



# Carefree Times

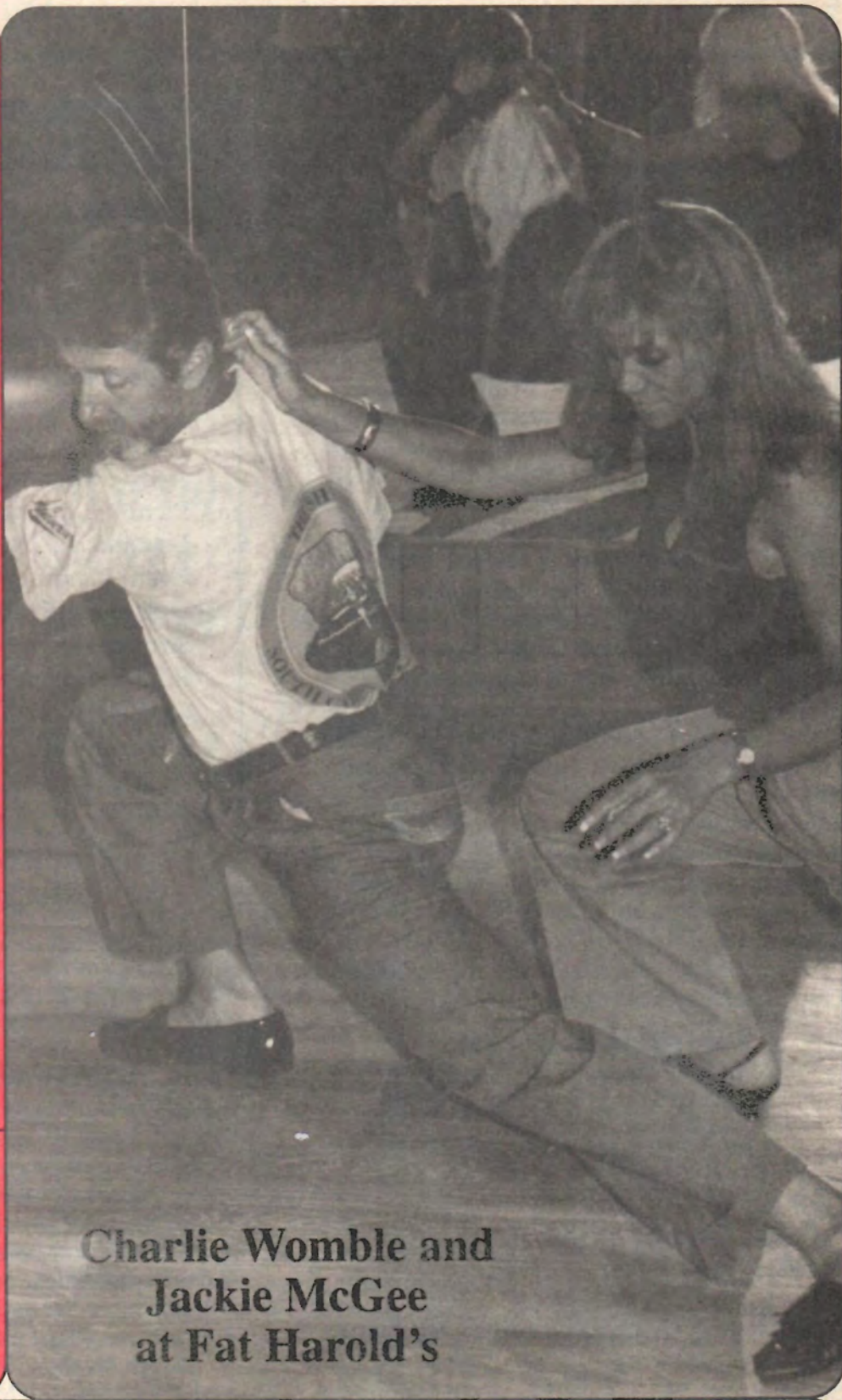


19 Quarterly 94



**Fall  
Issue**

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**Charlie Womble and  
Jackie McGee  
at Fat Harold's**

**S.O.S. Carefree Times**

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## MESSAGE FROM THE EDITOR

Welcome to the Fall issue of the *Carefree Times Quarterly*. As most of you know by now, this publication is a part of your S.O.S. membership. (Subscriptions for non-S.O.S. members are available at \$20 annually. See page 5 for details.) Our purpose is to keep you informed about events and items of interest around the Southeast and around the country.

Our dancing society is growing by leaps and bounds. In our very first tabloid newspaper (Fall Migration 1991), we showed 59 ACSC member clubs. The 1994 Fall Migration issue showed over 100, including associate members. This is just our area—multiply by the number of regions around the country, and you can easily see that this lifestyle, that we love so dearly, is shared by tens of thousands of others.

East and West, North and South—we're all coming together sharing our love of the music and dance. Man, I love it!

We're still interested in your comments on what you would like to see in future issues . . . your articles or poems . . . your pictures. This is your publication, but I can't print what I don't have!

Also, please remember to put me on your club newsletter mailing list.

### Send all submissions to:

Michael Payne, Editor  
7528 Arlington Expressway #806  
Jacksonville, Florida 32211  
(904) 724-9024

  
Michael Payne, Editor

### Upcoming *Carefree Times* Deadlines

Winter Quarterly '95..... 2 January 1995  
Spring Safari '95..... 6 March 1995  
Spring Quarterly '95..... 1 May 1995  
Summer Quarterly '95..... 19 June 1995  
Fall Migration '95..... 31 July 1995

## IN THIS ISSUE . . .

S.O.S. News.....	4,5
S.O.S. Membership Application.....	5
Article: Taking the Lead.....	6
Article: Cheap Dance Floor.....	6
DeeJay News.....	8
Article: Dancing is Like Sailing.....	9
Article: How Dancing Can Affect a Relationship.....	10-11
Article: Legendary Dancers.....	12
Pictures.....	15-18
Letters.....	19
Event Planning Calendar.....	20
Upcoming Event Details.....	21-23
Article: Down Memory Lane.....	24
Editorial: Phooey to Politics.....	26-27
Article: Seattle Convention.....	28
Shagging Icon Nomination form.....	29
Article: Perfect Dance Partner.....	30

### *S.O.S. Carefree Times Quarterly*

Volume 1, Number 2, Fall 1994

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### STAFF

**Editor, Design, Layout:** Michael Payne

**Design, Layout Assistant:** Marilyn Hesse

**Typesetting:** Marilyn Hesse

**Some Photos Courtesy of:** Rich Harris, GTS

**Cover Photo of Charlie Womble and Jackie**

**McGee Courtesy of:** Rich Harris, GTS

**Advertising Sales:** Janet Harrold, (803) 249-4667

**Distribution:** Pat Smith, (803) 226-0626

**Contributing Editors:** Bob Wood, Phil Sawyer, Darrell Meshew, Sumter Brawley, Mike Lewis, Judy Cohen, Jim Money, Esmond Choueke, Johnny Hammond, Marty Munson, Teresa Yeykal, Michael Payne, Karen Johnston, Mike Rink



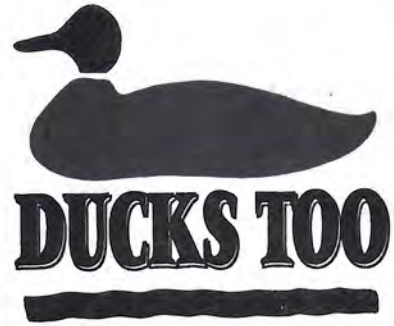
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Gene Petty, Steve Baker, and Ed Timberlake

**March 3, 4, 5.....“DJ Throwdown”**  
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**March 31 - April 2.....“1995 SOS Grand Nationals Preliminaries”**

## S.O.S. NEWS

As we go to press on this issue of the *Carefree Times Quarterly*, Fall Migration 1994 is over. Ten full days—some had twelve—of shagging fun. The clubs were full, the bartenders were busy, and the music was hot. Thanks to all of the club owners, the wait staff, the great DJs, and all of you fine dancers for making this a great S.O.S.

The S.O.S. Board reviewed the plans for the S.O.S. Grand National Dance Championship. President Phil Sawyer gave a great progress report. Tickets and rooms are moving well. You need to make your plans now. Don't wait. To the A.C.S.C. clubs: get your teams and pro dancers ready. People are coming from all over the country to be with us in Atlanta on Memorial Day weekend 1995. You are going to be very proud of the A.C.S.C. and S.O.S. for this great event. I believe it will be one of the very best all year.

The S.O.S. Board has voted to increase the dues for membership next year, and the details and reasons are explained in the following article. We sincerely believe the increase is justified based on the value of the membership and what you receive.

As we move into next year, we are all going to have to make an effort—an extra effort—to maintain our level of success. We must find ways to support our A.C.S.C. clubs, and our future membership in those clubs must be expanded. We *must* have intensive growth. We will and must work together to insure our future and the future of our dance.

We must find ways to attract younger dancers (25 to 35) to shagging. We have a good effort and support in the under 21 area, but we are growing weak in the 25 to 35 age group as shown by our S.O.S. demographics. Let's be creative. Let's be bold in our thoughts and plans. With the help of all of you, both the A.C.S.C. and S.O.S. will be here for a long, long time.

Keep shagging and support your local A.C.S.C. club and S.O.S. — *Bob Wood, Chairman, S.O.S. Board*

## S.O.S. Board announces first dues increase in four years

By a unanimous vote, the Board of Directors of S.O.S. announces an increase in annual dues to \$35.00 per person per year beginning in 1995. S.O.S. membership gains free access to all participating clubs during the ten-day Spring Safari and Fall Migration, as well as a subscription to the *Carefree Times Quarterly*.

Bob Wood, Chairman of the Board, cites a number of reasons that made this increase necessary. "We are faced with ever increasing demands from our members for increased services at S.O.S. In addition, the growth of the Association, which has been phenomenal in the past years, has increased the financial support required of S.O.S."

Bob cites the extension of both the Spring Safari and the Fall Migration to ten-day parties and the attending additional costs for security, food, tram service, and floor space as additional factors. The S.O.S. support of the Carolinas Foundation and Junior Shaggers, coupled with the full cost of the Association of Carolina Shag Clubs' workshops, meetings, annual grants, and awards have greatly increased the financial obligations of S.O.S.

All too obvious is the exploding popularity of the Association's Mid-Winter Beach Classic which has grown from just over 100 hearty souls in 1982 to well over 5,000 in 1994. More are expected in 1995. This means, of course, more floor space, food, security, trams for the first time, and other related expenses. S.O.S. is the sole support for the Mid-Winter party, regarded by many regulars as the finest beach party in the shag world. We want to keep it that way.

Phil Sawyer, S.O.S. President, notes that administrative costs, such as postage, accounting and audit fees, taxes, and supplies are all up by more than 40% over the past four years. In addition, S.O.S. has added the new *Carefree Times Quarterly* publication that is mailed to each member's home. In short, S.O.S. could not continue to provide the expected high quality of member-

ship services without the increase.

A survey of the flyers distributed at the Fall Migration for weekend parties sponsored by local clubs shows that the average charge for a Friday night to Sunday afternoon party is now in the \$35.00 to \$40.00 range. S.O.S. dues are consistent with this level of charge.

In announcing this increase, the Board of Directors will monitor closely all expenditures to assure that an additional increase will not be necessary in the near future. Further, this increase will assure the funds necessary for the Long Range Plan for S.O.S. in North Myrtle Beach.

### Announcing the New "Shagging Icon" Award

The S.O.S. Board of Directors and the A.C.S.C. wish to announce the creation of the "Shagging Icon" award. This humanitarian award for excellence in the preservation of the art of shag dancing will be presented to persons who have made continuing contributions to the dance, S.O.S., and the A.C.S.C. through years of service and deeds of merit.

Any person may be nominated that has been involved with their local shag club or S.O.S. or A.C.S.C. for a period of at least five years. A nomination and three seconds, all in writing, must be submitted to the S.O.S. Board for each candidate to be considered. An approval by three quarters vote of the S.O.S. Board is required in order for the candidate to earn the award. Each candidate's name will remain in nomination for a period of five years. There will not be a set number of awards. There could be one, five, or none awarded in any given year.

The awards, once approved, will be presented to the honoree(s) at the S.O.S. Grand National Dance Championships each year and featured, along with pictures and biographies, in two issues of the *Carefree Times*.

To submit a nomination, use the form on page 29. (Photocopies are acceptable.)



# THE FIVE YEAR PLAN



Here are the revised five year plan dates:

<b>1995</b>	Mid-Winter Beach Classic.....January 12 - 15 S.O.S. Spring Safari.....April 21 - 30 S.O.S. Fall Migration.....September 8 - 17
<b>1996</b>	Mid-Winter Beach Classic.....January 11 - 14 S.O.S. Spring Safari.....April 12 - 21 S.O.S. Fall Migration.....September 6 - 15
<b>1997</b>	Mid-Winter Beach Classic.....January 16 - 19 S.O.S. Spring Safari.....April 11 - 20 S.O.S. Fall Migration.....September 5 - 14
<b>1998</b>	Mid-Winter Beach Classic.....January 15 - 18 S.O.S. Spring Safari.....April 17 - 26 S.O.S. Fall Migration.....September 11- 20
<b>1999</b>	Mid-Winter Beach Classic.....January 14 - 17 S.O.S. Spring Safari.....April 16 - 25 S.O.S. Fall Migration.....September 10 - 19

## 1995 S.O.S. Memberships or *Carefree Times* Quarterly Subscription Application

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Were you an S.O.S. member  Yes  No Subscriber  Yes  No in 1994?

Memberships (includes subscription) \_\_\_\_\_ at \$35 = Total Enclosed \$ \_\_\_\_\_

Subscriptions only \_\_\_\_\_ at \$20 = Total Enclosed \$ \_\_\_\_\_

S.O.S. / Box 4688 / Columbia, SC 29204

I was struck by a rather unusual remark the other night. I was sitting on the sidelines at a dance class watching a beginners lesson when my friend Fred came up and said, "You and your wife danced together in competition when you were dating, and you still got married?" I sat and thought about this for a few seconds and replied, "Yes, I guess we did." To which Fred said in amazement, "Why did you do something like that?"

Now, this little discourse started me thinking. Why do people that dance together have problems getting along? Is it artistic differences? Is it the need for one person to be in the spotlight? Or is it some deeper Freudian thing?

The problem is much simpler than this. Women just don't like to be led!

Actually, the problem starts with the second dance lesson. The first lesson usually goes along smoothly.

making it more forceful. However, my more forceful lead is usually described as being lousy because I am jerking her off balance and ruining our style. After a few more remarks related to my lack of intelligence and dance ability, we go back to dancing and my spaghetti arm lead.

What is truly amazing about all this is that somewhere between the spaghetti arm and the jerk, I should have hit a good lead. With the thousands and thousands of moves we have done, the laws of probability would catch up and I should execute a perfect lead. You know, the old monkey at the typewriter example. But never, never has she looked at me and said, "Gosh, honey, that was a perfect lead."

Now, I know I will never hear her say "perfect lead," and the reason, of course, is because she thinks she can lead better than I—and she probably can. This really gets her, and on

## Taking the Lead

You learn the basic step and smile at each other and laugh about your mistakes. The problem begins in the second lesson when the instructor says, "Take your left hand and move it over the woman's head turning her out." The key words here are "turning her." You don't ask her permission or even discuss it; you just turn her, whether she likes it or not. Those are the rules of the game.

The whole idea eats away inside her, and the resentment builds up to explosive proportions until it simply has to be released and usually violently.

The woman knows she can't lead and she wants to. It's her nature! The man must lead even though, with most of us, it goes against his nature and it scares him to death to try.

My wife is a good example of this phenomenon. According to her, I have only two styles of leading: spaghetti arm and jerking. The spaghetti arm is when I fail to lead properly due to a weak and indecisive arm and hand movement. After I am told about my spaghetti arm, I usually try to modify my lead by

those numerous occasions when I don't lead well, it rankles all that much more. This builds up inside her to a dangerous level.

I'm sure many men out there have had the same experience. So the question is, "What do we do about it?" My answer is, "I don't know." Arguing with her will not work. Her superior female cunning will enable her to cut you to pieces. Walking away from her won't work; she will only accuse you of acting like a child and continue to belittle you as soon as you are within screaming distance.

It seems that there is no good way out of this dilemma, but you might try this method to temporarily relieve her of the urge to lead. Take your partner out dancing along with some of her female friends and encourage them to "tie one on." Sooner or later they'll start dancing together and get the business of leading out of their systems, at least until the next time you go dancing.

— by Darrell Meshew

Reprinted from the Lonestar Dance Club newsletter.



**A great idea for a cheap, gotta-have-it-right-now dance floor** was

submitted by Sumter Brawley of Cary, NC.

"My sister had a wedding reception with a DJ at an outside bar at the Sheraton Hotel in Atlantic Beach, NC, and tried to rent a dance floor to cover the concrete floor. They were expensive as well as hard to find locally; so she solved the problem by taping a 10' x 10' piece of linoleum to the floor with gaffer's tape.

Rather than using sand as you would on a wooden dance floor, she used oatmeal; and when the dancing ended, she swept away the oatmeal and rolled up the dance floor for future use. Sea gulls got to eat the oatmeal."

Sumter added that he has a few copies left of *S.O.S. '87: The Fall Migration*, a video that sort of tells how S.O.S. was started, at a "good price." Call Sumter at (919) 380-8653 if you are interested.



S.O.S. Organizational Chart



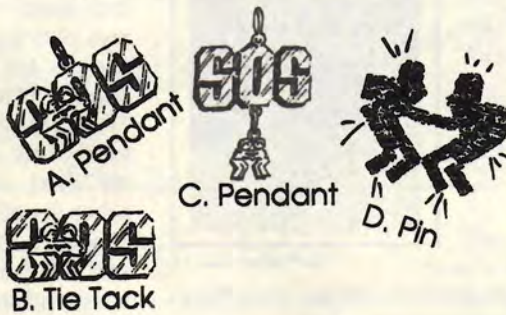
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## TURNING THE TABLES

### News from the Association of Beach and Shag Club DeeJays



This year's S.O.S. Fall Migration saw nearly 100 members of the Association of Beach and Shag Club DeeJays venture to Ocean Drive to take part in the now 10-day long experience. While many of these folks were on a "working" holiday, playing music for you in Crazy Zack's, Ducks, Fat Harold's, or the Galleon, just as many more came to S.O.S. to support this grand event and dance the nights away. We figure that deejays, spouses, family, friends, and groupies accounted for 1200 or so S.O.S. attendees! We all loved it, too.

S.O.S. is always a time for new shag music to "break out" as well as for old favorites to reassert their popularity. Our Association deejays, as well as our six members who are corporate Association music retailers, search for months to come up

Mike Lewis,  
President  
Association  
of Beach  
and  
Shag Club  
Deejays



with this material—all for your dancing and listening pleasure.

Our annual Throwdown in Ocean Drive is scheduled on March 2-5, 1995, at Ducks and Ducks Too. Thursday, March 2, will feature a live rhythm and blues 50's style band and dance. (There will be a

slight charge, not to exceed \$5.00, to insure that we break even on this event.) Friday through Sunday's festivities are absolutely free to S.O.S. cardholders—free pours and great free food, with 50 Association deejays playing their favorites for you in thanks for your use of us at your shag events. Our theme will be "Four-Play in '95," and we'll commemorate the weekend with a new tee shirt, door prizes, a raffle, and other special events.

Call your Uncle Fred at O.D. now and tell him you're coming the first weekend in March to party with the Association of Beach and Shag Club DeeJays at Ducks!

As always, keep on shaggin' to S.O.S. and A.C.S.C. events! Call me at (919) 942-4498 if you have a question, if you need one of our deejays, or just to talk. — Mike Lewis

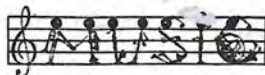


### What was hot for 1994 Fall Migration? The Association of Beach and Shag Club DeeJays Hot, Hot, Hot S.O.S. Playlist



1. *Baby Likes to Rock It*..... Tractors..... Number 1 — no contest!
2. *Love Potion Number 9*..... Hansel Martinez..... A distant #2, but hot
3. *What's Going On*..... Frankie Gaye..... Motown English smoothie
4. *Louise, Louise*..... Champion Jack Dupree..... Mojo stomper
5. *Got to Give It Up*..... Marvin Gaye..... Pumped up stepper
6. *Love Is Here Tonight*..... George Benson..... A walk on the beach
7. *Since I've Been Loving You*..... Alex O'Neal..... Still strong in '94
8. *Ice Cream Freezer/Hoodoo Man*..... Mojo Blues Band..... Double trouble
9. *I'm Ready*..... Taj Mahal..... Rough, tough stuff
10. *Alligator Walk*..... Mojo Blues Band..... Zydeco shag hit

#### Super CD Breakouts (buy the whole thing!)





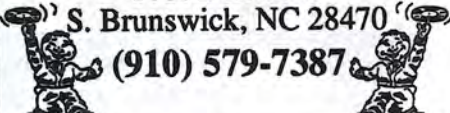

The Band of Oz  
Saturday Nite at Ducks Too



#### Prediction for Spring Safari '95?

Gary Bass tears the walls down with his new CD . . . previewed at Fat Harold's this Fall. Ripete Records brings Gary, Nappy Brown, The Clovers, and others together on his new CD.



			
<p style="text-align: center;">My Goal is To Make Sure You Have A good Time</p> <p style="text-align: center;">★★★ <b>Mike Rink</b> ★★★</p> <p>17219 Jetton Road (H) 704-892-1061 Huntersville, NC 28078 (W) 704-892-1061</p>		<p style="text-align: center;"><b>Roger Holcomb</b></p> <p>P.O. Box 334 • Hammer, SC 29547 (803) 774-3129</p>	
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## Dancing is like sailing a boat

Here's what the ladies had to say in my recent survey of their pet peeves on the dance floor:

1. Limp wrists and overactive arms.
2. Giving mixed lead signals or changing step in midstream.
3. No lead at all (mystery cruise: no captain, no map, no sails).
4. Using muscular force to "make" the woman dance. (The object is to let the lady dance, not to make her dance.)
5. Holding partner too tightly, restricting her movement.
6. Running the lady up and down her track without ever staying in place between steps so she too can be creative.
7. Counting out loud and verbally telling the woman what to do instead of leading her.
8. Getting angry when he makes a mistake and then blaming it on his partner.
9. Squeezing partner's hands too tightly.
10. Yanking partner before she has completed her breakending. (Always be aware of your partner's activity.)
11. Pulling, twisting, pushing, and stretching partner.
12. Chopping arm too close over partner's head—sometimes restyling her hairdo during an under-arm turn.
13. Looking around at who just arrived or who's watching rather than being with your partner.
14. Maneuvering the lady into awkward neckwraps and tunnels.
15. Repeating the same two or three steps over and over. (Stop! I want off this merry-go-round!)
16. Overleading and forceful spin leads which frequently throw the lady off balance.

The single most important factor in dancing is the man's lead; without it, the lady cannot dance in sync with her partner. Are you the Captain of your ship? If not, you may want to take a few private lessons on leading. You will have more fun and feel more confident when your lead is properly executed at the correct time. Your partners will forever appreciate your thoughtfulness. — *from San Diego Swing Dance Club*

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SOURCE.....

## How Dancing Can Affect a Relationship, or . . .

Back when I was married, one night I made the dreadful mistake of dancing two dances in a row with a former boyfriend. This meant nothing to me—I danced with different men all night: all sizes and shapes, tall and short, clean and dirty. I meant only to be polite by not rudely cutting my old flame off with a "Not on your life, Bud," when he asked me to dance. In New York at that time, as a sign of respect you danced at least two dances with each partner so that it didn't seem like you were waiting for your first opportunity to ditch them and run (even if you were).

These fine details of etiquette were completely lost on my ex, though. I came off the dance floor to discover that he had left the club in a rage and gone home, smashed a framed photo of the two of us, left his house key entangled in the broken glass, and stormed off into the city night. It seemed he was not pleased.

You think this sounds a tad extreme, do you? You would think an evening of social dancing with your honey would be a shared pleasure, something that might strengthen a relationship.

Well, sometimes dancing is just that. Sometimes dancing together maintains your bond and provides a fun pastime in common.

Many times, though, mixing dancing with romance can make these two fun areas of life just one big problem. Whether you've been dating for a few weeks or together for years, dancing can become a huge arena for haggling out relationship issues, much like non-dance couples who fight about money or the kids.

For instance, there's jealousy. Perhaps you've heard about "Pam," a nationally-known swing dancer, who thought one night that a particular lady was being too cozy with Pam's sweetie on the floor. Pam walked up to them while they danced and loudly threatened to punch the woman's lights out. She'd have done it, too, if Miss Cozy hadn't quickly slithered off the floor.



In the clubs on any given night, you'll see men whispering tensely to their girlfriends, "Who was that you just danced with?" or "That move looked interesting," waiting edgily (though trying to still look cool) for assurance that it was nothing.

Or there's the US Open-placing friend who felt fine when her husband danced with other women, but she did like him to come get her for the slow romantic songs. The prob-

lem was that she neglected to mention this to him. She figured he would just know. Of course, this may be why you could frequently find her crying in the ladies' room, while hubby was outside polishing the buckle of some lady on a slow tune.

These flashes of green aren't at all infrequent occurrences in the social dance scene. Spending the evening in other people's arms can put a strain on even the best relationship. As one man says, "You wonder if your honey is going to go waltzing off into the sunset with someone else. I mean, some honeys do. So you ask."

Actually, when you know (as I do) of people who leave dances to go make out in their cars, a certain amount of watchfulness begins to make excellent sense.

Certainly, jealousy can be worked out, and there are lots of ways to do that. On the hit TV program *Northern Exposure*, the character Shelley settled things woman-to-woman with Marilyn, who wanted to do Cajun competition-dancing with Shelley's husband. Shelley refused to allow Marilyn to dance with Holling, saying, "If I let him out dancing with other women, it'll be open season. Women will be coming for miles to be with him. I may as well paint a bull's-eye on his underpants."

Even a hard case like my ex was finally appeased when I created a signal where every time I passed him on the dance floor, I touched the tip of my nose. This let him feel that although I was in another man's arms, I was still thinking of him.

What we won't do for love.

Jealousy's not the only issue that social dancing brings up, either.

# Dancin' and Romancin' a Tricky Combination

by Judy Cohen

Often right within the relationship, couples compete with each other. Sometimes one partner's dancing progresses faster than the other's. Some people resent that "you're better than I am" feeling. Or one may feel held back by the other. Some even use their progress as a weapon, rubbing their honey's nose in it. Recently when one poor fellow actually beat his generally better-dancing lady in a Jack and Jill, she was heard to say, "Don't gloat about this. You know I can dance rings around you." Ouch. I doubt he felt good about his win for long.

And of course, if a couple is struggling with who's the boss or who's more dominant in their relationship, dancing is a great place to slug that one out. This is the lady who won't follow or who fights for the lead. Or it's the man who likes to impose his own style of dance on his

partner and leaves the lady no room to express herself. I especially like (not!) the man who tells partners how he wants it done: "Keep your arm on my elbow here. Lean back more. Don't turn twice." It never occurs to this guy that the woman may have preferences, too. If this is a somewhat independent and creative lady, ka-boom! Fireworks.

So you say if dancing creates such problems, why not simply get involved with a non-dancer? Because, actually, that will probably not eliminate these hassles from our lives.

When Lea discovered country western dancing two years ago, she had been living with a non-dancer for about ten years. But now, she says, "All I want to do is dance, and my boyfriend won't join me. He won't take lessons or come out with me. It's definitely breaking us up; I only want to get involved with

dancers from now on." So now she auditions them before dating them.

We all know couples who've broken up over dancing. After a recent swing convention, Kevin and Jane broke up in an energetic hollering match at the airport. Kevin just knew from watching Jane dance with Superstar Bob that she was sleeping with Bob; he just knew it. And her dancing was way too flashy for him. She was always showing off; her skirt was always flying up on some elaborate turn. He felt humiliated, cranky, and left out. Jane was convinced that normally quiet Kevin had gone completely nuts. They stomped off loudly to different airplanes, never to date again.

But then, just as you're convinced that dancing is a social mine-field that breaks up relationships at every possible step, you think about the many, many other couples you know who have successfully negotiated lives of both dance and love, and you realize that it really can be done.

So I figure the rest of us will just keep trying till we finally get it right.

From "Dance Action Magazine" July-August 1993.

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# The "Strange" World of Legendary Dancers

I would venture to say that about 90% of those who make up the JBBA are quite accurately called dancers. A

great majority of that number can be called good dancers.

Dancers—the very meaning of the word is in itself a very sexy description: "to move up and down or side to side in a rhythmic body flow, sometimes with patterned or unpatterned steps and done so, as a general rule, to music." Yes, that's dancing (and possibly a few other things).

Dancing isn't just a thing you do; it's a way of life. It's an optical expression of your soul and has been compared to the peacock mating walk, a visual preview of potential bedroom attractions and coming events.

History has had some rather strange people. But to be very truthful, I don't think any group has been more "strange" than the world of dancers. Men and women—it is not a pastime that favors either gender—we're all equal.

Isadora Duncan (1878-1927) was a revolutionary and controversial dancer, both onstage and off, said to have believed she was a child of the gods and the mortal incarnation of Aphrodite. She once wrote, "I belong to the gods; my life is ruled by signs and portends, which I shall follow throughout my life in order to meet my goals." She died while riding in an Italian sports car, wearing a long red scarf that got caught in the spokes of the wheel and instantly broke her neck.

Vaslav Fomich Nijinsky (1890-1950) only had a ten-year dance history from beginning to end and is said by some to have been the greatest male dancer of all time. His dynamic ability to leap effortlessly



## *In the Sack with Money* by Jim Money

Dedicated to the Preservation of  
the Shag, Beach Music & Legend Stories



and appear to pause in mid air would leave his audiences gasping in amazement. The end of Nijinsky's career came in 1917 while in South America. He suddenly became paranoid of strangers he called enemies and was never able to go back on stage to perform again. A short year later, after many wild accusations and violent confrontations with people around him, he was forcibly removed to an insane asylum, where he remained until his death in 1950.

Josephine Baker (1906-1975), the daughter of an East St. Louis washerwoman, was the toast of Paris and once made her entrance being carried upside down by a giant. Her only costume was a single pink

*"Now, by listing Miss Marlene in with the ranks of the other dancers, I'm not saying that our favorite fun lady is strange. I'm just saying that you never know what Marlene will do next."*

flamingo feather placed between her legs. She once took a pet cheetah to a Paris opera, and the music made it so nervous it jumped into the pit and attacked the musicians. She blamed it on the loud horn section, without an apology. She died of what was officially called a cerebral hemorrhage, but many say it was a clear case of suicide because she lost her looks and voice.

Then we have our very own Marlene Barrett Frazier (1937- ),

a Charter Member of the JBBA. Born in Panama City, Florida, she moved to Jacksonville in her early childhood.

Now, by listing Miss Marlene in with the ranks of the other dancers, I'm not saying that our favorite fun lady is strange. I'm just saying that you never know what Marlene will do next.

I don't expect her to take a ride in a sports car while wearing a long scarf, nor do I expect her to ever treat a stranger like an enemy. Most likely it will be just the opposite. Marlene has never had an enemy, and she is the first to welcome anyone from out of town. I have watched her for years as she mingles through a crowd, checking to see if any strange men are sockless. If they are, she immediately grabs them and asks, "Where in the Carolinas are you from and how come you aren't out there shaggin'?"

Now, Marlene could possibly go to a party with a pink flamingo feather covering her body. At past Halloween parties she has gone as an old man with a beard, a cheerleader, Vampira, a milkmaid, Cleopatra, and Atilla the Hun.

Honestly, Marlene Frazier has worked harder at every charity event that the JBBA has put on than anyone in attendance. She is tireless in her efforts to make out-of-towners feel at home. She dances with new members—the good dancers as well as the not-so-good. She is an active member and attends every meeting and party and always supports the JBBA in her wild and wonderful way. She is one of our most "out front" ambassadors of good will and represents the JBBA in almost every event up and down the coast.

(continued on page 13)



## Lake Hickory Shag Club

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## Listen up! Tuning in golden oldies is good for you



by Esmond Choueke

Listening to "golden oldies" from the '50s, '60s, and '70s is more than good fun. It's also good for you because it helps you deal with your emotions, say experts.

"Newer music like rap and disco don't center on emotions like the older songs do," says Craig Morrison, a music instructor at McGill University in Montreal, Canada.

"My students are constantly telling me how particular 'oldies' have helped change their lives because they believed in the messages they heard. For instance, *You Can't Hurry Love* and *Stop in the Name of Love* by the Supremes give us the message that love is better than fast sex.

"The song *I Heard It Through the Grapevine* by Marvin Gaye is about the deep sadness of a man after being ditched, which gives comfort to others in the same situation.

Even a song as simple as *She Loves You* by the Beatles talks about the need for reconciliation between two lovers whose pride has forced them apart."

"These older songs help us take the lid off our feelings," says Dr. David Turkat of Atlanta Psychological Associates.

"They help us recognize and examine our emotions in a way that's very beneficial."

From *Reno Rockin' 50's Dance Club*

## "Strange" World of Legendary Dancers

(continued from page 12)

Marlene is a classic dancer and has been since the days of the Jax Pier and will not hesitate to change her steps and style to suit her dance

partner. She has never had anything to say about anyone unless it is positive and leaves them with a good feeling about themselves.

Now, as Marlene is still quite alive and has absolutely no desire to pass on to the Great Unknown, she may still take a pet lion to one of our parties or ride a Harley Davidson through the pavilion at the Jacksonville Landing while eating a giant cone of cotton candy. And even if she does do one of those things, it will all be in fun and good spirits. And if I know Marlene, it will be to coax people to give to some well deserving charity, not for any other reason.

Our very own Mrs. Marlene Barrett Frazier will go down in JBBA history as the "Legendary Lady with the Great Sense of Humor who was one of our best female dancers and the spirit of the JBBA."

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Jim Money is a member of the Jacksonville Beach Bop Association.

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- |                              |                            |
|------------------------------|----------------------------|
| Basic                        | Belly Roll                 |
| Crossover Basic              | Triple Basic Pattern       |
| Start                        | Triple Basic with Double   |
| Female Under Arm Turn        | Female Turn                |
| Male Under Arm Turn          | Kickback with Lean         |
| Male Double Under Arm Turn   | Boogie Walk                |
| Female Double Under Arm Turn | Side Boogie Walk with Lean |
| Side Pass                    | Funky Applejack            |
| Shag Pivot                   |                            |
| Breakaway                    |                            |

### TAPE 1

- |               |                                |
|---------------|--------------------------------|
| Pause Walk-up | Pause Walk-up with Boogie Walk |
| Arch          | Arch with Male Turn            |
| Side Step     | Backwalk into Pivot            |
| Tuck          | Side Spread                    |
| Barrel        | Side Spread with Backwalk Away |
| Ducks         |                                |
| Arm Up Pivot  |                                |

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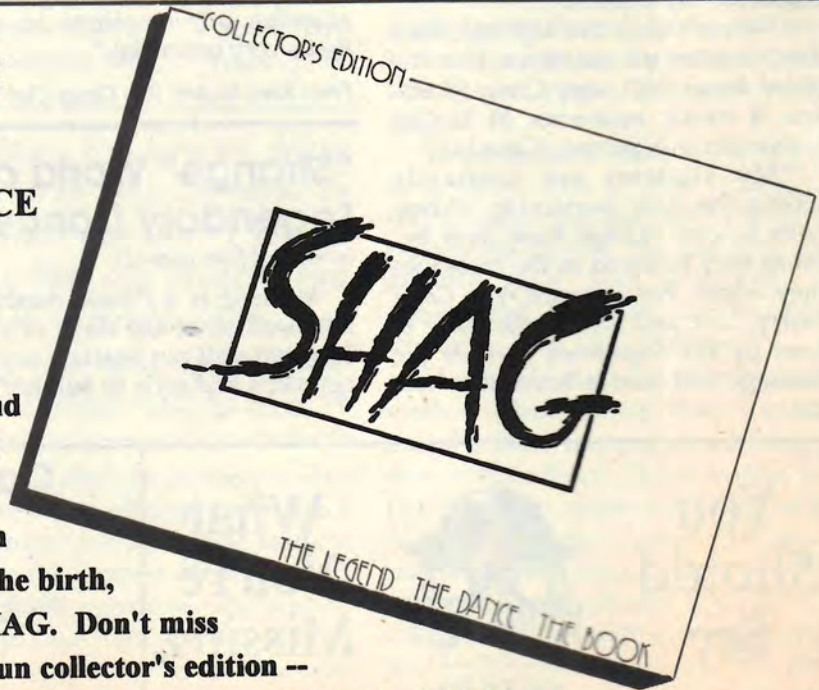
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## FROM OUR READERS

A.C.S.C.,

We want to express our gratitude and appreciation for all of the help we have received from you for Jr. S.O.S. It was a success and we look forward to another one next summer! Please express many thanks to the Association of Carolina Shag Clubs because without you guys, Jr. S.O.S. wouldn't be possible! Thanks, keep on shaggin'. — *Junior Shag Association*

Dear Michael,

I want to say thanks to all the people involved in putting out the *S.O.S. Carefree Times*. I think the S.O.S. association with the *Carefree Times* is the glue that binds the shag community together.

I always bring home a few copies of the Spring Safari and Fall Migration *Carefree Times* to give to people that are interested in shagging but do not know about S.O.S.

I would like to suggest that a bold face print be in all issues of the *S.O.S. Carefree Times* that says: DON'T TRASH THIS ISSUE OF YOUR CAREFREE TIMES. RECYCLE IT TO A FRIEND OR SOMEONE INTERESTED IN SHAG.

One more suggestion. Since shag music is most important for shagging, what do you think of publishing a list of the top 50 shag tunes in each issue? Mike Lewis, President of the Assoc. of Beach & Shag Club D.J.'s, or Judy's House of Oldies could help out if you decide to do this.

Sincerely — *Grady H. Bennett, Martinez, GA*

Dear Mike:

What a pleasure it was for us to meet a hometown D.C. Boy who can do it all—shag and D.C. Swing. I really enjoyed our dance. We looked for you later, but you had already left for the Galleon.

This was our first time down for the "shaggin week" and I can tell you, it will not be our last. We had a great time. The music was outstanding—we loved dancing to the boogie beats of Van Williams, and he and his friend Joan did a dynamite shag to *Baby Like to Rock It*. We also enjoyed dancing with them. Everyone whom we met,

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even though we do not "shag," made we D.C. Hand Dancers most welcome, loved our form of dance, and we were happy to share some of our dance moves with them and they with us.

If you remember, we mentioned to you that we have started a D.C. Hand Dancing Society in the Washington metropolitan area and would appreciate your sending us copies of your by-laws, charter, etc., which we can use to set up the business portion of the club.

Mike, we also have certain nights when we go to certain clubs, etc., and we would be happy to share this information with any of our "shaggin friends" who come to the area on business or pleasure.

We are attending the Virginia Beach bash in October and would also ask that you send us information on the one you sponsor in May and perhaps we can come down for that.

Again, many, many thanks to you and your organization for all of the dedication and hard work it requires to sponsor and organize events such as the Fall Migration and Spring Safari. Through your efforts all of us who love to dance and party and hit the beach have a simply wonderful place to come to.

Sincerely — *Ronald and Donna Nicholson, Rockville, MD*

Michael,

I read your premiere edition of the *Carefree Times Quarterly* and enjoyed it very much—a very good and diverse coverage of what's happening in shag. Looking forward to the next issue. — *Bill Cary, Greenwood, SC*

# 1994 Event Planning Calendar 1995

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<p><b>DECEMBER 1994</b></p> <p>1-4 ShagAtlanta Christmas Party            2-3 SPA/CSA Banquet, N. Myrtle Beach            3 JBBA Anniversary Party, Jax, FL            25-31 Lindy in Buenos Aires            26-1 Winter Dance Week, WA state            29-1 Fat Harold's New Year's Eve Party            29-5 Swing Cruise (800) 521-2346            30-31 Outer Banks New Year's Eve Party            30-2 Nat.'l New Year's Eve Contest, Dallas            31 JBBA New Year's Eve Party, Jax, FL</p>	<p><b>JANUARY 1995</b></p> <p>1 JBBA Pig Roast, K/C Hall, Jax, FL            8-15 D. McClinton Cruise (800) Delbert            13-15 Mid-Winter Classic, N. Myrtle Beach            13-15 Swing Expo '95, Las Vegas, NV            13-20 Ultimate Blues Cruise 3            14-16 Matinee Swing, Las Vegas, NV            20-21 Shag Nat'l Preliminaries, Myrtle Bch.            27-29 Winter Blues Bash, Atlantic Bch., NC            27-29 Charity Mixed Dbls., Greensboro            27-29 Monterey Swingfest, CA            29-5 Cruise to Mexico (800) 521-2346</p>	<p><b>FEBRUARY 1995</b></p> <p>3-5 Spring Fling, Daytona Beach, FL            3-5 Foothills Winter Boogie, Lk. Hickory            4-5 Washington State Dance Contest            10-12 Winter Shag Blast, Atlantic Bch., NC            17-19 Lake Norman Chicken Pickin'            17-19 Winter Warmup, Memphis, TN            17-19 Capital Swing Conv., Sacramento            24-26 ACSC Winter Workshop, Twisters</p>
<p><b>MARCH 1995</b></p> <p>4-5 DJ Throwdown IV, N. Myrtle Beach            9-11 Shag Nationals, Myrtle Beach            17-19 CSRA Shag Classic, Augusta, GA            17-19 Shaggin' Super Scramble, Dillon            17-19 Shag-A-Rama, Birmingham, AL            19-21 SOB, Panama City, FL</p>	<p><b>APRIL 1995</b></p> <p>1 13th Spring Fling, Rock Hill, SC            1-2 Charity Dance &amp; Golf, Erwin, NC            4-8 NBA Spring Convention, FBI            4-8 Back to the Beach            7-9 American Swing Champ'ships, NY            13-16 30th Anniversary Convention, Seattle            14-16 Paradise Swing Champ'ships, Waikiki            14-16 Classic '95, Ft. Worth, TX            21-23 So. Calif. Swing Championships            21-30 S.O.S. Spring Safari, N. Myrtle Beach            23-30 Swing Cruise (800) 537-8937</p>	<p><b>MAY 1995</b></p> <p>2-9 Lindy in Stockholm            11-14 Golden Oldies, Fat Harold's, NMB            12-14 Spring Blast '95, Eden, NC            12-15 Magic Maydays, Portsmouth, VA            19-20 SOB, Birmingham, AL            19-21 SOB, Panama City, FL            19-21 Shaggers Holiday, Folly Bch., SC            21 Electric Storm '95, Anderson, SC            26-28 SOS Grand Nationals, Atlanta, GA            26-28 '95 Texas Regionals, Dallas            26-29 Spring Fling, San Diego, CA</p>
<p><b>JUNE 1995</b></p> <p>3 Boogie to Boone, NC            10 Summer Sizzle, Smithfield, NC            10 June Jivin' Jam, Lancaster, SC            13-18 Boogie on the Riverwalk X, Jacksonville, FL            15-18 St. Louis Swing Invitational            16-18 Great American Jack 'n Jill            17 Shag Blast, Goldsboro, NC            29-2 Summer Sizzler, Nashville, TN</p>	<p><b>JULY 1995</b></p> <p>9-16 Gary Bass Cruise            14-15 Cool Me Out, Florence, SC            14-15 Sandkicker, Morgantown, NC            14-16 ACSC Summer Workshop, Fayettev'l            21-23 Mountain Boogie, Asheville, NC            22-23 Class Blast, Camden, SC            26-30 Boppin' on Beale St., Memphis            28-30 Boogie in the Pines, S. Pines, NC</p>	<p><b>AUGUST 1995</b></p> <p>3-6 Southern Exposure, Tampa, FL            5 Summer Blast, Burlington, NC            11-13 Down East Boogie, Greenville, NC            11-13 Olympic City Jam, Atlanta, GA            18-20 Geechee Blast, Charleston, SC            18-20 Geechee Reject Party, Statesville            25-27 Shag Blast, New Bern, NC</p>
<p><b>SEPTEMBER 1995</b></p> <p>TBA Bay Swingers, San Francisco, CA            TBA Dallas D.A.N.C.E.            TBA Derby City Anniversary            TBA Sundance Swing Festival            TBA Thirtysomething Pre-S.O.S.            TBA Michigan SD Convention, Flint            TBA SOS Fall Migration, N. Myrtle Beach            TBA Swing Cruise (800) 521-2346            TBA Lindy 'n London trip            TBA World Swing Champ., Anaheim            TBA Shag Attack, N. Myrtle Beach</p>	<p><b>OCTOBER 1995</b></p> <p>TBA Nashville Swing Anniversary            TBA Fall Flashback, Charlotte            TBA Riverfest, Wilmington, NC            TBA Boogie By the Bay, Tampa, FL            TBA Shag Attack, N. Myrtle Beach            TBA VA Swing Champ'ships, Falls Church            TBA Autumn in the Rockies, Denver            TBA Fall Boogie Woogie, Eden, NC            TBA Swing Hall of Fame Awards            TBA Shag Day II, Charleston</p>	<p><b>NOVEMBER 1995</b></p> <p>9-12 Move Across River, Cincinnati, OH            TBA Orange Squeeze, Daytona Bch., FL            TBA Fall Cyclone, Twisters            TBA Columbia Invitational, SC            TBA PSA Shaggin' Gobbler            TBA Hall of Fame Inductions, N. Myrtle Bch            TBA Texas State Championships, Dallas            TBA JBBA Sock Hop for Charity, Jax, FL            TBA Turkey Blast, Winston-Sal'm, NC            TBA Throwdown in Pines, S.Pines, NC            TBA Low Country Boil, Savannah</p>

**NOTE:**

Events listed as TBA occurred in that month this year, but we have no dates as yet for 1995 at press time.

# Upcoming Event Details



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## DECEMBER

- 1-4 **SHAG ATLANTA'S CHRISTMAS PARTY** at the Sheraton Century Center. Rates \$55 until 10/15, (404) 325-0000, Tickets \$30 before 1 Nov., \$35 after. Info: Moe Patterson (404) 288-1191.
- 2-3 **SPA/CSA BANQUET** in North Myrtle Beach.
- 25-31 **LINDY IN BUENOS AIRES** sponsored by Dance Manhattan. \$1500 cost. Info: Elaine Platt (212) 532-5274.
- 26-1 **WINTER DANCE WEEK** at Ft. Worden State Park, Port Townsend, WA. Tuition \$220, room & board \$175, live bands, workshops. Info: Walter Dill, (206) 781-1238.
- 29-5 **SWING CRUISE** from Los Angeles to the Mexican Riviera aboard Carnival Cruise Lines Fun Ship Jubilee. Info (800) 521-2346.
- 30-31 **OUTER BANKS NEW YEAR'S EVE PARTY** in Kitty Hawk, NC. Comfort Inn rates \$33-\$38 (800) 334-3302. Tickets \$50 ea. includes lodging & meals. Info: (919) 261-6405.
- 30-2 **NATIONAL NEW YEAR'S EVE CONTEST** in Dallas, TX.
- 31 **NEW YEAR'S EVE PARTY** at the Knights of Columbus Hall in Jacksonville, FL. Free for JBBA members, \$15 for guests. Info: Butch Berrey (904) 739-1113.

## JANUARY

- 1 **PIG ROAST** at the Knights of Columbus Hall in Jacksonville, FL. Free for JBBA members, \$5.00 for guests. Info: Butch Berrey (904) 739-1113.
- 8-15 **DELBERT McCLINTON & FRIENDS SANDY BEACH CRUISE** in the Caribbean. Also starring Marsha Ball, Lee Roy Parnell, Anson Funderburgh & the Rockets, Lou Ann Barton. \$500 refundable deposit. Info (800) DELBERT.
- 13-15 **MID WINTERS** in North Myrtle Beach, SC. (No details available.)
- 13-15 **SWING EXPO '95**, at the Gold Coast Hotel in Las Vegas. Tickets \$60. Info: Marie Pellillioni (702) 458-1302.
- 13-20 **ULTIMATE RHYTHM & BLUES CRUISE 3**. Departs Port Canaveral for Salt Cay, Nassau; Ocho Rios, Jamaica; Grand Cayman; and Cozumel. Nine bands include Dr. John, Taj Mahal, Denise LeSalle, Rod Piazza & the Mighty Flyers, Roomfull of Blues, Luther Johnson & the Magic Rockers, John Mooney & Bluesland, Terrance Simien & the Mallet Playboys, Lil' Ed & the Blues Imperials. Several deck categories have sold out. Info: (800) 749-6029.
- 20-21 **SHAG NATIONAL PRELIMINARIES** at Studebakers in Myrtle Beach.
- 27-29 **WINTER BLUES BASH** at the Royal Pavillion Resort in Atlantic Beach, NC. Rates \$27.50-\$40 (800) 533-3700 (Shag weekend). Tickets \$25 before 1/15, \$30 after. Info: Rich Meyer (919) 447-4715.
- 27-29 **MONTEREY SWINGFEST** at the Hyatt Regency in Monterey, CA. Info: (805) 937-1574.
- 27-29 **HALL OF FAME & THIRSTY'S CHARITY MIXED DOUBLES** in Greensboro, NC.
- 28 **SCSC SOCK HOP** at the Honeywell Minnreg Bldg. in Tampa. Info for all SCSC Sock Hops (813) 441-4238.
- 29-5 **COUNTRY & SWING CRUISE ON THE MEXICAN RIVIERA**. Prices from \$599 from Los Angeles, Carnival's Fun Ship. Info & booking (800) 521-2346.

## FEBRUARY

- 3-5 **FOOTHILL® WINTER BOOGIE VIII** at the Holiday Inn Piedmont Center in Hickory, NC. Rates \$59 (1-4). (704) 323-1000 (Shag rates). Tickets \$25 before 12/31, \$30 after. Info: Ann Sigmon (704) 324-6122.
- 3-5 **SPRING FLING** at the Ramada Resort in Daytona Beach, FL. Rates \$40-\$48 (1-4), (800) 654-6216. Tickets \$15 until Jan. 10, \$20 after. Info: John O'Dell (407) 671-5714.
- 4-5 **WASHINGTON STATE SWING DANCE CHAMPIONSHIPS** at the Mountaineer's Club in Seattle. Tickets \$49. Info: Terry Lambert (206) 784-4557.

(Continued)

## UPCOMING EVENT DETAILS *(Continued)*

### FEBRUARY

- 10-12 **7TH ANNUAL WINTER SHAG BLAST** at the Sheraton Resort in Atlantic Beach, NC. Rates \$45 for two, (800) 624-8875 (CASC rates). Tickets \$30 (includes seafood dinner Sat.). Info: (919) 772-6545.
- 17-19 **COUNTRY BOOGIE** at the Buena Park Hotel in Los Angeles. Rates \$65 (1-4), (800) 422-4444. Tickets tba, \$10,000 cash & prizes, 50 hrs. of dance workshops. Info: Tom Mattox (310) 92-DANCE.
- 17-19 **CAPITAL SWING CONVENTION** at the Red Lion Hotel in Sacramento, CA. Tickets \$55. Info: Gerry Fontes (916) 422-5801.
- 24-25 **ACSC WINTER WORKSHOP** sponsored by Twisters Shag Club. (No details available.)

### MARCH

- 3-5 **DJ THROWDOWN IV** at Ducks in North Myrtle Beach.
- 9-11 **SHAG NATIONALS** at Studebakers, 2000 N. Kings Hwy., Myrtle Beach.
- 17-19 **CSRA SHAG CLASSIC VI** at the Julian Smith Casino in Augusta, GA. Tickets \$25 before March 1, \$30 after. No refunds.
- 17-19 **SHAGGIN' SUPER SCRAMBLE** in Dillon, SC.
- 17-19 **ALABAMA SHAG-A-RAMA** in Birmingham.
- 18 **SCSC SOCK HOP**

### APRIL

- 1 **13TH ANNUAL SPRING FLING** in Rock Hill, SC.
- 4-8 **BACK TO THE BEACH V & NBA Convention** at the Holiday Inn & Conference Center in Jacksonville. Tickets \$30 until 17 March, \$35 after. \$14 day tickets. Info: Bill Maddox (904) 744-2424.
- 7-9 **THIRD ANNUAL AMERICAN SWING DANCE CHAMPIONSHIPS** in New York City. Info: (800) 647-9464.
- 13-16 **SEATTLE'S 30TH ANNIVERSARY CONVENTION** at the Western Hotel. Rates \$79. 5,000 sq. ft. dance floor, \$6500 prize money. Tickets \$69. Info: Maria Knutson (206) 784-5501.
- 14-16 **PARADISE SWING CHAMPIONSHIPS** in Waikiki, Hawaii in the Regent Hotel. Info: (808) 734-1315.
- 14-16 **CLASSIC '95** at the Sheraton Grand Hotel in Ft. Worth, TX. Info: Cher Chilton (817) 654-1736.
- 21-23 **SO. CALIF. SWING CHAMPIONSHIPS** at the Buena Park Hotel. Rates \$65 (1-4), (800) 422-4444. Ticket tba. Info: Tom Mattox (310) 92-DANCE.
- 21-30 **S.O.S. SPRING SAFARI** in North Myrtle Beach, SC.
- 23-30 **7 DAYS ON THE MEXICAN RIVIERA SWING CRUISE.** Fares from \$649, departing from Los Angeles. Info: Jack or Mary Ann Bridges (800) 537-8937.

### MAY

- 2-9 **LINDY IN STOCKHOLM** sponsored by Dance Manhattan. \$1400 trip cost. Info: Elaine Platt (212) 532-5274.
- 11-14 **GOLDEN OLDIES** at Fat Harold's Beach Club in N. Myrtle Beach.
- 12-14 **SPRING BLAST** in Eden, NC.
- 12-15 **MAGIC MAY DAYS** in Poutsmouth, VA.
- 19-21 **SHAGGERS HOLIDAY** in Folly Beach, SC.
- 21 **ELECTRIC STORM '95** at Clemson University. Info: Mary Ann (803) 226-0386.
- 26-28 **S.O.S. GRAND NATIONAL DANCE CHAMPIONSHIPS** at the Stouffer's Waverly Hotel in Atlanta, GA. Rates \$75 (1-4) (Code S.O.S. Grand National) blocked until 5 May. (800) HOTELS 1. Tickets \$60, \$70 at door, \$25 day passes. Eight Division: \$30,000 prizes. Info: Jackie McGee (404) 671-0763.
- 26-28 **'95 TEXAS REGIONALS** at the Fairmont Hotel in Dallas, TX. Info: (214) 314-SPIN.
- 26-29 **SPRING FLING** in San Diego, CA. Info: (619) 272-5933.
- 27 **SCSC SOCK HOP**

*(Continued)*

**UPCOMING EVENT DETAILS** (Continued)**JUNE**

- 3 **BOOGIE TO BOONE, NC.**  
 10 **SUMMER SIZZLE** in Smithfield, NC.  
 10 **JUNE JIVIN' JAM** in Lancaster, SC.  
 13-18 **BOOGIE ON THE RIVERWALK X** at the Marina Hotel in Jacksonville, FL. Rates \$49 (1-4). Tickets \$20 before 1 May, \$25 after. Info: Butch Berrey (904) 739-1113.  
 15-18 **12th ST. LOUIS SWING INVITATIONAL** at the Collinsville Gateway Convention Center in St. Louis. Ticket prices tba, hotels: Drury Inn \$58-\$73, (618) 345-7700, Days Inn \$50, (618) 345-8100, Super 8 \$40, (800) 228-1000. Info: (314) 991-6198.  
 16-18 **GREAT AMERICAN JACK AND JILL O'RAMA** in Buena Park, CA. \$7500 in prizes, free workshops, tickets \$65. Info: Jack or Maryann (800) 537-8937.  
 17 **SUGARFOOT SHAG BLAST** in Goldsboro, NC.  
 24 **SCSC SOCK HOP**  
 24 **FEATHER AWARDS** at the Beverly Hilton Hotel. Reservations (714) 494-5086.  
 29-2 **SUMMER SIZZLER** in Nashville, TN.

**JULY**

- 9-16 **SEA CRUISE HOSTED BY GARY BASS** in Southern Caribbean. Rates start at \$870. Info: (800) 847-5951.  
 14-15 **COOL ME OUT** in Florence, SC.  
 14-15 **SANDKICKER** in Morgantown, NC.  
 14-16 **ACSC SUMMER WORKSHOP AND EASTERN CAROLINA SHAG BLAST** in Fayetteville, NC.  
 15 **SCSC SOCK HOP**  
 21-23 **MOUNTAIN BEACH BOOGIE** in Asheville, NC.  
 22-23 **CLASS BLAST** in Camden, SC.  
 26-30 **BOPPIN' ON BEALE ST. & NBA Convention** in Memphis, TN.  
 28-30 **BOOGIE AND BOGEY IN THE PINES** in Southern Pines, NC.

**AUGUST**

- 3-6 **SOUTHERN EXPOSURE** at the Belleview Mido Resort in Tampa. Rates \$65 (1-4), (800) 237-8947. Tickets \$25 until 1 June, \$35 after. DJs Judy Collins, Roger Holcomb, Murl Augustine, Paul Northrup. Info: Sandy Watson (813) 545-0899.  
 5 **SUMMER BLAST** in Burlington, NC.  
 11-13 **DOWN EAST BEACH BOOGIE** in Greenville, NC.  
 11-13 **OLYMPIC CITY JAM** in Atlanta, GA.  
 18-20 **GEECHEE BLAST** in Charleston, SC.  
 18-20 **GEECHEE REJECT PARTY** in Statesville, SC.  
 25-27 **TWIN RIVERS SHAG BLAST** in New Bern, NC.

☆ **ATTENTION ALL FAST DANCE CLUBS** ☆

Your party or event can be listed (as far ahead as space permits) in this column at no charge. But you **MUST** get the information in on a timely basis to:



Michael Payne  
 7528 Arlington Expressway #806  
 Jacksonville, FL 32211  
 (904) 724-9024





by Johnny Hammond

We used to always travel at night when going to the beach. It didn't matter if we were going to Myrtle or Daytona. We would leave Anderson around 12:30 am when it was nice and cool because not only did we not have air conditioning, but we didn't even know anyone who did. Back then, if you bought a car that was loaded, that meant it had a radio and a heater. Honest Injun, and if it was a Florida car, you need not bother looking for the heater because it wasn't there.

We would amuse ourselves by playing games to pass the time and keep from getting sleepy. Sometimes we would have a contest to see who could come up with the best new approach or enticement for meeting girls. (Yeah, I know! You're shocked.)

I remember one that worked more times in our favor than most, and I think we wore it slap dab out. It was the one where we were looking for

*"Sometimes we would have a contest to see who could come up with the best new approach or enticement for meeting girls . . . I remember one that worked more times in our favor than most, and I think we wore it slap dab out."*

our little puppy. We would pick out (carefully select) two or more girls who were together and ask if they had seen this adorable puppy we would describe. We would talk for a short time, then ask if they would watch for it and we would check with them later. I learned very early in life that two or more females are

not going to make a move one way or the other until *everything* is fully discussed. After a short time, we would return, telling them we found the little devil and had taken him home to my aunt. By then, we would know which way things were going to go.

I think at least 95% of females have a soft spot for a little puppy. (Aw, what the hell, so do I!) Anyway, after a while, we had this routine perfected so four of us could work it together. Of course, along the way we committed a few "peccadilloes," but it was all in fun.

On the nights we didn't connect (which were quite a few), we were constantly in search of the ultimate house party. Now I must admit that when we found a party, we weren't always welcome. No problem! We just kept on clicking. Sometimes we would go down toward Pawley's and the Inlet. But most of the time we headed for the Grove. The parties at Cherry Grove seemed a little wilder than the ones around Myrtle. (Not that that impressed us—after all, we were just looking for someone to talk to.)

We always checked to see if our "party emergency kit" was in the trunk before we left. It consisted of one army blanket, my brand new battery-operated Bulova radio, and a dish pan. Man, I'm telling you, that radio ran through batteries like an elephant runs through peanuts. Thank God that's one thing that has really improved over the years.

The first stop was the O.D. Pavilion and then over to the Pad. When we left there—if we did—it was a fast trip up to Sonny's at the Grove and then back to the Pad. If we connected for a party, we usually left the Pad around 10 pm because most of the girls had to be at home before

their chaperons went to bed. (Hey, this was the fifties!)

Then it was time for a walk on the beach. Bingo! Out came the "kit." What was the dish pan for? Well, for goodness sakes! You never knew when you would have to slop up a mess of P.J. We didn't know anything about Jell-o. We would duck into the dunes to get out of the wind, spread the blanket, and turn on Big John R on WLAC, or sometimes we could pick up Tyler, Texas. I don't remember their call letters; but, boy, did they ever play some good stuff and a lot of slow, belly rubbin' music. It's much easier to slow dance in the sand than it is to shag.

I'm not kidding! Cherry Grove was so far removed in those days. If you wanted, you could set up camp on the beach. You know, even today—and I'm sure I'm not the only one—when I hear some of those old songs, I still get a little misty eyed. You can just close your eyes when listening to it and almost hear the waves breaking and feel the salt spray on your face. That was the music that made the beach so special to me. The fast music was what made the parties so great. But, Mama, when you combine them, before long it's "Back to the Shack, Jack." You know there's no way it's gonna get any better.

It's exactly the way the song says, "Carolina girls are the most beautiful girls in the world" . . . and still are!

Johnny Hammond is a member of the Electric City Shag Club in Anderson, SC. This article was first published in their newsletter, *Shag 'N Tales*. Look for more of Johnny's articles in future issues.

### America is a great country . . .

If you can't make it in the rat race, they give you free cheese!

### Overheard at Ducks . . .

"Why do you iron your bra when you have nothing to put into it?" asked the shagger snidely.

"I iron your shorts, don't I?" retorted the shagette.

**Did you hear** about the shagger who got his vasectomy at Sears? Every time he gets an erection, the garage door goes up!



## MEDICAL NEWS

### Outsmart drug-resistant pneumonia

**EDITOR'S NOTE:** This very important message came from *Prevention Magazine*, November 1994, Vol. 46 No. 11, a Rodale Press publication, \$19.97 one-year subscription rates. 33 E. Minor St., Emmaus, PA 18098, (610) 967-5171.

**F**lu shots are only half of the story of how to have a healthy winter. A different shot may actually be the one that saves your life. It's the pneumonia vaccine, and it may prevent 60 to 70 percent of the 40,000 deaths from pneumonia each year.

If you haven't heard of this vaccine yet, you're not the only one. Studies show that only one in five of the people who need it most have ever received it. It's probably the best-kept health secret in the country, say the experts, despite their efforts to get the word out.

So here are the facts:

- The vaccine offers protection from 23 of the most common strains of pneumococcal pneumonia. (That's a bacterial pneumonia. There's viral pneumonia, too, but bacterial is the most common—and most serious.) And that includes the penicillin-resistant ones.
- Everyone over age 65 should get the shot. If you're under 65, you need the vaccine's help if you have lung, heart, or kidney diseases or if you have diabetes.

(Researchers are still pondering the link with the last disease. All they know now is that "people with diabetes are overrepresented" among people with pneumonia.)

■ You have to get the shot only every six years.

■ You should be able to get the shot from your family doctor.

Physicians can't stress enough how important the vaccine is. Even if it can't prevent all the cases, says pneumonia researcher Joseph F. Plouffe, M.D., professor of internal medicine at Ohio State University, "pneumococcal pneumonia is the most common pneumonia we see. And if we can prevent 60 percent of these cases, we will have prevented a huge number of deaths." — by *Marty Munson with Teresa A. Yeykal*



A shagger was marooned on an island for ten years and had given up all hope of ever being saved, when suddenly one day, a woman washed ashore. Her clothes were all tattered, and she was clutching a little waterproof bag. It seemed that her ship also hit the coral reef off the island and had sunk. She, too, was the only survivor.

The shagger, overjoyed at seeing another person, blurted out his whole story about how he had managed to live on the island alone, how he learned to live off the land, surviving by his wits. When he finished his story, the woman said to him, "You mean you've been on this island for ten years?"

"That's right," said the shagger.

"Tell me," she asked. "Did you smoke cigarettes before you were marooned?"

"Why, yes, I did," he said. "Why do you ask?"

The woman said to him, "Well, since you haven't had a cigarette in ten years, here!" And with that she pulled a cigarette out of her little bag and gave it to him.

"Oh, wow!" he said. "Thanks a lot!"

As she lit it for him, she said, "Say, were you a drinking man before you got shipwrecked?"

"Well," said the shagger, puffing on the cigarette, "I would have an occasional whiskey now and then."

The woman reached into her little bag and said, "You haven't had a drink in ten years? Here!" From her bag she produced a small flask and handed it to him.

He took a pull from the flask and thanked her when she suddenly said, "Gee, I just realized. You've been on this island for ten years. I guess you haven't, uh, played around in ten years either, have you?"

"Good God!" said the shagger. "Do you have a set of golf clubs in that bag?"



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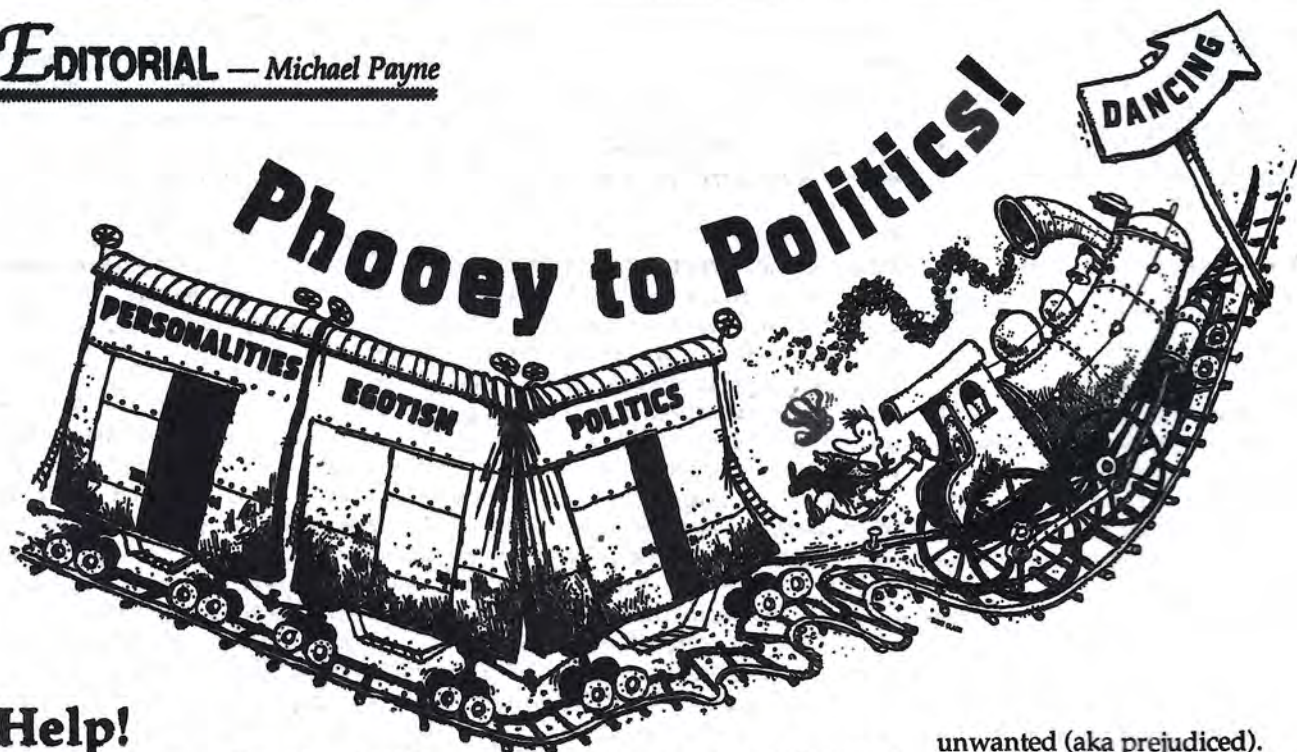
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## EDITORIAL — Michael Payne



### Help!

I'm seeing a major, abominable trend surfacing (or resurfacing depending on the eldership of any particular dance club) in a great number of local clubs within the ACSC, and I'm not quite sure what to do about it. I don't like it, and that's why I'm writing this article.

Perhaps there is someone out there, with wisdom far greater than mine, who can shed light on this problem, or perhaps there is a super-human person with a bunch of letters after his/her last name that may be able to actually solve the problem . . . but I'm afraid that that would be asking for too much!

This problem is not exclusive to our dancing community. I, for example, found this problem when I was in the Maryland Jaycees way back in the '60s. It was the main reason I quit the Jaycees . . . even before I became eligible for exhausted rooster status! It was the single motivation that kept me out of the "joining" business for almost twenty years, when I found and joined the Jacksonville Beach Bop Association.

Twenty years, the great distance between Maryland and Florida, and the dissimilar nature of the two organizations did not, however, resolve the problem.

'sup? (new-age contraction for what's up?!)

'd'no! (new-age contraction for I don't know!)

But here is what I do know. I joined the JBBA because I love the dance, I love the music, and I wanted to be around people with shared interest.

I am a relatively simple person (that's sincere and not complex as opposed to simpleton), and I believe that life is also relatively simple. I base my life around the "do unto others" stuff—you know, the golden rule. Simple stuff like . . . if you don't want to be hit, then don't hit others;

*"This problem is serious and potentially devastating to each and every club. The most common reaction by club members who face politics from the wrong side is, 'The hell with this!' And they then just fade away."*

if you don't want to have your stuff stolen, then don't steal from others; if you don't want your feelings hurt, then don't hurt other people's feelings; if you don't want to feel unwanted, then don't gang up with others to make someone else feel

unwanted (aka prejudiced).

If all of this sounds overly simple, it is! . . . at least for those of us who live this way. However, for some abject reason unbeknownst to me, there are many people who seem to work exceptionally hard to make life much more difficult than it need be.

Those of you who have been in combat understand, as I do, how thin the line is between civilization and barbarism. Others may have made the same discovery by serving as an officer of a social organization. Most of you are familiar with the phrase, "man's inhumanity to man."

So, what's my point?

The fallibility of human nature! Specifically, the politics that are present in virtually every social organization, including dance clubs. Ask any member of your club about their feelings concerning club politics, and I'll guarantee you that they'll say that they hate politics!

No one likes politics! Politicians are rated lower than used car salesmen in national polls, and eight words lower than polecats in my dictionary. I say phooey to all of them!

The question is, however, if no one likes politics, then why are politics present everywhere? Could this be another one of life's imponderables—like whatever happened to Donald Duck's brother? . . . or why is

there a permanent press setting on irons?

Not!

This problem is serious and potentially devastating to each and every club. The most common reaction by club members who face politics from the wrong side is, "The hell with this!" And they then just fade away. I've been in my club for about eleven years, and I still have every roster issued. There have been hundreds of people come and go during this period, and I'll bet you a dollar to a hole in a doughnut that if all of them were called and asked why they don't come out anymore, if they answered honestly, they would say something like, "I joined to dance and have fun, but the politics have ruined the whole thing! It's just not fun anymore!"

I can imagine a lot of heads going up and down, bobbing vertically as they read that last paragraph. You know the problem! You've seen it! You may have even been on the receiving end of it!

---

*"This problem may well be the Armageddon of our dance, our music, and our way of life. We are already a declining society brought about by the aging process . . . We cannot afford to lose even one more dancer for any reason, let alone the arrogance prevalent in club politics."*

---

Diana Carlson wrote in the July-August 1994 *Beach Boogie Beat* of the Mountain Shag Club in Asheville, N.C., ". . . We have had some wonderful members who have come and gone for various reasons, and what has happened to our club happens to many other clubs. I feel what we now have is dissension and apathy. I can't put my finger on it, but it's there. The negative comments I hear from some of the 'oldie' members is that it's just not fun anymore. We still get together in our own 'groups' and have cookouts, parties, dinners, etc., but we don't have the unity of a club anymore . . ."

I have read this same thought so many times in so many club newsletters! What causes the problem?

I suspect the root of the problem goes back to the fallibility of human nature, with personalities and egos

(potential redundancy here!) being the driving forces.

Some people are just plain obnoxious and slovenly. They are easy to spot and easily weeded out of the social structure as undesirables. Although they usually bring their problems on to themselves, they become the targets of prejudice. I doubt that many of these people even realize that they have a problem. They would more than likely fall under the "pigs don't know they are pigs" category and probably should be helped rather than ostracized.

The more dangerous personality is the cunning and shrewd one (two of the five words used to describe politic in my dictionary!). These people know how to stir up trouble and lay the blame elsewhere. The result is usually a divided group with at least two factions. This personality can easily recruit for his/her side by soliciting sympathy, starting false rumors (for example, you could tell someone that so-and-so cheats on

his/her mate; this could be absolutely false, but the seed of doubt has been planted nonetheless) or by just plain misstating the facts. Unfortunately, followers, by definition, follow.

Anger and hatred (two worthless and potentially catastrophic emotions, in my opinion) result, rendering reconciliation virtually impossible, at least for an extended period of time. Soon you either wind up with two or more clubs or a lot of members quit in disgust claiming, "It just isn't fun anymore!"

It is very difficult for me to understand why someone would intentionally disrupt a club, cause it to split, or force it to go under. I don't understand why people kill, rob, or rape either. I don't think the way these people do, so I cannot fathom their motives.

Egotism, conceit, vanity, self-assertion, self-gratification—or whatever you want to call it—is another personality disorder that produces disaster in clubs. These people have to dominate the spotlight, command attention, and generally alienate everyone else. La Rochefoucauld once said of egotism, "We often boast that we are never bored, but yet we are so conceited that we often do not perceive how often we bore others." (T.S. Elliot)

Herein lays the problem—a small minority of would-be petty politicians adversely affecting the vast majority of innocent club members who simply want to enjoy the music, dance, and have fun. Many of us have to put up with this same kind of crap at work where we are trapped with no options. We do, however, have options when we find it in our clubs! We can simply decide to not participate . . . and fade away. This is the easiest way out—no hassle, no arguments, just fade away! This is like having a bad meal in a restaurant; it's a lot of hassle to argue the point; it's much easier to just not go back!

This problem may well be the Armageddon of our dance, our music, and our way of life. We are already a declining society brought about by the aging process, over which we have no control. We are also a declining society brought about by politics! We cannot afford to lose even one more dancer for any reason, let alone the arrogance prevalent in club politics.

The solution?

As I said earlier, I don't have one, but I think a good start would be for all of us to stop and think about our actions and words before we set them in motion. We could ask ourselves how we would feel if we were on the receiving end . . . Would our feelings be hurt? . . . Would we feel left out or not a part of the group? . . . Is there a better way to do it or say it? . . . Is it really important? . . . Does it really matter? . . . Would it actually be better left unsaid or undone?

One other thing: if you can identify the problem person(s), take the advice of Jack Gargan and T.H.R.O. (the rascals out!)

# Creating a Convention, Seattle Style

by Karen Johnston

After 25 years we finally did it—and now we're going to do it again! We are going to have a convention!

Even though the Seattle Swing Dance Club is the oldest organized swing dance club in the world, it wasn't until our 25th year that we held our first convention. Prior to that time, many of us had attended dance conventions in California, Phoenix, and other areas. We were always inspired and motivated by the quality of dancing, but we thought Seattle was "so far away" people would not want to come to visit our beautiful city. Robert and Connie Bryant of the United States Swing Dance Council convinced us otherwise and, in conjunction with USSDC, we had our first convention in 1990.

If you hadn't heard, it was a roaring success; and, truthfully, we worked very hard to make it so. While we had Bob and Connie to guide us—to handle reservations, organize contests, and other hard stuff—we added our own unique personalization.

First, we organized a number of pre-convention activities. Since people traveled to Seattle for their vacation as well, some stayed for a week, visited Canada, went to the mountains, and enjoyed the beautiful Northwest. In addition, our club wrote, created, and produced a show, "Swinging Through the Years." Sixty-four of our members met every Saturday morning for eight weeks to rehearse.

All of this activity did wonderful things for our club. People who didn't know each other before became friends while working together on the show or by being part of the same committee getting ready for the convention. Our goal was to make it the very best convention we could possibly have.

Now it is 1993, and we are well into the planning for our second convention to be held on Easter weekend, 1994. And, since a convention cannot be the work of one or two people, we have gone about our



planning in a rather unique way. If we are to be successful, we felt we needed to capture the energy, spirit, and support of the dozens of volunteers involved. This is the way we created this energy:

All club members were invited to an evening event to kick-off the convention activities. On the wall were sheets with all the possible goals of the convention listed. These goals were: 1) To improve the quality of dancing for our members and guests. 2) To build camaraderie and friendships within our own club. 3) To make money for SSDC. 4) To provide a great time for our SSDC members. 5) To establish SSDC recognition in the dance community. 6) To provide a great time for our out-of-town guests. 7) To gain publicity and more members for SSDC.

As each member came in that evening, they received one large blue dot, two red dots, and three small green dots. After each goal was explained and the group agreed that those indeed were the goals we could achieve, everyone voted. They put their blue dot on the goal they thought most important, their red dots on the goals second in importance, and their green dots on the goals of lesser importance. We then gave a numerical value to the dots and were able in a quick way—without the loudest voices winning, without repetition of the obvious, and without lengthy discussion—to determine our key objective for this convention. It was: to improve the quality of dancing for our members and guests.

By the end of the evening, we had organized all of our work groups around the key objective. This gave

us a basis upon which to make our decisions about the format for the convention, who the teachers would be, where our time emphasis would be, how we would publicize, and who we wanted to attend. We knew if we reach the objectives, all the other goals will be accomplished as well.

Our plan is to have a series of workshops with different levels of dancing taught simultaneously. Language, count, and pattern execution will be consistent in every workshop. Thus, a basic step taught in one workshop can be developed easily by adding syncopations and advanced styling in another. All of our workshop instructors have agreed to be consistent, to allow participants to learn as rapidly as possible.

In order for our out-of-town guests to combine a memorable vacation with their love of dance, we have planned a full week of activities. Beginning Monday, March 28, there will be a trip to the mountains, a city tour, and many other day activities. And, of course, dancing, dancing every night. On Friday, April 1st, there will be a luncheon at the Space Needle—a rotating restaurant with a view of the entire city of Seattle, both ranges of mountains, Lake Washington, Lake Union, and neighboring areas. The Monday following the convention, those who have pre-registered will go to Victoria, British Columbia, on the hydrofoil. We will stay the night, dance, and return the next day.

Quality of dance and camaraderie are the key phrases that are driving this 1994 convention. For those who want even more, they should consider the hotel where the convention will be held. It is the Seattle Sheraton Hotel and Towers in the heart of downtown Seattle, a four-star hotel with a view from every room. It is one block from the flagship Nordstrom store, four blocks from Pike Place Market and the Waterfront, and three blocks from the Seattle Art Museum.

(continued on Page 30)



# *Shagging Icon Award*

## Nomination Form

### Nominee Information:

1. Name: \_\_\_\_\_
2. Address: \_\_\_\_\_ Apt/Lot No. \_\_\_\_\_  
\_\_\_\_\_
3. Telephone: ( \_\_\_\_\_ ) \_\_\_\_\_
4. Local A.C.S.C. club affiliation: \_\_\_\_\_
5. Number of years involved in: Local club: \_\_\_\_\_ A.C.S.C.: \_\_\_\_\_ S.O.S.: \_\_\_\_\_
6. Reasons for nomination: [continuations on reverse or separate sheet(s)]

### Nominator's Information:

1. Name: \_\_\_\_\_
2. Address: \_\_\_\_\_ Apt/Lot No. \_\_\_\_\_  
\_\_\_\_\_
3. Telephone: ( \_\_\_\_\_ ) \_\_\_\_\_
4. Local A.C.S.C. club affiliation: \_\_\_\_\_

**NOTICE:** It is the responsibility of the nominator to obtain three written seconds for this nomination and to submit nomination and all seconds together to: S.O.S., P.O. Box 4688, Columbia, SC 29204. Please refer to page 4 for further details.



# The Perfect Dance Partner



by Mike Rink

In many of our favorite hobbies and sports, the enjoyment and success we attain while participating are greatly dependent upon the quality of the objects we use or the capabilities of the other people who are involved with us.

In golf you want to swing the perfect club with just the right grip. In tennis everyone has switched to the mid-sized, graphite racket. In racing each driver keeps trying to find the fastest car. And in shagging we all want to dance with the perfect partner.

In the past two months I have been lucky enough to have several opportunities to dance with one of the shag world's most "ultimate" dance partners: Ellen Taylor. Anyone

*"The thing that impresses me about Ellen's dancing is her ability to make any man she dances with look better."*

who has been around the shag scene very long knows who she is and has watched her dance. She is wonderful.

If you asked ten people why Ellen is so good, you would probably get ten very different and very valid reasons. The thing that impresses me about Ellen's dancing is her ability to make any man she dances with look better. Ellen could dance with Jo Jo, Sy, Norfleet, or anyone else (including me) and compliment that person's individual style with a unique elegance that must be experienced to be understood.

I can remember not that many years ago when I had never stepped foot on a dance floor. I would never have believed that there would come a day when I would dance with someone, even when there was no one else on the floor. Even worse, that I would do it when other people were there that might be watching!

I am now comfortable doing those very things, although I have not yet become the dancer that I hope to be. I can honestly say that dancing with

people like Ellen is what makes transformations like mine possible. As great as she is, she has never done anything to make me feel uncomfortable on the dance floor. In fact, she has actually helped me build my confidence.

Yes, yes, yes, I must honestly admit that I felt some pressure dancing with her (especially the first time). After all, I don't have a flashy routine that makes people look at me with envy. I don't know that many male lead steps. And I probably even feared she would be mentally comparing my meager abilities to those of the greats she has danced with over the years.

Even worse, I *knew* that when Ellen dances, everyone watches. Fortunately, none of my fears mattered to her. Ellen was perfectly willing to dance with me. And I ended up thoroughly enjoying it.

All of this raises a few points that I want to share with you:

► Once you learn the fundamentals of shagging, the single most important thing that will help you improve your skills is getting on the floor as often as possible.

► If you worry about people watching you when you dance, get over it *immediately*. People will be watching. But they will be watching whoever is the *best* dancer on the floor at the time. Think about it. Isn't that who *you* watch?

► Finally, if you get the chance to dance with Ellen Taylor or any other really good dancer, go for it! Don't hesitate. It's good for you! It will make you a better dancer in the long run. You won't know what you are missing until you do it.

Perhaps one of the most unique things about shag dancing is that dancers of all levels of ability are willing to dance with you. They will even take the time to answer your questions, work with you, or help you improve (if that's your goal). Even if you have no desire to be a "competitive" shagger, the fun and good times you will experience by dancing with different people will be well worth the effort. Who knows?

You might even become the "perfect partner" in the minds of other dancers.

Even though I will probably never be considered a "great" dancer, the important thing is that I enjoy doing it. That's what shagging is all about. If we all have fun dancing and listening to great shag music, then we are doing ourselves a favor by doing something we like. We are also doing others a favor by helping perpetuate and spread the music and dance we enjoy.

To Ellen Taylor and everyone else who has made another shagger smile by dancing with them, "Thank you for being a perfect dance partner. You help us enjoy this thing called shagging."

Editor's Note: This article appeared in the Twisters Shag Club's October 1994 newsletter.

## Creating a Convention

(continued from Page 28)

With all these extra-curricular activities, will there be time to dance? Yes! Twenty-five hours of dancing on 5,000 square feet of great dance floor.

The most frequently heard comments about Seattle are: "It is beautiful!"; "The people are friendly." Both are true. Why don't you plan to find out for yourself? But bring your umbrella; there's always a chance we might get some of that liquid sunshine that keeps our state so green and beautiful.

Editor's Note: From the July 1993 issue of *Jitterbug Magazine*. Subscriptions of *Jitterbug* can be obtained from: *Jitterbug*, 1330 La Marada, Laguna Beach, CA 92651, (714) 494-5086, for \$25 annually.



**A. John Lopez**  
Assistant Vice President

Private Client Group

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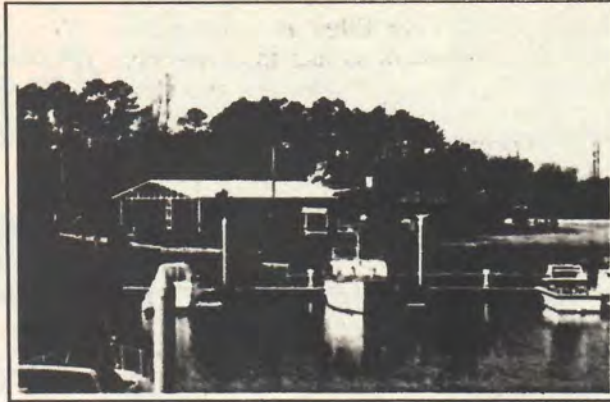
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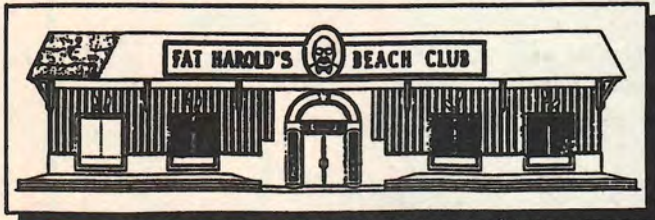


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## Home of the Shag Hall of Fame

Thank you S.O.S. & A.C.S.C. members for all of your support over the years. We will continue working hard to make this

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**Here's what's goin' on in the near future:**

- 15 December ..... Trim a Tree Party
- 28 December - 1 January ..... New Year's Eve Package  
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