



Carefree Times



19 Quarterly 95



Summer Issue

- FREE FOR MEMBERS
- \$20 ANNUALLY FOR NON-MEMBERS



**Shad & Brenda Alberty
of Charlotte, N.C.
Winning the S.O.S.
G. N. Masters Division**

S.O.S. Carefree Times

Box 4688, Columbia, SC 29204

EVELYN FULLER
1612 SYKES ST
BURLINGTON NC 27215

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MESSAGE FROM THE EDITOR

Welcome to the Summer 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 publication can only be as interesting as you, our readers, make it, so we solicit your assistance. We will always need pictures, feature articles, short stories, poetry, and humor.

This issue has some S.O.S. Grand National reviews as found in local club newsletters, as well as the results of the A.C.S.C. elections held in Fayetteville, North Carolina on July 15.

Missing is a local club spotlight. (Hard to believe that no one would like us to feature their own club!) It's easy! Just write a short article and send it to me. You might get ideas by reading the Spring Quarterly issue, page 28.


We welcome comments from you telling us what you think about current issues and what you would like to see in the future.

So, put your feet up, read the news and views in this issue ... and enjoy!

As always, please insure that I am on your 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

(Revised)	Deadline	Distribution
Fall Migration	1 August	8 September
Fall Quarterly	28 August	1 November
Winter Quarterly	16 October	15 December
Spring Quarterly	8 January	1 March '96
Spring Safari	26 February	12 April '96

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S.O.S. Carefree Times Quarterly

Volume 2, Number 5, Summer 1995

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Front Cover Photo of Shad and Brenda Alberty winning Masters Division of S.O.S. Grand Nationals
Courtesy of Michael Payne

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Charlie & Jackie

9-time National Shag Dance Champions
 Members - Shaggers Hall of Fame
 Shag Dance Couple of the Decade
 U.S. Open Team Champions
 11 years Undeafated on Pro Shag Circuit



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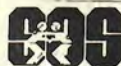
- | | |
|------------------------------|----------------------------|
| Basic | Belly Roll |
| Crossover Basic | Triple Basic Pattern |
| Start | Triple Basic with Double |
| Female Under Arm Turn | Female Turn |
| Male Under Arm Turn | Kickback with Lean |
| Male Double Under Arm Turn | Boogie Walk |
| 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 |
| Arch | Boogie Walk |
| Side Step | Arch with Male Turn |
| Tuck | Backwalk into Pivot |
| Barrel | Side Spread |
| Ducks | Side Spread with |
| Arm Up Pivot | Backwalk Away |

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Endorsed Shag Instructors

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 Dunwoody, GA 30338

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Tape Total 3.00
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Tapes available from Charlie & Jackie and in Myrtle Beach at Judies House of Oldies, Ducks and Memories.

A Lesson in Class

by Janis Grimes

Although I was born in Washington, D.C. and raised in northern Virginia, I have solid roots in North Carolina. My mother was from Henderson, and so we made that road trip and visited my grandparents often when I was growing up. My older brother was born and raised in Durham and attended Duke University; I attended college at (where else?) East Carolina in Greenville, and I still have friends and relatives in North Carolina.

Just thought I'd mention it in case someone might have the mistaken idea that since I'm a "native," then I must be a damn Yankee or something close to it ... (ha ha). But everyone knows that northern Virginia is not "the North"—don't they? This area is abundant with memorials, souvenirs, artifacts; you can hardly go a mile without spotting some historical marker or other, noting an event of significance from the Civil

War, which was fought all over northern Virginia, by the way. But I digress....

Class—some have it, and some don't. By "class" I mean that quality possessed by people who know just how to put others at ease and go out of their way to make sure that you're comfortable and that you're having an enjoyable time.

One of the hallmarks of the shag world is the way shaggers treat people. I have never—in all the shag events, weekend functions, and the times I've been to Myrtle Beach—ever seen any sign of disrespectful or discourteous behavior among the shaggers, even with all that partyin' going on!

Of course, there are exceptions to everything, but in this case it must be truly rare. (Okay, once there was a gal on an elevator who'd had waaay too much to drink, and I guess she forgot she was in mixed

company. But still, she wasn't confronting or insulting anyone else.)

The point is that there is a sense of elegance and refinement that permeates the South, and it is prevalent among shaggers. Another thing is their insistence that women be treated with respect—their code of behavior does not tolerate rudeness, and I like that ... I like that a lot.

One of the things I noticed at my first shag weekend (besides the !!Music!! reverberating out of the ballroom) was the friendliness of the people ... how they went out of their way to make newcomers feel welcome; how they'd talk with you, dance with you, draw you in and make you feel like they were genuinely glad you were there. (They were!)

This graciousness seems to be second nature to southerners, who are born and raised with a sense of gentility and warmth that oozes out. It gets in and around and under you and lifts you right up in a southern embrace.

(Continued on Page 28)

Meet Your New 1995-1996 A.C.S.C. Officers



Chairperson:

**Ron
Whisenant**

P.O. Box 3122 CRS
Rock Hill, SC 29732
(803) 366-5506

- Founder, Rock Hill Shag Club, 1982
- President, Rock Hill Shag Club, 1982, '83, '86, '93
- Organized first state-wide party, 1983
- Co-founder, ACSC, 1984 • Chairman, ACSC, 1984-85
- SOS Bylaws Committee, 1989
- Steering Committee member for purchase of SOS, 1989
- Special Projects, SOS, 1989
- Shagging Icon Award winner, 1995
- VP manufacturing, 9 years • President, sales group, 8 years
- Understands business of ACSC and SOS
- Nominated from the floor

**Co-
Chairperson:**

Mike Rink

17219 Jetton Rd.
Huntersville, NC 28078
(704) 892-1061



- Founding President, Twisters Shag Club
- Served as President for two years
- Producer, Twisters newsletter since 1991
- Founded/chaired Fall Cyclone and played major role every year
- Member, Assn. of Beach & Shag Club DJ's
- Chairman, Winter Workshop, 1995
- Taught dance lessons
- Coordinated a seven-shag club joint party
- Writes for *Carefree Times*, local papers, *Shaggers Magazine*
- Nominated from the floor



Secretary:

**Lynn
Northrup**

2057 Little Neck Rd.
Clearwater, FL 34615
(813) 441-4238

- Served Tampa Bay Beach Boppers as Secretary for 3 1/2 years, newsletter editor for three years, Membership Chairwoman for three years
- Served Sun Coast Shag Club as founding member of Board of Directors, Treasurer, Membership Chair, newsletter editor
- ACSC directory book chair since 1992
- Served as secretary for several other social organizations
- Moving to Loris, SC in September 1995
- Nominated from the floor

Treasurer:

**Foster
McKinney**

305 Huntcliff Dr.
Columbia, SC 29223
(803) 788-2253



- Treasurer, Columbia Shag Club, 1990, 1991
- Corporate SOS Treasurer, 1989 - present
- BS degree in Accounting 1978
- Certified Public Accountant since 1983
- 13 years experience in public accounting
- 2 years experience as internal auditor with large state agency
- Nomination Committee nominee

As expected, the election of the 1995-1996 A.C.S.C. officers was close. Janet Harrold withdrew her name for Treasurer, and Patty Wheeler of Columbia was nominated from the floor.

There was a runoff vote between

Ron Whisenant and Chuck Ward for Chairperson.

With this election, Joe Magee, immediate past A.C.S.C. Chairperson, moves to a position on the S.O.S. Board, which will meet some-time prior to Fall Migration to select

its Chairperson.

Kudos to the Capital Area, Dillon County, and Fayetteville Area shag clubs for working so well together in the production of a great workshop and Eastern Carolina Shag Blast.

(Continued next page)

Other A.C.S.C. meeting highlights

- \$40,000 (of \$100,000) is now in the hands of the Foundation of the Carolinas.
- 93 of 97 local clubs were present. S.O.S. audit and initial S.O.S. Grand Nationals financials were presented.
- The Choo Choo Shag Club of Chattanooga, Tennessee, applied for membership.
- The Savannah Shag Club was reinstated as a member.
- The South Strand Shag Club of Pauley Island was voted in as a new member.
- The Winter 1997 Workshop was voted for Charleston/Islander shag clubs.

S.O.S. Coordinator's Comments

The single most important factor in the proliferation of an organization is communications. To ensure

that the Society of Stranders (S.O.S.) continues to grow and prosper, we have instituted local networking of S.O.S. related information through the Association of Carolina Shag Clubs (A.C.S.C.) local "S.O.S. club coordinators."

The S.O.S. club coordinator in your area is the person with all of the answers concerning the operation and administration of S.O.S. Are you planning next year's vacation to coincide with Spring or Fall S.O.S. and need the dates? Ask your local coordinator; that person has the information.

Your local S.O.S. club coordinator also has information on items like the S.O.S. logo contest, S.O.S. Spring parade, the Grand National Dance Championships, and most importantly, will have S.O.S. membership applications readily available throughout the year.

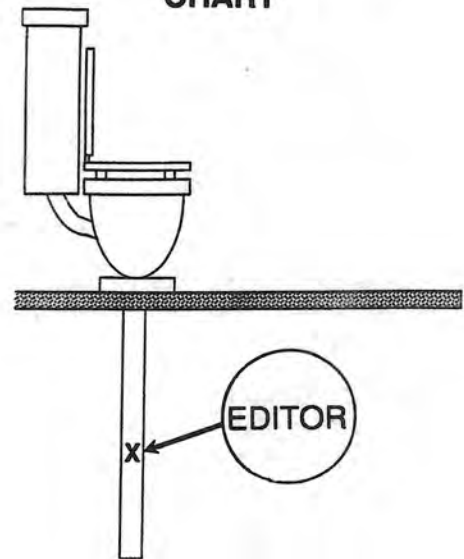
By the way, after you have satisfied your questions concerning S.O.S., please remember to thank the coordinator for the very important job that he or she is doing. The position of local club coordinator is a voluntary, non-paid position which all too often goes unnoticed and certainly unthanked. The coordinator is performing this job for you, for free, and most importantly, for the

shag. Shake their hand, pat them on the back and let them know that you appreciate their efforts.

— Bruce Fitzsimmons

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S.O.S. ORGANIZATIONAL CHART



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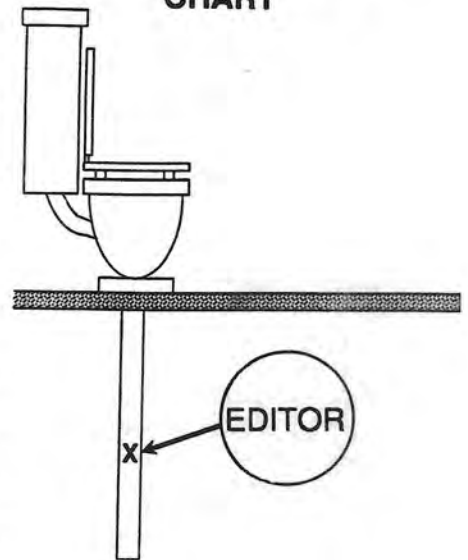
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Jackie McGee . . . thoughts on the S.O.S. Grand Nationals

An Interview with Sumner Waite

SW: What was the idea behind the S.O.S. Grand National Dance Championships?

JM: The idea behind the S.O.S. Grand Nationals was to promote shagging nationally. There is a lot of interest coast-to-coast, and we felt that there would be a lot of swing clubs out in the community who have seen the shag and would be interested in what we are doing. We are not unique in this. They know about our governing body, the Association of Carolina Shag Clubs. Most of our shag clubs are members; and the Association owns S.O.S., which is profitable. Our idea: introduce shag to the swing clubs and invite them to one of our conventions.

Shagging has grown over the last couple of years. There are clubs in California, New York, Seattle, Washington, and Texas. We want them to be part of our family. So why not invite them to a central location, like Atlanta, instead of going to North Myrtle Beach for everything? Let's show them our southern hospitality and how we party and socialize. We felt like we should host them.

SW: Why should we shaggers want to be part of the swing dance scene?

JM: That's a good question and one very frequently asked of Charlie and me. We started on the swing circuit about five years ago to see how Carolina shag would measure up competing with the swing dance. At that time, we didn't know shag was a swing dance—meaning that it has a six-count basic. This includes a lot of dances. That's when I realized how much I didn't know about my own dance. Everything comes from jitterbug and the lindy hop. Then people

personalize it in whatever part of the country they live.

When we started shagging, we lived in North Carolina. We were pretty much in North and South Carolina when the Association of Carolina Shag Clubs started. I came to Atlanta and found that people here think they had a hand in the shag history. Everyone wants to claim it and be the area where it started.

The shag really started at about the same time in North and South Carolina around 1948. I remember when the Association didn't want Atlanta in it because they weren't from North or South Carolina. How could they do the Carolina shag? As we know, there were people from South and North Carolina who had moved to Georgia and could shag. Some from Atlanta had gone up to North Myrtle Beach and brought back some steps. These people eventually got together in Atlanta, and the rest is history, as they say.

SW: Is our shagger's "root system" related or inter-related with the swing dance and the jitterbug, as well as the lindy hop?

JM: Yes, it is the same, but the styling is different in other parts of the country. For example, there is an 80-year-old man in New York who dances the lindy hop. He calls the boogie walk a shorty George. The pivots are called whips. They are basically the same thing. When you say the Carolina shag, who's style are you talking about? Jo Jo Putnam doesn't dance like Charlie and I do. Is it Shad Alberty style? How about Wanda and Billy Jeffers? They are not doing the same thing.

The dance has changed and evolved in the last ten years. I look at Bubba Snow, and he does the same step that I see people in New York doing.

And guess what? I think the shag will evolve again during the next ten years. It will be different. With all of this, we are not trying to convert West Coast swing dancers or people in the North. They don't want to be converted. We are just a group of people who like to get together and have a good time.

SW: Why are you and Charlie so deeply involved in exporting the shag, so to speak?

JM: Well, I want to say clearly that we like the Carolina shag. Why wouldn't other people like it? Everybody seems to be interested in it, and it is obvious that we have grown from being two states in the Association to having seven. That leaves a lot of states, with a lot of potential interest in the dance, not involved.

Another thing that I want to make clear is that West Coast swing dancers dance to rhythm and blues, too. We don't own that music. It is pretty much nationwide. I'm not from Texas, but people will let me two-step. So we have got to understand and look at the big picture. We want to continue to grow and to share our dance art form. In order to do that, you have to introduce it to people.

SW: Give us an update on the background of the S.O.S. Grand National Dance Championships, why you chose the Waverly Hotel, and what you and Charlie did to promote it.

JM: We wanted our own Association to have the opportunity to do something different, to offer our people more than just a party. What we did is a whole new concept. It was held at the Stouffer-Waverly Hotel under one roof. Most everybody stayed there, and we had competition dancing. We knew that a lot of people wouldn't like competition dancing. So there was a lot of general dancing.

We saw good dancers doing their thing, and it was a good show as well as very entertaining. I felt like, if you are a true dancer, you would appreciate any type of dancing that people do—especially good dancing.

Charlie and I traveled coast-to-coast promoting the event and personally invited people to come to Atlanta. We were hoping to bring the best, the cream of the crop in all fields of dancing, to Atlanta. Along with these top dancers, we were hoping to attract a lot of spectators who have already been introduced to shagging.

As I mentioned, Charlie and I have been doing the Carolina shag on the swing dance circuit for the past five years. The response has been overwhelming. People love it! They want to be a part of it, and they want to learn it, and we have got a lot to offer these people.

SW: Are the swing dancers ready for it?

JM: Yes, they are.

SW: Did the Feather Award people attend the National Shag Dance Championship held in Myrtle Beach in March of this year?

JM: They did. The National Shag Dance Championship was considered to be one of the best competition events—well organized and professionally done. The Feather Award people noted the high level of talent attracted to the Myrtle Beach event. They, of course, went to the swing events all over the country in their efforts of evaluation.

SW: During the '50s and through the '70s, the Carolina shag was considered to be tightly regionalized in the two Carolinas. What about now?

JM: No, it's not regionalized anymore. Thank goodness people have taught it; and if people had not taught it, it would not be where it is today. S.O.S. would not be where it is today.

We have involved people who might not have had the opportunity to learn and would have just stood on the sidelines looking. If we don't want this to grow, then people need to quit teaching, and we don't need to let people into our shag community anymore.

This whole idea is to keep this dance alive. If we keep it to ourselves, it will die. Let's face it; other people like it and want to do it. Just like I said about country dancing, it did not stay in Texas. It's extremely popular in the South, and the same is going to happen with the shag.

We felt like we had to take it a step closer to letting it become worldwide. The S.O.S. Grand Nationals drew the dancers from the West, and we felt like we should host the event—our dance in our territory.

SW: Does worldwide mean involving people in Scandinavia and Western Europe?

JM: Well, I don't know about Scandinavia, but I do know that London has an extremely big swing dance community. Switzerland and Germany have large competitions. I have a video of the German championships, and there are 8,000 spectators watching this event. We don't want the tail to wag the dog. We feel the dog should wag the tail and that we are light years ahead of other organizations. They are ready to learn and are coming over here to see what it's all about.

SW: Do you and Charlie send video tapes overseas?

JM: Yes, we do. We get a lot of requests for instructional video tapes. One of our biggest customers right now is in Norway, and we send them to Switzerland, Germany, and, of course, London.

SW: What happens to the revenue these video tapes develop? Isn't there something special you and Charlie do with some of it?



JM: We are the S.O.S. shag instructor endorsers. With that comes the responsibility for promoting shag and distributing these tapes so that people can learn what we do. For every tape we sell in the shag community, we give \$1.00 back to the community.

SW: Which shag community are you talking about?

JM: For the communities represented in the Association in the seven states.

SW: What did it take to make the S.O.S. Grand National Dance Championships reflect maximum credit on the shag community?

JM: It took the whole shag community pulling together and being open-minded. They saw other dancers perform who didn't look like shaggers because they weren't. These dancers were doing a different type of swing. S.O.S. was behind this event, and we worked very hard to entice the shag community to participate.

One of the things we wanted to do was to inform people that there is an active shag community in Atlanta. We needed help from the media and newspapers. The Association was 100% behind this whole event. We offered people more than just a party. It was a show and a chance to meet wonderful dancers and people from all over the country. It took a lot of work and effort to get North and South Carolinians to come to Atlanta.

We have been traveling to South Carolina for years. By moving this event further southeast, the door opened for other shag community leaders to join the Association.

Summer Waite is a member of Shag Atlanta, a graduate of the University of South Carolina, and has been going to Ocean Drive since childhood.



WRDX 106.5 FM "The End"

by Mike Rink

The Dalton Organization, new owners of 106.5 FM in Salisbury, North Carolina, could not have chosen a more appropriate name for what was once the favorite radio station of many, many listeners. "The End," as the station is now known, suddenly and drastically changed formats from R&B, beach, shag, and soul music to alternative rock with no apparent regard for the impact the change would cause.

I was not listening at the exact moment when the transformation hit, but I was told that the station aired the first part of several well known songs and abruptly ended each with sound effects simulating crashing, items breaking, etc. A voice then interrupted the broadcast and announced, "If you want to listen to an oldie, go talk to your grandmother."

family. Its listeners had a loyalty to the station that has probably never been equaled.

Unlike most "channel changers," those who tuned in to 106.5 rarely ever strayed. We woke up to its sound, listened on the way to work, tuned in during the day, listened on our way back home, and spent many evenings of our lives with our radios playing the music no other station could imitate or understand.

Twister's Shag Club had a special relationship with WRDX. We gave to them, just as they gave to us. We sent each of their staff members a copy of our monthly newsletter, invited them to our social gatherings, bought their advertisement time, and were the first club to join their "Shagnet" program.

In return our friends plugged our events, wished our listeners a happy

have affected or perhaps offended with their change. They have brought a loud, unusual style of music into our area to replace something that had become a shining star for Salisbury and the Carolinas as a whole.

You will never hear someone talking about how they have just moved into this area or were just driving through when they were thrilled to discover "The End." But WRDX listeners were accustomed to hearing stories from people proclaiming the many virtues of their favorite station.

WRDX was not just a small Salisbury radio fad. It was special. It was significant, and it was ... ours. It was "owned" by listeners from all over. People from North and South Carolina, Virginia, Tennessee, and other states loved WRDX. Many who lived in areas hundreds of miles away went to extremes to build elaborate antennas so they could receive the signal. You should not expect to see a run on antennas based on a growing desire to hear the new 106.5. As one person noted, the value of cassette tapes featuring beach and shag music just soared!

The music of WRDX was unique, and Beach 106.5's staff was, too. In a time when most radio personalities are self-proclaimed gods, free to act in any manner they choose, the deejays (and even the station's owners) at WRDX were friendly and approachable. They could be found participating in local events (often for charity), socializing at many area beach and shag functions, or enjoying S.O.S. or one of the many other organized gatherings at Ocean Drive. You could call them up just to chat or to find out information about most anything.

"A voice then interrupted the broadcast and announced, 'If you want to listen to an oldie, go talk to your grandmother.' With that, the new music started and a long-standing love affair between thousands of listeners and 106.5 ended."

With that, the new music started and a long-standing love affair between thousands of listeners and 106.5 ended. If the new owners could not understand a relationship with "grandmothers," why should we have expected any more understanding of the widespread support for WRDX?

"The End" reflects the passing of an era, the end of a unique broadcasting format, the end of a radio station unlike any other in the world, and the end of music that crossed the typical barriers of race, religion, or different generations. WRDX, Beach 106.5 FM was like a member of the

birthday when their day came, and did other things to help support our club, our people, and our events. Call it southern hospitality or whatever you want as long as you understand that the relationship was unselfish and genuine.

The Dalton group is from Maryland, a place up North that is far removed from the lifestyle we enjoy. They have no concept of the relationships that have been built over the years due in part to the common enjoyment of a certain type of music and a certain leisurely lifestyle. They obviously don't understand how many thousands of listeners they

These folks were not the typical airways robots whose only allegiance is the almighty dollar. These people were special to us, and they were our friends. They relayed information about area events of interest, highlighted activities hosted by 100+ shag clubs (most of which fall within listening distance of the station), and even talked with and about individuals in those clubs on the air. They knew who we were, and they knew what we were all about.

The new owners claim that there was a desire in this area for alternative rock. They backed this up claiming that market research and 8,000 signatures convinced them to fill a big city "void." Perhaps that was a void that should have been left empty.

"You should not expect to see a run on antennas based on a growing desire to hear the new 106.5. As one person noted, the value of cassette tapes featuring beach and shag music just soared!"

The many unsurveyed listeners of WRDX were a much more suitable audience. The majority of the WRDX listeners came from higher than average educational backgrounds. They were financially successful. They were mature, charitable, responsible people mostly falling within the 30 to 50-year age group. When you consider the percentage of the population today that is within this age category and the fact that there is no other station in the world that offers a format like Beach 106.5, the marketing possibilities seem enticing.

The people that have been alienated by the change are the ones in positions and with the money to make decisions on where the advertising dollars of local businesses are spent. These people also have the financial ability to purchase anything that might be advertised! What a powerful combination.

I imagine that the monetary influ-

ence of the entire listening audience of "The End" is peanuts compared to what a fair-sized group of the most successful WRDX listeners could present. It is hard to see how a financial decision concerning the fate of WRDX was made in ignorance of such facts. It just doesn't make sense.

I spoke to one of the managers at Magic 96 just days before the big switch. I brought up the recent, abrupt firings of several of our favorite deejays and mentioned that I had heard that all the WRDX employees would be terminated at the end of the week in conjunction with a change to a new format. He assured me that it was business as usual and that they wanted to do some research into our format and how to improve various aspects of the station and its music. Now, as I look back on the events that were secretly taking place, I cannot accurately convey all of my feelings here.

It should be noted that the Dalton group also owns Magic 96 in Charlotte, a station featuring all oldies. Rumor had it that the Daltons thought that WRDX was offering too much competition for 96.1. Now that the change has taken place, the Dalton group thinks that the previous 106.5 listeners will migrate to Magic 96. Fat chance!

Magic's weak attempt at satisfying our musical taste currently consists of elaborate ads about the beach music they air, usually followed by another tiring replay of *Under the Boardwalk*. Their Sunday night beach show could never be enough to entice former WRDX listeners to stay tuned to the rest of 96.1's tired "old" format during the week. Like most uninformed individuals, the new owners have probably never been in a facility when a member of the Association of Beach and Shag Club Deejays was spinning true shag music.

They don't understand the music, the rhythm, or the lifestyle it represents and likely never will. However, should they ever decide to brave an adventure into a lifestyle that exhibits the best of the beach, the best in social interaction, and a love of a music and dance that is unique to this area, I hope they will join the members of Twister's Shag Club at

one of our major events. And I hope I am in the deejay booth at that time!

If you want to express your opinion on the demise of WRDX or the need for a beach and shag format on a radio station, you can write to Dick Harlow, c/o Magic 96.1, 1437 E. Moorehead, Charlotte, NC 28204. I urge you to be positive and constructive in your comments or criticisms and to make your opinions known to Mr. Harlow in a way that speaks well for the WRDX listening audience. After all, it can only enhance our reputation and our chances to convince him or someone else of the need to address a real void—the hole left in our lives "the day the music died."

To those who worked at WRDX for many years and brought us countless hours of joy, I can only say, "Thank you." We will miss you and will think about you every time we tirelessly search our radio dials for something worthwhile. You may be gone, but you are not forgotten!

Mike Rink is a member of the Association of Beach & Shag Club Deejays and a member and former president of the Twister's Shag Club in Cornelius, North Carolina. This article was first published in Twister's newsletter.

A SHAGGER AND A COUNTRY-WESTERN DANCER, visiting a small dictatorship, ran afoul of the law and were sentenced to death by firing squad. At dawn, they were led to a courtyard, where the squad leader asked the country-western dancer if he had a final request.

"I'd like to hear *Achy-Breaky Heart*," he replied.

"I think that can be arranged," said the squad leader. Then he turned to the shagger. "And your final request?"

"Please," begged the shagger. "Shoot me first."

A SHAGGER PARKED HIS CAR right in front of the main entrance to Congress, just as they were about to go on recess. "Hey, mister!" yelled a security guard. "You can't park there—all the Congressmen are about to come out!"

"Don't worry," the shagger replied. "I have The Club."

Can you remember the very first time you got a little too much of old Mr. Booze in your snout? I don't mean a slight tippy—I mean a good old-fashioned knock down, drag out bang-a-roo!

Mine came about the time I was 16 years old and an up-and-coming beach jitter at Atlantic Beach, North Carolina, running with a fast crowd and trying to be "cool."

We had a little group called the Five Jolly Trashmen, a social group of five beach bums, dedicated to the preservation of hell raisin' and chasing young girls—or older girls—whichever could be caught, either on the dance floor for shaggin' or in the sand dunes for SHAGGING. I didn't have a preference until after 10:30 pm, and then my hot blood made the decision for me. (Of course it was dancing, you wicked person.)

Our first member was Bobby Parker, a mean, fighting dock worker who had two idols: Kentucky Gentlemen whiskey, known simply as KG, and Pearson Willis, the meanest man in Carteret County. Pearson would fight a circle saw and give the saw first cut just to get the fight started. Bobby and Pearson would hang out together whenever Pearson was out on bail. Otherwise, he hung with us.

Next was his brother, Frank Parker. Frank carved little wooden weejuns and put sink stopper chains through them and gave them to the king shaggers who made Atlantic Beach their home base.

Then came James Guthrie. James was a good guy, a straight A student, and went on to be a pretty fair country football player at Duke University.

The last member other than myself was Gerald Jones. Gerald was always in the middle of everything and went on to become the most feared linebacker that ever played for Chowan College. He is now the chief inspector of the Board of Health of Carteret County and most likely still drinks KG.

Before me it must have been the Four Jolly Trashmen, because I had



In the Sack with Money

by Jim Money

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



to be indoctrinated and approved of by the majority vote before we could be called the Five Jolly Trashmen. The initiation was simple ... chug-a-lug a half pint of KG without a chaser and without taking the bottle from your lips. And of course, you had to live afterwards.

For all I know there may have been several before me who didn't live, as I was told that they had alternates waiting—people like Benji Guthrie, Dwayne Wells, Bobby Mason, Bob Griffin, James Nolan, and a few others who have begged me not to use their names to protect the innocent wives and children.

It was Saturday morning about 9:30 am at Dom L's Drive-In on the Atlantic Beach Causeway. They uncapped the KG, and I lifted it to my lips. I remember thinking, "God, I hope I don't throw up." I downed that half pint like I knew what I was doing. My eyes watered, my throat burned, my guts churned, my breath came in gasps, my head ached, my blood pressure went off the chart, and I had to hold my hand over my mouth to keep it down.

A few minutes later the savagery in my soul started to build just about the same time the burning started to subside. I jumped from the car and ran across the road to the sound (that's southern for inlet bay) and dove in headfirst. The cold water hit my hot head, and it sizzled like drops of water on an iron. My short life passed slowly through my brain as I sank to the bottom. My thoughts were: "Hope I don't drown or get eaten by sharks."

The next thing I remember was the police standing on the shore yelling for me to come out of the water. We had a real Mexican standoff; they were not coming in, and I wasn't coming out. My fellow Trashmen were gone. They probably thought I drowned and didn't want to get involved, so they went back to the Pavilion and waited to be called to the coroner's inquest.

Eventually, the mayor of Atlantic Beach, Alfred Cooper, appeared on the bank and made it quite clear that I had

better come out, sober up, and stop this foolishness ... or that was the last day I would be welcome on Atlantic Beach. I understood this very clearly—no more friends, no more pretty little girls, no more two-piece bathing suits, no more shaggin' and no more shagging (you know the difference).

I immediately came out, apologized for my barbaric behavior, and offered to pay restitution for anything I had damaged. The two police officers stopped just short of police brutality as they slapped my face, pulled my ears, and kicked my a--!

At least they didn't handcuff me when they took me to jail to sober up. I guess they figured I wasn't really as mean as Pearson Willis. I mean, hell, all I was trying to do was prove I was ten feet tall and had the right stuff to become a Jolly Trashman.

Later that night at the Pavilion, my dance partner, Marie Blanchard, told me I was lucky to be alive. She said those good old friends of mine did this every year to some newcomer on the beach, and almost everyone knew what they were up to—kind of a "sordid rite of Spring" with me as the sordid rite.

I'm glad those good old days are over. Can you imagine an initiation like that into the JBBA or some Carolina shag club ... jumping into the St. Johns or the ocean? I'm sure glad I lived through my first bout with old Mr. Booze. So let's all lift our glasses high to KG and the Four Jolly Trashmen. I have officially resigned. Salute!

Jim Money is a member of the Jacksonville Beach Bop Assn. This article was reprinted from *The Scoop*, March 1991.

FOR SALE

'84 Ford Escort. Pushes easily, rolls nicely down hills, looks good in driveway.



The Competitive Edge

by John English



To perhaps help you better understand the nature of competitive shag events, I'll start in this column by giving you an overview of the groups connected with these events.

First, there is an organization known as the Shag Preservation Association (SPA). Members of this group are composed of all beach club owners who have joined together for the purpose of preserving the shag by promoting shag contests. It is headed by a president—this year's president is Norfleet Jones of Ducks Beach Club—a secretary, and beach club owners throughout North Carolina and South Carolina. An organizational meeting is held each January, and a schedule of shag contests for the coming year is produced.

Secondly, there is an organization of competitors, age 21 and over, known as Competitors Shaggers Association (CSA). This formal organization has been in existence for three years now, and its working body is made up of a Board of Directors. Rick Little from Monroe, North Carolina, is the current president. This group is made up of competitive

dancers who support the contests given by the beach club owners, SPA.

Thirdly, we have a relatively new organized group of competitive dancers, age 20 and younger, who are known as the Junior Shaggers Association (JSA). They have a formal structure, president, vice-president, secretary, treasurer, etc. So, in order to hold a junior shag contest or any other junior shag function, you should coordinate this with their organization.

Confused? I hope not. Hopefully this overview has shown you how shag contests are established and some of the major organizations involved in such events. The rest of this article will concern itself with only SPA/CSA contests.

What does it take to compete? First, you must decide if you are a beginner (Amateur), intermediate (Novice), or advanced (Pro) dancer. Then all you need is a little bit of talent, a great deal of hard work, and some extra pocket change. Often those who compete must get off work early on Fridays in order to drive to the contests. Expenses in-

clude gas, food, a motel room, usually for two nights, and an entry fee.

Unless you place first, second, or third in the Pro division or first in the Novice division, you won't break even. There is no free ride or guarantee that you will even place. So then, why do people choose to compete?

That's a question Joan and I have asked ourselves for a long time. I'm sure the answer is different for each couple. For us, it's a chance to show our style of shag and to be with a family of competitors we've come to know and love and because it's fun. Of course, it always feels great to do well and relive the moment on the ride back home; it makes the ride go quickly. If not, then it's a very long ride home. Most competitors pick themselves up and resolve to do better at the next contest.

You have to keep in mind that the outcome of a contest is decided by the opinions of five judges. The bottom line is not where you finished but how you feel about the way you performed. To win a SPA/CSA contest is an unbelievable feeling. For some it may only be a dream, but the quest goes on.

(Continued on page 25)

Competitive Shaggers Association Winner's Circle

WEEJUN'S — May 19 - 21, 1995

AMATEUR

- 1 - Butch & Kathy Dukes
- 2 - Ned & Sandy Gregory
- 3 - Chip & Jackie Smith
- *4 - Archer Joyce & Pat Journey
- *5 - Frank & Nancy (Columbia)
- 6 - Bill & Joan Sessoms

*This is a change from the results announced at the contest.

NOVICE

- 1 - Allan & Diane Miles
- 2 - Matt & Lynn Evans
- 3 - Joe & Louise Garcia
- 4 - David Townsend & Nancy McGowan
- 5 - Jimmy & Sharon Brown
- 6 - Dewey Kennedy & Joyce Spigner

PRO

- 1 - John & Joan English
- 2 - Sam West & Ellen Taylor
- 3 - Rick & Maureen Little
- 4 - Bill & Sharly Drew
- 5 - Jimmy & Cameron Caruso
- 6 - Wes & Sandra May

CONGRATULATIONS to Butch and Kathy who move to the Novice Division with this win!

LOAFERS — June 9 - 11, 1995

AMATEUR

- 1 - Wayne Pittman & Hazel Garris
- 2 - Hugh & Janice Gassaway
- 3 - Chip & Jackie Smith
- 4 - Wayne Stancil & Debra Horton
- 5 - Roger & Barbara Lane
- 6 - Gayle Speaks & Mary Cole

NOVICE

- 1 - Joe & Louise Garcia
- 2 - A. C. & Cathy Williams
- 3 - Chuck Wyatt & Janet Thompson
- 4 - Jimmy & Sharon Brown
- 5 - Larry & Shirley Jones
- 6 - Stacy & Jo An Shaw

PRO

- 1 - John & Pee Wee Teal
- 2 - Gene & Kathy Benfield
- 3 - Wes & Sandra May
- 4 - Rick & Maureen Little
- 5 - Danny & Lori Johnson
- 6 - Bill & Brenda Barber
- 7 - Stan & Cheryl Biconish



S.O.S. Grand Nationals . . .

First Coast Shag Club

The final event of the month was the S.O.S. Grand Nationals. This was one of the most enjoyable weekends I have had in a long time. The hotel we stayed at, the Stouffer Waverly, was beautiful; and even though it seemed a little expensive, \$75.00 a night, it was really quite a bargain because the regular room rates were \$140.00 a night. The service and cooperation of the hotel staff was great.

This party was truly a meeting of two different worlds of dancing—shag and swing. It was great to see the competition from both styles—the best were there!

They had "jam sessions" late every night, and this turned into quite a show. In case you don't know what this is, a couple gets in the middle of the dance floor with everyone gathered around them. They start dancing, then another couple gets in the middle and takes their place dancing, etc. etc. etc.

On the last night, after the awards were given out, they had the final jam session of the weekend, and the only criteria for this was that a shagger and a swinger had to dance together. This was great—especially the juniors—they really got into it!

Everyone was eager to learn what the other people knew—not to change what we did, but to add to it. I think we're going to be seeing a lot more swing moves in the competitors' repertoire from now on and it will look great!

The swing dancers were also very surprised to learn that not only do we shaggers compete, but we party, too! They're used to going to big competitions and just sitting around waiting for their turn to dance. They were surprised at all the general

dancing and drinking that went on ... and they loved it.

The final thing that I would like to say is that two different dance worlds met on Memorial Day weekend in Atlanta—and they did not collide! I think everyone went home with a feeling of gratitude for the fine people they had met and the entertainment that was given to them! I can't wait until next year!

— Paulette Singletary

Electric City Shag Club

The world of swing and shag came together as one when S.O.S. sponsored its first annual Grand National Dance Championship. Those who witnessed the event, held over the Memorial Day weekend at the spectacular Stouffer Waverly Hotel in Atlanta, Georgia, could find only one word to describe it—awesome!

Seven categories, offering a total prize fund of \$30,000, kept us busy as they were scheduled sporadically over the course of three days. They included Master, S.O.S., Junior, and Team—all shag; Showcase, Cabaret, and Junior—all swing. In between competitions, there was ample opportunity to dance. Many of us found ourselves so caught up in watching that we rarely made it to the dance floor.

Probably the most fascinating of all to watch were the juniors. These young ones were not there competing because someone else wanted them to be. They obviously were having a ball learning new steps, meeting new people, and dancing with the "elders," who were waiting in line for their turn.

Early Sunday evening the weekend culminated with an Awards

Ceremony. Our local Carolina Shag Team made us proud when they captured third place against seasoned competitors in the Team event. As midnight approached, the ballroom was still filled with attendees squeezing out every minute they could.

When the DJ, Tom Hamrick, announced, "This is the last song," he was bombarded with requests to continue. He was nice enough to play until 1:00. Even then, many lingered on begging for more. So the party was moved to a smaller room until who knows when.

Overall, Izzy Lockman, Jean Hill, Betty and Finley Brown, and I were excited to experience the first ever S.O.S. Grand National Dance Championship. The one suggestion we would offer is that seating be provided for everyone—not just for those who brought a group large enough to reserve a table for 10.

— Mary Ann McBride

Charleston Shag Club

For those of us who attended this premier event, we sat in awe as we watched some of the most amazing dancers perform their specialties from the shag to the swing to the jitterbug.

If you can go back in time and recall what it was like to sit in front of the television week after week and view the amazing dance acts the Ed Sullivan Show would produce or attend a Broadway production, you possibly can get an idea of what we saw that weekend in Atlanta. Talk about a first class event!

What a thrill to see the shaggers and swingers come together for what truly was an awesome display of talent. It is always exciting to see our

What they're saying in local club newsletters

shaggers perform; but not having seen the likes of some of the swing dancers before, we were totally taken with what we saw. Most of us left breathless from their performances!

Charlie Womble and Jackie McGee did such an outstanding job of organizing this event, and everyone who worked so hard to see that this was a success, my hat's off to you! Thanks for the entertainment of a lifetime!

Columbia Shag Club

The Grand Nationals in Atlanta over Memorial Day weekend was an event that will be remembered forever by those who attended.

Those of you who didn't attend missed an opportunity to see the best of the East Coast and West Coast (and in between) come together for a weekend filled with fun and entertainment with an equal mixture of competition and just dancing for fun.

Swing dancers in each category demonstrated a lot of talent, awesome dance steps, and gorgeous costumes. Our East Coast shaggers were equal to the task, with our juniors stealing the show.

Trophies and cash prizes were presented to the top finishers in each category. Shell awards were presented, and our own Phil Sawyer received the Shagging Icon award. Congratulations, Phil!

Make plans to go next year. You won't be disappointed!

— Marilyn Haithcock

Richmond Shag Club

This past weekend (Memorial Day weekend) Shirley and I had the honor of attending the first S.O.S. Grand National Dance Championship in Atlanta. You wouldn't believe the style and grace of the dancers in all of the different divi-

sions unless you saw them with your own eyes!

Some of the acrobatic movements of these people were absolutely outstanding! It was interesting to see how the swing and shag worlds intermingled. The Junior Shaggers and the Junior Swingers were seen sharing steps and ideas.

The adults were in awe of one another, cheering each other on during competition. The spirit of respect for each other's style of dance was alive and well! — Larry Jones

Texas Classic

Jackie McGee and Charlie Womble's very first S.O.S. Convention was certainly a success. Approximately 800 - 1,000 people were there. Of course, the majority were shaggers, but we swingers were there in numbers. The Junior Shag and Junior Swing Divisions were the highlights of the weekend.

During one of the "Jams," Kenny Wetzel suggested that a shagger pick a swinger. It was a great idea and a wonderful exhibition.

Attendees/dancers from the Dallas/Ft. Worth area included Truman McCullough, Barry Jones, Romero Gonzalez, Cher Chilton, John and Vicki Boden, Kellese Douglas-Martinez, Jay and Deborah Lott, Lisa Vineyard, Randy Clements, and my very special friend, Chloe Johnson from Austin.

Performances from Cher and Barry, Kellese and Barry, and our very own Romero were very exciting. Shaggers graced these fine performances with standing ovations.

I did and they had a fantastic weekend. I thoroughly enjoyed dancing with the Junior Shaggers. Our styles blended real well.

Thanks again to Jackie and

Charlie for a marvelous weekend.

— Rose Marie Mallady

Texas Classic

History was made in Atlanta, and I am thrilled that Vicki and I were there to witness such a successful first time ever "S.O.S." Jackie and Charlie's dream to bring shag and swing worlds together came true and in grand style.

Great music, food, accommodations, and last but not least, competitions, set the stage for a very entertaining weekend.

While the swing dancers dazzled the shag community with our style of dance and costumes, the shag dancers were not to be outdone. I, for one, was in awe with the shag footwork. On many occasions the crowd was on its feet, applauding the dancers as they performed their routines.

The swing community was well represented by such names as Annie Hirsch, Jack Carey, Kenny Wetzel, Mike Watson, Charlotte and Wayne Bott, Erica and Mario Robau, Romero Gonzalez, Barry Jones, Kellese Martinez-Douglas, Cher Chilton, Sylvia Sykes, Carmen Scarborough, Michelle Kincaid, Truman McCullough, Rose Marie Mallady, and too many more to mention.

While all contests were exciting, there were two that particularly stood out. The young generation of both shag and swing let out all stops to provide entertainment of the highest caliber.

Vicki and I would recommend this event as an annual "must attend" convention. Thank you, Charlie and Jackie, for a most memorable weekend. — John Boden

"If you can dance with adversity, you'll never be out of step with life."













1995 9 Month Event Planner 1996

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AUGUST 1995

- 3-6 Southern Exposure, Tampa
- 4-6 Swing Fling, Washington, DC
- 4-6 Deep South C/W Festival, Atlanta
- 5 Summer Blast, Burlington, NC
- 5 Cotton Pickin' Chick.in', Gastonia, NC
- 5-6 Jr. Shaggers, Greenville, SC
- 9-13 Int'l Champ'ships, Oslo, Norway
- 9-13 Holiday to Dance, Oregon
- 11-13 Springtime in Rockies, Denver
- 11-13 Down East Boogie, Greenville, NC
- 11-13 Peach' Jam, Atlanta, GA
- 11-13 SPA Contest, Thirsty's
- 11-13 Shag Splash, Petersburg, VA
- 18-20 Geechee Blast, Charleston, SC
- 18-20 Geechee Reject Pty., Statesville
- 18-20 Rocky Mt. Swing Dance, Denver
- 19 Beach Blast, Oak Hill, W. Va.
- 25-27 Jr. Shag Contest, Loafers, Raleigh
- 25-27 Reunion Ball, Anaheim, CA
- 25-27 Shag Blast, New Bern, NC
- 26 Beach Music Festival, Jekyll Isl.
- 26 Jackpot Party, S. Pines, NC

SEPTEMBER 1995

- 1-3 SPA Contest, Fat Harold's, NMB
- 1-3 San Francisco Party
- 1-4 Dallas D.A.N.C.E.
- 1-4 Michigan Swing Champ's, Flint
- 1-4 Sundance Swing, Buena Pk, CA
- 8-10 Seashore Boogie, Cape May, NJ
- 8-17 SOS Fall Migration, NMB
- 22-24 World Swing Champ's, Anaheim
- 23-30 Swing Cruise (800) 521-2346
- 24 Jr. Shaggers Contest, Fat Boys
- 27-29 CSA Fundraiser, Fat Harold's
- 29-30 Team Shag Contest, Rocky Mt, NC
- 29-1 2nd Windy Cty Classic, Chicago
- 29-1 SPA Contest, Litchfield Bch, SC
- 29-1 Fall Ball, Lucas, KY
- 30 Fantastic Fall Frolic, Reidsv'l, NC



OCTOBER 1995

- 5-7 Boogie By the Bay, Tampa
- 5-8 Hall of Fame, Fat Harold's, NMB
- 6-8 VA State Open
- 6-8 Boogie By the Bay, San Francisco
- 6-8 Friendship Shagfest, G'boro, NC
- 13-15 SPA Contest, Weejuns, Irmo, SC
- 13-15 Kansas Heartland, K.C.
- 15-22 Swing Cruise (800) 727-9577
- 20-22 SPA Contest, Loafer's, Raleigh
- 27-29 SPA Fundraiser, Fat Harold's
- 27-29 Swing Thing, Ventura, CA
- 27-29 VA Beach Blast, Va. Beach
- 29-1 Windy City Classic, Chicago



NOVEMBER 1995

- 1-5 Orange Squeeze, Daytona
- 2-5 Beach Music Cruise
- 3-4 Oklahoma State Swing Champ's
- 3-5 Fall Cyclone, Twisters
- 3-5 Columbia Invit'l, Columbia, SC
- 3-5 SPA Contest, Atlantic Bch, NC
- 6-9 Virginia State Swing Open
- 6-9 Boogie by the Bay, Portsmouth
- 6-9 New Generation Swing
- 9-12 Move Across River, Cincinnati
- 10-12 Sooner St. Swing Champs, OK Cty.
- 10-13 Dallas Dance Festival
- 11-13 Shag Splash, Richmond, VA
- 17-18 Charity Sock Hop, Jacksonville
- 17-18 Inland Throwdown, S. Pines, NC
- 17-19 SPA Contest, Flaherty's
- 17-19 Hilton Head Isl. Party
- 18-20 Carolina/Virginia Showdown
- 24-26 Mixed Doubles, Ducks, NMB
- 24-27 Sunshine State Swing, Ft. Laud.
- 24-26 US Open Swing Champs, Anaheim

DECEMBER 1995

- 1-3 ShagAtlanta Christmas Party
- 1-3 CSA Banquet, tba
- 16 SFSDS Dance
- 27-31 New Year's Eve Parties, Harold's
- 29-31 New Year's Champ'ships, Dallas
- 31 JBBA New Year's Eve Party



JANUARY 1996

- 7-14 Blues Cruise 800-886-6132
- 11-14 Mid-Winters, N. Myrtle Beach
- 21-28 Swing Cruise (800) 521-2346

Happy New Year



FEBRUARY 1996

- 2-4 Foothills Winter Boogie, Lk Hick'y
- 16-18 Capital Swing Conv, Sacramento
- 23-25 ACSC Winter Workshop, Atlanta

MARCH 1996

- 2-3 DJ Throwdown, N. Myrtle Beach, SC
- 15-17 Shag Classic VII, Augusta, GA
- 29-31 Shag Attack, Fat Harold's

APRIL 1996

- 5-7 Texas Classic, Dallas
- 12-14 American Swing, NY
- 12-21 Spring Safari, N. Myrtle Beach

Upcoming Event Details



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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.
- 4 **SWING FLING** at the Hyatt Regency Hotel in Reston, VA. Info: (301) 424-0174.
- 4-6 **4th ANNUAL DEEP SOUTH C/W DANCE FESTIVAL** at the Sheraton Century Center in Atlanta. Rates \$67 (1-4 people), (800) 325-7224. Tickets \$30 before 7/15, \$40 after. Couples and line dance competition. Info: (800) 241-0315.
- 4-6 **SWING FLING '95** at the Hyatt Regency in Reston, VA. Rates \$79 (800) 233-1234. Tickets \$45 before 7/1, \$55 after. Info: (301) 424-0174.
- 5 **SUMMER BLAST** in Burlington, NC.
- 5-6 **JUNIOR SHAGGERS CONTEST** in Greenville, SC.
- 9-13 **INTERNATIONAL WORLD LINDY CHAMPIONSHIPS** in Oslo, Norway. Bårdar Dance Studio • Kr. August gate 15; 0164 Oslo, Norway. Tel: +47 22 20 90 10 • Fax: +47 22 11 22 21. Ask for Freddy Haugan.
- 9-13 **HOLIDAY TO DANCE '95 BEACH CELEBRITY DANCE CAMP & CONVENTION** in Newport, Oregon. Info: Pat Horne (509) 547-9647.
- 11-13 **PEACH JAM** at the Sheraton Century Center in Atlanta, GA. Rates \$55 (code ShagAtlanta), (800) 325-0000. Tickets \$30 before 15 July, \$35 after, \$40 at door. Limit 550. Info: Moe Patterson (404) 288-1191.
- 11-13 **DOWN EAST BEACH BOOGIE** in Greenville, NC.
- 11-13 **SHAG SPLASH** at the Ramada Inn in Petersburg, VA. Rates \$39, (804) 733-0000. Tickets \$37.50; \$40 after 8/1. Info: (804) 745-1680.
- 11-13 **SPA CONTEST** at Thirsty's in Greensboro, NC.
- 11-13 **4th ANNUAL SPRINGTIME IN THE ROCKIES** in Denver, CO. Tickets \$60. Info: David Weinroth (303) 989-6315.
- 18-20 **ROCKY MT. SWING DANCE** in Denver, CO. Info: Mike/Amber Cross (303) 220-7488.
- 18-20 **GEECHEE BLAST** at the Sand Dunes Club in Charleston, SC. Lodging at the Comfort Inn \$46 (803) 884-5853; Ramada Inn \$46 (803) 884-1411. Shuttle service available for registered guests. Tickets \$30. Info: Judy Major (803) 821-7120.
- 18-20 **GEECHEE BLAST REJECT PARTY** at the Zodiac Club in Statesville, SC. Tickets \$10. Info: (704) 876-0435.
- 25-27 **JAMAICAN ME CRAZY PARTY** at the Sheraton Hotel in New Bern, NC. Rates \$65 (800) 326-3745. Tickets \$40 before 1 Aug., \$45 after. Info: Fred Anders 633-2277.
- 25-27 **9th ANNUAL REUNION BALL** at the Grand Hotel in Anaheim, CA. Info: Skippy Blair (310) 869-8949.
- 26 **14th BEACH MUSIC FESTIVAL** on the beach at Jekyll Island, GA.
- 26 **SUPER SUMMER JACKPOT PARTY** at the Days Inn in S. Pines, NC. Rates \$35 (double + \$6 ea. extra); (800) 672-3096. Tickets \$15. Info: Shirley Ward (910) 692-2339.

SEPTEMBER

- 1-3 **SPA CONTEST** at Fat Harold's in N. Myrtle Beach, SC.
- 1-3 **SAN FRANCISCO BAY ANNIVERSARY CELEBRATION** at the Airport Hilton Hotel. Rates \$75 (1-2), (800) 445-8667. Tickets \$65 before 8/15, \$70 after. Info: Louise Del Carlo (415) 668-9589.
- 1-3 **DALLAS D.A.N.C.E.** at the Fairmont Hotel in Dallas, TX. Rates \$55 (1-4 people), (214) 720-5239. Tickets \$50 before 1 Aug. Info: Terry Rippa (214) 526-8889.
- 1-4 **BAY SWINGERS CONVENTION** at the Airport Hilton in San Francisco, CA. Info: (415) 668-9589.
- 1-4 **MICHIGAN SWING CHAMPIONSHIPS** at the Holiday Inn in Flint, MI. Rates \$79 (code: Michigan Swing Dance), (810) 232-5300. Tickets \$55 weekend, \$15 one day. Info: (313) 239-8414.
- 1-4 **SUNDANCE SWING FESTIVAL** in the Buena Park Hotel, Buena Park, CA. Info: (310) 92-SWING.
- 8-10 **SEASHORE BOOGIE SWING FESTIVAL** in the Convention Hall in Cape May, NJ. Dance tickets \$99. Hotel package starting at \$199. Info: (800) 64-SWING.

(Continued on next page)

UPCOMING EVENT DETAILS *(Continued)*

SEPTEMBER

- 8-17 **S.O.S. FALL MIGRATION** in N. Myrtle Beach, SC.
- 22-24 **WORLD SWING CHAMPIONSHIPS** at the Inn at the Park in Anaheim, CA. Info: (909) 243-9938.
- 23-30 **COUNTRY BOOGIE & WESTERN SWING CRUISE** aboard the Carnival Cruise Line's "Celebration" departing from Miami. Rates start at \$929 (incl. air fare to Miami). Ports of call: San Juan, St. Thomas, St. Maarten. Info: Grant Austin (305) 584-5554. Reservations: (800) 521-2346.
- 24 **JR. SHAG BOBBY SOLOMON JR. DANCE CONTEST** at Fat Boys.
- 29-30 **2nd SHAGGERS CUP - TEAM SHAG CONTEST** at Club Image in Rocky Mt., NC.
- 29-1 **WINDY CITY CLASSIC** at the Hyatt Regency in Woodfield, IL. Rates \$81 (800) 233-1234 (code: dancer). Tickets \$60 before 8/28, \$70 after. Info: Donna Kline (312) 549-1528.
- 29-1 **FALL BALL** at the Barren River Lake State Resort Park in Lucas, KY. Tickets \$25 before 9/15, \$30 after. Lodging \$50.44 (Code D.C.B.A.), (800) 325-0057. Info: Lois Glover (502) 935-4715.
- 30 **FANTASTIC 4 FALL FROLIC** at the Holiday Inn in Reidsville, NC. Rates \$43, (800) HOLIDAY. Tickets \$20 (limit 300). Info: John Gilstrap (804) 792-7143.

OCTOBER

- 5-7 **BOOGIE BY THE BAY** at the beach in the Adam's Mark Resort in Clearwater, FL. Rates \$60 double (800) 444-ADAM. Tickets \$20 before 9/1, \$25 after. Info: Jenni (813) 960-9188.
- 5-8 **HALL OF FAME WEEKEND** at Fat Harold's in N. Myrtle Beach, SC. \$5 per night, \$10 weekend.
- 5-8 **BOOGIE BY THE BAY '95** at the Airport Hilton in San Francisco, CA. Rates \$85 (1-4 people). Tickets \$75 (limit 470). Info: (415) 979-4456.
- 6-8 **VIRGINIA STATE OPEN SWING DANCE CHAMPIONSHIPS** at Tyson's West Park Hotel in McLean, VA. Rates \$55 (1-2 people). Tickets \$75 pre-sale, \$105 at door. Info: Hutch (703) 698-9811.
- 6-8 **FRIENDSHIP SHAGFEST**, a Park 'n Party weekend at the Howard Johnson Plaza Hotel in Greensboro, NC. Rates \$46 (1-2), \$55 (3-4), code Shagfest, (910) 299-7650. Tickets \$25 before 6 Sept., \$30 after. Info: Bob Ward (910) 625-8457.
- 13-15 **SPA CONTEST**, at Weejuns Beach Club in Irmo, SC.
- 13-15 **KANSAS 3rd ANNUAL HEARTLAND** in Kansas City. Info: Bob Bahrs (913) 287-4317.
- 15-22 **S'SIDE IMPERIAL CARIBBEAN CRUISE** on Carnival Cruise Lines "Festivale." 7 nights from San Juan to St. Thomas, St. Maarten, Dominica, Barbados, Martinique & one day at sea. Rates \$1045 double. Info: (800) 727-9577.
- 20-22 **SPA CONTEST** at Loafer's in Raleigh, NC.
- 27-29 **SPA/CSA FUNDRAISER WEEKEND** at Fat Harold's in N. Myrtle Beach.
- 27-29 **1995 BEACH BLAST** at the Cavalier Hotel in Va. Beach, VA. Rates \$50 - \$75, (800) 466-8199. Tickets \$45 until 15 Sept., \$55 after. Info: Mac McLaughlin (804) 480-0151.
- 27-29 **SWING THING** in the Hilton Hotel in Ventura, CA. Info: (805) 937-1574.

NOVEMBER

- 1-5 **ORANGE SQUEEZE** at the Ramada Resort in Daytona Beach, FL. Rates \$40 (1-4 people) (code Orange Squeeze (800) 654-6216. Tickets \$20 until 1 Oct., \$25 after. Info: John O'Dell (407) 671-5714.
- 2-5 **1st ANNUAL BEACH MUSIC CRUISE & CONTEST AT SEA** from Port Canaveral. DJ Steve Hardy plus Band of Oz. Info: Stuart Buchanan (919) 354-4136.
- 3-5 **14th COLUMBIA INVITATIONAL** in Columbia, SC.
- 3-5 **FALL CYCLONE V** in Cornelius, NC.
- 3-5 **SPA CONTEST** at Courtneys in Atlantic Beach, NC.
- 9-12 **MOVE ACROSS THE RIVER '95** at the 850-room Regal Cincinnati Hotel in Cincinnati, OH. Rates \$50 (1-4), (800) 876-2100 (code Cincinnati Bop). Tickets \$20 before 9 Oct., \$25 after. Info: Paul Hennessey (513) 489-4983.
- 10-12 **SOONER STATE SWING CHAMPIONSHIPS** at the Clarion Hotel in Oklahoma City, OK. Rates \$53 (1-4), (code Swing Dance), (800) 741-2741. Tickets \$35 pre-sale, \$45 at door. Info: Bing Wines (405) 722-6761.
- 10-13 **DALLAS DANCE FESTIVAL** in Dallas, TX. Info: Tom/Jan Daniel (817) 571-9788.
- 17-18 **THIRD ANNUAL CHARITY SOCK HOP** at the Knights of Columbus Hall (1501 Hendricks Ave.) in Jacksonville, FL. Major door prizes including \$500 1st Prize. Tickets \$5 / \$7 at door. Accommodations \$35 (Code Larry Witten) at Ramada Inn, Arlington Expressway. Info: Lee Parham (904) 292-4527.
- 17-18 **INLAND THROWDOWN IN THE PINES** at the Pinehurst Resort & Country Club in Southern Pines, NC. (800) 487-4653. (code: Shag rates). Tickets \$5 / \$10 at door.
- 17-19 **HILTON HEAD ISLAND PARTY WEEKEND** at the Hilton Head Beach & Tennis Resort.

(Continued on next page)

UPCOMING EVENT DETAILS *(Continued)*

- | | | |
|-----|-------|--|
| NOV | 17-19 | SPA CONTEST at Flaherty's in Fayetteville, NC. |
| | 18-19 | CAROLINA VIRGINIA SHAG SHOWDOWN in Roanoke, Rapids, N.C. |
| | 24-26 | MIXED DOUBLES CONTEST at Ducks in N. Myrtle Beach, SC. |
| | 24-26 | US OPEN SWING DANCE CHAMPIONSHIPS in Anaheim, CA. Info: Jack/Mary Ann Bridges (800) 537-8937. |
| DEC | 1-2 | OKLAHOMA STATE SWING CHAMPIONSHIPS at the Myriad Convention Center in Oklahoma City. Info: (405-772-6799. |
| | 1-3 | CSA BANQUET , tba. |
| | 27-31 | NEW YEAR'S EVE PARTIES at Fat Harold's in N. Myrtle Beach, SC. |
| | 29-1 | NATIONAL NEW YEAR'S DANCE CHAMPIONSHIPS in Dallas, TX. Info: LaFemina/Robau (800) 270-4090. |
| JAN | 7-14 | THE 4th ANNUAL ULTIMATE RHYTHM & BLUES CRUISE aboard Premier Cruise Lines S.S. Atlantic. Starting at \$1029 (double occupancy). From Port Canaveral, FL to St. Croix, San Juan, Port Lucaya. Artists on board include Tajmahal, War, Magic Dick & Jay Geils Bluestime, Koko Taylor & Blues Machine, Lonnie Brooks, Jimmy Thackery & The Drivers, James Harman, Latimore, Chubby Carrier & Bayou Swamp Band, Debbie Davis. Info: Marty Adler (800) 886-6132. |
| | 11-14 | ACSC MID-WINTERS in N. Myrtle Beach, SC. You will need a special "dot" on your membership card to attend. |
| | 21-28 | SWING CRUISE TO THE MEXICAN RIVIERA aboard the Carnival's "Jubilee" departing from Los Angeles. Ports of call: Puerto Vallarta, Mazatlan, Cabo San Lucas. Cabins \$625 (in) \$725 (out). Info: (800) 521-2346. |

ATTENTION DANCE CLUBS: Your party or event can be listed (as far ahead as space permits) in this column at no charge. Please send info on a timely basis to Michael Payne at the address on Page 2.

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Art by
Marilyn Hesse

by Johnny Hammond

The song says, "You can't do 60 no more." Oh, how true it is, and I'm sure this reflects the sentiments of many beach music lovers today.

I think we all realize the fact that we can't be back at The Pad or at Pawley's or wherever your favorite place to hang was in the days of old. I'm sure we also realize that things can never be the way they were in those carefree days of the '50s and early '60s. But we have come up with a way to do what we love most a few times a year. Oh, come on—I'm talking about beach music and shaggin'. As a matter of fact, if you have the time (and money), you can attend a beach party somewhere in the tri-state area every month (as I'm trying to do this year).

We have so many people who have joined this remarkable world called Shag. I just wonder if it's in any way as exciting for them as it was for us. I don't think so. The reason I say this is because we were lucky enough to have had the "original"—the original music (R&B) and the original dance (fast dancing).

We also had the original places. The pavilions, the Ocean Forest, The Pad, the old Gray Lady at Pawley's, the Oasis, and last but by no means least, Folly Beach. May they forever rest in peace. They are gone but will never be forgotten.

Air conditioning was something found in a movie theater, not where you were "Boogie Bound." You got down and you get dirty, but you didn't play the blues in an air conditioned room. It's all changed now, but it was done in a gradual manner. They've made a pretty good finished product.

After the lull of the '70s, when the revival came with renewed interest in the shag and shag lessons became

popular, the music was toned down to a slower beat. The new wave had arrived. The new, slower beat was smoother and much easier to count, and the hotdoggers loved it. (It's what I call ballroom shaggin'.) It may not be the old, knock-down, drag-out blues, but it ain't bad. Just every now and then, throw in—please throw in—a little bit of Big Joe Turner. After all, he be de "Boss of the Blues" and knows how to "Bring Out the Boogie in Me."

These days you can shag to music by Roy Clark, The Judds, Ray Stevens, and many other white country artists. Hank, Jr.? Damn, folks, we've got to draw the line somewhere.

In those magical days of old, every beat we had was called race music. It was even classified in the catalogs as such. It was called this because it was black music by black artists for a black audience. It was music which, while vocal, was intended primarily for dancing with emphasis on a strong beat and a really driving rhythm. At times this was incomprehensible. With growing interest in this untamed music, the record companies decided to change the name to rhythm and blues in an effort to attract a greater white audience.

R&B went like a wild fire in a high wind. Even with most radio stations refusing to play it, there was enough support from the black community to get it on the air. This new R&B music had its own black deejays and black sponsors, who made products that were used 100% by black consumers.

Remember John R. and Hoss Man on WLAC? Two of their biggest sponsors were White Rose petroleum jelly and Royal Crown hair dressing. Remember the R&B program from Tyler, Texas? It was sponsored by the Tyler Barber Col-

lege (a black school). But the main slide was when the white cats in the Southeast called and wrote in requests nightly because they dug it the most.

When the new independent record companies—Atlantic, Chess, and King—took over pressing this jive, boogie, blues type music, the show got on the road. Before the public knew what hit them, we had a whole new stable of hot and ready singers on the scene: artists like the Clovers (which was really the first R&B group signed by Atlantic Records), Ruth Brown, Little Esther, Hank Ballard, Joe Turner, and the list goes on and on.

I don't believe there's ever been a time in musical history that produced so much extraordinary music as was released between 1949 and 1959. Those would be my choice years to pick men such as John Lee Hooker and Muddy Waters, who climbed out of the Mississippi Delta with a \$2 harmonica and a \$6 guitar and didn't have a song between them. What they did have was a lot of stories they set to music which, in my opinion, was the basic, home-grown recipe for what we call beach music.

If these old boys hadn't drifted up to Memphis and blended with the big city blues, we would not have the beach music we have today.

My, my, Mama, ain't that a frightening thought!

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*.

"I'LL NEED TO SEE YOUR LICENSE and registration," said the highway patrolman after stopping a middle-aged shag couple returning from an S.O.S. weekend in N. Myrtle Beach. "You were speeding."

"But officer," said the husband, "I was way under the speed limit."

"Sir, you were doing 63 in a 55 zone."

"I was not speeding!" insisted the man. "Your radar gun must be broken."

At this point, the wife leaned over. "It's no use arguing with him, officer," she said apologetically. "He always gets this stubborn when he's been drinking."

Recommended Beach and Shag Club DeeJays

Roger Holcomb
P.O. Box 334 • Hamer, SC 29547
(803) 774-3129

David Sessoms
P.O. Box 58033 • Fayetteville, NC 28305
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John (Dr. John) Caddell
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(803) 264-8060

Gary F. Bass III
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S. Brunswick, NC 28470
(910) 579-7387



Bob Brewer
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"Boom" Epilogue

► Oklahoma City was born on April 22, 1889 with the first Land Run. On April 19, 1995, Oklahomans continued their running heritage. They ran to every conceivable place to help.

► The scenes of literally thousands of unsung volunteer heroes rushing to help and not expecting one thin dime in return.

► A pickup truck at 11 am that day seen going behind a TV spokesman handing out hundreds of hamburgers to everyone.

► The hard hats that just showed up 10 minutes after the Fire Chief asked for them over TV.

► My son's scout master was in his office having a 9 am meeting with six others. Normally, they met in the DA's office, but because a new DA was showing up that day, they did not meet there. The next best choice was the conference room, but it was full of computers for a class, so they met in his crowded office.

All six lived. The DA's office and the conference room were gone. The scout master got home before he realized that a six-inch wide strip of his pants and underwear were missing below his belt on his backside. He had mooned Oklahoma City for over two hours.

► The Connie Chung episode.

► The Freudian slip of a tired local TV news reporter broadcasting at 3 am five days later when he turned to note that the cranes had not moved during the past two hours, so he guessed that "everything was dead until morning."

► It took four weeks for the long obituary lists and the news to kind of get back to normal.

► The loss of a 23-year old school mate and softball player on my daughter's team that I coached a decade back.

► Though there was not any direct Sooner Swing Club member that lost their life, the 33-year old daughter of Harry and Rosemary Koelsch did. They recovered her ten days later. An overflowing crowd attended her funeral. To see her mother and father

push their daughter's casket down the church isle to the front made me choke ... hard!

Let's hope that justice is swift. I doubt it will be. The SOB(s) don't deserve any legal leniency.

From the Sooner Swing Club June 1995 newsletter.

The Competitive Edge

(Continued from page 11)

Here is the current SPA Contest schedule for 1995:

August 11, 12, 13
Thirsty's, Greensboro, NC

September 1, 2, 3
Fat Harold's, Ocean Drive, SC

September 29, 30, Oct. 1
Island Beach Club, Surfside, SC

October 13, 14, 15
Weejun's, Irmo, SC

October 20, 21, 22
Loafer's, Raleigh, NC

November 3, 4, 5
Courtney's, Atlantic Beach, NC

November 17, 18, 19
Flaherty's, Fayetteville, NC

If you have the opportunity, please either come support a shag contest by being an enthusiastic spectator or enter one as a participant.

Remember, competitive shag brings out the best in your dancing. Give it a try and see how much fun it can be.

John English is a Board Member of the CSA.

TWO SHAGGERS were discussing the stock market at the bar at Fat Harold's. "According to the Bible," said one, "We came into this world without any money, and we shall take none with us into the next."

"I guess," the shagger continued, "That means my broker is just doing the Lord's work!"



Tell Tchaikovsky the News . . .

Symphonic rock trend now soaring

by Bob Phelps

Beethoven would, indeed, roll over. If ol' Ludwig were to listen to some of the plethora of new music releases pretentiously labeled as "symphonic rock," he might even spin.

On the other hand, if someone piped symphonic Sting into the great composer's heavenly headphones, he might be inspired to pen a few more notes himself.

The number of symphonic rock releases coming out on the market these days is growing fast. In recent weeks, we have seen *The Queen Collection*, played by the Royal Philharmonic Orchestra; *Fortress*, the music of Sting played by the London Symphony Orchestra; and *Symphonic Music of the Rolling Stones*, also by the London Symphony.

Other recent releases include *Classic Moody Blues Hits* with the Frankfurt Rock Orchestra and guest vocalist Justin Hayward, as well as *Classic Toto Hits* with vocalist Bobby Kimball.

Where is this movement coming from? It's doubtful it's driven by demand from rock fans wanting more classical stuff or classical fans yearning to rock.

More likely, the trend is being pushed from the symphonic side, because orchestras, always struggling for their next year's budget money, would love to make the kind of bucks that rock music generates.

This intermingling of the electric and the symphonic isn't an entirely new phenomenon. Rock musicians—English rockers in particular—have long aspired to symphony hall legitimacy.

In the past, most attempts to bring a sense of symphonic grandeur to the gritty world of rock and roll were overreaching embarrassments, be they as campy as the Electric Light Orchestra's semi-symphonic arrangement of *Roll Over, Beethoven*

or as earnest as Emerson, Lake & Palmer's rocked-up rendition of *Pictures at an Exhibition*.

Still, rockers weren't the only ones trying to rush rock and classical to the altar. In the '60s, when adults wary of Beatlemania searched desperately for a way of dealing with their fondness for such tunes as *Michelle* and *Yesterday*, the Boston Pops responded with an entire album of symphonic Beatles music. A decade later, after the phrase "rock opera" had gone from being an oxymoron to an actual genre, the London Symphony Orchestra lent its services to a fully orchestrated version of the Who's *Tommy*.

But it wasn't until 1979 that symphonic rock truly came into its own. That was the year the London Symphony Orchestra's *Classic Rock, Volume One* was released, with its full-on renditions of such unlikely orchestral fare as Led Zeppelin's *Whole Lotta Love*, the Rolling Stone's *Paint It Black*, and 10cc's *I'm Not In Love*.

While the London Symphony was ahead of the curve with that one, it had the right idea. Instead of taking the usual route in which the orchestra merely added string-and-horn "sweetening" to standard rock-band arrangements, the symphony seized the stage for itself, relegating the electric guitars to supporting roles behind the violins, cellos, clarinets, and bassoons.

Of the latest releases, the Sting album offers the most sophisticated arrangements and takes greatest advantage of the capabilities of an orchestra. Interpretational flourishes reflect Sting's lyrics. London Symphony conductor Darryl Way wrote the orchestrations and added the kind of tonal and rhythmic enhancements that an orchestra is capable of making for any music.

Which makes sense. Why try to

make a 100-piece orchestra sound like a rock band, sort of like the easy listening orchestras do? These are serious orchestras. Let them make serious music, the way the LSO did with *Classic Rock* back in 1979.

"My aim had been to take the material contained within the songs and paint a symphonic picture of the thoughts and emotions expressed within them," Way said.

In *Synchronicity II*, for example, Way's tonal focus was played on lyrics such as the sinister "something which crawls out of a dark Scottish loch," and "factories belching filth onto the sky," and the more comic "secretaries who pout and preen."

The arrangements for *The Queen Collection*, on the other hand, seem to be trying to sound like the rock band rather than like symphonic music. It's rife with lounge entertainer gimmicks. For example, some of the songs' rhythms were emphasized with taps on a tambourine. Let's get that rhythm in there, but let's not be so unrestrained as to bang on drums or strum a bass. A tap on the tambourine is enough, old chap.

The Rolling Stones? Actually, some songs here have symphonic merit. *Paint It Black* in symphony arrangement is exotic. The arrangement of *Gimme Shelter*, with the New London Children's Choir, has a haunting quality to it. Mick Jagger sings *Angie*, which is fine for Stones fans.

But then comes the English operetta-style singing of Marianne Faithfull and Michael Hutchence, causing both symphonic and rock ears considerable pain. The singing doesn't work in the format. And the album would have done better without it.

This report contains material from the L.A. Times-Washington Post Service and was taken from the 5/23/95 *Florida Times-Union*.

Before requesting songs, making comments, or asking questions of the D.J. . . .



Please check below for your request

► PLAY SOMETHING GOOD ... SOMETHING WE CAN DANCE TO!

The D.J. has to play for more than one person, so what you hate may be another's favorite song and everything played here can be danced to one way or another.

► WOULD YOU PLAY SOMETHING WITH A "BEAT?"

Be serious! We know of *no* songs played in a club that don't have some sort of beat!

► I DON'T KNOW WHO SINGS IT, AND I DON'T KNOW THE NAME OF THE SONG, BUT IT GOES LIKE THIS . . .

Please don't sing for the D.J. They have to put up with smoke-filled rooms and dangerous decibel levels all night. Do them a favor and *don't* give them a rendition of your favorite song.

► EVERYBODY WANTS TO HEAR IT!

Oh, sure, you polled everyone in the club and, as their spokesperson, you're requesting the song.

► EVERYBODY WILL DANCE IF YOU PLAY IT!

The D.J. won't. I guess that blows a hole in that theory!

► I CAN GET LAID IF YOU PLAY IT!

Why settle for one night? Buy the album and get laid for a whole month!

► I WANT TO HEAR IT NEXT!

The *only* people who can get away with that statement write the D.J.'s paycheck.

► I DON'T KNOW WHAT I WANNA HEAR . . . WHAT DO YOU HAVE?

It's a lot easier for you to go have another beer and figure out what you want to hear than it is for the D.J. to recite the name of every record in the booth.

► HEY, MAN, NOBODY CAN DANCE TO THIS!

It is *not* advisable to say this when the dance floor is packed (but some people do anyway)! However, if there is only *one* person on the floor, it still contradicts the statement.

SOME ASSORTED THINGS NOT TO SAY

If you ask for a song and the D.J. says he just played it, **DON'T SAY**, "Well, I just got here." It makes absolutely no difference. **DON'T SAY**, "Is this the only kind of music you play?" If you go to a Chinese restaurant, you wouldn't ask for Italian food. Rock clubs play rock, new wave clubs play new wave, discos play disco, etc., etc., etc.

If you ask for a song, **BE SPECIFIC. DON'T SAY**, "I wanna hear something—anything but this!" Try going to the bar and saying, "I wanna drink something—anything but this." You can't complain if you're not **SPECIFIC**.

HOWEVER, if you *are* specific and the D.J. says he doesn't have that song, **DON'T SAY**, "What!? What do you mean you don't have it. What kind of D.J. are you? Why don't you get into the wonderful world of fast food! You obviously don't know what you're doing as a D.J." . . . **HE MAY SHOOT YOU!!**

SPECIAL NOTE

A night club D.J. gets very little respect. They are expected to play everything for everybody. It is impossible to satisfy all of the people

all of the time, yet club jocks are expected to do just that.

If a radio jock tells his listeners a song is a hit, the majority of the people figure it must be "because they said so on the radio." However, 80% of the time, that song was being played in a club long before the radio *discovered* the new song. So give the D.J. a break! The next time you request a song, stop and *think* before you speak.

And above all, if the D.J. has one hand on the mixing board, one hand on a turntable, and the headphones on . . . **DON'T BUG HIM—HE'S MIXING!**

Submitted by Janet Harrold, OD Shag Club

A Lesson in Class

(Continued from Page 3)

The nation's capital draws people from all over the country and from around the world. But it is still very much a city with a distinct southern flavor and charm.

And the Northern Virginia Shag Club is drawing new members at an impressive rate, because we're more than just a dance club. We offer great music and dancing but also great people, camaraderie, friendships, road trips, vacations, and a lot more fun than you'd expect.

Shag—a southern dance of style and grace. What an unexpected lesson in class.

From the Northern Virginia Shag Club newsletter.

DID YOU HEAR ABOUT the shagger who had a big fight with his wife about whether it's all right to spend one night a week out with the boys?

He doesn't think she should.

EDITORIAL — by John Bevis

“North Myrtle Beach Times” lambasts shaggers

This past month, I had the extreme displeasure of receiving a copy of an article from the May 4, 1995 *North Myrtle Beach Times* written by a Mr. George DelMonte. The article was a scathing indictment on shagging in general and more specifically the people who shag.

He likened us to a swarm of voracious locusts swarming into the area bent on destroying everything in sight. Among the epithets hurled at us were that we are rude, immature, loud, boisterous, childish, drunkards, and law breakers.

I'm not familiar with Mr. DelMonte's background or his politics. But when it comes to biting the hand that feeds him, which he has certainly done, I think he picked the wrong group of people to offend.

The article acknowledged that the S.O.S.ers bring in more than \$5 million per year. I personally believe if you include Mid-Winter, the Nationals, Shag Attack, the DJ Throwdown, the Hall of Fame Weekend, and the many other shag events, the total is closer to \$10 million. In addition, many of us own property in North Myrtle Beach.

The article also indicated that we were stuck in some kind of “time warp.” If he means that we value our heritage, we like doing the things we did when we were younger, we like dancing and music, he's absolutely right. If this is what he calls a “time warp,” so be it. But he should not be so presumptuous as to impose his views on everyone else.

Continuing his tirade, he indicated that shaggers were rude and poor tippers. I suspect that if a proprietor was the recipient of this sort of action, it may have been brought on by a poor attitude which, in turn, resulted in poor service. The term “tip” or “gratuity” is defined as “a favor or gift, usually in the form of money, given in return for service.”



On occasion, I have personally been on the receiving end of extremely poor service, even taking into consideration the large crowds present when the service was rendered. Accordingly, the gratuity was commensurate with the quality of service received. I must admit, however, this is a rare occurrence and a 15%+ gratuity is not uncommon.

Mr. DelMonte needs to be reminded that North Myrtle Beach promotes itself as a resort and vacation community. We are not guests; we are probably the largest group of paying customers to patronize North Myrtle Beach. We make no excuses for the fact that some people do get carried away—some more than others. However, in any gathering of people as large as S.O.S. (i.e., enough to populate a small city) you can't help but have a few rotten apples.

Accordingly, the A.C.S.C. goes to great lengths to communicate and coordinate with the various civic and business entities in the North Myrtle Beach area to assure all our activities are well organized and carried out in the safest manner. Mr. DelMonte seems to want to judge the whole by the actions of the few. Perhaps he would have us judge North Myrtle Beach in the same way. However, shaggers know better.

Numerous local businesses depend on our support for their very livelihood. I'm sure that those business owners and concerned individuals with whom we share a common

heritage and many happy times will do everything possible to let Mr. DelMonte know of our displeasure.

I plan to send a copy of this newsletter [The Islander] to *The Times* in hopes that they will at least publicly acknowledge that there is another point of view. I encourage all my fellow shaggers and North Myrtle Beach business owners to let *The Times* know how totally devoid of balance this article was.

To Mr. DelMonte and those he supposedly interviewed, I can only say, “Get a life!”

John Bevis is a member of the Islander Shag Club in Charleston, South Carolina. This editorial was published in the June 1995 issue of their newsletter.

What they're saying

(Continued from Page 13)

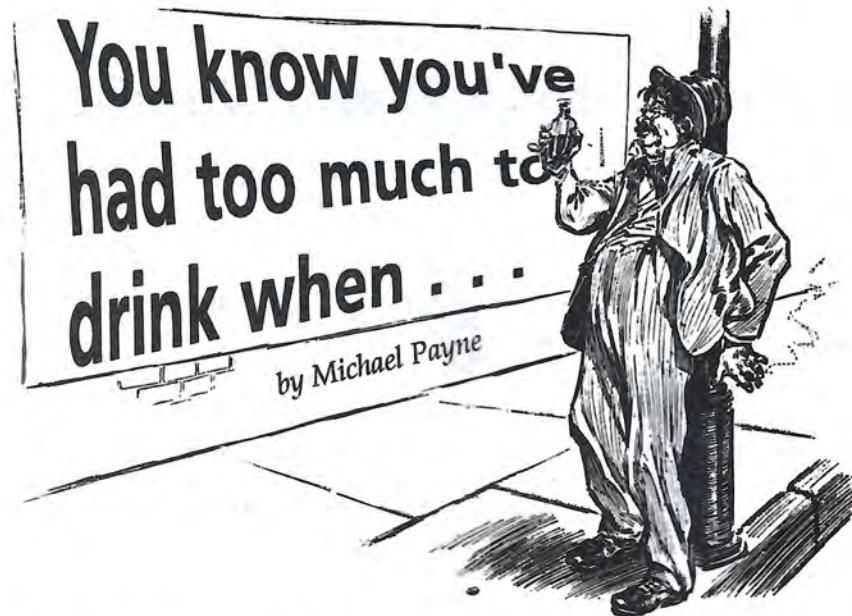
Northern Virginia Shag Club

Memorial Day weekend in Atlanta was history in the making. Dancers from all over the country attended the S.O.S. Grand Nationals, hosted by Jackie McGee and Charlie Womble.

Several NVSC members were there, and we had the best time. Everyone was impressed with the caliber of the dancing, the facilities, and the arrangements. The swing dancers I talked to were totally impressed by the junior shaggers and by the fun level of the weekend. Everything was first class, including the trophies and the program.

This event promises to be the premier competition and party weekend of the dance community. It is a wonderful thing to see shaggers and dancers from other parts of the country mixing, mingling, and learning from each other.

You might want to mark off next Memorial Day weekend on your calendar for next year's GNDC. It was awesome and so worth it!



- You notice your tie sticking out of your fly ...
- Someone uses your tongue for a coaster ...
- You start kissing portraits on the wall ...
- You find your underwear hanging from the chandeliers ...
- You have to hold on to the floor to keep from sliding off ...
- You strike a match and light your nose ...
- You take off your shoes and wade in the potato salad ...
- You hear someone call for a priest ...
- You hear a duck quacking ... and it's you ...
- You complain about the small bathroom after emerging from the closet ...
- You refill your glass from the fish bowl ...
- You tell everyone that you have to go home ... and the party's at your place ...
- You ask for another ice cube ... and put it in your pocket ...
- You yawn at the biggest bore in the room ... and realize you're in front of the hall mirror ...
- You pick up a roll ... and butter your watch ...
- You suggest everyone stand and sing the national budget deficit ...
- You're eating dinner and ask the hostess to pass the bedpan ...
- You take a handkerchief and blow your ear ...
- You tell your best joke to the rubber plant ...
- You realize you're the only one under the coffee table ...

Amen, brother!

\$ — 66 Ways to Save Money — \$

You can lower the price of round-trip air travel by up to two-thirds by buying the ticket in advance and spending a Saturday night at your destination.

You also may save more than \$100 a year in fees by choosing a checking account with a required

minimum balance that you can maintain.

These are just two of the useful tips in *66 Ways to Save Money*.

The brochure was created by the Consumer Literacy Consortium, composed of representatives of federal and state agencies, consumer

organizations, and other groups. It costs 50 cents but could save you thousands of dollars in mortgage loans, transportation, utilities, and other charges.

To order, send 50 cents in coins or a check to: Consumer Information Center, Dept. 39, Pueblo, CO 81009.



A Fassels Tribute to Bob Wood

by Phil Sawyer

“... though I’ve flogged you and I’ve flayed you,
by the living God who made you,
you’re a better man than I am Gunga Din.” — *Kipling*

Bob Wood stepped aside in July after seven years of devoted and dedicated service to the Association of Carolina Shag Clubs and the Society of Stranders. His shoes will not be easy to fill.

He leaves a legacy of leadership that will imprint both organizations with his philosophy and direction for decades to come. Indeed, if the Association and S.O.S. are alive and well in 2005, it may well be because once when we needed him, there was a Bob Wood.

Six inches of snow covered the ground in Mooresville, North Carolina, that cold February Saturday in 1989 as I called the Association Winter Workshop to order. I brought to that meeting an opportunity to buy S.O.S. Bob Wood was one of the first local presidents present to realize immediately the enormous potential of this property for the Association. There was some dissent, but the purchase was approved. We owned S.O.S.

There was no snow on the ground in Ocean Drive Beach six weeks later as Bob stood with me at the door of Crazy Zack’s, S.O.S. Headquarters, but there may as well have been 25 inches. We were there, but the party was up town. We had to do something and do it fast.

During the summer, we put together essentially what we have

today. There were others, of course, and they have been recognized; but Bob was the person I turned to when the problems were gargantuan. We talked by phone every day.

Bob became Chairman of the Association in 1990 and began a series of initiatives which at the time were visionary but today almost taken for granted. They didn’t come easily, but Bob prevailed. He did so by thinking things through and working endlessly for what he believed in. S.O.S. became as strong as an ox, shag became known all over the country (especially on the West Coast), and 40 local Association clubs became 80—unprecedented growth in the annals major club development.

Elected Chairman of the Board of Directors of S.O.S. in 1993, Bob continued his tireless efforts to improve what was already a good thing and to make it known to hundreds, even thousands, of others. He did this despite two serious heart by-pass operations (the redundancy here is acknowledged) and relocations from Atlanta to Tampa to Fayetteville to Raleigh.

Bob provided the shag world a level of leadership, direction, and reason for being that I have seldom seen in my 40+ years of civic and public service. I am sure that there are thousands of shaggers and

swingers in the dance world today who will lift their glasses with me and say, “To your health and happiness, Bob Wood—thanks for everything—and stick around. We’re gonna need you a whole lot more.”

From the July 1995 Columbia Shag Club newsletter.

“Dixie”

Dixie was written by a Yankee. Mr. Dan Emmett, a native Ohioan, writing songs for a New York minstrel show, wrote the song in 1859.

Prior to the start of the Civil War, *Dixie* was claimed by both North and South. Most historians say the song at last belonged to the South after it was sung by the troops after their victory at a small town known as Bull Run, Virginia. Washington society had driven their carriages out to Bull Run to watch the Union troops whip those upstart rebels and was in shock at the Union’s loss.

Mr. Emmett sold the rights to *Dixie* to the publishing house of Firth, Pond & Co. of New York City for \$300!

Additionally, the President of the Confederate States of America had *Dixie* played at his inauguration acceptance speech in Montgomery, Alabama. Also, the President of the United States of America had *Dixie* played at Lee’s surrender at the close of the Civil War.

And from the looks of the way people act when we all get together to shag or swing, it looks like we have learned something about getting along—it’s a hell-of-a-lot more fun to dance than fight! — *Jim Money*

Don't



Forget!

*The Granddaddy of all
Adult Beach Parties ...*
Fall Migration
September 8 - 17, 1995

... and looking forward to 1996:

- ◆ Mid-Winter Beach Classic ◆
January 11 - 14
- ◆ Spring Safari ◆
April 12 - 21
- ◆ Fall Migration ◆
September 6 - 15

In N. Myrtle Beach, South Carolina