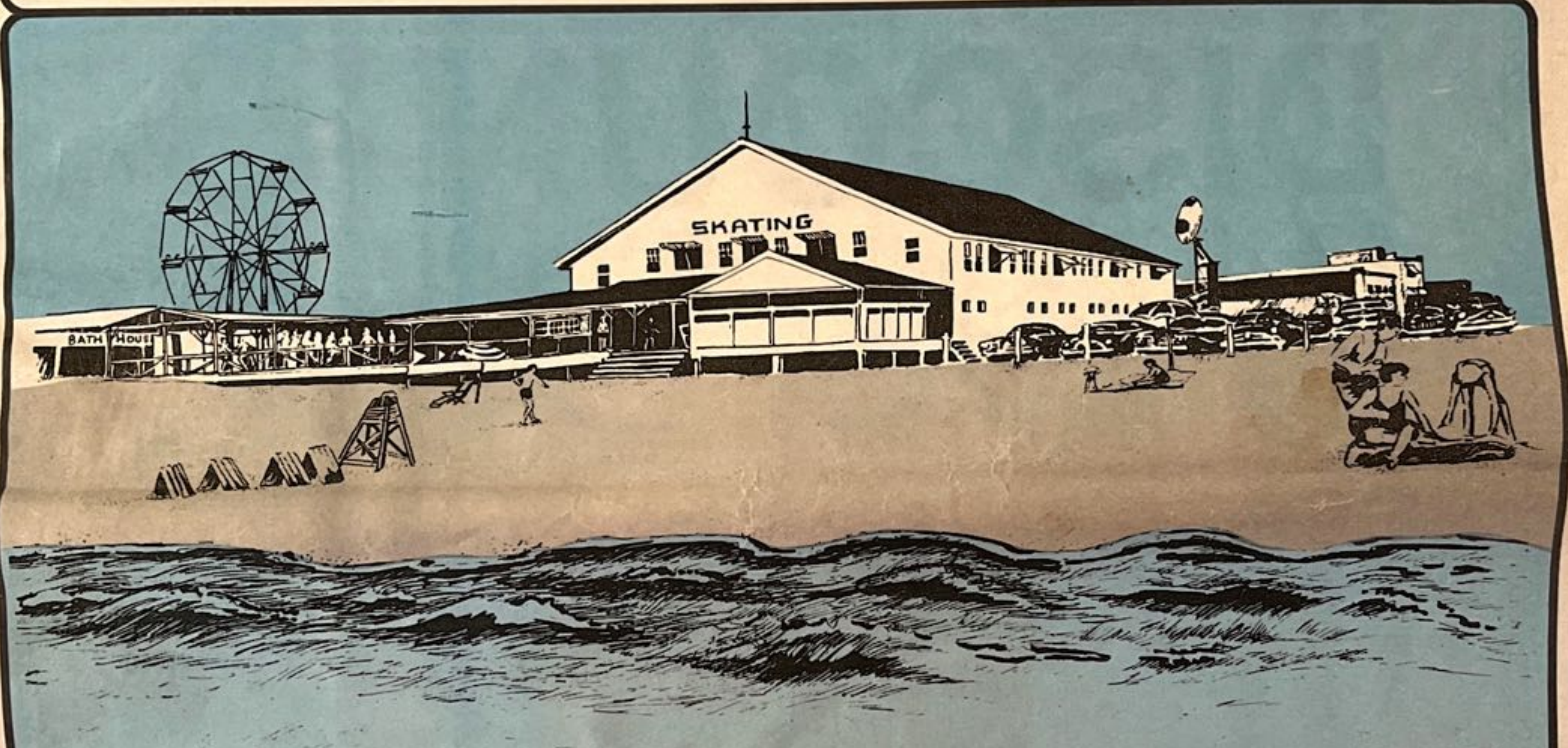


249 8728



# S.S.® Carefree Times

## 19 Spring Safari 93



### ROBERT'S PAVILION

Built in the 30's - The landmark of Ocean Drive until Hurricane Hazel in 1954. You could dance to the jukebox on the deck, play the arcade machines, hear live bands upstairs and in later years roller skate. Robert's Pavilion Gone but not forgotten.



Betsy Stowe 1993 ©



# S O S

seafood oysters steaks

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### Marina Raw Bar

OVERLOOKING VEREEN'S MARINA

Marina Raw Bar for the Very Best in Fresh Seafood

- Complete Seafood Menu
- Oysters & Clams on the Halfshell
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- Steaks & Sandwiches

**OPENS AT  
11:30 a.m.**

**Happy Hour**  
4-6 p.m.  
1/2 Price Oysters  
1/2 Price Drinks  
Draft Beer

*The Seafood Favorite for S.O.S.ers  
Since S.O.S. I... 1980*

## 10%

**Year 'Round Discount  
for S.O.S.ers!**

Present your S.O.S. Membership Card when placing order!

**Hwy. 17, North Myrtle Beach  
249-3972**



Overlooking Vereen's Marina  
1211 Hwy. 17 No. • North Myrtle Beach • 249-8050

*Reservations Accepted*

**Happy Hour 4 - 8 p.m.**  
20¢ Oysters & Wings • 21 oz. Draft \$1.50

**April 23-25**

Come dine and shag in our new Marina Showroom to the sounds of your favorite shag music with DJ Larry Decker.

Upstairs Lounge expanded with pool table & outside deck.

|                               |       |
|-------------------------------|-------|
| 1/2 Grilled Chicken.....      | 8.95  |
| Flounder.....                 | 10.95 |
| Coquille St. Jacques.....     | 10.95 |
| Petit Filet 5 oz.....         | 11.95 |
| Hickory Smoked Prime Rib..... | 11.95 |
| Chicken Amaretto.....         | 12.95 |
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**\$2.00 Off  
Each  
Adult Entree**  
with S.O.S. card.  
Not valid with  
other discounts

Let us . . .

## Razzle Dazzle your appetite!!!





S.O.S. Carefree Times  
19 Spring Safari 93



O C E A N F R O N T



Best Western  
**Landmark**  
Resort Hotel



# There's A Whole Lot Of Shaggin' Goin' On.

At the oceanfront Landmark Resort Hotel, we offer the best of the beach from dancing and dining to simply relaxing in the sun.

## Pool Party

Party by the pool with Mick Mako Thursday - Sunday

with his tribute show to Rod Stewart.

## The Pub

Enjoy the "Old English" atmosphere of our Pub offering happy hour from 4pm - 8pm and enjoy our free

hors d'oeuvres 365 days a year. In season, have some fun with karaoke Tuesday - Friday.



Dine in our garden setting at The Gazebo Restaurant where

Prime Rib is always \$9.95,

year 'round! Early bird and daily specials are offered, too.

## The Gazebo

S.O.S.'ers can enjoy an oceanfront getaway anytime this year at 30% OFF our

best available room rate.\* So, the next time you have a shag attack, make it a Landmark event.

## Accommodations

SHAG • BEACH • OLDIES  
RHYTHM AND BLUES

**Coquina Club**

LIVE ENTERTAINMENT  
Tuesday - Sunday  
Open 7 Days 'til 2am

## THE HOME OF BEACH MUSIC.™

Show off your fancy footwork at the Landmark's Coquina Club. From shag, beach, and oldies to rhythm and blues, we're playing your song.

### THE FUN NEVER STOPS

- Monday - Friday, 7pm - 9pm, the Original Budweiser Shag Show, Live with Beach Music DJ Judy Collins on Sunny 106.5 FM
- Tuesday, 8pm - 9pm, Free Shag Lessons by Janet Harrold and Jeppy McDowell
- Wednesday, 8pm - 9pm, Free Line Dance Lessons by Janet Harrold
- Free Admission to Club with S.O.S. Membership Card



**THE UNTOUCHABLES**  
Shag • Beach • Oldies • Rhythm & Blues

Featuring  
Greg Palmer

**30% DISCOUNT ON BEST AVAILABLE ROOM RATE**

\* Subject to availability; not applicable to groups, conventions, packages or other discounts. Expires 12/30/93.

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Oceanfront at 15th Ave. South • Myrtle Beach, SC 29577 • Toll Free 1-800-845-0658 • 803-448-9441





# S.O.S. Carefree Times

## 19 Spring Safari 93



Post Office Box 4688 ■ Columbia, South Carolina 29204

I want to share with you a note I received along with a membership application. "Dear S.O.S.: Just a brief note to say we went to our first S.O.S. in the Fall of 1992. It was great! We only began to shag last summer and love it. The people at S.O.S. were great. We can't wait until Spring. We're all ready to go! We were a little shy and not sure what to do last time, but not this time! See you there. Have a great day. Your friends, Steve and Kathy Day."

For those of you who are attending your first S.O.S., the tone of this letter can tell you all there is to know. First of all, don't be shy—plunge in and give it all you've got. This is a week to party like you've never partied before. You old timers don't need to be told what to do. You've done it, and the fact that you're back again (many for the 13th time) tells us you're hooked.

As usual, we've gone all out to make this a memorable experience. We have plenty of floor space, lots of food, trams running 14 hours a day, and beach music, sand, suds, and surf. As always, we urge you to know and respect the ordinances of North Myrtle Beach. Don't lose your S.O.S. card; and remember, S.O.S. is an adult party—membership is restricted to persons over 21 years old.

With that, just relax, "get flat mouth, barefooted, and realize yourself." Have a ball, friends.

Let the party begin! — Phil Sawyer, President S.O.S.

### Board of Directors Welcomes S.O.S. Members

As I write my first message to you as Chairman of the Board of Directors of S.O.S., I want to acknowledge and pay a special thanks to your former Chairman, Larry Taylor. Under Larry's competent and dedicated leadership, the Board took shape, and the policies were instituted which have made S.O.S. the success that it is. You are here and having a blast at the greatest adult fun party in the country, and you owe Larry Taylor a huge round of applause.

We also have a new Chairman of the Board of Advisors of the Association of Carolina Shag Clubs, which owns S.O.S. Joe Magee, who has served as Vice Chairman for the past two years, has taken the reins; and he has great plans to lead the Association to even newer heights. During Joe's watch, we will probably go over the century mark in clubs, as we spread the music and dance we love so much throughout the Southeast. Joe will have the assistance of Mary Robinette from Lake Norman as Vice Chairman, and Shirley Gough, Richmond, and Sandy Braddock, Tampa, who return as Secretary and Treasurer. With leadership like that, who can doubt that we are in for a great year?

In addition to the elected officers of the Association, the Board of Directors are Ken Hudspeth, Rock Hill; Donnie Way, Charlotte; Speedy Lewis, North Myrtle Beach; Hector Phifer, Rockingham; and Phil Sawyer, Columbia. Overseeing the day-to-day operation are Phil Sawyer, President; Speedy Lewis, Vice President; Shirley Gough, Secretary; Pat Smith, Recorder, Foster McKinney, Treasurer; and King Holmes, Counsel. As you can see, you have an active and experienced Board and staff to guide S.O.S. into the future and to assure that our long-range goals are achieved. With your continued support and interest, we will make it happen.

But the main reason you are here is to have a good time, so let's "pop a top" and "hit the floor." Let the music begin.

— Bob Wood, Chairman of the Board, S.O.S.

### Ride, Don't Drive Take the Trams to the Party

Hey Shagger!! Save your energy and your shoes and take the trams to the party. Best of all, it's free! S.O.S. has contracted with the Coastal Rapid Public Transit Authority to provide two trams to transport shaggers to and from their condos and motels to the horseshoe area during Spring Safari.

The trams will run continuously from 6:00 pm to 3:00 am Thursday, and from 2:00 pm to 3:00 am Friday and Saturday. The route will be up and down Ocean Boulevard from Cherry Grove toward Crescent Beach. The trams will make regular stops along the way, especially at places with high concentrations of people.

The trams are for the safety and convenience of everyone and are another example of an enhanced S.O.S. So park your car and jump on the trams. Let's go to the party. Remember, it's free and it could save you a whole lot more than the cost of a bus ride.

### S.O.S. Memberships Must Be Visible in Participating Clubs

Visible S.O.S. membership cards will be required inside all participating clubs this year. To make this easy, the finest alligator clip card holder is being provided to all members. These holders are available at all participating clubs and the S.O.S. headquarters. Please get one and proudly display your card. Remember, your membership is not transferable. Please do not loan your card or use your card to gain admission for another person. Also, protect and keep up with your card. Remember, S.O.S. MEMBERSHIP CARDS WILL NOT BE REPLACED AT THE BEACH FOR ANY REASON.



Welcome shaggers, stranders, and lovers of the beach. The entire community of North Myrtle Beach is happy to have you back for your annual "rite of spring," the Spring Safari. You and your festivals have had an important impact on the economic and social life on our end of the grand strand. Our community is greatly enhanced by your presence.

The Shag and Beach Music had its beginnings all along the coast from Florida to Virginia. Our beach has come to be the symbol of the birth of this great music and dance, and it has become one of our most cherished traditions. We want to make every one of you as welcome as possible so that you can participate in what is now recognized as the "Granddaddy" of all beach parties, the S.O.S. Spring Safari.

We want you to have a good time and enjoy yourselves. Our ordinances and Public Safety people are here to help you do just that. We want to join with you—as a team—to make S.O.S. and North Myrtle Beach the symbol of mutual respect and cooperation that will be the envy of resort beaches the world over.

All of you who have been here before know what to expect. For those of you here for the first time, this may well be the most exciting weekend of your life. Sincerely, — Phil Tilghman, Mayor

### Strict Adherence to City Ordinances Will Enhance S.O.S.

One of the goals of the S.O.S. board is to be a welcomed enterprise in North Myrtle Beach. To do this it is essential that all of our members adhere strictly to all North Myrtle Beach ordinances. Chief among these are alcoholic beverage regulations. We urge our members not to carry open containers on public streets or lots and not to carry drinks into or out of any club.

### This Newspaper . . .

. . . Was promulgated at no cost to S.O.S., thanks to the fine advertisers contained herein. We urge you to support these generous advertisers whenever you are in need of their goods or services.

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"We have received the Editor's request for a pay raise

. . . and are giving it serious consideration."





S.O.S.  
Carefree Times  
19 Spring Safari 93



# Martin's

Golf & Tennis

TOP OF THE LINE NAME BRANDS

WELCOME ALL SHAGGERS  
TO THE  
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Come and See the Largest Golf & Tennis Store in the World

**PING**

**END OF SEASON  
\$1,000,000<sup>00</sup> BLOW OUT  
ALL SUMMER GOLF &  
TENNIS CLOTHING**



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**30%-50% OFF\***

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North Myrtle Bch., SC 29582

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S.O.S



S.O.S

**\$5.00 OFF ON ANY PURCHASE OF \$50.00 OR MORE**

Golf Balls Not Included

Expires  
7/30/93

THIS CANNOT BE APPLIED TO OTHER  
COUPON ADVERTISED SPECIALS!

Expires  
7/30/93

Martin's - Surfside

710 Highway 17

Surfside Beach, SC 29577

236-1643

Martin's - Waccamaw

3278 Waccamaw Blvd.

(across from Waccamaw Pottery)

Myrtle Beach, SC 29577

236-7878



# Welcome Back

"Can You Stand It," Spring Safari '93 . . . Once again, the sap rises, the tradition renews itself, and people strut their stuff in the South's greatest gathering of friendship here in Ocean Drive Beach, S.C.

The Association of Carolina Shag Clubs welcomes all of its 76 clubs and associate members. This Association's membership includes some 13,000 members from Florida, Tennessee, North Carolina, South Carolina, Georgia, Alabama, Virginia, and discussions with Washington, D. C. and Mississippi. With strong ties and a continuous flow of information in club newsletters, our Association will continue to expand.

The preservation of shag dancing, beach, and rhythm and blues music has provided a vital social outlet for countless individuals. People everywhere admire the dance and music. This fellowship has provided clubs with opportunities to expand and sustain themselves, plus the chance to cultivate new friends. It has also allowed clubs to have planned social events and sponsor a great variety of projects. These projects include Camp Kemo, the Red Cross, Battered Women, Boy Scouts, Ronald McDonald Homes, Club Scholarships, Cancer Research, and so many, many others. These numerous acts of kindness and generosity reflect the caliber of the great folks we include. We're a great group; and I, for one, am proud to be a part of it.

The Association will again continue with its commitment to contribute \$10,000 toward the endowment to The National Hospice Association. This will take place at the Spring S.O.S.

The Association of Carolina Shag Clubs, along with individual club donations, contributed \$9,750 to Hurricane Andrew Relief in September of 1992.

I would like to thank all the people who have given support and guidance to me this year. S.O.S., the A.C.S.C., and our local shag clubs have only started with the great things that can come of the promotion of beach music and shagging. I would also like to remind each of our clubs to include our youth in club events. Often I think how nice it would be if all young people could shag . . . they are our future.

My thanks to the S.O.S. Board for continuing to add dance space here at S.O.S.—Harold's, Ducks, Ducks Too, Harold's Beach Club, O.D. Cafe, Spanish Galleon, O.D. Arcade, and Crazy Zack's—and to the countless shifts of the best D.J.'s anywhere. S.O.S. belongs to The Association of Carolina Shag Clubs . . . let's aid and assist.

Have fun at S.O.S., Be Careful, and Shag with a Stranger.

— Joe Magee, Chairman, Association of Carolina Shag Clubs



## Attention S.O.S.'ers... You can become a part of Ocean Drive



The redevelopment of Main Street is being overseen by The Downtown Organization Interacting Together (DOIT), a non-profit group dedicated to preserving and revitalizing downtown North Myrtle Beach. A special trust fund has been established to hold all funding generated by the sale of pavers until construction, and this is where the shaggers come in.

Now you can enhance the redevelopment of Ocean Drive and pay tribute to the birthplace of the shag by purchasing a piece of the future. You can become a living part of the proposed "Walk of Fame."

Your name or that of a loved one, business, or shag club can be engraved on a sand-colored paver. You can even have it indicated that you are a part of S.O.S., thus identifying you as a member of this unique society.

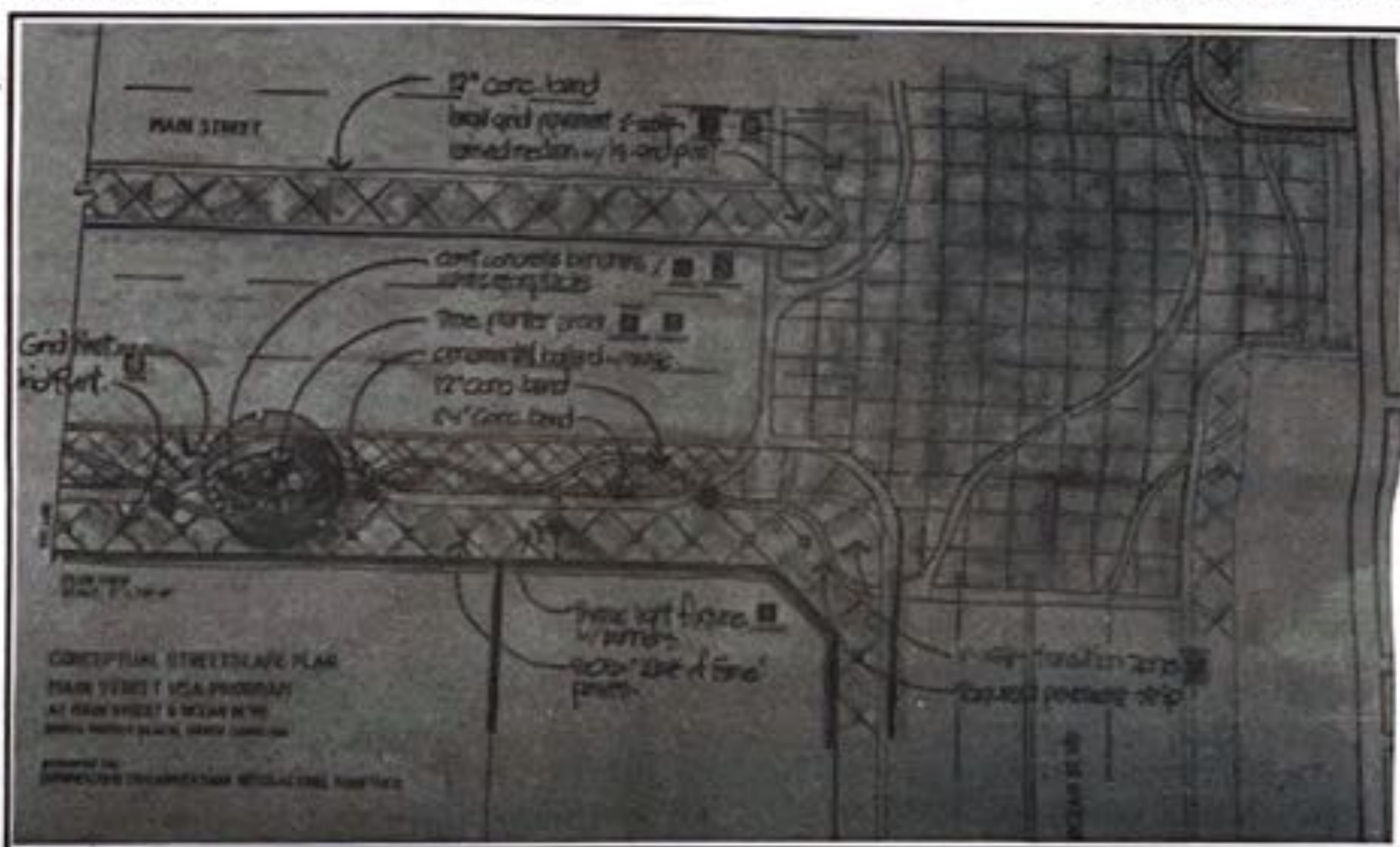
The pavers will be accompanied by blue concrete waves, festive sidewalks, exotic palms, sitting areas, outdoor eating areas, and much more. Proposed for the future is an honorary bronze Walk of Fame plaque for members of the Beach Shaggers Hall of Fame.

To order your customized "Walk of Fame" engraved paver, please include \$49.95 for purchase, engraving, and installation. These pavers will be engraved on site at the last block of Main Street where it meets Ocean Drive.

**Cost per engraved paver: \$49.95.**  
Paver inscription limited to 30 characters.

**Make checks payable to:**  
D.O.I.T.  
414 Main Street  
N. Myrtle Beach, SC 29502  
(803) 249-6921

Please include your name, address, telephone, and club affiliation.



Paver site where Main Street meets Ocean Drive

## BLACK TIE



PRODUCTIONS

Society Of Stranders  
PO Box 4685  
Columbia, SC 29204

February 10, 1993

Dear Phil or Cohort,

I have received neither SOS newsletter nor application for 1993 SOS card, and am compelled to write out of concern for the suspicion that the "Master Party Computer" may have burped and deleted my name from the list of the living. I assure you that I am alive and well, and Shirley is as vivacious and buxom as ever, and so we of course want our new shagger's equivalent of the Senior Citizen Discount License—a.k.a., the 1993 SOS Card.

Should you doubt our veracity, let me assure you that we are both: 1) of a mature (but young) age, 2) capable of dancing the feet off any young snips, 3) able to consume vast quantities of warm beer, 4) can exist for days on three nightly hours of sleep and a diet of mixed hors d'oeuvres, 5) intelligent enough to realize we must hide the car keys for the duration, and 6) experienced enough to know that bartenders and clubowners love patrons whose tips fold rather than rattle when they fall into the tip jar.

Should the foregoing not be sufficient to convince you to send us two new SOS cards, let me remind you that you saw fit to do so last year, and we have brought no discredit (at least not of a major nature) to the Society in the intervening year. Assuming that even this plea may fall on deaf ears, I have included a check for \$50. My last year's card number was 17771. I cannot tell you Shirley's number. However, if you can locate the muscular, young blonde bartender she was drooling over at the last SOS, I feel sure he must have it. As a laid-back, non-jealous adult, I feel compelled to forgive her for her (unrealized, I hope) fantasies, even though I managed to keep my card secure from the clutches of the hordes of horny females.

Should your failure to send me an application for new membership stem from malice rather than the vagaries of binary electronics, rest assured you will be hearing from my attorney. Reasonable man that you are, though, I am sure these measures will not be necessary. Have a nice day, and see you soon. Keep On Shaggin'!

Sincerely, almost

*Van & Shirley Williams*

Van & Shirley Williams

208 Forest Drive • Graham, NC 27253 • (919) 227-8200



c/o P.O. Box 650203  
Miami, Florida 33165

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- Video  
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Jackie Barwick  
(305) 983-8246
- Helping Hands (Charity)  
Carole d'Adesky  
(305) 235-2021

March 10, 1993

To the Association of Carolina Shag Clubs:  
Bob Wood, Chairman

Dear Bob,

There are two memorable days we as members of the South Florida Swing Dance Society will never forget: August 24, 1992, the day that Hurricane Andrew ripped its incredible fury across our membership, and the day we received your Hurricane Relief gifts, which gave our members a true uplift of needed spirits after the storm.

This letter cannot express in words how greatly we appreciated your Hurricane Relief gifts in our time of need.

We are very grateful for your help which went far beyond the call of duty.

You have done us a very good turn - and as swing dancers, we know that one good turn deserves another! We are looking forward to the opportunity of visiting with you at your dances and repaying this debt of gratitude with "thank you smiles" and dances in the future.

Again, from all the members in our club, thank you so much for your generosity, your caring and sharing with us. Your gifts were immensely appreciated.

Sincerely,

*Jere Salyers*  
Jere Salyers,  
President





S.S.S. Carefree Times  
19 Spring Safari 93



# IT'S SOOOO BIG & HARD

to get tickets to the  
**Largest Park 'n Party Party**  
on the East Coast!

We recommend that you act immediately  
to get tickets for the 8th Annual

# Boogie on the Riverwalk®

in the newly remodeled  
**Marina Hotel at St. Johns Place**

1550 Prudential Dr. • Jacksonville, Florida 32207

**\$20 per person until May 1 — \$25 after May 1**  
(includes Souvenir Newspaper)

**NO ONE DAY PASSES • LIMITED NUMBER OF TICKETS WILL BE SOLD**

Hospitality Rooms with Free Food and Drink  
on Friday and Saturday



**June 23-27, 1993**



Sponsored solely by the  
**JACKSONVILLE BEACH BOP ASSOCIATION, INC.**



(Members Association of Carolina Shag Clubs and U.S. Swing Dance Council)



## — Boogie on the Riverwalk Party Hours —

**Wednesday (6/23)**  
8 pm - 2 am

**Thursday (6/24)**  
2 pm - 2 am

**Friday (6/25)**  
Noon - 'til

**Saturday (6/26)**  
Noon - 2 am

**Sunday (6/27)**  
JBBA Complimentary  
Continental Breakfast

## — Dance to Our Great DJ's —

Gary Bass, N. Myrtle Beach  
"Big" Al Albert, Jacksonville  
Dave "Capt. Music" Roby, Jacksonville  
Herschel "Stud" Maddox, Jacksonville  
Judy Collins, N. Myrtle Beach  
JoAnn Johnson, Charlotte  
Jerry "Dr. Juice" Munson, Orlando

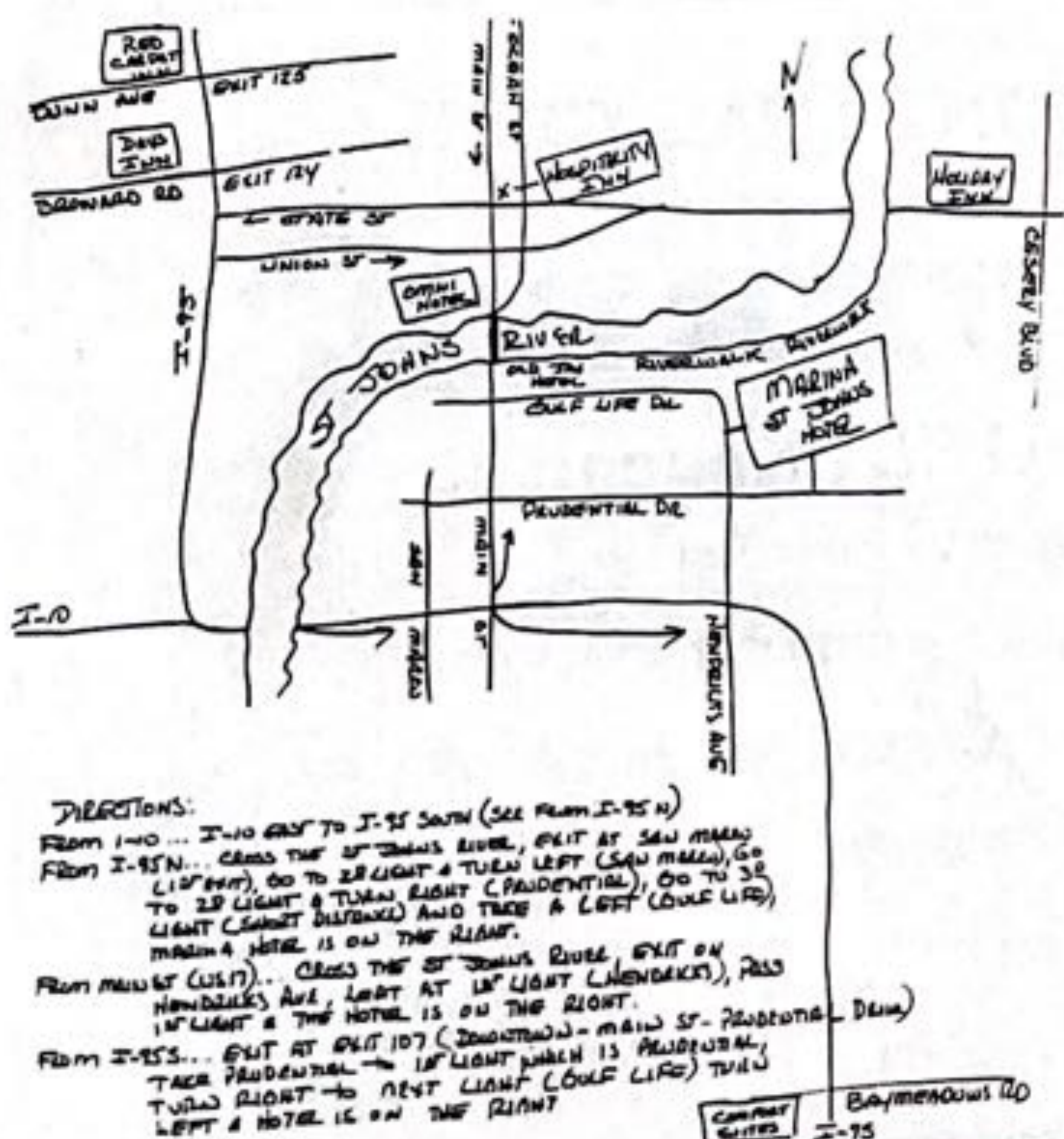


DUVAL COUNTY  
TOURIST  
DEVELOPMENT  
COUNCIL

## — Information and Hotel Reservations —

- Boogie on the Riverwalk Information (not reservations) (904) 739-1113 or 724-9024
- Marina Hotel (on site) Rates \$49 per room (904) 396-5100
- Omni Hotel (1/2 mile) Rates \$65 per room (904) 355-6664
- Hospitality Inn (1 mile) Rates \$35 per room (800) 321-0052 (includes continental breakfast)
- Holiday Inn (5 miles) Rates \$49 per room (904) 724-3410
- Day's Inn (8 miles) Rates \$25 per room (904) 757-0990
- Red Carpet Inn (9 miles) Rates \$25 per room (904) 751-0351 (includes continental breakfast)
- Comfort Suites (9 miles) Rates \$49 per room (904) 739-1155

— LIMITED SHUTTLE SERVICE AVAILABLE —



**8th Annual Beach Music Dance Festival®**  
**Boogie on the Riverwalk®**  
**23 - 27 June 1993**

NO ONE DAY PASSES — TICKETS GOOD FOR ALL FOUR DAYS

**\$20 each before 1 May 1993**

**\$25 each after 1 May 1993**

No. of tickets @ \$20 each \_\_\_\_\_ total

No. of tickets @ \$25 each \_\_\_\_\_ total

Make all checks payable to Beach Music Festival. Mail to:

P.O. Box 40352, Jacksonville, FL 32203-0352. You will receive a ticket confirmation letter with your Hotel Reservation Code, which you will need to reserve a room at the Marina Hotel. Cards will be waiting for you at the door.

PLEASE PRINT LEGIBLY

BMF USE ONLY  
Date rec'd \_\_\_\_\_  
Confirmation # \_\_\_\_\_

1st time attendee Yes  No

Name \_\_\_\_\_ Spouse \_\_\_\_\_  
(Last) (First)

Address \_\_\_\_\_ Apt/Lot # \_\_\_\_\_

City, State, Zip \_\_\_\_\_

Guest \_\_\_\_\_ Yes  No   
(Last) (First)

Address \_\_\_\_\_ Apt/Lot # \_\_\_\_\_

City, State, Zip \_\_\_\_\_

Primary dance club affiliation \_\_\_\_\_ Your Tel. No. (\_\_\_\_) \_\_\_\_\_





S.S.S. Carefree Times  
19 Spring Safari 93



For the Best of "Carolina Beach Music" while visiting in Nashville, TN, come to:

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LOUNGE ANTIOCH

1716 Antioch Pk. • Antioch, TN 37013 • (615) 834-4845

*Nashville Shags!*



Mingle and dance with members and guests of one of the mid-south's newest shag clubs! We now have 76 members since forming in October '92 and hope to be voted into "The Association of Carolina Shag Clubs" as soon as possible.

Our Beach Music DJs play every Friday night from 7 p.m. until midnight. Many members of clubs from all over the Southeast visit us on a regular basis. We would love to have you visit, too!



**Lake Hickory Shag Club**

P.O. Box 1271  
Hickory, NC 28603

HOTLINE NO. (704) 323-3818

Shag every Friday night  
VFW — Hickory, NC

**FOOTHILLS WINTER BOOGIE VII**

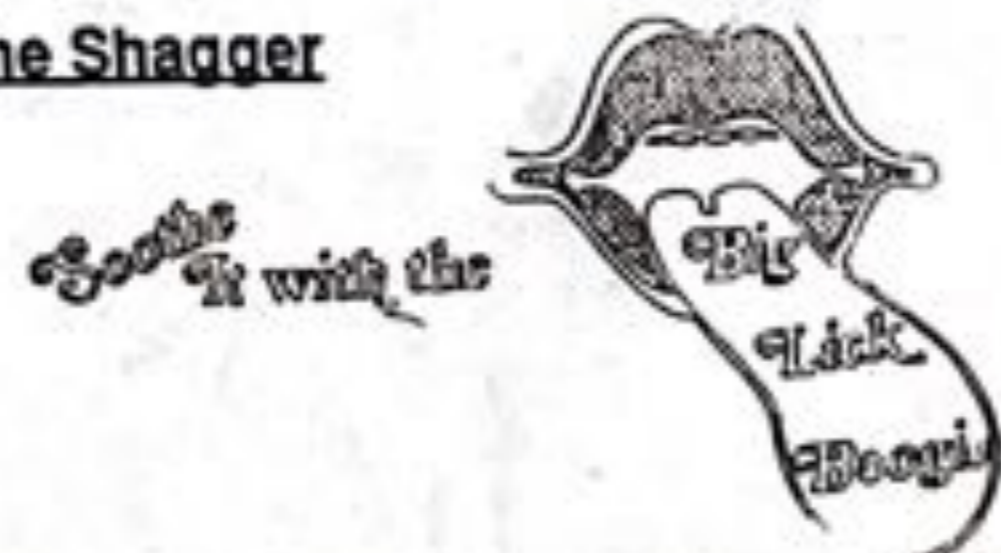
Friday - February 4, 1994  
Saturday - February 5, 1994  
Sunday - February 6, 1994



**ROANOKE VALLEY SHAG CLUB**  
P.O. BOX 20723  
ROANOKE, VA 24018  
Member of Association of Carolina Shag Clubs  
Membership: 276

Meeting Location: Elephant Walk Lounge, Holiday Inn Tanglewood, Rt. 419;  
Sundays 4:00-8:00; Free Shag and Line Dance lessons 4:30-5:00  
Other Gathering Spots: Blueberry Hill or Cheers on Tues. night; Elephant Walk on Wed. night; Thunderbird Club every other Friday night  
Monthly dances/parties: Tiki Room, Fiji Island Restaurant, Franklin Rd. or other location as specified each month. Various dates and times.  
Monthly Newsletter: The Shagger

Club Line Dance: The Big Lick Boogie



Charities Served and Community Interests: Easter Seal Society, Roanoke Valley Good Neighbor Fund, TRUST, Salvation Army, City Rescue Mission  
Bradley Free Clinic, Leukemia Society



**BOPPERS SHAG CLUB**

P.O. Box 25532  
Charlotte, NC 28229

**"THIRD ANNUAL BIRTHDAY BASH"**  
JULY 17, 1993

PLACE  
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November 19 - 21, 1993

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| DJs: Fri. 5-9 | Club DJ's        | FREE POURS                     |
| 9-2           | Boo Woogie Bros. | Fri. 5-7 incl. hors d'oeuvres  |
| Sat. 12-2     | Club DJ's        | Sat 12-2 & 5-7                 |
| 2-7           | Jerry Munson     | Sun. 1-4 incl. hors d'oeuvres  |
| 7-9           | Club DJ's        |                                |
| 9-2           | Gary Bass        | <b>LOW COUNTRY SHRIMP BOIL</b> |
| Sun. 11-4     | Club DJ's        | Sat. 5-7 All you can eat       |

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(800) 533-6706

Savannah Shag Club contact  
Kay Ketterman (912) 925-2376

Ticket requests made to Savannah Shag Club, P.O. Box 14183, Savannah, GA 31416  
Savannah Shag Club Hotline (anytime): (912) 355-2502

**MOUNTAIN SHAG CLUB**

**Mountain Shag Club**

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ASHEVILLE, N.C.

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Saturday - July 31, 1993  
Sunday - August 1, 1993



**Virginia Beach Shag Club Annual Beach Bash Park and Party!**

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GOBBLER GET TOGETHER

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# S.S.S. Carefree Times

## 19 Spring Safari 93

**Carolina Shag Club, Inc.**  
Greenville, S.C.


On July 9, 10, 11, 1993. CSC is hosting the 1993 Association Summer Workshop, combined with our club's Summer Fun Weekend.

**FRIDAY: 7:00-8:00 Free Pour, 7:00 .... Registration to be held at The New Sand Flea Beach Club**

**SATURDAY: Greenville-Spartanburg Airport Marriott Hotel. ACSC Workshop 10:00 until... Shagging, Pool Party, Free Pour. Saturday evening dinner and dancing beginning at 7:00 p.m.**

**SUNDAY: Breakfast at The Sand Flea (9:30) Free Pour, Shag the afternoon away.**

Frances Hunter, President (803) 269-4857  
Robert Blackwell, Vice President (803) 895-3506



**TWISTER'S SHAG CLUB**  
P.O. Box 2310  
Cornelius N.C. 28031  
President: Doug Honeycutt  
*Home of the "Fall Cyclone"*

Twister's Shag Club is the home of the "fun bunch", a partying group that believes shag music and shag dancing are here for one reason... to enjoy! If you agree, party with us!

You can join us for some shagging fun every Thursday night at the Twister's Bar and Dance Club facility, one mile west of I-77 at exit 28 (Cornelius/Lake Norman), right on Highway 73. It's a great place to party and dance with your friends, old and new! You can also find us at most any shag gathering. Introduce yourself, we'd like to meet you!

We want to thank those of you who attended our '92 Fall Cyclone. To those who came, and those who don't want to miss the next one, mark your calendar now for Nov. 5-7, 1993. We feature a great facility, continuous free pour, the best food, your favorite DJ's, and a lot more! If your club is looking for a road trip this year, consider the event that gives you everything, for one low price. Our Fall Cyclone... will blow you away!



**THE NATIONAL GUARD ARMORY - SMITHFIELD, N.C.**  
\*\*\*\* DJ'S \*\*\*\*  
"SMILEY" HENDRICKS 3:00 P.M. - 8:00 P.M.  
ABBE SIDES & TOOTIE BROWN 8:00 P.M. - 1:00 A.M.

FREE BEVERAGE WHILE IT LASTS w/ MUG PURCHASE  
BROWN BAGGING ALLOWED - SET UPS PROVIDED

PIG AND CHICKEN WITH ALL THE FIXIN'S  
CATERED BY WILBER'S BBQ OF GOLDSBORO  
SERVING BEGINS AT 5:00 P.M.

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ALL TICKETS - \$15.00 (LIMITED TO 500)  
ADVANCE TICKET REQUIRED FOR MEAL  
TICKETS AVAILABLE AT THE DOOR (WILL NOT INCLUDE MEAL)  
DEADLINE FOR ADVANCE TICKETS - JUNE 1, 1993

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MASTER'S INN  
\$23.95 PER NIGHT (UP TO 4 PEOPLE)  
ROOMS BLOCKED UNTIL JUNE 1ST - AFTERWARDS 1ST COME, 1ST SERVE  
FOR RESERVATIONS CALL (919) 965-3771

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THE JOHNSTON COUNTY AREA SHAG CLUB  
C/O NEAL SCHULTZ - 2005 DONNA CT - CLAYTON, N.C. 27520 - PH (919) 553-4862

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HU-MON-GUS TEAKWOOD DANCE FLOOR (1,800 sq. ft.)  
Room Rate \$39.00 + tax Per Nite  
DJ's: GARY BASS, RON ARLEY, BOO-WOOGIE BROTHERS, MURL AUGUSTINE, WALTER UPCHURCH

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\$21.00 PER PERSON INCL. CART & GREEN FEE  
FOR MORE INFO CALL RONNE CALDER (919) 997-4781 OR RONALD YOUNG (919) 652-5736 AFTER 6:00 P.M.

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Country Club - Hors d'Oeuvres - Cash Bar - Door Prizes - One Night Available Upon Request - FREE Van Service To And From Country Club Both Nights (Country Club is 5 Minutes From Highway Inn) 1-400-242-9737


Friday Night, July 30 - KICK OFF PARTY - 8:00-1:00 - Southern Pines Country Club - Hors d'Oeuvres - Cash Bar - Door Prizes - Saturday, July 31 - POOL PARTY - 1:00-4:00 - (Holiday Inn) - Free Beer - Food - DJ  
Saturday Night, July 31 - BOOGIE TIME - 7:00 until - Southern Pines



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Home of  
**The Sanford Area Society of Shaggers (SASS)**

**CHARLOTTE SHAG CLUB**  
**Summer Flashback '93**  
Saturday, June 26, 1993  
2:00 p.m. to 1:00 a.m.  
SMS Catering Building (see map)

TICKETS: \$15.00 PER PERSON

DJ's:  
Harold Beaver Terry Hopper Granville Elliott

- Free - Bar-BQ Chicken Dinner
- Free - Draft Beer - ALL DAY
- Free - Popcorn/Pretzels - ALL DAY
- Free - Soft Drinks, Coffee - ALL DAY
- Cash Bar - \$2.00 mixed Drinks

Tickets will be \$20.00 per person after June 15, 1993.


**NATIONAL SHAGGERS HORSESHOE CHAMPIONSHIP**  
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Send self addressed stamped envelope along with name and check made payable to Charlotte Shag Club and mail to: BETH BRASWELL, 5127 IVY HOLLOW ROAD, CHARLOTTE, NC 28227

For More Information, Call FRED STOREY (704) 537-1362


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**Dillon County Shag Club**  
P.O. Box 924  
Dillon, SC 29536  
President: Bob Baker  
Phone: (803) 774-9390

Monthly dances: third Friday  
Meeting location: Twin Lakes Country Club, Dillon, SC  
Other gathering spots: Fat Harold's and Ducks, OD  
Members: currently 275

Coming Events: Christmas Party, December 17  
Shaggin' Super Scramble, March 1994





**S.S.S. Carefree Times**  
19 Spring Safari 93



**Beach Boppers of Orlando, Inc.**  
P. O. Box 160813  
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**Fourth Annual ORANGE SQUEEZE!**  
**November 3, 4, 5, 6, & 7, 1993**  
**Daytona Beach, Florida**  
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BBOO weekly dance nights:  
"Bop or Shag" to our own Jerry "Dr. Juice" Munson!  
"The Why Not Lounge," Holiday Inn, Altamonte Springs, FL  
Thursdays 7 - 10 p.m. — Sundays 5 - 9 p.m.  
"Horsefeathers," Casselberry, FL — Wednesdays 7 - 10 p.m.  
**SHAGGIN' AND BOPPIN' . . . ALIVE AND WELL IN FLORIDA!**  
Y'all come down and see us!



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P. O. Box 470065  
Charlotte, NC

President: Terri Wall  
(704) 846-5702

Join us for  
**The Queens Cotillion, October 2-3**  
Boo - Woogie Brothers, Bobby Fowler, Beau Vernon

MEETING PLACE: Smiley's Beach Club  
(The only full-time Beach Club in Charlotte)  
Second Saturday of each month at 8:00



**Lake Norman Shag Club**  
**Original Chicken Pickin'**

The members of Lake Norman Shag Club would like to express our sincere thanks to the many fine folk who attended our 5th Annual Chicken Pickin'. We hope that you had a great time, and we look forward to seeing you February '94.

**Hug a Chick or Rooster This Weekend**



**Come Shag With Us**

2nd and 4th Friday each month  
at the American Legion  
Lincolnton, N. C.  
HOTLINE No. (704) 732-1450



**SHAGATLANTA'S 2ND ANNUAL OLYMPIC CITY JAM**

DATE: AUGUST 13-15 EARLY BIRD PARTY ON THE 12TH  
PARK & PARTY AT: RAMADA HOTEL AND CONFERENCE CENTER  
1858 COTILLION DR  
I-285 AT CHAMBLEE TUCKER RD (EXIT 22)  
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ROOM RATE: ASK FOR SHAGATLANTA RATE OF \$ 49 (SINGLE OR DOUBLE)  
COST: \$ 15 PER PERSON BEFORE JULY 1ST  
\$ 20 PER PERSON IF POSTMARKED AFTER JULY 1ST  
\$ 25 TICKETS AT THE DOOR (IF AVAILABLE)

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BILL BROWN & MARY CARSON GRANVILLE ELLIOTT JOANN JOHNSON  
JACK MOORE GENE REEVES LINDA & TOM SEAY  
CASH BARS WILL BE OPEN AT THE PARTY

ONLY EMPTY CONTAINERS MAY BE CARRIED INTO THE BALLROOM FOR THE PARTY.  
SECURITY WILL BE PROVIDED AT THE ENTRANCE TO THE BALLROOM TO CHECK  
CONTAINERS AND IDENTIFICATION PROVIDED TO YOU BY SHAGATLANTA.

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404-288-1191

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**Greensboro Friendship Shag Club**

Post Office Box 39042  
Greensboro, NC 27438-9042  
(919) 288-8795

HOME BASE: Gene's Beach Club, 3922 West Market Street, Greensboro, NC . (919) 852-8944

**BUSINESS MEETINGS:** Third Thursday of each month, 8:00 p.m. at Gene's Beach Club  
**ACTIVITIES:** Every Saturday night is GFSC shag night at Gene's Beach Club; monthly socials held at Gene's Beach Club  
**SHAG LESSONS:** Every Tuesday and Wednesday night - 7:00-10:00 p.m., beginners, intermediate, and advanced at Gene's Beach Club

Greensboro Friendship Shag Club is home based at Gene's Beach Club, located at 3922 West Market Street, Greensboro, NC, (919) 852-8944. There are guest DJ's who play Friday - Sunday nights every week. Buffet dinner at Gene's Beach Club every Sunday 7:00-8:00 p.m. Cover charge to members of Gene's Friday - Sunday, \$2.00; non-members, \$3.00. We like to party and welcome any and all out-of-towners to come and join us on any given night at Gene's whenever they are in the Greensboro area. There is always something going on with GFSC and GENE's... 1993 will definitely be a FUN year for GFSC. — Phil Edwards, President







# An Interview with Harry Driver

Recently, John Lopez, past Secretary of the Shag Preservation Association (SPA), pro-dancer, and judge in all classes, was intrigued with Harry Driver's last article in the S.O.S. Carefree Times, "The Tag," and wanted more answers. Here they are!



**John:** We talk about shag dancing, but we never get around to talking about how, when, and where. What I want to do is pick your mind a little about why the people did what they did back then to create what we have today. We know that a lot of you guys came to the beach; what we want to know is what motivated you. When did it all start?

**Harry:** My main motivation came as a result of having seen so many good dancers at the Memorial Auditorium in Raleigh, North Carolina, in the spring of 1946. They were dancing the jitterbug in a way I had never seen before. It was much smoother and less acrobatic. The guy would bring his partner in, continue to turn, and then release her without stopping. This 360 degrees pivotal turn is the basic difference between the jitterbug of old and what we now call the shag. I wanted to learn this variation of the jitterbug, and the only place to learn it was where the dancers were doing it every night of the summer—Carolina Beach, North Carolina.

**John:** Who were some of those dancers that you saw at the Raleigh Memorial Auditorium when you first went there?

had to guess, I would say that all of these dancers were influenced in some fashion by someone named Casey Jones, who was from Burlington. He was very fluid in his movements and had been doing this pivotal turn since the early '40s.

Every guy that I knew at White Lake, NC, who was noted for his dancing, basically brought his partner in, did a few steps, and pushed her back out in the same direction from which she came. They were wonderful dancers and very entertaining, but just lacked the smoothness and grace this pivotal turn allowed. So without it, they were just jitterbugs from the 1940s and that's that! Certainly, there were exceptions such as Clarice Reaves who would make her dance partners look good doing the Lindy Hop or the Bunny Hop. Another noted dancer of that era was Bob Black. I still see steps being done today that were his "trademark moves."

**John:** Okay, name some more. I like this!

**Harry:** When the big bands of the '40s such as Stan Kenton, Woody Herman, Gene Krupa, and Tommy Dorsey played the Auditorium, you could always expect to see Chicken and Bobby Hicks from Durham; Jack Armstrong, Johnny Gurnis, and Mary Louise Mabry, all from Raleigh; Jinx Barfield from Fayetteville; Harold Horne from Wilmington; and one of the greats, Lois "Big Red" Byron from Rocky Mount.

**John:** Did all of those mentioned work at Carolina Beach?

**Harry:** No, Jack Armstrong left White Lake and went to work at Myrtle Beach. Chicken and Bobby were working at Carolina Beach as well as Shorty Michaels and "Big Red." Chick Hedrick was also

one of the early dancers that eventually stopped working there and ended up at Myrtle Beach, as well as myself.

By the summer of 1948, when Jimmy Cavallo's Combo was playing nightly at "Bop City," most of the dancers were coming up to Carolina Beach every weekend from Easter until Labor Day, including some of the best from the South Carolina beaches. Jimmy had become well-known to the Ocean Drive dancers because of his playing at one of their clubs called Pope's and because CB was definitely where the action was.

**John:** I know that back then the guys got most of the credit and the girls did most of the work. So who were some of the female dancers that stand out in your memory?

**Harry:** Forget OD and Myrtle, and I'll try to remember just those at Carolina before 1949. Clarice Reaves, as always, was a standout. Marilyn Hodges was one of my favorite dancing partners and eventually married one of my best friends from White Lake days, Bobby Wrenn. We all spent a great deal of time together in those early days because Marilyn and I were from Dunn and Clarice was from Fayetteville. If there was a dance in North Carolina, I knew Clarice would be by in her orange Cadillac to pick us up and off we would go.

There were so many good dancers from Carolina Beach I simply cannot remember them all, but I do recall Nancy Sparks. She could walk on the floor with the best of them, as well as Helen Croom and Joyce Sturdy from Wilmington. Laura and Louise were from High Point and so many from Raleigh—Jean Allen, Betty Lou Hockaday, Betty Kirkpatrick, Mimmi, Martha T., Vicky and Teresa Shehdan, Maxine Cannon—just entirely too many to mention them all.

**John:** You mentioned something earlier about learning to dance to gain popularity and get attention. Was this your only reason for learning to dance?

**Harry:** Yes and no. We are all motivated to continue to do the things that we do best. I knew that I could never be a big jock in high school because of my size. Dancing was something my sister had taught me at the age of twelve so she would have someone to dance with until the guys would notice her and start to ask for the next dance, and then I could leave. As I got older, I realized that my athletic ability was not going to be a stairway to the heaven of girls. Dancing was fun, and the better you got, the easier it was to get the best-looking girls.

In small towns there were only a few really cute girls in each high school, and the star football or basketball players usually were their boyfriends. At the beach it was a different situation. The "beach bums"—as we were sarcastically called—were popular; most were good dancers or street fighters and usually got the best-looking girls. It mattered not to these girls that a lot of them had steady boyfriends back home. They wanted to spread their wings and have a good time for the week they were away from them. It was a time in their lives that they could experience many of the joys of life without Mom and Dad looking over their shoulder, such as staying out as late as they wanted.

This, of course, led to more of the frustration of trying to tame those raging hormones. It was one thing to have a fling at the beach, but an entirely different thing to have an affair with someone in your high school math class and then have to face him every day. I will say this: not every girl you dated was promiscuous. The ones that were were the exception rather than the rule. It would seem, however, that the openness of the '60s changed all of this Victorian attitude toward sex, be it good or bad.

**John:** After the summer was over, did you ever visit some of these girls in their hometown or perhaps see them again at college or at a dance, and what was their reaction?

**Harry:** Yes, we did all of the above, and the reaction was always a surprise — from sheer joy to the frustration of how to hide knowing us. The guys were not always happy trying to understand how their girlfriends knew us. Sure, we spent our summers at the beach, and we were called "beach bums." But most of us were working two jobs, every day and night, seven days a week, all summer. Most of us used the money to

pay our way through school and buy those ever-loving, tailor-made pants with the 16 inches at the bottom, 28 inches at the knee, and 24 inches in the waist. Oh, for those good ol' days!

**John:** Something must have happened at Carolina Beach in the late '40s that caused the migration to Myrtle Beach and Ocean Drive by most of the dancers of that period. What do you think may have been the cause?

**Harry:** Actually, it started earlier rather than later. From the first year I was at CB, there were fights breaking out by the hour on the weekends between the Marines of Camp LeJeune and the Paratroopers from Fort Bragg. It was a never-ending battle, and you never knew when they would take out their frustration on you because one of the beach girls would not dance with them. Many of them were combat veterans that were still in the service because they could not find jobs outside of the military. Not all of them, but certainly some, had been highly trained experts on how to end a fight in a hurry, by whatever means it took. If you got smart with one of them, you had better know how to duck!

It was just not a good environment, and all this action got to be too much of a hassle. And besides, I was not a fighter; all I wanted to do was dance. Also, now that the war had been over for a few years, people were able to buy automobiles and travel more; and they were looking for entertainment in a beautiful place. Myrtle Beach and Ocean Drive was it for them and for me.

**John:** After you arrived at Myrtle Beach, where did you go to dance? All of my age group, now and when I was in Fayetteville High School, think dancing at the beach is synonymous with Ocean Drive!

**Harry:** From the time I hit Myrtle Beach until the end of the summer of 1954, the Pavilion was the place until ten o'clock; and then all the dancers and followers would head to Spivey's.

**John:** Where was Spivey's and why 1954?

**Harry:** Spivey's was a medium-size wooden pavilion on the south end of MB on the left just before you crossed over the inlet that we called the wash. The amusement park with the Swamp Fox roller coaster is located across the street from the water slide that now sits on that location. Just across the wash was the old USO Center building on the oceanfront lot that is now occupied by

(Continued on pg. 12)



Bobby Wrenn, Billy Eckstine, Jim Parker, and Harry Driver

**Harry:** I am glad that you only wanted to know about the first ones that I saw. Shorty Michaels from Graham, NC, will always stand out in my mind as one of the greatest dancers I have ever seen. He was the first person that I ever saw do the step we now call the "boogie walk." It was not as exaggerated as the step the black dancers did that was called the "Shorty George" which was done with the index finger on each hand pointed toward the floor, the arms making an up and down motion while the body was doing a crouched semi-crawl walk. Shorty did it in more of the style that is still being done today.

Louie Madden, Tookie Lee, and Roy Rudd were also from the Burlington-Graham area. This area of Winston-Salem, Greensboro, High Point, Burlington, and all the towns within fifty miles of Raleigh has continuously produced some of the most popular dancers of the last five decades. If popularity equates to being a good dancer and vice-versa, then so be it. After all, this popularity was what we were all trying to achieve. Girls noticed the good dancers!

**John:** Why do you believe so many of the good dancers of that period came from this area you just mentioned?

**Harry:** The demographics of any region are always a direct result of race, religion, and a mixed bag of influences. If I



Bobby Wrenn, Count Basie, and Harry Driver





**S.O.S.**  
**Carefree Times**  
19 Spring Safari 93



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# Romancing The Dance

by Vicki Carter

"During our relatively brief time on earth, we have lived with great intensity and have created much that is beautiful and grand..."

Message transmitted into outer space from one of the Voyager time capsules — author George Leonard

Just imagine what possible fellow beings are making of that message as it rolls around in space. If there are, in fact, "others" out there, do they know our planet as Earth? And if so, are they aware of our creations?

One hundred-story tall buildings, organ transplants, bank teller machines, micro surgery, cordless telephones, microwaves, the Statue of Liberty, symphony orchestras, movies, Disneyland, rhythm and blues—do they have any of these things? We may never know the answers to these questions, but there is one thing we have here on planet Earth—Ocean Drive! There was only one immaculate conception; and in that same vein, there will never be but one O.D.

To my knowledge, the multitude of folks (known as shaggers) that congregate on this small dot of our planet is the most diversified group of human beings anywhere. Among those counted in the ranks are stock brokers, contractors, nurses, secretaries, men's clothiers, realtors, firemen, naval officers, pilots, judges, preachers, salesmen, safe crackers, policemen, hairdressers, waiters/waitresses, etc., etc., etc. The list goes on and on. The fact that shaggers come from so many walks of life is, in itself, amazing to me and also that they all come together and "become one" through the vehicle known as shagging and the fuel that keeps it running—the music.

To quote from another article written about our beloved dance, "It's an outlet to swing the blues away." Regardless of fatigue, stress, financial standing, or degree of accomplishment as a dancer, shaggers seem to be capable of "dropping it all at the front door" when they arrive at the beach club. Fifty-two weeks a year, if you look hard enough, you can travel somewhere in the south/southeast to a shag happening. There are more and more "beach" radio stations—or at least a designated portion of programming just for "us." You can purchase clothing, flags, coolers, jewelry, license plates, shoes, paintings, and

an array of sundry items with shag/beach logos. We have our very own DJs, night clubs, and mixed drinks. I ask you: what else could we hope for?

If we could bring a few representatives of all the peoples of our troubled planet Earth to OD for one special weekend, expose them to our uniquely beautiful sub-culture with its abounding love and camaraderie, and send them back to their respective homes, do you think it would make a difference in their quality of life? Obviously, this is a dream. But wouldn't it be wonderful to spread this wealth?

If we could beam an audio/video transmission of a "real" gathering into the heavens, one day we might get a reply, and it might sound something like this: "Shag? R&B? S.O.S.? Hmmmm! What are the bearings for this place OD, and who is their leader? We must go and meet with him and learn of these things they call fun and good times and love. It could be most beneficial to our galaxy—our universe."

I would tell them to contact Billy Jeffers.

## Interview (continued from pg. 11)

the Holiday Inn South. I managed the first "beach club" there in the summer of 1950, and Harry Oliver joined me later that summer. We brought some combos in to play on the weekend. We did not last long at that location, since that was the end of the beach except for a few cottages and one or two small mom-and-pop motels. You should see that area now!

When we left Spivey's on Friday or Saturday, if we had not had enough, there was always the B & L or Barringers. If you went to these places, it was best that you knew someone important or you had better take your combat gear. The Oasis Club catered to an older crowd, as did the Brookgreen Room at the Ocean Forest Hotel on the north end of the beach. They had some of the best bands of the '40s to play this room. The last time I was there Stan Kenton was playing.

On Sundays you were not allowed to dance or drink beer at Myrtle Beach. But there was always the Marine Room under the Plaza Hotel where the Yachtsman Hotel is now located. The beach entrance was just under the pier where Baker or Ladd could not see you sneak in for a quick dance and short break. If that did not suit your taste, you could always go to Ocean Drive to one of the

"jump joints" at either the back or front of Roberts Pavilion, the Pad, or Sonny's Pavilion at Cherry Grove Beach.

Getting back and forth without a car was big trouble on Sunday nights since none of us had cars back then. It was well worth the effort, though, because when I called Bingo at Roberts Pavilion and lived upstairs in the "Snake Pit," I had made many friends before I finally got the job I wanted as a lifeguard working for E. O. Baker's Beach Service at MB.

In October of 1954, during Hurricane Hazel, Spivey's was blown away; and the face of Myrtle Beach was changed forever. While they eventually built a recreational center on this site, it was never quite the same with all that concrete. The MB Pavilion was still the place to go until nine or ten o'clock. And by this time most of us had cars, and we would head for OD or Cherry Grove. More and more, Myrtle Beach was left to the tourists at night; and the north end was becoming the place to go. Up until this time period, OD had simply been a suitcase beach for weekenders or a family beach with lights out by twelve, depending on what perspective you had.

**John:** Where were some of the other places you went to dance during the winter of those early years, and what were they like?

**Harry:** John, I hate to tell you this, but we have used our allotted space for this article; and I have not had an opportunity to ask you about the Shag Preservation Association (SPA). You were the driving force behind its formation, and a lot of us want to know who was involved and how the judges for the contests are chosen. This interview will just have to be continued in the Fall Migration edition of the *S.O.S. Carefree Times*. At that time the interviewer will become the interviewee!

To all of you, from me and John, many thanks for letting us share some of your time.

## Louis Jordan, etc.

by The Hon. John J. "Bubber" Snow,  
South Carolina House of Representatives

1942 was a devastating year for the music industry. Big bands fell into disarray, as personnel were drafted, shellac shortages limited the production of records, and gas rationing made traveling prohibitive. But the final blow was an American Federation of Musicians' strike on July 31st of that year.

If there was any good news, it had to be that Louis Jordan was leaving the Chick Webb band, which was featuring Ella Fitzgerald at this time. Louis got off to a fast start with a double hit, *Knock Me a Kiss* and *I'm Gonna Move to the Outskirts of Town*. Jordan introduced a novelty hit in 1943 called *Five Guys Named Moe*, but the biggest two hits on the jukebox that summer were Freddie Slack's *Cow Cow Boogie* (Ella

Mae Morse, who did the vocals, was only 16 years old) and the Mills Brothers' *Paper Moon*.

I learned to dance that summer, but being only 13 years old, I was too shy to hit the dance floor. In 1944 I began my insatiable appetite for dancing. Now, I am excited about reaching my golden anniversary.

When we analyze Jordan's career, it was most amazing. From his 1940 recording of *A Chicken Ain't Nothing But a Bird* to his last hit in 1954, *Dad Gum Ya Hide, Boy*, his contributions in records were showcased for 15 years.

Without a challenge, Louis and his Tympani Five dominated the rhythm and blues chart. He achieved great crossover success in the pop field. When you compare him to Nat King Cole, you will remember Cole switched to ballads, but Louis kept on boogieing.

Having introduced you to Mr. Jordan, let's move to 1992, only 50 years and counting. A production group in London put together a great group of singers and dancers and scored it with *Louis' Greatest Hits* and had a fun, all black musical on Broadway, entitled, of course, *Five Guys Named Moe*. My wife, Penny, and I and another couple were excited to get away and make this show our main objective. We all loved the show; and if you have never heard of Louis Jordan, you will be captivated by his music.

What do you do in New York on Sunday? How about going up to Harlem for brunch at Sylvia's. This soul food queen is from Hemingway, South Carolina, my hometown. Sylvia is enjoying much success with her southern food restaurant and a side business featuring her own barbecue sauce.

This establishment is on Lennox Avenue only a few blocks from where the Savoy Ballroom was located. The Savoy in 1926 introduced the Lindy Hop, which was to be the granddaddy of the Carolina Shag. Don't ever get confused about our state dance. It was born in Harlem in 1926, discovered by whites in Columbia in 1936, shaped in '46, and perfected in '56 at Ocean Drive.

Now, it's Sunday night and what a surprise. We are on our way to the Continental Club, home of the New York Swing Society, which is also the preservation society of the Lindy Hop. Dr. Robert Crease, who is a physicist, jazz dance writer, and President of the Swing Society, was a gracious host. We were introduced to his friends, some who had attended S.O.S. in the past. Robert insisted that I do a spotlight dance and paired me with Lionel Hampton's cousin. She was quite a dancer, and what fun this was showing off in the Big Apple.

Having said all this, let me close by saying, "Bubber went to Harlem."

*Bubber is a farmer and legislator from Hemingway, South Carolina. He introduced legislation to make the shag the South Carolina state dance. He also introduced legislation creating a registered shag logo and personalized shag license plates. He is a loyal supporter of swing dancing.*

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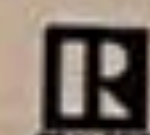
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# The Last Jitterbug

Swing dance transformed, renamed, and surviving—Carolinas style

by William Holliday

On the deck at Fat Jack's in North Myrtle Beach, '50s R&B crackled in the salt air. The music emanated from the club's cavernous interior, where couples (mostly in their 30s and 40s) danced the old jitterbug Carolinians call the shag: "Not corny jitterbug, not jump or anything," as Holden Cauldfield said in *Catcher in the Rye*. "Just nice and easy."

Such scenes are common in the Carolinas, but to outsiders they're like a time warp, an entire region under the spell of an ancient dance. And Fat Jack's—with its bar and lounge in back, its short-order grill on the side, and the deck overlooking the ocean—is reminiscent of the old wood pavilions where the spell was first cast over 40 years ago.

Out on Fat Jack's deck one warm afternoon, talking about this decades-old spell—the shag's *mystique*, as '50s dancers sometimes refer to it—were Shad and Brenda Alberty from Fort Mill, South Carolina. The Albertys, who are shag instructors, were once described by the *Charlotte Observer* as possibly "the best shag-dancing couple in the world." They weren't around during the formative years of the shag phenomenon; but when it comes to understanding the dance's mystique, its origins, and how long the old magic might last, they talk with perception.

Shad, a rugged-looking man in his late 40s, associates the shag's powers of enchantment with a primitive territorial function. It all goes back to the way the

"The girls would give anything just to be seen dancing with one of us beach bums."

—Chicken Hicks

best dancers—"big guns," he calls them—could dance and stake off what amounted to home turf.

"A lot of people had reputations at the beach," he said. "But some had bigger reputations than others. That's what made the difference. That's why people backed off when the big guns danced and didn't when your average dancer hit the floor. They backed off for Bunk Leach. They backed off for Harry Driver. And they backed off for me and Doug Perry and Spider Kirkman."

The effect these charismatic dancers had on the crowds—and there were dozens more throughout the '40s, '50s, and early '60s—makes you think of legendary Western gunfighters striding into hushed saloons. It's a strong claim for a tippy-toe-looking dance that even Alberty admits is downright dainty. "To get this dance right," he said with a sly grin, "you have got to look about half queer."

The hoarse saxophone honks of Earl Bostic's *Night and Day*, wafted in the breeze, and the Albertys demonstrated. Shad held Brenda's hand delicately, like it was a teacup; and they shuffled back

and forth on the sandy deck doing steps so precise, they stretched out free arms for balance. Periodically, they drew one another in close and swung around in flowing pivots; then they unfolded back out to arms' length for more cat-stepping.

Back in the 1930s when the prototype of the shag first appeared, the dance involved more swinging than stepping, and its territorial function was unmistakable. The shag evolved out of the Lindy hop, which originated in the late '20s in Harlem, where the Lindy's premier showcase was the Savoy Ballroom. According to Marshall and Jean Stearns in *Jazz Dance*, a section of the Savoy's dance floor was called the Cat's Corner. Only Harlem's best dancers danced there, said the Stearns. Intruders got their shins kicked. Sometimes the crowd even beat them up.

When whites discovered the Lindy in the late '30s, they called it the jitterbug. From the late '30s on through the early '50s, Carolina "jitterbugs," as they called these swing dance enthusiasts, converged summers upon two or three resorts along the coast. The coast was sparsely populated during those years, almost a kind of frontier. The places where the jitterbugs (also called "beach cats" or "beach bums") gathered were wild and primitive, like Old West saloons.

In Myrtle Beach, for instance, at Spivey's Pavilion fighting was so commonplace the manager kept a sawed-off shotgun under the bar for restoring order. Up in North Carolina's Carolina Beach, there was so much brawling along the boardwalk that the town council eventually closed down most of the juke joints. As one businessman recalled, "We ran all the jitterbugs, or hippies, or whatever they were out of town."

The main cause of these hostilities was the shag's territorial function, this symbolic thing that ultimately had to do with the scarcity of women. Chicken Hicks, a Carolina Beach jitterbug from Durham, North Carolina, says the old boardwalk teemed with soldiers and Marines after World War II. They resented the long-haired, peg-panted jitterbugs, who got all the best-looking women.

"The girls," Hicks explains, "would give anything just to be seen dancing with one of us beach bums." One night three Marines attacked him on the boardwalk: "I fought until I passed out," he says, "but when I came to, those three Marines were still out alongside me."

Not every beach jitterbug could defend his territory as ferociously as Hicks. But as a group, the local dancers almost always came out on top in such skirmishes. Joseph "Jo-Jo" Putnam of Greenville, South Carolina (now living in Kannapolis, North Carolina) illustrates with a story about the time three "rednecks," as he calls them, "tried to cut a buddy of ours' hair." Putnam and

Ten, twelve years have passed since I first talked with SOS'ers about the old days and the old dance and took notes for this article. We talked a lot at Fat Jack's, a nostalgic place that evoked memories of '40s and '50s hot spots like Roberts Pavilion, Spivey's, Sonny's, El-Joe's Pad, and the boardwalk joints of old Carolina Beach, N.C.

Sometimes, even at that late date, you'd sense the violent undertone that had been part of the dance since its Harlem origins in the 1920s. You'd hear about so-and-so packing a pistol, another person a knife: "Someone mess with \_\_\_\_\_, he'll walk away looking like a roadmap," an early dancer said of his scrawny pal dancing out on Fat Jack's deck. This shadow side of the shag fueled its mystique and is the focus of this article.

But there's another side to the shag's mystique, a lighter side; and it was much more obvious in the early '80s than now. It had to do with the artistry of the early dancers, the way they said more with less and captured thereby the simple soul of '40s jump music, '50s R&B. Some of these old jitterbugs—or beach cats, as they were called—danced in the early contests. But contests, the very nature of the beast, spawned a new shag style that has to do more with agility than with soul or spontaneity that is the essence of jazz dance.

This article, therefore, is both an antidote to the contest malaise and a tribute to those old jitterbugs and beach cats whose subtle artistry was the lighter, more admirable source of the shag's mystique. And they're still around, a lot of them. On a special night at Duck's or Fat Harold's up on Main, you'll see them in action—not a trace of contest overkill in their bones, just enough steps and turns to reveal themselves as individuals, and the music in motion, no more, often less. Such scenes are as refreshing as an ocean breeze, a stretch of undeveloped beach, and the memory of those days on the deck at Fat Jack's.

By the time this article was first published, Fat Jack's had become Fat Harold's. By any name, it's long gone now. —William Holliday, February 12, 1993

another jitterbug pal sought the three out and beat them up in a vacant lot not far from present-day Fat Harold's. "They ought to have known," he said, summing up the action, "anyone as fast as us on the dance floor could hit them 10 times to their one."

The term you hear '40s and '50s beach-goers use is *dance*—not *shag* or *jitterbug*. *Jitterbug*, according to '40s dance standout, Billy Jeffers from Florence, had the connotation of couples pumping arms and bouncing all over the floor. Mrs. Jeffers calls it the "Yankee jitterbug." Holden Cauldfield, the fictional Yankee mentioned earlier, called it "corny jitterbug."

The term *shag* originally referred to a nationally popular dance of the 1930s. Its peculiar use to describe the style of jitterbug Carolinians do to this date cropped up in the late '40s. Blacks in the Myrtle Beach area, according to Leon Williams of Columbia, were doing a jitterbug step that looked like they were making love standing up. These blacks called their bumps and grinds—with a humorous reference to the older, infinitely more sedate shag of the '30s—the "dirty shag." Williams, Big George Lineberry, Lacy Moore, and other popular beach dancers say they toned down the dirty shag's undulations into a more subtle pelvic motion they called "shagging."

Dancers in Carolina Beach and other North Carolina hot spots, however, didn't use the term. Neither did blacks up at Harlem's Savoy Ballroom. But when the more ardent Carolina jitterbugs made their obligatory pilgrimage up to this mother-source of swing dance, they noted as Lineberry, then of Greensboro but now of Virginia Beach, says, "Hell, they were shagging all over the Savoy."

The black origins of the shag, not to mention its definitive pelvic motion (which kept it smooth and flowing), explains why a woman now in her 50s says the shag "wasn't a very nice dance." Colleen Lowder Robertson of Atlanta tells how girls who had been stuck-up or prudish about doing the shag back in her hometown of Charlotte would come to the beach summers and try to get in with the shag crowd, which is to say the in-crowd. "But hardly any of them ever made it," she adds.

This elitence was due not only to the shag's sexual tone, but to the fact that it was difficult. To begin with, you had to have talent and rhythm, and you had to practice a lot. Nevertheless, even on a big summer weekend, says Weezi Rogers Vickery, also of Charlotte, "there might not be a half-dozen outstanding women dancers on the entire beach."

Those young men and women who did make it into the beach's inner circles were literally the center of attention, not to mention a source of public entertainment. "We thought we were hot stuff," says D. B. "Squirrel" Evans from Greenville, South Carolina. "The guys wore tailored pegs and long, slicked-

back hair. The girls wore short-shorts, just short enough to show a fringe of panty in back. When we started dancing, the crowds gathered 'round and gawked for hours."

In the '40s and early '50s, dancers like Evans did steps that were personal and often unique. Those steps were their signatures, their own marks on the floor. "We never copied one another, not exactly," says Evans' contemporary, Carl "Tookie" Lee of Greensboro. But as the '50s wore on, the shag became more and more standardized. The crowds not only gawked, they observed every step, every convoluted turn, every gesture down to the tiniest detail. And they assimilated what they saw into their own repertoires, hoping to become just so popular, just so charismatic.

One of the most charismatic of these '50s dancers was Harry Driver from Dunn, North Carolina. Driver won just about every jitterbug contest he entered, he says. "He was the best dancer I ever saw, bar none," says Lineberry. One night Driver was dancing at the Myrtle  
(Continued on Pg. 32)



Billy Jeffers and partner dance on the deck at Robert's Pavilion (O.D.). The year: 1939.



In a late '40s shot taken in the Shack (next to the pavilion) are D.B. "Squirrel" Evans and Colleen Lowder Robertson, sporting the best "jitterbug" styles of the day.





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|---------------|---------------|---------------|----------------|
| INSIDE        |               | OUTSIDE       |                |
| Noon - 5 pm   | Dave Roby     | Noon - 5 pm   | Floyd Robinson |
| 5 pm - 10 pm  | Harold Beaver | 5 pm - 10 pm  | Gerry Holland  |
| 10 pm - close | Judy Collins  | 10 pm - close | Sid Pruitt     |

**Saturday, April 24**

DeeJays

|             |               |             |               |
|-------------|---------------|-------------|---------------|
| INSIDE      |               | OUTSIDE     |               |
| Noon - 5 pm | Walt Upchurch | Noon - 5 pm | Ed Timberlake |
| 5 pm - 9 pm | Dave Roby     | 5 pm - 9 pm | Sid Pruitt    |
| 9 pm - 2 am | Roger Holcomb | 9 pm - 2 am | Gerry Holland |

**Sunday, April 25**

DeeJays

|             |                |             |                 |
|-------------|----------------|-------------|-----------------|
| INSIDE      |                | OUTSIDE     |                 |
| Noon - 5 pm | Gerry Holland  | Noon - 5 pm | Ervin Ellington |
| 5 pm - 9 pm | Dave Roby      |             |                 |
| 9 pm - 2 am | Floyd Robinson |             |                 |





S.S.S. Carefree Times  
19 Spring Safari 93







S.S.S. Carefree Times  
19 Spring Safari 93







# FOOTPRINTS

Special to "The Carefree Times" by Charles (One Lung) Blackwell

Except for attending World War Two and a Half, i.e. the Korean Police Action, I spent every summer from 1947 through 1957 at Ocean Drive and Myrtle Beaches. In fact, I spent three weeks at O.D. in 1946 making change at Roberts Pavilion and sleeping upstairs or in the old tilted fishing shack where Main Street meets the strand.

During the '30s, the Spivey Brothers and company had introduced the Big Apple to the world, and a group from Harlem had turned the world on to the Lindy Hop via a motion picture called *Hellzapoppin'*. Those dances and the jitterbugging which followed set the pulses of an entire generation of Carolina kids, most of which became frequent visitors to Carolina beaches during the '40s and the '50s. The Big Apple lead to the Little Apple, which never caught on until it was known as "fast dancing" first and The Shag later.

During those years, Labor Day signaled the end of the beach experience for most people until Easter the following year. The summer workers and the jitterbugs, who were often the same people, went back to their home towns, their schools, or to Florida to work. However, within weeks there was always a fairly small group of die-hard stalwarts who extended the summer fun or the *idea* of summer fun throughout the winter months.

except by a very few home town "boy friends" who did not go to the beach and who did not completely understand the difference between "beach friendships and romances" and the regular kind.

The camaraderie shared by those of us on the beach during that time was and is unique in all the world. Of course, there were true love affairs which ended in marriage, heartbreak, or long-term friendships. However, the majority of relationships between the boys and girls back then was platonic and was based on and initiated by a simple search for joy and the human need for human empathy. There was an innocence in almost everyone, and ulterior motives were very scarce. Of course, there were a few who made a practice of taking advantage of others, but we knew who they were and tolerated them. They were usually just uninformed and much of the time very entertaining. We merely wanted to enjoy life's summers after surviving the winters of the Great Depression.

The Shag and Beach and Shag music have created a "beach style," an ambience as it were, which is unmistakable. It cannot be faked or fabricated; it cannot be imitated; it cannot be counterfeited. It can only be acquired—and unintentionally at that—by those having the right attitude and being exposed to others with it. It is not limited by one's

of ours is in need. The unsolicited but much-needed check slipped into the shirt pocket of a dear one—a stipend arriving without fanfare.

All of these and many more private acts of caring reflect the attitudes of remarkable people, and the ongoing support of Camp Kemo and other worthy causes by beach-related individuals and organizations is a direct result of the standards and principles we absorbed in the early days when very few of us had pots to put flowers in.

I am 63 years old and can remember like it was yesterday the first time I heard *Ebony Rhapsody* played on the jukebox at the Del Mar Club at South Myrtle Beach (next to today's Springmaid Beach). Dick Webb was bartender there, I think. I still get a tingle up my spine thinking of slow dancing with sweet young ladies to Lonnie Johnson's *Tomorrow Night* on the postage stamp-sized dance floor at the north end of the Myrtle Beach boardwalk in the wee hours; the bull sessions in the old Sea Side Restaurant, eating hot hush puppies with butter and drinking coffee at 4 a.m.; eating my first kosher frank at Mammy's Kitchen when it was a drive-in restaurant with only eight stools inside; listening to "Don't Cry Joe" of Bowery fame tell of his dance marathon experiences (*They Shoot Horses, Don't They?*).

The ultimate experience for this teen-aged "lint head" was to go to the Ocean Forest Hotel and dance in the Brookgreen Room or outside at the Hollywood-like Marine Patio where Glenn Gray and his Casa Loma Orchestra might be playing. It was a dream world to me with no boundaries.

I hope I don't bore anyone with my nostalgic ramblings. Suffice it to say that we all have our beach memories, and sharing them revives them. As my grandmother used to say, "In the end, all we really have are friends, family, and good memories."

The thousands of friendly parties who congregate at O.D. and several other locations several times a year for the various functions owe a great deal to those energetic, selfless people who make it all happen. All of the planned events and activities have been carried out so smoothly over the years that one might easily think they were effortless, unplanned, and just happened . . . NOT! It takes an enormous amount of planning, coordination, compromise, and just plain hard work and time to make things seem effortless. We should all be aware of—and express our thanks to—those individuals who are responsible for making our "reunions" and all other related events so great and successful.

Those selfless people are our real jewels, and everything that has been handed down to us from the early days on the beach is matched in importance by these dedicated people and their

contributions towards the continuance of "our thing."

During the '40s and the '50s, most of us lived on a day-to-day basis, attempting to enjoy life as much as possible. Very few of us contemplated the future seriously. We weren't really aware of what we were doing. It turns out that we were merely learning how to be human beings and that my friends are what it is all about.

In the profound words of Larry Blake, speaking of our beach thing, "If you ain't doing it right, you have to go to Cherry Grove for a week."

**Note:** When I managed the Music Room of the Fat Black Pussy Cat Coffee Shop in Greenwich Village in the early '60s and was house comic and M.C., one of my duties was to hire entertainers. Most were just starting out. I had the good fortune of meeting and hiring Lonnie Johnson, who was way down on his luck at the time. When I told him what a great following he had had among white kids on the beach, it surprised and really thrilled him. Bill Cosby, Richard Pryor, Mama Cass, David Frye, Tiny Tim, Moon Dog, Ritchy Havens, Louis Gossett, Jr., and many others did sets for me for \$7.00 each while I was there. It was an exciting time for me.

## Feminists Protest Quote

NEW YORK — Feminists from coast to coast have protested a quote from a male shagger published in *USA Today*, which said, "Beach music is the national anthem of a way of life typified by a cold beer, a hot woman, and no particular plans for tomorrow." The president of NOW issued a statement condemning the use of the term "hot woman," saying that it was a patently sexist remark and that, in any event, no such thing existed.

A prominent female shagger, who agreed to speak only if her identity would not be revealed, said that the quote, as published, was indeed sexist. However, she added that had the quote also referred to a "cool guy and a hot male lead," something understood by shaggers of both sexes, there would have been no problem.

—from *Birmingham Beach Shaggers*, 9/92

### CLASSIFIED AD

PERSONALS: SF seeks SM for non-stop partying, dancing, blue-hand Buds, and weekends at S. C. beaches. Age, money, profession, car, and looks not important. MUST SHAG. Send list of records and photo of Weejuns. SH39-21-46AG.

—from *Birmingham Beach Shaggers*, 9/92

*"I hope I don't bore anyone with my nostalgic ramblings. Suffice it to say that we all have our beach memories, and sharing them revives them. As my grandmother used to say, 'In the end, all we really have are friends, family, and good memories.'"*

There were about a dozen of us who faithfully traveled any way we could all over the Carolinas, visiting small towns and large, renewing friendships, meeting new friends through them, dancing, partying, and just keeping everyone up to date of all beach-related activities and happenings. In a previous article I listed various "black" dance locations, "festivals," and college dances we never failed to attend.

Of course, there were always several boys from the beach who would attend only a few major winter events; but some of us from Charlotte, Greenville, Spartanburg, Columbia, Charleston, Florence, Sumter, and Rock Hill attended *everything*. And if nothing special was happening, we would just fall in unannounced, on some teen canteen or gathering place in Lancaster, Erwin, Monroe, or Shelby, just to name a few locations, and have a ball.

Time, space, and senility prevent me from mentioning all of the places and people we visited. Anyhow, wherever we went, we took a little of the "beach" with us and were welcomed everywhere

age or sex. Most of the old timers had or have it, and it is the antithesis of elitism. Any kind of snobbery negates it, but we tolerate snobbery and other human frailties among our own because we love and understand them.

In today's world of instant communication, many of the early beach lifeguards would be praised as super heroes for all of the lives they saved and tragedies they averted. It is a sign of that beach "style" that most people have never heard of the individual acts of bravery and good works of those lifeguards. We used to joke about lifeguard requirements, which included the ability to blow a whistle real loud and to be able to have a nice tan, and the motto was, "Don't lose floats."

"Beach people" always pitched in to help tourists through the various hurricanes, storms, and other emergencies. Clarice Reavis and her house party joined the water-bucket brigade and supplied nourishment to the fire fighters when the old wooden pavilion burned at Myrtle Beach. There are always covert helping hands which appear when one





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March 22, 1993

Association of Carolina Shag Clubs  
P.O. Box 4688  
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Dear Shaggers:

River Hills Golf and Country Club would like to take this opportunity to express our appreciation to all the members of S.O.S. for their support and participation in the O.D. Shag Club's Golf Tournaments held during the Spring and Fall Migrations and to invite them to play with us again in April. We also would like to say "Thank You" for all the play by the "shaggers" when they visit the beach at other times during the year. River Hills has in the past and will continue to offer special rates to the "shaggers" and hope that you will all think of River Hills as your Home Course at the Beach.

We look forward to having you back with us.

Yours very truly,

Kent W. Chismar  
General Manager

/bs



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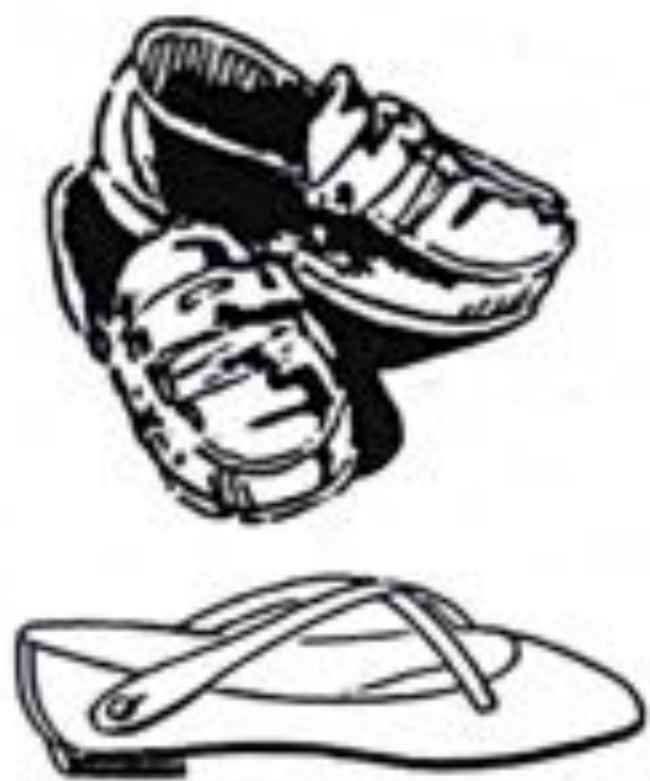






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## Shag: a Thing of Beauty and a Joy Forever

by John Harper, *The Beach Shaggers of Birmingham*

In all my dancing days I have never seen anything like this dance. It gave me goose bumps the first time I saw it and it still does today.

It is so smooth, so seductive, and so sexy that it is no small wonder it hooks so many people instantly. If there is a more captivating, more beautiful sight in all the world than a man and woman shuffling up and back on the hardwood to the hypnotic beat of rhythm and blues; spinning like a top in slow motion in the pivot; or touching head to toe in a sultry, twisting bellyroll, I do not know what that sight is. Surely, shag is the queen of dances.

The beauty of this magical dance spans a broad spectrum of styles. That beauty is as splendid on one end of the spectrum as it is on the other. On one end we have the Hall of Fame'ers and Living Legends, to whom those who love shag owe so much. The grace and style of these dancers is sometimes not to be believed, but always to be imitated as best one can. On the other end we have the beginners where beauty lies in their sudden addiction and seemingly insatiable desire to learn it all—at once!

We have the competition shaggers whose talents are so awe-inspiring and who do so much to publicize the dance. The complexity of their steps is often mind-boggling; their shagging, nothing short of a rhythm and blues ballet.

Somewhere in the midst of all these shaggers are my favorites—the multitude of no-names, veterans of the dance from burgs and hamlets of the Carolinas that most of us never heard of. These are the foot soldiers of shag, who use only a few mirrors or fancy leads, but whose

styles can be so unique and intriguing. A pause here, a shift there, a soft touch, and a certain look all make their shagging eternally interesting to the old-timers and instantly captivating to the newcomers.

Comfortable in their own abilities, these no-names already know what takes us new shaggers years to learn: the basic beauty of this dance is not so much in fancy, complex steps and turns, but in smoothness and style, the ability to lead and follow well, and using the right move at the right time in the right music.

Reduced to its very essence, the real fun in all this is in the beauty of the people who do it. Shagging would have sufficient rewards all by itself. However, there is so much more to shag than just dancing. Shagging is a fellowship—a fellowship of the best friends one could ever have. I know of no other endeavor where so many people can come together and simply enjoy to their heart's content what they have in common.

When you think about it, that is so unlike what happens in the rest of our harsh, sometimes dog-eat-dog world where it seems we focus on our differences and even exploit them. In the fellowship of shagging, it really does not matter where you live, what you do for a living, who you know, or how much power you have. The only things that matter are that you love this dance, the people who dance it, and the music they dance it to!

Keats said, "A thing of beauty is a joy forever." Keats must have been a shagger, because this dance is beautiful and

it is indeed a joy forever! I do not know how long "forever" will be for me, but I do know that as long as I am able to shag, or merely able to watch others do it, I will be forever young in my heart—meaning simply that a part of me, indeed my spirit and my very soul, will never grow old.

## The Only True Beach Club in Charlotte

by Terri Wall

Charlotte is really a great place to live, and residents of this area are extremely lucky. If you have had the opportunity to live anywhere else, you can truly appreciate the fact that on any given night of the week you can go out and listen to your favorite music and drink your favorite brew. I would like to share with you my personal experience.

For twelve years I lived in the state of Florida. During those years, beach music as we know it did not exist there. There were no shag clubs organized during that time, and the only beach music you could hear was on Sunday night in your car with the radio tuned to Rocking Ray at 1110 WBT AM, Charlotte.

Almost every Sunday night, I spent the majority of my time sitting in the driveway, listening to my favorite tunes. (The radio in the house would not pick up the Charlotte station.) Then—wonder of wonders—one of the biggest local stations, Q105 FM in Tampa, announced they were going to sponsor a beach music night at a local club. A ray of light...

I got our my Bass weejuns, my madras wrap-around skirt (I'm telling my age) and fixed a large container of

P.J. I drove about two hours to Tampa for what I believed was to be Ocean Drive South. When I got there, they were playing surfing songs by the Beach Boys. How can I express to you my disappointment?

I packed up my P.J. and headed for home. The remainder of the P.J. served as breakfast, lunch, and dinner for a number of days.

Later I moved to a place called Lillington, North Carolina. Now, Lillington's thriving store is Family Dollar. Need I say more? To party, you must drive to Raleigh, Fayetteville, or Southern Pines.

Well, on one of my road trips home, I was traveling down Hwy. 421 between Sanford and Lillington. (Lord only knows how I picked these places to live, but my favorite station, Beach 106, stops halfway between Sanford and Lillington.) I was listening to my favorite tunes on this remote road, and my foot apparently enjoyed the music as much as I did. Suddenly, a flashing blue light appeared behind me! I can only blame that 68 in a 55 on my love for beach music. Obviously, the officer was not as much a fan as I was... he wrote the ticket!

Finally, I moved to what I'll call civilization. Charlotte offers a lot to the people who live within its metropolitan boundaries. Charlotte and Greenville are the only two areas I know, outside of North Myrtle Beach, that have full-time beach clubs. On any night of the week, they man the bar and the tunes.

If you have lived in Charlotte for a long time, you might be taking some of this for granted. What club in Charlotte supports your love for the music every night? (Do the others like the music, or do they just want your dollars?)

WRDX is another "God sent" idea. Please support their efforts! What would it be like if you got into your car and all

(Continued on Page 30)

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| Fantastic Shakers     | May 20 - 22   |
| Catalinas             | August 5 - 7  |
| Chairmen of the Board | October 29-31 |

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## From fledgling idea to full-fledged shag club— a brief history of the Richmond Shag Club

by Shirley (Porter) Gough

It was Labor Day weekend. Earl Robinson was walking around the Peppermint Lounge asking, "How 'bout coming to DJ's Lounge on Wednesday [Sept. 17] and give us your support to form a shag club in Richmond?" Reply: "What the hell is shag?" After a brief explanation, the response was, "It sounds like fun. I would love to be a part, being a party animal."

Our first night ended with 75 people, mostly boppers. The dancing continued until well after midnight. One month later, nine people (volunteers) agreed to meet and get started with the plans.

Organize, we did . . . meetings once a week . . . dancing once a week . . . shag lessons once a week . . . the charter, logo, by-laws, newsletter . . . a little

headed south to check out "S.O.S." (whatever that was). We didn't quite know on Thursday; but by Saturday, we knew! We knew we would never forget. We knew we would never miss one. Our world would never be the same! That did it! It made a believer out of me. Again the word spread.

We worked harder, longer hours and planned more trips. The Richmond Shag Club would be successful. That summer Pat Henson and Earl Robinson gave beginners shag lessons. All of our efforts and hard work increased our membership tremendously. We needed the warmth, the hugs, the family atmosphere. The first year ended with 187 members strong. No advertising, just word of mouth. We were well on our

and/or anything we thought the members would find of interest. Members began to look forward, with great anticipation, to the arrival of the newsletter.

Our first road trip was a visit to Red's Beach Club and Boogie Blues in Raleigh. This was where we met Charlie Womble and Jackie McGee. We went to a "SPA Contest"—say "party" and Richmond would be there, shaggers attending state-wide events. We got to know our fellow shaggers very well. We established a name for Richmond. Our mutual bond was our love for the music and dance—adults with the urge to be teenagers again.

Imagine my pride when we were accepted into the Association of Carolina Shag Clubs. This was quite an honor for us. At each ACSC meeting, the presidents get three minutes to talk about club goals and give member count. I very proudly announced my year ending with 480 members (largest club). Our first Birthday Bash was a huge success. Then in our fourth year, I got to announce year-ending members: 587 (largest club again).

Along with our love for shag and the music, we established still another means of sharing our love, Camp Fantastic. We voted to have benefits to raise funds to help children with cancer and to sponsor a Christmas family (which grew to four families the first year).

The most important principle for me that is essential to the success of our shag club is that we serve our members.

All members are important, especially new members. They receive information on our club's history, out-of-town locations, the latest issue of the newsletter, a schedule of upcoming events, and a table full of information at the entrance to the lounge. We send their membership cards almost immediately, along with a welcoming letter.

We should never be distant from the purpose of promoting shagging and shag music in the Richmond area. We take care of our commitments. We promote all parties, ours and others. We make it happen; we make it interesting.

This brings me to the close of my four years as a Board of Director for RSC. I am now committed to being Secretary for the ACSC, which includes serving on the S.O.S. Board of Directors. I have not been as active in the past few months because of my job; however, I am still strongly committed to promote what I believe in—THE SHAG.

You have been accepted as a member of the Richmond Shag Club, and now RSC accepts your commitment and loyalty. Make something good even better; and remember, when you walk into the lounge, "Have you hugged your shagger today?"

I try to get around to speak to all of you. If I see a new face, I will introduce myself. Don't let me miss you. I look forward to meeting new members. If I can be of help to you or answer any questions, let me know.

*"The most important principle for me that is essential to the success of our shag club is that we serve our members."*

band of shaggers, all good and all dedicated to the last breath in their bodies to promote the dance, the rhythm and beach music, making new friends. The hugs and kisses had the warmth of a class reunion. The word spread and the group grew. Wednesday nights increased to Friday nights. The passwords: "Shag tonight with beach music."

April 1987 . . . Some mysterious bird gave us information about a very large party in North Myrtle Beach. Six of us

way. A great year was behind us with lots of fun and enough funds for a wonderful Christmas party.

With most of the growing pains gone, we proved ourselves. There were lots of rough roads and obstacles crossed. This was not all bad; it made us stronger, die hard shaggers.

Being secretary, I tried to make the newsletter interesting. We included articles from other shag clubs, articles about the fun trips, articles about beach movies and shagging, humor, birthdays,



## CRAZY ZACK'S

Association of Beach and Shag Club  
Deejays provided by ACSC/SOS

### Wednesday: Welcome In

1 pm - 4 pm  
4 pm - 7 pm  
7 pm - 10 pm  
10 pm - close

Chuck Waters  
Debi Dee Kyes  
David Sessions  
Mary Carson/Bill Brown

Portsmouth, VA  
VA Bch., VA  
Fayetteville, NC  
Atlanta

### Thursday: Weekend Warm-up

1 pm - 4 pm  
4 pm - 7 pm  
7 pm - 9 pm  
9 pm - midnight  
Midnight - close

Linda Maccia/Van Williams  
Paul Bailey  
Michael Horton  
Larry Byerly  
Farrell Watts

Burlington, NC  
Selma, NC  
Charlotte, NC  
Boone, NC  
Kannapolis, NC

### Friday: Full Tilt Fun

1 pm - 3 pm  
3 pm - 5 pm  
5 pm - 8 pm  
8 pm - 10 pm  
10 pm - midnight  
Midnight - close

Bo Lee  
Don Smith  
Bobby Crayton/John Murphy  
Ted Whitlock  
Ron Arvey  
Ed Timberlake

Jacksonville, FL  
Florence, SC  
Elizabethtown/Fayetteville, NC  
Lake City, SC  
Salisbury, NC  
Albermarle, NC

### Saturday: Shag Blowout

1 pm - 3 pm  
3 pm - 5 pm  
5 pm - 8 pm  
8 pm - 10 pm  
10 pm - midnight  
Midnight - close

Gerry "Straw Hat" Holland  
Lee Pearson  
Terry Ellis  
Bill Ruth  
Carty Privett  
Steve Baker

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Wilmington, NC  
Wilmington, NC  
Wilmington, NC  
Havelock, NC  
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by Catherine A. Rudenick

## Reliving the Past:

# BIG APPLERS STILL TRUCKIN' IN THE SOUTHEAST

One rainy afternoon last June, three of us loaded up my Chevy mini-van to embark on a three-week excursion to the Southeast to research a major dance craze which has become obscure: the *Big Apple*. Its obscurity is in part due to the fact that it is a dance buried in the past. A fad dance, really, it originated around 1937 and passed out of vogue within a few years.

The instigator of the trip was Lance Benishek, one of the three, a charming, enthusiastic young friend. At times an unmitigated dreamer, at times a driving pragmatist, the 31-year old dancer, teacher, and choreographer has developed an obsession over the years for the social and fad dances of America's past. He researches, choreographs, and performs them. And of all the social and fad dances he fancies, he likes the *Big Apple* most.

He tells the story of how his grandmother gave him a 1938 issue of *Song Hits* magazine when he was a teenager. The center spread of that magazine features a two-page article on the *Big Apple*, with photos of giggling, carefree teenagers doing such outrageous "steps" as *Scratching Fleas* and *Piggy Back*,

third member of our expedition, because there he was, casting his lot and his gear with Lance and me, eager for three relentless weeks of driving and navigating, library research, interviewing, and videotaping.

Todd and I already had a good idea of how the *Big Apple* started. The story was well-documented in the publications of the time that Lance had collected. In the fall of 1936, a young student from the University of South Carolina named Billy Spivey was driving around what must have been the black section of segregated Columbia with some of his college friends.

When they drove past a night club called the Big Apple, they heard music. The Big Apple had once been a synagogue; perhaps what attracted them was the irony of swing music drifting out of the stained glass windows of the old temple. In any event, they were drawn to the door, where they were greeted by Fat Sam, a 300-pound gentleman who owned the Big Apple. He let them sit in the choir loft and watch. There they saw a dance that was to become the *Big Apple*.

Apparently it was common for young

magazine, was willing to talk to us. Although Creighton had not appeared at the Roxy, he had joined a subsequent *Big Apple* tour of the Midwest.

The third, Tom Gallagher, was an Arthur Murray instructor who had accompanied Mr. Murray to the Roxy and subsequently adapted the *Big Apple* for Murray students. The fourth, a tiny woman named Betty Montgomery, was not one of the original Big Applers at all, but she had a special gift for us. Her husband George died several years ago, leaving behind an extensive collection of historic American dance books, films, records, and other materials. The books she had given to a local college. The films, which were deteriorating in her garage, she gave to the American Cultural Arts Society, along with many other materials.

We talked with Creighton first, then Donald. They gave us names of other Big Applers. We contacted them and got more names. Ultimately we interviewed six more—Frances Stevenson, Betty Wood, Bill Ball, Miriam Reese, Jean Foreman Christ, and Dot Dick. Every one of them made time for us. They shared their memories, their scrapbooks, and photos with us. They danced the *Big Apple* for us and with us.

None had lost their fun and enthusiasm for the *Big Apple*. We sat at Creighton's kitchen table with him and his wife Irene and poured over Billy's and Creighton's scrapbooks that their mother had put together for them. We read the program from the Roxy Theatre and ogled over the autographed pictures of the glamorous stars.

When we met Donald and his wife Velma, we learned that Donald had grown up with Billy and had gone with him to the Big Apple club. Donald eventually became a flight instructor during World War II. His hopes of becoming a professional dancer were dashed with he broke his back during a training flight. He wore a leg brace and carried a cane. Nevertheless, much to our delight, he showed us the basic truckin' step. Likewise, Bill Ball, who



had suffered a stroke and gotten out of his wheelchair just last fall, asked his wife to anchor him while he performed a few steps.

Several who had kept an interest in dancing were particularly helpful in demonstrating the steps. Among these were Frances, a direct, flamboyant redhead, who met us at the pink-curtained dance studio she started (now run by her daughter) and Betty Wood, a diminutive, vivacious woman. Betty took us to her daughter's house. There, we cleared the furniture off the floor, rolled up the rug, and she took Lance by the hand and taught him the *Big Apple* as though it had happened yesterday.

Dot, who kept a marvelous diary and scrapbook of the Roxy trip, still teaches regularly at a studio in her basement. She gave us a slight diversion by introducing us to a wonderful dance that is popular in the Southeast but little known in the Midwest—the Carolina shag. Jean had gone on to dance professionally with virtually all of the well-known big bands. She and her mother, Ruby Ritch, put off July 4th plans to see us. Jean seemed eager to share the abundance of information she had, taking care that we documented the steps correctly. Miriam toured extensively with the Dan Fitch troupe and performed the *Big Apple* with that group. We could not help laughing as she described anecdotes about her stage experiences.

Tom, a most elegant, courteous and kind man, was hired personally by Arthur Murray. Over lunch, he told us stories about his relationship with Mr. Murray. Then we worked on the *Big Apple*, as well as the *Lambeth Walk*, the *Castle Walk*, and many other dances of

(Continued on Page 30)



Suzi-Q — 1938 (L to R): Kenneth Clarke, Betty Henderson, Billy Spivey, Dottie Eden, Creighton Spivey, Maxine Martin

obviously having the time of their lives.

I met Lance about a year ago. I got to know him a little bit and started trailing him at a few antique shows, looking for old dance books and records, clothing, patterns, and the like. I borrowed books from his library. We co-authored several dance articles. The more I learned, the more curious I got. Last February, we took the big step of organizing the American Cultural Arts Society to preserve America's cultural heritage, partly through dance.

Now, here was an opportunity to research the *Big Apple*. As Lance reasoned, we needed to find these youngsters of fifty-five years ago, get their stories, and find out how they did the *Big Apple*. It certainly seemed logical to me.

It must have seemed logical to Todd Savage, too, a pre-med student and the

people from all over the South to spend their summers at Myrtle Beach and other beaches along the north coast of South Carolina. They would gather at the beach at night to dance at the pavilions. Here, in the summer of 1937, Billy Spivey and his friends introduced the *Big Apple*. It must have spread like wildfire because before too long a woman named Gae Foster of the Roxy Theatre in New York came to Columbia and Charlotte and held dance contests to select a group to dance the *Big Apple* at the Roxy.

Owing largely to Lance's persistent research efforts, four individuals had graciously agreed in advance to see us. One of the individuals, Donald Davis, had appeared at the Roxy that fall of '37. Billy Spivey was dead; but his brother, Creighton, one of the youngsters (now 71 years old) in the *Song Hits*



Suzi-Q — 1993 (L to R): Lynne Diley, Roland Trenary, Joan Guilfoyle, Todd Savage, Debbie Nahorniak, Lance Benishek





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# What is Swing?

by Lauré Haile

By the middle of the thirties, swing music rivaled Latin-American melodies in popularity. Both types of music called for dances of greater self-expression and laissez-faire movement. Swing marked the beginning of jitterbug...a more unconventional style of dancing; and a new, yet indigenous species of dancer appeared on the dance horizon...the hepcats, avid followers of swing music and votaries of the Shag, the Lindy Hop, Truckin', Peckin', and the Suzy-Q...to name a few.

The Shag was a fast, nervous, hopping dance, performed in time to a strongly accented rhythm. After a while it lost its identity and blended with the Lindy Hop. Then, more recently, the great Kenny Wetzel brought it back in a new irregular form, and it is becoming popular in swing spots again.

According to the late great Dean Collins, swing was first originated by the Cajuns in and around the New Orleans area. As the Swing vogue spread, the hepcats dreamed up other lively unconventional dances. The thirties had its Big Apple, which became the "little apple" danced by a single couple. When the public wearied of one dance, they chose another. Peelin' the Peach was developed by students at the University of North Carolina. There was Posin' and

Peckin' and Suzy-Q...all different "exhibitions" under the big umbrella called swing.

The exhibition types were hilarious for a time, but interest in them gradually died out. The one dance that managed to survive was the lively and exuberant Lindy Hop. It managed to survive the frenetic thirties because of its pattern consistency. The Lindy Hop, or Lindy, is not a product of swing music alone, but of Ragtime, Jazz, and Blues, as well as all the other dance music written in the last seventy years.

The dance supposedly sprang from the old cotton plantations of the South. It made its first appearance in the North during the Roaring Twenties when it was given the name of the Lindy Hop, probably in honor of Charles Lindbergh's flight across the Atlantic. It was lost in the maelstrom of the Jazz Age, but it reappeared in the thirties and was quickly taken over by the hepcats of the swing era.

The violent, acrobatic style that is used in exhibition performances is not the Lindy that is enjoyed on the ballroom floor. While they both stem from the same basic pattern, the exhibition routines are exaggerated for the benefit of the audiences who observe the antics of the performers with the same breath-

less excitement with which they view the hazardous undertakings of tightrope walkers. At the Harvest Moon Ball Dance Contests in New York each September, you can see examples of jitterbugging in which the skill of the participants depends on how far they are able to toss one another into the air.

The same exaggerated form of Lindy is in evidence at the Savoy Ballroom in New York's Harlem, long recognized as the cradle of jive gymnastics; but the Lindy, when properly executed, is a perfect ballroom dance for people of any age.

While its styling may change in each locale, the basic mechanics of the Lindy Hop are always the same. Supposedly Harlem's House of Jive developed the Lindy, Shim-sham, Suzy-Q, Shag, and others. Arthur Murray, himself, changed the name of Jitterbug to "Sophisticated Swing" so people of any age would not feel self-conscious dancing it. During the war, the American soldiers overseas would go to a dance and say, "Common baby, let's jive"—thus the English dancers picked up the name Jive for their version of the American Swing. The International Jive, however, is more like the old Jitterbug style, not anything like the true American, authentic style that is seen today.

Today, there are two main styles, East Coast and West Coast Swing. All other names are under the

same umbrella which is generalized as Swing. All forms have a similar basic structure...the basic or passing pattern of six counts, and the Lindy, or turning patterns of eight counts. Each has its own variations along the way; but the main difference between the two styles is twofold: in East Coast, partners rock away from each other, and dancers use a circular pattern—while in the West Coast, if the man rocks back, the girl must walk in to him (with resistance), and the dance is slotted so that couples can dance side by side without bumping into each other.

In some parts of the country, Lindy is  
*(Continued on page 30)*



Lauré joined 140 East Coast Carolina Shaggers at a festive party in the Sheraton Hotel at Universal Studios in Los Angeles during a recent Association of Carolina Shag Clubs cruise off the California coast. She chats here with Phil Sawyer, President of the S.O.S., about the Carolina Shag. Together they enjoyed shagging exhibitions by Carolina's finest.



## "An Open Letter About Where We Are Today"

by Betty Chambers Morelli

The Association of Beach & Shag Club Deejays was formed to pursue the same goals as S.O.S.—the preservation and promotion of the shag dance, the music it is "done" to, and the wonderful lifestyle that swirls around these elements. Our Deejay Association members are folks just like you! They are, among other things:

- ACSC officers and members who live for S.O.S.!
- Doctors, lawyers, engineers, civil servants, business folk, housewives, professional artists, teachers, radio personalities, and so on, including plain old homebodies
- Local shag club devotees, actively contributing to local events in many ways as "regular" shaggers

In addition to the normal shag affliction, our members' hearts and souls have been lost—lost to and in the music of the shag! They live it, breathe it, eat it, sleep it! They spend the family fortune to get it and ride 500 miles to play it, for 50 folks at a dance in Arhoolie, Virginia, or Bahama, North Carolina, or anywhere! In 1992, our 120+ members played nearly 7200 events, club dates, and other shag-related functions for an audience of several million! Add to that our increasing radio and TV time, and you can easily see why we are "key players" in the shag world.

We recognize our superlative members in the Beach DJ Hall of Fame, prominently housed in Fat Harold's new facility. Harold founded the Hall of Fame and currently operates it with our Association. We appreciate his efforts and thank him and urge you to stop by at S.O.S. to have a look at the photos and plaques of our Hall of Famers!

Many shag clubs, both commercial and social, have now committed to only use Association deejays for their shag functions. This movement has grown steadily since DUCKS, DUCKS TOO, FAT HAROLD'S, GENE'S (Greensboro), THE DOME (Durham, NC), and many ACSC member clubs began this tradition. Although our Association did not ask for this honor or privilege, we are proud to provide you with our services and hope our professionalism rewards your trust. ACSC/S.O.S. has again asked our Association to provide deejays for your dancing pleasure at CRAZY ZACK'S in 1993 during S.O.S. functions. We plan a great lineup of Association deejays from many of your ACSC clubs, from Florida to the Carolinas to Virginia to Tennessee and Georgia. FAT HAROLD'S (both the new place and THE PAD), DUCKS, DUCKS TOO, and the O.D. CAFE will feature our members, too! Come support your local deejays!

In 1993 we have inducted more new folks, bringing our total to more than 130 active members. We are a truly democratic organization, with loud, spirited meetings where everyone speaks his or her mind. As well as our occupational diversity, we have nine "female, lady, women" deejays (as Justin Wilson would say) who will play, fight for records, and give their President as much "Hell" as any of the guys—we are very proud of that!

If your ACSC club, your local commercial club, or you are planning any event where music is a must, call me for a referral or list of our active members. We love the shag and its music (and also can play for other events!) and would like to help you.

Thanks to you all! — Mike Lewis, President

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## Juke Box Saturday Night

by Betty Chambers Morelli

This is a picture of myself and Dick West (deceased).

In the summer of 1948, the Charlotte Park and Recreation Commission sponsored a month-long Beach Ball Dance Contest. Winners were judged as individuals rather than couples. At the end of the four-week period, I was chosen as the winner.

I was 15 years old. Dick was judged as the most improved dancer. The dance style was the shag as we know it today. In the '40s we called it "just dancing" or the jitterbug. But it was the beach shag and danced to beach music.



The article appeared in the Charlotte Observer, and the contest was broadcast over a local radio station.

My favorite dancing partner was Lacy Moore, who taught me a great deal about shagging.

In the '60s I moved to Memphis, Tennessee, and virtually did not dance again until I moved to Myrtle Beach in late 1990 to prepare for retirement and "shag my way into Social Security." I am waiting to "be adopted" since it seems to be a couples only situation if you are serious about shagging. Shagging is something you never forget, once you get the feel of it, because it does get in your blood.





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Tom Leeper

## Hey! Hey! The Blues Is All Right!

by Ray Walker

A lady swing dancer once told me, "I just don't like the blues, and I don't like to dance to that kind of music." I have heard similar remarks from other dancers, indicating that probably they had no real understanding of what constitutes "blues" music, and it is most likely true that most dancers consider the blues as nothing more than sad, melancholic music. But nothing could be further from the truth. It has been estimated that more than 50% of the

Of particular interest to swing dancers, blues music is dance music; and this, too, we owe to the early blacks who came from Africa. Black dancing was always open and individual and done for its own sake. This was the direct line ancestor of the early forms of dance that became "swing."

In music the time element (tempo, meter, and rhythm) is fundamental. In swing dancing too, timing is essential. It has been said if you're not on time,

*"Today, this melodic and harmonic pattern is now common to a vast amount of our popular dance music and is not necessarily inspired by unhappy emotions."*

music that swing dancers dance to is performed in the blues idiom, and much of it is not recognizable as either sad or melancholic. Even *Webster's Collegiate Dictionary* defines the blues as music "expressing melancholy, exhibiting continual occurrence of blue notes in melody and harmony."

In fact, the blues is a complex musical structure wherein there is a 12-bar chorus consisting of a 3-line stanza with the second line repeating the first. Today, this melodic and harmonic pattern is now common to a vast amount of our popular dance music and is not necessarily inspired by unhappy emotions. It is, in truth, a very free and personal kind of music-making that becomes a vehicle of self-expression. The complexity of the blues is such that it can be defined emotionally, racially, sociologically, musically, and formally.

The 12-bar chord structure is consistent, from the simplest musical form to the most complex blues improvisations of the modern musicians. The fascination for this musical seems to stem from the so-called blues notes, as they are called. These are the flatted third and seventh notes of the scale, providing the melancholy sound so characteristic of this music.

The blue notes are our heritage from the blacks brought from Africa whose music was largely pentatonic (five notes instead of seven like ours). When confronted with early American-European music, the black musicians were unfamiliar with the third and seventh notes and didn't know what to do with them. Accordingly, they played them without any basic reference as major or minor depending upon their mood at the time. Later, a flatted fifth came into use as another blue note.

The diversity of blues music is truly astonishing. We have folk blues, country blues, prison blues, archaic blues, city blues, urban blues, jazz blues, rhythm and blues, soul blues, Mississippi blues, Texas blues, East Coast blues, California big city blues, Chicago blues, and Memphis blues, to name a few.

you're not swing dancing. Without proper timing, the other elements such as execution and choreography become meaningless. The structure of blues music is such that it lends itself to and encourages swing as a response. There is no better swing dance music than the blues.

The next time you hear a good number, don't try to analyze it. Just get out on the floor and do your thing. Whether it's the blues or not makes little difference so long as the tempo inspires you. Dancing itself is an emotional response to the music, and both the blues and swing dancing are American-born national treasures. They are both worthy of our love and respect.

Ed. Note: Reprinted from the *U.S. Swing Dance Journal*.

## Lonely and Shagless!

After each S.O.S., there's always an article in the newsletter about all the fun, memorable things that went on at Ocean Drive during the week.

This article is written from a different perspective. Its original title was *What It's Like to be Left at Home While Your Friends Go to S.O.S.* But for lack of space, the title was shortened.

Reality set in on Sunday, Sept. 13 at the pre-S.O.S. party or, as those of us who didn't get to go to OD call it, the SOL party. There were about 100 people at the party, and 99 of them asked me when I was planning to leave for the beach. I had to explain (99 times) that my new job would not allow me to take that week off, so I wouldn't be going.

I heart reactions from, "Oh, it won't be the same without you there!" to "I'd quit a job like that!" Monday and Tuesday came and went without any real problems. (Although I did hear that the dance floor at Blueberry Hill was empty Tuesday night.) Wednesday was another story. That's the day I would have left for OD, had I been going. I kept telling myself that at least I didn't have to stay up all night Tuesday washing clothes

and packing! I drove by the E-Walk Wednesday night—the parking lot was empty.

Thursday, while I was slaving away in the office and all my friends were partying at the beach, I turned on my radio in hopes of occupying my mind. Of course, the DJ played, *I Love Beach Music* and, less than an hour later, *Under the Boardwalk*. I switched to a country station!

Friday I got to work early, hoping to finish all my work early and go home, throw some clothes in a bag, and head for OD around noon. No such luck! I worked until 6 p.m. that evening.

Saturday I kept thinking about the party on the deck of the Bel Aire, hot dogs and PJ. The best I could do was a shag tape, a Hardee's burger, and a wine cooler!

Sunday, I was relieved that it was all over. I kept thinking about everyone having to pack up and drive back. How everyone would be so tired from lack of sleep, sore from dancing, feet hurting from being stepped on, dreading the end of their vacation, and gong back to work the next day. With all that in mind, I told myself: tomorrow morning I'm going straight into my boss's office and tell him I want to take vacation April 21-25, 1993!! *Counting the days til April — Patti Nealy*

Ed. Note: from the Roanoke Valley Shag Club Newsletter

## Big Applers Still Truckin'

(Continued from page 26)

bygone days. That evening, we attended a ballroom dance with Tom and his lovely wife Nancy and had the pleasure of dancing with them.

Todd, Lance, and I agree that the trip was a highlight of our lives, thanks mostly to the warm, friendly people we got to know. We found that each interview gave us a little more insight into the *Big Apple* and the individuals who made it happen. Someone remembered Creighton, who was several years younger than the rest, as the "timid one." Jean was the "beautiful one." Betty stuck her tongue out when she danced. Dot remembers vividly the clothes they wore.

Despite the diverse personalities of the Big Applers and their subsequent lifestyles, however, one universal message came through. The *Big Apple* made life fun for them, and they would like us to make it live again.

Cathy Rudenick is a lawyer and Board member of the American Cultural Arts Society. She co-authors articles on historic American dance for *Dancing USA* with Lance Benishek. If you have any *Big Apple* memories or memorabilia to share, please contact her at the American Cultural Arts Society, P.O. Box 14129, St. Paul, Minnesota 55114. (612) 724-7292. ©1992 Catherine A. Rudenick. No reproduction permitted without permission by the author. Reprinted from *Dancing USA*, Minneapolis, Minnesota.

**EDITOR'S NOTE:** There will be a *Big Apple* exhibition Friday at 4:00 p.m. at O.D. Cafe.

## Shagging— a Religion?

Our sources tell us that a number of shag clubs are seeking federal tax exemptions on the grounds that shagging is an organized religion.

We think that makes good sense, since shaggers have been known to worship the sun, speak in tongues, and conduct group rituals—especially at the beach! Such activities are definitely sacred to shaggers.

The Internal Revenue Service, we are told, remains unconvinced.

(From *Birmingham Beach Shaggers*, 9/92)

## What is Swing?

(Continued from page 28)

named the "New Yorker." This still does not change the structure of the dance. Advanced dancers delight in their "Flying Lindy" which skips every step. Danced to very fast music, when we say "skips" we mean a skip like skipping down the street—not "missing" a step. And the top dancers do it so smoothly they seem to "fly."

Another form is the Balboa, still under the same old swing umbrella. Balboa originated at the Rendezvous Ballroom in Balboa Beach, California. It is danced to very fast music and is great for crowded floors. The Lambda Nu is a branch off the Balboa tree and was originated by dancers in the Long Beach area. It is like Balboa but has a triple step.

There are many swing dance clubs all over the country now...and many fine swing dancers; but, no matter what you call it—Lindy, Lindy Hop, New Yorker, Jitterbug, Jive, or whatever—it's still swing...and long live Swing!

Ed Note: Reprinted from *Jitterbug Magazine*. See page 31 for subscription details.

## Only True Beach Club

(Continued from Page 24)

you could hear was pop or country? (Tape players do break.)

When we are lucky enough to have these facilities close to us, we sometimes lose sight of our advantages. Smiley's is now offering you a special night on Thursdays. I realize that a lot of clubs are trying to capitalize on Thursday nights, now that Chelsea's has closed. I ask for your support for Smiley's. Remember, Smiley's is open, with beach music, every night when those other clubs are catering to someone else. Since it opened its doors, Smiley's has supported Queen City Shaggers. Let's do the same for him and let him know that we appreciate his support for our music.







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### Mike Wayne Visits Twister's

by Mike Rink

Famous WRDX DJ Mike Wayne visited Twister's January 3rd. Many of our members took the opportunity to come out and talk to him. "Magnet Man Mike" is reported to be best known for his ability to fascinate members of the opposite sex. Recently, however, several reports have circulated that claim the nickname refers to a conversation that Mike inadvertently aired live when he was taking calls on the Beach 106 request line. The *Magnet Man* has assured us he will be returning to Twister's on a Sunday in the near future. Perhaps then we will find out the truth about this. Twister's Shag Club has obtained an exclusive transcript of the reported incident. It is reprinted here to allow you the opportunity to form an opinion.

The transcript begins with Mike talking live on the air:

Mike Wayne here folks. I am Back By Popular Demand. I'm gonna Roll The Dice and open up the request lines here at WRDX. Call me at 6-3-4-5-7-8-9 and Lay It On The Line. (Mike realized that he had just given out the wrong phone number. Unfortunately it was Too Late to Take It Back.) Sorry folks, he added, the Tanqueray I was drinking last night must be Messin' With My Mind.

The phone rings. Mike recognizes the voice is female and begins:

Well, I'm a Lucky, Lucky Man today! Hello Stranger, I had a feeling some Jazzy Lady would be calling me. My Little Red Book is filled with names of Carolina Girls like you who have heard about my Sexy Ways. I'm so cool they Line Up for me.

Oh, What A Thrill it is to get to talk to you today Mike, a soft voice responded. Because Of You, I'm All Shook Up.

Well B-A-B-Y, Mike continued, sounds like You're My Lucky Number. I have been told that I am Good With My Hips. So why don't you Get Outta My Dreams, Get Into My Car. I'll pick you up in my Pink Cadillac, and then we can go out in my boat. It will be Unforgettable when you go on a Seacruise with this 60 Minute Man. What do you think? Can You Stand It?

The voice on the phone replies:

Mike, if I go out with you my friends may call me The Dummy.

Mike Continues:

Hey, Wake Up Moma. You know I'm Too Sexy to resist. I'll give you love Any Way You Want It. And after you Belly-Roll Me you won't be able to Keep Your Hands to Yourself. Why don't we Talk It Over? Then you can Let Me Show You How it's done. If that doesn't convince you, I Ain't Too Proud To Beg. After all, Old Habits Die Hard! Understand?

From The Phone:

Yes I Do, she said. But, my friend Annie Had A Baby all because she went out one night and drank too much White Port Lemon Juice and met someone like you. Now she wonders Whodunit? I told her that guy was watching The Way She Shakes That Thang. But, she was a Hardheaded Woman.

Mike interrupts his caller:

Hey don't think of me as The Cheater just yet. Before You Accuse Me of being a bad guy, why don't you Come Over To My Place and get to know me? My pad doesn't have electricity. So, Don't Be Afraid Of The Dark. But not paying a power bill saves me a few bucks. So you can Help Me Spend My Gold!

The female voice cuts in angrily:

Mike, You Should Be Ashamed Of Yourself. If you would just let me finish you would know by now that I am Only Sixteen. I think I am going to go Tell Mama about this!

A stunned Mike replies:

Oooh, I am sorry. You Got Me Dizzy. Let me apologize. Hey, Baby What You Want Me To Do? (But, the phone line is dead, and Mike is shaken.) Hey, he mumbles, Whatjathatfo'?

Later, Stevie B. is heard talking to Mike:

Mike, I don't know What's A Matter Baby but you look like you've got A Mess Of Blues. What's wrong, and who is that ugly, tired looking old woman in that picture you are holding?

You'll probably think I am just A Fool In Love, Mike replies. But, that is my date for tonight. She Must Be Sixty But She Still Looks Good To Me. Especially after what I just went through. And if things don't work out this time, you can find me Down In Mexico. No sense hanging around to pay Alimony!

## Our First Time

1991 was a very good year  
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Two almost young couples had a wild hair  
And discovered an event that beats the World's Fair.

Packed a toothbrush and a dollar  
And off to O.D. to show our tail and take a swallow.  
Car trouble, ach'n' feet and a hurting head;  
We knew soon we would find a bed.

After discovering the Spring S.O.S. event,  
You'll not find us in a convent.  
Four days of fun, sun, and partying hardy;  
The ice was thin, to work we would be tardy.

But take a look at the dates;  
In just four months, along with our mates,  
We'll pack the bags,  
Don our S.O.S. tags,

To "partee."

— Gene & Judy Cain and Paul & Dyanne Stone  
Dillon Co. Shag Club

## The Last Jitterbug (continued from Page 14)

Beach Pavilion. He and his partner had taken the floor. As Driver danced, his pegged pants kept getting stuck in his loafers. Every so often he tugged at his knees to pry them loose. Next summer, as the story goes, all up and down the beach guys were tugging at their knees just so. It was the latest step.

In the late '50s the teenage-rebel look of tailored pants, peroxided hair, and short-shorts faded in favor of straight-legged khakis, crew cuts, and Bermudas. And the shag for the first time in its history became fashionable—the dance of debutante balls and college parties. As an elitist symbol for a few cocks-of-the-boardwalks and pavilion dance floors, the shag was losing its powers of enchantment—but not completely, not yet.

In the midst of these collegiates who did a simpler, more basic shag style was an old-guard remnant (in their mid-20s, a lot of them), who still improvised, still created individualistic steps, and talked about "pressing for the limit, dancing on the edge." It was a dance style that hearkened back to the elitist home-turf days.

The undisputed leader of this true, jazz-dance remnant was Alberty, then of Greensboro. Following in the tradition of his Greensboro neighbors mentioned earlier, classic big-gun jitterbugs such as Moore, Lineberry, and Leach (his actual mentor), Alberty and contemporaries Spider Kirkman, Doug Perry, Mike Osborne, Tommy White, and maybe a dozen more, including women dancers such as Joan Basset Russell, Sandra Shoup Schwartz, Roslynn Reynolds Anderson, and Debbie Strong Joyce, danced and packed the old dance full of every variation imaginable. When these individuals danced, the crowds backed off in the '60s, just as they had in the '40s and '50s.

"There was nothing like seeing a big-time dancer back off the crowds," says Jack Smith of Greensboro. "I saw Shad take the floor at the Pad (in North Myrtle Beach) one night. I'll never forget it."

Around 1968 all over America, dancing—the kind with steps and turns, the man leading—became less and less popular. Even the pavilions and juke joints along the Carolina coast became silent and still. Dance authorities talk about a "danceless decade," citing acid rock and the so-called "British invasion." It lasted into the late '70s, when touch-dancing returned via the Latin hustle. The shag (which resembled the hustle) returned as well, its main exposure coming in the form of contests.

Shag contests became weekly events in the '80s. Their popularity was due in part to the showcase display of virtuosos like the Albertys and in part to the way the contestants "took the floor" and evoked a sense of the old home turf

elitism of the '50s. In reality, though, no home-turf, no territorial privilege on some long-gone pavilion dance floor was at stake now—only prestige and a few hundred dollars prize money. And the crowds backed off because they had to—because the contest rules said so.

Now all the peacock-strutting of the old dance—actually more complicated and difficult than ever before—was a thing in itself. Contest shagging had become choreographed and imitative. And old-time jitterbugs such as Hicks and Driver complained of "cloned shagging," dancing that lacked spontaneity, improvisation. "I might know the words to a hundred songs," says a lean, white-haired Hicks, "but that don't mean I can sing worth a damn."

Contest shagging, though, represents only one shag style, actually the least popular style. More commonplace is the so-called "collegiate bop shag," which evolved out of the happy-go-lucky shuffling shag all those collegiates did in the late '50s and '60s. Couples doing this more popular style pump their arms and bob their heads to the blitheful sounds of "beach music"—at times music with a brassy upbeat including such regional hits as *Myrtle Beach Days*, *Carolina Girls*, *Summertime's Calling*, or at times music with a '50s swing or shuffle-beat including actual R&B classics such as *Nip Sip*, *Sixty Minute Man*, and *Under the Boardwalk*.

Back at Fat Jack's that afternoon, to the north and south, the motels and condo-clusters of modern-day North Myrtle loomed above the strand. The beach would never be the same. Neither would this anachronism of a dance with its misnomer of a name. The shag would continue to be popular all right. The South Carolina General Assembly even made it the official state dance. But there would always be something missing. Brenda Alberty had the last word.

She was thinking, she said, of her husband's era, thinking about Shad and his friends, Kirkman, Perry, Putnam, and before them Driver, and men and women of the past long before her own. It was only a few decades ago—but it was a past that seemed as distant and unreal as ancient myths.

"You want to know what's missing? I'll tell you what's missing," she said. "There are no more legends."

William "Billy" Holliday wrote this article back when he was a member of Bubber Snow's Shag Historical Society, which is defunct. Billy says his only claim to Strander status now is that he used to cross Main Street from his family's beach house unassisted and get the morning milk from Ward's Boulevard Grocery: "That was in the late '40s. *Good Night Irene* used to wail all night at Ward's (now The Old Country Store). Often beach bums, now proud SOS'ers, would be buying more adult-like liquids. We no doubt meet unaware back across the street at Ducks, which is where the old house was."





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We will also have a booth set up Saturday morning at the Tilghman Pool Party serving PJ. You can drop by Tilghman's and then join us at noon for an afternoon of golf.

Look forward to seeing you there.

Debbie Wilson, President  
O.D. Shag Club

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1539 Glencrest Drive  
Columbia, SC 29204  
(803) 786-0303  
*Holiday Inn downtown (M-F)  
Townhouse Grevois St. (T-F)  
Mouse Trap (Fri)*



**DANVILLE SHAG CLUB**  
John Gilstrap  
P.O. Box 3300  
Danville, VA 24543  
(804) 792-7143  
*Miami's (Tue)  
Saggies (Fri)*

**DERBY CITY BOP ASSOCIATION, INC.**  
Cal Shaw  
(Correspond to: Dermus Arbrey)  
445 E. Brandeas St.  
Louisville, KY 40217  
(502) 245-0360  
*Stubaker's (Tues & Thurs)*

**DILLON COUNTY SHAG CLUB**  
Bob Baron  
P.O. Box 924  
Dillon, SC 29536  
(803) 774-9390  
*Twin Lakes Country (3rd Fri)*

**EASTERN NORTH CAROLINA SHAG CLUB**  
Bill Brown  
P.O. Box 44  
Greenville, NC 27835  
(919) 355-0499  
*Ramada Inn (Tues & Sat)  
Hilton (Wed)*

**ELECTRIC CITY SHAG CLUB**  
Mary Ann Gambrell  
P.O. Box 1672  
Anderson, SC 29622  
(803) 369-7076 (h)  
(803) 296-4343 (w)  
*Andrew's (Wed & Sat)*

**ENO BEACH SHAG CLUB**  
Kurt Hales  
P.O. Box 71368  
Durham, NC 27712-1368  
(919) 477-0769  
*Dome (Thurs)*

**FAYETTEVILLE SHAG CLUB**  
Bill Sessoms  
P.O. Box 53214  
Fayetteville, NC 28305  
(919) 488-5603  
*Flaherty's (2nd Thurs)*

**FLORENCE SHAG CLUB**  
George Morris  
P.O. Box 5538  
Florence, SC 29502  
(803) 667-7132  
*Milligan's (Fri)*

**GASTON SHAGGERS, INC.**  
Judy Fowler  
P.O. Box 1373  
Gastonia, NC 28053  
(704) 864-0886  
*Belmont Moose Lodge  
(once a month)*

**GOLDEN ISLE SHAG CLUB**  
Jim Stratton  
P.O. Box 4235  
St. Simons Island, GA 31522  
(912) 638-6788  
*Emmeline and  
Hessie Rest. (Mon & Thurs)*

**GREATER TRIAD SHAG CLUB**  
John Cuttingham  
5001 County Lane  
Archdale, NC 27263  
(919) 431-0818 (h)  
(919) 621-2800 (w)  
*Juke Box, High Point*

**GREENSBORO FRIENDSHIP SHAG CLUB**  
Phillip Edwards  
P.O. Box 39042  
Greensboro, NC 27438-9042  
(919) 288-8795  
*Gene's Beach Club (Fri, Sat, Sun)*

**GREENWOOD SHAG CLUB**  
Jim Owings  
P.O. Box 3466  
Greenwood, SC 29648  
(803) 229-5905  
*BJ's Lounge (Sat)*

**HARNETT AREA SHAG ASSOCIATION**  
Kristye McDonald-Smith  
P.O. Box 1696  
Lillington, NC 27546  
(919) 893-9289 (h)  
(919) 893-3927 (w)  
*Club Faces (Fri)*

**HARTSVILLE SHAG CLUB**  
Frankie Crawford  
P.O. Box 2442  
Hartsville, SC 29550  
(803) 332-0473  
*J. Michaels*

**ISLANDER SHAG CLUB**  
Lamar Hardy  
P.O. Box 12370  
Charleston, SC 29422-2370  
(803) 795-2854  
*JB Pivots*

**JACKSONVILLE BEACH BOP ASSOCIATION**  
Michael Payne  
7528 Arlington Expy. #806  
Jacksonville, FL 32211  
(904) 724-9024  
*57 Heaven (Thurs)  
Thunderbird (Tues & Sat)*

**JOHNSON COUNTY SHAG CLUB**  
Danny Lassiter  
P.O. Box 984  
Smithfield, NC 27517  
*Pine Level American Legion  
(Sat)*

**LAKE HICKORY SHAG CLUB**  
Richard Redden  
P.O. Box 1271  
Hickory, NC 28603  
(704) 324-4375  
*VFW (Fri)*

**LAKE NORMAN SHAG CLUB**  
T. K. Robinette  
P.O. Box 2095  
Cornelius, NC 28031  
(704) 892-0683 (h)  
(704) 782-4188 (w)

**LAKE WYLIE SHAG CLUB**  
Glenn Gainer  
4527 J. B. Denton Rd.  
Lancaster, SC 29720  
(803) 285-1485  
*Madeline, Holiday Inn  
at Carowinds (2nd Sat)*

**LANCASTER SHAG CLUB**  
Bob Patterson  
P.O. Box 2125  
Lancaster, SC 29721  
(803) 285-0705  
*Moose Lodge (Wed)*

**LINCOLNTON EASY GOING SHAGGERS (LEGS)**  
Brenda Heavner  
P.O. Box 362  
Lincolnton, NC 28093  
(704) 732-1450  
*American Legion (2nd, 4th Fri)*

**LYNCHBURG SHAG CLUB**  
Trisha Elliott  
Route 1 Box 142B  
Concord, VA  
(804) 993-2888

**MARION COUNTY SHAG CLUB**  
Timothy Poque  
P.O. Box 807  
Marion, SC 29571  
(803) 423-6615 (h)  
(803) 423-1242 (w)

**MARLBORO SHAG CLUB**  
Linda Rogers  
P.O. Box 473  
Bennettsville, SC 29512  
(803) 479-3076 (h)  
(803) 479-7528 (w)

**MARTINSVILLE SHAG CLUB**  
Roger Hankins  
P.O. Box 3419  
Martinsville, VA 24115  
(703) 647-2275 (h)  
(703) 666-8387 (w)

**M.A.S.S.**  
James Beddingfield  
P.O. Box 322  
Southern Pines, NC 28388  
(919) 692-7182  
*JFR Barn (3rd Sat)*

**MEMPHIS SHAGGERS**  
Jay Neims  
P.O. Box 17454  
Memphis, TN 38187  
(901) 755-5858

**MONROE SHAG CLUB**  
Britt Hadley  
1312 St. Andrews Dr.  
Monroe, NC 28112  
(704) 289-4095  
*Monroe Shrine Club (2nd Fri)*

**MOUNTAIN SHAG CLUB**  
Jerry Droz  
P.O. Box 509  
Asheville, NC 28802  
(704) 298-2106  
*Encore, Best Western (Fri & Sat)*

**MUSIC CITY BOP CLUB**  
Lana Bloom  
(Correspond to: Wayne Keith)  
P.O. Box 291271  
Nashville, TN 37229  
(615) 758-5721  
*Alexander's Lounge (1st, 3rd Fri)*

**NEW RIVER SHAG CLUB**  
Floyd Robertson  
P.O. Box 7064  
Jacksonville, NC 28540-7064  
(919) 455-2489  
*Tiki Club (Thurs, Fri, Sat)*

**O.D. SHAG CLUB**  
Debbie Wilson  
P.O. Box 933  
N. Myrtle Beach, SC 29597  
(803) 399-0633  
*Duck's, Harold's, OD Cafe*

**OASIS SHAG CLUB**  
(Associate Member)  
William "Bill" Poteat  
Oasis Shrine Temple  
Charlotte, NC 28213  
(704) 596-0272

**ORANGEBURG AREA SHAG CLUB**  
Judy Jackson  
P.O. Box 867  
Orangeburg, SC 29116-0867  
(803) 536-5424  
*Kings Pub (Thurs)*

**OUTER BANKS SHAG CLUB**  
Dave Jones  
112 Puddin Pan Lane  
Kitty Hawk, NC 27949  
(919) 261-6405

**PIEDMONT SHAG CLUB**  
Ken McGee  
P.O. Box 531  
Kannapolis, NC 28081  
(704) 455-2526  
*K & C Salvage*

**PILOT MT. SHAG CLUB**  
Elbert "Amos" Elvis  
P.O. Box 388  
Pilot Mountain, NC 27041  
(919) 983-2075  
*Pilot Mt. C. C.*

**QUEEN CITY SHAGGERS**  
Tern Wall  
P.O. Box 470065  
Charlotte, NC 28247  
(704) 846-5702 (h)  
(704) 366-3984 (w)  
*Smiley's*

**R&B SHAG CLUB OF SPARTANBURG**  
Christina Graham  
P.O. Box 3463  
Spartanburg, SC 29304  
(803) 587-6833  
*Spartanburg Arts Center*

**RICHMOND SHAG CLUB**  
Shirley Gough  
P.O. Box 34625  
Richmond, VA 23237-4625  
(804) 739-7815  
*DJ's Lounge (Wed, Fri)*

**RIVER CITY BOPPERS OF MEMPHIS**  
Jim Crowe  
1856 Park Trail Drive  
Germantown, TN 38139  
(901) 682-6309

**ROANOKE VALLEY SHAG CLUB**  
Theresa Hoback  
P.O. Box 20723  
Roanoke, VA 24018  
(703) 989-1536  
*Holiday Inn,  
Tanglewood (Wed & Sun)*

**ROCK HILL SHAG CLUB**  
Brad Crawford  
P.O. Box 3122 CRS  
Rock Hill, SC 29732-3122  
(803) 329-3996  
*Thursdays Two (3rd Sun)*

**SALISBURY SHAG CLUB**  
Jamie Deese  
P.O. Box 356  
Salisbury, NC 28144  
*O'Malley's (Fri)*

**SANFORD AREA SOCIETY OF SHAGGERS (SASS)**  
Cathy Wood  
P.O. Box 1785  
Sanford, NC 27330  
(919) 245-4457  
*Meat & Cleaver (3rd Fri)*

**SANDHILL'S SHAG CLUB**  
Joan Gibson  
P.O. Box 2168  
Rockingham, NC 28379  
(919) 895-3183  
*Hugo's (2nd Sat)*

**SANDY BEACH SHAG CLUB**  
Tim Solesbee  
P.O. Box 1551  
Morganton, NC 28680

**SAVANNAH SHAG CLUB**  
Bob McEwen  
P.O. Box 14183  
Savannah, GA 31406  
(912) 927-4781  
(912) 234-4967 (hotline)  
*Stingrays (Mon)*

**SHAG ATLANTA**  
Elizabeth Sachsenmaier  
3017 Mt. Creek Ct.  
Roswell, GA 30075  
(404) 509-7366  
(404) 636-0355 (hotline)  
*Castlegate Hotel (Wed)  
Flamingo Joes (Thurs)  
Holiday Inn (Fri)  
Marriott (Sat)*

**SHAGGERS LTD. USA**  
(Associate Member)  
Susie Beaver-Gibson  
Patrick Gibson  
P.O. Box 6482  
High Point, NC 27262  
(919) 841-SHAG (o)  
(919) 884-5893 (h)

**SHAGGERS UNITED OF LEXINGTON**  
David Bech  
P.O. Box 110  
Lexington, NC 27293-0110  
(919) 472-6853

**SHAMROCK SHAGGERS**  
Tryon Reynolds  
P.O. Box 4734  
Dublin, GA 31040  
(912) 272-7909

**SHELBY SHAG CLUB**  
Dick Hamrick  
3032 Dellano Place  
Shelby, NC 28152  
(704) 482-6853

**SOUTHSIDE IMPERIAL DANCE CLUB**  
(Associate Member)  
Charles Huebner  
P.O. Box 27025  
Maryville Garden Sta.  
St. Louis, MO 63118  
(314) 878-1667

**STATESVILLE SHAG CLUB**  
Ron Briere  
P.O. Box 1582  
Statesville, NC 28677  
*Moose Lodge (1st & 3rd Sat)*

**STEPPIN OUT SHAG CLUB**  
Tommy Amburn  
P.O. Box 782  
Eden, NC 27288  
(919) 627-3808 (h)  
(919) 627-SHAG (w)  
*Spinners (Fri)*

**SUMTER SHAG CLUB**  
Emily Kalb  
P.O. Box 3356  
Sumter, SC 29150  
(803) 773-2478  
*Plum's (Tues)*

**TAMPA BAY BEACH BOPPERS**  
Fred Harrison  
3432 Ehrlich Rd.  
Tampa, FL 33618  
(813) 264-5617

**TWIN RIVERS SHAG CLUB**  
Tommy Thomas  
P.O. Box 13006  
New Bern, NC 28560  
(919) 638-2575  
*Oar House (2nd Sun)*

**TWISTERS SHAG CLUB**  
Mike Rink  
P.O. Box 2310  
Cornelius, NC 28031  
(704) 892-1061  
*Twisters Bar (Thurs)*

**VIRGINIA BEACH SHAG CLUB**  
Betty Carder  
P.O. Box 3098  
Virginia Beach, VA 23454  
(804) 481-4809  
*Steppin Out (Wed, Fri, Sat)*

**WILLIAMS LAKE AREA SHAG CLUB**  
Pat Godwin  
P.O. Box 416  
Dunn, NC 28335  
(919) 892-5808

**WINNSBORO SHAG CLUB**  
Jimmy Douglas  
P.O. Box 281  
Winnsboro, SC 29180  
(803) 337-8535  
*The Traven*

**WINSTON-SALEM SHAG CLUB**  
Paul Mulligan  
P.O. Box 24322  
Winston-Salem, NC 27114  
(919) 924-5471 (h)  
(919) 678-1431 (w)



### S.O.S. OFFICERS AND BOARD OF DIRECTORS

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Bob Wood  
1108 Gulf Blvd., #206  
Indian Rocks Beach, FL  
34635  
(813) 593-0844

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P.O. Box 4688  
Columbia, SC 29204  
(803) 782-7582

**VICE PRESIDENT**  
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P.O. Box 298  
North Myrtle Beach, SC  
29597  
(803) 249-1409

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13651 Bailey Bridge Rd.  
Midlothian, VA 23112  
(804) 739-7815

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Foster McKinney

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Tampa, FL 33609  
(813) 874-5677

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Davidson, NC 28036  
(704) 892-0683

Hector Phifer  
P.O. Box 967  
Rockingham, NC 28379  
(919) 895-4490

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12903 York Ridge Rd.  
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Charlotte, NC 28273-  
6640

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9225 Kings Canyon Dr.  
Charlotte, NC  
(704) 542-5960

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19029 Brigadoon Place  
Huntersville, NC 28078  
(704) 892-1683