



# S. Times Carefree Times

19 Winter 96



THE OFFICIAL PUBLICATION  
of the  
SOCIETY OF STRANDERS  
and  
THE ASSOCIATION OF  
CAROLINA SHAG CLUBS



**1996 Shag National  
Overall Dance Champions  
Michael Norris  
and LeAnn Best**

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

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## Message From the Editor

The S.O.S. Carefree Times is designed to promote shagging and shag music and to raise the enthusiasm for them. This publication is also to support and promote the A.C.S.C., S.O.S., and the individual clubs within. It is for and about our organizations and our events.

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

This issue centers on the Shagger's Hall of Fame, the upcoming National Shag Dance Competition, and comments from other clubs concerning the Second S.O.S. Grand Nationals.

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

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

As always, please insure that I am on your newsletter mailing list.

**Send all submissions to:**

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Michael Payne, Editor

**Upcoming 1997**

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

Issue	Deadline	Distribution
Spring Safari '97	12 February	5 April
Summer Mail-out '97	2 June	15 July
Fall Migration '97	8 July	29 August
Winter Mail-out '97	15 October	15 December

**CORRECTIONS:** The Editor incorrectly identified the dancers on the cover of the Summer 1996 Carefree Times mail-out as Enio Cordoba and Terry Jones. The correct names are Manny Viarrial and Linn Bartunek. My apologies to both couples.

And we incorrectly listed Chick Sawyer as a Hall of Famer and incorrectly listed Dot Bradford Dick's name. Again, we apologize for these errors.

**For the latest S.O.S. information,  
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1-888-SOS-3113**

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## S.O.S. Carefree Times Winter Mail-out

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# 1996 SHAGGER'S HALL OF FAME INDUCTION

by Sumner Waite

**Recognition:** One of the most basic needs anyone has. When Rick Hubbard in Greenville, South Carolina thought up the idea of a "Shagger's Hall of Fame" in the early 80's, he had no idea how far it would go. By the mid-80's, SOS was in full swing, Gene "Swink" Laughter, and others, had begun to realize the nature and power of thousands of minds and millions of memories which embody the Shagger's community. Originally a southern cultural and economic phenomenon for decades, we have gained worldwide attention.

People like DeWit Hinson, Harry Driver and others help see to that. One of the brilliant exponents of our dance art form, Charlie Womble and Jackie McGee, let the West in on our secret.



*Wanda Holiday, Janet Harrold and Harry Driver at the Podium*

Rick Hubbard's idea took shape and expression at the "Sand Flea" Beach Club in 1983 in Greenville, South Carolina. Natural growth and expansion next took the Shagger's Hall of Fame Exposition to Fat Harold's Beach Club at Ocean Drive (North Myrtle Beach), South Carolina. Indeed, the coast of South Carolina is the most fitting place for the Hall of Fame to be. Icons like Chicken Hicks, Leon Williams, Norfleet Jones, Shad Alberty, and many others, inevitably gravitated from North Carolina to the "Fountain Head", Ocean Drive. Even the movie industry tried its hand at discovery, shooting much of the movie "Shag" in and around the Myrtle Beach area.

The idea conceived in Rick Hubbard's mind has recently been taken to a lofty new level by Harry Driver and his partner Chick Hedrick. The latest Hall of Fame induction



*Left to right - Susan Neal, Louise Hunsucker, Dot Bradford Dick, Harry Hitopoulos, Helen McMahan Anderson, Buzz Sawyer, Bertie Lull, Bobby Sumersett, Jim Davis. Kneeling - Berkeley Altman.*



*Nick Mathis and Ellen Taylor*



*David and Susan Neal*

took place Saturday, October 5th, at the Beach Music Cafe, Broadway at the Beach in Myrtle Beach. This latest venue epitomizes the prestige, class and honor associated with induction into the Shagger's Hall of Fame.

We will entertain royally. At least five decades of our art/form were joyfully demonstrated by Shagging couples who danced during the Olympic games in Atlanta.

Master of Ceremonies, Harry Driver, presided. A special presentation for Broadcast Music Incorporated Award Winners, Billy Ward, Lloyd Price and Ben E. King, was made. Inducted into the Shagger's Hall of Fame were: Berkeley Altman, North Myrtle Beach, SC; "Buzz" Sawyer, Greensboro, NC; Harry Hitopoulos, Charleston, SC; Bobby Sumersett, North Myrtle Beach, SC; Dewey Kennedy, North Myrtle Beach, SC, posthumously; Berta Lull, Virginia Beach, VA; Susan Neal, North Myrtle Beach, SC;



*Lloyd Price and Ben E. King*

Helen Anderson, Gainesville, GA; Dot Bradford Dick, Chillicothe, OH; Louise Hunsucker, Sunset Beach, NC; and Jim Davis, Simpsonville, SC. On a sad note, Toby Long, originally of Greenville, SC, was inducted into the same Shagger's Hall of Fame on Saturday night, October 5, 1996. He died the following evening after a long bout with cancer.

The Gala Event, though chastened by the recent loss of Dewey Kennedy and Toby Long, was extremely well attended, and deejays, Sid Pruettt and Jim Davis, did a great job in keeping all these wonderful dancers jumping.

*Photos Courtesy of  
Erin Grinstead.*



## *It's Frantastic* by Phil Sawyer

Fran was every inch a lady. She could not make up her mind! Early in the week before the first weekend of S.O.S. she headed for landfall—somewhere on the southeastern seaboard. First she headed for Jacksonville, but that didn't suit her. She moved north toward Savannah, then Beaufort, then Charleston. Mount pleasant was thought to receive her full fury.

Next it moved on northward. S.O.S. neared as first Myrtle Beach and then, heaven forbid, North Myrtle Beach were all over the weather stations as her eventual target. She just couldn't decide.

This was the first full week of our toll free number; and by Wednesday afternoon, the phone jangled off of the hook. The questions were all the same. Are we gonna have S.O.S.?

The answer was all too simple. If Fat Harold's, Ducks, The Galleon, and The Arcade are still standing, S.O.S. will go on. If not, then what the hell—we'll probably go on down

anyway and find somewhere to party.

Fran played with us right up to the end and then moved on up toward North Carolina. By the first weekend, there was rain everywhere and standing water in the streets, but S.O.S. was off and running, albeit with a mite fewer of our loyal members than normal. But with a large swath of eastern North Carolina (one of the most concentrated areas of shaggers and lovers of the beach scene on the East Coast) in harms way, it was easy to understand.

Fran finally did her thing and plunged most of the area in and around Fayetteville, Wilmington, Carolina Beach, Raleigh, and Durham into what was to become about a week of darkness. By the second weekend of S.O.S., many of those without power came on down anyway—no point in staying where you can't see after dark.

Our hearts and prayers went out to all our shagging friends and



others who suffered any sort of loss from this fickle storm. It spared us, but it hit our neighbors to the north. What kind of friend was Fran?

Thus, S.O.S. weathered its second hurricane. A few years back, David actually moved up the coast, made a U-turn, and came back and nearly wiped us out. But stranders are a rugged lot.

One of my favorite stories during David was when a group of S.O.S. people, after being evacuated by the police, arrived at the shelter. Complete with jam boxes and coolers, they approached the door. When told they could not bring their tape players and coolers into the shelter, they said, "We ain't coming without our stuff." They went back to the condo and partied out the storm. Foolish, I'll admit, but then I never said that when it came to compromising our party, we might not do a few dumb things.

Immediately as Fran headed north, the standard joke at S.O.S. was that Fran didn't have a card, so we wouldn't let her in. There is one thing I don't understand though. Even a week after the girl skirted us, I didn't see a single "I survived Hurricane Fran" tee-shirt. Maybe we are growing up after all.

### **Hurricanes—what are we gonna do?**

The dates for the Spring and Fall S.O.S. unfortunately come in the peak of the hurricane season. This is a fact we will have to live with. There is a good chance that, for at least one of the events during any year, there will be a tropical storm—or worse, a full blown hurricane—in the Atlantic during the immediate days before our beloved event. So what will we do and how will we advise our members?

Well, there is one simple rule that everyone should immediately know and understand. If the structures in North Myrtle Beach are still standing, if the Governor has not evacuated the area, and if there is power and water available, then S.O.S. will go on.

Storms are not predictable, and anything can happen. But with your local hurricane advisories on television and radio, you will have the same information we have.

First of all, we are not going to do anything stupid. If there is any danger, the event will be rescheduled. If there is widespread damage in North Myrtle Beach, S.O.S. will be canceled.

But all of us should remember this. The cancellation of an S.O.S. event could cause about as much economic damage as a brushing hurricane. So the best rule of thumb is that if the beach is there, we'll be there.

Also, we have our toll free number; so if you have any doubt about what is going to happen, call 888-SOS-3113. The latest information will be available. But remember S.O.S. will be rescheduled or canceled only on the most damaging of circumstances. — Phil Sawyer

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your favorite beach party.*







Becky Stowe-Powell

As promised, Shag Bear returned to S.O.S. Fall Migration to party with his friends. He had eagerly awaited the opportunity to once again be a part of the phenomenon and enjoy and savor every moment with the warmest people found anywhere. However, a wonderful surprise awaited our little fussy friend for which he was unprepared.

In his first moments in North Myrtle Beach, our little friend found himself included among the symbols of surf, sand, and shagging in Becky Stowe's beautiful print adorning the cover of the 1996 Fall Migration

## Being a celebrity has a price ... Shag Bear Honored

edition of *The Carefree Times*. He rushed to view the genuine article on display in the window of Beach Memories and interrupted Becky's late night chores to hug her warmly for thinking him worthy of such an honor.

But alas, with such an honor goes great responsibility.

Demands for his autograph and requests for his personal appearance necessitated that he be available to his celebrity public. But he had waited so long to be back among his friends that Shag Bear was torn between his celebrity status and his desire to be among his old friends as they danced and partied away the nights and days of Fall Migration.

In the end, having been so honored, he did what only seemed right: Shag Bear accepted those responsibilities which accompany such an honor graciously.

To those of you who have come

to know and love our little friend only as a celebrity, he extends his humble gratitude. To all his old friends who knew him when, he says, "I have not deserted you.

I am still one of you—a member of the Society of Stranders, a lover of the shag, and a supporter of what that means."

To those of you who had looked forward to meeting and partying with Shag Bear for the first time at Fall Migration, he asks that you understand.

Shag Bear will be back in the spring and in years to come, ready to party with each and every one of you.

— Submitted by Fred Judge



Bear reads Bo Bryan's book, "Shag"

## S.O.S. Shagging Icon Award Policies and Procedures

The Shagging Icon Award is intended to honor individuals who have contributed greatly to the promotion and preservation of shag music and shag dancing. The award was initiated to ensure that individuals who have made a significant impact within their own local communities are recognized at a higher level.

Each nominee will be judged on his or her individual merit and must be submitted separately. The nominee must have at least a five-year history in the shag community that includes conspicuous deeds that are recognized and known.

A current A.C.S.C. club president must make the nomination in writing. Three seconds are also required. Individuals providing seconds must be members of an A.C.S.C. club. The

president must mail a completed Shagging Icon Award Nomination Form to:

Shagging Icon Award  
P.O. Box 4688  
Columbia, SC 29204

The recipient of the nominations shall mail copies of all the information received to the S.O.S. Board members for their review prior to their meeting at Mid-Winter. The Board will discuss the nominations at Mid-Winter and vote on them at their Winter Workshop meeting. A nomination must be endorsed by a three-fourths vote of the entire S.O.S. Board to be approved.

There will be no set number of nominees or recipients each year. However, an individual cannot be considered (voted on) more than twice during any five consecutive

years.

The recipient(s) of the award will be announced and presented at Spring S.O.S. and may also be recognized at the Grand National Dance Championship in Atlanta.

Shagging Icon Award Nomination Forms may be obtained through various methods (i.e. *The Carefree Times*, the A.C.S.C. and S.O.S. Board members, S.O.S. Headquarters, etc.). The deadline for mailing nominations is December 15th of each year.

A nomination form is included in this *Carefree Times* issue on page 30.

### ***That's Because We Have All the Answers***

The average number of questions women ask during a 15-minute doctor's visit: 6.

Average number men ask: 0.





# S.O.S. Grand Nationals

## Seattle Swing Dance Club

Pop quiz. What do the letters SOS stand for? No, it's not a gourmet military delight served on toast.

It stands for Society of Stranders. And that society, ala Charlie Womble and Jackie McGee, threw one heck of a party in Atlanta over the Memorial Day weekend. Attendees from the great Northwest included myself, my wife Alicia, Maria Knutson, Dean Fisher, Karen Johnston, Scotty Murphy, Bob Young, Shirley Jo Sigurdson, and Joe Fernandez.

Grand is a very appropriate term for this function. The event was held at a five star hotel, with a 14-story atrium opening onto a marble floored, flowing fountainheaded, central courtyard. (I resisted the paper airplane trick, honest.) It felt like a Hollywood premier, complete with movie stars (more on that later). From the lighting to the staging, to the ballroom and the logos, everything felt impeccably well done and very classy.

It was the second convention mix of shaggers and swingers, and the difference was morning and afternoon. A shagger's emphasis is on cool, as in attitude, and the shaggers dance uniform is very casual. Men, slacks, dress shirt, slip on loafers with no socks. (I gotta know, do you guys ever get blisters?) Women wore flowing blouses and slacks, with flat shoes. The swing dancers wore ... well, you know what the heck we

wore. The ballroom floor looked like Hollywood, California meets Branson, Missouri.

The atmosphere was as waarm and freeendly as a freeesh cooked hush puppy. Okay, so I had to have one southern reference.

The shag is a true delight to watch. All the action was from the waist down. Just like a duck on water. Calm, cool, and collected above and paddling like hell below. The emphasis is on the man and his styling work, but I was torn between watching the lead or the follow response. Did you know that the leads in shag are verbal? It appears like the couples are talking, but they are really calling out the next set of patterns. A lip reader might see something like, "fast flash dip walk with a boogie snark raffle borf." Or something like that.

Charlie and Jackie are not only the consummate hosts, they are very



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## SHAG INSTRUCTION VIDEO TAPES

### BASICS PLUS

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

### TAPE 1

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

### BEST OF CHARLIE & JACKIE

Selected dances from National Shag Dance Championships  
&  
Personal Interviews with Charlie & Jackie



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



## ... What they're saying in local club newsletters

real and accessible, salt of the earth human beings. Jackie is so unassuming that when my wife Alicia took a picture of her walking by our table, she apologized for getting in the shot.

Robert Duvall was there. And Alicia danced with him. We have the pictures to prove it. (Thank you, Shirley Jo.) He also demonstrated his expertise at the Tango and had some very watchable dances with Ramiro Gonzalez. Ramiro, by the way, was voted Best Entertainer by the crowd.

The competitions were fantastic. The only better show might be the US Open. It was a delight to watch the difference between the shag events and the swing competitions. Shag is so coooooool! All the swing dancers were in awe of the subtle complexity of this Southern institution. I think the shag dancers, who hadn't had much experience with swing, were also a bit surprised at the all-over-the-floor, flash and show of a swing routine.

Many brave souls entered what is probably the most challenging Jack and Jill offered at any convention. A combination of shaggers and swingers, the Seattle contingent tried their hand at this unique contest. Myself, Alicia, Scotty Murphy, Dean Fisher, Karen Johnston, and Bob Young all gave it a shot. The frantic question asked every time after the partner switch and just before the music started was, shag or swing? A hint for you guys entering a contest like this: a double outside spin into a whip with a freeze down is not the best first move.

There is so much to say about this event. Smoothly run and very professional. Dancing until 4:30 a.m. Food available all hours of the night. And a real taste of true southern hospitality. All in all, this function can be summed up in one word: GO.

Well, Alicia and I are off to practice our new shag move. "Come on, honey, give me that boogie snark raffle borf again."

—Mark Johnston

### ShagAtlanta

The S.O.S. Grand National Dance Championship was held at the Stouffer's Waverly Hotel in Atlanta over the Memorial Day weekend. This event was well worth the price of admission. Where else can you see people doing the West Coast swing, East Coast swing, North Coast, South Coast, Mid-Coast, bop, balboa, lindy, jitterbug, and shag all at the same time, on the same floor, to the same song? Amazing!

People really had a good time and, in addition, were able to watch the competition of the best dancers in the U.S.

We were extremely impressed with all the professional dancers like Mario Robau and Carmen Scarborough, Ramiro Gonzalez and Sylvia Sykes, Charlie and Jackie, Sam and Sarah West, the Appels, the Elkins, and, of course, the Savoyes. There were many, many others who were really outstanding, and we enjoyed watching them all perform.

—John Nichols and Sharon Clark

### Greater Phoenix Swing Dance Club

With great anticipation, we traveled to Atlanta for the S.O.S. Grand National Dance Championship over the Memorial Day holiday weekend. Having experienced their first event last year, we knew what we were getting into. We looked forward to seeing our newly-acquired friends of Carolina shag and basking in the marvelous southern hospitality again.

Phoenix confreres who made the trip were Roxie and Rocky Booko, Diana Manning, Glenn Harris, Valerie Minter, Gary Jobst, and, of course, my best friend George. If you're wondering why we would travel so far for a dance convention when there are so many from which to choose in our own part of the country, the reasons are simple—there is none like this convention

anywhere; and with Jackie McGee and Charlie Womble in charge, you know you want to be there.

Seven years ago the McGee-Womble partnership could have chosen to stay within the safe confines of the Carolina shag environment, continuing to win contests with their unique talent and friendships with their fun personalities. Instead, they daringly ventured into our part of the country and entered the U.S. Open's Classic competition.

Most in the audience didn't know what dance they were watching, but they liked it. Better still, they loved Charlie and Jackie and enthusiastically welcomed them into the swing dance community. In turn, swing dancers were invited into their world of Carolina shag as they conceived the idea and produced the first S.O.S. Grand National Dance Championship in 1995.

Quickly and easily, we all realized that Carolina shag and West Coast swing dancers like dancing to the same music and like dancing together. Although charmingly humble, the Carolina shaggers are also a very proud community of dancers. Like so many in our dance world who do not wish to see the swing concept of dance lost, those of shag likewise challenge changes. To some, encouraging outside influences into their dance may seem a threat. As we watch their dance, we understand and agree—we do not want shag to change either.

We did see slight changes, though, as we compared the shag performances with last year's. Some Carolina shaggers may be concerned. However, we liked it as it seemed to us to be an exciting growth in their dance. There was a striking difference in the execution of their dance in that the lady now is a stronger participant in the "show" of the performance, whereas the man has previously been the partner to totally dominate. While the man still carries the greater responsibility of

(Continued on Page 8)



flair, the lady's new ability to show more was delightful to see and very well executed by all the contenders.

Also, we see a little more performance happening in the upper body, and greater allowances are being made for stage presentation (looking to the judges, etc.). Has our swing style influenced them? Are we to be given credit or blame for their styling revisions? For the time being, I'd like to say credit—the changes are delightful and only enhance their unique dance style.

You really must see their dance to know why we like the style so much and are in awe of the shaggers' extraordinary talents. Looking easier than it truly is, the Carolina shaggers' dance is a gracefully flowing scooting-on-ice concept that is both exciting and mesmerizing. I encourage you to borrow a tape from our library and study it closely. Also, if you ever have an opportunity to dance with a shagger, take it. You will love the same music, and you'll share the same feel for it.

One of my favorite moments at this Grand National Dance Championship is when Charlie and Jackie step up to the microphone. One need only know them for a short while and feel proud of them for the explosive cheers they receive from the audience. They are quick to return the love to their audience. Poised at the microphone as well as on the dance floor, their messaging is quite entertaining. We laugh a lot at this convention.

Kenny Wetzel was the premier Deejay/Master of Ceremonies. He *always* makes us laugh. It's gotta be his delivery. Well, Kenny "delivered" the entire weekend and made a schedule packed with contests flow easily and enjoyably.

It is very difficult to not dance at this event. The repertoire was among the hottest many of us have ever heard. Beginning Thursday night at the pre-convention dance, until the last song was played late Sunday night, dynamite tunes were thrown at us. Were we listening to shag music or West Coast swing music? It's all the same! It was great!

In addition to Kenny, accolades must be given to the entire team of deejays—Tom Hamrick of Atlanta;

Judy Collins of North Myrtle Beach, South Carolina (who had a great vending booth, too, selling CDs—you'll hear some of it at our convention); Terry Ellis of Wilmington, North Carolina; and Ed Timberlake of Concord, North Carolina. They didn't stop until the ballroom was empty, and they never ran out of sizzling numbers.

The Carolina shag dance community is highly competitive and organized. They obviously enjoy and support their competitors of all ages. With more swing dancers attending this year than last, there were also a lot more swing performers. The greatest thing is that, no matter the contest, the audience response was exhilarating. In a packed ballroom of over 1,000, there were many, many standing ovations.

Who else but Annie Hirsch could be Atlanta's Contest Coordinator? With a schedule likened only to the neighboring Summer Olympics, Annie ensured that ten contests ran smoothly, keeping judges and contestants on queue. Her old friends of swing and her new friends of shag share in a supreme appreciation for her efficiency, energy, and concern for all dances and all dancers.

Charlie and Jackie added a Jack & Jill Contest to this year's Championship agenda. The Jack & Jill was comprised of both Carolina shag and West Coast swing dancers, and only those who were not otherwise competing could enter. The convention had so many contests that one would have expected the Jack & Jill to be small, but not so—a total of 32 couples competed, and a lot of these were "star notables." So it was no easy challenge. From our GPSDC, Diana Manning, Glenn Harris, and George Callas all made it to the Finals, so that was great fun. It got even better when Diana placed third and Glenn won first place. These were exciting wins, and we congratulate Diana and Glenn.

Then there are the contests for which dancers practice, sew, and get nervous—the choreographed routines. One of the more striking couples on the floor, Valerie Minter and Gary Jobst, competed in the Classic Division. They were in the company of some of the best contenders in the

country. It was great fun having someone from our own "family" in the show, especially since they make such a dynamic team.

As we've become more familiar with not only the Carolina shag style of dance but also the dancers, we've learned that the history of their dance and all who contribute to it are revered. I find the special ceremonies of the Hall of Fame inductees, the Shagging Icon Awards, and the Shell Awards at this event very interesting and heartwarming. Our southern friends in dance have a deep respect for tradition and express beautifully their gratitude to those who have contributed to the dance concept and the business of keeping it going. Today's generation of dancers is reminded of why they are where they are. It's no wonder Carolina shag demonstrates itself to be a dance of quality and good taste.

Good times stay with us. The good feeling of southern hospitality and charm will be with us for quite a while. — *Sandra Callas*

### *Twisters Shag Club*

When Charlie and Jackie picked a name for their event, they did well. The Grand Nationals weekend in Atlanta was everything you might expect and many things you might not have anticipated.

First off, you could spend the entire three days without ever leaving the complex. In addition to featuring accommodations fit for a king, the Waverly is directly connected to a shopping mall. You could browse through stores or get something to eat at one of several different restaurants. If that wasn't enough, you could also walk (or take a limo ride) across the street to another huge shopping mall.

Several vendors were also on hand at this event. You could buy everything from clothes, jewelry, and shoes to customized orthodontic inserts, to tapes and CDs just a few steps away from the main ballroom.

The event itself was nothing short of spectacular. The descriptions here are inadequate. It is something you just have to experience. As promised, there was plenty of time to dance—in fact, more than enough dance time to tire even the most



energetic shagger. Spaced in between open dancing were periods of the actual dance contest, most lasting about 45 minutes or less. This contest/dance time alternation proved to be very effective. You never got tired, and you definitely never got bored!

If you think that any event that includes a contest can't be fun, think again. Every division in the contest brought a unique style and another round of ovations from the crowd. This was entertainment at its finest.

Was this event like any other event we typically attend? Absolutely not. In fact, nothing compares. But then again, there is nothing else designed to be what this event is. Everyone should be part of this event at least once.

We didn't hear a single complaint all weekend, and we never once got stepped on or kicked while on the dance floor. There aren't many events we could say these things about.

The bottom line is: if you get a chance to go next year, do it! You will be glad you did! The words here just can't do it justice!

### *Electric City Shag Club*

The S.O.S. Grand National Dance Championships were held at the Renaissance Waverly Hotel in Atlanta, Georgia over the Memorial Day weekend. This year it was dedicated to the memories of Dewey "Tinker" Kennedy and Shad Alberty, two legends in the shag world who passed away this year. They will certainly be missed.

We arrived Friday evening to a large crowd of shaggers and swing dancers and met people from all over the U.S. Two ladies from Santa Barbara, California mentioned they had seen the actor Robert Duvall. Well, he was there and is a personal friend of Jackie McGee's.

The competition got underway at 9 p.m. Friday evening with the Masters Division, where both partners must be 50 years of age or older. Following was the Junior Swing competition featuring couples aged six to 20. Lifts, aeriels, and drops are allowed. (Can't you see Finley doing a lift and aerial with me? Ha! Ha!)

On Saturday morning, swing

workshops were scheduled with the Appels, Barry Jones and Sylvia Sykes, and Mario Robau, Jr. The Jack and Jill Division opened the day's competition in the early afternoon. This was a newly added class where shaggers and swingers competed and involved approximately 75 participants. The Team Division was next with groups from Manhattan, North Carolina, and, of course, South Carolina. (Remember, our Carolina Shag Team won this one!) The events continued with the S.O.S. Division, where dancers must be at least 21 years of age. The Classic Division, which is for any type swing dancing and requires planned entrances and exits, closed out the day's competition.

Sunday morning found many learning new steps in workshops with swing dancer Ramiro Gonzalez and shaggers Charlie Womble, Jackie McGee, and Debbie Ramsey. The final round of competition opened with the Showcase Division. In this division, the routine must be 50 percent swing and contain any combination of at least two lifts, aeriels, or drops. Following was the Junior Shag Division with contestants 20 years of age or younger. They were awesome!

The Cabaret Division, which is open for any type dancing except swing, came next. Closing out this year's event was a newly added class for Theater Arts, which could be any form of dance as long as it included overhead lifts.

Vendors from across the U.S. were located outside the ballroom where you could shop between competitions. You could buy anything from clothes, jewelry, shoe inserts, and shoes of all kinds. (Ask Finley to show you his "Peter Pan" shoes. They are suede ballroom shoes a lot of the men were buying. I thought only women were bad about buying shoes but not anymore!)

The Awards Ceremony began Sunday evening with the presentation of the 1996 Shagging Icon Awards. There were two inductees: John Womack from Southern Pines, N.C. (posthumously) and Anderson's own Pat Smith, who is the S.O.S. Recorder. Winners of the Shell Awards were: Favorite Female S.O.S.

Partner — Berta Lull of the Virginia Beach Shag Club; Favorite Male S.O.S. Partner — Jay Nelms of the OD Shag Club; Favorite Deejay — Judy Collins; and Favorite Club Weekend — Virginia Beach Bash, which made the Virginia Beach Shag Club a two-time winner.

The Sandy Coley Scholarship, provided by Jim Coley of Greenville, S.C., in memory of his late wife, was awarded to Chuck Jenkins, also of Greenville. Entrants are required to write an essay, which is judged by people who are not involved in the dance world.

The final award—another first for the SOSGNDC—was for the Entertainer of the Year. Everyone attending the events voted, and the ballots were collected at the end of the day. The only one who could have won this award was Mr. Spin himself, the one and only Swing Dancer, Ramiro Gonzalez from Addison, Texas. It really is an honor to be chosen by your peers and recognized as an entertainer. He can dance endlessly, song after song, and we never saw him say no to anyone who asked.

The only regret we had was that we had to come home. It was so nice seeing friends from Chicago that we decided to become members of their Chicago Rebels Swing Club.

If you have never been to the S.O.S. Grand National Dance Championships, you are really missing a treat. You never meet a stranger, and it is proven that the swing and the shag do mix. Plan to attend next year—if only for a day—and experience the thrill of it all.  
— Betty and Finley Brown

### *Piedmont Shag Assn.*

Ed and I had the honor of attending the S.O.S. Grand National Dance Championships in Atlanta, Georgia on Memorial Day weekend. We stayed at the Renaissance Waverly Hotel, which was very uptown.

The weekend featured all types of competition dance such as the Masters, Team, Classic, Showcase, Cabaret, Theatrical Arts, Swing, Junior Swing, S.O.S. Division, and Junior Shag. The winners of the Shell Awards were announced also. The

(Continued on Page 10)



Grand National deejays for this event were Tom Hamrick, Judy Collins, Terry Ellis, and Ed Timberlake. They played 40 or more open hours for general dancing plus contest time.

The shaggers in attendance were just as proud of their dance as were the other dancers from all parts of the USA. We listened to a lot of great shag music. The swing dance crowd dances to a lot of the same music that the shaggers dance to, and the count is the same as the shag. However, the swing is featured around the female and is also an international dance.

I had the delightful treat of meeting Robert Duvall. He was around all weekend watching the competitions and is an expert at performing the Tango dance.

Ed and I want to thank all of the PSA'ers for the support given him after he was nominated for a Shell Award. We are indeed grateful to have PSA as our shag club. Thanks again to all of you. — *Ed and Bonnie Timberlake*

### "Jitterbug Magazine"

The second year for the S.O.S.

Grand Nationals was as exciting and well designed as was the previous year's production, proving only that this event is not just a "flash in the pan" but is, instead, a well thought out blending of two worlds—worlds that capitalize on camaraderie above all else.

In fact, it was this second success that made more firm the FanFlair Publisher's decision to make available to the Grand National directors a New Wave Publication Award.

To share a portion of the June 22nd Feather Award presentation is to better describe Charlie Womble and Jackie McGee's Atlanta convention this past May 24 to May 27.

It was an event that was light-hearted, exuberant, and filled with some of the finest dancing we've seen over the years. It all fairly flew through three days and nights of mixed shag and West Coast swing competitions. I was totally impressed with what the young shaggers can do, but I also saw the admiration on their faces when our West Coast kids took the floor.

Celebrity Robert Duvall was on hand (foot?) to flutter the hearts of the female attendees. Personally, he

struck me as a bit of an egocentric who let his bad manners show when much admired hostess Jackie McGee walked across the floor (under the respectful eyes of the total room), asked him to dance, and he refused.

Always gracious, Jackie silently slipped away while Duvall's (dying to perform) glance searched the room for someone who might be less of a threat than Jackie.

Tch, tch. He claims to be a dancer (studied Argentine tango in Buenos Aires), hangs around with dancers, and came to the S.O.S. to astound everyone with his highly developed Medio Corté. Under those circumstances, the unwritten law says, "Dance when you're called on, Buster; it's your obligation!"

Again, as it was last year, the Waverly Hotel Sunday brunch was a gourmet feast that rambled forever through the beautifully skylit atrium. Everything from sautéed alligator to cherry soaked pheasant allowed as many trips to the braziers as one could hope to sustain.

Good show! Nice people!  
— *Cay Cannon*

## Murphy's Law on Dance Partners

➤ The perfect partner for you lives in the next state.

➤ Partners will find discussing a problematic step to be a deeply religious experience. Each will be certain the other is speaking in tongues.

➤ Anyone with more free time to practice during the day will find a partner with more free time to practice during the evening.

➤ A "throwaway" refers to a variation, not your partner.

➤ Your incompetence at performing a variation is directly proportionate to the likelihood it will turn out to be your partner's favorite step.

➤ The world's two biggest lies are: 1) your partner will look out for who's coming up behind you, and 2) the man's the boss on the dance floor.

➤ As a remedy for your dancing flaws, your partner will always insist that any \$400 outfit is better than a \$40 dance lesson.

➤ Blame the floor, your shoes, your teachers, the variation, and above all, your partner before blaming yourself.

➤ Choosing a partner involved with somebody bigger than yourself is the health hazard of which nobody warned you.

➤ More often than not, it's the man's fault for not knowing that more often than not it's the man's fault.

➤ Your teacher will have no problem working with any new partner you are deciding to dance with, until you have decided.

➤ Partners who think they know it all bug the hell out of those of us who really do.

➤ As dance partners, married couples have a unique problem: they're married!

➤ Always make sure that your partner's reference to "using a heel" is directed at the step and not you.

➤ In your search for a new partner, you will end up with the same partner from whom you separated ten months ago.

— Submitted by Lynn Gross of the Seattle Swing Dance Club





Art by  
Marilyn Hesse

by Johnny Hammond

If I had to choose one word to describe the decade of the '50s, I think I would choose "extraordinary." Think about it! Remember those super fantastic cars? The most popular and sought after collector's items today are the cars from the '50s—the real muscle cars with classic lines. No, they weren't small, nor were they economical. They were fast, big, comfortable, and beautiful.

I don't think anyone can dispute the fact that the '50s had music that could probably be described as a cultural phenomenon. I know it can if you're talking about R&B or original rock and roll. From the beginning of the decade to the middle of it, we had all the good stuff. A lot of the R&B is still a very strong part of our beach music today. In my opinion, it's the backbone of the whole beach scene and will be for years to come. Of course, that's my opinion.

Then, wham! In January of 1956, Elvis "the Pelvis" literally exploded on the scene with a little ditty called *Heartbreak Hotel*. I don't know if it was an all-time record high or not, but Elvis had 17 records on the charts that first year. Not only was he the biggest thing to happen that golden year of '56 but probably the biggest happening ever in musical history.

Of course, there were a couple of other major events in '56, such as Ike getting re-elected and yours truly finishing high school. Both of these major events probably would have received much more coverage if it hadn't been for Elvis.

But, at any rate, Ike and I were overjoyed. I think he flew down to the Bahamas for a few rounds of golf to celebrate. As for me, well, I treated myself to two pair of tailor-mades for graduation. Oh, Mama! They were hip to the hilt, sho 'nuff

sexyfied. I mean they were cat pants summa cum laude.

Tailor-mades was the first men's clothing fad since the 1930-40 Zoot Suit came on the scene. And it was short lived because of the material shortage caused by WWII. Our far out mode of dress and our duck butts were our main expressions of being the elite group of cool cats that spanned the tri-state area of the Carolinas and Georgia. It was a kind of fraternity and a wanna be and could be spotted a mile away, especially at the beach.

Let me describe these cat clothes for those of you who have never seen such an outfit. They would vary slightly from one individual to another. This was because they were custom made (tailor-made). Each individual designed his own, trying to outdo each other with original designs. (That's what we were doing in class when it looked as if we were taking notes. Do it show now?)

Most of the cats in Anderson had their pants made at Richardson's Tailor Shop or at The Esquire Shop in Clemson or Greenville, South Carolina. Starting from the bottom up, these measurements would vary some depending on the person's size and preference, so I'll just give you mine.

They were 14 inches at the bottom with a one-inch cuff. A one-inch welt seam ran from the cuff to the bottom of the front pocket. The knee was 24 inches, which wasn't quite as full as some, believe it or not. These pants would drape over your ankle or, as we would say, they were pegged. Most of my front pockets were scalloped with a concealed snap on the point.

Now, for the most important part, you really had to brainstorm to come up with some outstanding belt loops



Johnny Hammond

and hip pockets. To me, this was the whole concept of tailor-mades. Hell, anybody can peg a pair of pants. The most simple loops were the criss-cross or X loops. I would mostly favor the tunnel loops, sometimes with a diamond cutout or, if I was going to have a three-scalloped hip pocket with buttons or snaps, I would have the loops to match.

One of my original designs—or at least I never saw it on anyone else—was the lighter pocket I had just above the right knee. I had one of those Ronson whirlwind lighters. I mean that thing was huge and heavy. It took about a quarter can of fluid to fill it. No kidding. I believe it weighed about half a pound.

Now, to the main accessory, for no cat pants were complete until your forever present key chain was hung from your one-inch belt and extended to the right front pocket.

This was also the time when the shirt with French cuffs and the Billy Eckstine, button-down roll collar was popular. The turned-up collar was beginning to fade from the scene. Tailor-mades were soon to follow.

Hey, do you remember how the guys used to wear their girlfriend's ring on their key chain? Well, I never had a girl give me her ring, but one did give me her mustard seed one time. I wonder if that meant anything?

"And thereby hangs a tale." — Shakespeare *As You Like It*, Act II, Scene VII.

Johnny Hammond is a member of the Electric City Shag Club in Anderson, SC. This article was first published in their newsletter, "Shag 'N Tales."



# 1997 SHELL AWARD



**SHELL AWARD**

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Help us come up with a slate of nominees for the 1997 Shell Award.

A slate of three official nominees in each category will be selected from the suggestions YOU provide. We must have suggestions no later than January 31. OFFICIAL NOMINEES WILL BE ANNOUNCED AT THE WINTER ACSC WORKSHOP

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Reasons \_\_\_\_\_  
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\_\_\_\_\_

### ***Favorite Female SOS Partner***

Name \_\_\_\_\_  
Reasons \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

### ***Favorite DJ***

Name \_\_\_\_\_  
Reasons \_\_\_\_\_  
\_\_\_\_\_  
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### ***Favorite Club Weekend Party***

Name \_\_\_\_\_  
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**Mail Suggestions to:**  
**Shell Awards 241 Matlock Ln. Macon, GA 31210**



## The New Wave Feather Award ... and the winners are Charlie Womble and Jackie McGee!

The following is the actual swing dance script dialogue of the Third Act, Scene Two, the awarding of the brand new New Wave Award, from the Feather Awards ceremony held in the Beverly Hilton Hotel on 22 June 1996, as published in the July 1996 issue of "Jitterbug Magazine."

**(Emcee)** Another Publication Award is coming about, and it's in honor of those who have contributed significantly to the "New Wave" of swing dance. This time we're going to call upon a former Arthur Murray Dance Director to make the presentation. He is also one of the top swing dancers today—Mr. Jerry Dawson. *(Walk up music brings Jerry on as emcee fades. Left podium spot is on.)*

**(Dawson)** Ladies and gentlemen, the FanFlair Publishing Company asked me to present this very special swing dance New Wave Award. New Wave simply means that *any* new style accepted by the masses—including the new styles of dance—never comes about overnight. It's a paradigm shift that happens in stages—like a slow rolling wave. In its gradual development, it is helped along the way by those who nurture it with their own personal and dedicated involvement.

Through many small indications,

it appears there is eventually going to be an amalgamation of the various styles of swing dance starting with the West Coast version and that which is extremely popular in the South—the shag. One can see it already happening especially with the youthful participants in both styles of swing.

For the past two years, the FanFlair Company has watched Georgia's S.O.S. Grand Nationals present itself as *more* than a competitive event. Our directors see it as a social gathering as well; and out of the camaraderie it generates, young dancers have come to share their knowledge with each other.

As a result, the shag dancers are beginning to incorporate some of the West Coast style into their routines; and the West Coasters are picking up on how the shaggers do their swing. Were the producers of the Grand Nationals to have run their event strictly as a competition, this New Wave phenomena would have taken many more years to manifest. And *now* is the time when a world fellowship is needed the most.

To be instrumental in the birth of a new dance that brings people together is deserving of a feather in someone's cap. We think that cap should be worn by Charlie Womble

and Jackie McGee. Charlie and Jackie, would you please come to the podium. *(Jackie walks to stage left podium escorted by Mr. Jack Carey.)*

**(Dawson)** Jackie, you and Charlie are trendsetters, and we greatly favor the trend you have set. Please accept this Feather as a symbol of appreciation for bringing two worlds of dance together in a most peaceful and love-filled fashion.

**(Jackie McGee)** This is indeed a surprise. Charlie will be very disappointed he was unable to be here. As for me, I have to say, bringing the two worlds together was very scary—but we've had wonderful results.

I'd like to thank the dancers, for it was their need to build a bond that brought the New Wave about. I'd also like to thank the audience, for without them, we'd have no inspiration to create. And I'd also like to thank the leaders, people like Jack and Mary Ann Bridges of the U.S. Open, who encouraged us to bring our style of dance to the West Coast.

Ours has been a labor of love, and to be presented an award for it is very special. Thank you.

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## The Fourteenth Annual National Shag Dance Championships to be held March 6, 7, & 8

Preliminaries to be held in January at South's newest beach club

The preliminaries for the 1997 National Shag Dance Championships will be held on January 24th and 25th at the South's newest beach club, the Beach Music Cafe at Celebrity Square at Broadway at the Beach in Myrtle Beach, South Carolina. Admission is \$8.00 per night.

This new club houses much beach music and shag memorabilia and is the home of the Shaggers Hall of Fame.

Couples will be vying to be one of the top six juniors, twelve non-professionals, eight masters, or twelve professional couples to compete for over \$19,000 in prizes and four national titles in March. By virtue of last year's placement, the top 19 couples of 1996 will not have to vie for a spot in March but will be at the preliminaries for an exhibition. Approximately 70 couples, including those qualified, compete each year.

The Nationals Board of Directors has named the 1996-97 National Shag Dance Championships Dance Team. The team will perform this year at half-time of the Charlotte

Hornets-Chicago Bulls game on December 19th and on June 27th at the Beverly Hilton Hotel in Beverly Hills, California for the 1997 Feather Awards, the dance community's equivalent to the Oscars or Emmys.



1996 - 1997 National Shag Dance Team

Other appearances will include the Beach Ball Classic (as an opening act for the Gatlin Brothers), the Carolinas RE/MAX Convention, and, of course, the preliminaries and finals of the National Shag Dance Championships.

For the fifth year, the team will be captained by nine-time National

Champions, Charlie Womble and Jackie McGee of Atlanta, Georgia. Other members include 1996 Overall Champions Michael Norris and LeAnn Best, Ernie and Gail Holmes, Geoffrey Burdick and Melissa Goebel, and Rick and Maureen Little from North Carolina. Rounding out the team are Grayson Smith and Jessica McAlhany and Bill and Brenda Barber from South Carolina.

Returning as hostess for the sixth year will be television personality Diane DeVaughn-Stokes. For an unprecedented third year, the disc jockey for both events will be the 1996 Shell Award winner as best disc jockey by vote of the Association of Carolina Shag Clubs, Judy Collins of North Myrtle Beach.

The Fourteenth Annual National Shag Dance Championships will be held on March 6, 7, and 8, 1997 at Studebaker's in Myrtle Beach, South Carolina.

— Barry Thigpen, NSDC Board Chairperson

### The Humor Corner

A shagger, playing in the O.D. Golf Tournament at Fall Migration, was standing in the fairway, about 140 yards out, when a frog whispered from the rough, "Use an 8-iron." The shagger, deep in concentration, pulled out his 8-iron and hit the shot. It rolled right into the cup for an eagle. "Now take me to Vegas," said the frog.

"What?" asked the startled shagger, suddenly realizing it was a talking frog.

"You heard me," repeated the frog. "Take me to Vegas. I'm obviously a lucky frog, and we'll make a bundle!" So the shagger picked up the frog, and they flew to Vegas. In the casino, the frog whispered, "Go to the dice table and bet everything on the pass line." The

shooter rolled a seven, and the man with the frog won \$100,000. Then he took the frog upstairs to his room, and the frog said, "Kiss me." When he did, it turned into the most beautiful girl you've ever seen—deep brown eyes, blond hair, beautiful smile, and 16 years old.

"And I swear, Your Honor, that's how she got in my room." — *From the Daily Oklahoman*

Three shagettes, a redhead, a brunette, and a blonde, went into O.D. Arcade and Lounge. "What will you have?" asked the bartender.

"I'll have a CL," answered the redhead. "Okay, but what is a CL?" asked the bartender.

"A Coors Light, duh," the redhead responded. "And what will you have?"

the bartender asked the brunette.

"I'll have a BL," she replied. "What is a BL?" asked the bartender.

"A Bud Light, duh," said the brunette.

Finally the bartender turned to the blonde and asked her what she wanted.

"A 15," the blonde chirped.

"And what might that be?"

"A Seven and Seven, duh!" — *From Vicki Ettlinger, First Coast Shag Club*

What's the difference between country music and rock 'n roll?

If you play rock 'n roll backwards, you get back weird satanical messages. If you play country music backwards, you get back your wife ... your lover ... your hound dog ... your ...

— *From Connie Danahoo, JBBA*



















## TURNING THE TABLES

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



Steve Baker, President, Association of Beach and Shag Club DeeJays

**H**appy Holidays from all the members of the Association of Beach and Shag Club DeeJays! We hope all of your Christmas wishes will be fulfilled and your resolutions for the New Year will be attainable.

S.O.S. is just a memory now, Hurricane Fran has blown through, and the warm weather is gone; but the ABSCDJ's have been busy these past few months.

On October 3-6 the 1st Annual DJ Hall of Fame weekend was held at Fat Harold's. The Roach-Thompson Band from Miami, Florida rocked the house on Thursday night. Fat Harold put on a spread suitable for a king and queen.

Saturday night brought drama to Fat Harold's with two new members being inducted into the DJ Hall of Fame. First, as a regular member, was Bob Bullard from Burlington, North Carolina. Bob played S.O.S. for many years and was instrumental in organizing the ABSCDJ's. He was also the first deejay to play music by the MOJO Blues Band at Ocean Drive. So the next time you hear *Take a Train, Train*, be thankful Bob had the insight to play something new and different.

Reid Arey from Concord, North

Carolina, owner of Ye Olde Clock Shop, was inducted as an honorary member. Reid has helped countless deejays over the years find that hard-to-get song. You can always find Reid at Ducks during S.O.S. and the DJ Throwdown selling those CD's and records. Or if you're in Concord, stop by the clock shop for some good conversation and refreshments.

Fat Harold's is the home of the DJ Hall of Fame, so stop by sometime and take a look. The plaques are on the wall to the left of the front door.

October 17 - 19 brought the ABSCDJ's to Nashville, Tennessee to help the Music City Bop Club put on their version of the Inland Throwdown. Deejays from Ohio, Georgia, North Carolina, Tennessee, and South Carolina played day and night for two days at the Regal Maxwell House Hotel. Remember, your club could host next year's Inland Throwdown. Just ask us for details.

DJ Throwdown 6 is just around the corner. March 6 - 9, 1997 will be the dates for this great weekend. *Mark your calendars now!* The party is free all weekend with plenty of food, multiple deejays, and a reverse raffle with a grand prize of \$5,000 for that lucky ticket holder. Don't miss this one.

If the ABSCDJ's can help your club in any way, please call or E-mail.

Steve Baker  
(919) 676-2159  
oddj@usa.pipeline.com

1st Shagette: "What do you say when he whispers sweet nothings in your ear?"

2nd Shagette: "I answer back sweet nothing doings!"

Definition: radiology — Studying to be a deejay.

### Recommended Shag DeeJays

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# 1996 12 Month Event Planner 1997

For A.C.S.C. clubs and S.O.S. related events

<b>DECEMBER 1996</b> 5-7 Christmas Party, Atlanta, GA 	<b>JANUARY 1997</b> 3-5 Island Classic, Hilton Head, SC 16-19 Mid-Winters, N. Myrtle Beach, SC 24-25 Shag Nat'l Prelims., Myrtle Bch., SC 24-27 Charity Mixed Doubles, G'boro, NC 30-1 Spring Fling, Daytona Beach, FL 30-1 Winter Boogie, Memphis, TN 31-2 Foothills Winter Boogie, Lake Hickory	<b>FEBRUARY 1997</b> 7-9 Winter Shag Blast, Atlantic Bch., NC 20-23 ACSC Winter Workshop, Charleston 27-2 DJ Throwdown, N. Myrtle Bch., SC 
<b>MARCH 1997</b> 13-16 Swing into Spring, Miami, FL 21-23 Spring Break, Kitty Hawk, NC 21-23 Juke Joint Joust III, Atlantic Bch., NC TBA Shag Classic VIII, Augusta, GA TBA Shag Attack, N. Myrtle Beach, SC	<b>APRIL 1997</b> 4-5 Shag-A-Rama, Panama City, FL 11-20 Spring Safari, N. Myrtle Beach, SC 	<b>MAY 1997</b> 15-17 SOB Weekend, Panama City, FL 22-26 S.O.S. Grand Nationals, Atlanta, GA TBA Magic Maydays, Portsmouth, VA TBA Summer Sizzler, Smithfield, NC TBA Sandkicker, Sandy Bch., NC TBA Shaggers Holiday, Charleston, SC TBA Electric Storm, Clemson, SC
<b>JUNE 1997</b> 17-22 Boogie on the Riverwalk XII, Jax, FL TBA Sand Gnat, St. Simons, GA TBA June Jivin' Jam, Lancaster TBA Boogie to Boone TBA N. Va. Shag Classic, Alexandria	<b>JULY 1997</b> 30-3 Boppin' on Beale St., Memphis, TN TBA Summer Sizzler, Nashville, TN TBA E. Carolina Shag Blast, Raleigh TBA Junior Shag, N. Myrtle Beach, SC TBA Twin Rivers Shag Blast, New Bern	<b>AUGUST 1997</b> TBA Southern Exposure, FL TBA CSA Fundraiser, N. Myrtle Beach, SC TBA Junior Shag, Greenville, SC TBA Geechee Blast, Charleston, SC TBA Geechee Blast Reject Party TBA Shag Tracks, Chattanooga, TN
<b>SEPTEMBER 1997</b> 5-14 Fall Migration, N. Myrtle Beach, SC TBA Boogie By the Bay, Tampa, FL TBA Derby City Fall Ball	<b>OCTOBER 1997</b> TBA DJ Hall of Fame, Fat Harold's, NMB TBA Hall of Fame Weekend, Myrtle Beach TBA Slip, Slide, Shag, Greenwood, SC TBA Bushes Reunion, Ducks, NMB, SC	<b>NOVEMBER 1997</b> TBA Fall Cyclone, Twisters TBA Move Across the River, Cincinnati TBA Columbia Invitational, SC TBA Nat. Living Legends, Virginia Bch, VA TBA Cammy Awards TBA Turkey Blast, Winston-Salem, NC

## Upcoming Event Details


**DEC**

- 5-7 **14th ANNUAL CHRISTMAS PARTY** at the Holiday Inn Central in Atlanta, GA. Rates \$67 (800) 282-8222 (code ShagAtlanta Rates). Tickets \$30 before 11/6, \$35 after, \$40 at door. Info: Moe Patterson (404) 288-1191.

**JAN**

- 3-5 **ISLAND WINTER CLASSIC II** at the Crowne Plaza Resort Oceanfront, Shipyard Plantation in Hilton Head Island, SC. Rates \$63 (code Isl. Winter Classic), (800) 334-1881. Tickets \$30 until 11/30, \$35 after. Info: Marty Hughes (803) 681-2832..
- 16-19 **ACSC'S MID-WINTER CLASSIC** in N. Myrtle Beach, SC. Info: Toll free 1-888-SOS-3113.
- 24-25 **NATIONAL SHAG CHAMPIONSHIPS PRELIMINARIES** at Celebrations in Myrtle Beach, SC.
- 24-27 **4th ANNUAL HALL OF FAME FOUNDATION CHARITY MIXED DOUBLES CONTEST** at Thirsty's in Greensboro, NC. Info: Vivian (910) 292-1011.



JAN

- 30-1 **6th ANNUAL SPRING FLING** at the Ramada Resort Oceanfront in Daytona Beach, FL. Rates \$44 (1-4 persons), (800) 654-6216 (code BBOO Spring Fling). Tickets \$15. Info: Jerry (407) 671-1197.
- 30-1 **WINTER BOOGIE WEEKEND** at Alfred's on Beale Street in Memphis, TN. Hotels: Sleep Inn, \$65 (1-4 persons), Radisson Hotel, \$75 dbl, Ramada Convention Ctr., \$79 dbl. Tickets \$20 before 1/1/97, \$25 after. Info & hotel reservations: Jane Egan (901) 755-1269.
- 31-2 **FOOTHILLS WINTER BOOGIE X** in Lake Hickory, NC.

FEB

- 7-9 **9th ANNUAL WINTER SHAG BLAST** at the Sheraton Resort in Atlantic Beach, NC. Rates \$47 & \$79 (dbl), (800) 624-8875 (code CASC). Tickets \$25 until 11/30, \$30 after. Info: (919) 479-0209.
- 20-23 **ACSC WINTER WORKSHOP AND PARTY** at the Holiday Inn, Mt. Pleasant in Charleston, SC.
- 27-2 **ABSCDJ DJ THROWDOWN VI** in North Myrtle Beach, SC.

MAR

- 13-16 **MARCH IN MIAMI** at the Ramada Resort Deauville Hotel on the Atlantic Ocean in Miami, FL. Rates \$79 (code SFSDS). Tickets \$35 until 1/31, \$45 after. Info: Brenda (305) 264-3040.
- 21-23 **SPRING BREAK '97** at the Comfort Inn in Kitty Hawk, NC. Info: David or Sharon (919) 261-6405.
- 21-23 **JUKE JOINT JOUST III** at Mary Lou's Beach Club in Atlantic Beach, NC. Info: Alan (919) 726-8365.

APR

- 4-5 **6th ANNUAL SHAG-A-RAMA** at the Howard Johnson Resort Hotel in Panama City, FL. Rates start at \$65 (800) 224-GULF. Tickets \$25 before 3/10, \$30 after. Info: Barbara Batson (205) 853-1972.

JUNE

- 17-22 **12th ANNUAL BOOGIE ON THE RIVERWALK** at the Radisson Riverwalk Hotel, (904) 396-5100. Tickets \$25 before May 1, \$30 after. Info: 1-888-BMF-JBBA.

☆ **ATTENTION ALL FAST DANCE CLUBS** ☆

Your party or event can be listed (as far ahead as space permits) in this column at no charge. But you **MUST** get the information in on a timely basis to:  
Michael Payne, 7528 Arlington Expressway #806, Jacksonville, FL 32211, (904) 724-9024



## And you think learning how to dance was hard!

1925 — CLEVELAND, OHIO

Now in effect: Rules and Regulations Governing Cleveland Dance Halls



1. Male dancers are not permitted to hold their partners tightly. Generally, this is the fault of the gentleman's partner. Both dancers should assume a light, graceful position.

2. Dancers are not permitted to copy the extremes that are now used on the modern stage.

3. Vulgar, noisy jazz music is prohibited. Such music almost forces dancers to use jerky half-steps and invites immoral behavior.

4. Gentlemen must wear coats while dancing. During the hot summer months, shirtwaists must be worn with full-length sleeves, cuff links fastened, and belt.

5. Expectorating on the floor is prohibited. Persistent violators of this provision are subject to arrest and

ejection from the hall.

6. "Moonlight" dances are not permitted unless there is sufficient light in the building so that patrons can be seen.

7. Suggestive movements are not permitted.

8. Flirting, spooning, and rowdy conduct of any kind is absolutely prohibited.

9. Don't dance from the waist up. Dance from the waist down.

10. Partners are not permitted to dance with cheeks close or touching. When dancers put their cheeks together, it is simply a form of public lovemaking.

Reprinted from *Dancing USA*, 10600 University Ave. NW, Minneapolis, MN 55448-6116 Subscriptions \$22 annually.



# 1996 12 Month Event Planner 1997

For all other activities outside the A.C.S.C. or S.O.S.

<p><b>DECEMBER 1996</b>                  29-31 Nat. New Year's Champ's, Dallas, TX                  31-1 New Year Fanfare, CA</p>	<p><b>JANUARY 1997</b>                  13-17 Swing Cruise (800) 521-2346                  17-19 Swing Expo '97, Las Vegas, NV                  22-26 Monterey Swing Festival, CA                  27-30 Las Vegas Swings, NV</p>	<p><b>FEBRUARY 1997</b>                  14-16 Pres. Day Conv., Sacramento, CA                  14-18 Swing on the Mississippi                  TBA Swing in Northland, MN                  TBA Boogie Dance Festival, CA                  TBA Utah Dance Challenge</p>
<p><b>MARCH 1997</b>                  7-9 Jack 'n Jill O'Rama, Buena Park, CA                  8-9 Detroit Swing Fling, MI                  15-16 Paradise Championships, Hawaii                  20-23 Chicago Classic, Oak Brook, IL                  21-23 Reno Dance Vacation, NV                  27-30 Easter Swing '97, Belleville, WA                  28-30 Las Vegas Swings, NV                  TBA Buddy Austin Inv., Oklahoma City                  TBA Arizona Swing Champ's, Phoenix</p>	<p><b>APRIL 1997</b>                  4-5 Avon Park's Circle of Friends, FL                  4-6 American Swing Championships, NY                  8-13 Back to the Beach, Jacksonville, FL                  25-27 CA Swing Championships, Buena Pk.                  TBA Texas Classic, Dallas</p>	<p><b>MAY 1997</b>                  TBA Pere Marquette Getaway                  TBA Desert Swing, Palm Springs, CA                  TBA Swing Jam 10, CA                  TBA Spring Fling, San Diego, CA                  TBA Pig Pickin', Roanoke, VA</p>
<p><b>JUNE 1997</b>                  13-16 St. Louis Invitational, MO                  TBA Swing Camp, CA                  TBA N. W. Regionals, Seattle, WA                  TBA Party Gras, CA</p>	<p><b>JULY 1997</b>                  3-6 Chi-Town Boogie, Chicago, IL                  TBA Phoenix Convention, AZ                  TBA New Orleans Extravaganza                  TBA Boogie in the Mountains, NY                  TBA Summer Dance Festival, CA</p>	<p><b>AUGUST 1997</b>                  TBA Holiday Dance Camp, Oregon                  TBA Rocky Mountain Swing, Denver, CO                  TBA W. Coast Championships, CA                  TBA Reunion Ball, CA                  TBA Dallas D.A.N.C.E.                  TBA Michigan Swing, Flint                  TBA Labor Day Weekend, CA                  TBA Bay Swingers, San Francisco</p>
<p><b>SEPTEMBER 1997</b>                  TBA Blues/Swing Fest., Cape May, NJ                  TBA Nat. Jack 'n Jill, Las Vegas, NV                  TBA Rising Star, Dallas, TX                  TBA World Swing Championships, CA                  TBA New Mexico Dance Festival</p>	<p><b>OCTOBER 1997</b>                  TBA Virginia Swing Championships                  TBA California Boogie &amp; Blues                  TBA Boogie By the Bay, CA                  TBA London Lindy Hop Festival                  TBA Swing Camp, MN                  TBA Nashville Shags                  TBA Virginia Beach Blast</p>	<p><b>NOVEMBER 1997</b>                  TBA California Swing Classic                  TBA New England Swing, Boston, MA                  TBA Tribute to Swing, CA                  TBA Swing Festival, Ft. Lauderdale, FL                  TBA US Open, Anaheim, CA</p>



**DEC**

- 29-31 **NATIONAL NEW YEAR DANCE CHAMPIONSHIPS** at the Sheraton Park Central in Dallas, TX. Info: (214) 491-0629.
- 31-1 **NEW YEAR'S CELEBRATION FROM FANFLAIR-JITTERBUG MAGAZINE** at the El Adobe in San Juan Capistrano, CA. Info: Cay Cannon (714) 494-5086.

**JAN**

- 13-17 **SWING & COUNTRY WESTERN CRUISE** aboard the Carnival Cruise Line's Fun Ship "Holiday." Departs from Los Angeles with ports of call Avalon, Catalina Island, Encenada, Mexico. Costs from \$265. Info: Tom Mattox (310) 92-DANCE.



JAN

- 17-19 **SWING EXPO '97** at the Gold Coast Hotel in Las Vegas. Tickets \$65 (3-day), \$25 (one day). Info: Marie Pelliccioni (702) 458-1302.
- 22-26 **MONTEREY SWINGFEST** in Monterey, CA. Info: (800) 824-2196.
- 27-30 **LAS VEGAS SWING** in Las Vegas, NV. Info: (702) 435-6399.

FEB

- 14-16 **FIFTH ANNUAL PRESIDENTS' DAY CONVENTION** at the Radisson Hotel and Convention Center in Sacramento, CA. Rates \$69 (1-4 people). Info: Gerry Fontes (916) 422-5801.
- 14-18 **SWING ON THE MISSISSIPPI** aboard the American Queen Paddlewheel from New Orleans, LA. Info: Patty Leja (800) 860-1200.

MAR

- 7-9 **JACK & JILL O'RAMA** at the Buena Park Hotel in Buena Park, CA. Info: (800) 537-8937.
- 8-9 **DETROIT SWING FLING** in Detroit, Michigan. Info: (313) 869-9385.
- 15-16 **THIRD ANNUAL PARADISE DANCE CHAMPIONSHIPS** at the Hawaiian Regent Hotel in Honolulu, Hawaii. Info: (808) 734-1315.
- 20-23 **CHICAGO CLASSIC SWING DANCE CONVENTION** at the Marriott Hotel in Oak Brook, IL. Rates \$84 (code Swing Dance), (708) 573-8555. Tickets \$60 before 3/15, \$70 after. Info: (312) 202-8776.
- 21-23 **2nd ANNUAL RENO DANCE VACATION** at the Comstock Hotel/Casino in Reno, NV. Cost, including tickets, room, buffets, workshops, \$179/person based on double occupancy. Info & registration: Betty (800) 647-0800.
- 27-30 **EASTER SWING '97** at the Red Lion Hotel in Belleville, WA. Rates \$83 (206) 455-1300. Tickets \$79 before 3/2, \$89 after. Info: Maria Knutson (206) 784-5501.
- 28-30 **CLASSIC '97** at the Sheraton Grand Hotel in Irving, TX. (214) 929-8400. Info: John Boden (817) 429-7524.
- 28-30 **LAS VEGAS SWINGS** at the Riviera Hotel on the strip. Rates \$59 (800) 634-6753. Tickets \$65. Info: Faye (702) 435-6399.

APR

- 4-5 **AVON PARK BOPPERS CIRCLE OF FRIENDS**. Info: (941) 452-1568.
- 4-6 **AMERICAN SWING DANCE CHAMPIONSHIPS** at the Sheraton Meadowlands in New York. Info: (800) 64-SWING.
- 8-13 **BACK TO THE BEACH VII BOP FESTIVAL** at the Ramada Inn and Conference Center East in Jacksonville, FL. Rates \$55 (1-4 persons), (800) 874-3000 (code Back to the Beach). Tickets \$30 before 3/21, \$35 after. Info: Maxie (904) 287-1078.
- 25-27 **7th ANNUAL CALIFORNIA SWING DANCE CHAMPIONSHIPS** at the Buena Park Hotel in Buena Park, CA.

JUNE

- 13-16 **ST. LOUIS INVITATIONAL XIII** at the Collinsville Gateway Convention Center. Fairfield Inn \$59-\$69, (618) 346-0607. Info: Gary Valvero (314) 351-2771.

JULY

- 4-6 **CHI-TOWN BOOGIE** at the Ramada Congress Hotel in Chicago, IL. Rates \$85 for double. Info: Virginia (708) 388-1356.

## Top ten reasons why changing from country western two-step to swing dancing may not have been the right move for you

10. Finding dance shoes for your horse is becoming a real pain.
9. You can't get over the shock of discovering music has a beat.
8. The gnawing feeling that *Ghost Riders in the Sky* was a bad choice for your last couples routine.
7. Your nagging question, "What does moving my feet have to do with dancing?"
6. No, the slot is not where your horse and your girlfriend drink from.
5. You are still angry that your suggestion of changing Jack & Jills to Bubba & Clementines was rejected.

4. Yeah, sure, breaking a wild horse is really neat; but, no, it's not the same as hitting the breaks.

3. Who knows? Maybe using a branding iron instead of ID bracelets at your first dance convention did hurt attendance. Damn city folks!

2. Roping your partner in your cabaret routine was cute, but wrestling her to the floor and tying her up in less than ten seconds kinda' got you off time.

1. Hey, pardner, it's trial and error. Surprised me, too. Cow pucks should've made good trophies. You're right. Damn city folks! — *George Callas*

*From the Phoenix Swing Dance Club's newsletter, Dec. 1996.*





## A VIEW FROM THE BOOTH HOW TO BE A SHAG DEEJAY

by Granville Elliott



Several years ago, a few forward thinking individuals formed an Association of Beach & Shag Club DJs. Since those early days, the Association has grown to over 200 dues-paying members from all over the Southeast. This number of DeeJays does not include those who are too tight to pay the \$15.00 annual dues to belong to the Association. It seems that every male in North Carolina over the age of thirty is now a Shag DJ except one guy in Rutherford County and he is currently being tracked by the Association's Membership Committee. These statistics bring to my mind a couple of questions: (1) Where the heck do they all play??? and (2) Why??? . . . It seems that masochism is far more prevalent than I imagined.

Some may ask, "What qualifies me to write an article on how to be a Shag DeeJay, especially when some of my comments may tend to offend some of my DeeJay friends". To address this point; when I was but a wee lad, my Mom and Grandmother taught me to always respect my elders . . . I have now reached the age where, among DeeJays, the only person older than me, and that I have to respect, is Jack Moore. So, if you are a Shag DeeJay, and you're younger than me or Jack, "Get Over It". Also:

- I have been a Shag DeeJay (or something similar) for some 15 years.

- When Jack and I played the first three Richard Nixon Memorial DJ Extravaganzas, we actually had known Richard Nixon.

- I have seen Gene Petty and Butch Metcalf dance on a pool table while removing their clothing; an image which, after 5 years, I am still trying to remove from my memory.

- I am also one of the very few people who actually knows that the Shag, as we know it today, was invented by the

Legendary Hoopy Clayton in Converse, SC in the late 40's at a place called the Cherry Hill Grill. Not many people know this. Several years ago, Hoopy left the scene and became a recluse and the only person to see him in recent years was Chris Aiken on a chance meeting last year.

*"I am also one of the very few people who actually knows that the Shag, as we know it today, was invented by the Legendary Hoopy Clayton in Converse, SC in the late 40's at a place called the Cherry Hill Grill."*

The following are some tips that must be observed in order to become a successful Shag DeeJay:

1. First, you must be willing to spend between three and five thousand dollars per year purchasing CD's and records, with the hope of using them to make between one and two thousand as a Shag DeeJay.

2. Next, you must purchase and own a minimum of 30 Larry Edwards records. If you say to yourself, I never heard a record by Larry Edwards, you probably will not be a successful Shag DeeJay.

3. You must have the dexterity to master the art of playing two musical devices at a time; either two turntables, two CD players, or a combination of either . . . those who use minidisc players are not real DeeJays, so this does not count. After you have mastered this complicated process, and you have learned both sides of the 30 Larry Edwards records . . . you may then call yourself "Doctor", if you so choose. I think this tradition was started long ago by Chris Beachley and currently, the

Shag World has twice as many Doctor's as Harvard's faculty or the Mayo Clinic.

4. One of the most important steps to becoming a successful Shag DeeJay is the Diet and Training Regimen that must be followed. Diet is fairly simple and easy to follow; large quantities of beer accompanied by real Hamburgers and French Fries. I do not refer to the health foods served by MacDonalds and Burger King, but rather the real French Fries cooked in lard . . . like the ones at Duck's, Boulevard Grill, OD Arcade and Fat Harold's. The reason is simple: it is a proven scientific fact that "SKINNY PEOPLE CANNOT PLAY RECORDS". This can be proved by spending a few minutes observing the DJ Hall of Fame collection on the wall at Far Harold's . . . with a few token exceptions, there is enough lard represented on that wall to make a Pig Farmer green with envy.

5. You must develop infinite patience; when a woman in 3-inch heels comes in an hour before closing and says, "We've been somewhere else tonight and we want to do the Electric Slide." This happens ten minutes after you have just played the Electric Slide . . . You must smile and remember that hitting customers is not a good thing. Line Dancers are people too.

6. Another test of patience that will arise is when you are approached with the dreaded request, "Could you play some Real Beach Music so we can Shag"; it matters not that you have 30 couples on the floor doing the Shag at the time . . . You must remember and be tolerant of the fact that, to this person, "Ms. Grace", "Carolina Girls", "Little Red Book", and my personal favorite, "Summertime's Calling Me", were divinely inspired.

7. Also, once you have played for a while, do not be too awe-inspired by the prospect of playing at SOS. Remember that a trained (continued on page 25)



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Gorilla with 30 records could play at SOS to Rave Revues. To quote an old friend, who has been around for as long as I, "You don't know what a thrill it is to play for you bunch of drunk s.o.b.'s". You really become a DeeJay when you're playing in a public bar. Scandals in Spartanburg comes to mind. You have a audience full of Shaggers, a few Rock 'n' Rollers, several John Travolta clones and, while you're trying to keep them all happy, a very large redneck-type person approaches the booth, removes his Caterpillar Tractor Cap and places it over his heart, and asks you to play some Conway Twitty for his wife and cousin and there is only one person, wearing an under-age band, with him.

8. Learn to say the following with a straight face: "Sorry I was making a tape at home this afternoon and left that one on the coffee table." You must never, ever allow the requester to know that you don't have a clue and never heard the song they just requested.

9. You must develop quick reflexes, because some irate women and some

insane people will, on occasion, throw things at the DeeJay. While laboring at the Sand Flea, I successfully dodged a pair of red, 6-inch pumps thrown by a woman who disagreed with our rule about high heels on the dance floor and, on one occasion was pummeled by glad bags filled with real dog poop.

10. Another thing to remember is that, with very few exceptions, DeeJays cannot dance. Conversely, very few dancers can DeeJay. (Some of you old-timers may remember when Charlie Womble DeeJayed at SOS). The rule cannot be universally applied, however, because this would imply that all people who cannot dance would make good DeeJays. If this were true, Chicken Hicks would be the house DeeJay at the Holiday Inn on Carolina Beach.

11. Probably the most important rule of being a successful Shag DeeJay, "When in doubt, Play Delbert". One record that has always been in my playbox is "Goin' Back To Louisiana" . . . I use this as a safety precaution when I play in a new place. If I play this record and nobody

dances, Judy opens the trunk, I grab the records, slip out the back door and get the hell out of Dodge because I'm in the wrong place. It is interesting that I was playing at an un-named party held every March in Augusta, Georgia last year and played "Goin' Back To Louisiana" . . . as usual, the dance floor was full, but a fellow DeeJay commented that he/she did not play that anymore because it was kinda "Bubble Gum". Which brings me to my next point:

12. Finally, there are two schools of DeeJaying in the Shag World: (1) Those who believe that their job is to impress you with the vastness and obscurity of their record collections . . . this type hates for you to make requests and, if you don't dance, it's your fault. And, (2) those who realize that when they are hired by a club owner, their job is to make people have a good time, spend their money and want to come back and do it again. And, Lastly, there is me!

Taken from ABSCDJ's August '96 Newsletter.



# News from the Junior Shaggers

The annual Greenville contest, Send a Kid to Camp, was held August 3, 1996. A total of approximately \$8,000 was donated for this worthy cause. Thanks to everyone who danced and made this event so successful. Thanks to the Greenville Shag Club for putting on another wonderful contest.

## And the winners were:

### BEGINNER DIVISION

1. Brenna Bedenbaugh/Garrett Humphries
2. Courtney Savage/Kyle George
3. Allison Brissie/Matt Pruitt

### DIVISION I

1. Amber Day/Christopher Ward
2. Andrea Hanes/Casey Day

### DIVISION III

1. Grayson Smith/Jessica McAlhany
2. Leslie Melton/Norman Aldridge
3. Nikki Kontoulas/Brad Kinard

### MIXED DOUBLES: (Beginners and Div. I) (Female Dancer/Male Dancer)

1. Emily Allen/Kyle George
2. Courtney Savage/Garrett Humphries
3. Mandy Gilbert/Brett Fuller

#### Special Recognition:

Brenna Bedenbaugh, Churt Fuller, and Zack Savage

### PRO DIVISION

1. Jessica McAlhany/Grayson Smith
2. Nikki Kontoulas/Chuck Jenkins
3. Andrea Hanes/Brad Kinard

#### Special Recognition:

Amber Day, Casey Day, and Chris Ward



The following poem was written by Brad Kinard's mother, Gloria, on 8/3/96, and I would like to share it with all the Juniors. Thanks for the poem. It really meant a lot.  
— Chuck Jenkins

## Junior Shagger's Tribute

Hey, hey, what do you say?  
The Junior Shaggers are on the way.  
These kids dance from the mountains to the coast.  
They dance from the heart; they give the most!

Whenever other kids have a need,  
The Juniors are ready to do a good deed.  
Roll back the carpet and clear the floor.  
Wait till you see what the Juniors have in store!

Watch them dance with grace and flair.  
Are they still on the floor or dancing on air?  
No kids should be able to dance like that,  
So to the Junior Shaggers, I tip my hat.

Don't even blink or you might miss something.  
The Juniors really start your heart jumping.  
Did you see that, do you believe your eyes?  
Did they spin four times or was it five?

Would youth help us dance like the Juniors do?  
I don't think so; what about you?  
But to watch them twirl and drop and spin  
Makes me wish I could be young again!

GOD BLESS OUR JUNIOR SHAGGERS

**Wise words from a Junior Shagger:**  
It only takes one little letter to change Anger to Danger! It only takes a second for your emotions to take control of your concentration! Don't let your emotions cause an accident for you or your friends.



**Greater Triad Shag Club**  
2104 Veasley Street • Greensboro, NC 27407  
(910) 855-6305 • Kaye Cottingham, President

*Thirtysix* 2104 Veasley Street  
Greensboro, NC 27407

**Base Headquarters:**

**Meetings:** Second Sunday of each month, 5:00 pm  
**Shag Lessons:** Tues. & Wed. nights, 6:30 - 9:30 pm  
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Home of the "Bunk Leach Charity Mixed Doubles Contest" — July 1997

**Upcoming Events:** 4th Annual Hall of Fame Foundation Charity Mixed Doubles Contest  
January 24 - 26, 1997

For dancing pre-registration, call Vivian Burick, (910) 292-1011.

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## My First 50 Years: *A Beach of a Time!*

by Charles "One Lung" Blackwell

This past summer marked the fiftieth anniversary of my being a *beach person*. In March of 1946, I became 16 years old and was old enough to join the South Carolina State Guard, better known as the Home Guard. It was created during WWII and was composed of men who were too young or too old for the U.S. military.

The second week of July that summer we loaded up in school busses and headed for the old inactive Myrtle Beach Army Air Force Base for a two-week training encampment. Although we were confined to the base from Sunday midnight until Friday at 4 pm, many of us managed to slip out and either walk or thumb to the old wooden Pavilion and other points of interest almost every night.

My buddies on that trip were Fletcher Blair, Bobby Norman, and Roscoe Godfrey, and most nights found us on the boardwalk and around the juke boxes eating up corn on the cob, fries with vinegar, milk shakes, and hot dogs.

The smells, lights, music, and young ladies in shorts captivated us. We all square danced every Saturday night at the York Armory, but we couldn't fast dance. There was no such word as shag, but we thoroughly enjoyed the jitterbugging, especially at the Delmar Club, the Marine Room in the Ocean Plaza, and at Spivey's.

I was really hooked on that other lifestyle which was so different from my life thus far in the Arcade Mill Village in Rock Hill, the summers on my granddad's farm near Jefferson, South Carolina, and the barely-above-poverty level of my life in York. Without making a specific decision, something deep within me said, "This is for me!" And I knew that I would be back again and again and again.

My great-great grandfather Hugh

Edward Ogburn was a Methodist circuit-riding minister out of Charleston and established several churches in the Long Bay area of South Carolina. He was the first preacher at the Myrtle Beach Methodist Church and is buried on the Santee River near Sutton's Methodist Church on the road from Le Nud's Ferry to Kingstree. I truly think the beach is in my blood due to him. I have always felt at home there.

Back in York after the two weeks of training, I found myself one Friday night at the Teen Canteen in Gastonia, North Carolina. The two-story house where it was located is still there in the northeast corner of a downtown cemetery on 321 South.

Jimmy Cloninger, an old friend of mine from my younger days, lived in Gastonia and had formed a small band. They were to play for a dance at the canteen, alternating with a record player, and he invited me up. He knew I wanted to learn how to jitterbug. The bus trip cost me 18¢ and left me at the front door.

At the dance I met Sleepy Timmerman from Greenville, South Carolina, and he introduced me to two Anthony sisters from Gastonia. Between the three of them, I mastered the basic steps of fast dancing, which later was called the shag. I'll not kid you. It was only after many, many hours of working out in my bedroom dancing with a belt attached to a bedpost before I had the courage to dance with a girl on a dance floor in front of people.

Sleepy came home with me that night, and the next day I thumbed to Charlotte with him. After a day at the square meeting many new jitterbugs and Sleepy hustling the two nearby drug stores, we ate at Tanner's and then went to the *Charlotte Observer* loading docks and hitched a ride to Ocean Drive on one of the trucks in exchange for helping the driver with some deliveries

along the way. Over the years I used the *Observer* trucks many, many times to get to the beach.

Sleepy told me not to worry about a place to stay or food. I took only extra changes of underwear, tee-shirts, khaki pants, my toothbrush, comb, swimsuit, and two dollars. Sleepy wouldn't let me take any socks at all.

We arrived at Ocean Drive about 4:30 am and spent the time until sunup in the old windblown, sloped fisherman's shack which stood at the end of Main Street right on the beach just above the high tide mark and was only used when they seined in the fall for Chesapeake spot.

The first day Sleepy introduced me to Turk Turbeville who ran a dice game on the boardwalk. Turk arranged a job for me working in Robert's Pavilion making change in the one-armed bandit room just beyond the entrance stairs. The machines actually paid off in coin but not much.

Turk took me around to Harlee Joe's and arranged for me to eat there until my first payday. Harlee Joe ran the Canteen at Carlyle Military School in the winter, and his son works with Speedy Lewis in his realty office today.

Sleepy went on to Myrtle Beach, and I stayed at O.D., living the life. I met the Martin brothers from Marion, Art Baker from Sumter, and Jimmy Calcutt from Florence, among many others. I watched Jimmy's smooth dancing with awe. His fluid moves on the floor were similar to ice skating, and the only other male dancer that I have ever seen on the beach who surpassed him was Bob Donahue, who I saw dance at Folly Beach the following summer. Rick Lyman and Little Red Spears came close.

The girls I remember as being among the best were, of course,

(Continued on Page 29)



## Tassels — by Phil Sawyer

# The Toilet Seat

## Put it down or leave it up?

An article in one of the newsletters I received this week gave the topics to be covered at a seminar to be conducted by women for men. Prominent on the schedule was a session on how to put the toilet seat down.

For some strange reason, women seem to assume that when God created the flush toilet, He (or She if you wish) intended for the natural state of a toilet seat to be down.

As a matter of fact, it was not God who invented the flush toilet. Men, women, boys, and girls went on the ground for the first 5000 years. It was an Englishman named, of all things, Crapper who invented what he called a water closet.

Now, I ask you, why? Since there are roughly the same number of men and women on this earth, why is it more natural that the seat should be down instead of up? Kindly accommodate me for a moment while we consider the situation.

Let us say, for the sake of the argument, that a gentleman of say six feet entered the facility. (He would have to be a gentleman—a red-neck would walk outside and go up against a tree.) It would then follow that the gentleman's apparatus for the purpose of his relief would be about eighteen inches from the target. If he should fail to lift the seat—and it's about four to one that he will—he would, if you will excuse me, pee all over it.

If he does lift the seat, things do not get much better, but the results are at least acceptable. There is less splash. Since the ladies who follow him are mostly squatters and not sitters, they are none too inconvenienced.

However, being the gentleman that he is, he has lifted the seat properly and, upon completion of his business, turned, forgotten the seat completely, washed his hands (if you are lucky), and returned to the party. The seat is thus left up.

Now the question is: why cannot ladies lower the seat with the same expectation that men are supposed to? As far as I know, there is no ontological argument that there is one and only one way for the toilet seat to repose.

And if this discourse were not long enough already, we haven't even gotten to the lid—should it also be up or down? Some people use it for an extra seat when they have company.

And the toilet tissue issue. Did God intend for it to come off over the roll or under the roll, like a softball pitcher's throw? I'll leave it to you!

**BEETLE BAILEY** By Mort Walker



Ed. Note: Chick is Phil's wife.

## One Man's Opinion: To Terpsichore

When I was young, I'd lose my mind  
Over girls with a nice behind.  
As I matured, I found my eyes  
Attracted to the ladies' thighs.  
In later years, their legs could best  
Evoke my passionate interest.  
Now, none of these get second glance  
Until I see how well they dance.

— Anonymous

## A Beach of a Time

(Continued from Page 28)

Clarice, Frances Hyman, Marilyn, and Vickie from Raleigh. These, of course, are from the '40s and early '50s. There are too many fine and extraordinary dancers to come down the pike since then to list.

My best memories are pre-professional contests, pre-mirror dancing, and pre-non-smiling serious dancing. I tried to mirror dance once and it broke. I have been doing the same three steps and then changing partners for 50 years. I don't dance too slow, and I don't dance too fast. I dance half-fast.

I only stayed at O.D. that first summer for three and a half weeks but arranged to have my job back the following summer as soon as school was out. I was back, of course, the next summer and worked for a while with Steve Agapion from Greensboro, North Carolina.

From then through 1957 (except for attending the Korean War), I was at O.D. and Myrtle. They were all good, but that short stay that summer of 50 years ago made a greater difference in my life than any other single event—save marrying Martha and having our four great children.

Don't misunderstand; the beach experience was and is strictly for fun, seeing old friends, and meeting new ones. I hate to see so many people becoming so serious about our thing that they seem to have lost the joy they once had.

I believe in 'the profit motive' as much if not more than most. But when that replaces the enjoyment of life, one loses deeply. If we let *size* and *money amounts* become more important than human relationships and if we take ourselves and our thing too seriously, it will either evaporate or become fake.

Ed. Note: Terp-sich-o-re (Turp-sik'-a-re) *n* [myth]: muse of choral song and dancing (Greek - fond of dancing).

Reprinted from Southside Jitterbug Club, Mar-Apr 1996.







Finally something definitive has been written about the Shag. This book is everything I hoped it would be. Wonderful stories, pictures and facts. Having been a part of the beach scene for so long, I cannot tell you how much I enjoyed reading SHAG, The Dance Legend. It brought back a lot of memories. Congratulations on a job well done.

Harry Driver, President,  
Shag Hall of Fame

The answer to a Shagger's prayer. If you have, or ever had, one grain of sand in your shoes, this book is a "must have" for you. Bo Bryan and Will Maddox have done the world of Shaggers, Stranders and lovers of beach music a great service. The people, the places, the music, the dance; this one has it all. As true to the Shag as an eight-count basic step.

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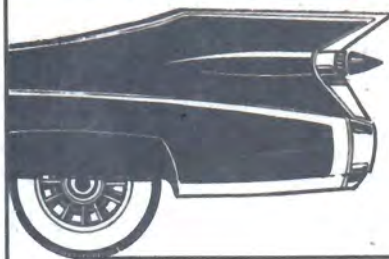
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