

STUDENT ACTIVITIES BOARD

FANCY DRESS 1982

'A Diamond Jubilee'



The Fancy
Dress Ball,
1948

A DIAMOND JUBILEE

by John Wells

Washington and Lee's annual Fancy Dress Weekend, still considered one of the country's premier college party weekends, rears its glittery head this year on March 4, 5 and 6.

This year's extravaganza is marked by two distinctions: the 75th anniversary of the first affair in 1907, and a move from the Student Center to the original site, Doremus Gym, and the more spacious environs of Warner Center.

This really isn't the 75th Fancy Dress — they nixed it during World War II and for three years in the decidedly radical early 70s. But the Diamond Jubilee is a good reason to get excited, and it appears that the SAB has spared no expense to make the weekend a truly memorable one.

An honest celebration of past Fancy Dress Balls would require the expensive and uncomfortable custom of renting elaborate costumes designed to coincide with a gala theme. Students can be grateful for the comparative convenience of black tie and the elegant gowns; of their dates. It is the ball itself that has come to define Fancy Dress, and it is perhaps the last remnant of Old East Coast collegia in existence, a touch of class in a world of double knit and designer jeans.

The Ball in recent years has become chiefly notable for the elaborate decorations executed by busy SAB members. The move to cavernous Warner Center will understandably cut down on some frills, but excellent lighting is expected to help create a splendid, highly-charged illusion.

The theme being Diamond Jubilee, SAB officials have strived to put together an evening that will truly dazzle.

Mr. F. D. Arrives

Drawn to Warner Center by the two glamorous searchlights (which have prompted claims of UFO sightings by local residents), Mr. Fancy Dress and his date will glide up the steps to the modern Warner facility. There they will glide through the glassed-in hallway on plush red carpet and be confronted with so many alarmingly exciting choices of venue as to induce frustrated euphoria.

So, before choosing, they may gaze around the Entrance Hallway, which will feature "The History of Fancy Dress." Through an array of posters, anecdotes and reviews, the couple can pause to trace the history of the Fancy Dress Ball from the spartan effort of 1907 through three quarters of a cen-

The Ball



tury. Once thoroughly informed, the F. D.'s may then resume their dilemma of deciding where to go.

Diamond Jubilee Ballroom

To their left, the ecstatic couple will find not Warner gym but a fabulous Diamond Jubilee Ballroom decorated with exotic draperies, spectacular backdrops and the aforementioned Fab Lighting which, according to the SAB press release, will "transform the basketball arena into a bonafide Celebration Hall."

Lester Lanin

Amid all this finery, classic dance lovers will swoon to the very high class strains of Lester Lanin and his orchestra. Lanin has made an excellent reputation on the debutante circuit and it said to be a favorite of

TICKETS

Tickets and memorabilia for Fancy Dress '82, "A Diamond Jubilee," will go on sale Mon., Mar. 1, one week after the W&L undergraduate body has returned from the Washington holiday.

Tickets for the Friday night ball will cost \$25. Tickets will also be available at the door for \$30. Grain cups can be purchased at the rate of three for \$1, and Fancy Dress posters will be available at the cost of \$1 apiece.

(continued on page 7)

First Partiers Ronnie and Nancy. And he's perfect for this nostalgic occasion, having F. D.'s upon a number of other balls including the Golden Jubilee back in the late 50s.

Lester has been preceded by

some pretty awesome performers — notably Benny Goodman, Frank Sinatra, Count Basie, Eddie Duchin, and his son, Peter Duchin, who was here just last year.

Champs d' Elysee

Hot rug-cutters may seek refuge by sweeping up the Ballroom steps into — not the upstairs balcony, but — yes! The famed *Champs d' Elysee du Paris!* The major tourist attraction and vital Parisian *rue* will be reproduced to capture an outdoors atmosphere with a cafe, a real-life mime, a quick sketch artist and a portraitist from Andre Studio to capture forever that special evening that is Fancy Dress.

Themes of the Past

From *Guy Paris*, Mr. and Mrs.

F. D. may venture into the next special chamber — classrooms done out in some of the finest F. D. themes from the past (in keeping with the retrospective theme, you know). Step into "Monte Carlo Night" (divine!) and "The Roaring Twenties" (boop-boop-a-doo!). Tunes for this fabulous arena will be provided by the Rock-n-Roll-Rhythm-n-Blues sound of *Eight to the Bar*. The SAB invites one and all to "trip the life fantastic, or try their luck at some games of chance in its recreation of a prohibition period speak-easy."

Nostalgia Without Shame

After their fill of fun and games the merry couple may once again stroll down *les Champs*, glide through the ballroom and check out the other side of the Entrance Hallway. There, in Doremus Gym, where dear Miss Annie held the first small-potatoes masked ball in 1907 (an event to be surpassed in historical significance only by the fact that Vice President Alben Barkley succumbed there in 1956) the couple can initially soak up the nostalgia without shame. Huge posters will bring back memories of past Fancy Dress Balls as will an appropriately attired 1921 F. D. couple along with earlier themes, bands and decorations.

Beach and Soul

Nostalgia of another kind will follow, although it is considered standard contemporary W&L frat entertainment — alternating sets of Beach and Soul (get off, Muffy!) by Chairmen of the Board and the Voltage Brothers. Dancers who do not care to dip with Lester may shag until they literally drop.

Midnight Surprise

Back amid the grandeur of the main Ballroom, the evening comes to a scintillating climax when Lester unveils a surprise guest at midnight and the exhausted crowd can find new life and extend its respective peaks until the whole shootin' match shuts down (sometime in the "wee hours").

This single orgasmic night is just one, albeit the biggest, of several Fancy Dress events that should leave all participants numb with excitement or burned out from too much self-inflicted nirvana. But God knows we all love it.

Other schools obviously don't know what they're missing, it's almost here and after Washington Holiday...be ready.

Fancy Dress History

Seventy-five-year-old Tradition

by Kip Gordon

Take an energetic librarian, forty-seven dollars, a handful of students in costume, and you have all the main ingredients for Washington and Lee's first Fancy Dress Ball in 1907. Seventy-five years later the annual event requires the talents and efforts of 35 Student Activities Board members, six months of planning, a budget of \$55,000, and an expected turnout of 4,000 people.

Miss Annie Jo White, a W&L librarian, initiated the Fancy Dress tradition when she threw a costume party for a few of her student friends, providing her own initiative and the proceeds from a theatrical production. Aware of the possibilities for social stimulus during the doldrums of mid-winter, Miss Annie set out to make her February fete an annual affair. Her efforts were at first greeted with student indifference, but her persistence paid off and her masked ball soon gained the support and enthusiasm of the entire W&L community.

Each year Fancy Dress grew in popularity and prestige. By 1919 its extravagance and elaborate decorations were famous throughout the South. In 1928 the affair received national acclaim via The New York Times, "Fancy Dress, the South's outstanding collegiate social event." By 1938 the Ball had received coverage from publications such as Life and Look magazines.



Miss Annie Jo White

Some highlights of that era, as reported by the 1979 Phi, include: Van Hern brings his most elaborate costumes from Philadelphia, Walter Winchell introduces the Fancy Dress Ball over radio in 1932 on the Lucky Strike nationwide net-

work hook up, Miss Annie Jo continues to appear, and poses for a photo in Life in 1938...the biggest name bands are contracted to play — Benny Goodman, Eddie Duchin, Kay Kaiser, Duke Ellington, Count Basie, Jimmy Dorsey...hundreds of girls — from New Orleans, Atlanta, Louisville, Charleston, Baltimore — charter entire railroad cars to come to Lexington.

The annual event has been interrupted twice in its seventy-five year history. It was discontinued during the war years of the early 1940's, and abandoned for a three-year period beginning in 1971. As the New York Times reported that year,

"LEXINGTON, VA. — They're screaming bloody murder here because Washington and Lee University has given up its Fancy Dress Ball..."

"Perhaps (one student sighed) it can be resurrected."

Resurrection took place in 1974 with the newly formed SAB's version of Mardi Gras, and the revitalized tradition has been growing in strength ever since. In the past seventy-five years Fancy Dress has taken W&L to places such as the Kentucky Derby, Buckingham Palace, the Emerald City of Oz, Hollywood, Paris, Egypt, New York, and most recently, Broadway. This year's Ball will revisit some of these themes in a tribute to seventy-five years of an ongoing tradition.



Fancy Dress — A montage from the 1930s.



Lester Lanin

This year, the SAB has selected the Lester Lanin band for the Fancy Dress Ball as the headline act. This world renowned band will appear in Warner Center from 8:30 to 12:30 a.m. on Friday, March 5.

Lanin's music has been described as "the beat heard round the world." Indeed, in its over 30 years, Lanin's band has appeared before every President from Truman to Reagan at inaugural balls and other special occasions.

Lanin is a favorite of the British Royal Family, and was once given the Royal salute by the Queen Mother. Other world officials have sought Lanin for their banquets and debutante balls.

A factor enhancing Lanin's popularity is his practice of varying his program to suit any occasion. This means that the Royal Family might hear sets of continuous music suited to

their tastes, while the slightly less dignified guests at the Fancy Dress Ball might get, shall we say, a program suited for just about anything.

In 1956, realizing the rising influence of rock music, Lanin added guitars to his Big Band sound. A move which proved unheard of by other musicians.

Lanin was born into a musical family in Philadelphia. His father, founder of the first International Orchestra, gave Lanin much of his philosophy of music, urging him to develop a style that was "distinctive and recognizable."

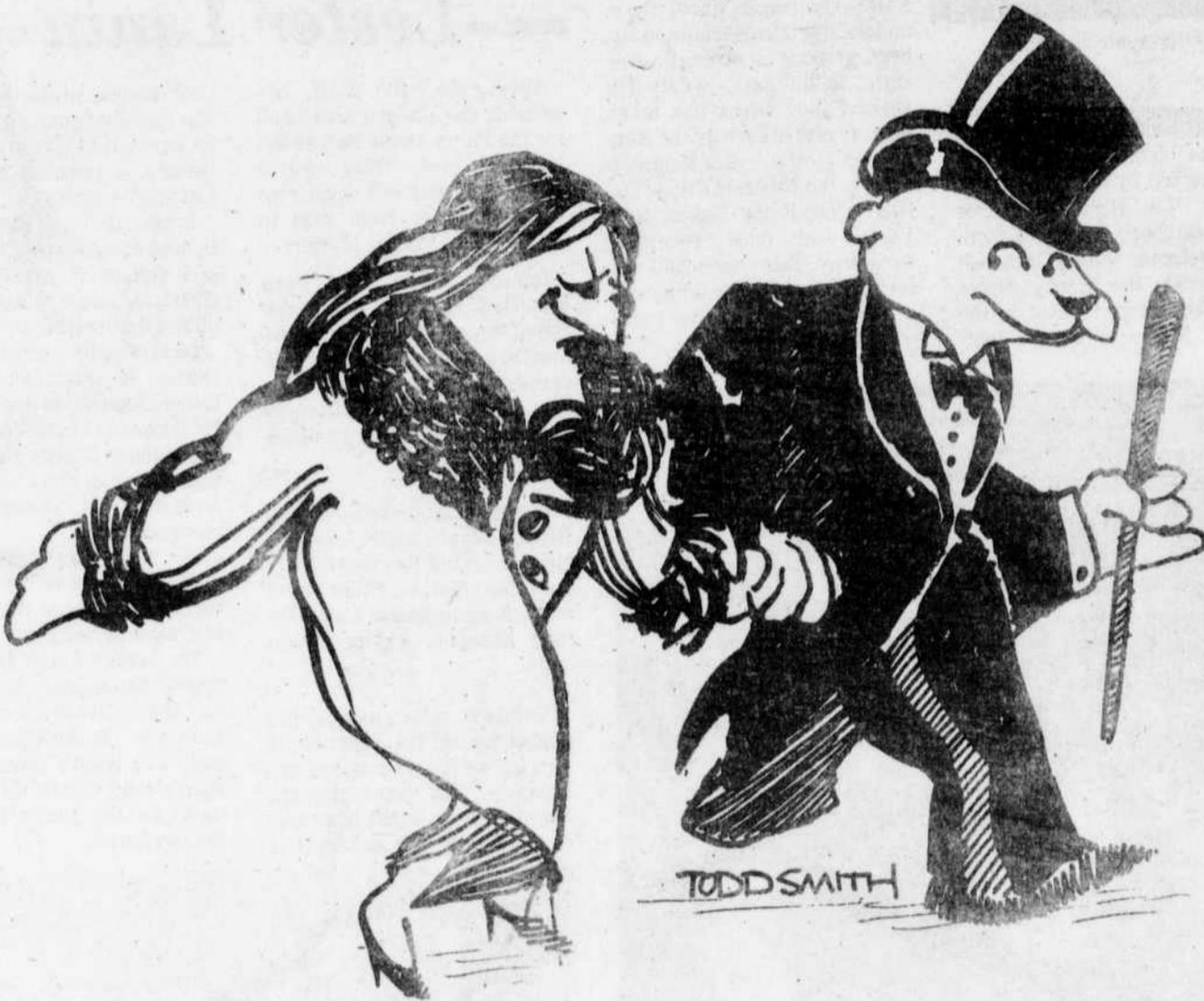
His recordings include "Les at the Tiffany Ball," which was recorded in 1959 at the Vanderbilt estate in Newport.

The Lester Lanin Band will appear throughout the evening in the "Waldorf Astoria Ballroom" at the Fancy Dress Ball. The Band's cosmopolitan flair should create the perfect mood for this year's Diamond Jubilee theme.



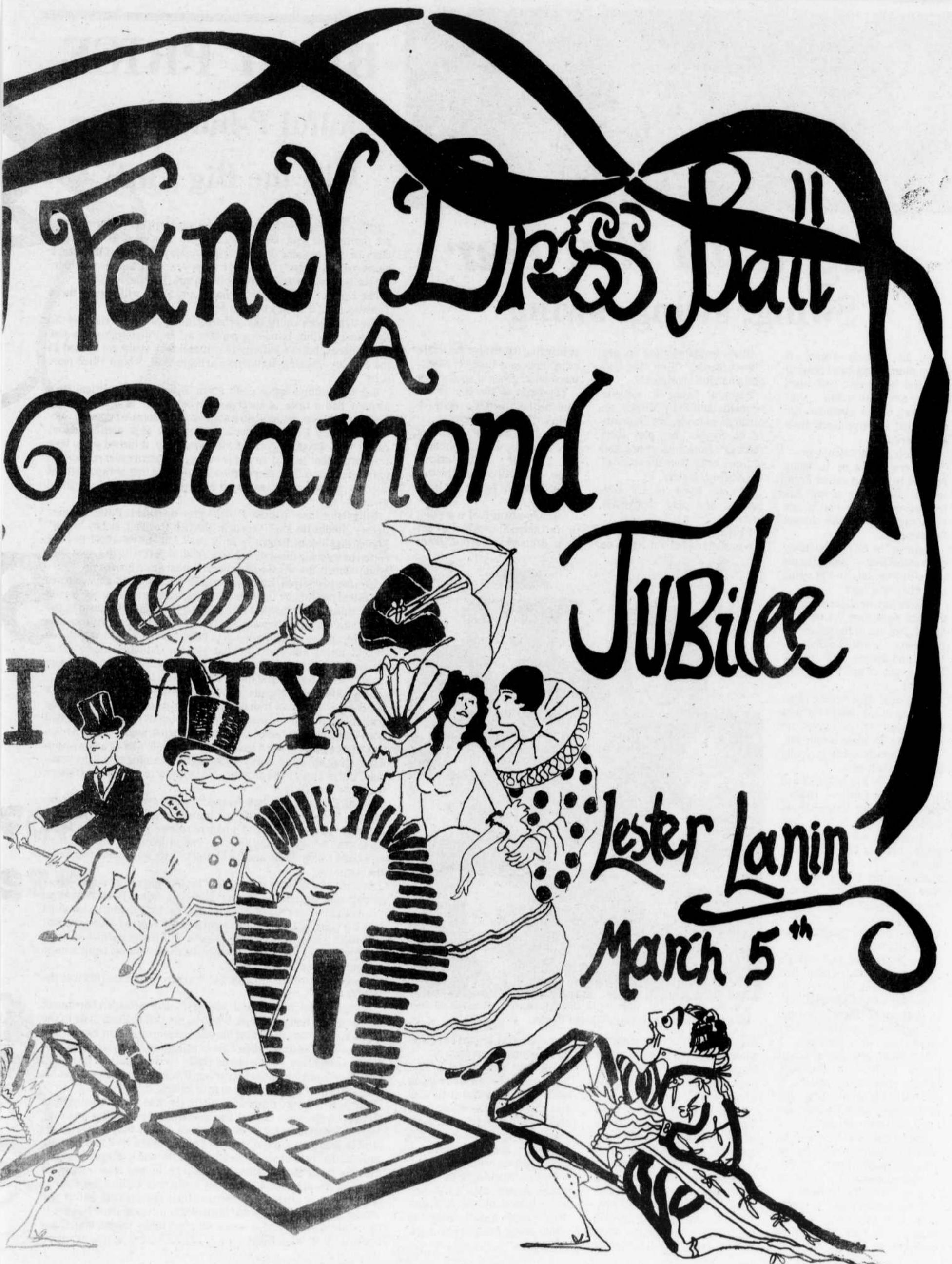
Birds-eye view of the Fancy Dress scene in the late 1940s.





75

1907
1982



Fancy Dress Ball A Diamond Jubilee

Jubilee

Lester Lanin

March 5th



Eight to the Bar

Swing, swing, swing

It's an unlikely scene: A seven-piece swing band playing '30s and '40s music with such skill and abandon that members of the audience are compelled to leave their seats and jitterbug.

Unlikely, yes. Fictional, no. The era of swing is being revived by a band called Eight to the Bar. The group has become so popular that it can fill a nightclub on the slowest Sunday night.

Eight to the Bar is evidently on to something — young people will still gravitate to the swing sound of yesteryear.

"We're having a great deal of success right now," said Barbara Lyon, one of the leaders of the group. "We play clubs, colleges, and dances, and it seems like the places are filled every time out."

"The band used to play country swing music, but in the past few years we've moved to swing. We do other music, too, yet the crowds seem to really like the older tunes."

Eight to the Bar will perform in the Monte Carlo — roaring 20s area during Fancy Dress Ball.

"Swing is coming back. When people are exposed to it, they love it."

Eight to the Bar is based in New Haven, Conn. Its name is a reference to the fact that much of the boogie-woogie style is based on musical combinations of eight bars.

In addition, for much of its six-year life, the group had eight members.

Its first visit to Portland was an engagement three years ago at Bottoms Up and those early appearances were winners.

The band now plays a half dozen venues in southern Maine, and the result is generally the same: Once the community hears about the band, the seats are taken.

Their selections include such nostalgic classics as "Boogie Woogie Bugle Boy," "Chattanooga Choo-Choo," "Take the A Train," and "In the Mood."

Many bands could probably play such fare, but few are capable of such flair, such authenticity.

Other songs worked in are "South Street," "Don't Let Go" and a handful of originals.

Barbara Lyon, a striking brunette, and Polly Messer, an attractive blonde, are showcased on vocals. They play their roles as if from another era, and at times bring back the sound of the Andrews Sisters.

Cynthia Lyon is on keyboards, and also contributes vocals.

Probably the most forceful of the musicians is Paul Nigro on

of bringing out the hordes while swing entices a smaller, albeit, more select group of spectators.

Yet Eight to the Bar is optimistic that there is a niche for them on the national level.

"We'd like to have the kind of success of a group like Manhattan Transfer," said Barbara Lyon, who with sister Cynthia owns the Eight to the Bar company.

"That's a band that is popular in the United States, and is really in demand in Europe. Many



8 to the Bar will be playing in the reproduced 1920s speak-easy located on the upper level of Warner Center.

sax. Nigro is the only member who does not read music, yet he plays with a verve and confidence that seems to move the whole band.

Mark Powell on bass, Gary Stevens on drums, and guitarist Bruce Springsteen, round out a crew that is unique in this area.

All members add theatrics to their performances, emulating (with some humor) the performing styles of five decades ago.

The popularity of the group is limited in scope, in the sense that hard rock 'n' roll is capable

jazz and swing groups have major followings overseas.

"It takes time to get to that level, and right now we're doing quite well. In addition to club and concert dates, we've been chosen to entertain at Harvard's Hasty Pudding awards this year, and we'll have an album coming out this spring."

"We've worked hard to be where we are, but I'd also say we're helped by the fact that many people want to hear the whole swing sound come back once again."

BILLY PRICE

Soulful P-burg Singer

Hits the Big Time

Billy Price isn't the most successful musician in Pittsburgh. He's not the highest paid. He doesn't sell the most records. But folks, there have been some damned bright lights reflected off those dark glasses of his. In fact, it was only a few years ago that he was touring the U.S. and Canada, singing in the most prestigious halls.

The Cockpit is among those halls, and Price will appear there Tuesday night of Fancy Dress week.

The lights aren't quite that bright these days. Billy Price and the Keystone Rhythm Band is a popular act in Pittsburgh and a few other places, but it's extremely doubtful they could get booked at the Stanley Theatre, let alone Carnegie Hall, where Price once sang.

But the dimmer lights don't seem to bother Billy Price. He's already had a taste of success. Maybe "dose" is a better word because, you see, rather than a stairway that spiraled upward, success for Billy Price became a ceiling that kept getting lower; rather than an open sky filled with possibility, it turned out to be a floor drain that sucked away his energy, creativity and confidence until finally, in a fit of desperation, he grabbed that hot spot light of success, ripped it out, smashed it to pieces and silently walked away.

Billy Price (nee: William Pollak) grew up outside Paterson, New Jersey. Unlike his idols — people like Otis Redding, Bobby "Blue" Bland, and James Brown — Billy can't tell stories about picking cotton or washing diner dishes as a child. He grew up in a nice, lily-white suburb, the son of a prominent dentist and a housewife.

He always enjoyed listening to music, but rather than listening to the latest pop hits by the Four Seasons, The Beatles, or the Beach Boys, this young white kid was keeping his transistor tuned to the black stations out of Newark and New York City. He stayed up late at night waiting to hear what was being played in faraway places like Memphis and Detroit. That rhythm-and-blues music came through those tiny speakers, poured into his ears and trickled down inside where it dropped some strong, deep roots.

As a teenager, he began sneaking off to New York City with a few of his older brother's friends. He could get served in some of the bars there. He could also see some of the bands and singers he had been listening to at home. Like so many other guys during the sixties who couldn't swing a baseball bat and didn't know a down-and-out from an up, up and away, Billy began dreaming of being a musician. It was a way to be popular. It was a way to meet girls. It was a way to be somebody.

By ninth grade, he had learned many of the moves of those smooth Motown singers. He got himself a gold satin shirt, some green pin striped pants and a pair of pointed shoes. He also found some guys who could play and didn't mind dressing alike and formed a band called "Billy and the Uptights." He was a showman from the beginning.

In front of spotlights more suited for aluminum Christmas trees, he did, among other things, an imitation of James Brown's famous "cape routine." In that part of his act, Brown became so involved with his performance that he seemed on the verge of losing control, blowing a gasket, or suffering a stroke. But just in the nick of time, two men would come out on stage, calm him down, wrap a cape around him, and lead him away.

James Brown did it on national television. Billy Price did it at the YMCA.

In high school, he sang and danced his way through a barrage of homecomings and sock hops. When he went off to Penn State in the late sixties, he began turning his microphone on at beer bashes and frat parties. But Price didn't go to college to study rock-and-roll, rhythm-and-blues, or Ravel and Bach, for that matter. He hadn't considered making music his career. Price was in college to get his English degree and become a man of letters.

But a few things popped up along the way that threatened to change things, such as LSD and Buddhism. In fact, this sweating soul singer went so far as to change his college major to religious studies and plan a pilgrimage to China. Before he could do that, though, that part of his brain where all the music played began to heat up. In the bars around State College, he met other musicians who had the same problem. They could only calm those strange palpitations by getting together with their saxophones, guitars and voices. When that happened, those brain waves started flowing to the same rhythm, and it was a damned funky one at that. They became the Rhythm Kings.

Doremus Gym: Beach and Soul Music

The key word in understanding the VOLTAGE BROTHERS is community. This remarkable group of young men from the ghetto of Rochester forms a community that transcends even their spirited and varied music. And a key to understanding this community is their director-mentor, Jerry Griffin.

Griffin, a former Marine riflery instructor who discovered that he liked teaching young people, became involved with the group when it was a teenage band called FUNKY HEAVY in Rochester in the late '60's. He found them because of his work with community organizations. He is a rabid supporter of self-help programs and that is what this band has become — an attempt at forming a unit that would band together to rise above societal problems. After much travail, the VOLTAGE BROTHERS succeeded.

The VOLTAGE BROTHERS have been together as a band for more than ten years. A thirteen-man family, they include a horn section, rhythm section, ten powerful voices, and three equipment/sound men. They have toured extensively throughout the country and now call Atlanta their home.

The 1976 Producer Jerry Ross heard the group and was so impressed by their talent and energy that he brought them to Lifesong Records where they signed a major recording deal.



The Voltage Brothers (above) will alternate sets with Chairmen of the Board in Doremus Gym.

And Lifesong, insisting that the group be represented by the most professional management possible, persuaded Sid Seindenberg, President of SAS, Inc. who hadn't signed a group to his management firm in two years, to listen to the VOLTAGE BROTHERS. Once he and his staff heard the group, it was an instant marriage and the VOLTAGE BROTHERS joined Gladys Knight and the Pips, B.B. King, and Gene McDaniels on the SAS roster.

It is a tribute to the ten musicians who are the VOLTAGE BROTHERS that they have come this far as a unit. Where they are bound is stardom and soon the VOLTAGE BROTHERS family will be extended to include an enthusiastic worldwide audience.

TICKETS

(continued from page 2)

The SAB will have two locations for sales. Tickets and memorabilia will be available from Mar. 1 until Thurs., Mar. 4, in the Student Center (in front of Carole Chappell's office) from 10 a.m. — 4 p.m.

Tickets will also be available in the Mackey Lounge of the law school and will be sold only to law students.

Tickets for the Thurs., Mar. 4 Atlanta Rhythm Section concert will also be available at the same times and locations. Tickets will cost \$3 for W&L students and \$5 for all others.

Chairmen of the Board

No group creates excitement like the Chairmen of the Board. Their avid fans regularly make road trips to experience the "Electricity" of "The Chairmen."

From the first inkling that the "Chairmen" are on their way to the stage, the audience stands in anxious anticipation to greet them. The "Chairmen" have such a command over an audience that while some groups have to ask the audience to sing along, the "Chairmen" just have to stop while the fans carry on.

It all began for General Norman Johnson, like so many others before him, in the church. At six years of age, General Johnson began singing with his father and gained experience in the choir.

At the tender age of 12, General Johnson gathered his neighborhood buddies and formed a group called the "Humdingers." As far as fame and fortune are concerned, they may have not turned out to be "Humdingers," in the slang definition sense of the word, even though they recorded with Atlantic Records. Nothing was ever released.

During his last year of high school, General Johnson gathered Norfolk, VA buddies once again — this time the group's name was the "Showmen." A recording contract this time with Minit Records produced five singles. It was the first release, "It Will Stand," that has become an anthem with beach music fans like Danny & The Juniors' "Rock & Roll Is Here To Stay" has with oldie fans. In an interview with General Johnson, he said that he did not know of the shag when he wrote the line that says, "little dances that look so

neat, you see why it will stand," even though a Bop type dance was prevalent in the Norfolk area as he grew up. "It Will Stand" has also been adopted as the title of the only magazine dedicated to the preservation of Beach Music, published in Charlotte, NC.

The Showmen's last release for Minit, another General Johnson penned tune has stirred up a controversy over the title "39-21-46" as listed on the record label. The song was originally supposed to be

1969, the Chairmen of the Board were born. Even though General Johnson was no longer one of the "Showmen," he was definitely a "SHOWman." Another "SHOWman" became an integral part of the Chairmen of The Board, Danny Woods. Other members were Eddie Custis and Harrison Kennedy.

The road has kept the "Chairmen" very busy for the last few years, but not enough to keep them from releasing gigantic southeastern beach



released as "You Are So Beautiful" and ended up "39-21-46" because the record producer felt it was more "marketable."

The Showmen moved from Minit Records to Swan Records for a short time, releasing three discs, then Airrecords, Instant, and also recording for Jokers 3 Productions of Greensboro, NC, in 1967.

In 1968, General Johnson began negotiations with Invictus Records and producers Holland, Dozier, Holland. In

classics such as "On The Beach," "Pretty Women Everywhere (Hey Baby)," "Carolina Girls," and more.

The Chairmen of The Board take control of an audience like an executive bringing a board meeting to order with a 20 lb. gavel. To see the Chairmen of The Board is a treat. To have not ever experienced the excitement and the electricity of the Chairmen of The Board, is like not ever having a hot dog all-the-way or an extra slice of mom's apple pie on Sunday.

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BEFORE

ARS Thursday Night

Atlanta Rhythm Section will perform in Cameron Hall at VMI as part of W&L's Fancy Dress Weekend. Tickets for the March 4 show will cost \$3 for W&L students.

There is something very familiar and reassuring in the sound of Atlanta Rhythm Section holding forth across the airwaves year after year, a consistent output that few groups — Northern, Southern, British, you name it — are able to match. It is hard to recall a moment during the last four years when ARS wasn't keeping its hybrid brand of rock 'n roll at the very top of the charts, starting with 1977's "So In to You," then the following year with "Imaginary Lover" and "I'm Not Gonna Let It Bother Me Tonight," and yet again with "Do It or Die" and their remake of "Spooky" in '79.

There are always those folks who'd argue that any group with the collective strengths of ARS couldn't possibly lose: the individual talents of each musician in the band, all quiet veterans of the studio session wars long before they'd got together in the band; the awesome songwriting abilities of the band members collaborating with their producer-manager Buddy Buie through the years; and the full-time use of one of the finest recording facilities in the country — Doraville, Georgia's Studio One — manned by associate producer-engineer Rodney

Mills, long since named "one of rock 'n roll's great natural resources" by ARS.

Those all-too-human strengths (tempered by a righteous bit of Southern soul) are a QUINELLA you can bet your hard-earned money on, as the title of their lucky 11th album suggests. The Atlanta Rhythm Section joins Columbia Records in 1981 with an LP that more than does justice to the classic ARS sounds of the past, from the very first single to jump off side one, "Alien."

Not only can you sense the resolutin of so many dues-paying years as this musical QUINELLA Plays its hand, but there's also a strong feeling for the future in terms of staying true to that past. ARS fans are always reminded of a summer September three years ago, with "Imaginary Lover" as the season's theme song, when the band returned home to Atlanta after a hot tour. They were greeted in the city streets like heroes, and played in front of 60,000 people that day at the Campagne Jam Festival in Grant Field, headlining over Santana, Eddie Money, and the Doobie Brothers. The same month, September 25th it was, Chip Carter brought them to the White House where family and friends came to hear them. "I think I have a lot in common with the Atlanta Rhythm Section," the President said that afternoon.



Atlanta Rhythm Section



Lester Lanin

FANCY DRESS WEEKEND

Thursday, March 4, 1982

THE ATLANTA RHYTHM SECTION

8:00 p.m. Cameron Hall

Friday March 5th, 1982

75th Fancy Dress Ball

DIAMOND JUBILEE

featuring

Lester Lanin and His Orchestra

Warner Center and Doremus Gymnasium

8:30 p.m.

black tie

Saturday, March 6th, 1982

FRESHMAN CLASS GRAIN PARTY

featuring

The Offenders

Zollman's Pavillion

2:00 p.m. until



Bruce Olsen and the Offenders

.....AFTER

Offenders at Zollman's

Bruce Olsen and his band are posing real problems for entertainment editors and concert reviewers alike. No one knows exactly how to label the band's sound. The writers compare them to David Bowie and the Stones, but the terms of comparison are always "almost" or "somewhat" and never quite definite.

Take the facts. The band sports the name Bruce Olsen and The Offenders. Their play list heavily patronizes the early Stones, Elvis Costello and The Talking Heads. And the band's four members boast the aliases Bruce Ogre, Chris Stink, Commander, and Rick Gruesome. Put the data together. With undoubtedly punkish names, a playlist full of New Wave and a group title along the line of The Heartbreakers or The Attractions, you think you've got them pegged alright.

Wrong. Make way for "Jock rock," a name Olsen himself labeled The Offenders' music. His reviewers always include the unusual term, but to clear things up for readers, the sound

is good old rock and roll. To quote a Florida reviewer, "it's full of punk, power and pizzazz."

Put that on the data card. And add to it a Bowieish stage show featuring the 6'5" lead guitarist and vocalist, Olsen, dominating the floor with a stage presence that has been likened to the wildly mobile, gesticulatory, growing performance of Jagger — a combination that Olsen picked up through past experience and one that he says has been especially appealing to the same constituency Springsteen directs his music to.

The reviewers might be sweating it out over the choice of terms but Bruce Olsen and The Offenders just get down to doing what they do best. Having just finished a stint in New York and now before heading down South for an extended tour, the band will be playing here in Charlottesville Thursday night at Poe's.

"Jock rock." You won't find it in the dictionary. Come try to define it from the dance floor.