



The SURFLINE

The Weekly Newsletter of 94.9 The Surf • WVCO FM
Official Station of the Society of Stranders • CBMA Hall of Fame Radio Station

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Ocean Drive Scene

Winter Storm Gianna

Snowed out? Yes, last week's snow and chill brought the strand to a standstill. But the weather is moderating now and North Myrtle Beach is returning to its usual winter pace. Don't forget to check out our [daily events calendar for NMB](#)

Upcoming Events

- **February 27th and 28th** - Band of Oz Reunion Weekend at the Spanish Galleon
- **March 5th - 7th** - DJ Throwdown at Fat Harold's Beach Club
- **March 13th and 14th** - Shag Nationals Weekend at the Spanish Galleon
- **April 17-26, 2026:** S.O.S. Spring Safari – Ten days of beach music, shag dancing, and Ocean Drive nightlife
- **Saturday, May 2, 2026:** 9th Annual OD Beach Music Festival – Presented by Carolina Outdoor Power Equipment, 94.9 The Surf and the City of North Myrtle Beach.

94.9 THE SURF PROGRAM GUIDE

Live shows 7 days a week from Ocean Drive, the Shag Capital of the World - Listen live 949thesurf.com

SHOW	HOST	TIME
Morgan In The Morning	Jim Morgan	Mon-Fri, 7AM -11 AM
Best Day Ever Show	Jim Quick	Mon-Fri, 11 AM - 3 PM
The Traffic Jam	DJ Heavy	Mon-Fri, 3 PM - 6 PM
Southern Soul at 6	DJ Heavy	Mon,Tue,Thu, Fri, 6 PM - 7 PM
The Surf After Dark	Old Soul Cole	Mon,Tue,Thu, 7 PM - 11 PM
The Surf Countdown	Jay Kinlaw	Sat, 10 AM-12 Noon
Live on Ocean Drive	Old Soul Cole	Sat, 12 Noon to 3PM
Fat Harold's LIVE	Surf DJs join Fat Harold's DJs	Sat, 6 PM - 9 PM
A Joyful Noise	Jim Morgan	Sun, 7 AM -10 AM
Swamp Soul	Jim Quick	Fri, 7 PM

THIS WEEK'S SURF COUNTDOWN

February 7th Chart • Presented by Jim Morgan sitting in for Jay Kinlaw on 94.9 The Surf

North Tower maintains its #1 position for another week. We have a new #2 this week. Thanks for tuning in and voting every week.

#	Song Title	Artist
1	Pretty Lady	North Tower
2	I Just Might	Bruno Mars
3	Wait For Me	Jim Quick with R. Mark Black and Allie Privette
4	Unforgettable	Jackie and Terri Gore
5	Late Great Heartbreak	Old Dominion
6	At the End of the Day	Rivermist
7	Baby, You're the Melody	Ken Knox and the Chairmen of the Board
8	Every Road	Rick & Lesa
9	My True Love	The Tams
10	Bottle Rockets	Scotty McCreery with Hootie & the Blowfish
11	I'm Going to Make Her Mine	Gary Lowder & Smokin' Hot
12	In Her Own Way	The Boogah Brothers
13	Cruisin' Down the Boulevard	Andy & Oneida
14	Hit Me with Them Horns	Swingin' Medallions
15	Patience	Harold Smith with Gary Lowder & Smokin' Hot
16	I'm On My Way to a Better Place	Big John Thompson and Jerry West
17	I Love Kissin You	Wayne Free
18	A Juke Box Playing 45's	Too Much Sylvia
19	Carolina's Home	Jennifer James
20	God is Great	Pink Slips Band

BUBBLE SONGS: "Be Thankful For What You Got" - The Magnificents - Vote for next week's countdown at surfcountdown.com

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CHART SPOTLIGHT

"My True Love" – The Tams (#9)

2025 CBMA National Dance Song of the Year

The video opens on the dance floor at the Spanish Galleon—and the song delivers exactly what that image promises. She's standing by the stage, jamming to The Tams playing "What Kind of Fool Do You Think I Am." He's been hurt and cheated on. They catch each other's eyes....It's a love song about finding love at a beach music show—meta in the best way, and perfectly suited for the Dance Song of the Year.

Three generations of the Pope-Cottle family are keeping The Tams alive and charting—still donning the tam o'shanter hats that gave the group its name, still delivering those harmony-rich vocals that made them soul music legends. Little Redd (Albert Cottle Jr.) got his first shot on stage in 1976 at the Admiral's Showroom in Myrtle Beach—he was seven years old and, by his own admission, messed up his part of "Be Young, Be Foolish, Be Happy." His father Charles Pope, a founding member, gave him one more chance. Nearly fifty years later, Little Redd leads the group, and now his son Mikai represents the third generation, handling solo verses and the acrobatic stage moves his father used to do.

The song that earned them Dance Song of the Year comes from an unlikely source: Charlie Sattenfield, a former Nashville jingle writer whose biggest credit was co-writing "Run to the Front" for Dale Earnhardt in 1987. After decades in advertising, Sattenfield found beach music through Craig Woolard and has been on a remarkable late-career run—"Ocean Drive" by Archie Bell was Song of the Year in 2021, and "Summertime Memories" won Duo/Collaboration of the Year in 2022. Now, as a second act, this songwriter is proving it's never too late to find your groove.

"My True Love" connects all of it: a legacy group with genuine bloodline continuity, a songwriter hitting his stride decades after most would have stopped, and a song built for the very dance floor it celebrates. With Valentine's Day this Saturday, you could do worse than finding your own true love the same way—standing by the stage, catching someone's eye while the band plays on. The CBMA voters got it right.

Band of Oz Reunion Weekend: A Once-in-a-Generation Gathering at Ocean Drive

The Spanish Galleon is about to host what may be the most significant Band of Oz event in years, and if you haven't locked in your spot yet, time is running out.

Deborah and Andy Hubble are bringing together current and former members of the legendary Band of Oz for a full reunion weekend, February 27-28, at Ocean Drive Resort in North Myrtle Beach. A handful of tickets remain available for what promises to be an unforgettable celebration of one of beach music's most enduring institutions.

The lineup reads like a who's who of Band of Oz history. Saturday night's main event features the current band alongside former members Big John Thompson, Jerry West, Rick Strickland, David Franks, Chris Keaton, and Tim Clark—voices and talents spanning decades of the band's remarkable run.

But the weekend starts strong Friday night with the Special Occasion Band and the Mighty Saints of Soul, plus appearances by Jim Quick, Chad Sain, and Barry Herndon. Saturday afternoon keeps the music flowing with Fantasy Band from 1:00 to 4:30 p.m.

Room packages at Ocean Drive Resort include accommodations, two T-shirts, and tickets to all events. Visit OceanDriveResort.com for packages or BandOfOz.com for additional information.

For shaggers who've danced to the Band of Oz across the decades, this reunion is the real deal. Don't wait—those remaining tickets won't last.

Did You Know? The week of September 11-16, 1980, an estimated 5,000 shaggers descended on Myrtle Beach for the first Society of Stranders gatherings — and the Band of Oz was already there waiting for them. As this *Sun News* advertisement from September 7 confirms, the band was booked for a two-week residency at the Coquina Club inside the Landmark Resort Hotel on Ocean Boulevard, September 8 through 20. The ad promised "Beach Music Live and at Its Best" — and with thousands of die-hard shag dancers pouring into town that same week, the Coquina Club had to have been ground zero. It's one more reminder that the Band of Oz wasn't just playing the beach music circuit — they were fixtures at the moments that defined it.

SONG STORIES

"Carolina Girls" - General Johnson and the Chairmen of the Board (1980) • Written by J.D. Shropshire Jr.

What's the #1 all-time most-requested song at Surf 94.9? Jim Quick says Chairman of the Board's "Carolina Girls" has been there for years, and the latest listener poll taken for this past Labor Day weekend confirmed it once again. The song that gave Carolina girls their anthem wasn't born in a recording studio or written by a Motown hitmaker—it was penned in 1973 by J.D. Shropshire Jr. of Forest City, North Carolina, while he was attending barber school in Raleigh.

By 1980, General Johnson had reinvented the Chairmen of the Board. After the group's spectacular early-seventies run on Invictus Records—"Give Me Just a Little More Time," "(You've Got Me) Dangling on a String," the Grammy-winning "Patches"—Johnson retreated to the Carolinas and reformed the group with Danny Woods and Ken Knox. They founded their own label, Surfside Records, based in Charlotte, and began recording music aimed directly at the beach music community that had always embraced them. "Carolina Girls" appeared on their album *Success* and was released as a single that topped the Beach Music chart, though it never crossed over to pop radio.

That regional focus proved to be its strength. As Danny Woods explained in an interview with Blues Critic, before the song came along "there was no style. You know you had the New York girls, California girls and they all got the attention. Even songs about them. And that just made Carolina girls feel like nothing." Fellow Chairman Ken Knox, who today leads the group,

followed up: "Girls became prideful. High schools and colleges use that song. Marching bands play 'Carolina Girls.' It's on T-shirts and we're glad about that."

The song arrived at a pivotal moment. The first Society of Stranders event had just been held at Fat Harold's in North Myrtle Beach, and beach music was being institutionalized through dance competitions, DJ organizations, and awards shows. "Carolina Girls" became part of that new wave alongside the Embers' "I Love Beach Music" and the Fantastic Shakers' "Myrtle Beach Days"—songs written specifically for the beach music community rather than repurposed R&B hits. It wasn't trying to be a national phenomenon; it was written about the beach, for people at the beach.

The song has persisted for forty-five years, embedded so deeply in Carolina culture that it feels less like a recording than a regional birthright. Cover versions have appeared over the decades: UNC Chapel Hill's a cappella group The Clef Hangers recorded it on *Sounds of Carolina* (1990), Eugene Pitt of The Jive Five included it on his 2009 beach music tribute album *Steppin' Out in Front*, and jazz guitarist Jack Jezzro cut a smooth instrumental version for his *Ocean Boulevard* album (2003). None displaced the original in the shag community's affections, but they speak to the song's reach beyond the dance floor.

General Johnson, who passed away in 2010, once said "a song like 'Carolina Girls' will last forever." He also asked Knox to carry the group's legacy forward—a promise Knox has kept for fifteen years. "General asked me to go out and give the best shows I could give and keep the legacy going," Knox has said. "He was passing the baton to me." Now 73, Knox continues to lead the Chairmen of the Board with members Thomas Hunter and Brandon Stevens, and the group's latest single, "Baby, You're the Melody," proves the baton is still in good hands. Given "Carolina Girls'" permanent residence at the top of Surf 94.9's request list, Johnson was right.

Sources: Wikipedia, Visit Myrtle Beach, SoulTracks, South Writ Large, Rate Your Music, Blues Critic interview with Danny Woods and Ken Knox, Outer Banks Voice

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SPOTLIGHT 50 YEARS BACK: 1976

A snapshot of the Myrtle Beach music scene, half a century ago

The year was 1976, and the Grand Strand was jumping. The Coquina Club Lounge at the Landmark was a place to be, rolling out a parade of acts that year — Breeze, The Prophets, New Century Platters, Bill Pinkney and The Original Drifters, Swing, Jimmy Lopez and Jubilation, Kevin Reynolds and Company, Night Dream, and The Fabulous Silver. Over at the Sand Trap Lounge, Black and Blue held court. The JD Cash Review was packing them in at the Port-O-Call, and Chubby Checker himself opened at the Crazy Horse Saloon.

For the big-ticket crowd, Cecil Corbett's Beach Club Promotions brought The Doobie Brothers to town, while Jim Ferebe kept things moving at the Yachtsman Resort. DJ Mike Allen was spinning disco at the Ambassador Lounge, On the radio, Billy Smith — the BSer — was doing his thing on WTGR, and longtime Chicago radio legend Dick Biondi, who had semi-retired to North Myrtle Beach, was waking up the coast on WNMB-FM mornings.

The energy spilled beyond the lounges into open-air spectacles and beachside happenings that summer. The Grand Strand Music Fair rolled out under the sun, drawing crowds for headliners like Harry Chapin and earlier nods to B.J. Thomas with a dash of comedy from Bob Hope, proving the Strand could host festival-sized dreams alongside its intimate club vibes. Shag dancers spun across sandy floors and hotel ballrooms, keeping the Carolina beach music pulse strong even as disco fever crept in from the Ambassador's turntables. Out on the oceanfront, the Bowery was already laying roots as a no-frills honky-tonk where future stars like Alabama honed their sound in those very years, packing the place night after night with their tight harmonies and country-rock energy for tips and beer. Meanwhile, spots like the Port-O-Call kept the party rolling with local favorites and touring soul acts. Tourists and locals alike chased the night from one neon-lit door to the next, the salty air thick with guitar riffs, laughter, and the endless crash of waves — a soundtrack that defined a golden era along that endless stretch of coast.

Different times, same stretch of sand — and the music never stopped.



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