



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

The beach beckons...

It was a classic OD weekend...beach walking by day, checking how your bracket is faring, dancing the night away. North Myrtle Beach is easing into Spring. From Joes on Call at OD Arcade to the MacDaddy's at Deckerz...and the Boston Tribute at Alabama Theatre. Between the live bands, DJs, and shaggers, NMB has something for everyone.

Jim Quick's "Best Day Ever" Show has been coming to you this week, live from Nashville... where JQ is hosting his "Nashville Nights II" Tour. They saw Steven Curtis Chapman at the Ryman and are checking out all the sights and sounds. Tonight, Jim Quick and Coastline are being joined by famous names and will be featured at Odie's, a popular nightspot. They'll be crawling home tomorrow.

Looking Ahead: S.O.S. Spring Safari

This year's Spring Safari lineup is loaded, and if the Surf Countdown is any indication, the dance floors are going to be busy from the first night to the last. North Tower, Jim Quick & Coastline, The Tonez, Too Much Sylvia, and The Embers featuring Craig Woolard are all riding hot records on the charts right now — and Main Event Band arrives with a brand new release in hand. Add the always-reliable Band of Oz, the Catalinas, and Special Occasion Band to the mix, and you've got ten days that will be hard to top. Tables are going fast — your SOS card gets you in free, and to reserve a table call 843-617-3433

Upcoming Events

- **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. Band of Oz. Jim Quick & Coastline. The Commodores
- **[See Daily Calendar](#)** for Events happening today in the North Myrtle Beach Area

Are you in the Surf Text Club?

Text the word SURF to 877-899-2845 and never miss out on great Surf events like the OD Beach Music Festival and The Beach Music Cruise.

9th Annual OD Beach Music Festival — Saturday, May 2, 2026

Presented by Carolina Outdoor Power Equipment, 94.9 The Surf, and the City of North Myrtle Beach.
Band of Oz • Jim Quick & Coastline • The Commodores Get tickets at odmusicfest.com

This Week's Surf Countdown

Saturday's Show

Bruno Mars hasn't gone anywhere. "I Just Might" holds the top spot on the Surf Countdown for another week — and if the shag floor at Fat Harold's is any indication, nobody's complaining. Superjock Jay Kinlaw counted 'em down Saturday morning, and there was plenty of action in the middle of the chart. Rick & Lesa's "Every Road" made the week's biggest move, vaulting from #16 all the way to #6. Jim Quick's "Wait For Me" with R. Mark Black and Allie Privette climbs to #3, while The Boogah Brothers continue their steady rise, moving from #20 to #13. Rick Strickland and Lesa Hudson came back to the countdown with "All Because of You" at #11. Gary Lowder & Smokin' Hot, meanwhile, slide from #7 to #15 — but don't count them out. This week's Bubble Song: The Tonez from NMBSC.

Surf Countdown May 24th Chart • Presented by **Jay Kinlaw** on **94.9 The Surf**

#	SONG TITLE	ARTIST	LW
1	I Just Might	Bruno Mars	1
2	Pretty Lady	North Tower	2
3	Wait For Me	Jim Quick with R. Mark Black and Allie Privette	4
4	Unforgettable	Jackie and Terri Gore	3
5	Choosin' Texas	Ella Langley	6
6	Every Road	Rick Strickland & Lesa Hudson	16
7	At the End of the Day	Rivermist	5
8	Cruisin' Down the Boulevard	Andy & Oneida	13
9	Patience	Harold Smith with Gary Lowder & Smokin' Hot	12
10	My True Love	The Tams	8
11	All Because of You	Rick Strickland and Lesa Hudson	RE
12	Hit Me with Them Horns	Swingin' Medallions	11
13	In Her Own Way	The Boogah Brothers	20
14	Baby, You're the Melody	Ken Knox and the Chairmen of the Board	12
15	I'm Going to Make Her Mine	Gary Lowder & Smokin' Hot	7
16	A Juke Box Playing 45's	Too Much Sylvia	9
17	Carolina's Home	Jennifer James	14
18	Late Great Heartbreak	Old Dominion	15
19	Pretty Women Everywhere	Craig Woolard	17
20	Be Thankful For What You Got	The Magnificents	18

RE: Re-Entry NE: New Entry • Rate songs for next week at surfcountdown.com

Bubble Song

NMBSC – The Tonez

Chart Spotlight

Swingin' Medallions Ride High With "Hit Me With Them Horns"

Written by Shawn McElrath, John Buchan, Jaxson Free & Kos Weaver • Produced by Shawn McElrath, John Buchan & Kos Weaver • Mastered by Mike Cervantes, The Foxboro

If there's a song on the current Surf Countdown that knows exactly what it's doing from the first second, it's this one. "Hit Me With Them Horns" opens with a voice — a quick, knowing fake-out — before a burst of sonic noise clears the runway and the horns come charging in, riding into a drum groove that doesn't let up for the next three and a half minutes. Out front on lead vocal is John Smith Buchan, the band's trombone player and one of the song's co-writers, and the lyric is essentially a love letter to the horn section he's standing in the middle of: bari sax tapping on the low end, trumpets screaming on top, trombone sliding through the middle, and the saxophone that won't stop. Released June 6, 2025, the record has been a fixture on 94.9 The Surf since that summer, and it shows no signs of stepping aside. That's been the Medallions' signature for six decades: a horn section that doesn't accessorize the song — it is the song.

The Medallions are Greenwood, South Carolina's greatest musical export — the self-proclaimed Party Band of the South, and nobody's arguing. They burst onto the national scene in 1966 with "Double Shot of My Baby's Love," a record that shot to #17 on the Billboard Hot 100 and became one of the defining anthems of the beach music era. But the story of that moment goes deeper than the chart position. On August 14, 1966, The State newspaper in Columbia published a review of the Medallions' debut album that has since become one of the most historically significant documents in the genre's history.

Columnist "B.T." — later identified as Bob Thompson, who went on to become a nationally award-winning columnist in Chicago — wrote of the band: "Their brand of music is known, in these parts, as 'beach music,' the kind the young college kids and high school seniors dig." It is among the earliest documented uses of "beach music" as a recognized genre in print — a moment when a South Carolina newspaper columnist gave a name to something that had already been alive on the strand for years. Thompson knew what he was hearing.

The band that Thompson was describing in 1966 was already a product of the college circuit — fraternity houses, beach clubs, and the string of venues along the Carolina coast where R&B covers and high-energy party rock had built a devoted following among young dancers. Songs like "Double Shot," "Louie Louie," and "Wooly Bully" were the currency of those nights, and the Medallions traded in all of it. That foundation has never left them — and "Hit Me With Them Horns" is the proof. The song was built from the inside out, co-written and co-engineered by the man singing it, which may be exactly why it sounds like it was made for a stage rather than a studio.

The Carolina Beach Music Awards have taken notice. "Hit Me With Them Horns" earned the Medallions nominations for Group of the Year, Song of the Year, Songwriters of the Year (Shawn McElrath, John Buchan, Jaxson Free & Kos Weaver), and Engineers of the Year — four nominations riding on one record, and every one of them earned. Fifty-plus years after Bob Thompson put a name to what these guys were playing, the Swingin' Medallions are still making the case that nobody does it better. When those horns hit, the crowd knows what to do. They always have. Keep it locked on 94.9 The Surf.

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OD Beach Music Festival Update

Preparation Underway

Make your plans now for the 9th Annual Ocean Drive Beach Music Festival— Thursday, May 2nd, 2026, right where it belongs: Ocean Drive, North Myrtle Beach. Band of Oz, Jim Quick & Coastline, and the legendary COMMODORES will be hitting the stage in what promises to be one of the great days in OD history. Bring your coolers, bring your chairs, and bring everybody you know.

Holding it all together on the mic is none other than CBMA Hall of Fame DJ Chad Sain — and word around Ocean Drive is that his wife April has practically had to pry him away from the bathroom mirror. The man has been working on his material like he's headlining Madison Square Garden. Chad will be joined onstage by your favorite Surf DJs and Show Hosts, so the fun won't stop between sets.

The Commodores need no introduction — but deserve one anyway. The Commodores are American music royalty, a band that came together at Tuskegee University in 1968 and spent the next decade rewriting the rules of R&B, funk, and soul. They opened for the Jackson 5. They packed arenas from coast to coast. They gave the world "Brick House," "Slippery When Wet," "Too Hot ta Trot," and the kind of groove that makes it physically impossible to stand still. And then, just to prove they could do anything, they gave the world "Three Times a Lady" and "Still" — ballads so smooth they belong in a different conversation entirely.

What makes the 2026 version of The Commodores worth your full attention is what they are right now. This is not a nostalgia act. Recent reviewers have called them "a working soul machine" with a groove that is "undiminished" after five decades — a band that gets crowds on their feet from the first note and keeps them there. The chemistry is described as natural, nothing forced, "a mix of original magic and new-school fire." When "Brick House" drops, the crowd doesn't politely applaud. They lose their minds, just like they always have.

Part of what makes the current lineup so compelling is the story it tells. Founding members William "WAK" King — bandleader and trumpet — and Walter "Clyde" Orange — drums and vocals — are still at the core, carrying the original DNA of one of Motown's greatest acts. J.D. Nicholas, the band's lead vocalist since the 1980s, brings his own chapter of Commodores history to every performance. And now a new generation has joined them: Cody Orange on lead vocals and Colin Orange on guitar and keys — both sons of Clyde, both carrying the family fire into a new era. It is, as one reviewer put it, a Motown institution now carried by both its founders and their sons. That is not a story you often get to witness live.

Sharing the stage are two of the most beloved acts on the entire beach music circuit. Band of Oz — the gold standard of Carolina beach music, CBMA royalty, and a band that has been packing floors for decades — needs no warm-up. Their sound is tight, their catalog is deep, and their connection with a shag crowd is something that has to be experienced to be understood. And Jim Quick & Coastline arrives at the OD Festival at the peak of their momentum, with "Wait For Me" currently riding high on the Surf Countdown alongside R. Mark Black and Allie Privette. Jim Quick has a gift for connecting with an audience that goes beyond the music — he works a crowd the way the great ones always have.

Three acts. One stage. One day. Gates open at 10am, tickets are on sale at odmusicfest.com, and May 2nd cannot get here fast enough.

This year's festival, presented by Carolina Outdoor Power Equipment, the City of North Myrtle Beach, and 94.9 The Surf.

Congratulations National Shag Dance Champions — 2026 Results

Held at Spanish Galleon March 13-15

The 2026 National Shag Dance Championships brought out the best the shag world has to offer, and when the music stopped and the scores were tallied, Grayson Free & Autumn Jones stood atop the board as Overall Champions — taking the Pro Division title with a performance that reminded everyone in the room why they fell in love with this dance in the first place.

In the Pro Division, Johnathan Kemp & Ivy Claire Huiet took second, followed by Mack West & Karsyn Folds in third and River Harmon & Kristal Taylor Davis in fourth. The Masters Division went to Milton Nowell, Jr. & Rene'e Scott, with Scott Campbell & Ellen Taylor second, Rick Shoemaker & Loretta McIntosh third, Jesse & Anna Bradshaw fourth, and James Parker & JoAnn Hickman rounding out the top five. The Senior Division was claimed by Joey & Jennifer Sogluizzo, ahead of Sam West & Sarah West Kemp, Gene Pope & Tobitha Stewart, and Keith Smith & Carmen Vaughn.

The Non-Pro Division title went to Steve McKinney & Meredith Furst, followed by Michael & Teresa Robinson, Jeff Harmston & Mitzi Sheeks, and Henry Dowd & Vickey Van Frank. In Junior II, Billy West & Ava Farlow took the top spot, with Easton Brown & Graylen Kirby second, Connor Sanders & Maggie Jackson third, Joel Sogluizzo & Rebecca Hodges fourth, and Ben Smith & Liv Kirby fifth. The Junior I Division was won by Carson Flogel & Claire Flogel, with Idris Bah & Aliya Bowers in second. Congratulations to every finalist — the level of competition and the love for this dance was on full display.

Mark your calendars now: the 43rd Annual National Shag Dance Championships returns to Myrtle Beach in 2027, with Finals set for March 11–13 at the Spanish Galleon. NSDC — where shag champions are made.

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Song Stories

'39-21-40 Shape' / 'Hey! Baby' — The Showmen & The Swingin' Medallions

2023 CBMA Beach Music Hall of Fame Inductee • '39-21-40 Shape': Minit Records, 1963 • 'Hey! Baby': Smash Records, 1962

Some songs earn their place on the beach music floor by being good. A few earn it by being indispensable. '39-21-40 Shape' by the Showmen is in that second category. The moment the groove kicks in — that rolling, hip-shaking R&B churn that Allen Toussaint cooked up in a New Orleans studio — the floor responds before anyone has time to think about it. Paired in the DJ's playlist with the Swingin' Medallions' version of "Hey! Baby," the two songs have functioned for decades as a kind of matched set at beach concerts and club nights up and down the coast. You hear one, you expect the other. They are, taken together, as reliable a dance floor ignition as the scene has ever produced.

Here is something worth knowing about '39-21-40 Shape': the official title is not what got printed on the label. When the single came out on Minit Records in 1963, a clerical error sent it into the world as '39-21-46' — the wrong number in the third position — and that misprint became so widely circulated that it effectively supplanted the original. Collectors still argue about it. DJs have introduced the song both ways for sixty years. The song didn't seem to mind. It was a hit regardless of what the label said.

The Showmen were from Norfolk, Virginia, not New Orleans, which makes their recording history all the more interesting. In 1961 and 1962, the group made the trip south to cut tracks under the studio

supervision of Allen Toussaint — one of the great architects of New Orleans soul — for Joe Banashak's Minit Records label. The lead singer was a teenager named General Norman Johnson. That was not a nickname or a stage name or a military title: General Norman were his actual given names, in that order. Johnson had been singing since age six in his church choir in Norfolk, and had formed the group that would eventually become the Showmen while still in his early teens. The Showmen's first single, "It Will Stand," reached the Hot 100 in 1961 and charted again in 1964, a rare double life for a record in that era. Neil Sedaka later said it inspired the beat he built for "Breaking Up Is Hard to Do." That's the company this group kept.

Johnson left the Showmen in 1968 and moved to Detroit, where Holland-Dozier-Holland — the architects of the Motown sound who had just broken away to form their own Invictus and Hot Wax labels — steered him toward forming a new group. That group became the Chairmen of the Board, who scored a string of soul hits in the early 1970s including "Give Me Just a Little More Time" and "(You've Got Me) Dangling on a String." As if that were not enough, Johnson was also a songwriter whose work for other artists included Clarence Carter's "Patches," which won the Grammy Award for Best R&B Song in 1970. The man who sang '39-21-40 Shape" on a Minit Records single in 1963 became, over the course of one career, one of the most consequential figures in American soul music. General Norman Johnson passed away on October 13, 2010.

In live shows, the song is often medleyed with "Hey! Baby" and has its own remarkable back story. Bruce Channel wrote the song with Margaret Cobb in 1959 and performed it for two years before recording it at Clifford Herring Studios in Fort Worth, Texas in 1961. The harmonica player on the record was a young Fort Worth musician named Delbert McClinton, and that opening riff — six notes that feel like an invitation to the whole party — is one of the most recognized sounds in early 1960s pop. The record went to number one in the US for three weeks in March 1962 and sold over a million copies. What happened next belongs to rock and roll legend. In June of 1962, Channel and McClinton toured the United Kingdom. On June 21st, at the New Brighton Tower Ballroom in Wallasey, their opening act was a Liverpool group that had not yet released a record: the Beatles. Backstage, John Lennon — who already had "Hey! Baby" on his personal jukebox — asked McClinton about his harmonica technique. McClinton showed him a few things. A few months later, the Beatles released their debut single. It opened with a harmonica.

The Swingin' Medallions' version of "Hey, Hey, Baby" came out in 1968 on Capitol Records, and it found an audience that the original had never fully claimed: the beach music circuit. The Medallions were already beloved in that world for "Double Shot (Of My Baby's Love)," and their reading of the Channel song — punched up with the full horn-driven, high-energy Medallions treatment — became the version that shaggers knew. From that point forward, "Hey, Hey, Baby" and '39-21-40 Shape" became fixtures of the same set, the same dance floor, the same summer nights on the coast.

Johnson passed away in 2010 in Atlanta at age 69.

The 2023 CBMA Beach Music Hall of Fame induction recognized '39-21-40 Shape" as precisely what it is: a cornerstone. From the wrong number on the original Minit label to a teenager from Norfolk singing it under Allen Toussaint's direction in New Orleans, to the Chairmen of the Board and a Grammy and sixty years on the shag circuit — the story behind the song is as good as the song itself. Which, as anyone who has ever watched the floor fill up the moment it comes through the speakers already knows, is saying something.

Sources: Wikipedia (The Showmen, General Johnson, Bruce Channel, Hey! Baby); Flashback Dallas; Vintage Rock; WayBackAttack.com; Allbutforgottenoldies.net; Souhwalking.co.uk

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98 N. Ocean Blvd., Suite 3-N • North Myrtle Beach, SC 29582
949thesurf.com • surfcountdown.com

Distribution by Bo the Webguy & [Explore NMB](http://ExploreNMB) - Historical content by Chris Jones

Contact Bo at 843-564-2610 or bo@949thesurf.com for questions regarding [The SURFLINE](http://TheSURFLINE)