



# 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

### On to Memorial Day

Ahead of us: Memorial Day Weekend, the unofficial start of the Carolina coast’s long season. Locals know the rhythm — the bookings get tighter, the cottages fill up, and the Boulevard goes from Spring Safari leftovers to full summer mode practically overnight. Watch this space.

One note before the weekend kicks off: Monday is Memorial Day. The Strand has always done that day right — flags up, a quiet moment, and a thank-you to the veterans who make the rest of the season possible.

### Tiki Bar Deck Party — Friday May 15

Friday brought the first Tiki Bar Deck Party of the new stretch. The Surf crew set up on the deck at HOTO’s from 11 AM to 3 PM — sun out, lots of flags flying over the sand dune on the beach, music up, an early-season crowd that had clearly been waiting on it. After a couple of unusual weekends — the Hall of Fame announcement, the festival rainout, Cole’s farewell — the Deck Party felt like the Strand’s answer to all of it. Same place. Same people. Same songs. The format works because the format works.

Mark Friday afternoons through the summer. The Tiki Bar is where the weekend starts.

## Upcoming Events

- Friday, May 22 • [Salty Frye’s Golf Cart Giveaway](#) at HOTO’s Tiki Bar Bar Party — drop by Salty Frye’s on Highway 17 to enter the drawing.
- Memorial Day Weekend, May 23–25 • The Strand goes into summer mode. Watch [ExploreNMB Calendar](#)
- Ratings for the May 23 Surf Countdown are open now at [surfcountdown.com](#) — rate your favorites before Friday at noon.
- September 18–27, 2026 • SOS Fall Migration — the next ten-night chapter on the Strand.
- November 5–8, 2026 • 32nd Annual CBMA Awards Weekend at the Alabama Theater.

### 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.

## This Week's Surf Countdown

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### May 16 Chart • Presented by Jay Kinlaw on 94.9 The Surf

North Tower's "Pretty Lady" held the top spot for another week as Jay Kinlaw walked the Surf audience through a chart full of movement on Saturday. Ella Langley's "Choosin' Texas" and Jim Quick's "Wait For Me" held at #2 and #3, but almost everything below that shifted.

The biggest mover of the week is Vaughan Penn's "Bands on the Beach," up nine spots from #17 to #8 — the kind of climb that says the Strand has decided. The Tams claimed two of the top six with "I Tried" at #5 and "My True Love" at #6. Several new bubble songs were introduced this week for consideration. Did you tune in on Saturday?

#	SONG TITLE	ARTIST	LW
1	"Pretty Lady"	North Tower	1
2	"Choosin' Texas"	Ella Langley	2
3	"Wait For Me"	Jim Quick with R. Mark Black and Allie Privette	3
4	"I Shiver"	Main Event Band	9
5	"I Tried"	The Tams	4
6	"My True Love"	The Tams	8
7	"I Just Might"	Bruno Mars	7
8	"Bands on the Beach"	Vaughan Penn	17
9	"I'm Going to Make Her Mine"	Gary Lowder & Smokin' Hot	5
10	"Cruisin' Down the Boulevard"	Andy & Oneida	16
11	"I'll Be There"	Too Much Sylvia	11
12	"Patience"	Harold Smith with Gary Lowder & Smokin' Hot	19
13	"Every Road"	Rick & Lesa	6
14	"Carolina's Home"	Jennifer James	14
15	"In Her Own Way"	The Boogah Brothers	RE
16	"At the End of the Day"	Rivermist	10
17	"Hit Me with Them Horns"	Swingin' Medallions	15
18	"Too Late"	Rick & Lesa	12
19	"Baby, You're the Melody"	Ken Knox and the Chairmen of the Board	13
20	"Pretty Women Everywhere"	Craig Woolard	20

LW: Last Week • RE: Re-Entry • NE: New Entry • Rate songs for next week at [surfcountdown.com](http://surfcountdown.com)

### Bubbling Under

- "Rock 'n' Roll Love Affair" — Tony Galla
- "Material Lover" — Sienna Spiro
- "Forevermore" — Gary Lowder & Smokin' Hot
- "Don't Turn My Heater Down" — R&B SuperBand f/ Jim Quick & Gary Brown
- "Be Her" — Ella Langley

## Chart Spotlight • Behind the Song - “Bands on the Beach” — Vaughan Penn

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She debuted on the Surf Countdown on April 25 at #18, climbed to #17 the week of May 9, and jumped nine spots this week to #8 — the biggest move on the May 16 chart. She is — to the Carolina beach music audience — almost entirely new. Almost. Because if you have watched an hour of network television in the last twenty years, there is a very good chance you have already heard Vaughan Penn’s voice. You just didn’t know whose voice it was.

### The Sync Queen You Never Met

Here is the thing about Vaughan Penn that almost nobody on the Strand knows yet. The North Carolina singer-songwriter has placed her original music in television and film more than 155 times. Grey’s Anatomy. Bones. Criminal Minds. NCIS: LA. Ghost Whisperer. Showtime’s L-Word, Weeds, Californication, and Nurse Jackie. MTV’s Laguna Beach and The Hills. NBC’s Superstore — where four of her songs landed in the same year. And the Academy Award–winning film The Big Short used her song “Bring On The Day” on a soundtrack that also featured Neil Young, Metallica, Led Zeppelin and Pantera.

In the music business there is a class of working artists known as “sync queens” — songwriters whose catalogs live, mostly, inside other people’s scenes. Penn is one of the most accomplished sync artists of her generation. She has built a career most singer-songwriters would call enviable without ever needing a radio hit to do it.

### The Chynna Phillips Chapter

There is more. In 2009, Vaughan Penn was half of a duo signed to Sony/Provident with Chynna Phillips — yes, that Chynna Phillips, of Wilson Phillips. The duo, billed simply as Chynna & Vaughan, released the album One Reason and performed live on Good Morning America. Penn has opened for, toured with, or shared stages with Emmylou Harris, Darius Rucker, Huey Lewis, Indigo Girls, Melissa Etheridge, Aimee Mann, and Shawn Mullins. None of which usually shows up on a Carolina beach music chart bio.

### The Long Way Home

Penn grew up in a small North Carolina town, started singing publicly at fourteen, and went west after high school — Los Angeles first, where she landed a Best Acoustic Artist nomination from the National Academy of Songwriters and started building the sync catalog, then Nashville, where she built her own studio in the basement of the house where she lived and started producing herself. Eleven albums on her indie label Meepers Music plus the Sony/Provident project — folk, pop, jazz, Americana, Christian — a body of work that wandered across genres looking, you could argue, for the room it would fit into best.

In 2019 she found it. That year she released the Carolina Island Girl EP and her eleventh album, The Surf City Sessions. The Surf City Queen video came out the same year. “Livin’ On Island Time” followed as a single. The 2022 EP Barefoot Martini stayed in the same lane. Somewhere between Los Angeles and Nashville, the long migration had quietly turned into a long migration home.

### The Song

“Bands on the Beach” is the natural arrival — a Carolina-coast original from a North Carolina songwriter who has spent two decades making her music sound like wherever it needed to be, finally making music that sounds like where she is from. It is built on a mid-tempo groove, a clean and unhurried vocal, and a lyric that does the thing the title promises: it puts you on the sand, beer in hand, with a band on the bandstand and the night still ahead of you.

### On Her Website, On the Air, On the Chart

Penn’s website, vaughanpenn.com, is worth a visit on its own — the discography reads like a working musician’s actual life, not a marketing reel. Eleven indie albums. One major-label duo. Television placements stacked four deep in some years. A Carolina turn that started in 2019 and has not stopped. And now, “Bands on the Beach” — on the Surf Countdown, on the climb, and on a Strand that is just now meeting the artist Hollywood has been quietly using for twenty years.

*“Bands on the Beach” — Vaughan Penn*

*Released 2025 • Meepers Music Records • vaughanpenn.com*

## HOF Spotlight • Behind the Music

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### “Double Shot of My Baby’s Love” — Swingin’ Medallions — CBMA 2026 Inductee

Ask a Carolina shagger who recorded “Double Shot of My Baby’s Love” and the answer comes back the same way every time: the Swingin’ Medallions, 1966, Greenwood, South Carolina. That answer is correct as far as it goes. It is also missing the better half of the story — which begins, three years earlier, on a bandstand in Columbia, South Carolina.

### Dick Holler and the Holidays — The First Cut

The original recording of “Double Shot (Of My Baby’s Love)” was made in May 1963 by a Baton Rouge–based trio called Dick Holler and the Holidays, released on the Comet label with “Yea-Boo” on the B-side. The lineup was Holler on piano, Don Smith on bass, and Merlin Jones on drums. The song was written the previous summer — 1962, in Baton Rouge — by Smith and his Louisiana songwriting partner Cyril Vetter.

By the fall of 1962, the Holidays had moved up to Columbia, South Carolina, where they took a six-nights-a-week house gig at a downtown club and started talking about enrolling at the University of South Carolina. A September 12, 1962 feature in *The Columbia Record* headlined “Trio of Pelican Staters Finds They Like It Here” caught the band on a break and quoted Holler saying, “We hope to settle down in Columbia for a while and maybe get in a few more semesters at the University of South Carolina.” Their earlier records — “Mooba Grooba” and “King Kong” — had given them enough of a regional name that the local paper sent a reporter. They were, by the bill of fare, a working band: a 750-song repertoire, three vocalists, several recordings to their credit, and an unusual claim that they had been the first rock and roll band to play Mexico City.

And along with Columbia, there was the Strand. Dick Holler and the Holidays played the beaches—working the bandstands and pavilions along the Carolina coast. The Holler version of “Double Shot,” when it finally got cut in 1963, was already a piece of music that had been bouncing around the Carolina club system for two summers. It was, in the most literal sense, a Carolina song before it was anybody else’s.

### The Greenwood Cut

The song got to Greenwood through the front door of Rice Music. In 1964, the Rice Music store in Greenwood was managed by a young guitar player named Cubby Culbertson who had played with The Swingin’ Travelers in the area. That fall, original Medallions drummer Joe Morris — then a Lander College student — walked into Rice Music on an errand, picking up a piece of sheet music for one of his classmates. The conversation between Morris and the man behind the counter turned, the way those conversations always did in 1964 South Carolina, to who was playing in what band. Cubby was a guitarist. Joe was the drummer in a fraternity band. A friendship started.

One afternoon Joe was back at the store and Cubby sat down at one of the pianos on the showroom floor and played a few bars of a song he had heard. It was a slow, bluesy thing — the original Dick Holler and the Holidays arrangement of “Double Shot,” the same record that had come through the Carolinas on the Comet label the year before. Joe heard it. Then he went and got John McElrath, the band’s founder and organist, and brought him up to Rice Music to meet Cubby. They asked Cubby to play with the band. He said yes.

What follows is the part of the story that almost never gets told right. The band started playing “Double Shot” the way Cubby had shown them — slow, bluesy, the Holler way. Then they revised it. They pulled the tempo up, tightened the horn lines, and turned a bluesy lament into a frat-house party song. And in 1965, with Cubby in the band and the new arrangement working the bandstands, McElrath and Morris added one more thing — the prefix that would define every band record they ever made. They started calling themselves the Swingin’ Medallions. By late 1965 a fraternity band from Lander College in Greenwood, South Carolina, walked into Arthur Smith Studios in Charlotte with a song they had been playing for two or three years and a new name to put on the label.

The Charlotte session was a single take. They cut it on a Farfisa organ over the studio’s house drums and guitar, and when they wanted the record to sound like a packed club at midnight, they pulled people in off the street to

make the crowd noise on the track. Released on Smash Records in early 1966, "Double Shot (Of My Baby's Love)" climbed to #17 on the Billboard Hot 100 that summer and parked on the chart for twelve weeks. A number of stations banned it — the lyric "the worst hangover I ever had" and "she loved me so hard" was too much for 1966 daytime radio — which, as bans tend to, only sold more records. It became an instant fraternity anthem from Athens to Auburn to Chapel Hill, the soundtrack to a particular kind of Southern Saturday night that anyone who lived through it remembers exactly, and the recording that turned a Baton Rouge writers' song and a Columbia bandstand workout into a Carolina standard.

## Footnote — The Other Cuts

"Double Shot" was a song musicians could not leave alone. Within a couple of years of the Medallions' hit, several other Southern bands had cut it as well — among them an Alabama group called the K-Otics, whose lineup included Marvin Taylor (later of Mose Jones) and Kim Venable (later of the Classics IV). None of those versions broke through nationally. The Medallions' Charlotte session, with its one-take crowd noise and Farfisa-organ hook, was the recording that became the standard. But the song has had more recorders than most beach music titles. Joe Stampley cut it. Clifford Curry cut it. The Residents cut it. And every working beach band on the Strand has played it a thousand times.

## Sixty-Three Years Later — The Songwriter Wins

Here is the postscript almost nobody on the Strand has heard yet. On January 12, 2026, the United States Court of Appeals for the Fifth Circuit ruled in *Vetter v. Resnik* that Cyril Vetter — the song's surviving co-writer and a Louisiana Music Hall of Fame inductee — had recovered the worldwide copyright to "Double Shot." Don Smith, the Holidays' original bass player and Vetter's co-writer, had died in a 1972 plane crash; Vetter had spent years acquiring Smith's 50 percent share from his heirs, and then went to court to terminate the original 1963 publishing assignment. The Fifth Circuit's ruling has been called a landmark in American copyright law — the first appeals court to hold that termination rights under the U.S. Copyright Act run worldwide and not just inside the United States.

Sixty-three years after Smith and Vetter walked out of a Baton Rouge living room with the song, and sixty years after the Holidays cut it for the Comet label on their way through the Carolinas, the songwriter got his song back. Which makes the 2026 Carolina Beach Music Hall of Fame induction not just a beach music honor but a homecoming. The song that started in Baton Rouge, was raised on the Carolina coast, and reached the top of the charts out of Greenwood and Charlotte, is — finally, fully — back in its writers' hands.

*"Double Shot of My Baby's Love"*

*Written by Don Smith and Cyril Vetter, 1962 • First recorded by Dick Holler and the Holidays, Comet Records, 1963 • Hit version by the Swingin' Medallions, Smash Records, 1966 • Inducted into the Carolina Beach Music Hall of Fame, 2026*

## CBMA Class of 2026 — One to Watch

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### Tim Cashion — Individual Inductee

Last week we started close to home with Jay Kinlaw. This week we go in another direction entirely — to a Carolina kid who left, made it as far as you can make it in American rock and roll, and never stopped coming back to the beach.

### The Charlotte Kid Who Joined Grand Funk

Tim Cashion was born in Charlotte, North Carolina on July 28, 1964, into the kind of musical household that produces working musicians. His father played acoustic guitar, wrote country songs, and cut 78 rpm singles with a band of friends. His mother was the pianist at the local church. Tim started on drums at age five, switched to piano at nine, and started writing songs in his teens. After two years at Appalachian State, he was invited to the University of Miami's Frost School of Music, where he earned a Bachelor of Music and a Master of Music in Studio Music and Jazz with a vocal emphasis. The advanced degree is where the touring-band nickname comes from. Everyone calls him Dr. Tim.

Out of Miami, the touring résumé reads like a sideman’s wish list. Japanese fusion guitarist Takanaka first. Robert Palmer’s U.S. tour after that. In 1993 he joined his University of Miami classmate Jon Secada for Secada’s debut tour. In 1996 he was hired into the Silver Bullet Band for Bob Seger’s U.S. tour. In 1999 he went back out with Robert Palmer. And in 2000 he joined the reactivated Grand Funk Railroad — the Flint, Michigan power trio behind “We’re an American Band,” “Some Kind of Wonderful,” “The Loco-Motion,” and a catalog that has sold more than twenty-five million records — alongside founding members Don Brewer and Mel Schacher. He has held that chair for twenty-five years and counting. He is still the keyboardist on every Grand Funk tour as of 2026.

## The Beach Music Chapter

None of which would put Tim Cashion in the Carolina Beach Music Hall of Fame. The other career does. Between Grand Funk tours, Cashion has built a parallel life as a Carolina beach music writer, producer, and recording artist — based out of his Cottage Lake Studio operation and working with regional artists across the format.

It was Terri Gore and Kruze who introduced Cashion to Carolina Beach Music. The opportunity came in 1992 when Kruze keyboardist Jody Bundy was leaving to join The Fantastic Shakers. Bundy showed Cashion the ropes and Tim was with Kruze until 1995. The versatile Cashion was comfortable in multiple genres simultaneously, balancing tours with different artists.

His first solo album, “Wake On Up,” came out in 2003. Four more solo albums have followed. His single “Lovin’ On Ocean Drive” became a regional commercial hit. Three Carolina Beach Music Awards and a Best Artist award sit on his shelf — earned not as a tourist passing through the format, but as a working member.

That is the case for induction. A Carolina native who built one of the most legitimate rock and roll résumés a Southern musician can build — Seger, Palmer, Secada, Grand Funk for a quarter-century — and who has spent the same quarter-century giving the time, the studio, and the songs back to the beach music scene that helped raise him. More at [timcashion.com](http://timcashion.com).

Ceremony: November 5–8 at the Alabama Theater, North Myrtle Beach. Full Class of 2026 roster at [cammy.org](http://cammy.org). More profiles in the weeks ahead.

## 94.9 THE SURF PROGRAM GUIDE

*Live shows 7 days a week from Ocean Drive, the Shag Capital of the World — Listen live at [949thesurf.com](http://949thesurf.com)*

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

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