



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

North Tower held. "Pretty Lady" is No. 1 for a second straight Saturday on the August 29 chart, presented as always by Jay Kinlaw and compiled by Bo the Webguy — and Bo's note with the board points out the thing worth pausing on. On September 6, 2025, this band was sitting in exactly this spot. Almost a year to the week later, North Tower finishes where it started. Congratulations to North Tower and to Ocean Drive Productions.

Underneath the top line, the chart came apart. Five records walked into the twenty on the same Saturday. Three of those are true debuts and two are old friends coming back after a Saturday away. A quarter of the board turned over in a week. See our chart analysis below.

Meantime, it's Labor Day weekend, lots of folks enjoying a last outing of the summer. Tomorrow night is Music on Main. Black Glass has the Horseshoe, 6:30 to 8:30, free, bring a chair — and be warned that the parking lot closes at two and the Horseshoe does not open for chairs until three.

And then there is the weekend. Friday is the end of the Suitcase Challenge — the Tiki Bar at HOTO's, the Surf Crew live from 11 to 3, and a trip to the Flora-Bama riding on whether you packed right. Two weeks past that, the birds come back: SOS Fall Migration, ten days on Ocean Drive, and ten straight nights at the Spanish Galleon. Inside this issue, the Hall of Fame Song Spotlight goes to the first record the CBMA ever put in its song category, and the CBMA look-back reaches 1998 — the year the awards came home to the beach.

UPCOMING EVENTS

- Thursday, Sept. 3 — Music on Main: Black Glass, 6:30–8:30 PM at the Horseshoe, 11 S. Ocean Blvd. Free, bring a chair
- Friday, Sept. 4 — Surf 94.9 Tiki Bar Party at HOTO's, 11 AM – 3 PM. The Suitcase Challenge finale, live
- Saturday, Sept. 5 — The Surf Countdown with Jay Kinlaw, 10 AM – 12 Noon
- Tuesday, Sept. 15 — CBMA membership deadline to vote. Join at cammy.org
- Thursday, Sept. 17 — Spanish Galleon preview party: Gary Lowder & Smokin' Hot, doors 7:30
- Sept. 18–27 — 2026 SOS Fall Migration, Ocean Drive
- The [Daily Calendar for NMB](#) is posted every morning

THIS WEEK'S SURF COUNTDOWN

The August 29th Chart • Presented by Jay Kinlaw on 94.9 The Surf

#	SONG TITLE	ARTIST	LW
1	"Pretty Lady"	North Tower	1
2	"Choosin' Texas"	Ella Langley	3
3	"Bands on the Beach"	Vaughan Penn	2
4	"Be Her"	Ella Langley	RE
5	"Wait For Me"	Jim Quick with R. Mark Black and Allie Privette	6
6	"My Heart is not a Toy"	Gary Lowder & Smokin' Hot with Jim Quick	4
7	"Young Again"	Andy & Oneida	19
8	"Soul Full of Sunshine"	Gary Alexander	17
9	"I'll Be There"	Too Much Sylvia	5
10	"Just the Way You Are"	Mighty Saints of Soul	11
11	"I Tried"	The Tams	13
12	"Bongo Bay"	Starbuck	NE
13	"Music Makes the World Go Round"	The Holiday Band	8
14	"Every Road"	Rick & Lesa	RE
15	"The Sea, Sand and You"	Deb Browning and Townsend Link	NE
16	"Wherever There's Summer"	Marsha Morgan	16
17	"Bad is Bad"	Boogah Brothers	NE
18	"Sandbar Shuffle"	Vaughan Penn	14
19	"Where Did You Go?"	Classic Soul with Terri Gore	12
20	"At the End of the Day"	Rivermist	10

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

On The Move

Six records climbed, seven fell, two held, three are brand new and two came back. That is not a turnover — that is a housecleaning. A quarter of the board changed hands in a single Saturday, and it happened in the week the chart's No. 1 stayed exactly where it was.

The top

"Pretty Lady" holds at No. 1 for the second week. Behind it the top six shuffled without breaking: "Choosin' Texas" moves 3 to 2, "Bands on the Beach" slips 2 to 3, "Wait For Me" comes 6 to 5, and "My Heart is not a Toy" goes 4 to 6. That last one is worth watching. The Gary Lowder & Smokin' Hot record with Jim Quick had No. 1 locked from June 27 through the middle of August — the longest run this chart produced this summer — and it has now fallen four places in two Saturdays.

Two in the top four

Ella Langley now has "Choosin' Texas" at 2 and "Be Her" entering at 4, which is the sort of thing that usually only happens to Jim Quick around here. It is also a reminder of what this chart is. "Choosin' Texas" has spent most of the summer at No. 1 on the Billboard Hot 100, a run that put Langley into a four-way tie for fourth on

the all-time weeks-at-the-top list. On the Surf Countdown it is No. 2, behind a beach record from Ocean Drive Productions. Two boards, two entirely different questions being asked.

Three debuts and two returns - the five arrivals split two ways, and the split is the story. “Be Her” and “Every Road” are not new here at all. Ella Langley’s record bubbled under in mid-May, entered at 11 on May 30, worked its way to No. 5 by July 18 and was still at 7 on August 15 — then it fell off the board entirely on August 22 and came back this week at 4, which is the highest it has ever been on this chart. Rick & Lesa have been on and off this countdown since February, when “Every Road” sat at 12 on the February 21 board. It has charted in every month of 2026, missed exactly one Saturday, and is back at 14.

The genuine debuts - “Bongo Bay” at 12, “The Sea, Sand and You” at 15 and “Bad is Bad” at 17. The Starbuck and Boogah Brothers records arrived together and left together: both were listed as bubble songs under the August 8 chart, both sat outside the twenty for three straight Saturdays, and both walked in on the same board. Deb Browning and Townsend Link took the long way. “The Sea, Sand and You” bubbled under on May 9, did not chart, and then disappeared from this chart’s paperwork for nearly four months — while spending that time climbing to No. 1 on Robert Sheldon’s Scenes ’n’ Soundwaves 100, where it has now held the top for a month. It enters here at 15. A record can be somebody else’s No. 1 for weeks and still have to wait its turn on this one.

Movin’ Up — Andy & Oneida made the biggest move on the board, “Young Again” going 19 to 7. Up twelve, and from the bottom third into the top ten in one week. Gary Alexander was right behind it, “Soul Full of Sunshine” climbing 17 to 8, up nine. The Tams moved 13 to 11 with “I Tried,” and the Mighty Saints of Soul inched 11 to 10 with “Just the Way You Are.” Four of the six climbs landed in the top eleven.

It is the same mechanism this newsletter described last week and it is worth saying plainly one more time, because this is the week that proves it. The points reset every Saturday. Nothing carries over. A record does not hold a position here, it re-earns it, and it re-earns it from whoever happened to turn out and rate that week. That is why Rivermist can go 17 to 10 to 20, why Bruno Mars can be gone, back and gone again inside of ten weeks, and why five records can enter at once. It is a chart that measures this Saturday and nothing else — which is exactly what makes it worth reading.

Rate next week’s countdown at surfcountdown.com.

LISTENING IN • SATURDAY’S COUNTDOWN

Thanks to everybody who checked in with us on Facebook. It was great seeing listeners saying hello from throughout the Carolinas, Virginia, Cape Cod, Florida and Kentucky, and a couple of folks streaming in from Michigan. Thanks for listening.

CHART SPOTLIGHT • BEHIND THE SONG

Starbuck and “Bongo Bay”

Surf Countdown Chart Spotlight

Fifty years between singles that count

A record entered the Surf Countdown at No. 12 on August 29 by a band that had its first hit before most of the people who voted for it were dancing. Bruce Blackman is still making records, and this one went from release to the bubble list in four days and onto the board in three more Saturdays.

Blackman is a Greenville, Mississippi boy who ended up in Atlanta. He and percussionist Bo Wagner had come through the sunshine-pop group Eternity’s Children, split up, and found each other again in Atlanta in 1974 in a band that became Starbuck. What they cut at Studio One in Doraville — the room the Atlanta Rhythm Section built its catalog in — was a song called “Moonlight Feels Right,” written and produced by Blackman, with Wagner playing a marimba solo in the middle of it. A pop single. In 1975.

The radio story - Here is why this belongs in a radio newsletter.

Private Stock put “Moonlight Feels Right” out on the last day of 1975 and nothing happened. The band had shipped the record to four hundred stations over the winter. By Blackman’s own accounting, the overwhelming majority told them they would play it and then did not. One station in Birmingham, WERC, gave them a different answer: it sounded like a spring song, so they would hold it until spring and then play it. The band went back into the studio discouraged. WERC kept its word, and the record started from there — debuting at No. 90 the week of April 17, 1976, and climbing all the way to No. 3 on the Billboard Hot 100 across a chart run of more than five months. Casey Kasem told the whole story on American Top 40 that August. Blackman wrote a book about it in 2018.

That is a record that lived or died on one program director deciding to play it. Fifty years later Blackman has a new single that lives or dies on a couple hundred people going to surfcountdown.com on a Saturday morning. The apparatus changed. The mechanism did not.

What came after, and what is coming now - Starbuck put “I Got to Know” into the Hot 100 at No. 43 later in 1976 — No. 11 on the adult contemporary chart, with another Wagner marimba solo on it — and “Everybody Be Dancin’” reached No. 38 in 1977. The band came apart around 1980.

What Blackman has been doing lately is the part that ought to interest this audience. He has been releasing records at a pace that would tire out an act a third his age, and pointing a good many of them straight at this coast. “Robusto” and “Everybody Be Dancing II” came in 2025, along with a collection he called Starbuck’s Beach Radio Hits — the title is not subtle about who it is for. This year alone has brought “Red Cadillac,” the Summer Snow EP, “Sleeping in the Rain and Thunder” with Elsie B, “Doo Wop Bop,” “Nothing To It” and now “Bongo Bay.” Two of those have been top-fifteen records on Robert Sheldon’s beach-leaning Scenes ’n’ Soundwaves 100 this summer.

Four days - “Bongo Bay” went out on August 4, 2026 — a digital single, two minutes and fifty seconds, on Blackman’s own Starbuck Music, copyright in his own name. Four days later it was listed as a bubble song under the August 8 Surf Countdown. Three Saturdays after that it was at No. 12.

Set that against the other record. “Moonlight Feels Right” came out on the last day of 1975 and did not appear on a chart anywhere until the third week of April — fifteen weeks of a band mailing 45s to stations that had already told them yes and meant no. The new one needed four days and a website. Whatever else has changed in fifty years of the record business, that is the change.

It is a mid-tempo, island-flavored beach pop record, which is to say it is recognizably the work of the man who put a marimba solo in the middle of a Top 40 single and got away with it. Written, produced and released by Blackman, on a label he owns, with nobody’s promotion department involved.

The pattern this newsletter keeps finding - Last week’s Hall of Fame column made the point about a Detroit record that went to No. 3 nationally and then quietly became a Carolina record instead. This week the Chart Spotlight has the same shape from the other end of the telescope. Starbuck was never a beach act. It was an Atlanta pop band with a marimba player, on a New York label, that got played on Top 40 radio in 1976 because a station in Alabama liked the way it felt in April.

And here it is in the last week of August 2026, at No. 12, on a chart voted by shaggers, eight places ahead of a record that was in this chart’s top ten seven days ago. Nobody in Doraville planned that either. Somebody makes a record for their own reasons, and a dance floor decides later what it is actually for.

“Bongo Bay” — Starbuck • Written and produced by Bruce Blackman • Released August 4, 2026 on Starbuck Music • © 2026 Michael Bruce Blackman • 2:50 • Bubbling under, Surf Countdown, August 8, 2026 • No. 12, Surf Countdown, August 29, 2026 — new entry

Rate “Bongo Bay” for next week at surfcountdown.com.

HOF SONG SPOTLIGHT • BEHIND THE SONG

“My Girl” — The Temptations

Surf Countdown Hall of Fame Feature

When the CBMA opened its Hall of Fame to songs in 2022, somebody had to go in first. The register starts with a record made 700 miles from the Grand Strand, in a converted house on West Grand Boulevard in Detroit.

“My Girl” was cut at Hitsville USA across three sessions in the fall of 1964 and released two days before Christmas on Motown’s Gordy label. Smokey Robinson wrote and produced it with Ronald White of the Miracles. Smokey has said the inspiration was his wife, Claudette. Motown arranger Paul Riser scored the string parts that gave the record its lift, played by musicians out of the Detroit Symphony, laid over the Funk Brothers in the basement.

It was the first Temptations single with David Ruffin out front. Eddie Kendricks and Paul Williams had carried most of the leads to that point. Smokey heard something in Ruffin’s voice for this one, and he was right — it became the Temptations’ first No. 1 pop hit and the song most people name first when you say the group’s name out loud.

But here’s why it belongs in a beach music Hall of Fame.

Ask anybody who worked the door at a club on Ocean Drive in 1965 what emptied the tables. Funk Brother James Jamerson’s bass figure walks in, the guitar answers it, and you have four bars before a single word is sung — four bars that are practically an engraved invitation to the floor. (Jamerson went into the CBMA Hall of Fame himself in 2018, which tells you this scene knew exactly where that record came from.) The tempo sits right in the pocket for the shag. It is a slow-build record in a genre built on slow-build records. It came up through the jukeboxes and the beach clubs and the fraternity houses at the exact moment Carolina was deciding what its music was going to be, and it never left the rotation. Sixty years on, it is still one of the most requested records on this station.

The numbers. “My Girl” was the No. 1 song on the Beach Music Top 40 for 1965 — our own chart, the one that actually measured what the Carolina clubs were playing. It sits at No. 11 on the Surf’s 2026 update of the All Time Top 100 Songs, better than sixty years after it was cut, which is the more remarkable statistic of the two.

Nationally it did something no other record could do. Billboard had quietly killed its weekly R&B chart after the issue dated November 23, 1963, and left it dark for fourteen months. When the chart came back in the issue of January 30, 1965, “My Girl” was sitting on top of it — the first No. 1 on the reinstated R&B chart, and it held that spot for six straight weeks. On March 6 it took the Hot 100 as well. If you were looking for a single record to mark the moment American radio stopped pretending R&B was a side business, that is your record, and it happened to be one Carolina had already claimed.

The honors have piled up elsewhere too — the Grammy Hall of Fame, the Library of Congress National Recording Registry, a place in the Rock and Roll Hall of Fame’s 500 Songs That Shaped Rock and Roll. In 2024 it crossed a billion streams on Spotify, which is a sentence nobody in Studio A in 1964 could have parsed.

The rest of that inaugural 2022 CBMA song class: “Sixty Minute Man” by the Dominoes, “Carolina Girls” by General Johnson, “Ms. Grace” by the Tymes, and “Under the Boardwalk” by the Drifters. Four beach anthems and one Motown ballad. Fitting company, and a good argument that this music may be more national than people give it credit for.

One footnote for the Surf family. Billy Smith, who did mornings on this station until 2009 and who goes into our 1998 Hall of Fame story below, spent a career interviewing the people who made this music — Jackie Wilson, Marvin Gaye, Martha Reeves, Billy Stewart. The one he never got, the one he kept saying he wanted most, was Smokey Robinson. Somewhere in that is the whole reason “My Girl” went in first.

BACK TO THE CBMAS: 1998

The year the awards came home to the beach

Nineteen ninety-eight is the hinge year.

The Cammys had launched in Salisbury in 1995 — fourteen bands, one long night nobody who was there has stopped talking about — then spent two years in Charlotte getting bigger. In 1998 the show moved to North Myrtle Beach, and CBMA Weekend was born: bands in the clubs Friday and Saturday, a Band Fair Sunday afternoon, then the awards. That format is still standing 28 years later. Everything we do the first week of November traces back to this year.

The Shakers owned it. The Fantastic Shakers took Entertainer, Group, Song, Blues Song, Group Album, and Blues Album — six trophies, four of them orbiting *Shakin' The Shack*. That is about as complete a sweep of the recording side as the register has ever recorded in a single year.

And a newcomer nearly matched them. Eliza (Caughman Spence), a regional singer, came out of nowhere for New Group/Artist, Solo Album for *I'm Here for You*, Ballad/Smoothie for “Easy Come, Easy Go,” and Collaboration/Duo for the same song with Bo Schronce. Four awards in a debut year.

Bo Schronce took Male Vocalist and started a three-year run at it — the year after the CBMA put him in the Hall of Fame. **Female Vocalist ended in a tie**, Ruby Andrews and Terri Gore, the first shared Female Vocalist award in the register. Gore would go into the Hall of Fame herself in 2010.

The rest of the board reads like a map of the scene: Marion Carter of Ripete Records producing, Fred Shaw engineering, WNMB on the radio, Charlie Byrd taking the Larry Crockett Award, Gary Bass doubling up on Club/Mobile DJ and the Richard Nixon Associated DJ Award, the Spanish Galleon as Live Music Venue, *Beach Bits* in print, Judy's House of Oldies in retail, and Fun Monday at the SOS Street Party as Event of the Year. Alabama's “Dancin', Shaggin' On The Boulevard” took National Shag/Dance Song. Carrot Top took the Sara Helms Award. The Roadies award went to the Band of Oz road crew — Mark Grossman and Keith Eubanks. David Henson picked up special recognition, 26 years before his Lifetime Achievement.

The 1998 Hall of Fame class leaned hard toward the people who built the rooms:

Crazy George Parrish. The Spontanes' lead singer in their late-seventies lineup — trumpet and vocals, 1977 to 1981. He was not a Carolina boy. He came up out of Buffalo, New York, and a July 1978 profile of the band in the *Island Gazette* caught him at thirty-two with a voice the writer said could run from a very high note to a very low one, and an emotional delivery that landed hardest on his Elvis material. That profile also has the band recording an album between club dates that summer, which puts Parrish in the middle of the stretch that produced the Eclipse, Beaver and Deck sides. Most people on this coast will remember him from the other side of the room, though: twenty-three years as MC and DJ at 2001 Nightclub, which is a longer run than most bands get.

The Spontanes. The Gastonia horn band that ran from 1960 to 1968 in its first incarnation and has never entirely stopped since, cycling more than forty members through the ranks. They worked Spartanburg, Charlotte, Greensboro and the college circuit — including dates on the UGA campus — and cut “Share My Name” for Casino in 1965, written and sung by James Bates. Their 1966 LP *The Spontanes Play Solid Soul* came out on Hit Records through Ted Hall's Hit Attractions agency in Charlotte, and the track list included a cover of “My Girl.” Then in 1968, at the tail end of that first run, they got a national label: “Ain't No Big Thing” backed with “Where Did I Go Wrong,” produced by Claude Bailey and released on United Artists. That is the record the band tended to name as their first when they talked to reporters — the Casino single came three years earlier, but United Artists was the one that went out to the whole country. It also traveled further than anybody in Gastonia planned. “Where Did I Go Wrong” became a huge Northern Soul record in England, and it remains a highly collectable 45 today. James Bates wrote and sang both of those records, and carried most of the vocals on the album besides, alongside Ronnie Owenby. A Gaffney, South Carolina boy born in 1942, he stayed with the Spontanes until 1969 and then moved over to the Rivas, a Charlotte band working frat

parties and high school dates across North Carolina. He settled in the Gastonia–Dallas area, played a lot of golf and never quite stopped performing; a 2011 Original Spontanes reunion was filmed in Gaston County, and the CBMA put him in the Hall of Fame the same year. He died on June 6, 2025, at 83. The band kept recording after him — for Eclipse, Beaver and Deck through the seventies and eighties — though it is the two sixties 45s that the collectors still chase.

Billy Smith. Marion, SC boy who got hooked on rhythm and blues from the jukeboxes on the Myrtle Beach boardwalk and spent his paper route money on Cadillacs, Flamingos and Five Satins records because nobody in Marion was playing that on the radio. He talked his way onto WATP as a teenager and immediately started fielding calls asking why he wasn't playing any white artists. His father, a contractor, built him a little studio on the roof of a diner called The Dairiette so he could broadcast Sunday afternoons while kids circled the parking lot. From there: WGNI in Wilmington in 1964, six years at WTGR in Myrtle Beach, a run at WTMA in Charleston, then back to the Grand Strand in 1973 for fifteen years at WNMB — working for Bill Norman, in the same building 94.9 The Surf occupies today. He came home to the Surf in 2002 and held down mornings until he died in September 2009 at 67. He credited his style to Clarence the Whip, the Black broadcaster at WYNN in Florence whose on-air language he absorbed as a kid. He interviewed Jackie Wilson, Marvin Gaye, Martha Reeves and Billy Stewart, and he never stopped saying the one he still wanted was Smokey Robinson.

Freakin' Deacon. Gary Dawson came up at WKZQ in Myrtle Beach in the seventies, moved to WYAK at the end of the eighties, and by 1994 was doing mornings on WSYN. Billboard named him Personality of the Year in 1983, and he has said the CBMA induction sits right alongside it. Surf listeners know the voice — he later held down afternoon drive on 94.9.

Archie Bell (Archie Bell & The Drells). The Houston group whose “Tighten Up” went to No. 1 on both the pop and R&B charts in 1968 and became a permanent fixture on Carolina dance floors and influenced the Embers’ “Far Away Places.” Bell also took the Joe Pope Pioneer Award in 1998, making him a double honoree that year, and the register lists him again in 2006.

Bill Griffin. The Castaways in Greensboro, one of the rooms where this music actually lived. The club went into the Hall of Fame in the inaugural 1995 class; 1998 was Griffin's own induction.

Randy Hinson. Charlotte club operator, inducted for the venues he ran rather than a single room.

Original Men of Distinction. The Dunn horn band assembled from veterans of the Cavaliers, the Tymes and others, formed as the classic era was winding down. They perform today as Harry's Band, named for their mentor Harry Driver — the Dunn man the North Carolina General Assembly formally recognized as the Father of the Shag when it made shagging a state dance. The band was featured in Jay Kinlaw's spotlight on the Countdown.

Kebo Davis. Marvin Keith Davis of Rockingham, and the DJ side of this class is really the owner side. Davis had been in the Navy and worked for CSX before he ever got near a microphone. In 1993 he bought WLWL, the 770 AM daytimer in Rockingham that had flipped to all beach music four years earlier, and he ran it as a beach music station for twenty-two years — a Sandhills signal that reached most of the way to Charlotte. Under his ownership WLWL took its first Carolina Beach Music Award in 1998, then won again every year from 2000 through 2006, and in 2009, 2012 and 2013. The Association of Beach and Shag Club Deejays made the station an honorary member of its Deejay Hall of Fame in 2005, and the Beach Music Association International gave it the Hilda Carter Media Award in 2007. Davis sold the station in 2015 and died the following April at 68, after a wreck on U.S. 74 Business in Hamlet.

There is a nice symmetry in the register here. WLWL itself went into the CBMA Hall of Fame in 2013, the second radio station ever inducted — the first being the one you are reading this newsletter from. Davis still owned it at the time.

Look at that list next to the venue awards and the DJ awards and you see what 1998 actually was. The year the CBMAs moved into a beach town was the year the CBMAs honored the club owners and the disc jockeys who had kept the beach towns playing this music for thirty years. Griffin and Hinson ran the rooms. Billy Smith,

Freakin' Deacon and Kebo Davis ran the signals — and Davis owned his outright, which is the rarer thing. The room and the people who built it, in the same season.

Housekeeping for the record-keepers: Songwriter and Original Song were not presented in 1998. Group Vocalist had been discontinued after 1996. Live Recording, Broadcast Song, and Club Song show no 1998 entries. Twenty-seven documented awards in all.

LAST CALL: THE SUITCASE CHALLENGE

Friday at the Tiki Bar

If you've been on the trail since the Fourth of July, this is it.

The Suitcase Challenge started on Independence Day at Lee Funeral Home on the corner of 90 and Sea Mountain, where the first three items went in — a flag, a pendant, a decal. Since then the Surf has been sending you around the Grand Strand, sponsor by sponsor, announcing each stop on the air and turning the whole summer into a scavenger hunt with a suitcase at the end of it.

Friday is the end of it. Labor Day weekend, the Tiki Bar at HOTO's, the Surf Crew broadcasting live 11 to 3. You bring your suitcase and you match it, item for item, against the official 94.9 The Surf Suitcase. Everything in theirs has to be in yours. No partial credit.

What's riding on it: a trip for two to the Flora-Bama for Swamp Soul on the Gulf Coast, October 4 through 8 — Jim Quick & Coastline holding down the Flora-Bama in Orange Beach for that whole run. Twenty-five hundred dollars' worth of Gulf Coast.

If you missed a stop, come anyway. If you didn't, get your suitcase packed and get there. And if you can't make it, listen at 949thesurf.com — you'll hear it happen live.

THE BIRDS ARE COMING BACK

SOS Fall Migration, September 18–27

Two weeks out. Ten days, Ocean Drive, the last blast of the season — Friday the 18th through Sunday the 27th.

The SOS lounges carry it: Fat Harold's, Ducks, Duck's II, the OD Arcade, and the clubs at the OD Beach & Golf Resort. Tea parties from the ACSC member clubs, dance classes for anybody who wants to sharpen up, bands along Main Street playing what the floor wants.

The two you plan around are the block parties. Fun Sunday is September 20, in the street beside the OD Arcade. Fun Monday is September 21 — the only Monday of the migration — with Main Street closed from OD to Hillside, vendors, food, and a few thousand of your closest friends. The ACSC Association meeting is Saturday the 26th at 10 a.m. at the Spanish Galleon.

Here's a footnote for anybody reading our 1998 story above: Fun Monday at the SOS Street Party was the CBMA Event of the Year that year. Twenty-eight years later it's still the same street, still the same Monday, still the same reason to be there.

SOS tram service is running for members. Get your card before you come.

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.

TEN NIGHTS AT THE GALLEON

September 17–26

The World Famous Spanish Galleon runs ten straight nights this migration, and it starts before the migration does.

Thursday the 17th is the preview party — Gary Lowder & Smokin' Hot, doors at 7:30, the night before SOS officially opens. The Galleon runs a night early for the early arrivals, which means the room is working on both ends: open before the migration starts, and its last night on Saturday the 26th, with the migration itself carrying on through Sunday the 27th. Here is the board:

- Thu 9/17 — Gary Lowder & Smokin' Hot
- Fri 9/18 — Embers with Craig Woolard
- Sat 9/19 — The Tonez
- Sun 9/20 — Band of Oz
- Mon 9/21 — Embers with Craig Woolard
- Tue 9/22 — North Tower
- Wed 9/23 — Band of Oz
- Thu 9/24 — Jim Quick & Coastline
- Fri 9/25 — Too Much Sylvia
- Sat 9/26 — Main Event Band

Doors 7:30 every night.

Look at that board as a Hall of Fame roster and it reads like a CBMA induction ceremony with a dance floor. The Embers went in with the inaugural class of 1995 and Craig Woolard followed in 2011. Band of Oz went in 1997 — and their road crew, Mark Grossman and Keith Eubanks, took the 1998 Roadies award, which puts them in the same story we told above. North Tower went in in 2012, Too Much Sylvia in 2019, Jim Quick in 2020. Six of the ten nights are Hall of Famers.

And a seventh line for this week: the band opening the Tuesday of the migration is the band sitting at No. 1 on this week's countdown for the second Saturday running, a year after it was there before.

Two other things worth knowing. Jim Quick & Coastline on Thursday the 24th are the same band waiting at the other end of our Suitcase Challenge — they head to the Flora-Bama for Swamp Soul on the Gulf in early October. And the Galleon itself is Hall of Fame ground: Harold Worley went in for it in 1996, and the room took CBMA Live Music Venue of the Year in 1998.

Reserved seating and a limited number of reserved tables are available. Julian B. Fowler is handling it at 843-617-3433 or livecarolinabeachmusic@gmail.com — and Julian's a 2023 CBMA Hall of Famer himself, so you're booking your table with a man who's in the book.

The SURFLINE

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