



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

SOS Week Approaches...

S.O.S. Spring Safari is still a week away — but Ocean Drive is already waking up. Easter weekend brought the first wave of the season, and the Surf countdown reflects it.

Upcoming Events

- **April 15th** Fat Harold's SOS Kickoff Party with Free Hot Dogs
- **April 16th** - Spanish Galleon Kickoff Party with Band of Oz
- **April 17th–26th, 2026:** S.O.S. Spring Safari – Ten days of beach music, shag dancing, and Ocean Drive nightlife
- **Saturday, May 2nd, 2026:** 9th Annual OD Beach Music Festival – Band of Oz, Jim Quick & Coastline, The Commodores. Tickets at odmusicfest.com
- 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.

Have you renewed your CBMA Membership for 2026?

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This Week's Surf Countdown

North Tower holds the crown for another week — "Pretty Lady" stays at #1 on SurfCountdown.com. But the real action is in the middle of the chart, where Rick & Lesa's "Every Road" makes a big move this week, vaulting seven spots from #16 to #9. Gary Lowder & Smokin' Hot aren't far behind, as "I'm Going to Make Her Mine" surges five positions to land at #5. And right on cue with this week's Chart Spotlight feature, Ella Langley's "Choosin' Texas" climbs two more rungs to #2 — her highest position yet on the Surf Countdown.

Two new entries crack the chart this week: the Main Event Band steps in at #13 with "I Shiver,". The Boogah Brothers also make a huge move, "In Her Own Way" re-entering at #7. Jay Kinlaw brought you all the results live Saturday, April 4th on 94.9 The Surf.

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

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

Bubble Songs

"Bands on the Beach" – Vaughan Penn
 "When I'm Dancin' " – Ron Moody
 "Don't Let Us Fade Away" – Tim Sidden
 "Takin' It Easy" – Jennifer James

This Week's Edition of The Surfline is brought to you in part by Salty Frye's Golf Carts



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Chart Spotlight — BEHIND THE SONG

"Choosin' Texas" — Ella Langley — #2

Sometimes a song doesn't just climb the charts — it rewrites history on the way up.

That's exactly what Ella Langley has done with "Choosin' Texas," the heartbreak anthem that has dominated radio and streaming since late 2025 and shows no signs of letting go. As of late March 2026, it has spent four weeks atop the Billboard Hot 100, logged at least 17 weeks at #1 on Hot Country Songs, and anchored a rare "triple crown" — simultaneous #1 status on the Hot 100, Hot Country Songs, and Country Airplay. It's the first time any female artist has pulled off that trifecta. And the beach music and dance crowd has taken note — it's now in its 5th week on the Surf 94.9 Countdown.

The Song

Built on a midtempo two-step groove with a sparkling steel guitar melody, "Choosin' Texas" tells the story of a woman at a honky-tonk who watches the man she wanted drift back toward someone else — and toward another state. The central metaphor is as clever as it is bittersweet: home state as romantic destiny. It's the kind of lyrical conceit that sounds simple until you realize how perfectly it lands.

The song was co-written by Langley with country legend Miranda Lambert, along with songwriters Joybeth Taylor and Luke Dick. Lambert also produced the track alongside Langley and Ben West, and her background vocals add another layer of authenticity to an already deeply traditional sound. The inspiration? Lambert reportedly shared a wild story during a songwriting retreat — involving a road trip, a pet kangaroo in the passenger seat, and a police stop — that somehow sparked the creative fire. Only in Nashville.

"Choosin' Texas" is the lead single from Langley's second studio album, *Dandelion*, due out soon.

Why It Matters

To appreciate how extraordinary this record is, you have to understand the headwinds facing women in country music. The genre has a well-documented history of limiting airplay for female artists — a controversy that gained the nickname "Tomatogate" when a radio consultant infamously suggested women should be treated as mere garnish on country playlists. Against that backdrop, a solo woman reaching #1 at country radio and crossing over to the top of the pop chart — without a remix, a pop guest, or any sonic compromise — is genuinely remarkable.

Chart historian Chris Molanphy noted that "Choosin' Texas" is the purest kind of crossover hit: it's not trying to meet pop halfway at all. In an era when country-pop fusion is practically the default setting for crossover ambition, Langley got there by going more country, not less. Molanphy hears echoes of Rosanne Cash, the Judds, and Reba McEntire in the record's DNA.

The Artist

Ella Langley grew up in Hope Hull, Alabama, moved to Nashville around age 20, and built her audience the modern way — posting music on TikTok during the pandemic before landing a deal with Sony Nashville. Her 2024 duet with Riley Green, "You Look Like You Love Me," reached #1 at country radio. Solo follow-up "Weren't for the Wind" cracked the Hot Country Songs Top 5. She has been methodically building toward this moment.

On the Beach Music Chart

"Choosin' Texas" has been making its own kind of history on the Surf 94.9 Countdown. The record debuted March 7 as the Bubble Song, then began a steady climb — #6 on March 14, #5 on March 21, and #4 on March 28. Watch this one. If the trend holds, it's got a date with the top of our chart too.

Keep it locked on 94.9 The Surf.

DJ Spotlight: Old Soul Cole

The youngest voice on The Surf, and the one that already sounds like it belongs there.

There's a story Cole Coggins likes to tell about his very first night behind the mic at 94.9 The Surf. He'd been hyped for months. He had his playlist ready. He was going to announce himself to the beach music world.

Then program director Jim Morgan went and pre-loaded his first two hours.

"I remember calling my mom and dad," Cole laughs. "I was so mad." He pauses. "I mean, I was also kind of joking. But I was also mad."

That's Cole in a nutshell — enthusiastic, a little competitive, completely self-aware, and grateful for every bit of it. Today, listeners know him as Old Soul Cole, a fixture on 94.9 The Surf and one of the fresher faces in a community that tends to run deep on tradition.

From Raleigh to Ocean Drive

Cole grew up in Raleigh, North Carolina, the son of parents who met at ECU — which, as he'll tell you, means beach music was practically in the water. Sunday steak nights came with Steve Hardy's Original Beach Party on the radio. Summer camps at Camp Seagull in Arapahoe, NC introduced him to the shag, watching older counselors cut it up on the dance floor while he was still rocking an Axe Body Spray phase and a Justin Bieber haircut.

"I was like, man, I don't need to learn how to do that," he admits. "But then I was like... I gotta learn how to do that." His sister sealed the deal at a debutante ball in Raleigh, teaching him the pretzel — that close cousin to the shag — and something clicked. The music he'd been hearing his whole life suddenly had a dance attached to it.

The Band of Oz Moment

Cole was a freshman at the University of South Carolina (Sport and Entertainment Management — second-best program in the country, he'll remind you) when COVID sent everyone home. Back in Myrtle Beach that summer, he caught Coastline at the OD Pavilion during one of the first reopened shows. Then came the Band of Oz.

"Southern Bells" was playing, he was dancing with a stranger, and suddenly the band stopped mid-song. They pointed at Cole from the stage: "This is what beach music needs — young people keeping this music alive." They pulled him up. His dad filmed the whole thing.

DJ Mike Worley of The Surf saw it happen, pulled Cole aside after the show, and offered him an internship on the spot. One thing led to another — Mike left, Jim Quick took over and kept Cole on, and after two years of interning and learning the board, Jim Quick and Jim Morgan called with an offer: his own show. "I'm not gonna have my own radio show," was Cole's first thought. Then: "...all right."

The Show

Cole is on the air Monday, Tuesday, and Thursday nights from 7 to 11, and Saturdays from noon to 3 — the Saturday Tailgate Soundtrack, where he mixes beach music with live sports coverage, a weekly "Banger of the Week," and his beloved Get to Know Your DJ trivia segment in the 2 o'clock hour. (For the record: his favorite vegetable is banana peppers. People call in specifically to give him a hard time about it.) His first song ever played on the air? Ain't No Stoppin' Us Now. Still feels right.

What He Plays

Cole describes his approach as digging past the hits. "If you really dive into the albums — Al Green, Barry White, Tower of Power, The Whispers — there's so much good stuff people haven't heard." He's equally at home spinning the classics, breaking new Carolina beach music, and working in crossover tracks with that right kind of feel — Teddy Swims, Morgan Wallen, Darius Rucker. His biggest recent introduction to The Surf's rotation: Something About a Woman by Teddy Swims and Thomas Rhett. "That's an absolute banger," he says, zero hesitation.

His favorite band? The Band of Oz, and he'll tell you that without blinking.

Community First

Earlier this year, Cole participated in The Surf's Mid-Winter Polar Plunge to benefit the Humane Society of North Myrtle Beach, helping raise over \$11,000. Find him on TikTok and Instagram for behind-the-scenes content, spontaneous radio moments, and whatever happens when you let Cole just be Cole.

Catch Old Soul Cole on 94.9 The Surf — Mon/Tue/Thu 7–11 PM and Saturdays Noon–3 PM.

Source: Surfside Stories with Wayne Troutman. Listen on Spotify, YouTube, or the Beach Music Live channel on Roku TV.

Song Stories "Rhythm" — Major Lance & The In-Men Ltd.

Written by Curtis Mayfield • Original: O'keh Records, 1964 • In-Men Ltd. version: Studio East, Charlotte, NC, 2006 • #1 Beach Music / Cashbox Magazine, March 2007 – July 2008

There is a moment in the middle of "Rhythm" — right when the brass kicks back in after the break and the groove re-locks into something that feels both inevitable and brand new — when the floor at any beach music venue tends to do the same thing every time. People stop thinking. They start moving. That's not an accident. That's Curtis Mayfield.

Mayfield wrote "Rhythm" for Major Lance, his childhood friend and creative partner, and the song was released on O'keh Records in late 1964. It climbed to #3 on the R&B charts, hit #24 on the Billboard Hot 100, and confirmed what the Chicago soul world already knew: Lance and Mayfield, working together, were operating at a level most artists never reach. Fessa John Hook had it at #23 on his recreated Beach Music Chart for 1964.

The recording itself is a document of a specific time and place. Chicago in 1964 was the center of what critics would later call "uptown soul" — a sound that borrowed the sophistication of big-band jazz and layered it over the emotional directness of gospel and R&B. Producer Carl Davis understood that architecture instinctively. Arranger Johnny Pate built a brass framework with Latin-tinged charts that gave the record its buoyant, almost irresistible forward motion. And when the session musicians took their places, the room held two names that nobody called legends yet: Maurice White on drums and Louis Satterfield on trombone, both of whom would go on to found Earth, Wind & Fire. Backing vocals came from Mayfield's own group, The Impressions. The record was made by people in the middle of becoming great, and it sounds like it.

Major Lance had grown up on the west side of Chicago alongside Curtis Mayfield and Jerry Butler, and before music had claimed him entirely, he was a competitive boxer — trained, focused, physically precise. His performances were choreographed with an athlete's discipline, his signature "matador" moves giving the music a visual language that matched the kinetic energy of every song Mayfield handed him.

The Full-Circle Story

The In-Men Ltd. were a Burlington and Graham, North Carolina band who had spent the late 1960s building one of the most devoted followings on the Southern college circuit. They played fraternity houses at UNC and UGA, were the house band at the Castaways Club and Jokers Three in Greensboro, and opened for The O'Jays, Barbara Lewis, B.J. Thomas, and various Motown acts. In the summer of 1969, through a connection engineered by Curtom Records radio promoter Bill Futterer, they performed on the same Charlotte bill as The Impressions — and Curtis Mayfield himself loved what he heard. He signed them. He sent them sheet music. The partnership never produced a finished record, but the relationship between this North Carolina horn band and the Chicago songwriter who wrote "Rhythm" was real, documented, and remembered.

When the In-Men Ltd. regrouped in 2005 for a reunion session at Studio East in Charlotte — the same facility, formerly Arthur Smith Studios, where they had cut their original Pyramid singles in August 1967 — the choice of "Rhythm" as the centerpiece made complete sense. Geoff Smith, son of original keyboardist Moose Smith, stepped to the microphone and sang lead on a version that would eventually

reach number one on the Cashbox Beach Music chart in March 2007 and hold that position for seventeen months.

Then came the moment that defies easy explanation. While the In-Men Ltd. were laying down tracks at Studio East, Fred Cash and Sam Gooden — two original members of The Impressions, the same group whose voices had appeared on the 1964 Okeh original — happened to be recording in the same building on the same day. They walked into the session. They agreed to sing backup.

The Impressions sang backup on "Rhythm" in 1964. The Impressions sang backup on the In-Men Ltd. version in 2005. The song that Curtis Mayfield had written four decades earlier, the song he had once tried to steer these Burlington boys toward recording, finally arrived at the destination it had always been aimed at — with the same voices framing it that had been there at the beginning.

The In-Men Ltd. Legacy Sessions CD, released on the Rare Reads / Heeey Baby Days of Beach Music label at the urging of author Greg Haynes, preserves the complete reunion recordings. "Rhythm," the Geoff Smith-led version, is the record that spent seventeen months at the top of the beach music chart — and if you've heard it, you already know why.

Curtis Mayfield wrote it. Maurice White played it. Two Impressions sang it twice, forty years apart. And a band from Burlington, North Carolina, carried it home.

Sources: E. Mark Windle, "Rhythm Message" (Rare Reads / Heeey Baby Days of Beach Music); Greg Haynes, The Heeey Baby Days of Beach Music; Billboard archives; Cashbox Magazine beach music charts; Okeh Records discography; Beach Music Encyclopedia (Vol 1-2/John Hook).

Society of Stranders Spring Safari Preview

April 17-26

The first of two Society of Stranders celebrations kicks off next week with Spring Safari. The Grand Strand will be "alive" with thousands of shaggers and beach music fans. There will be lots of great bands, great music, great dancing, and great times. Grab an SOS card to take in all the festivities.

For the veterans reading this, you already know the drill. You've got your card, your club knows which nights they're hosting the tea party, and your dancing shoes have been waiting since Fall Migration. This one's for everybody else — the first-timers, the curious, the people who've driven through Ocean Drive in April, heard the music spilling out of Fat Harold's, and thought: *I need to figure out how to be part of this.*

Here's how.

Start with the Card

The SOS membership card is your passport to the entire event. One card gets you into all the participating clubs — the Spanish Galleon, Fat Harold's, Duck's, OD Arcade & Lounge, Pirate's Cove, and more — for both Spring Safari and Fall Migration. At around \$45 for the year, it's the best entertainment value on the Grand Strand. Pick one up at any of the Ocean Drive clubs or through your local ACSC member shag club before you arrive, and you won't spend the week standing at cover charge lines while the music plays inside.

Don't Worry If You Can't Shag

This surprises a lot of first-timers: you do not need to know how to shag to have a great time at SOS. You need to want to be around great music and people who genuinely love it. The rest takes care of itself. That said, if you want to learn — and you will, after about twenty minutes on the floor watching people move — this is the single best place on earth to do it. World-class instructors set up shop all week at multiple venues, teaching at every skill level from absolute beginner to seasoned dancer looking to sharpen technique. Show up, watch a few songs, then raise your hand. Nobody in this community turns away someone who wants to learn.

The Days Are Part of It Too

First-timers often plan around the nightlife and miss half the event. The daytime scene at SOS is its own world. Member clubs from across the Carolinas and beyond host "tea parties" — afternoon social gatherings at the OD Lounge and other spots along Main Street — where the real reunion culture lives.

These are the rooms where people who've been coming to Ocean Drive for thirty years find each other again, trade stories, and remind each other why they keep coming back. Pull up a chair. You'll be welcomed.

Save the Last Saturday

Whatever you plan for the week, protect April 25. That's the day Main Street shuts down for the ACSC Clubs Parade — floats, costumes, shag clubs competing for best in show, and a crowd energy that has to be seen to be understood. It's the exclamation point on ten days of everything good about this community, and it's the moment most first-timers decide they're coming back next year.

Spring Safari runs April 17–26. The music starts Thursday the 17th and doesn't stop until the last slow dance of closing night. Ocean Drive will be ready. The question is whether you will be. Keep it locked on 94.9 The Surf for everything SOS all week long.

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, 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 After Dark	Old Soul Cole	Mon,Tue,Thus, 7PM to 11PM
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	Wed, 6-9 PM
A Joyful Noise	Jim Morgan	Sun, 7-10 AM
Swamp Soul	Jim Quick	Fri, 7PM

See the SOS Spring Safari 2026 Flyers on this Page at ExploreNMB.com

The 9th Annual OD Beach Music Festival will take place Saturday, May 2, 2026, presented by Carolina Outdoor Power Equipment, 94.9 The Surf, and the City of North Myrtle Beach. This year will feature the Band of Oz, Jim Quick & Coastline, and The Commodores - Get tickets at odmusicfest.com

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