

Against All Odds: The Kinks Make Another Run On The U.S. Charts In The Summer of '65 With The Underrated Gem, "Who'll Be The Next In Line" – A Complete Analysis Of Its U.S. Charting

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April 2022

While the weak-charting UK Pye single "Ev'rybody's Gonna Be Happy" has been looked upon by British fans as The Kinks' nadir, its B-side, "Who'll Be The Next In Line," was not afforded even that modicum of recognition. Naturally not included on any regular Kinks' Pye UK albums released from 1964-1965, or the 1966 UK greatest hits LP release, *Well Respected Kinks*, this song remained largely unknown by English followers of the band at the time (the hits album was released on the budget label, Marble Arch, on 9/02/1966 in the UK, as MAL 612 (mono), MALS 612 ('simulated' stereo); justifiably, "Ev'rybody's Gonna Be Happy" was also ignominiously omitted despite its A-side status; Hinman 2004, 89).

It was left to American fans of the group to enjoy the catchy, overlooked tune that was "Who'll Be The Next In Line," following its release on July 21, 1965 in the U.S. (Reprise 0366; ironically, "Ev'rybody's Gonna Be Happy" rightly was demoted to the B-side, as Reprise had rejected it as the A-side in the U.S.; email from Doug Hinman, 4/11/2022). The undervalued tune, with a garage-rock feel, also surfaced on the U.S.-only *Kinkdom* album released in late November (11/24/65, peaking at #47 on the *Billboard* LP charts, 2/26/66; Reprise R 6184 (mono); RS 6184 ('simulated' stereo); Whitburn, 1993; Hinman, 72). It also appeared on the following year's *The Kinks Greatest Hits* album. Released in the U.S. on August 10, 1966, this potent compilation of Kinks' classics racked up an impressive 64 weeks on the *Billboard* LP charts, peaking at #9, 11/12/66, while being awarded a Gold Record Award, representing sales of \$1 million (Whitburn, 1993; Hinman, 88; Reprise R 6217 (mono), RS6217 ('simulated' stereo)).

What follows is the overlooked account of this single's charting in the U.S., on the indispensable local radio station music surveys which in turn fueled the national charts. In addition, the intrinsically-critical 'spreading' of Top 40 AM radio airplay, which directly influenced *Billboard's* Hot 100 chart particularly for its lower fifty singles, will be covered in a nuanced fashion. Retail sales were granted progressively more weight for the chart's upper half (Denisoff 1986, 324).

Those readers who would like a deeper understanding of the American pop music industry in the mid-sixties, how hits were made, the national charts, as well as the influential *Bill Gavin Record Report (GR)*, please see kindakinks.net/misc/teeahan-towfy, 8-16. As with this writer's previous Kinks' essays, the national chart dates used are the actual, real-time dates. So, for a *Billboard* issue with a 'Week Ending' date of 7/31/1965, the actual chart date would be 7/24/1965. References to articles published in the national trade journals utilized the 'issue date' of the magazine, in order to simplify matters and avoid confusion.

Finally, this writer has developed a specially-calibrated model which utilized the average survey positions for each market tier—majors, top mediums, and other mediums—carefully weighted by market level according to a thoroughly researched formula. The weekly result of these triple-checked calculations has been referred to as the 'Average Weighted Survey Position,' or **AWSP model**. The purpose of this independently-tabulated analytic model was to offer a reference standard against which the traditional national chart rankings could be compared. In addition, it served as an accurate barometer of the progress of "Who'll Be The Next In Line" on the local music surveys; a three-day cutoff period between local survey and national chart dates was maintained for processing purposes. For calculation objectives, only survey data from stations within the top 51 markets was compiled for the AWSP model (for a more detailed explanation of the goals and methodology associated with the AWSP model, see <https://kindakinks.net/misc/teeahan-setmefree.pdf>, 46-48).

It would seem that "Who'll Be The Next In Line" was doomed to be mired in its second-class, UK B-side status as it was created in the

recording studio right before the 1964 Christmas Holiday (Pye Studios (No. 2), central London; 12/22/64-12/23/64; Hinman, 43, 51). Whereas the jazzy "Ev'rybody's Gonna Be Happy" found the band sounding exuberant, driven by Mick Avory's well-mic'ed impactful, resonating drumming, "Who'll Be The Next In Line" came across as sonically squashed in comparison, as it was driven by the mid-range frequencies, emphasizing Dave's lead electric guitar and Ray's double-tracked lead vocal (ibid.). The drums and bass guitar were marginalized on the track, due to their weak mic'ing and mixing during the 1-track to 1-track mono recording, which sounded rushed. The tune's fade was utterly amateurish, as if it had to end before the two-minute mark. The heavy trademark 'Kinks' sound' was conspicuous by its absence.

"Who'll Be The Next In Line" opened with Dave's captivating guitar riff, after which the muffled rhythm section dropped in. Fortunately, Ray's double-tracked lead vocal rode high in the mix, sporting a confident tone. Pete Quaife's repeating bass line continued throughout this linear, straightforward rocker. One either was drawn in by its insistent tone—as this writer was back in the day—or turned the AM dial. An incomplete mix that was never planned to be released, without Ray's double-tracked lead vocal and with a 'cold' ending, provides an interesting insight into the song's development (*The Kinks—The Anthology—1964-1971*, Disc One, track #30, BMG 14055; special thanks to Doug Hinman for corroborating this in emails, 3/08/2022; 3/23/22).

Virtually seven months later to the day, "Who'll Be The Next In Line" was released in the U.S. as The Kinks' fifth single (7/21/65; Reprise 0366; the 'Label Copy Sheet,' which Doug Hinman kindly emailed to this writer on 12/06/2021, confirmed the 'On Sale Date'). This coincided with the fade-out of its mediocre predecessor, "Set Me Free," from the national charts. The latter had turned in an extremely disappointing showing on the local station music surveys, as a result barely nudging into the national Top 25 for its peak (#23, *Billboard*; #24 *Cash Box*; chart date of 7/17/65). It was a far cry from the Top Five success earned by the band's first three hits. The seven-month gap between the recording and release of "Who'll Be The Next In

Line" was an unusually long one, and meant that The Kinks' disc was competing with fresh, new folk-rock records by Bob Dylan, The Byrds, The Turtles, The Lovin' Spoonful, Sonny & Cher, and We Five, as well as the compelling, always well-produced Motown soul of The Supremes, The Temptations, and The Four Tops, among others. The folk-rock wave followed the resounding success of The Byrds' crystalline clarion call, the Number One smash "Mr. Tambourine Man," which ignited the simmering folk-rock boom started by Bob Dylan. So, in comparison, given its age and minimalist recording techniques, The Kinks' record sounded somewhat like a garage-rock tune. Therein lay its unique charm.

Following its release on July 21, the American trade journals reacted with positive reviews, which eclipsed those given to its cliched precursor. *Cash Box* selected the single as the third 'Pick of the Week,' behind The Supremes ("Nothing But Heartaches") and Chad & Jeremy ("I Don't Want To Lose You Baby"), and was ecstatic in its praise, stating that "The Kinks phenomenal best-selling run should be further enhanced on the basis of this top-flight newbie tabbed 'Who'll Be The Next In Line.' The tune is a fast-moving thumper about a fella who has plenty of regrets about his romantic involvements. ... " (7/31/65, 12; Reprise 0366).

Billboard placed The Kinks' new release in its lower level 'Top 60 Pop Spotlight' section, and then echoed its competitor's upbeat take: "The British group has a winner in this pulsating funky blues rhythm number which rocks all the way. Just in time to replace their 'Set Me Free' hit. ..." (7/31/65, 14; Reprise 0366). Finally, *Record World* listed the record as the first of its 'Four Star Picks,' and cleverly chimed in: "No kinks in these guys delivery. They have a nitty gritty hitty to add to their list. Speedy item." (7/31/65, 6; The Yardbirds' "Heart Full Of Soul" also merited a 4* pick). While these assessments were a valuable first step, they were hardly a guarantee that the single would be a hit. Time would tell, but it was a promising start.

"Who'll Be The Next In Line" actually had been making waves prior to this national recognition, in hip LA. Clearly, Bob Summers, the Warner-Bros. National Sales Chief and West Coast Sales Director,

probably had made this disc a priority, especially in light of the disappointing results from "Set Me Free." Pioneering KMEN in the 'Inland Empire' that was San Bernardino-Riverside just east of LA, had touted it as a 'K/MEN Hit Bound Sound' as early as July 8. The cool station that was first on all Brit pop singles must have secured an advance promo copy, as the label cited was Reprise. The disc started receiving airplay, as it was listed in the 'Honorable K/Mention' section (one of 47 such-labeled singles; survey dated 7/09/65, a Top Ten). Corroborating this move, as well as providing intel that Reprise presumably might have decided on an earlier release of the disc in the SoCal area, was this note in *Cash Box* from Mike Shepherd, the Warner-Reprise rep for SoCal, southern Nevada, and Arizona: " ... The Kinks' 'Who'll Be The Next In Line' is an L.A. bustout and will be their next-in-line single re-release nationally. ..." (issue dated 7/24/65, 21; cutoff date 7/14/65; special thanks to Doug Hinman for bringing this info to my attention in an email, 4/12/2022).

Predictably, one week later, legendary program director (PD) Ron Jacobs of LA newcomer 'Boss Radio' KHJ made it one of three 'Hitbound' picks on his Top 30 survey (7/16/65). PD Mel Hall at powerhouse leader KRLA followed suit the next day, placing the Kinks' single at #30 on his respected Top 45 (7/17/65). Fourth-ranked KBLA in Burbank moved next (#30, 7/19/65), while PD Don French at 'Color Radio' KFVB, second-rated and affiliated with the *Gavin Report*, added the new disc to his Top 40 on release day (#37, 7/21/65).

Immediately, *Cash Box*'s 'Looking Ahead' chart, which identified "up and coming records" that appeared ready to break into its main Top 100 chart compiled from "retail outlets," detected this steam, tabbing the Kinks' new release at #32 (chart date of 7/24/65; issue dated 7/31/65, 20; this position would have been analogous to #132 based on the Top 100 chart). Our Average Weighted Survey Position (AWSP) model validated the early listing from *Cash Box*, registering the release at #109.

The Kinks and Warner-Reprise were able to expand their SoCal beachhead when San Diego's leading station—helmed by PD Les

Turpin—made their their new single one of seven 'Future Hits' on its Top 30 survey (7/24/65). PD Jim Price at third-rated KDEO also joined the party on the same day, designating it as the first-listed 'KDEOMEN Personal Pick.' Moving to the Midwest's major hub of Chicago, even more significant was the surprising decision by PD Clark Weber at ABC-owned, juggernaut WLS to add the retro-sounding record to his tight playlist. WLS usually dragged its heels on adding new releases to its survey. Thus the record was assured of some valuable exposure in the second-largest radio market (7/23/65). WLS, with its 50,000-watt transmitter, was able to reach the influential secondary market of Grand Rapids, MI, as well as "... Indiana, Northern Ohio, Wisconsin, [and] Illinois... ." (*Billboard*, 3/14/64, 16, brackets added; O'Kelly, 2016, 94-95). Additional adds by stations in the smaller medium markets of Phoenix (KRUX, 7/25/65, projected) and Albany (WPTR, 7/24/65) enlarged The Kinks' airplay footprint.

Whereas our accurately-calibrated AWSP analytic calculated a solid gain up to #80 for "Who'll Be The Next In Line" based on this survey activity, the national magazines lagged behind for the chart date of 7/31/65. At least *Cash Box* showed it breaking into its Top 100 at #98 based on retail sales. Using mostly airplay, along with limited sales, *Billboard* placed it further back at #106 on its 'Bubbling Under the Hot 100' section. *Record World's* processing system was slightly slower, placing the new release at #15 on its 'Singles Coming Up' section of fifty discs. This would have been comparable to a position of #115, using its main '100 Top Pops' chart, again for the chart date of 7/31/65 (like *Cash Box*, it was also driven strictly by retail sales).

Forging ahead in the Northeast, The Kinks scored a notable add when PD Ruth Ann Meyer and the 'Good Guys' at front-running WMCA in New York added their single to the station's Top 57 (#50, 7/29/65). WMCA and the massive New York market were often the "top gun," or close behind, in breaking new discs ("New York Tops Record Breaker," *Billboard*, 10/23/65, 1, 42). This move encouraged a handful of outlets in medium markets to follow suit. Ironically, like WMCA, they all corresponded with Bill Gavin, for his influential *Report: WRIT*, helmed by knowledgeable PD Lee Rothman in Milwaukee (8/01/65, a 'W-RIT Disc-Covery'); Denver's dominant

KIMN (#40, 8/02/65); San Jose's KLIV in NorCal (8/03/65, tabbed as a 'Klimber'); along with Hartford's influential WDRC, led by PD Bertha Porter (#49, 8/02/65). Further support came from KONO in San Antonio (#28, 7/30/65; also *GR*-affiliated) and trend-setting WJET in the secondary center of Erie, PA (#36, 8/03/65). Back in San Diego, another PD, Scotty Day at second-rated KCBQ, was probably pressured into adding the tune to his Top 40 after his two competitors, KGB and KDEO, had already moved on it (#33, 8/01/65).

With eighteen stations (32% of the total in our sample) in thirteen markets (30%), three of which were major cities on board with the new release, it was no surprise that our weighted AWSP model displayed "Who'll Be The Next In Line" advancing moderately with a twelve-spot gain to **#68** (chart date of 8/07/65). While the national charts were still in the rear-view mirror, they were closing ground quickly. *Billboard's* Hot 100, with its heavy reliance on notably airplay at this point, together with limited sales, was the closest at **#73**. Meanwhile *Cash Box* designated it as a 'Sure Shot,' with its Top 100 showing the single making a sixteen-position rise to a bulleted **#82**. Displaying its usual suspect methodology and data collection was *Record World*, which ranked the disc at an unrealistic **#88** (all for the chart date of 8/07/65).

Independent promotion men working hard for Warner-Reprise achieved survey adds in several key top medium markets as well as an influential center, during the second week of August. In the Pacific Northwest, famous PD Pat O'Day at iconic KJR in Seattle went on the record (#41, 8/06/65); he had selected the yet to be released *Kinda Kinks* as the 'Pick Album Of The Week' in the previous week's survey (7/30/65; the LP would be released in the U.S. on 8/11/65; R 6173 mono, RS 6158 'simulated' stereo'; see Hinman, 50, for details and song changes made to it, from the original UK LP released on 3/05/65 as Pye NPL 18112). O'Day was a loyal Gavin disciple who closely modeled his new adds and surveys on the influential *Gavin Report* Top 50 (Fong-Torres, 63). In far eastern Washington, near the Idaho border, KNEW in the secondary center of Spokane reacted to O'Day's move and added the single to its Top 50 two days later; the following

week it shot up to #26 (8/15/65; insufficient surveys available). A month after KMEN in San Bernardino-Riverside had first started playing The Kinks' new single—two weeks prior to its release—rival KFXM finally relented and added it (#35, 8/06/65).

Across the land in central Florida, WLOF in the secondary center of Orlando likely added the disc to its 'Funderful Forty' at the end of July; a week later, it had climbed to a respectable #19 (8/06/65; insufficient available surveys). At the same time, WLCY in the medium market of Tampa-St. Petersburg made it one of two 'Twin Pics' (7/31/65). This survey steam probably influenced dominant 'Tiger Radio' WQAM in the top medium center of Miami to add it as a 'Pic' (DJ Allen, 8/07/65), while rival WFUN had tracked it up to #38 (8/7/65; GR-linked). Music coordinator Jim Dunlap ensured that WQAM continued its longstanding support of The Kinks. WQAM was one of seven Top 40 outlets owned by Todd Storz, who has been widely regarded as the guiding force behind the development of Top 40 radio, starting in 1949-1951. Of the five Storz-owned stations with sufficient surviving surveys to be part of our sample, all but one endorsed "Who'll Be The Next In Line."

Up in the Northeast, pivotal WAVZ in the trendsetting secondary center of New Haven also added the record (#57, 8/08/65). A Warner-Reprise promo man persuaded the only Top 40 station in Philly, WIBG, to add it the next day (#80, 8/9/65; fourth-ranked market). As WIBG had a lengthy, national-sized 'Top 99,' The Kinks had considerable ground to make up (GR-linked).

The result of this moderate survey activity was just a twelve-spot gain on the AWSP model for the single, up to an ordinary #56 position for the chart date of 8/14/65. The dramatic reaction of the national trades, on the other hand, was mystifying: they must have had access to additional, different data that came in later, which their various methodologies computed into sizable advances. The Kinks' latest release literally exploded on *Billboard*, with its Hot 100 showing a stunning twenty-spot move up to a starred #53! *Cash Box* wasn't far behind at a bulleted #58, after a whopping twenty-four position

breakthrough. Even the behind-the-curve *Record World* reported a hefty twenty-one slot blitz up to a starred **#67**. Something sure was up with all three of the national charts, registering as they did these splashy gains. However, were they built on fundamentally-sound metrics, or an unsustainable mirage? Were they caused by late-reported data? Would they become a one-week delusional surge?

Yet there was one clue that provided an insight into the explosive move behind "Who'll Be The Next In Line" up to **#53** on *Billboard's* Hot 100: *Cash Box's* 'Radio Active Chart,' a revealing table that compiled both the weekly and total cumulative percentage of key radio stations in all-important markets that had added a single to their playlists (as of the cutoff date—three days prior to the actual Top 100 chart date). After two weeks of tracking the survey adds for the single, as of the chart date of August 7, it had a cumulative percentage of only 45% (12% + 33%). Incredibly, for the following week, the 'Radio Active Chart' tabulated a weekly add percentage of almost double that figure for the new Kinks' release—41%, ranking it as the fourth-most added disc for the week (and bringing the record's cumulative airplay percentage up to a final 86%; chart date of 8/14/65; issue dated 8/21/65, 12). That logically explained how the airplay-sensitive Hot 100 of *Billboard* calculated a twenty-spot burst to a starred **#53**.

Nevertheless, there was an elephant in the room that seriously threatened to choke off these budding developments: the growing number of powerful stations in *major* markets which refrained from playing "Who'll Be The Next In Line," a crippling setback which would severely limit its hit potential on the national charts. The bottom line was that sales in major city stores were crucial in determining the ability of a record to rise inside the national Top 40/Top 30. Whereas "Set Me Free" had been shut out from receiving airplay in two major centers—Boston (WMEX and WBZ) and Detroit (early bird WKNR, 'Keener 13')—and was ditched by powerhouse outlets in two other big cities, New York (WABC) and LA (KRLA), the more compelling "Who'll Be The Next In Line" was informally rejected by stations in *four* (40%) of the ten large cities with surviving music surveys.

In addition to the aforementioned two markets, it was avoided by ABC-owned KQV in Pittsburgh, as well as KYA and KEWB in San Francisco-Oakland. Of these six-named stations, four had PDs who corresponded with Bill Gavin, providing him with intel on their most popular singles; Gavin resided in San Francisco. Let us not forget that WABC in New York, which was a major outlet whose 50,000-watt transmitter could reach almost half the country on a clear night, also eschewed The Kinks' record. The slow-paced WABC might well have passed on the record due to its lack of explosive national chart action, in lieu of its weak showing on WMCA. That amounted to a staggering 44% of outlets located in major markets which refused to add it to their playlists (7/16 stations). If one added the other three stations in major centers which carried it for only three weeks—essentially short-charting it while also marginalizing its airplay—that totaled a crippling 53% of major city stations (10/19 stations; the other three outlets were KHJ and KBLA in LA and WHK in Cleveland). These were huge losses for any single which could never be recuperated, not to mention one that was struggling to find chart traction.

It would seem that the likely reason why so many PDs at stations in large cities passed on the single was due to their doubts concerning its hit potential. Otherwise, perhaps the band may have been suffering fallout from its off-stage business issues during a series of concerts on their recent and disastrous U.S. tour (for details, see Hinman, 58-60; Rogan 2015, 226-236; Hasted 2013, 54-58). However, it must be stressed that there is absolutely no factual evidence to support such a theory, that it is purely speculative, and beyond the scope of this essay. From a strategic viewpoint, one can state that while on their U.S. tour, The Kinks had run afoul of two prominent unions, the American Federation Of Musicians (AFM) and the American Federation Of Television & Radio Artists (AFTRA). Furthermore, a primary concert promoter, Bette Kaye Productions, allegedly lodged a grievance with the former union (AFM), which probably contributed to an informal blacklisting that prevented The Kinks from playing concerts in America over the following four years

(email from Doug Hinman to this writer, 4/03/2022; Hinman, 59; Hasted, 56; Rogan, 230-232, 236).

In the short term, the immediate casualty arising from seven stations in *five* major markets withholding airplay would be "Who'll Be The Next In Line." It appeared odd that the normally supportive two Top 40 outlets in San Francisco-Oakland, KYA— the 'Boss Of The Bay'— and KEWB, owned by the Crowell-Collier Broadcasting Corp. and linked to the *Gavin Report*, refused to chart The Kinks' latest effort. While we have seen that another outlet owned by that corporation, KFWB in LA, had gone on the single the day it was released, a third station under its ownership passed on the disc: leading KDWB in Minneapolis.

It goes without saying that outlets which were linked to the *Gavin Report* were not obligated to abide by Gavin's advice or recommendations regarding which new releases to add to their playlists. Yet in a statistically significant trend, albeit circumstantial, almost a third of stations in our sample which had links with his *Report* black-balled The Kinks' disc, refusing to play it (7 outlets, 32%). An additional three stations with ties to the *Gavin Report* charted it for only three weeks or less, essentially sabotaging the record (14%). That meant that of the twenty-two *Gavin Report*-linked stations that were part of our sample, *almost half* (46%) either abstained from playing, or short-charted, "Who'll Be The Next In Line" (10/22 stations).

Surprisingly, even for those stations (35) whose PDs did not correspond with Bill Gavin—including those outlets (10) located in secondary centers ranked *below* the top 51—a sizable *thirteen* (37%) refused to chart the record. Additionally, *seven* stations short-charted it, for a total of *twenty* stations which apparently were undermining the airplay and charting of The Kinks' disc (20/35, 57%). If the ten secondary markets were excluded, so that only the top 51 AWSP model centers were covered (25), those figures shrink slightly to *eight* stations which failed to play the single, and *five* that short-changed it, for a total of *thirteen* outlets—just over half within our sample (13/25, 52%).

These numbers were slightly higher than those produced by stations which had ties with the *Gavin Report*. This suggested that the *Gavin Report* could not be held solely liable for disrupting the airplay and charting of the record, except for perhaps in the San Francisco-Oakland market. From an aggregate perspective, including *all* stations except those in secondary markets, the data breaks down in this manner: *fifteen* outlets did not list it on their surveys, while an additional *eight* tracked it for just three weeks or less, for a grand total of *twenty-three* stations which either did not play it, or undermined its airplay and charting. That resulted in virtually half of the stations in our sample (23/47, 49%; 57-10= 47 stations).

Notably, the available evidence indicated that the informal avoidance of the disc potentially extended to stations in top medium centers and other smaller markets—undeniably, it was *not* confined to big-city outlets. It was as if an unofficial movement to dodge the single might have been underway. Certainly, it was possible that many stations avoided playing the record because their PDs took a dim view of its hit potential. This would have been cast into further doubt due to the new, relatively better-recorded and produced American folk-rock songs being released, as well as the consistently-superb Motown soul tunes. Perhaps some PDs found the single too simplistic and retro-sounding. Undoubtedly, they would not have been impressed with its generally plodding movement on the national charts, another reason for them to stay on the sidelines. Furthermore, they had no smash hit precedent from the UK charts to fall back on, as the first three successful Kinks' singles in America had.

This exemplified the conundrum inherent in Top 40 radio that confronted record companies as they lobbied to get their new singles added to stations' surveys. Paradoxically, the PDs and music directors (MDs) among many outlets in the top 50 markets routinely would wait to add a new release to their playlists *until only after* it had reached the Top Forty/Top Thirty of the national charts—despite their protestations to the contrary. Invariably, they were focusing on explosive moves achieved by a single as it zoomed up *Billboard's* Hot 100. As Fredric Dannen, author of the national bestseller *Hit Men*

noted, PDs " ... strived to play only records that were *already* hits. No Top 40 station wanted to be first on a new song, and this made the program director a tough sell. ..." (1991, 7).

Significantly, pivotal stations in the top medium centers of Minneapolis-St. Paul (KDWB), Kansas City (WHB), and Atlanta (WPLO, *GR*-linked) all refrained from playing "Who'll Be The Next In Line." In the case of WHB, it was noteworthy that it belonged to the Storz-owned group of seven stations; of the five with sufficient surviving surveys, it was the only one that refused to play the song. In addition, outlets in other medium markets refrained from adding it to their music surveys: WCOL in Columbus (*GR*-connected); KXOA in Sacramento (*GR*-tied); WKLO in Louisville; and WTRY in Albany, among others.

Even a number of stations in secondary markets refused to touch it. Among them were WARM in Scranton, WTAC in Flint, MI, and KTKT in Tucson. Undeniably, there were more than a few stations that avoided playing the record, likely because they were unimpressed by it, as well as its lack of explosive movement on the national charts. The upshot was that the single's crucial airplay by stations in critical markets, not to mention its sales potential in the top 25 centers, essentially was derailed. The repercussions of this would be felt in the future.

The abstinence of KXOA in Sacramento was notable, as PD Johnny Hyde had been a hardcore Kinks' supporter from the days of "You Really Got Me." Likewise, PD Lee Gray of WTRY in Albany had been on board with the band from the beginning. The holdout of both PDs from going on the group's latest release was quite puzzling. One clue in the case of WTRY was that the selection of new records for airplay on its Top 30 included *phone requests*, as well as Gray's opinion and "research of local retailers." (*Billboard*, 11/06/65, 58). In just under a year, Gray had pulled WTRY from Albany's cellar-dweller to a dead heat with formerly dominant WPTR, which did not go on "Who'll Be The Next In Line" until late August (#38 projected, 8/28/65; #31, 9/04/65; *GR*-affiliated). Perhaps in the case of WTRY, the phone

request numbers were insufficient to allow the single to be added to its survey.

Despite these demonstrably negative developments, for the following week covering the chart date of August 21, "Who'll Be The Next In Line" doggedly persevered, picking up six station adds in five markets, one of them in a major center (Cleveland, WHK; *GR*-linked). In the Northern Plains and Midwest, The Kinks and Warner-Reprise were able to break into the Twin Cities', Storz-owned WDGY Top 50 at #41 (8/14/65). This was notable as leading KDWB had rejected their disc. Nearby to the east in Milwaukee, PD John Reddy and MD Bill Henry at WOKY finally added the record to their Top 35 (#30, 8/14/65; *GR*-affiliated), reinforcing rival WRIT's earlier selection of it as a 'W-RIT Disc-Covery' (8/01/65; *GR*-linked). Milwaukee had become a stalwart Kinks' bastion at a time when the Top 40 non-believers in the band were increasing.

Independent promo reps working hard for Warner-Reprise were also able to pick up survey adds in the Northeast and the deep South. PD/MD Art Knight at WICE in Providence had always been a supporter of The Kinks, so it was no surprise when he went on their latest release (#40, 8/13/65). Rival WPRO, gaining ground under Operations Manager Alvin Hershkovitz, had already jumped onboard (#29, 8/13/65; Top 30, insufficient surveys available). Meanwhile, PD Roy Cooper at WNDR in Syracuse matched that latter position on his Top 40. Concurrently, Pensacola's WNVY added the single to its Top 45 at the same time (#36, 8/13/65); rival WBSR, which had insufficient surviving surveys to be part of our sample, also charted it later (#25, 8/27/65).

This survey steam meant that, a month after its release, the Kinks' single had been added by just over half of *all* the stations (30/57, 53%) and markets (22/43, 51%) that comprised our full sample. Alternately, disregarding the ten secondary markets, as per our AWSP model's guidelines, the figures would be altered to almost 60% of the qualified stations (27/47, 58%) and centers (19/33, 58%). Those figures were not overly impressive. The AWSP model tabulated a rather average gain of fifteen spots for "Who'll Be The Next In Line,"

to a bulleted **#41** for the chart date of 8/21/65, now in its fifth week of charting. The Top 100 from *Cash Box* was close behind, registering a twelve-position advance up to a highlighted **#46**. The perennially lagging *Record World* finally kicked into gear, yielding a stunning twenty-slot gain up to a starred **#47**; it was now in the ballpark. However, a red flag was raised by the closely-scrutinized Hot 100 calculated by the leading journal, *Billboard*: a *non-highlighted* rise of only *eight* spots to **#45**.

The last metric was a matter of concern for Warner-Reprise, casting into doubt the previous week's jump of twenty slots on that chart. It also reinforced the fact that each chart week was separate. As soon as a single lost its star, especially in the middle of the Hot 100, alarm bells went off in the minds of cautious PDs. If they had not yet added the record to their surveys, they now had another reason to pass on the single—likely for good, in lieu of a dramatic turnaround. Furthermore, PDs who already had added the disc to their playlists were more likely to scrutinize its movement on their surveys, monitoring requests, sales, and airplay even closer. The last thing they wanted to be caught doing was playing a non-hit, a stiff in the industry's parlance. Making too many mistakes such as that would hurt a station's *ratings*, ultimately costing PDs, MDs, and some DJs their jobs.

Even more ominous were the frankly terrible survey results generated from the pioneering SoCal stations where "Who'll Be The Next In Line" had originally charted prior to its official release. Of the initial group of four LA stations that had added it, two—KHJ and KBLA—had long since dropped it from their surveys after a quick three-week stint; the requests and sales were plainly lacking. Furthermore, the single had struggled severely on 'Color Radio' KFWB, where after six weeks—including one in which it had dropped out (8/11/65)—it had only risen to a peak of **#22** (Re-Entry, 8/18/65; peak, 8/25/65). Just as unsatisfactory were the pathetic returns from leading KRLA's trustworthy Top 45, where in its final fifth week, it had advanced to a mediocre **#23** (8/14/65). Essentially, as with the other stations, the phone requests and more critically, sales returns from record shops

and distributors, were significantly down. To their credit, both outlets had given the disc ample time on their surveys. As with many stations, "Who'll Be The Next In Line" failed to even crack the Top 20, surely a losing proposition.

In the nearby 'Inland Empire' that was San Bernardino-Riverside, the results were similarly grim: while kick-starter KMEN still listed it as an 'Honorable K/Mention' that was played until early September (8/27/65 was the final survey week), rival KFXM only tracked it at #32 in its second week (8/13/65). It would also crest at #23 in its final foray two weeks later. The single's situation was just as dire to the south in San Diego, where it had been moving practically nowhere on all three outlets' surveys: #25 on KGB's Top 30 after *four* weeks since having been tabbed as a 'Future Hit' (8/14/65; 'Future Hit' entry on 7/24/65); the same weak position and date on third-rated KDEO (projected); and a middling #21 on the 'Big Q' —KCBQ— in its third week (8/15/65; *GR*-linked).

Matters were just as bleak for The Kinks on other trailblazer stations across the country. On pathfinder WMCA, their single would spike at a disappointing #35 for two straight weeks before being dropped on the outlet's Top 57; the 'Good Guys's patience had expired (8/19/65). On Denver's KIMN, where the disc had surprisingly been added after the station temporarily had banned the airplay of "Set Me Free" due to misbehavior by the group for an in-store appearance ahead of time, the follow-up registered the same dreadful outcome: a peak of only #40 in its first of only two weeks (8/02/65-8/09/65). KIMN was a dominant station in a top medium market that served as the gateway to the Rockies, and its PD, Ted Atkins, corresponded with Bill Gavin. The poor performance by the single here sent a negative message to other key outlets, as well as costing The Kinks valuable airplay from the 50,000-watt powerhouse.

Additional negative survey performances turned in by the record occurred in San Antonio, where KONO tracked it at a dual peak of #21 (8/13/65-8/20/65), while WRIT in Milwaukee had it sitting at a pedestrian #38 after three weeks on its Top 40 (8/15/65). The harshest writing on a bleak wall of outcomes was that reported by

hardcore Kinks' supporter WDRC in Hartford on its comprehensive Top 60: PD Bertha Porter pegged the struggling disc at the same #38 in its third week (8/16/65). Obviously, Porter had *not* been influenced by any presumptively negative comments in the *Gavin Report* or elsewhere, and clearly was giving The Kinks' release a decent chance, but to no avail: the phone requests and sales reports simply were non-existent, even after five weeks of charting. It had performed much worse in the Northeast than in SoCal.

Amidst this doom and gloom, the single was able to shine, relatively-speaking, in two smaller markets spread across the country. On KRUX's Top 40 in Phoenix, it had surged to an all-time high of #11 in its fourth week (8/15/65). As proof that this was not an anomaly, rival KRIZ tracked it at #10 two weeks later for confirmation (8/28/65). Likewise, in the secondary center of Erie, the disc would hit a respectable #12 on WJET's Top 50 (8/17/65-8/24/65). Another slight ray of positivity occurred when MD Barry Richards at 250-watt WYRE from Annapolis ranked it in his Top 10 for two consecutive weeks (#10, 8/21/65; #8, 8/28/65; WYRE was the fifth-rated outlet in the D.C. metro area, and third-ranked in nearby Baltimore). WYRE's rankings likely were based on phone requests—not sales.

Unfortunately, these positive returns were far too few and isolated, while being unable to stem the tide of negativity that pervaded so many stations' surveys. For discerning PDs who could find out other survey results usually within a week or sooner, the horrendous survey outcomes generated by The Kinks' single amounted to a resounding rejection. In decisive fashion, the large number of stations in major and medium markets which had turned their backs on it was the final nail in its coffin.

Normally, a live TV broadcast of a band lip-synching to the vocals of their latest single would give it a boost on the charts. Yet when The Kinks' appeared on Dick Clark's ABC-aired *Where The Action Is* on August 18, miming to "Who'll Be The Next In Line," "Tired Of Waiting For You," and "All Day And All Of the Night," it was like cutting a tree down in a forest; virtually no one was watching or listening (Hinman,

60, 344). There was almost no discernible effect nationally, as will be discussed shortly.

"Who'll Be The Next In Line" was plainly running on fumes as it entered its sixth week on the national charts, with a chart date of August 28. Locally, the music surveys were littered with poor outcomes. In cutting-edge LA, it was all but finished, nudging to a final #22 on one of four original stations, KFWB (8/25/65). In San Diego, it was traveling nowhere, barely inching into the Top 20 of KDEO (#19, 8/21/65), and about to on leading KGB (#21, 8/21/65; #19, 8/28/65). It vanished from KCBQ's Top 40 at about the same time, sinking from #21 to #40 in its fourth and final week (8/22/65; GR-linked). Up the Pacific Coast in Seattle, legendary PD Pat O'Day at dominant KJR—another *Gavin Report*-affiliated station—tracked it in an identical nosedive, suggesting that the PDs from both outlets were reading their valuable *Reports* (#26, 8/20/65; #40, 8/27/65).

In extraordinary fashion, *Billboard's* new 'Top Sellers' charts for Seattle generally confirmed KJR's rankings: by August 18th, they reported the disc at #40, while for the next week it actually moved up to #36, when KJR had it at #40 (*Billboard*, 8/28/65, 9, chart date of 8/21/65; 9/04/65, 9, chart date of 8/28/65). Second-rated rival KOL, led by PD 'Buzz' Barr, went on "Who'll Be The Next In Line" late, on August 21 (#40). After tracking it up to #27 for the following week, unfortunately, that station's surveys have not survived for the next month.

Nevertheless, in all likelihood, KOL charted it for the next three weeks on its Top 40, giving it crucial airplay, as the single fought its way into the Top 30 of the Seattle Top Sellers charts, peaking at #26 (by 9/15/65, chart date of 9/18/65). Incidentally, this was the only market in which the record managed to register on *Billboard's* 'Top Sellers' charts, for a total of six weeks (covering the period of 8/18/65-9/22/65; chart dates of 8/21/65-9/25/65). This activity in Seattle provided a textbook example of how beneficial airplay could generate sales in an area. The fact that the song was registering on the Seattle sales charts meant that a Top 40 outlet in the region had to be playing it. Since KJR had gone off the single, it logically had to

have been KOL. Meanwhile, just south of O'Day and Barr in Portland, PD Frank Benny at top dog KISN charted the record at a cellar-dwelling #46 on his Top 50 (8/22/65; insufficient surviving surveys).

Returning to the negative reality facing the single, across the country in the Northeast, bellwether WAVZ in New Haven reported the disc floundering at #52 on its Top 60 in its third week (8/22/65).

Providence's WICE had it stalling for two weeks on its Top 40 at #24, before it sank to #40 and out, virtually mirroring the tailspins described on the West Coast (8/20/65-8/27/65; 9/03/65). The single's time also was up in Syracuse, where WNDR showed it falling from #32 to #36 in its third and final week on their Top 40 (8/20/65-8/27/65). On Philly's WIBG, the record had slogged up to #40 in its third week on that outlet's interminable Top 99 (8/23/65); it would 'peak' at #39 the next week.

The ultimate sign of futility for the disc occurred in Wilmington: after WAMS had selected it as one of seven singles in its 'WAMS Wax To Watch' section on the rather late date of August 21, it sank without a trace from the station's Top 30! This was also a classic case of short-charting the single. Normally, a record that had been touted as 'Hitbound' or a 'Pick' would spend at least 2-3 weeks on a survey. Instead, WAMS unceremoniously dropped it after one week; once again, invaluable airplay was lost.

Predictably, on the national level, "Who'll Be The Next In Line" limped forward with mostly small, five to eight-slot unhighlighted gains for its sixth week of charting (chart date of 8/28/65). That was the extent of its 'bounce' after The Kinks had appeared on *Where The Action Is* ten days earlier. Its weak airplay and poor requests as well as sales had left it in such a damaged state that TV exposure could not rescue the record, whose time was almost up. Our AWSP chart led the way, showing it rising for the last time, to a peak of #35. *Billboard's* Hot 100 was close behind at #37, followed by the sales-based *Cash Box* Top 100 at #40. The outlier was the zany *Record World*, which gave the disc a star at #42 after just a five-slot advance.

This marked the second week in a row that the single had lost its highlighted star on the Hot 100. The ominous implications of this were explained by the astute Clive Davis, later president of Columbia Records from 1967-1973: "... A record that loses its bullet one week can still be saved, but two weeks without a bullet leaves only true believers among the stations playing it. ... This indicates that you are in trouble. The radio stations will see this as a loss of momentum." (Davis and Willwerth 1974, 197). The Kinks' latest effort clearly was struggling and in dire straits.

Sure enough, the single fell back three spots on the AWSP analytic to #38 for the first week in September (chart date of 9/04/65). On *Cash Box*, it underwent an even larger seven-slot loss, retreating to #47. Somehow *Billboard's* methodology and data computed a two-position rise to #35, likely reflecting airplay rather than sales, which were notoriously weak. The single registered a three-spot rise to #39 on *Record World*. Presumably, the senior Hot 100 chart was reacting to positive results from powerful WLS in Chicago, which amazingly showed The Kinks advancing into the Top 15, from #22 to #14 (8/27/65). Nevertheless, a close check of *Billboard's* own comprehensive Top Sellers charts for this period revealed that the disc failed to make Chicago's Top 40 sales list, so there was a plain disconnect with the metrics involved. WLS patently had over-ranked the record, likely relying on phone requests for the week.

Otherwise, "Who'll Be The Next In Line" picked up a handful of late station adds that made little sense at this late, hopeless juncture. Perhaps they were reactions to the band's recent appearance on *Where The Action Is*. WKBW in Buffalo, with a wide-ranging 50,000-watt transmitter, finally went on the record; it had always been a staunch supporter of the group. Why PD David Sennett and popular MD/DJ Dan Neaverth waited so long to add it to their Top 30 remained a mystery (#28, 8/27/65). Had they made such a move a month earlier, it surely would have provided The Kinks' release with more of a boost. Meanwhile, hopelessly-behind the curve KXOK in St. Louis selected the disc as an 'Extra' on its Top 36 survey (one of fourteen singles; 8/28/65-9/04/65). It would go on to peak at #28 two weeks later (9/25/65).

Furthermore, while surviving surveys from the state of Texas have been in short supply, a few tantalizing scraps remained. Fort Worth's KFJZ showed the tune clawing its way up to #29 from #35 in early September on its Top 60 (9/05/65; 8/29/65). At the same time, KLIF in Dallas—an integral part of the Metroplex area—had it at #37 (9/04/65). Additional frustrating evidence that stations in the major Dallas market had gone on the single late, compared to the national curve, was its position on the KBOX Top 40 three weeks later: a solid **#13** (9/24/65). Perhaps that was a glimpse of what might have been, perfectly reflecting the industry adage that timing was of paramount importance in spreading a record throughout the country (Davis and Willwerth, 195-197). To say that this was a classic case of 'too little, too late,' would be an understatement. These minor bits of positivity came far too late to reverse the downward path on which the single was traveling.

Remarkably, despite the free fall of "Who'll Be The Next In Line" on numerous local station surveys throughout the country—many outlets faded it off their playlists between September 3rd and 6th—*Billboard* nudged it forward one slot, to #34, in its eighth week of charting (chart date of 9/11/65). Once again, the collated data and methodology which generated the Hot 100 was seriously suspect, as the record's #34 position was far removed from the other charts. The AWSP weighted model was closest at #44, while *Cash Box* tracked the record at a hefty twenty-one spots *lower*, at #55. *Record World* had it at #57; this would be its ultimate week on both charts. At long last, "Who'll Be The Next In Line" spent its final week on *Billboard's* Hot 100, sinking to #41, while our AWSP model yielded a terminal ranking of #51 (chart date of 9/18/65, ninth week of charting). Against tough odds, The Kinks' fifth single on Reprise had put up a good fight. The plain truth was that it never really had much of a chance.

The case of the U.S. charting of "Who'll Be The Next In Line" served as a cautionary tale regarding the damaging consequences that a label and band could suffer for being shutout from indispensable airplay by prominent stations in major markets. This eventually led to an informal holdout by a sizable number of outlets, from those

located in big cities downward through top and other medium centers, that refused to play the record. They were comprised of an almost equal number of outlets which had ties to *The Gavin Report*, and those that did not. Compounding this damaging loss of crucial airplay was the single's uniformly disastrous performance on the local music surveys of Top 40 stations whose PDs had decided to add it. This in turn produced the phenomenon of 'negative broadcasting,' whereby other outlets could witness the disc's poor performance. Naturally, their PDs would have another reason to avoid the song or minimize its airplay.

It was uncharted territory for a total of *four* major markets— 40% of the ten in our sample—to dodge a Kinks' single, yet that was the dire situation that confronted the group's most recent release. In two cities, Boston (WMEX, WBZ) and San Francisco-Oakland (KYA, KEWB), both outlets in each city refused to chart it, which was equivalent to not playing the song. In two other big cities, Detroit (WKNR) and Pittsburgh (KQV), the leading station in each as part of our sample rejected the tune for their playlists. Whereas it was possible that the other remaining stations in Detroit (CKLW and WXYZ) might have played the record, we will never know as their surveys for this time period have not survived. As far as Pittsburgh was concerned, second-rated KDKA premiered the disc on the Clark Race show, after which it debuted on their Top 50 at #48 (8/16/65, debut). Beyond that, we are in the dark as there were no surviving surveys from KDKA until December. The single likely hung around for 2-3 weeks on the lower reaches of KDKA's Top 50, but that is just speculation.

The case of KQV's bypassing the disc merits further discussion. Its PD, John Rook, was never a strong Kinks' fan, based on the coincidental survey evidence. Rook was known to have had phone conversations with Bill Gavin, who he relied on for advice. As well, he had convenient telephonic access to his counterpart at WABC, the renowned Rick Sklar. Sklar was notoriously late in going on new releases, unless they were from The Beatles. In all likelihood, he and his music committee of six staffers took a dim view of the Kinks' single. While there is no direct proof, it appeared quite plausible that

Sklar dissuaded Rook from adding it to his playlist, which he was unlikely to do anyway.

To illustrate the serious challenge facing "Who'll Be The Next In Line" among major centers, there was a total of sixteen stations among them, of which *seven* (44%) avoided it, including wide-ranging WABC in New York. Such alarming losses severely crippled not only its essential airplay exposure, but also impaired its ability to generate strong retail sales in these big cities—the backbone of any record's advance inside the national Top 25. Further exacerbating this problem, the remaining nine stations in major centers that were playing the disc could hardly make up for this lost ground, especially given its consistently weak performance on their surveys.

To make matters worse, two stations in the top medium centers of Kansas City (dominant WHB) and Atlanta (second-rated WPLO) failed to chart it (20% of this market tier). In the latter city, it was highly unlikely that MD Pat Hughes at top-rated WQXI played the song (its surveys have not survived). In addition, PD Sam Sherwood at leading KDWB in the Twin Cities also bypassed the single, the first Kinks' release on Reprise that he turned down. These devastating losses among the top 25 markets—*ten* outlets refused to chart it— were unparalleled, and ensured that its advance on the national charts would be severely curtailed.

As indirect proof that the apparent unofficial rejection of "Who'll Be The Next In Line" was pervasive, and not limited to stations within the top 51 cities, the data from our sample indicated that among the ten secondary markets, *five* had stations which refused to play it. If one added the two outlets which short-charted it—WAMS in Wilmington and WNVY in Pensacola—that amounted to an extensive *seven* out of ten stations, or 70%! While there appears to be a debate in the literature over whether secondary markets were generally first on new singles compared to major markets in their area, or vice versa, it would seem that it depended on where the markets were located and the stations involved. In other words, it came down to a case by case basis (see Denisoff, 1986, 245; O'Kelly, 2016, 95).

While the stations in the secondary centers within our sample were not receptive to the single, there were small-town outlets throughout the country which did play it. In addition to those mentioned in the narrative, these were isolated examples of others which added it to their surveys: KLFM in Long Beach (#60, Top 60, 8/16/65); KBET in Reno (#19, Top 30, 8/22/65); KWWL in Waterloo, IA (#36, Top 50, 8/21/65); and WDAK in Columbus, GA (#52, survey probably dated between 8/13/65-8/18/65; *Record World*, 'Radio Exposure Chart,' 8/28/65, 19).

The bottom line with "Who'll Be The Next In Line" was that among the forty-seven stations within the top 51 markets utilized by our calibrated AWSP model, a meager 32 (68%) actually played it. If one adds the ten secondary outlets, that figure as a percentage dropped to 65% (37 out of 57 stations). Those were pathetic numbers, and conclusively explain why this Kinks' single never had a chance on the national charts. In comparison, the first three Top Five Kinks' smash hit records were played by essentially 100% of the stations within their statistical samples. The high number of outlets which refused to play it undoubtedly was due to a widespread disbelief from PDs in its hit potential. Lamentably, the record's deplorable performance on the clear majority of local music surveys sealed its fate. Pop music industry expert Fredric Dannen stated it best: "... Even the best A&R — artist and repertoire — staff in the world couldn't save you if radio gave you the cold shoulder." (9)

A breakdown of our precisely-calibrated, weighted AWSP model by region, as well as according to a general timeline when pivotal stations added "Who'll Be The Next In Line," is quite revealing. It certainly broke first in SoCal as we have seen, with KRUX in the smaller medium center of Phoenix following closely on LA's heels. By the end of July, or the end of the first week of August at the latest, it was manifestly apparent that it was not going anywhere on those local surveys—it frankly was a stiff. The single's regional AWSP peak for the SoCal area was #23. KRUX plainly was an aberration (#11 peak, 8/15/65).

Moving up the West Coast north to Seattle, the record ran about three weeks behind the pace set in Los Angeles. Integrating the Seattle sales charts from *Billboard* with the AWSP analytic, this area produced a regional AWSP peak of #26, slightly worse than SoCal. To its credit, the disc displayed the most staying power here, likely due to decent airplay from second-rated KOL after KJR went off of it, as discussed earlier (8/27/65). It made its debut at #40 on KOL's Top 40 (8/21/65), and then surged upward to #27 (8/28/65). While surveys for the following three weeks have not survived at this time, KOL probably continued to chart the song for those three weeks (9/04/65-9/18/65); by September 24, it had faded out.

This also was the only market where the song registered *sales* on *Billboard's* 'Top Sellers' retail sales charts for the Seattle area, no mean feat. It managed to spend a sustained six weeks on them, cresting at #26 (chart date of 9/18/65, likely based on retail sales during the previous week; *Billboard*, issue dated 9/25/65, 15). One needs to remember that Portland to the south was home to rock 'n' roll drenched in soul by garage bands: Paul Revere & The Raiders and The Kingsmen of "Louie, Louie" fame, while the pioneering Wailers ("Tall Cool One") and the iconic Sonics ("The Witch") hailed from Tacoma. So this territory had an affinity for the heavier, grittier Kinks'-type sound, while the stations—especially dominant KJR—gave those local groups ample airplay, not to mention their exposure at local concerts/dances hosted by station DJs.

It bears mentioning that The Kinks' American tour closed out with three gigs in this area, in Spokane, Tacoma, and Seattle, from July 8th-July 10th. The show in Tacoma apparently drew raucous applause "through the second half." (Hinman, 61). Ironically, PD/DJ Pat O'Day at KJR, along with his business partner and fellow DJ Dick Curtis, promoted the last two concerts, which were billed as the first 'Summer Spectaculars' and featured a cavalcade of star artists (The Righteous Brothers, Jan & Dean) and bands (Jay & The Americans, Sam The Sham & The Pharaohs) from afar and locally (The Sonics played at both, The Wailers played at Tacoma in the University of Puget Sound Field House; the Seattle concert was held at the Seattle Center Coliseum; a heartfelt thanks to Doug Hinman for bringing

these concerts to my attention in an email, 4/03/2022; *ibid.*). Undoubtedly, The Kinks' appearances at the last two concerts in all probability later helped to boost sales of "Who'll Be The Next In Line" so it made Seattle's Top 40 retail sales charts as mentioned earlier.

Led by the relatively early premier of "Who'll Be The Next In Line" on far-reaching WLS, the Midwest would be considered the next area generally to go on it (airplay add, 7/23/65). As the ABC-owned outlet normally waited at least several weeks to add new releases, it might have been influenced by a station in the influential secondary market of Grand Rapids (WLAV) or elsewhere to move quickly on the record (WLAV's surveys for this time period have not survived).

Stations in the top medium centers of Milwaukee (WRIT, 8/01/65) and Minneapolis-St. Paul (WDGY, 8/14/65) evidently followed the lead of WLS. The defection of WKNR in the major Detroit market, as well as the abstinence of KDWB in the Twin Cities, were major blows to the Warner-Reprise promotional staff. As well, the disc's handling by WHK in the area's other large center, Cleveland, remained suspect. After three weeks of nondescript charting with a peak of only #40 on its Top 50, WHK dropped the song (8/28/65, peak; *GR*-linked). Overall, the single's Midwest regional peak of #23 matched that in SoCal.

In Florida, the record received a jump-start from WLOF in the secondary market of Orlando (#30, projected, 7/30/65;) and the smaller medium center of Tampa-St. Petersburg (WLCY, one of two 'Twin Pics,' 7/31/65). Within a week, leading 'Tiger Radio' WQAM in the top medium market of Miami had also made it a DJ 'Pic' (8/07/65), while rival WFUN pegged it at #38. Surprisingly, despite these two stations in Miami giving it moderate airplay for four-six weeks, the disc failed to break into the city's Top 40 retail sales charts (it was standard station practice to cease playing a single that was headed down and below the Top 20; of course this would vary by station). Its regional AWSP peak of #24 was in line with the figures from the previous areas that have been analyzed.

Unfortunately, the disc's worst survey performance occurred in the heavily-populated Northeast, with both of Boston's outlets holding out (WMEX, WBZ), while sluggish but wide-ranging WABC refused to add it to its tight playlist of twenty-four singles. As the tune struggled badly on WMCA's Top 57 in the Big Apple (#35 peak in four weeks of charting, 8/12/65-8/19/65) as well as on WIBG's marathon of a Top 99 in Philadelphia, its destiny was sealed here (#39 peak, 8/30/65, in five weeks of charting; both outlets *GR*-linked). The deep chasm that these numbers created could not be compensated for by the area's stations in smaller medium markets, such as Providence (WICE, #24 peak, 8/20/65-8/27/65); Hartford (WDRC, #34 peak, 8/23/65, *GR*-affiliated); Springfield (WHYN, #37 peak, 9/04/65-9/11/65, *GR*-linked); and Syracuse (WNDR, #29 peak, 8/13/65). The predictable result was a disconcerting *weighted* regional AWSP of #36, by far the worst of the five territories that we have examined, and virtually identical to the national peak tabulated by the AWSP chart, #35 (chart date of 8/28/65).

Returning to the topic of station airplay support, in comparison, the formulaic "Set Me Free" was charted and played by 83% of the outlets within the top 51 centers that comprised its sample (34/41 stations). Among the seven stations that refused to add it to their surveys presumably due to its lack of hit potential, five were located in major markets as has been discussed. There were only two second-rated stations in smaller medium markets—WPLO in Atlanta and WPOP in Hartford—that avoided the record, while of the five outlets based in secondary centers, only one did not chart it—WAMS in Wilmington. Clearly, there was no rampant holding out occurring with "Set Me Free" as there manifestly had happened with its follow-up.

Undoubtedly, the national charting results for "Who'll Be The Next In Line" had to be disappointing for Warner-Reprise. Yet, placed in proper perspective, the former UK B-side— hastily recorded an eventual eight-plus months earlier— and confronted by an unprecedented rejection by a high percentage of stations, acquitted itself reasonably well. The AWSP model yielded a decent peak, all factors considered, of #35, which almost matched that of *Billboard's*

at #34. The weaker high of #40 achieved on *Cash Box* can be explained by the single's poor sales, notably in the top 25 markets, and markedly so in the major cities ranked from #1-#11 due to the severe lack of support from 40% of them. That amounted to a huge loss.

In the final analysis, "Who'll Be The Next in Line" had a compelling pulse, superior to that of the half-hearted "Set Me Free," which had no crippling holdout by numerous stations to contend with, and benefitted from consistently inflated rankings by the national charts (see <https://kindakinks.net/misc/teehan-setmefree.pdf>, 35). After all, our AWSP analytic based on the local station survey results placed it just eight spots higher, barely inside the Top 30 (#27): such a differential was not that significant, viewed relatively. For this writer, "Who'll Be The Next In Line" has always been the better, more exciting song, receiving many replays via remote control, regardless of chart results.

Acknowledgements

This writer would like to thank Doug Hinman, the foremost authority on The Kinks, for answering my questions and clarifying certain issues. Doug was generous with his time and knowledge, and was kind enough to send me as an email attachment the 'Label Copy' sheet for "Who'll Be The Next In Line." Doug was also gracious to read the draft of the essay and offered corrections as well as suggestions and additional info to improve it, which I am deeply grateful for.

Finally, my articles could not have been completed without the local radio station surveys posted online by ARSA—the Airheads Radio Survey Archive (www.las-solanas.com). Created and hosted by *Las Solanas Consulting*, under the aegis of Timothy C. Warden, the ARSA database is ground zero for serious local radio station survey research (Airheads Radio Survey Archive © 2003-2022. Timothy C. Warden).

TABLE I: THE LOCAL MUSIC SURVEY CHARTING OF "WHO'LL BE THE NEXT IN

Rank. Market	Station	Debut Date (AP: Airplay)	Peak (Dates)	# of Weeks in Top 10/ Top 5	Total # of Weeks-Survey
1. NEW YORK	WMCA^^ WABC	7/29/65 <u>DNC: XXX</u>	#35 (8/12-19) XXX	0/0 XXX	4 Top 57 XXX Top 24
2. CHICAGO	WLS	7/24/65 (AP)	#14	0/0	4(+2AP)Top 40
3. LOS ANGELES	KRLA KFWB^^ KHJ KBLA	<u>7/17/65</u> <u>7/21/65</u> <u>7/16/65</u> <u>7/19/65</u>	#23 (8/14/65) #22 (8/25/65) #28 (7/21/65) #25 (8/02/65)	0/0 0/0 0/0 0/0	5 Top 45 5 Top 40 2(+1HB)Top30 3 Top 30
4. PHILADELPHIA	WIBG^^	8/09/65	#39 (8/30/65)	0/0	5 Top 99
5. DETROIT	WKNR^^	<u>DNC: XXX</u>	XXX	XXX	XXX Top 31
6. BOSTON	WMEX^^ WBZ	<u>DNC: XXX</u> <u>DNC: XXX</u>	XXX XXX	XXX XXX	XXX Top 25 XXX Top 30
7. SAN FRANCISCO-OAKLAND	KYA KEWB^^	<u>DNC: XXX</u> <u>DNC: XXX</u>	XXX XXX	XXX XXX	XXX Top 30 XXX Top 30
8. PITTSBURGH	KQV^^	<u>DNC: XXX</u>	XXX	XXX	XXX Top 40
9. ST. LOUIS	KXOK	8/28/65	#28 (9/18/65)	0/0	2(+2EX)Top 36
11. CLEVELAND	WHK^^	8/14/65	#40 (8/28/65)	0/0	3 Top 50
14. MINNEAPOLIS-ST. PAUL	KDWB WDGY	<u>DNC: XXX</u> 8/14/65	XXX #26 (9/11-18)	XXX 0/0	XXX Top 40 6 Top 50
15. SEATTLE-TACOMA	KJR^^	8/6/65	#26 (8/20/65)	0/0	4 Top 50
17. BUFFALO	WKBW	8/27/65	#22 (9/03/65)	0/0	3 Top 30
19. MILWAUKEE	WRIT^^ WOKY^^	8/01/65 8/14/65	#23 (9/05-12) #22 (8/28/65)	0/0 0/0	5 (+1PH) Top 40 3 Top 35
20. SAN DIEGO	KGB KCBQ^^ KDEO	7/24/65 (AP) 8/01/65 7/24/65 (AP)	#19 (8/28/65) #21 (8/15/65) #18 (8/28/65)	0/0 0/0 0/0	6 Top 30 4 Top 40 6 Top 40
21. KANSAS CITY	WHB	<u>DNC: XXX</u>	XXX	XXX	XXX Top 40
22. ATLANTA	WPLO^^	<u>DNC: XXX</u>	XXX	XXX	XXX Top 20

<u>Rank. Market</u>	<u>Station</u>	<u>Debut Date</u> <u>(AP: Airplay)</u>	<u>Peak (Dates)</u>	<u># of</u> <u>Weeks in</u> <u>Top 10/</u> <u>Top 5</u>	<u>Total # of</u> <u>Weeks-Survey</u>	
23. MIAMI	WQAM WFUN^^	8/07/65 8/07/65	#26 (8/28/65) #21 (8/28/65)PJ	0/0 0/0	5 6	Top 56 Top 40
24. DENVER	KIMN^^	8/02/65	#40 (8/02/65)	0/0	2	Top 40
25. SAN JOSE	KLIV^^	8/03/65 (PJ)	#17 (8/21/65)	0/0	4	Top 40
31. PROVIDENCE	WICE	8/13/65	#24 (8/20-27)	0/0	4	Top 40
33. HARTFORD	WDRC^^ WPOP	8/02/65 <u>DNC: XXX</u>	#34 (8/23/65) XXX	0/0 XXX	5 XXX	Top 60 Top 40
35. COLUMBUS	WCOL^^	<u>DNC: XXX</u>	XXX	XXX	XXX	Top 40
36. PHOENIX	KRUX	7/25/65 (PJ)	<u>#11 (8/15/65)</u>	0/0	7	Top 40
37. SACRAMENTO	KXOA^^	<u>DNC: XXX</u>	XXX	XXX	XXX	Top 30
39. LOUISVILLE	WKLO	<u>DNC: XXX</u>	XXX	XXX	XXX	Top 30
40. SAN BERNARDINO-RIVERSIDE	KMEN KFXM	<u>7/08/65 (AP)</u> <u>8/06/65</u>	AP-Listed #23 (8/27/65)	0/0 0/0	8 4	Top 10 Top 40
43. SAN ANTONIO	KONO^^	7/30/65	#21 (8/13-20)	0/0	5	Top 40
44. AKRON	WAKR	8/20/65	#22 (9/10/65)	0/0	4	Top 40
45. ALBANY	WTRY WPTR^^	<u>DNC: XXX</u> 7/24/65 (PJ)	XXX #31 (9/04/65)	XXX 0/0	XXX 2	Top 30 Top 40
47. SPRINGFIELD	WHYN^^	8/21/65	#37 (9/11/65)	0/0	5	Top 56
50. SYRACUSE	WNDR	8/13/65	#29 (8/13/65)	0/0	3	Top 40
51. OKLAHOMA CITY	KOMA	8/19/65 (AP)	#24 (9/02/65)	0/0	1(+2HB)	Top 40
52. SCRANTON/WILKES-BARRE	WARM	<u>DNC: XXX</u>	XXX	XXX	XXX	Top 40
54. WILMINGTON	WAMS	8/21/65 (AP)	<u>DNC: XXX</u>	XXX	XXX	Top 30
62. NEW HAVEN	WAVZ	8/08/65	#50 (9/04/65)	0/0	5	Top 60
64. FLINT, MI	WTAC	<u>DNC: XXX</u>	XXX	XXX	XXX	Top 40

<u>Rank. Market</u>	<u>Station</u>	<u>Debut Date (AP: Airplay)</u>	<u>Peak (Dates)</u>	<u># of Weeks in Top 10/ Top 5</u>	<u>Total # of Weeks-Survey</u>	
65. VENTURA- OXNARD- THOUSAND OAKS	KACY	DNC: XXX	XXX	XXX	XXX	Top 35
68. TUCSON	KTKT	DNC: XXX	XXX	XXX	XXX	Top 40
97. NEWPORT NEWS	WGH	DNC: XXX	XXX	XXX	XXX	Top 30
102. ERIE, PA	WJET	8/03/65	#12 (8/24/65)	0/0	6	Top 50
110. READING	WRAW	8/20/65 (PJ)	#32 (9/10/65)	0/0	4	Top 40
125. PENSACOLA	WNVY	8/13/65	#29 (8/27/65)	0/0	3 (1PJ)	Top 45

TABLE I TITLE: The Local Music Survey Charting Of "Who'll Be The Next In Line"

TABLE I NOTES: "Who'll Be The Next In Line"/"Ev'rybody's Gonna Be Happy" (Reprise 0366). Release Date: July 21, 1965

- **DNC: XXX:** Did Not Chart—the record was *not* listed on a radio station's surviving music surveys, which were complete. This was indicated on the Table by 'XXX' in the various columns.
- ^^: A *Gavin Report*-affiliated station, which had a correspondent—usually a PD—who reported information such as phone requests, airplay, and sales of the outlet's top ten singles to Bill Gavin's *Record Report* (referred to as the *Gavin Report*, or *GR*, in the text).
- The Top-rated station in a market was listed first. Dominant stations were **bolded**, per Billboard's 'Radio Response Ratings,' or other sources.

- PJ: A projected ranking or date was rigorously formulated. All projections were based on a thorough analysis of a station's survey progression history, including other records moving up or down, and survey length. Normally, projections were only done with bracketing survey data, notably surviving surveys following 1-2 weeks after the missing survey and projected ranking.
- PH: 'Pick Hit'
- FH: 'Future Hit'
- EX: 'Extra,' similar to a 'Pick Hit' or 'Hitbound' selection
- +1PH: An additional week spent on the survey as a 'Pick Hit'.
- AP: Airplay, indicating that a station added the record to its survey as a 'Hitbound' pick, 'Pick Hit,' or 'Extra,' giving it airplay, but *not* as a numbered single. In the case of WLS in Chicago, its survey indicated how many weeks the disc had been played by the outlet, prior to its entering their Top 40 as a numbered single.
- **Bolded and Underlined Debut Date:** The market was the first in the U.S. to start playing "Who'll Be The Next In Line" — San Bernardino-Riverside (**KMEN, 7/08/65**)—thirteen days prior to the official release date.
- Underlined Debut Date: The station added the single to its survey *before or on* the official release date of 7/21/65. The entire Los Angeles market qualified for this distinction (four Top 40 stations).
- **Peak (Dates) Bolded and Underlined:** The single peaked in the Top 15, at the two highest positions from surveys of stations in our sample: **KRUX (#11)** and **WJET (#12)**.

TABLE II: THE U.S. NATIONAL CHARTING OF "WHO'LL BE THE NEXT IN LINE"

<u>WEEK #</u>	<u>CHART DATE</u>	<u>AWSP Model</u>	<u>BILLBOARD HOT 100</u>	<u>CASH BOX TOP 100</u>	<u>RECORD WORLD 100 Top Pops</u>
One	07/24/1965	#109	—	#132	—
Two	07/31/1965	#80	#106	#98	#115
Three	08/07/1965	#68	#73*	#82 (Sure Shot)	#88*
Four	08/14/1965	#56	#53*	#58	#67*
Five	08/21/1965	#41	#45	#46	#47*
Six	08/28/1965	#35	#37	#40	#42*
Seven	09/04/1965	#38	#35	#47	#39
Eight	09/11/1965	#44	#34	#55	#57
Nine	09/18/1965	#51	#41	—	—

TABLE II NOTES: "Who'll Be The Next In Line"/"Ev'rybody's Gonna Be Happy" (Reprise 0366). Release Date: July 21, 1965

- **Bolded Numbers, such as #73:** Highlighted Gains based on the single's strong upward progress for *that week*; a **Bullet** on the *Cash Box* Top 100, a **Star** on the *Billboard* Hot 100 and the *Record World* '100 Top Pops' charts.
- **Cash Box 'Sure Shot' designation with a #82 ranking, week #3, chart date of 08/07/1965:** The magazine selected "Who'll Be The Next In Line" as the fifth 'Sure Shot' for that week based on sales in "quantity" or giving "every indication" of delivering "quantity" sales (issue dated 8/14/65, 202). Barry McGuire's controversial "Eve Of Destruction" was the fourth 'Sure Shot' for the same week.

- ____: The single did not chart for that week.
- **AWSP Model:** The Average Weighted Survey Position model developed by this writer; see p. 2 for a general explanation. For a more detailed discussion of the goals and methodology associated with the AWSP model, see <https://kindakinks.net/misc/teehan-setmefree.pdf>, pp. 46-48.

TABLE III: STATION SURVEY & AIRPLAY ADDS OF "WHO'LL BE THE NEXT IN LINE"

<u>Market</u>	<u>Station</u>	<u>Date If Added (+)</u>
SAN BERNARDINO-RIVERSIDE	KMEN KFXM	+: <u>7/08/65: HB-AP</u> +: 8/06/65
SACRAMENTO	KXOA^^	<u>X: DNC</u>
MIAMI	WQAM	+: 8/07/65
LOS ANGELES	KRLA	+: <u>7/17/65</u>
DENVER	KIMN^^	+: 8/02/65
HARTFORD	WDRC^^	+: 8/02/65
ALBANY	WTRY	<u>X: DNC</u>
BUFFALO	WKBW	+: 8/27/65
PHOENIX	KRUX	+: 7/25/65 (PJ)
PROVIDENCE	WICE	+: 8/13/65
NEW YORK	WMCA^^	+: 7/29/65
NEW HAVEN	WAVZ	+: 8/08/65
SAN JOSE	KLIV^^	+: 8/14/65
BOSTON	WBZ	<u>X: DNC</u>

TABLE III TITLE: STATION SURVEY AND AIRPLAY ADDS OF "WHO'LL BE THE NEXT IN LINE" BY STATIONS WHICH HAD BEEN SUPPORTIVE OF THE KINKS

TABLE III NOTES:

- The above fifteen stations are listed in order based on the following criteria, which demonstrated clear support of The Kinks during the charting of their first three hit singles on Reprise: 1) Their generally consistent addition of The Kinks' first three Reprise singles* to their

surveys within a reasonable time frame from their release dates, graded on a relative curve; as well as 2) Their generally consistent support of The Kinks' first three singles* in terms of their performance on the stations' surveys: a) the number of weeks in the surveys' Top 3/Top 5; b) peak positions; and c) the overall number of weeks on the survey, notably in the Top 10. [*: "You Really Got Me;" "All Day And All Of The Night;" and "Tired Of Waiting For You"]

- **Bolded stations:** Were dominant in their market, per *Billboard's* 'Radio Response Ratings' or other available sources
- **X: DNC:** The station did *not* add "Who'll Be The Next In Line" to its surveys, which were *complete*—all of its surveys survived during the single's charting during this time period.
- **^^:** A station whose PD corresponded with Bill Gavin, editor of *The Bill Gavin Record Report*.
- **HB:** A 'Hitbound' pick on a survey
- **AP:** Airplay; the single received airplay from being a HB pick, as opposed to being assigned a numbered position on the survey.
- **(PJ):** A projected date, based on all available information
- **Date Underlined:** The single was added by the station prior to the official Reprise release date of 7/21/1965.

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