

# "All Day And All Of The Night": A Comprehensive Charting Saga—How The KINKS Developed Their Second Follow-Up Single And Stormed The Local American Radio Station Surveys And National Charts

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## **Introduction**

The Kinks were, from the outset, under enormous pressure from their British record label, Pye Records Ltd., to come up with a follow-up to their first UK smash Number One hit, the thunderous timeless classic, "You Really Got Me." (for a detailed analysis of its U.S. charting, see [kindakinks.net/misc/teehan-yrgm.pdf](http://kindakinks.net/misc/teehan-yrgm.pdf), 15 ff). In addition, they were tasked with composing and recording a debut album, as well as touring throughout Britain. This represented the inexorable machinery of the pop music industry, and its insatiable demand for more 'product.' Showcasing his songwriting brilliance and ability to meet this stressful challenge, Ray Davies wrote the efficiently effective "All Day And All Of The Night." Not only did the song join the growing pantheon of iconic Kinks' classics, it both maintained the uniquely heavy Kinks' sound while elaborating on the group's musical prowess. The group's cherished artistic integrity remained intact.

This essay will initially set the stage by summarizing the creation of "All Day And All Of The Night": its recording, sonic characteristics, and progress on the UK charts. Afterwards, we will shift to the article's primary focus of analyzing the complex process by which The Kinks' superb record charted in the U.S. By utilizing the extensive array of surviving local radio station music surveys from critical markets across America, this writer will analyze the intricate correlation between these local surveys and the national charts as they affected the commercial progress of "All Day And All Of The Night."

The manner in which a single first gained airplay on pivotal radio stations across the broad spectrum of markets in the U.S., and then converted that demand into the strong levels of vitally-important retail sales in the top 25 centers, was quite complicated as well as challenging for record labels.

They needed to achieve realistic synchronicity as their record 'broke out' among major and top medium markets, while also ensuring that it was adequately stocked in retail stores throughout the country. Meanwhile program directors at radio stations had to decide which 3-8 new singles among the 100-150 released weekly that they should add to their Top 40 music surveys. Program executives needed to feel confident that they were picking future hits that would become listener favorites and were stocked in local stores, and not dreaded 'stiffs' that could lower station ratings, potentially costing them their jobs.

This essay will explore in detail how The Kinks' American label, Reprise Records, part of Warner Bros.-Reprise Records (known as Warner-Reprise), handled the field promotion of their new single and how key radio stations reacted to it throughout the nation. The resulting local survey evidence will be analyzed in comprehensive fashion and linked chronologically to the manner in which "All Day And All Of The Night" fared on the national charts. By using a more holistic methodology, including an independent analytic model that tracks the record's weekly progress nationally based on weighted local survey data, this writer will be able to offer more nuanced insights into the national charting of "All Day And All Of The Night."

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## **I. Background, UK: The Creation, Recording, Release And Charting Of "All Day And All Of The Night"**

Just as "You Really Got Me" was triumphantly peaking at Number One on the UK charts that mattered (the *New Musical Express*, or *NME*, on 9/12/64; *Melody Maker* on 9/19/64), Pye requested that The Kinks deliver a follow-up single. After the band recorded several songs which were rejected, Ray Davies wrote "All Day And All Of The Night" on 19 September 1964 in the back of a car. (Hinman 2004, 36; Hasted 2013, 26). The band then worked out the arrangements for it while touring northern England, playing it live at a gig at the Mojo Club in Sheffield the next day (Hinman, 36). The importance of these developments cannot be underestimated: Ray responded under challenging pressure with an excellent tune, and The Kinks avoided the dreaded 'one-hit wonder' tag.

Following the template established by "You Really Got Me," the group continued at its hyper pace and recorded Ray's latest gem five days later

at Pye Studios (No. 2) in central London during a three-hour session (10:00 AM-1:00 PM, 9/24/64). The recording lineup was essentially identical to that for their first hit, done just over two months earlier, with Shel Talmy producing and Bob Auger as the engineer. Powered by the strong rhythm section of Pete Quaife on bass guitar and ace session drummer Bobby Graham, "All Day And All Of The Night" featured further fuzz-drenched maniacal lead guitar work from Dave Davies. Dave's solo was spontaneous, frenzied, and memorable; as Ray recalls, a mortified Jimmy Page watched as Dave played it in his own inimitable way (Hasted, 26).

Ray's lead vocal had a more confident feel to it than on its predecessor, while his devilish "Oh, get 'em off" prior to the break was pure genius. Delivering passionate background vocals were Dave, Pete, and a character referred to as 'Johnny B. Great,' while regular drummer Mick Avory played tambourine. Ray of course played rhythm guitar. Once again, the tune's instrumental backing (band) track was recorded live to a one-track tape, and then was copied to a new one-track tape while Ray sang the lead vocal. (Hinman, 36, 38).

Although Ray has stated on occasion that "All Day And All Of The Night" "... is his favorite Kinks' single ...," one needs to understand the context in which it was composed. (Hasted, 26). In a revealing recollection, Ray noted that during this song's creation, he lacked "... the notion of being a songwriter. I was following a role." (Kaplan, 6/2008, "Ray Davies: Imaginary Man," *Magnet*). He was referring to the star-making apparatus of the pop music business: The Kinks had created a highly-identifiable brand, while Pye wanted more product from that brand.

The new song's sound was indelibly stamped KINKS, yet it offered subtle refinements compared to its predecessor. Nick Hasted, an accomplished biographer of the band, has concluded that "All Day And All Of The Night" "... overall is more heavy, more metallic. ..." (26). It is this writer's opinion, after careful listening comparison's between the two songs, that Graham's drums generally sound louder and ride higher in the mix, while the bass guitar is mixed lower on the follow-up single. Clearly, "You Really Got Me" features a more pulverizing, dense bass sound that, along with the drumming, is so uniquely relentless and powerful. It possesses a more unified, molten presence, and one can hear the ambient sound of the studio through the recording. There is almost a three-dimensionality about it that is missing from the follow-up, as superb as that record is.

Then again, the circumstances surrounding the creation and recording of "All Day And All Of The Night" could not have been more different. The earlier desperate 'backs against the wall' stance had been replaced by the self-assured success of having a hit single. Wild, pile-driving abandon— even within the constraints of a simpler structure— had given way to a more creative, elaborate approach. Raw emotion was replaced by thoughtful progression— an inevitable trade-off.

Almost one month after being recorded, "All Day And All Of The Night" was released in the UK, with "I Gotta Move" as the B-side (Pye 7N 15714; Release date: 10/23/64; Hinman, 38). It was reviewed favorably by the *NME*:

"The same [overall feel and effect of their previous hit] applies to their new one and again I'm impressed by the muffled, authentic-sounding atmosphere created on this disc. Another Ray Davies composition, it features him soloing with chanting support— plus insidious strumming, drums thump and cymbals bashing, and twangs galore. They could get very close to No. 1 again with this one." (as quoted in Hinman, 38).

This *NME* reviewer could not have been more prescient: had it not been for some tough competition from other bands— primarily English— they would have scored another Number One hit ( for a more detailed description of the UK charts, see Teehan 2016, 6-7). After quickly entering the *NME* Top Thirty at #29 on 31 October 1964, "All Day And All Of The Night" shot up to #12 in the following week. The Kinks' new single made even more impressive gains on *Melody Maker's* Top Fifty, where it had punched up to #16 in only its second week (11/7/64). As The Kinks embarked on a month-long UK tour, their new record would peak at Number Two (*Melody Maker*, 11/28/64; *Record Retailer*, 11/12/64-11/19/64) and Number Three (*NME*, 11/14/64-11/28/64) on the UK charts.

Unfortunately, "All Day And All Of The Night" was blocked from the *NME's* top spot, first by the Motown soul of the Supremes ('Baby Love"), then for two weeks by the bluesy cover of Willie Dixon's "Little Red Rooster" done by The Rolling Stones. The ultimate blocker was delivered by the Beatles' long-awaited "I Feel Fine," which dominated both the *NME* and *Melody Maker* charts at Number One for six consecutive weeks. Nevertheless, The Kinks were able to hang in the *NME* Top Ten through almost mid-December 1964 (#7, 12/12/64) and the *Melody Maker* Top Fifty until the

end of January 1965 (#49, 1/30/65). That type of performance represented remarkable resiliency: eleven total weeks in the *NME* Top Thirty, with four weeks in their Top Five, and fourteen weeks in the *Melody Maker* Top Fifty, with five weeks in their Top Ten.

Now it is time to turn our attention westward, to the U.S. How would The Kinks' follow-up single fare in America, after "You Really Got Me" had doggedly gained belated airplay and heavy sales in numerous medium markets, eventually peaking at Number Five on the *Cash Box* Top 100 for two consecutive weeks (11/28/64-12/5/64).

## **II. Background, U.S.: The American Pop Music Industry; How Hits Were Made, From Local Radio Station Music Surveys to the National Charts- *Billboard*, *Cash Box*, *Record World*, *Music Business*, and the *Gavin Report***

The American pop music industry in the 1960s was certainly complex, consisting of numerous interconnected factors. In the sixties, local Top 40 AM radio stations across the country were the prime conduit that drove retail sales through their play of popular songs on monaural 45 rpm 7" vinyl singles. The paramount goal of record companies was to convince the leading pop radio stations in the twelve major markets, top medium centers (ranked #13-#25) and smaller medium markets (#26-#52) to play their new single releases, thus creating demand which ideally would lead to heavy sales in retail outlets. As well, smaller secondary cities could be useful in 'breaking' new pop records. Examples of these were Manchester (NH); Tampa (FL); Grand Rapids (MI); New Haven (CT); Johnston (PA); Allentown (PA); Springfield (MA); and Worcester (MA), just to name a few. (*Billboard*, "Finfer Goes For Push in Small Markets," 11/14/64, 40).

So the primary driver behind a record's movement on both local station music surveys and the national charts was strong, increasing sales at the retail store level; phone requests from listeners to their local radio stations could also play a role in the former. Medium market stations were vital in generating surging airplay throughout the U.S., and propelling a new single onto the *Billboard* 'Hot 100' chart. Later in the process, dominant retail sales in the major markets fueled a single's rise up the national charts—initially the Top Thirty, then hopefully the coveted Top Ten. In this multifaceted manner, pop music hits were created. Synergistically, radio stations needed to achieve superior ratings compared to their local

competition, as these ratings determined "... advertising rates and therefore, revenues— in short, the life or death of a station and its format, and staff... ." (Fong-Torres 2001,147).

The process of record promotion was extremely challenging for record labels to operate successfully, considering that they might be promoting three to seven new releases at any given period of time, and that anywhere from 120-150 new pop singles were released each week. Furthermore, most stations only added 3-8 new singles to their weekly Top 40/Top 50 surveys, while actual playlists for many stations only went 25-50 deep. In other words, those were the records that a station actually played on the air. Needless to say, in this complicated process, timing for the record companies was "terribly important." (Davis and Willwerth 1975,197).

From the standpoint of a station program director (PD) or music director (MD), he had to be convinced that he was adding a record that fit his station's sound and would become a hit that his listeners wanted to hear, and ultimately would buy in sufficient quantities, optimally leading to healthy station ratings. Furthermore, a PD had to make sure that his new 'Pick' record would be stocked in local record stores by distributors. By playing a record, a radio station was creating "customer demand," which heavily depended on supply. Record dealers, distributors, and retail shops could not "... report sales on product that they [didn't] have. ..." (Bill Gavin, "Industries Need Knots, Not Nots," *Billboard*, 7/18/64, 12,15). A record distributor was responsible for ensuring that new records in his area's outlets were stocked; any failures meant lost sales. The friction point between radio programmers and record dealers regarded "frequent" communication breakdowns; cooperation between the two sides was vital. (ibid.)

For the most part, local radio station Top 40/Top 50 surveys were based on a variable combination of phone requests from listeners, local sales reports, and the national charts. Raw phone request data could be problematic without refinements: the caller's age, gender, and zip code had to be captured as a minimum to provide context and meaning. Likewise, the accuracy of the area's sales reports was critical to a station's programming of newer singles, as well as its integrity: the printed surveys were widely distributed throughout a city. While they were hardly scientific, and their accuracy varied by station and market, local surveys generally represented a realistic gauge of the 10-12 most popular records in an area.

Due to the fact that major market stations had a significantly larger database, their surveys usually had more credibility for both the Top Ten, as well as lower positions from #13 to #20. It was widespread unwritten policy for most stations to drop the airplay of records that were heading down, on their way out, and had reached a position below #20. (Roteman, 1996; "How KQV Picked The Music," Mike McCormick essay; *ibid.*).

The paramount goal for a record company was to have their new single register strong upward gains— ideally double-digit— on a station's survey in order to demonstrate robust, increasing popularity. Such consistent momentum would signify a positive trend that often would influence other stations in different regions of the country to 'go on' a record. The ultimate prized local survey tracking of a new single was dividing in half, or better, the previous week's position, as in the following example: #40, #20, #10, #5. Such survey action would represent a classic case of a record 'breaking out' in a region— hence the term 'regional breakout.' This was how a record was 'spread' throughout the country. Record companies attempted to make this process as timely and coordinated as possible, which in turn assisted a single's ascent up the national charts.

Nevertheless, spreading a record across the nation was challenging, and at times could be problematic, due to geographical variables, as well as the limited number of field promotion reps available to 'pitch' their product to a vast array of program directors. As a renowned analyst of the music industry explained,

"... This process of 'spreading' further weighs the odds against the recording company. As one record-company executive noted, 'So we turn on a PD in one station in Phoenix. It's not enough.' For a record to be a hit, a sufficient number of radio stations throughout the country must get on a record. ... Even now heavy airplay on a handful of stations charts a record. ... The odds against good fortune are tremendous, especially when non primary cities are emphasized. ... The life of the under-assistant promo man is not an easy one. ... Consequently, the promotion departments of record companies must try to 'hook' program directors with their product. The volume and quality of records and the competition between companies renders this an exceedingly difficult task. The number of stiffs in the industry is a reflection of this interaction." (Denisoff, 205-206).

Cognizant of this cutthroat competition between record labels as they engaged program directors in promoting their releases, it is time to turn our attention to the national trades. Beyond the amalgam of variable local station airplay and unique radio station music surveys, there towered the critically vital national charts— *Billboard*, *Cash Box*, *Record World*, and *Music Business*. With their methodology shrouded in CIA-like secrecy and prone to change, they provided a generally accurate pulse of the nation's most popular records. The more established and relatively conservative *Billboard* was held in higher esteem by the music business and radio stations, to the extent that it was regarded as the industry's 'Bible.' It utilized a fairly sophisticated, shifting combination of airplay— given heavier weight for the bottom fifty singles (#51-#100) of its 'Hot 100' chart — as well as retail sales, which factored progressively more into the top fifty records (#1-#50). For the airplay component of its calculations, *Billboard* reportedly used its own private reports and local radio station surveys, usually sampled from the top forty markets and selected secondary markets. (Denisoff, 324).

*Billboard's* Hot 100 sales data was likely based upon record distributor shipments and retail sales reports from "key markets." (Davis and Willwerth 1975,197; Denisoff, 323-324; Chappelle,155). After twelve years of researching the correlation between local music surveys, regional sales reports, and the Hot 100 charts during the mid-sixties, it is this writer's contention that *Billboard's* sales database was based heavily on the top 25 markets, with even more weight understandably accorded to the top twelve. It was instructive that later in 1965 when *Billboard* ran a weekly feature titled 'Top Sellers in Top Markets,' it listed eleven major markets and four top medium centers (10/31/65).

Alternately, the underrated *Cash Box* 'Top 100' chart was based solely on sales figures gathered from a variety of sources. It would appear that this trade magazine's sample size encompassed a larger array of markets than its competitors, thus including sales data from selected smaller medium markets ranked #26-#52. *Cash Box* had superior computational capability than its rival: it was more accurate and efficient in tracking a single's popularity inside the Top Fifty. In addition, its Top 100 seemed to be able to react faster after a single had been out in the market for three-four weeks. *Cash Box* also compiled a 'Radio Active Chart,' which displayed both the weekly percentage of "key radio stations in all important markets that have added [a] record to their play lists," as well as



the total cumulative percentage of stations that had added a new single. While this industry journal did not specify exactly which markets and stations their sample utilized, it was likely influential stations from the top 40-50 markets.

Another newer trade magazine that compiled a national 'Pop 100' chart, known as *Music Business* as of March 1964, had formerly been a country music trade that became *Music Reporter* in 1957 and then transformed into a mainstream music industry journal. At least it was clear how its Pop 100 chart was formulated: it was "based on sales data provided exclusively ... by the nation's largest retail chains, plus radio play and sales by standard retail outlets ... ." (*Music Business*, 12/19/1964; emphasis added). Further indicating that it was modeled on *Billboard*, it printed a 'Singles Coming Up' section that went fifty records deep that had not yet entered its Pop 100 chart— analogous to *Billboard*'s 'Bubbling Under the Hot 100.'

The final newcomer to the national chart scene was *Record World*, started on 11 April 1964 by two former *Cash Box* employees who had purchased *Music Vendor* in early March 1964 (Whitburn 2017). While another set of national chart rankings was always welcome, *Record World* had obvious teething issues in its first year of operation. Its rankings were clearly based on retail sales, however, they seemed suspect. They lagged behind the rankings curve set by *Billboard* and *Cash Box*, and their peaks for a number of records fell short of those registered in the other two trades. In addition, *Record World* also had a 'quick hook,' dropping singles prematurely from its Top Ten compared to its competitors. To its credit, *Record World* stayed on a record as it faded down their chart longer than *Billboard* usually did.

As viewed by radio programmers, a new single's ability to achieve continuous highlighted gains on the national charts— a 'star' on *Billboard* and *Record World*, a 'bullet' on *Cash Box*, a **bolded title** with an arrow on *Music Business*— was extremely important. Significant double-digit gains — increases of 10-25 spots or more— on all four trades conveyed a sense of commercial success and strong momentum to radio station programmers. This made them more inclined to add a new release to their Top 30/Top 40 survey, either as a 'Pick Hit,' 'Hitbound Pick,' 'Hot Prospect,' or as a numbered record.

This exemplified the Catch-22 dilemma inherent in Top 40 radio that confronted the record companies as they lobbied to get their new singles added to stations' surveys and playlists. Paradoxically, the program directors among numerous stations in the top fifty markets would routinely wait to add a new record to their surveys and confidential playlists *until only after* it had reached the Top Forty/Top Thirty of the national charts—despite their protestations to the contrary. Invariably, as previously discussed, they were focusing on multiple starred gains achieved by a single as it zoomed up *Billboard's* Hot 100. As a noted expert in the pop music industry, R. Serge Denisoff, observed,

" ... Many record programmers will 'get behind a record' only on material that has already proved itself successful. A midwestern program director proudly announced that his station had *never* broken or introduced a new record to his audience. He played only songs listed in the Top 30 slots on the *Billboard* charts. ..." (op. cit., 263-264).

As a result of this reactionary attitude held by most programmers, it had evolved into a "Darwinian struggle to get a record added." (Dannen 1991, 8). Unsurprisingly, a frustrated vice-president handling record promotion made this candid claim concerning program directors to Denisoff: " ... I don't care what they claim ... without those bloody charts they'd be lost." (as quoted, *ibid*, 324). Thus the ability of a record label's promo rep to achieve a station 'add' for a new single was a significant achievement that should not be underestimated.

Once a single was fortunate to start its journey on the national charts, its progress was quite critical. The loss of solid upward momentum on them for a newly-released record could be disastrous. As the astute Clive Davis, later president of Columbia Records (1967-1973) insightfully noted, a single's loss of highlighted gains for two consecutive weeks

" ... indicates that you are in trouble. The radio stations will see this as a loss of momentum... . An effect is felt. 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." (Davis and Willwerth, 197).

All four national magazines published their weekly issues on Saturdays, with a "week ending" date listed for one week later; the actual charts were

available by the Thursday before the Saturday publication date. For example, the issues of each magazine actually published on 12 December 1964 would carry a 'week ending' date of 19 December 1964. This writer has used the actual publication dates for all four charts when referring to them throughout this article, so there is a real-time correlation with the local music surveys that influenced them. So chart dates are backdated to present the actual real dates. However, when using quotations from articles, or citing information obtained from *Billboard* or *Cash Box*, the magazine's 'Issue date' has been utilized to avoid confusion and make it easier for readers to look up an issue. For example, a quote or information taken from the *Billboard* issue dated 1/16/65 would use that issue date. (for issues of any of the four music journals, see <https://www.americanradiohistory.com/index.htm> and follow the appropriate links; *Billboard* is also available on Google Books).

Aside from the activity on the national charts, one final newsletter that had the ability to influence program directors regarding their selection of new singles was *Bill Gavin's Record Report* (hereafter referred to as the *Gavin Report*, or *GR*). This was a popular four page weekly programming publication that contained Bill Gavin's "Smash of the Week," "Sleeper of the Week," "Hot Shot," "Top tip," and "Record to watch." In addition, Gavin included his own five "Personal Picks," "Late Flashes," and his personal ranking of the Top 50 records nationally based " ... on requests and sales, as reported by our correspondents... ." (titled as "The Record Popularity Index"; [worldradiohistory.com/Archive-All-Music/Gavin-Report/60/64/Gavin-Report-1964-07-03.pdf](http://worldradiohistory.com/Archive-All-Music/Gavin-Report/60/64/Gavin-Report-1964-07-03.pdf); Fong-Torres 2001, 62).

As a former musician and DJ who was well-respected within the American radio industry, Gavin also offered "The Hot Twenty," a list of newer records "receiving heavier airplay." (ibid.) The foundation of his weekly report was the loyal cadre of correspondents who supplied him with top ten lists of newer hot singles receiving increased airplay based upon rising sales and/or phone requests in their areas. It was scheduled for delivery at subscribing stations on Wednesdays after being mailed the previous Friday. Those records with 'steam' were listed under his "Correspondent's Corner," nominally at the rate of two per reporting station. It was noteworthy that these correspondents were virtually all program directors at their respective stations. As of July 1964, the *Gavin Report* listed 28 markets within the top 52 (10 majors; 9 top medium centers; and 9 smaller medium markets). That market grouping included 37 stations. Gavin would

also include a handful of correspondents (8) from smaller secondary markets; their information would provide the basis for his "Sleeper of the week," a record that larger medium markets should consider adding to their playlists. Gavin felt that the smaller secondary markets around the country were overlooked and underrated, and should be promoted (*Gavin Report*, Issue #502, op.cit; Fong-Torres, 61-62; Denisoff, 263-264; Davis and Willwerth, 193).

Undoubtedly, Bill Gavin offered radio programmers extremely useful information on which to base their difficult decisions regarding which new records should be added to their surveys. His *Record Report* offered a succinct mixture of timely information and personal opinion, while his Top 50 appeared to have been running at a pace of at least two to three weeks ahead of where *Billboard* was in terms of record placement and progress. The opinion of Paul Drew, a DJ from WQXI in Atlanta, was typical of Gavin's true believers: "You came to rely on the information that you got from Bill Gavin as a way to determine with all these choices, which records to play ... ." (Fong-Torres, 61).

Certainly Gavin's newsletters could provide a positive boost to some records, convincing pivotal programmers in key markets to go on a new release touted by him, which in turn would lead to increased airplay and possibly more initial sales. Alternately, a critical comment from Gavin or low rankings for a record he disliked could potentially discourage some stations from adding it, thus minimizing its airplay out of the gate and hampering its critical early progress on the *Billboard* Hot 100. This exemplified the subjective aspect of the *Gavin Report*, which motivated many stations—led by WABC, the top station in the nation from the mid-sixties onward—to avoid it. Among other pivotal stations that refrained from subscribing to this report were WLS, another ABC-owned station in Chicago; KRLA in LA; KYA in San Francisco; KXOK in St. Louis; WWDC in Washington D.C.; KDWB and WDGY in the Twin Cities; WKBW in Buffalo; WQAM in Miami; and KISN in Portland, just to name a handful.

Notwithstanding Gavin's good intentions and presumed fairness in handling his correspondents' feedback and compiling his personal Top 50, there was a self-righteous tone to his report, as if Gavin himself knew best about pop music and its future hits. Furthermore, this writer has uncovered one specific example based on strong circumstantial evidence in which Gavin's personal bias led him to blatantly inflate the ranking of a record,

well before it became popular nationally. The single that we are referring to was "She's Not There," a superb, well-recorded song by the Zombies. This compelling statistic speaks volumes: for the initial five weeks after its release through 6 October 1964, 78% of the first nine stations from our sample that added the Zombies to their surveys had program directors who corresponded with Gavin (Teehan, 58). Thus a strong connection to Gavin had been established, through his newsletter.

Such a striking statistical trend suggested that Bill Gavin held a favorable view of "She's Not There," and it was highly probable that he touted it as a special record to watch out for, one that his readers should add to their surveys and playlists. In any event, he surely depicted the record as displaying excellent progress on his personal Top 50. The definitive proof that validated this theory was Gavin's ranking of the single at Number One on his Top 50 on 23 October 1964 (Fong-Torres, 255).

Such a lofty ranking of this fine record on that date was extremely premature and totally unsupported by the surviving local survey evidence. Our highly accurate, precisely-calibrated analytic model, the 'Average Weighted Survey Position' (AWSP), yielded a considerably lower ranking of #22. Furthermore, after performing a re-calculation with inflated, high rankings for *Gavin Report*-affiliated stations with non-existent survey data, the outcome was virtually the same, #19. Clearly, Gavin's approach of basing his "personal evaluation" on stations' phone requests and sales from his contributors was seriously flawed, at least with this single. (Teehan, 59-60). As Mike McCormick, later PD at KQV in Pittsburgh (1968-1970) and WLS in Chicago (1970-1973) noted, "Historically requests are just not truly reflective of any records popularity or lack of it. ... Frankly ... requests are merely 'ear candy' for the caller ... ." (Roteman 1996, "How KQV Picked The Music").

This writer's AWSP model's results irrefutably proved that Gavin's Number One ranking of "She's Not There" on 23 October 1964 was factually unfounded, highly questionable, and apparently meant to justify his early backing of it. To rank a record at #1 nationally that was in the Top Ten of only *five* stations within the 18 markets of our adjusted sample of the top 25 centers, and only in the Top Three of *three* such stations, was frankly absurd (ibid.; the *Gavin Report* listed 19 markets within the top 25 centers, inexplicably omitting Chicago (2nd) and Buffalo (17th) among others). Furthermore, from that #1 date of 23 October, it would be *three* more

weeks until the Zombies' record even reached *Billboard's* Top Five (#5, 11/14/64), and *four* additional weeks until it reached the same spot on *Cash Box* (#5, 11/21/64). Certainly this iconic song deserved its eventual Number One ranking on the national charts (*Music Business*, 11/21/64; *Cash Box*, 11/28/64), and it has been acknowledged that the *Gavin Report* ran ahead of the national trades. Still, the salient issue was the timing of Gavin's top ranking, which as we have demonstrated, had no basis in fact and was groundless. In addition, this case raises legitimate questions regarding the methodology and accuracy of Gavin's Top 50 rankings.

On the flip side of the *Gavin Report's* influence— the potential negative impact it could have in the early stages of a record's existence— this writer has found strong circumstantial evidence of just such a situation. Exhibit A for this sinister negative fallout was none other than The Kinks own "You Really Got Me." It is this analyst's considered opinion that, based on his conservative nature and documented negative views of other records, that in all likelihood, Gavin detested this Kinks' single for its dense, heavy sound and probably had it rated relatively lower on his Top 50. Reprise Record's promotional ad for the record, which went way over the top in claiming that The Kinks were the band "... most likely to neutralize, surpass, and expunge The Beatles!," doubtless inflamed matters, accentuating this critical attitude. (*Billboard*, 9/5/64, 27). After all, Gavin had gained a healthy respect for the Fab Four, noting the musical creativity of John Lennon-Paul McCartney (*Gavin Report*, Issue #502, op.cit.). During the height of Beatlemania, he had even written an article recommending when "... stations should play nothing but Beatles' records..." to satisfy the heavy demand (*Billboard*, 3/14/65, 3). One might logically assume that perhaps Gavin was annoyed at both The Kinks' disc and Reprise's full-page ad in *Billboard*, while also viewing this new group as a real threat— "You Really Got Me" would hit Number One on the *NME* chart in the UK within ten days of its U.S. release (#1, 9/12/64; Rees 1995, 145).

The irrefutable circumstantial evidence that supports our theory of Gavin's dismissive view of The Kinks' record is hardly coincidence: among the thirteen stations that had waited an excessive six weeks or longer to add the single to their surveys (10/18/64 or later), *eight* (62%) had program directors that were *Gavin Report* correspondents. One of the most glaring examples of such excessive delay occurred at WHYN in the smaller city of

Springfield, MA, where PD Ken Capurso held out for *nine* weeks before finally going on The Kinks' smash hit.

A deeper examination of the survey evidence reveals that the realistic number of holdout outlets was only eleven, so that the *Gavin Report* percentage climbs to 73% (WKY was in a perennial lagging market, Oklahoma City; WNIA was an irrelevant, low-rated station in Buffalo). Furthermore, if we add three additional holdout *Gavin Report*-connected stations that were not part of our sample due to an insufficient number of surveys— WPGC in D.C., WITH in Baltimore and WFUN in Miami—that percentage rises to a stunning 79% (11/14 stations).

Delving further into the machinations of the last three outlets using their surviving surveys is revealing. Long-time *Gavin Report* contributor Buddy Deane, PD at WITH, waited a ridiculously-long *13 weeks* to add "You Really Got Me" to his Top 30; it was already at #5 on *Cash Box* (WITH: #28, 12/6/64). Two weeks later it had stalled at a suspect #20. In similar fashion, PD Dean Griffith of WPGC—contrary to incontrovertible evidence — refused to rank the tune in his Top Ten (Teehan, 53-54; Fong-Torres, 62-63). Similar insidious survey activity occurred in Florida. Whereas trailblazing market leader WQAM in Miami had added "You Really Got Me" right after its release (#47, 9/5/64), out-of-date WFUN likely waited at least *eight weeks* or longer to go on it, half-burying the smash hit at #25 in mid-November when WQAM had it ranked at Number One. The suspect, artificial nature of WFUN's survey was further exposed by its peak of only #7 for the smash record (11/29/64; later surveys show the single plainly descending on WFUN's Top 40). The above statistics and developments undeniably demonstrate a deliberate pattern of excessive delay, under-ranking, and outright obfuscation on the part of *Gavin Report*-linked stations against "You Really Got Me."

To place this compelling data in a proper organized context, during week six since The Kinks' record's release, it was already in the national Top Forty (10/17/64); the following week, it had climbed into the national Top Thirty (week seven, 10/24/64; see Teehan, 53-55; this writer has updated the calculations based on a thorough review of the data). For this sizable number of stations to have waited six-plus weeks to add the obviously hit bound "You Really Got Me" was clearly unprecedented, and had to have been caused by an organized, concerted presence, resulting in a

discernible obstructive movement among outlets with a *Gavin Report* association.

The caveat here was that while those stations with staff who wrote to Gavin, by their hidebound, nonsensical reluctance to go on "You Really Got Me" could delay its advance up *Billboard's* Hot 100, once it finally broke into the national Top Fifty, sales data took priority. Fortunately, they could not negate the record's Top Three showing in the major markets of New York, Chicago, and LA, not to mention its Number One ranking in the top medium markets of Seattle, Buffalo, Miami, and Denver. Such hot survey steam was a reflection of its heavy sales, allowing it to reach Number Five on both *Cash Box* and *Music Business* for two weeks (11/28/64-12/5/64). Ironically, "You Really Got Me" reached Number One on three of the *Gavin Report*-affiliated holdout stations, as well as the top spot on another non-holdout *Gavin Report*-connected station. It also peaked in the Top Three of five other stations who had staff that corresponded with Gavin (ibid, 56). The Kinks had the last word in this episode.

In the final analysis, music directors who were contributors to the *Gavin Report* were not bound to follow Gavin's programming advice. Each station was unique, with differing listening audiences, musical tastes, and their own sound. In the end, program directors had to make their decisions based upon their own impressions and instincts, as well as what they believed was best for their station's format. While the influence of the *Gavin Report* surely merits discussion, its power should not be overestimated. Further complicating any evaluation of its role is the fact that, except for one July 1964 issue, for the decade of the 1960s it currently remains unavailable for viewing either in print or online.

### **III. Background, U.S.: Warner Bros.- Reprise National Promotion Structure and Strategy**

By mid-January 1965, the conglomeration Warner Bros.- Reprise Records, known as the Warner-Reprise promotional group, led by Bruce Hinton, had ten full-time regional promo field men strategically placed throughout the U.S. (*Billboard*, 1/16/65). Significantly, four of them were stationed in the critical Northeast/Mid-Atlantic region: the Tri-State New York metropolitan area (ranked #1), Philadelphia (#4), Boston (#6), and the Washington, D.C. metro area (#10). These four major markets represented over one-third of



the eleven major markets that had stations with surviving music surveys that were part of our sample (technically, the Dallas-Ft. Worth metroplex area was the 12th-largest major center; unfortunately, virtually no surveys have survived from their four main stations for this time period).

Elsewhere, the West Coast had two Warner-Reprise promo reps in its prime centers, Los Angeles/SoCal (#3) and San Francisco-Oakland/NorCal (#7). Additionally, three others were based in major cities located in the Midwest: Chicago (2nd-largest); Detroit (5th; this rep was not added until about 1/9/65, *ibid.*); Cleveland (11th); and St. Louis (9th), while one covered the Southwest, including the Dallas-Ft. Forth Metroplex (12th) and Houston (16th), a top medium market. Finally, twenty independent promo men were responsible for covering pivotal medium markets, which, as noted previously, were crucial in the spread of airplay and sales for a new single (*Billboard*, 1/2/65, 22, 26; *ibid.*).

After being founded in 1960 by Frank Sinatra as a vanity label, the soon failing Reprise Records was acquired by Warner Brothers Records in a friendly takeover on 3 September 1963. This new larger combined company came to be known as Warner-Reprise, and was led by Mike Maitland. While the two labels had a unified record promotion and distribution system, fortunately the shrewd Mo Ostin was retained as general manager of Reprise Records. The Kinks offered Reprise some much-needed diversity, a harder-edged rock sound that was unique and counterbalanced the soft-pop/adult contemporary singing of Dean Martin and the legendary Frank Sinatra; Sandie Shaw from Britain filled out the Reprise roster.

Mo Ostin's trusted musical advisor— Bob Krasnow of a new Warner Bros. label, Loma Records— had been impressed by "You Really Got Me" and had even predicted that it would become Ostin's "first #1 record." ([www.rhino.com/article/stay-tuned-by-stan-cornyn-joe-and-mo-go-up](http://www.rhino.com/article/stay-tuned-by-stan-cornyn-joe-and-mo-go-up)). Although The Kinks came up a bit short of that lofty goal, they had notched consecutive Number Five spots on *Cash Box* (11/28/64-12/5/64). That was no mean feat for a new band with a dense, unheard-of heavy sound challenging the high tide of Beatlemania; many other British Invasion groups led by the Searchers, The Dave Clark 5, and The Rolling Stones; and Motown soul, to say nothing of other American artists. Among the latter were all-girl groups like the Shangri-Las; solo artists such as Roy Orbison, Del Shannon, J. Frank Wilson, Bobby Vinton, and Gale Garnett.

After the release on 2 December 1964 of Petula Clark's future Number One hit, "Downtown," (*Billboard*, 1/16/65) on the Warner Bros. label, "All Day And All Of The Night" would be the final release by Warner-Reprise for 1964. Thus, The Kinks could rest assured that they would have the full promotional support of their American label.

It was noteworthy that Bruce Hinton, the Warner-Reprise national Promotion Manager, believed that targeting major market stations, and selected larger medium centers, offered the best way to break new singles. In his view, smaller market stations could be useful " ... when the large stations are hesitant to expose new records." (*Billboard*, 8/22/64, 8). Whereas it was true that the strong retail sales in major markets could turbo-charge a record's advance within the realm of the national Top Twenty, it overlooked the fact that many major market stations weighted their airplay heavily towards the top five to eight records, which had already been in the market for 5-7 weeks. Furthermore, their surveys were slower paced, with new singles often taking an extensive period to navigate; in the meantime, new releases received minimal airplay on these big-city stations. It was a classic dilemma.

Unfortunately, this top-heavy approach of Hinton's overlooked the vital role of medium market stations in generating essential airplay which allowed new releases to collect coveted 'stars' as they ideally rocketed up *Billboard's* Hot 100. Medium center stations' surveys moved much quicker than their major city counterparts, affording more airplay to new singles. America had valuable, diverse regions stocked with medium center stations that could allow a label to build airplay momentum for a new release: the Northeast (Buffalo, Hartford); Florida (Miami, Tampa, Orlando); the Midwest (Cincinnati, Milwaukee, Columbus, Dayton); the Northern Plains (Minneapolis-St.Paul); the Rockies (Denver); the Northwest (Seattle, Portland); and SoCal (San Bernardino, San Diego). The fact remains that "You Really Got Me" was in a precarious position after its first two weeks of unhighlighted gains on the national charts due to a failure to exploit these types of recognized medium markets. In hindsight, one wonders if the twenty independent field promo men working for Warner-Reprise believed in the record and actually worked those medium cities sufficiently. Had Warner-Reprise learned any lessons from this experience? Would things be different for "All Day And All Day Of The Night"? We shall find out.

#### **IV. The KINKS Fly Under The Radar With Cross-Country Pre-Release Airplay!!!**

Remarkably, almost a month *before* its official release by Reprise in the U.S. on 9 December 1964, "All Day And All Of The Night" first rocked over the airwaves in SoCal— San Bernardino/Riverside (41st-ranked market). Powerhouse KMEN, in the area east of LA known as the 'Inland Empire,' began playing a British Pye copy of the single on 10 November 1964! Extremely influential— the station had brought The Rolling Stones over for their first U.S. performance on 5 June 1964— KMEN listed The Kinks' new record under their lengthly 'Honorable K/Mention' section of their survey. For ten weeks it remained there, receiving valuable airplay, even though it failed to crack the Top Ten.

As if on cue, across the country in tropical Miami (23rd-ranked radio market), leading 'Tiger Radio' WQAM added The Kinks to their survey on 14 November. DJ Bill Winters made "All Day And All Of The Night" a 'Pic' during the same week that "You Really Got Me" was Number One on 'Tiger Radio'. He likely had obtained a British Pye copy of the record from an avid listener or a stewardess. Driven by strong phone requests, The Kinks new unreleased single shot up to #12 in three short weeks (12/5/64). To say that Miami was a 'Kinks' Town' would not be an overstatement. WQAM was an influential station that often was first on a record, clearly beating rival WFUN to the punch. WFUN was a *Gavin Report*-connected outlet that likely added the follow-up single within two weeks after its release, after being behind-the-times with "You Really Got Me" as previously discussed (#31, 12/20/64; previous survey not available).

Further fuel was added to this Kinks-sized frenzy by KXOA in the NorCal smaller city of Sacramento (37th-ranked), when that station added "All Day And All Of The Night" to its Top 40 at #30 on 28 November. Within three weeks it had vaulted to a peak of Number Four (12/19/64). The significance of this development was heightened by the fact that KXOA's PD, Johnny Hyde, corresponded with Bill Gavin in nearby San Francisco. Unlike the numerous *Gavin Report* stations which, as we have noted, had dragged their heels in adding the pounding national hit bound "You Really Got Me," Hyde was on it within just over a week of its release (#35, 9/11/64). So it was encouraging to see that he had a good musical ear and was out in front of The Kinks follow-up. As it was listed under the Pye label, Hyde had probably received this British copy from a contact in London.

Once the presumed unwritten *Gavin Report* taboo against The Kinks had been broken, it was even easier for another such station to step up and join The Kinks' pre-release party. PD Glenn Bell of powerhouse 'Denver Tiger' KIMN added "All Day And All Of The Night" on 30 November to its Top Fifty (#50). The new record was played promptly the same day, a Monday, as the station counted down its new Top 50 between 3-7PM. Denver was a top medium market (24th-ranked), and KIMN had likely received an early advance promo copy, as the label listed was Reprise. Since Bell had already seen "You Really Got Me" smash to Number One on his survey, he needed no further convincing (#1:11/4/64).

Notwithstanding the fact that *Billboard* did not track or chart this type of pre-release airplay due to the lack of an official label release, it undoubtedly provided The Kinks with invaluable momentum and the perception of success. Two influential top medium market stations, plus two smaller ones, had gone on their single decisively. These positive survey adds and movements acted as a 'buy' signal to other stations, and gave the Warner-Reprise promo men effective ammunition as they pitched "All Day And All Of The Night" to station program directors in their respective areas. Ironically, labels generally frowned on pre-release airplay as there was no possibility of retail sales— it was viewed by them as a wasted exercise. Nevertheless, the outlook appeared positive for The Kinks before their record even had been released.

## **V. Cameo Records Attempts To Crash The KINKS Pre-Release Fireworks**

In an unforeseen move, the Cameo label based in Philly re-released the very first Kinks' single, "Long Tall Sally," backed with the Ray Davies-written "I Took My Baby Home" on 2 December 1964 (Cameo C-345). Cameo originally had released this single eight months earlier, when it sank without a trace after getting a brief listing from *Cash Box* and a cold shoulder from *Billboard* (Hinman, 24). *Cash Box* originally had flipped the sides in its listing, giving Ray's superior "I Took My Baby Home" a B+ and the Little Richard cover a B (the magazine erroneously listed the catalog number as Cameo 146, when it should have been Cameo C-308; 4/11/64,14; Hinman, 24). Obviously Cameo was trying to cash in on the rousing success of "You Really Got Me."

What was most surprising with this crass re-release was the reaction of the trade journals to it. *Billboard* incredulously made "Long Tall Sally" a 'Hot Pop Spotlight' pick with Top Fifty chart potential. The magazine's review was another head-scratcher: "Now hot on the Reprise label, the English group gives a fresh pop treatment to the Little Richard hit." (12/12/64, 31). While *Cash Box* did not go that far in their new re-review, they strangely reversed course, giving a B+ to the A-side with this mystifying bit: "Here's an item by the Kinks from the Cameo catalog that could catch on [in] short order on the light of their current disc success. The group's updating of the Little Richard oldie merits early deejay attention." Meanwhile the patently better B-side received short shrift: "Another pulsating goodie by the British lads." ( 12/19/64,10).

There was a good reason why the weak A-side had only made it to #42 on the British *Melody Maker* chart earlier, and an *NME* reviewer wisely preferred the B-side penned by Ray (2/15/64; Hinman, 21). Likewise, for the second go-round in early December, it was noteworthy that two American stations also listed the flip, "I Took My Baby Home," on their surveys ( WABC, NY, 1 of 18 'Hot Prospects,' 11/17/64; WCPO in Cincinnati, 1 of 15 'Klimbers,' 12/4/64).

Further evidence that *Billboard* was having a rough week was its erroneous listing of the single's record label in the catalog listing as "Venice 345," instead of Cameo 345. Venice referred to the publisher of "Long Tall Sally"; the error was duly corrected in the next issue, which blamed "yule-time elves" for the mistake (12/19/64). Further adding to this comedy of errors was Cameo's misspelling of Ray's last name for the B-side's writer's credit: "Davis" instead of Davies. Needless to say, Cameo C-345 went nowhere on the American national charts, deservedly clearing the way for Reprise and the Kinks. (ibid.)

Moving forward, it is this writer's belief that The Kinks' second Pye single, "You Still Want Me"/"You Do Something To Me" — released on 17 April 1964 in the UK — had moderate chart potential and should have been released by Cameo in the U.S., despite its failure to chart in the UK (Pye 7N 15636; Hinman, 26). The American pop market had an insatiable desire for all things British in the Spring of 1964 thanks of course to The Beatles, and this record's Merseybeat musical styling might have been able to dent the lower reaches of the *Billboard* Hot 100 at that time. If nothing else, it

might have given the group some early exposure before "You Really Got Me" hit.

## **VI. Reprise Records Releases "All Day And All Of The Night"; National Magazine Reviews And Ratings**

On 9 December 1964, Reprise Records officially released "All Day And All Of The Night" in the U.S., backed with "I Gotta Move." (Reprise 0334; Hinman, 42). The label's timing was excellent, as "You Really Got Me" had just peaked on the national charts and most local surveys. *Billboard* continued on its Kinks roll three days later, rewarding the group with yet another 'Hot Pop Spotlight' review, one of ten singles to receive such lofty recognition. This meant that the new Kinks' record was seen as having Top Fifty potential (#50-#1) on the Hot 100:

"Another potent entry by the Englishmen. Raw, gutsy delivery is maintained along with raunchy guitar sound. Hot Follow-up to 'You Really Got Me.'" (*Billboard*, 12/19/64, 39).

That certainly was a much warmer reaction than "You Really Got Me" had received three months earlier: The Kinks' follow-up owed much to its trail-blazing forerunner. Among a few of the other ten singles to merit 'Spotlight' reviews from *Billboard* out of the 159 total records released for that week were the novelty song "The Jolly Green Giant" by The Kingsmen from the Northwest and of "Louie, Louie" fame; the Bachelors from Ireland with "No Arms Can Ever Hold You," and two versions of "This Diamond Ring." The first version was recorded by Miami soul singer Sammy Ambrose, while the second by Gary Lewis And The Playboys was a slick pop production with ace studio musicians known as the Wrecking Crew playing on it. The Playboys' single went on to become a Number One smash hit on *Billboard* (2/13/65).

Elsewhere, The Kinks new record received uniformly positive reviews from other American trade journals. In *Cash Box*, it was selected as a 'Pick Of The Week' with a ringing endorsement:

"The Kinks, who carried their English Sensation, 'You Really Got Me,' way up the charts in the U.S., can do it again with another deck that's currently flying high over there. This one ... is a similarly-styled raunchy-

rock'er that should flip the teeners. Shel Talmy produced the lid. 'I Gotta Move' is a sizzling rock-a-blueser on the flip." (*Cash Box*, 12/19/64, 8).

Other *Cash Box* 'Picks Of The Week' that The Kinks would tangle with on the charts were again the Kingsmen's "Long Green"/"The Jolly Green Giant" (notice that the B-side became the hit) and Jay And The Americans' "Let's Lock The Door (And Throw Away The Key)"/"I'll Remember You." An intriguing British release listed under 'Newcomer Picks' was The Who's "I Can't Explain," which this journal listed as the B-side to "Bald Headed Woman." Written by Pete Townsend, "I Can't Explain" was heavily influenced by "All Day And All Of The Night," and ironically produced by Shel Talmy. (ibid, 8;10; Hasted, 36; Hinman, 42).

In *Music Business*, "All Day And All Of The Night" was one of 18 'Chart Picks,' and picked up another glowing review: "Another intense, down-to-earth rocker in the r. and b. tradition. A good follow-up to 'You Really Got Me,' and in a similar groove." (12/19/64, 22). *Variety* referred to it as "a hard rhythm number which the British combo belts out in characteristic dissonant style." (as quoted in Hinman, 42).

Now it was just a matter of the Warner-Reprise promotional team converting all this positive press into vibrant airplay, sales, and eventually commercial success for "All Day And All Of The Night." As we have discussed, this was much easier said than done, and while great reviews were welcome, they were hardly a guarantee of excellent chart fortune.

## **VII. The KINKS Breakthrough In The Northeast**

In an extremely positive development, "All Day And All Of The Night" was added by the always proactive 'Good Guys' of WMCA in New York on the same day that it was released (#56,12/9/64). PD Ruth Ann Meyer, Music Director (MD) Joe Bogart— who corresponded with Bill Gavin— and his assistant Frank Costa, were the first to play The Kinks new single in the largest American radio market. Most surprising was the swift reaction of rival WABC, which had a tight playlist of just twenty-four (24) records and focused on airing only the established hits. Usually WABC waited for new singles to prove themselves on pioneering WMCA or the national charts before belatedly adding them to its conservative survey. Not this time: PD Rick Sklar and the station's music committee of six staffers ranked The Kinks' new record at #61 within a week of the 'Good Guys.' (12/15/64; for

a detailed analysis of WABC's comprehensive sales tracking system for its surveys, see [kindakinks.net/misc/teeahan-yrgm.pdf](http://kindakinks.net/misc/teeahan-yrgm.pdf), 21-23). They were no doubt swayed by the fact that "You Really Got Me" had pounded to a peak of Number Two on their 'All American' survey just two weeks earlier. WABC had a non-directional 50,000 watt signal that could be heard halfway across the U.S on a clear night, in 25-38 states. These Big Apple inroads represented a triumph for the Warner-Reprise Eastern Promo Manager, Marvin Deane.

Likewise, Warner-Reprise rep Ronnie Singer was able to add another big station to The Kinks growing bandwagon when WIBG in Philadelphia (4th-largest center) went on the single as well (#91, 12/14/64). As the only Top 40 pop station in Philly then and known as 'Wibbage,' Radio 99 had top ratings and a legendary DJ in Joe Niagara (aka 'The Rockin' Bird') who covered the 6-10 AM morning drive shift. (Fong-Torres, 26; 130-131). WIBG's MD was Dean Tyler, and he had seen "You Really Got Me" crack his Top Five after nine tough weeks (#5, 11/30/64; his survey was a Top 99). On the back-end, ace DJ 'Hy' Lit had the evening (6-10 PM) slot sewn up, while also corresponding with Gavin, whose opinion of the pulsing rocker was irrelevant at this point.

Nor did Gavin have any influence over wild evening DJ and *Gavin Report* writer Arnie 'Woo Woo' Ginsberg at Boston's top-rated WMEX (6th-largest market). Ginsberg, whose show was named *Night Train* after the R&B song with the same title, first played "All Day And All Of The Night" on his Friday 11 December show as he introduced the brand new 'Wimmex Tunedex Top 25.' (#20; Fong-Torres, 79). Rival WBZ charted The Kinks a week later on their Top 30, much to the delight of Warner-Reprise promo man Frank Falanga (#16, 12/19/64). The Kinks' American label had gone a perfect three for three with the major markets in the Northeast.

## **VIII. THE KINKS Smash Into The *Billboard* Hot 100 Decisively**

Thanks to its incredible pre-release airplay in four medium markets, including two Top Ten survey rankings, and quick acceptance in three major Northeast markets, "All Day And All Of The Night" blasted onto *Billboard's* Hot 100 as a 'National Breakout' at a starred **#69** in its first full week after release! (12/19/64; Miami, WQAM, #4; Sacramento, KXOA, #7; both 12/12/64). In comparison, it had taken "You Really Got Me" four hard weeks to reach the same point and earn its first star. On the strictly sales-



based *Cash Box* 'Looking Ahead' chart, The Kinks follow-up was ranked at #15 for the same week; this would have been comparable to #115 on *Billboard's* 'Bubbling Under' section of their Hot 100 chart. *Record World*, ostensibly using just sales reports, had the single ranked at #102 in their analogous 'Singles Coming Up' section (technically, the position was #2). Saving the best for last, *Music Business*—using some airplay to go with its foundational sales reports—ranked the hottest single in the land for the week of 19 December at a sizzling **#60**. Our carefully calibrated analytic model mentioned earlier—the 'Average Weighted Survey Position' (AWSP)—yielded a 'bulleted' **#88** for this first week.

Such an impressive start on the industry-leading *Billboard* Hot 100 provided "All Day And All Of The Night" with instant credibility among Top 40 stations. Still, it was just a first step for one week and the record needed to show continuous highlighted gains in the coming weeks; much hard promotional work needed to be done. It was a marathon, not a sprint, so to speak. Undeniably, The Kinks raw, hard-edged sound was a departure from the norm, and for some radio programmers, a difficult proposition to justify adding to their surveys and playlists. Would Warner-Reprise be able to overcome such objections and sustain this initial strong momentum nationally?

At the end of the narrative sections for the first six weeks of this record's charting, we will provide two metrics covering the vital airplay component of its progress. The first will be the unique and under-reported *Cash Box* 'Radio Active Chart,' followed by our comparable 'Top 25 Market Station Survey Add %,' or 'Top 25-MSSA%' number. What follows is a concise explanation of both, and then the results for the first week:

*Cash Box* 'Radio Active Chart': This was an interesting chart that compiled both the weekly and total cumulative percentage of key radio stations in all-important markets that had added a record to their playlists to date. The cutoff date was three (3) days prior to the actual Top 100 chart date. Back in the day, the focus was on the weekly percentages for all records listed. While this data will be reported, our emphasis now will be more on the total percentage. Maintaining the proprietary cloak of secrecy so prevalent then, *Cash Box* did not disclose the actual markets and stations from which their data was compiled. This writer is confident that it was gathered from influential, top-rated stations located in the Top 25 markets, with perhaps a handful of other bellwether stations included from smaller

medium markets (ranked from #26-#64). All data utilized was retrieved from relevant *Cash Box* issues. Remember, the magazine was using this metric on thirty-plus singles, emphasizing the weekly percentage of stations that had just added a record to their surveys.

Top 25 Market Station Survey Add % (Top 25-MSSA%): This is our similar model, based on the total percentage of stations within the top 25 markets in our sample that added "All Day And All Of the Night" to their surveys. The sample size: 21 total markets, essentially all 11 major markets plus 10 top medium centers, ranging from #14-#25 in rankings. Our sample size is equivalent to markets that had at least one station with surviving survey data. The qualifying criteria was: one station per market, with airplay additions counted (examples: the Chicago and Washington, D.C. centers). The cutoff date is four (4) days prior to the actual common chart date. Our system is essentially market-based, given its 1:1 ratio of stations per market, and is designed to show the percentage of markets from our sample of twenty-one (21) centers within the top 25 that contained stations that had added "All Day And All Of The Night" to their surveys or started giving the record airplay. In other words, our model is designed to offer a defined, comprehensive insight into the airplay status— using survey adds in Top 25 markets— of The Kinks' single cumulatively.

### **Week One Airplay Chart Percentages, Chart Date: 12/19/1964**

Cash Box 'Radio Active Chart': Total %: **8%**. Weekly %: **+8%** (as of : 12/16/64; Issue dated 12/26/64,78)

Top 25-MSSA%: Total %: **24%** (**+5/21 markets added**). Weekly %: **+24%** (as of 12/15/64)

### **IX. The Challenge To Warner-Reprise: To Keep The KINKS National Momentum Rolling By Adding More Major And Top Medium Markets Across The Country**

To balance the initial Northeast steam, Warner-Reprise needed some positive returns from the West Coast. Since the LA market's two Top 40 stations refused to move on The Kinks, Warner-Reprise SoCal promo man Lenny Salamone wisely shifted gears and worked the region's smaller medium market stations. As KMEN in San Bernardino-Riverside (41st ranked market) had ignited the pre-release airplay one month earlier, rival

KFXM went on "All Day And All Of The Night" on 19 December, making it a 'Pick Hit.' An even bigger prize was the 20th-ranked San Diego market, where third-rated KDEO also made the single a 'Pick Hit' on the same day. This city's second-rated outlet, KCBQ, associated with the *Gavin Report* and with a 50,000 watt transmitter, ranked The Kinks at #39 a week later (12/27/64). Market leader KGB, guided by PD Les Turpin, listed the band's new disc as a 'Future Hit', one of ten such new singles (12/20/64).

Shifting to NorCal and the Pacific Northwest, Warner-Reprise rep Walt Kalloway was able to coax San Jose's (25th-ranked) KLIV to add The Kinks' release as a 'K-LIV Klimber' (12/18/64); a week later, it had reached #13 on KLIV's Top 20. Further up the coast in Portland (33rd center), 'owned' by forward-leaning KISN, PD Frank Benny added "All Day And All Of The Night" to his Top Fifty at #37 (12/20/64). Kalloway scored a key coup shortly afterwards, when major city-leading KYA in San Francisco-Oakland (7th-largest center) debuted it at #25 on its Top Thirty (12/25/64). Operated by PD Russ 'The Moose' Syracuse, KYA was known as the 'Boss of the Bay' and carried considerable clout with its 50,000-watt transmitter. Rival KEWB, with PD Earl McDaniel calling the shots, also added the record to its Top 40, giving The Kinks a solid start on the West Coast (#32, 12/25/64; *GR*-related).

While that progress was being made, Warner-Reprise was engaged in achieving station adds in the Midwest. Although a promo rep for Detroit (5th largest city) was still just over three weeks away from being hired, top iconic station WKNR ('Keener 13'; *GR*-affiliated) made "All Day And All Of The Night" its 'Key Song Of The Week' on 17 December 1964. Program Manager Frank Maruca and MD Frank Sweeney had seen its predecessor reach #8 in early October. Albeit promising, after rising to #17 two weeks later on WKNR's volatile Top 30, it strangely vanished after one week into the new year. Had it been done in by a lack of requests, sales, and/or stock in stores-the likely culprit? (see a column by Gavin which suggested, in cases like this, that it was usually traceable to supply issues: "P.D. Always Put On The Spot," *Billboard*, 10/19/63, 64). This type of survey activity was highly unusual in a major city. Further adding to the Warner-Reprise woes here was the fact that third-rated WXYZ failed to move on the record, based on surviving survey evidence (complete through the end of 1964; incomplete afterwards, although surveys from 1/12/65 and 2/16/65 exist; ABC-affiliated outlet).

Warner-Reprise rep Mike Gratz had better results in St. Louis, the nation's 9th-largest market: classic station KXOK's PD, Ray Otis, who had been the 'guest panelist' at *Billboard* the week "All Day And All Of The Night" received a 'Hot Pop Spotlight' review, added it to his Top 36 as an 'Extra' on 19 December. Although it took the single almost a month to get untracked, by mid-January it had finally broken into top-rated KXOK's Top Twenty (#16, 1/16/65). It should be noted that KXOK was owned by the Storz Broadcasting Co., founded by legendary Top 40 radio format pioneer Todd Storz.

Meanwhile, just as had happened in SoCal with top medium market support, promo rep Gratz was able to reel in another Storz-owned station in top-rated WHB in Kansas City (MO; 21st-ranked). PD Ron Martin added The Kinks to his Top 40 as a 'Pick Hit' on 18 December. Further north in Milwaukee, another top medium center (19th-largest), PD Lee Rothman at WRIT charted "All Day And All Of The Night" on its 'Silver Dollar Music Survey' at #37 during the holiday break (12/27/64; GR-affiliated). In the pivotal state of Ohio, Cincinnati's (18th-ranked) WSAI and Dayton's (38th-largest) WING were the first outlets to go on the Kinks (#40; #23; 12/26/64; WING, GR-connected).

So far, there were no issues from *Gavin Report*-associated stations in terms of excessive delays as there plainly had been with "You Really Got Me." In fact, many of these early survey adds were from stations that had program executives who corresponded with Gavin. It was amazing what proven commercial success and the perception of a new winner could do to a programmer's attitude.

As Warner-Reprise secured valuable station support along the West Coast and in the Midwest prior to the start of the new year, independent promo reps were also winning station adds among medium and secondary markets in the Northeast. These complemented the earlier major market success already achieved in the region. In the 46th-ranked city of Albany, NY, Program Manager Lee Gray of WTRY — the city's 2nd-rated station — added The Kinks' new release on 19 December (#27). Shortly afterwards, WICE in Providence, RI (31st-ranked) added the record on 23 December to its Top 40 (#23, 12/23/64).

Another important station that went on The Kinks' single was WDRC in Hartford (CT, 34th-ranked; *GR*-linked), the dominant outlet in that city. Having recently seen "You Really Got Me" spend five weeks in her Top Five and peak for two weeks at Number Two (11/23/64-11/30/64), Music Director Bertha Porter started giving the follow-up airplay (12/21/64). It then dramatically entered her Top 60 at #21 for the next week.

Even secondary market stations threw their support behind The Kinks. A prime example occurred in the city of New Haven (CT; 64th-ranked), where influential WAVZ added "All Day And All Of The Night" on 20 December (#57, 12/20/64). Another station that got onboard was WJET in Erie (PA; 115th-ranked), which added the record before 1964 ended (#30, 12/29/64).

Finally, switching back to the major market scene in the Mid-Atlantic region, the Top Ten surveys printed weekly by Washington, D.C.'s *Evening Star* in the 10th-largest center indicated that The Kinks likely had started to receive airplay on the area's third and fourth-rated stations during the holiday break—WEAM and WAVA. Since they entered both stations' Top Tens on 9 January 1965, they had to have been receiving airplay at least two weeks prior to that date.

### **X. National Charting Results, Phase I: Weeks Two (12/26/1964) and Three (1/2/1965)**

This groundswell of support across the U.S. allowed "All Day And All Of The Night" to make highlighted gains on the still airplay-oriented *Billboard* Hot 100 for the next two weeks. For week number two, the week of 12/26/64, it rose a sizable fifteen spots to a starred **#54** on the Hot 100, while on *Cash Box*'s Top 100 it debuted at an unhighlighted #85, reflecting early sales returns. *Record World* lagged behind, ranking it at a low #95. The single's hot start on *Music Business* cooled down, as it only rose five spots to #55. Our AWSP for this second week came in at a bulleted **#69**, splitting the difference between *Billboard* and *Cash Box*.

For week number three (1/2/65), *Billboard* moved The Kinks' single up just ten spots to a starred **#44**; this was the minimum gain to receive a star on the Hot 100. In addition, this was the final week where airplay was weighted heavier than sales. On sales-based *Cash Box*, it broke out with a major bulleted gain of twenty-six spots to **#59**, while on *Record World*, it

was still in the rear view mirror at a starred **#68**. Unfortunately the ranking from *Music Business* is not available for this week; this analyst would project it to have been a **bolded #42**. The AWSP for this week again almost was in the middle of the two leading trades at a bulleted **#49**. Further reinforcing the record's highlighted rise to **#59** on the Top 100, *Cash Box* designated it as the first of eight 'Sure Shots,' which highlighted records that were starting "to sell [in] quantity" or exhibited signs of doing so, based on "... reports from retail dealers throughout the nation ... ." (*Cash Box*, 1/9/65, 24). In close pursuit of The Kinks as another 'Sure Shot' were The Kingsmen, with "The Jolly Green Giant." (ibid.)

Overall, "All Day And All Of The Night" was making very good progress on the national charts, led by three straight starred gains on *Billboard*. Inevitably, it was proving challenging for the record to maintain the initial 'splash' of that 'National Breakout' week at **#69**. As *Billboard* shifted to a stronger focus on retail sales, the challenge would only get tougher. A newer record needed to start registering excellent sales in the top 25 markets— even more so among the eleven major centers— to achieve consistently significant progress on the Hot 100. It was a cliché, but quite true, that every week was a new week, and prior success had no bearing on the new week— it was compartmentalized. On a more positive note, this opened up the vista on the *Cash Box* Top 100, which after the first three weeks of a single's chart life, generally was able to respond to strong sales gains among the Top Fifty centers faster than its revered counterpart.

### **Week Two Airplay Chart Percentages, Chart Date 12/26/64**

*Cash Box* 'Radio Active Chart': Total %: **19%**. Weekly %: **+11%** (as of 12/23/64; Issue dated 1/2/64,18)

Top 25-MSSA%: Total %: **43%** (**9/21 markets**). Weekly %: **+19%** (**+4 markets added**; as of 12/22/64)

### **Week Three Airplay Chart Percentages, Chart Date 1/2/65**

*Cash Box* 'Radio Active Chart': Total %: **65%**. Weekly %: **+46%** (as of 12/30/64; Issue dated 1/9/65,12)

The Kinks were ranked **#2** on this chart with their **+46%** in weekly station adds.

Ahead of them at **#1** were The Bachelors ("No Arms Can Ever Hold You"), with a **+50%** in weekly station adds.

Ever so close behind them were the threatening Kingsmen ("The Jolly Green Giant") at **#3**, with a **+44%** in weekly station adds. That was also that group's total %, meaning they amassed it all in this one week.

Top 25-MSSA%: Total %: **67%** (**14/21 markets**). Weekly %: **+24%** (**+5 markets added**; as of 12/29/64)

### **XI. Warner-Reprise Corrals Straggler Major Market Stations To Add The KINKS (Phase II)**

As New Year's Day 1965 dawned, Warner-Reprise had successfully coaxed stations in seven of eleven major centers to go on The Kinks. That translated into a solid Major Market Penetration Rate (MMPR) of 64%. Nonetheless, more work needed to be done by the label's field promo reps to bring the remaining four prime markets onboard if the Kinks new single was to have a realistic shot at reaching the national Top Ten or better.

The first domino to fall was the third-largest city of Los Angeles, whose two Top 40 stations had uncharacteristically held out on playing The Kinks' newest release after being pioneers with "You Really Got Me." Thanks to the vibrant airplay from the nearby 'Inland Empire's' (San Bernardino-Riverside) two stations, KMEN and KFXM, LA's KFWB, a Crowell-Collier Broadcasting outlet that had slipped to second in the city's ratings, added "All Day And All Of The Night" at #34 (1/2/65). New PD Don French had seen enough compelling evidence to support his decision, while the station's librarian, Don Anti, corresponded with Bill Gavin. KFWB had shifted to a tighter playlist of 50-55 records in an effort to stem its ratings slide. The next day, Reb Foster, PD and DJ (3-6 PM) of legendary 50,000-watt top-rated KRLA, added the record to his 'Tunedex' Top Fifty (#42). KRLA had an extensive playlist of 55-75 records, the core of which was based on weekly retail sales reports from local shops collected by Foster and Production Supervisor Dick Moreland. (*Billboard*, 8/22/64,1).

Back in the challenging Midwest, Bill Cassady, the Warner-Reprise promo rep in charge of the second-largest market of Chicago, had his work cut

out for him. ABC-owned, 50,000-watt monster WLS could be heard across a good portion of the country's center at night, with many a teenager glued to their tiny AM transistor radio tucked under the pillow. DJ Art Roberts (7PM-12:00 midnight) had the station's best ratings. The challenge with WLS, as with its counterpart in New York, WABC, was their tight playlist that concentrated "... on the established hits with limited emphasis on new releases before they became proven sellers." (*Billboard*, 3/14/64, 16). Cassady finally was able to persuade Production Manager Gene Taylor to start giving The Kinks' record some token airplay on New Year's Day 1965. Two weeks later it charged into the WLS Top 40 at an impressive #23, and The Kinks were on their way in the Windy City (1/15/65).

Meanwhile, Pittsburgh's (8th-largest market) KQV, led by legendary MD and PD John Rook, was rapidly becoming that city's top-rated station. As with WABC and WLS, it was owned by ABC and could also potentially be a tough nut to crack. Rook was an avid Gavin correspondent, often speaking with the programming master on the phone. On 5 January 1965, after learning that The Kinks had shot up to #14 on WABC, Rook relented, adding the Kinks at #40, with an asterisk indicating that their record was 'First Heard On KQV,' not on rival KDKA.

The best way to persuade holdout stations in Cleveland, the 11th-largest market, to add The Kinks' single turned out to be influencing the reactions of Ohio's four medium market stations: once they went on the record, Cleveland would fall in line. It was analogous to "... 'surrounding' major markets by focusing on secondary outlets. To make an impact upon the Cleveland market, a record company pushes a record in Cincinnati, Dayton, Columbus, and other cities in the area." (Denisoff, 205). Promo rep Cassady, as we have seen, was able prior to the new year to persuade two of them to add The Kinks to their surveys— Cincinnati's WSAI and Dayton's WING.

Moving forward, on New Year's Day, Akron's (44th-ranked) WAKR came on board (#39). Two days later, the prime test market of Columbus (35th-ranked)— the state capital and home of The Ohio State University Buckeyes— saw its prized, dominant WCOL add The Kinks' record to its Top 40 survey, also at #39. Columbus was viewed as a "prototypical U.S. city" in terms of advertising and demographics, and a viable proving ground for new records. (ibid, 205-206). PD Steve Joos, who



corresponded with Bill Gavin, finally was convinced by the mounting survey adds made by his state counterparts. The stage was now set for the major prize to fall. Bill Cassady was able to persuade PD Ken Draper of Cleveland's second-rated outlet, KYW, to add The Kinks to its survey, a tight Top 22, on 8 January (#18; GR-affiliated). Cassady's encirclement strategy had succeeded, providing The Kinks with a commanding presence in the Midwest. Nevertheless, more work was required, notably in lieu of the loss of Detroit.

Still among the Midwest goals Cassady needed to achieve was adding the stations in the top medium market of Minneapolis-St. Paul (14th-ranked) to The Kinks' side. While top-rated KDWB, a Crowell-Collier outlet such as KFNB in LA, had raised a few eyebrows by being one of the first stations in the country to add "You Really Got Me," the survey results had not been inspiring: just a #11 peak (10/10/64). Usually this city ran one to three weeks behind Chicago in adding new releases, so Cassady was facing a real challenge. Fortunately, he convinced PD Sam Sherwood to add The Kinks' single, and it made its debut at #40 (1/9/65). Rival WDCB, a Storz Broadcasting outlet, followed suit the later the same day, as PD Ed Ripley also added "All Day And All Of The Night" (#32; Top 50 survey).

While technically not a major center, Buffalo (17th-largest) back in the Northeast was a pivotal top medium center due to its powerful 50,000-watt WKBW, making it more influential than the Twin Cities. The reach of WKBW through the airwaves was so strong that it had a better signal at night in the western Boston suburbs than Beantown's WMEX. The Kinks had been wildly popular on WKBW, with "You Really Got Me" achieving a key breakthrough due to the station's airplay, spending two weeks at Number One (11/6/64-11/13/64), six weeks in the Top Five, and eight weeks in their Top Ten. So when PD David Sennett went on "All Day And All Of The Night" effective New Year's Day 1965, it was both a milestone and unsurprising (#25, Top 30 survey; Buffalo Stories, Archives & Blog; Shannon 2009, 8; *Billboard*, 4/4/64; 2/20/65; 11/20/65, 44, 49).

## **XII. Early Local Survey Returns For The KINKS, And National Charting Results (Phase II, Weeks Four to Five, Through 1/16/65)**

Having secured the support of all eleven major markets, virtually all the top medium centers, and most of the smaller cities ranked within the top fifty-two, Warner-Reprise could now focus on two priorities: monitoring the

single's progress on the various surveys, and making sure that it was well-stocked in retail stores through its distribution network. One needs to be cognizant of the six day cutoff period, or lag time, that we have established between local survey dates and the national chart dates, starting with week four. The rationale for this six (6) day gap is to account for the time that the national trade journals required to gather and process the relevant sales data that determined their chart rankings.

The pioneering major city of Boston led the way through 10 January 1965, with "All Day and All Of The Night" entrenched at Number Seven on top-rated WMEX (1/1/65-1/8/65), while rival WBZ had moved it up to Number Six (1/9/65). This was the minimum objective for any new single. Local survey results in the Top Ten generally indicated good, rising sales for a record, while the coveted Top Five reflected strong sales in an area. The ultimate prize was sustained Top Three rankings, indicating heavy sales. Such excellent results translated into highlighted gains on the national charts, provided that the survey rankings among the top 25 markets were reasonably synchronized— that was the underrated key.

Compared to the good results in Boston, matters in the top New York metropolitan area were disappointing. Whereas "You Really Got Me" initially had struggled to gain traction here, finally cresting decently at Number Two on WABC and Number Ten on WMCA, the follow-up was doing worse. While "All Day And All Of The Night" had made a thirty-spot rise to #14 on WABC, that was after four weeks and still was short of the Top Ten (1/5/65). On WMCA, which was dominant in the core five boroughs of the city, the single made a fifteen-spot rise to #20 (1/6/65). While promising, that was a mediocre showing after five weeks. Unless The Kinks' record was able to catch fire in the next few weeks, it was doomed in the Big Apple.

Still on the East Coast, The Kinks were slogging it out on Philly's obstacle course that was WIBG's Top 99: #38 after four weeks, which was a sign of steady, if unspectacular progress (1/4/65). Things were looking up in the outlying area of Washington, D.C. in Arlington, VA. There, third-rated WEAM had The Kinks at #8, while fourth-rated WAVA had them at #7 (both dated 1/9/65). On the West Coast, the outlook was bright in LA, where the group had just made a major move on KRLA, rising twenty-four spots up to #18 in only their second week. More good news awaited them up the coast in San Francisco-Oakland: on leading KYA they were at #15 after

three weeks (1/8/65), while KEWB across the Bay in Oakland had them higher at #11 (1/8/65). Overall, these major center survey results were promising, if not stellar, with those in New York a cause for concern.

That required stations in medium markets to pick up the slack for The Kinks. While lacking the weight and numbers of their major center counterparts, they could make a difference if a sufficient proportion of them reported Top Five/Top Three results. In the East, "All Day And All Of The Night" was making robust progress on Buffalo's WKBW, blitzing into their Top Ten in only its second week (#7, 1/8/65). Providence's WICE had it at #6 in only the third week (1/6/65), while Hartford's WDRG was about to rank it in their Top Ten (#9, 1/11/65). On trailblazing WQAM in Miami, the single had peaked at Number Three during the holiday break and was still in their Top Ten (#9, 1/9/65).

On the other side of the country, on KFXM in San Bernardino-Riverside, The Kinks had blasted up to #6 in only their fourth week since being tabbed as a 'Pick Hit.' (1/9/65). Positive returns were coming in for the band in San Diego, where top-rated KGB had them at Number Ten with pioneering KDEO offering confirmation at #9 (1/10/65; 1/9/65). In NorCal, San Jose's KLIV tracked their single at a healthy Number Five in only its fourth week (1/8/65), while up the coast in Portland, "All Day And All Of The Night" had churned its way up to #13 on KISN, also in only its fourth week (1/10/65). Similarly, on pioneering KIMN in Denver, it was poised to advance into that outlet's Top Ten in what would become its seventh week (#6, 1/11/65). Rival KBTR, ABC-affiliated, already had it at #6, with the record set to hold the line for the next week, in what would become only its fourth (1/4/65-1/11/65). These results were both confirmative, being reported by two stations, as well as illustrative of the pacing difference between a Top Fifty (KIMN) and a Top Thirty (KBTR).

This coordinated, gradual swell of solid if not spectacular survey results— notably from medium market stations— for "All Day And All Of The Night" throughout the land was manifested in continued highlighted gains on the national charts through Phase II (Weeks Four, 1/9/65, and Five, 1/16/65). For week four, all the charts, as well as our AWSP model, were in lockstep agreement; the common theme was 'breaking into the Top Thirty.' On *Billboard's* closely-scrutinized Hot 100, the record made a striking 15-spot gain up to **#29** with a star, while on *Cash Box*, it displayed a textbook 'division by half' of a ranking, blasting all the way from #59 to **#28** with a

bullet. This journal's under appreciated methodology and efficiency were on display: the vital sales data were kicking in. *Music Business* followed closely with a **bolded #29**. Even the behind-the-curve *Record World* also gave the single a massive rise of thirty-eight spots, from #68 to **#30** with a star. Our AWSP model fully validated these rankings into the Top Thirty with a hefty 23-position upward movement to a bulleted **#26**.

For week five (1/16/65), the motif for The Kinks' record was 'breaking into the national Top Twenty.' On *Billboard*, it made a more moderate starred gain to **#19**. This ranking was bracketed by *Music Business*, with a **bolded #18**, and *Record World* with a starred **#20**. The only outlier was the rampaging *Cash Box* Top 100, where The Kinks zoomed from #28 to a bulleted **#11**, placing them in ideal position to breach the Top Ten. The AWSP yielded a more conservative ranking of **#17** with a bullet. It is this writer's contention that there likely was retail sales data from Top 40 markets that *Cash Box*'s system detected and incorporated into their calculations. Unfortunately, not all markets had surviving station surveys, especially from three centers ranked in the top 25: Baltimore, #13; Houston, #16; and Atlanta, #22. Therefore, our AWSP model delivered a lower ranking, albeit only six spots behind that of *Cash Box*.

#### **Week Four Airplay Chart Percentages, Chart Date 1/9/65**

*Cash Box* 'Radio Active Chart': Total %: **97%**. Weekly %: **+32%** (as of 1/6/65; Issue dated 1/16/65, 20)

The Kinks weekly **+32%** seemed high, but it only resulted in a **#11** ranking on the chart for this week. Finishing **#1** for the week were The Kingsmen ("The Jolly Green Giant") with a hefty **+45%** in station airplay adds, followed by the Zombies ("Tell Her No") at **#2** with a **+43%** and The Temptations ("My Girl") at **#3** with a **+41%**.

\*\*\*\*\* This would be The Kinks final week on this chart: they 'graduated' out as their total percentage of **97%** in total station airplay adds reached saturation levels.

Top 25-MSSA%: Total %: **81%** (**17/21 markets**). Weekly %: **+14%** (**+3 markets added**; as of 1/5/65)

## **Week Five Airplay Chart Percentages, Chart Date 1/16/65**

Top 25-MSSA%: Total %: **95%** (20/21 markets). Weekly %: **+14%** (+ 3 markets added, as of 1/12/65)

### **XIII. "All Day And All Of The Night" Continues To Accelerate Up Station Surveys. The KINKS Have An American TV Appearance. (Phase Three- Weeks Six (1/23/65) And Seven (1/30/65))**

Since the survey movement on major market stations was for the most part slower-paced, The Kinks received most of their Top Ten survey momentum from stations in medium centers for this phase. Nevertheless, the pressure was on their single, now in the national Top Twenty. As a result of the smaller size and retail clout of medium markets, it was critical that their survey peaks averaged a strong, sustained Number One to Number Three. Anything less would place heightened stress on the vital developing major city survey results and would compromise The Kinks rise up the national charts. In hindsight, "You Really Got Me" had generated a sizable portion of its commercial success from its sterling performance on medium market surveys. It had amassed an astounding *ten* Number One peaks among twenty such surveys. Would "All Day And All Of The Night" be capable of matching that, or coming reasonably close?

The Kinks received a major boost from Buffalo's WKBW, where it punched up to Number Two, before sliding back to #3 the next week (1/15/65-1/22/65). They were blocked from the top spot by Gary Lewis And The Playboys' "This Diamond Ring," which would monopolize the Number One crown for three consecutive weeks. Even better results occurred in the Empire State's capital city of Albany, where "All Day And All Of The Night" smashed up to Number One on WTRY as the New Year dawned, and managed to stay in that outlet's Top Four through the next three weeks (likely #2 on 1/8/65, survey not available). On the city's top-rated WPTR, it was ranked at #7 for the first week of January (1/9/65; only survey available for this time period).

On the West Coast, in SoCal's 20th-ranked San Diego, The Kinks' single was in the Top Ten of all three outlets: #6 and likely #4 on leading KGB (1/17/65-1/24/65); #8, likely #6 on KCBQ (same dates); and #4 on KDEO (1/16/65). Slightly north on KFXM in San Bernardino, it had peaked at Number Three and then slipped to Number Four (1/16/65-1/23/65). In the

Southwest, on Phoenix's (36th-ranked) KRUX, The Kinks were able to crest at #6 for two weeks (1/24/65-1/31/65). Their record achieved better results in the Pacific Northwest on influential KISN in Portland, where it peaked at Number Four for two weeks (1/24/65-1/31/65). Overall, it had spent seven weeks in KISN's Top Ten- a commendable performance.

In marked contrast to the proactive approach of PD Frank Benny at KISN was the stodgy, backward attitude of PD Pat O'Day at dominant KJR in Seattle, the 15th-ranked city. A devoted disciple of Bill Gavin, O'Day had waited an inordinately-long *eight* weeks to add "You Really Got Me" to his survey. True to form, O'Day delayed adding the follow-up for a comically-long *six* weeks to his outmoded Top 50, by which time "All Day And All Of The Night" already had smashed into the national Top Twenty (KJR: #50, 1/15/65). One might also logically suspect that O'Day minimized the amount and timing of the airplay afforded to the single.

Early pre-release airplay co-leader KIMN in Denver tracked The Kinks at a high of Number Four (1/18/65), while rival KBTR had them at Number Three on their Top 30. Back in the Northeast, WDRC's Top 60 in Hartford ranked the Kinks' record at Number Five for three consecutive weeks (1/18/65-2/1/65). WICE in Providence had it peaking at a superb Number Three (1/20/65). Finally, WAKR in Akron, OH, had the record hitting #8 on its Top 40, while Cincinnati's WSAI had it slipping from that spot to #10 (1/22/65;1/23/65).

Just as The Kinks benefitted from these medium market survey results, reflecting growing sales to fuel their potential advance into the national Top Ten, they received some long overdue good fortune. The band had a film clip of their performance shot live of "You Really Got Me" and "All Day And All Of The Night" shown on the popular American TV music variety show, *Shindig!*, on 20 January 1965 on ABC. The group had been filmed just over a month earlier at Shepperton Film Studios in Shepperton, Middlesex by Producer Leon Mirrell (12/16/64-12/17/64; Hinman, 43). The Kinks appeared on *Shindig!*'s first hour long show, along with The Rolling Stones, DC5, Petula Clark, and Gerry & The Pacemakers (ibid.). Introduced by host Jimmy O'Neil, a DJ at LA's KFVB, The Kinks did a competent job of performing their two hits at a slightly sped-up tempo from that on their records. Understandably, it was not possible to replicate the heavy bass sound and Dave's fuzz-drenched guitar work found on the singles, but Dave did a fine job on both guitar solos while Ray was in solid command

singing the lead vocals. Overall, the musical feel was more mid-range, guitar-driven. As the foremost authority on all things Kinks, Doug Hinman admitted that this was the "televisual event" that started his life-long research and writing into what became a first-class, renowned book covering The Kinks- *All Day And All Of The Night* (ibid, 46; The Kinks also performed two additional songs which were not aired by *Shindig!* until 1 September 1965: "Beautiful Delilah" and "I'm A Lover Not A Fighter." ibid, 43).

At last, American listeners had a visual image of the band behind the dense, heavy, hard-edged sound that was so unique and that had filled the airwaves over the past four months. *Shindig!* Producer Jack Good had noted that " ... Some of our guest artists have reported extraordinary chart leaps after a 'Shindig' performance. ..." (*Music Business*, 12/5/64, 6). Clearly, there were a handful of station surveys on which "All Day And All Of The Night" received a boost from *Shindig's!* airing of the group's live performances. Based on a careful analysis of the surviving survey evidence, the Table below shows the stations on which The Kinks displayed a cool '*Shindig! Bounce.*'

<u>CITY-STATION</u>	<u>SHINDIG! SURVEY BOUNCE</u>	<u>SURVEY DATE</u>
LA- KFWB	#11 to #6	1/23/65
NYC- WABC*	#17 to #10	1/26/65
CHI- WLS*	<b>#20 to #7</b>	1/29/65**
PHILLY- WIBG	#13 to #8	1/25/65
MPLS-SP- WDGY	<b>#32 to #12</b>	1/23/65
PHOENIX- KRUX	<b>#19 to #6</b>	1/24/65
READING- WRWA	<b>#25 to #8</b>	1/22/65
NEW HAVEN-WAVZ	#17 to #10	1/24/65
SCRANTON-WARM	#16 to #10	1/23/65
SPRINGFIELD-WHYN	#17 to #9	1/23/65

( \*ABC-owned station)

( \*\*Date on the 'bubble'; judgement call)

( **Bolded Survey Positions Showing Strongest Upward Movement**)

Although The Kinks were coming up short of that lofty goal of the Top Three on most medium market stations, they were still generating quality sales numbers to keep advancing up the national charts. For Phase III, continuing with Week Six (1/23/65), the theme was 'reach the Top Ten.' "All

"Day And All Of The Night" almost did just that, landing at Number Ten on three of the four national trades. The outlier was *Music Business*, which came up short at a still **bolded #14**. The AWSP model virtually validated the other Top Ten rankings, registering a close **#11**. For the following Week Seven, the last of January 1965 (1/30/65), the magic position was Number Seven. Both *Cash Box* and *Billboard*, as well as our reference AWSP model's metrics, all had The Kinks at that lucky **#7**. Predictably, *Record World* and *Music Business* lagged behind at #9; the former only displayed a weak one-spot gain from #10, further calling into question that magazine's data collection and chart methodology.

### **Week Six Airplay Chart Percentages, Chart Date 1/23/65**

Top 25-MSSA%: **100% (21/21 markets)** . Weekly %: **+5% (+1 market added)**, as of 1/19/65)

\*\*\*\*\* This would be The Kinks final week on our model, as they qualified with a perfect **100%**. All **twenty-one (21)** markets from our sample of the top 25 centers had at least one station that had added the band to their surveys or playlists. **Ten** markets had multiple stations playing The Kinks' single. An impressive **30** stations located in our sample's **twenty-one (21)** markets were now playing "All Day And All Of The Night."

### **XIV. The KINKS Final Push: The Stretch Run On The Major And Medium Market Surveys Determines The Final National Chart Rankings. Phase IV-Weeks Eight to Ten (2/6/65-2/20/65)**

As we have discussed, if achieving consistent Top Three rankings on medium market surveys was important, it was absolutely critical concerning major center stations. *Billboard* in particular displayed an affinity for using the retail sales returns from the eleven major cities in tabulating its Top Ten: that was the ultimate catalyst behind its Hot 100 high echelon rankings. Certainly *Cash Box* valued that data as well, but a careful analysis of the mid-sixties national charts indicates that their Top 100 cast a wider net which included some smaller Top Fifty medium centers as well.

A noteworthy aspect of stations' surveys in major cities concerned Top Five rankings: a single possessed the capability of maintaining them, as



well as Top Ten placement on a more sustained basis. In comparison, lesser Top Ten peaks usually limited the time period a record spent in that part of a survey (#6-#10). The disparity between the two levels reflected retail sales volume: the former reflected heavy, rising returns, while the latter was indicative of merely good numbers. The epitome of a superb performance on a large city's survey was that recorded by "You Really Got Me" on WLS in Chicago earlier: #7, #4, #2, #4, #6, #5 (10/30/64-12/4/64). That amounted to four weeks spent in the WLS Top Five and six weeks in their Top Ten, results which had a marked impact on the national charts.

Returning to the site where "All Day And All Of The Night" was first added by stations in a major market, a review of its run on the top New York metro surveys is revealing. Unfortunately, it never was able to reach ignition stage, registering a dismal peak of #20 on WMCA in nine weeks (1/6/65-1/13/65), while on third-rated WINS with famous DJ 'Murray The K' Kaufman it was more mediocrity— a best of #18 (1/16/65). Matters were only marginally better on far-reaching WABC with popular DJ 'Cousin Brucie' (Bruce Morrow), with its meticulously-compiled surveys: a Number Ten peak due to the previously listed '*Shindig! Bounce.*' (1/26/65). These weak results did nothing to aid the single on the national charts.

The Kinks' single did markedly better in the other major city whose stations went on it right away, 6th-ranked Boston, although except for one Top Five week on WBZ, it was simply a Top Ten run for their single (#4, 1/16/65). Whereas WBZ ranked the group in their Top Ten for five weeks, on top-rated WMEX it was strictly a triple shot of #7 (1/1/65-1/15/65). This outcome was good, but not excellent for The Kinks, in a city with shorter Top 30/Top 25 surveys.

Quite the opposite was true on Philly's WIBG, another early Kinks adopter but with the longest survey in the land with their Top 99, broken into a Top 50 and 'Future 49.' It took "All Day And All Of The Night" a protracted *seven* weeks to crack the 'Wibbage' Top Ten, where it spent a short three weeks, including a crest of Number Three (2/8/65; next week's survey missing, probable position #10-#15). Had the record been able to spend an additional two to three weeks in the Top Five, it would have been a smash hit in Philly. The reality was just a month-long flash, totally inadequate to 'move the needle' nationally.

Looking at the Northeast region, The Kinks' follow-up single scored its most notable success in the D.C. area. Second-rated WWDC, famous for being the first U.S. station to play The Beatles' "I Want To Hold Your Hand," ranked it in their Top Ten for four weeks, with a peak at Number Five (1/30/65), whereas third-rated WEAM based out of Arlington, VA ranked it with a high of Number Three and four weeks in their Top Ten (1/23/65). By far the record's best returns came in the Virginia suburbs on fourth-rated WAVA, where it racked up an excellent seven weeks in the Top Ten, cresting at Number Four (2/6/65). Leading outlet WPGC, a *Gavin Report*-affiliated outlet which strangely had shunned "You Really Got Me" with its suspect 'request only' survey— preferring instead to rank unreleased Beatles' album cuts— gave the follow-up a short two weeks in their Top Ten (#7 peak, 2/6/65). This area's results may not have been spectacular, although they were decent and demonstrated some measure of sustainability.

Without a doubt, "All Day And All Of The Night" enjoyed its best success in the second-ranked market of Chicago, similar to that of its predecessor. This big city liked The Kinks and their iconic bass-heavy, pulverizing sound. After spending a month drilling through Production Manager Gene Taylor's super-tight playlist, the single recorded five weeks in the WLS Top Ten, with a notable three in their Top Five, peaking at a lofty Number Three (2/19/65). Now those were numbers that surely had an effect on the national charts; it was a shame that they were not matched by the Northeast majors.

Shifting west to third-ranked LA, 'Color Radio' KFWB tabulated solid results for The Kinks: five weeks in their Top Ten, with a dual-week high of Number Five (1/30/65-2/6/65). After a promising start, the outcome on rival KRLA was just average in comparison, with only three weeks in the Top Ten and a peak of only #8 (1/17/65). It was as if the usually-reliable 'Tunedex' Top 50 of KRLA missed a few beats. Up in NorCal, the Bay area's top-rated KYA tracked "All Day And All Of The Night" for an extended ten weeks, with four weeks in their Top Ten, including a triple-week crest at a reasonable Number Six (1/15/65-1/29/65). On rival KEWB, the record almost matched that performance, with a solid four weeks in their Top Ten, and a dual-week peak also at #6 (1/22/65-1/29/65). Again, these were not earth-shattering numbers but were adequate, as well as in close agreement between the two stations.

What transpired on 8th-ranked Pittsburgh's KQV with The Kinks' single was both suspicious and not credible. Whereas "You Really Got Me" had spent five weeks in KQV's Top Ten, its follow-up incredulously took that long just to get there, hit #9, and then was bounced down to #16 (2/2/65; 2/9/65). A close analysis of the surviving survey data indicates that the only major market where "All Day And All Of The Night" did worse was in the New York City metro area (excluding Detroit). Obviously each city had different demographics and listener attitudes and tastes; additionally, the two Kinks' singles naturally would have different survey results.

Nevertheless, this writer believes that either Rook— a hardcore Gavin follower— likely reduced the airplay given to "All Day And All Of The Night", thus hampering its survey progress, or perhaps Warner-Reprise had supply issues in the area, which seems doubtful. Casting further serious doubt on KQV's tracking was the fact that rival KDKA moved the record up to #11 one day before KQV dropped it down to #16 (2/8/65); unfortunately, further KDKA surveys are not available at this time. It seems logical to project that the single spent at least two weeks in KDKA's Top Ten, at a top position of #9. Finally, one finds the tag line "First Heard On KQV" disingenuous at the very least, setting up what appeared to be a charade of a survey progression.

Fortunately, no such superficial chicanery occurred in the ninth-ranked market of St. Louis, where PD Ray Otis ran a patient, somewhat tortuously-paced Top 36 on classic KXOK. True, it took The Kinks four weeks to dent their Top 30 (#30, 1/9/65), and another four weeks to crack the Top Ten, peaking at #8 for two weeks, but this survey exhibited normal, logical characteristics (2/6/65-2/13/65). After the band had their moment in the sun on KXOK, they slipped gradually away: #12, #14, #19, then out. (2/20/65-3/6/65). Now that was a fully credible, if tiring, survey run: including the two weeks The Kinks spent as an 'Extra,' they spent an amazing twelve weeks on KXOK's Top 36. (an 'Extra' was comparable to a 'Pick' or 'Hot Prospect.')

Ironically, The Kinks achieved their second-best survey performance in a major city on Cleveland's second-rated KYW— the last such station to go on their single. Program Manager Ken Draper operated a tight 'Top 22' in which records either sank quickly or advanced to greater heights. Even with two earlier surveys missing, the remainder tell a truly 'Kinks-sized' tale. After making its debut at #18, "All Day And All Of The Night" likely

moved up to #11- #13 (1/15/65, first survey missing; second missing from 1/22/65). Then it surely advanced into the Top Ten, probably at #7, before it smashed into KYW's Top Five, where it spent three exceptional weeks at Number Four (1/29/65-2/12/65), indicating heavy sales. Even on the way down, the record firmly hung in the Top Ten at #6 and #8 before exiting (2/19/65-2/26/65). The significance of such a superb survey progression was enhanced as it matched up perfectly with the band's final desperate push up the national charts— timing was everything. Further corroboration of KYW's excellent rankings came from a 'Radio Exposure Chart' featured in *Music Business*: this indicated that top-dog WHK had the record ranked at Number Five in mid-February (2/20/65,18).

Aside from the aforementioned major market sales energy, The Kinks and Warner-Reprise still had a few aces up their sleeves in the form of late medium center steam. While these smaller cities were largely ignored by *Billboard* in their Top Ten calculations, they were not overlooked by *Cash Box* and our comprehensive AWSP model. The latter utilized accurate weighted parameters to process all the survey data, resulting in realistically calibrated metrics.

A classic example of these underrated returns occurred in the top medium metro area of the Twin Cities, where WDGY ranked "All Day And All Of The Night" in their Top Ten for five weeks, including three weeks in the Top Five, crowned by a peak at Number Four (2/6/65; Top 10: 1/23/65-2/20/65; it may have spent two weeks at #4, survey missing for 2/13/65). Rival KDWB had it ranked in their Top Ten for only three weeks (2/13/65-2/27/65), with a high of #8, although it just missed their Top Ten twice at #11 (#8: 2/27/65; #11: 2/6/65, 3/6/65). The best numbers registered in a top medium market were those by Buffalo's wide-ranging WKBW, on which The Kinks' record spent four weeks in the Top Three, hitting Number Two for three weeks, while spending a notable seven weeks in the Top Ten! (Top 3: 1/15/65-2/5/65).

Conversely, what transpired on classic KJR in Seattle (15th-ranked) exhibited all the hallmarks of reduced airplay and manipulated rankings. Whereas "You Really Got Me" had spent four weeks on that outlet's Top Ten, two in the Top Five including Number One, The Kinks' follow-up failed to come close. This time the results were frankly disappointing: twin peaks at #8 after ten weeks of bouncing along KJR's Top Fifty (2/19/65-2/26/65). Unlike most stations, KJR had no statement at the bottom of their surveys

indicating the basis for its rankings. Its #1 songs generally mirrored those of Gavin, whom PD Pat O'Day slavishly followed, admitting that " ... he based his station's playlist and the survey it published ... in part on the *Confidentials*." (Fong-Torres, 63; the *Confidentials* were Gavin's one-page supplements mailed twice weekly with late-breaking info). Adding insult to injury, The Kingsmen from nearby Portland spent seven weeks in KJR's Top Ten, six in the Top Five including two weeks at the top spot, with their goofy "The Jolly Green Giant." (1/15/65-1/22/65). Such were the vagaries of mid-sixties local surveys and regional American musical tastes; alternately, in the Big Apple, The Kingsmen's disc totally stiffed.

Switching to the Midwest, The Kinks enjoyed solid survey support in the 19th-ranked city of Milwaukee, where Top 40 stations WRIT and WOKY waged a hard-fought battle for ratings supremacy (both stations were *GR*-connected). WRIT had them dual peaking at Number Three before slipping to #4 (1/31/65-2/14/65). Rival WOKY virtually matched those numbers, with The Kinks spending three weeks in the Top Five, including a crest of Number Four for two weeks (1/30/65; 2/13/65). Once again, the benefit of having two outlets in the same city was readily apparent: for three straight weeks, the rankings of both stations were closely aligned, demonstrating the credibility and accuracy of their calculations (1/30/65- 2/14/65). Incredibly, when the record dropped out of the Top Ten, each station reported it at #12 (2/20/65, 2/21/65).

Moving south to Kansas City, MO (21st-largest city), "All Day And All Of The Night" benefited from a lengthy survey journey of nine weeks on dominant WHB, including five weeks on their Top Ten, with a best of twin Number Seven's (1/29/65, 2/12/65; Storz-owned outlet).

Not faraway to the southwest in the 52nd-largest city of Oklahoma City, the single experienced a trio of pop radio business truisms on leading station WKY. The first was that some markets just naturally lagged two-three weeks behind the national curve of adding new singles. Secondly, it normally took longer to navigate a Top Fifty, as we have noted. As it was, it took The Kinks five weeks to reach WKY's Top Ten, at #9 on 18 February. By the time that data could be processed, their disc was already headed down from the national charts. That unfortunate timeline illustrated the importance of market synchronicity: without it, any forthcoming survey results only served to cushion the record's descent on the nationals. The harsh reality was that the six weeks that the single spent on WKY's Top

Ten, with twin peaks of #7, were wasted — they had no impact on its rise, hold, and descent on the national charts (Peaks: 3/11/65-3/18/65; #9, 3/25/65). By that time, the record was out of the nationals; sadly, these survey results were irrelevant.

A slightly more meaningful outcome occurred in Louisville, KY (30th-ranked), another 'behind the curve' market. Fortunately 790 AM WAKY had a quick-reacting Top 40, and after their debut at #40 in mid-January, The Kinks were able to advance to #10 (2/6/65) and a twin high of Number Three (2/13/65-2/20/65). At least the #10 and the first week's #3 contributed to the group's rise up the national charts; the second #3 and a likely #8 supported their retreat from the nationals (twin peaks: 2/13/65-2/20/65; next two surveys not available). Fortunately the band was able to salvage some positivity from this city, but it was close.

Auspiciously back in the Northeast, "All Day And All Of The Night" achieved excellent results in the city of Providence on WICE. It spent an astounding six weeks in their Top Ten, including two weeks in the Top Five, and an excellent peak at Number Three (1/20/65). Furthermore, those results all counted towards the record's heated advance up the national charts.

The Kinks also received good survey feedback from several smaller medium markets, as well as numerous secondary centers. In the northeast region of Pennsylvania, in the 55th-largest metro area of Scranton/Wilkes-Barre, they were able to spend a probable five weeks in WARM's Top Ten, with a high of Number Four (2/13/65; next week's survey not available). Also in the Keystone State, north of Philadelphia, in the Allentown-Bethlehem-Easton area (62nd-ranked) on station WAEB, despite the non-availability of four January surveys, "All Day And All Of The Night" likely spent six weeks in their Top Ten, definitely four in the Top Five, cresting at Number Three (2/7/65; GR-connected). One of the few secondary market outlets that proactively went on the single early, as previously discussed, was influential WAVZ in New Haven, CT, which had a larger Top 60. Although it took six weeks to crack the Top Ten — benefitting from a '*Shindig! Bounce*' — the disc spent three weeks there, peaking at #9 for two weeks (1/31/65-2/7/65). Now that was a credible survey run.

Shifting south to the secondary center of Newport News, VA (76th-ranked), its Top 30 station, WGH, had The Kinks' single recording an impressive six

weeks in their Top Ten, three in the Top Five, with a strong peak at Number Two (2/21/65). Further south, in the 87th-largest city of Columbia, SC, WQXL ranked it in the Top Ten for four weeks, reaching a high of Number Five (2/6/65). Finally, in the deep South, in the smaller secondary city of Gainesville, FL, home of the legendary Tom Petty, "All Day And All Of The Night" peaked at Number One on WUWU's Top 50. It still hung in at #2 as the Righteous Brothers' "You've Lost That Lovin' Feeling" took over the top spot (1/23/65-1/30/65). Unfortunately, other surveys from this outlet have not survived.

Most perplexing from the perspective of Warner-Reprise was the noticeable transformation in The Kinks' commercial fortunes in the bellwether state of Ohio. Notwithstanding the decisive success of their single in Cleveland, survey results in the smaller cities of Columbus, Dayton, and Akron had been markedly weaker compared to those achieved by its predecessor. Whereas the latter had blasted to golden highs of #1, #3, and #1, respectively, the follow-up almost became derailed, struggling just to reach the Top Ten. WCOL (#8 peak, 2/1/65) in Columbus and WING (#15 peak, 1/16/65-1/23/65) in Dayton were both owned by Great Trails Broadcasting (earlier known as Air Trails), and had program executives who wrote to Gavin (Steve Joos and Bob Holliday). The results on Akron's WAKR were only marginally better: two weeks in the Top Ten, with a top position of #8 in six mediocre weeks of charting (1/22/65). Collectively, these were some of the most disappointing numbers recorded by "All Day And All Of The Night" among smaller medium markets, with those found on Dayton's WING being the worst. Even in the top medium center of Cincinnati, on leading WSAI, the record's output was a virtual clone of Akron's WAKR.

After analyzing these four stations' survey histories, this writer has once again detected a pattern of potential manipulation, along with a possible significant reduction in airplay afforded to the single, at least regarding the two stations with ties to the *Gavin Report*. Perhaps their program directors disliked the record or were following the suggestions of Gavin. While the three smaller cities probably would not have had an impact on the national charts at this point, the ordinary output from WSAI in Cincinnati (18th-ranked) likely had some effect on the *Cash Box* Top 100. Here, as in Akron, the likely culprit was sluggish sales.

Another station connected with the *Gavin Report* in a smaller medium center also displayed a suspect survey progression with a steep falloff similar to that found in the two stations in Ohio— WHYN in Springfield, MA (47th-ranked). Although PD Ken Capurso had been one of the last of the *Gavin Report* hardcore holdouts to add "You Really Got Me" to his Top 56 on 7 November, he then literally witnessed that pounding rocker blow up on his survey, as it hit Number One for two weeks, with two bracketing weeks at #2 (11/14/64-12/5/64). "All Day And All Of The Night" received a 'Shindig! Bounce' to enter the Top Ten in only its fourth week (#17 to #9, 1/23/65), slipped to #10, and then plummeted to #16, #33, and then out (1/30/65-2/13/65). Once more, this tracking of the record was illogical, and appeared rigged by airplay sabotage, if not other sinister forces. Our suspicions potentially would have more collaborative support via survey data from rival station WSPR (1270 AM), however, its surveys covering this time period are not available.

As "All Day And All Day Of The Night" battled on local surveys across the country, The Kinks made another appearance on American TV. While recuperating in New York City from their Australasia, Hong Kong, and Singapore Tour for three precious days (2/10/65-2/12/65), they lip-synced vocals to their two hits in Studio 8H of NBC Studios (Hinman 45-48; 48; the tour ran from 1/20/65-2/8/65). Four days later, on 16 February, their efforts were broadcast on *Hullabaloo*, another musical variety show. Predictably, the airing occurred far too late in the single's chart life to have any appreciable effect on the local surveys and ultimately, the national charts. Ironically, the same day that The Kinks appeared on *Hullabaloo*, WABC in New York dropped "All Day And All Of The Night" one spot to #14, in its last week on their survey. The Beatles' "Eight Days A Week" became the 'All Americans' new Number One. (For a comprehensive summary of the record's charting on the local station surveys, see Table I, pages 59-60.)

#### **XVI. Final National Chart Results For "All Day And All Of The Night": Phase IV, Weeks Eight (2/6/65) To Ten (2/20/65) Onward: Charge!**

Refocusing on the national charts, The Kinks and Warner-Reprise were hopeful that all of the survey gains in both major and medium markets had translated into sufficient retail sales to propel "All Day And All Of The Night" further up the national charts from their Number Seven perch (1/30/65). At least on the more reactive and comprehensive *Cash Box* Top



100, they were rewarded with a hard-earned one-spot rise to Number Six (2/6/65; Kinks' Week #8). Aside from the previously noted records ahead of them, The Temptations' Motown soul of "My Girl" stood in the way of The Kinks at Number Five, having moved up from #10. Meanwhile on *Billboard's* Hot 100, The Kinks remained stuck at Number Seven, with Joe Tex's R&B/Southern soul classic "Hold What You've Got" at Number Six, while The Temptations checked in again at Number Five. Both of the secondary trades, *Record World* and *Music Business*, had The Kinks at Number Eight. Our AWSP tabulation yielded a result of Number Seven, confirming the Hot 100 position. Would The Kinks be able to overcome the steep odds and break into the national Top Five?

The answer from *Billboard* for the next week of 13 February (Week Nine) was regrettably negative, but at least "All Day And All Of The Night" was able to keep its Number Seven position. More mystifying was the record in the way of The Kinks at Number Six: the wacky "The Jolly Green Giant" by The Kingsmen, another former *Billboard* 'Hot Pop Spotlight' that had been menacing The Kinks earlier on *Cash Box's* 'Radio Active Chart.' In comparison, *Cash Box* had The Kingsmen at #12 on their Top 100, while *Record World* had them at #9 and *Music Business* at a close #10, suggesting that *Billboard* had their single overrated. Returning to The Kinks, surprisingly, *Cash Box* dropped their record two spots to Number Eight. Whereas *Music Business* had them, like *Billboard*, at Number Seven, *Record World* incredulously dropped The Kinks out of their Top Ten to #15, proving once again how suspect their methodology and rankings were. The AWSP model came out with a Number Seven ranking for The Kinks, demonstrating that they still belonged in the Top Ten.

It had been this writer's conclusion, after a close scrutiny of all the local survey data compiled on a layout board with Top Ten/Top Five positions highlighted in red, that "All Day And All Of The Night" had peaked during the week just discussed, that of 13 February. Yet my viewpoint was proven incorrect by our carefully-calibrated AWSP model, which for the following week of 20 February (Week Ten) yielded a Number Seven ranking, holding the line in effect. By way of confirmation, *Cash Box* moved "All Day And All Of The Night" back up to Number Seven on their Top 100. Not surprising at all was *Billboard's* pulling the plug, and dropping the record out of their Top Ten, all the way down to a questionable #16— a typical move from that trade journal. As usual, *Record World* jettisoned The Kinks all the way down to a confounding #27, which was thoroughly refuted by our AWSP

metric. Equally as ridiculous and suspect was *Music Business's* ranking of #24, down from #7: one normally did not witness such sharp declines out of the Top Ten on a national trade. Even a cursory look at all the local survey data demonstrated just how out of touch and unfounded the rankings of both *Record World* and *Music Business* were.

At long last, after having fought the good fight, "All Day And All Of The Night" had reached the end of the Top Ten line and run out of high-octane local survey support. For the next week of 27 February, it was descending on most local surveys, and was out of the Top Ten in the vast majority of markets— 64% to be exact. With this natural erosion of support, for Week Eleven, The Kinks finally dropped heavily on *Cash Box*, fifteen spots lower to #22; it was as if they were paying for that last Top Ten week in the Top 100. On *Billboard*, they slid from #16 to #28. On *Record World*, the band registered a minor drop of four spots to #31. The group took a major hit on the unbelievable and ill-founded *Music Business*, sinking twenty-one spots to #45. Just how erroneous the last three chart rankings were was borne out by our finely-tuned AWSP metric, which yielded a position of #19, once again endorsing *Cash Box* magazine's Top 100 as the most accurate and realistic national chart.

The following first week of March, with a chart date of 6 March (week #12), inevitably brought a further descent for the record: #32 on both *Cash Box* and our AWSP baseline ranking. Incredibly, as if correcting for earlier erroneous rankings, the single made an eye-opening one-spot rise on *Record World's* unpredictable '100 Top Pops,' to #30, and a fairly standard drop to #40 on *Billboard's* Hot 100. On the eccentric *Music Business*, it vanished from their 'Pop 100.' The Kinks' second hit did not go away easily, fighting until the end of its chart run for the week of 13 March, Week #13: it was gone from the Hot 100, #52 on *Record World*, #60 on *Cash Box*, and finally #56 from the AWSP model. It had been a good, productive chart race for "All Day And All Of The Night."

Just one week earlier, that of 6 March 1965, a new single broke into both the *Cash Box* and *Billboard* charts at #62; it was designated as a 'National Breakout' in the latter trade journal. The single? None other than "Tired Of Waiting For You." The torch was being passed. The Kinks were turning a new page in their exciting chapter of recording and charting classic smash hit singles. (For a detailed weekly breakdown of the record's national charting, see [Table II, page 62.](#))

## XVII. Local Survey And National 1965 'Year End' Rankings For "All Day And All Of The Night"

A review of the handful of 1965 'Year End' local station surveys that have survived reveals that "All Day And All Of The Night" fared reasonably well. Philly's WIBG ranked it at #66, Boston's WBZ at a solid #57, WHB in Kansas City at #64, while KGB in San Diego ranked it at #65 for the year. In smaller medium centers, it also was well-regarded, coming in at #34 on San Bernardino-Riverside's KFXM, while San Jose's KLIV checked in at #64. In the secondary market of New Haven, WAVZ gave it a generous #52. Several stations such as WQAM (Top 56) in Miami and WDRC (Top 60) in Hartford released shortened 'Year End' rankings to match the length of their weekly surveys. Although "All Day And All Of The Night" did not register on them, this writer is confident that if their rankings had been extended to 100 records, The Kinks definitely would have made the cut.

Examining the 1965 'Year End Top Pop Singles' from a national perspective, it was reassuring that both *Billboard* (#62) and *Cash Box* (#63) had "All Day And All Of The Night" ranked virtually identically. Furthermore, the six songs previously mentioned ahead of The Kinks in the weekly chart rankings logically were ahead of them in the 'Year End' calculation.

Nevertheless, these national 'Year End' rankings need to be viewed with some caution, notably those from *Billboard*. First of all, their rankings did not reflect the "actual sales of any of the records involved. This chart was determined by an analysis of the week-to-week information utilized in compiling the Hot 100 chart. ..." (*Billboard*, 12/18/65, 22-23). This trade journal admitted that many singles with "greater cumulative sales" could be ranked below those with fewer sales "... because of the methodology involved in this tabulation. ..." (ibid.) This statement seriously de-valued the accuracy and realism of the magazine's 'Year End' rankings, combined with the establishment of a cutoff date of 23 October 1965 (10/30/65). It raised the logical question: what was the point of such annual rankings?

*Cash Box* took a more straightforward approach in delineating their methodology involved in compiling their 'Top 100 Chart Hits Of 1965.' It explained that "... The records ... are in order of strength based on a weighted point system which gives credit or longevity in the Top 100 as well as height attained on the chart. ..." (*Cash Box*, 12/25/65, 14-16). As well, the chart covered the twelve month period ending on 15 November.

Yet, it still would have been better if the magazine had utilized aggregate sales data.

## **Conclusion**

The promotional campaign by Warner-Reprise on behalf of "All Day And All Of The Night" was truly outstanding. It was well-coordinated, effective in achieving its radio station add objectives, and remarkably sustained in pursuing airplay and retail sales for the record throughout the country. The Kinks could not have asked for a better effort. Undoubtedly aided by the early and persistent pre-release airplay from four medium markets, The Kinks' single received a boost from the ability of the labels's promo reps to persuade stations in three Northeast major markets to add the single promptly to their surveys. Such a potent combination allowed the record to achieve 'National Breakout' status on *Billboard's* Hot 100 chart, in which it blasted to a starred **#69** in its first full week after release.

Thereafter, the label's ten promo reps, as well as the twenty independent promo men, were able to achieve impressive weekly station adds of 20%, so that by its third week following release, the single was receiving critical airplay in 67% of our sample's twenty-one markets within the top 25 centers. As a result of this saturated radio exposure, "All Day And All Of the Night" was able to record a third consecutive highlighted gain on *Billboard's* still airplay-oriented Hot 100, up to a starred **#44**. The continuous increase in airplay, in conjunction with the record's posting of substantial early sales returns in selected major and medium markets, seamlessly matched the paradigm shift from airplay to sales on the national charts. In decisive fashion, on the strictly sales based, well-calculated *Cash Box* Top 100, The Kinks' record registered a massive 31-position advance to a bulleted **#28**. On *Billboard*, it was also able to engineer a starred gain into the Top Thirty in just its fourth week (**#29**). Indeed, The Kinks were off to the races.

Ultimately, peaks of Number Six on *Cash Box* and Number Seven on *Billboard* were certainly commendable final results on the leading, ultra-competitive American national charts for The Kinks and Warner-Reprise. These rankings were confirmed by our carefully-designed AWSP model, which yielded a top position of Number Seven. Within a broader context, the magnitude of The Kinks' achievement was enhanced when one considered that their single had spent an impressive five weeks in the Top

Ten of *Cash Box's* Top 100; it almost raised that number to six, finishing just short at #11 for one week. Furthermore, *Billboard's* more conservative Hot 100 tabulated four weeks for the single in the Top Ten, while our AWSP metric also calculated four weeks, with another week at #11.

The inability of "All Day And All Of The Night" to reach the next loftiest level and breach the U.S. Top Five was due to a myriad of factors. One would be remiss without acknowledging the extraordinary quality of the singles that The Kinks were in competition with, led by a trio of Number Ones: The Righteous Brothers' "You've Lost That Lovin' Feeling;" "Downtown" by Petula Clark (on the Warner Bros. label); and "This Diamond Ring" by Gary Lewis And The Playboys. The Temptations' Motown soul classic "My Girl" also bears mentioning. All four records finished in the Top 16 of the 1965 'Year End' charts released by both *Billboard* and *Cash Box*.

Fundamentally, the chief reason for The Kinks' record coming up short of the national Top Five was its extremely disappointing survey runs on all three stations in the top-ranked New York City metropolitan area, thus reflecting a lack of requisite strong retail sales. Frankly, "All Day And All Of The Night" was not commercially successful in this market: the buying public greeted it largely with indifference. This, despite the label's ability to convince the top two stations— WMCA and WABC— to add the record to their surveys within one week of its release; WMCA started playing it on the same day of its release. The latter outlet recorded a mediocre two-week peak of #20 in nine weeks, while the #10 high registered on WABC was largely attributable to the band's appearance on *Shindig!*, on ABC.

Additional valuable opportunities in other major cities were wasted, for the most part not traceable to any negligence on the part of Warner-Reprise. A prime example of the disc being unaided well before it even had a chance to advance towards the upper reaches of the national charts was its mysterious survey experience on WKNR in Detroit, the fifth-largest city. It spent all of three weeks on that volatile survey, with a best of #17 on New Year's Eve, barely three weeks after its release. Such tracking on a major city survey was incomprehensible and highly questionable. One might suspect either programming decisions, minimal airplay, or a lack of phone requests and sales for its quick exit. Otherwise, as previously noted, inadequate supply in stores might have caused its downfall. Then again,

WKNR was linked to the *Gavin Report*, which might have played an indirect role in its demise.

Furthermore, it is this writer's contention that what transpired— or did not — in Pittsburgh on KQV was due primarily to the lack of adequate airplay provided for the record, at the direction of PD John Rook. A #9 peak there in nine weeks of charting exhibited all the signs of a rigged travesty. Finally, in the ninth-ranked city of St. Louis, "All Day And All Of The Night" spent a lengthy twelve weeks on KXOK's patient survey. However, all it had to show in return was a dual-week peak of #8— completely insufficient to affect a difference nationally. This is not at all a matter of questioning KXOK's survey methodology; rather, the single unfortunately was not able to generate the requisite sales numbers in St. Louis.

These weak, sub-par results in four of the country's eleven major markets (36%) not only hindered the record as it fought towards the Top Five, they also placed further pressure on the single's performance among top medium markets ranked within the top 25 centers. The standard among them, to compensate for their disparity in size compared to larger cities, was raised quite high: superb, sustained rankings in the Top Three of their surveys. Regrettably for The Kinks and the label, in only one city out of ten was the record able to attain that goal— in Buffalo. A similar pattern of good but inadequate results appeared in smaller medium markets, ranked from #30-#52. The single's second-rate showing in three such cities located in the pivotal state of Ohio exemplified this shortcoming.

The preceding narrative was meant to explain in detail, using the evidence supplied by the surviving station surveys, exactly why "All Day And All Of The Night" fell just short of the national Top Five. In doing so, the tactical survey variables that might have resulted in a different national outcome became apparent. Had the record been able to achieve 4-5 weeks in the Top Ten of WMCA and especially WABC, it probably would have made the national Top Five. Similarly, if The Kinks had appeared on *Shindig!* several weeks earlier, that might have made a difference as well in the New York area. As for the other three major markets discussed, had the survey results been appreciably better in just one of them, along with the improvements in New York mentioned, the single would have made the national Top Five. This illuminates the unpredictable elements of commercial appeal, timing and luck that could play a role in a single's fortune.

Without diminishing any aspect of the record's patented musical excellence and well-deserved achievements on the American charts, it is undeniable that "All Day And All Of The Night" owed a significant portion of its commercial success to the groundbreaking performance of "You Really Got Me." Glowing reviews in the national trade journals usually were only given to groups or artists who already had a proven hit. In other words, there was a sense of established success to differentiate a single from the other 120-150 weekly releases. The pre-release airplay received by "All Day And All Of The Night" in four medium markets was heart-warming for Kinks' fans. However, there was a compelling reason why the program executives at those stations acted proactively as they did: "You Really Got Me" had peaked at Number One in three of them, and Number Two at a fourth. These were not coincidences. Furthermore, radio programmers who were deciding on which new singles to add to their stations' surveys naturally would gravitate to a group which had achieved success. Fortunately, "All Day And All Of The Night" encountered virtually none of the sinister backlash in the form of prolonged station delays in adding it, which almost had wrecked its predecessor.

That brings us to the proverbial elephant in the room— the *Gavin Report*. Due to the lack of documentation for that influential newsletter, one is forced to rely on thoroughly-analyzed station survey evidence. Having completed an exhaustive review of that data, this writer has concluded that there was no discernible 'smoking gun' concerning "All Day And All Of The Night," as there clearly had been regarding "You Really Got Me." That this would be the case became evident early in the research process, when two of the four pre-release stations playing the follow-up were found to be *Gavin Report*-linked. In fact, 33% (7/21) of the stations in our sample that had staff who corresponded with Bill Gavin actually went on The Kinks' newest disc relatively early, within nine days of its release.

On the other hand, there was an equal subset of seven *Gavin Report*-related stations whose surveys appeared to have either enigmatic negative outcomes; suspicious or manipulated rankings; or registered significantly lower progress, in terms of survey position or time scale. Another such outlet that used the same sinister playbook was WITH in Baltimore, where veteran Gavin disciple PD Buddy Deane waited *six* weeks to add "All Day And All Of The Night" to his Top 30 (#24, 1/25/65). Although the next two surveys are missing currently, the following one plainly shows The Kinks gone, explicitly exposing Deane's farce: this was a worthless 'paper' add,

setting up their legitimate hit single for failure. So technically, this group comprises eight such stations, or 38% (8/21). Logically, it would appear that the individual station program directors were responsible for these outcomes and the suspect rankings of their surveys. Then again, perhaps Gavin recommended restricted or nonprime-time airplay for The Kinks' follow-up, recognizing that its sure-fire hit potential and likely addition by the vast majority of radio programmers rendered any delayed holdout movement problematic. Like-minded program directors such as Deane, Pat O'Day (KJR, Seattle), John Rook (KQV, Pittsburgh), and Steve Joos (WCOL, Columbus) were only too happy to comply with any advice from their programming guru.

In the final analysis, "All Day And All Of The Night" was the perfect follow-up to its classic precursor, a testament to the brilliant songwriting of Ray Davies, while also being a tribute to The Kinks' musical prowess and dogged tenaciousness. In addition, the superb promotional efforts of Warner-Reprise merit recognition. The Kinks had scored another hard-earned Top Ten U.S. smash hit and etched themselves firmly in the consciousness of American listeners. By doing so they set the stage for a long, musically-creative, and memorable career.

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## **NOTES:**

- **Tables:** For a more graphic, comprehensive summary of the local survey charting of "All Day And All Of The Night," the reader is advised to consult **Table I** on pages 59-60. **Table II** presents the record's complete national charting breakdown by week on page 62.
- **Market Rankings and Radio Station Ratings** cited in this essay are based on *THE RADIO RESPONSE RATINGS* published in *Billboard* from 1964-1965 where available. *Billboard* based the "Radio Market Rankings" on *Standard Rate & Data*, while *THE RADIO RESPONSE RATINGS* were *Billboard's* own, compiled by the magazine's
- " ... survey of local and national record promotion personnel, distributors and record manufacturers. Not a popularity poll, the ratings are based strictly on the comparative ability of the stations and air



personalities to influence their listeners to purchase the singles and albums played on the air ... ." (<https://books.google.com/books?id=IUUEAAAAMBAJ>; *Billboard*, 5/16/64, Vol. 76, No. 20, 20).

- Essentially, these radio station ratings for the various markets provided a realistic gauge of the relative popularity of stations in a given market, in terms of their effectiveness in influencing the sales of pop singles. Stations within a given market were ranked in order of their percentages determined by *Billboard's* survey. These survey percentages for radio stations would naturally change over time, depending on when each market's survey was taken.
- Otherwise, market rankings have been based on aggregate data from the 1970 United States Census, "Table 2. Rank Of Urbanized Areas By Population, Land Area, And Population Density: 1970." ( [www2.census.gov/prod2/decennial/documents/31679801no108ch1.pdf](http://www2.census.gov/prod2/decennial/documents/31679801no108ch1.pdf) ).

- **Billboard's Requirements for a Single on Their Hot 100 Chart to Earn a 'Star Performer' (starred) Designation:**

1. An upward move of 3 positions or more (for rankings #1-#10).
2. An upward move of 5 positions or more (for rankings #11-#30).
3. An upward move of 10 positions or more (for rankings #31-#60).
4. An upward move of 15 positions or more (for rankings #61-#90).

"Any single hitting the chart at position 90 or above receives a 'Star Performer.'"

"Any single making making the chart at position 70 or above for the first time receives a 'National Breakout' listing as a 'Star Performer.'" (*Billboard*, 11/28/64, 4).

- **Average Weighted Survey Position (AWSP): An Explanation of Goals and Methodology**

This model was designed by the writer to offer an impartial alternative to the traditional national charts, as well as to provide an accurate barometer of the relative progress of "All Day And All Of The Night" on the available local station surveys (48) across the broad spectrum of markets (34) that comprised our sample. Fortunately, the number of surveys that have

survived is prodigious, notably among the top 25 markets: twenty-one (21) out of these twenty-five (25) centers are represented in our sample- an impressive 84%. That breaks down to 100% (11/11) of the all-important major markets, and a relatively high 77% of the top medium markets, ranked in size from #14-#25 (10/13).

The most difficult challenge in developing this model was establishing a methodology to convert Top 40/Top 50 survey rankings into a comparable Top 100 ranking system as utilized by the national charts. The final approach chosen by this writer was determined only after extensive trials and tests, using all available data, with the calculations triple-checked: accuracy, realism, and integrity were the ultimate goals. In the end, the final weekly rankings determined by this model were allowed to stand as tabulated- absolutely no special adjustments were made by this writer to them.

For the first three weeks that an AWSP was calculated, all markets were included (12/19/64-1/2/65). For markets whose stations had not yet added the record to their surveys—that is, they were 'non-reporting' stations—a specially-developed non-reporting number was utilized. This figure decreased for each succeeding week, in order to mirror standard national chart trends. For Week #4 (1/9/65), only Top 40 reported positions by stations were included in the calculations that determined that week's AWSP ranking. Regarding Week #5 (1/16/65), only Top 30 positions were incorporated in the calculations, while for Week #6 (1/23/65), just Top 20 positions were contained in the tabulations. Concerning Week Numbers 7-10 (1/30/65-2/20/65), the computations encompassed solely Top Ten survey positions for top 25 markets, while Top 20 positions were used for centers ranked from #30-#52. Covering the single's descent, starting with Week #11 (2/27/65), the calculations comprised just Top 30 positions. Finally, for the last two weeks— #12 (3/6/65) and #13 (3/13/65)—all positions were incorporated, with an increasing non-reporting number employed for those markets whose stations had dropped the single, without any position reported.

The final AWSP weekly rankings were determined by weighting the composite survey positions, according to market tier, based on their aggregate populations: major markets (ranked #1-#11); top medium markets (#14-#25), and smaller medium markets (#30-#52). All such calculated results were triple-checked for accuracy.

Table I: The Local Survey Charting Of "All Day And All Of The Night"

<b>Rank. Market</b>	<b>Stations</b>	<b>Debut Date (AP:Airplay)</b>	<b>Peak (Date(s))</b>	<b># of Weeks in Top 10/Top 5</b>	<b>Total # Of Weeks-Survey</b>
1. NEW YORK	WMCA^^ WABC WINS	12/9/64 12/15/64 12/26/64	#20 (1/6-13/65) #10 (1/26/65) #18 (1/16/65)	0/0 1/0 0/0	9 Top 57 10 Top14 (+25)** 4 Top 30
2. CHICAGO	<b>WLS</b>	1/1/65 (AP)	<b>#3</b> (2/19/65)	5/3	8 (+2 Weeks AP) Top 40
3. LOS ANGELES	KRLA KFWB^^	1/3/65 1/2/65	#8 (1/17/65) #5 (1/30-2/6/65)	3/0 5/2	9 Top 50 9 Top 40
4. PHILADELPHIA	<b>WIBG^^</b>	12/14/64	<b>#3</b> (2/8/65)	3/1	10 Top 99
5. DETROIT	WKNR^^	12/17/64	#17 (12/31/64)	0/0	3 (1: Key Song) Top 30
6. BOSTON	<b>WMEX^^</b> WBZ	12/11/64 12/19/64	#7 (1/1-15/65) #4 (1/16/65)	3/0 5/1	7 Top 25 8 Top 30
7. SAN FRANCISCO- OAKLAND	<b>KYA</b> KEWB^^	12/25/64 12/25/64	#6 (1/15-29/65) #6 (1/22-29/65)	4/0 4/0	10 Top 30 10 Top 40
8. PITTSBURGH	KQV^^ KDKA	1/5/65 1/11/65 (PJ)	#9 (2/2/65) #9 (PROJ:2/15/65)	1/0 2/0 (5S N/A)	9 Top 40 9 (PROJ) Top 50
9. ST. LOUIS	<b>KXOK</b>	12/19/64	#8 (2/6-13/65)	2/0	12 (2: Extra) Top 36
10. WASHINGTON, D.C.  (Arlington, VA) (Arlington, VA)	WPGC^^ WWDC WEAM WAVA	1/16/65 (AP) 1/9/65 (AP) 12/26/64(AP) 12/26/64(AP)	#7 (2/6/65) #5 (1/30/65) #3 (1/23/65) #4 (2/6/65)	2/0 4/1 4/1 7/2	2 Top 10 4 Top 10 4 Top 10 7 Top 10
11. CLEVELAND	KYW^^	1/8/65	#4 (1/29/65-2/12/65)	6/3 (2S N/A; PROJ)	8 Top 22
14. MINNEAPOLIS-ST. PAUL (TWIN CITIES)	<b>KDWB</b> WDGY	1/9/65 1/9/65	#8 (2/27/65) #4 (2/13/65)	3/0 5/3	11 Top 40 8 Top 50
15. SEATTLE	<b>KJR^^</b>	1/15/65	#8 (2/19-26/65)	2/0	10 Top 50
17. BUFFALO	<b>WKBW</b>	1/1/65	<b>#2 (1/15/65; 1/29/65-2/5/65)</b>	7/4	8 Top 30
18. CINCINNATI	<b>WSAI</b>	12/26/64	#8 (PJ: (1/16/65)	2/0 (2S N/A)	7 (PJ) Top 40
19. MILWAUKEE	WOKY^^ WRIT^^	1/2/65 12/27/64	#4 (1/30; 2/13/65) #3 (1/31; 2/7/65)	3/3 4/3	8 Top 35 9 Top 40
20. SAN DIEGO	KGB KCBQ^^	12/20/64 12/20/64	#3 (PROJ:1/31/65) #5 (1/31/65)	5/2 (3S N/A) 4/1	10(1:FH) Top 30 10(1:PH) Top 40
21. KANSAS CITY, MO	<b>WHB</b>	12/18/64	#7 (1/29; 2/12/65)	5/0	10 (1:PH) Top 40
23. MIAMI	<b>WQAM</b>	<b>11/14/64</b>	<b>#3</b> (12/26/64)	5/3	11 (1:Pic) Top 50
24. DENVER	<b>KIMN^^</b> KBTR	<b>11/30/64</b> 12/21/64	#4 (1/18/65) #3 (1/18/65)	3/1 4/1	11 Top 50 11 Top 30
25. SAN JOSE	KLIV^^	12/18/64	#5 (1/8/65-1/15/65)	4/2	6 Top 20

<u>Rank. Market</u>	<u>Stations</u>	<u>Debut Date</u>	<u>Peak Position (Date)</u>	<u># Of Weeks In Top 10/Top 5</u>	<u>Total # Of Weeks-Survey</u>
30. LOUISVILLE	WAKY	1/16/65	<b>#3</b> (2/13-20/65)	4/2 (2S N/A;PJ)	8 (PJ) Top 40
31. PROVIDENCE, RI	WICE	12/23/64	<b>#3</b> (1/20/65)	6/2	9 Top 40
32. PORTLAND	<b>KISN</b>	12/20/64	<b>#4</b> (1/24/65-1/31/65)	7/2	14 Top 50
33. HARTFORD	<b>WDRC</b> ^^ WPOP	12/28/64 12/25/64 (PROJ)	<b>#5</b> (1/18/65-2/1/65) <b>#3</b> (PROJ:1/22/65)	5/3 5/3 (4S N/A;PJ)	9 Top 60 9 (PJ) Top 40
35. COLUMBUS, OH	<b>WCOL</b> ^^	1/3/65	<b>#8</b> (2/1/65)	1/0	8 Top 40
36. PHOENIX	KRUX	1/10/65	<b>#6</b> (1/24/65-1/31/65)	4/0	10 (2: "Wax to Watch"+ New) Top 40
37. SACRAMENTO	KXOA^^	<b>11/28/64</b>	<b>#4</b> (12/19/64	3/1	8 Top 40
38. DAYTON, OH	WING^^	12/26/64	<b>#15</b> (1/16/65-1/23/65) (2S N/A)	0/0	6 (1: PROJ) Top 40
41. SAN BERNARDINO-RIVERSIDE	KFXM	12/19/64	<b>#3</b> (1/16/65)	4/2	9 (1:'Personal Pick') Top 40
44. AKRON, OH	<b>WAKR</b>	1/1/65	<b>#8</b> (1/22/65)	2/0	6 Top 40
46. ALBANY, NY	WTRY	12/19/64	<b>#1</b> *** (1/1/1965)***	6/4 (4S N/A;PJ)	8 (PROJ)Top 40
47. SPRINGFIELD, MA	<b>WHYN</b> ^^	1/2/65	<b>#9</b> (1/23/65)	2/0	7 Top 56
52. OKLAHOMA CITY	<b>WKY</b>	1/21/65	<b>#7</b> (3/11-18/65)	6/0	12 Top 50
55. SCRANTON/WILKES-BARRE, PA	<b>WARM</b>	1/2/65	<b>#4</b> (2/13/65)	5/2 (1S N/A; PROJ)	8 (PJ) Top 40
62. ALLENTOWN-BETHLEHEM-EASTON,PA	WAEB^^	1/3/65 (PJ)	<b>#3</b> (2/7/65)	6/3 (5S N/A; PROJ)	10 (PJ) Top 40
64. NEW HAVEN, CT	<b>WAVZ</b>	12/20/64	<b>#9</b> (1/31/65-2/7/65)	3/0	9 Top 60
71 TUCSON, AZ	<b>KTKT</b>	2/5/65	<b>#14</b> (2/19/65)	0/0	5 Top 40
76. NEWPORT NEWS, VA	<b>WGH</b>	1/24/65 (PJ)	<b>#2</b> (2/21/65)	6/3	8 (1S N/A;PJ) Top 30
87. COLUMBIA, SC	WQXL	1/16/65	<b>#5</b> (2/6/65)	5/1	7 Top 47
115. ERIE, PA	<b>WJET</b>	12/29/64	<b>#7</b> (1/12/65)	2/0	5 Top 50
117. READING, PA	<b>WRAW</b>	12/11/64	<b>#3</b> (PROJ: 2/5/65)	5/2 (4S N/A; PROJ)	11 (1: Pick Hit) Top 53

- **TABLE I NOTES:**

- **Top-rated station in a market listed first; Dominant Stations bolded, per *Billboard's* 'Radio Response Ratings' or Other Sources**

- ^^: *Gavin Report*-affiliated station. The station had a correspondent who reported information such as requests, airplay, and sales of the station's

top ten singles to *Bill Gavin's Record Report* (referred to as the *Gavin Report*, or *GR* in the text), and received copies of the *Gavin Report* in return.

- PROJ, PJ: Projection based on a thorough analysis of a station's survey data, including other records moving up or down, and survey length.
- 1S N/A: 1 Survey Not Available
- 4S N/A: 4 Surveys Not Available
- AP: Airplay. The station started playing the record even though it had not yet entered its survey at a numbered position.
- Peak Positions: **#3 bolded, #2 bolded and underlined**
- **Debut Date bolded and underlined: Pre-Release Survey Add**
- PH: 'Pick Hit'
- FH: 'Future Hit' (KGB, San Diego)
- \*\*WABC Survey: Unlike every other station that had a defined survey length of 20-60 singles (WIBG in Philly went 99 deep), plus 1-6 new releases tabbed as 'Pick Hits' (KRUX in Phoenix had a 'Lucky 13'), WABC was different. The reconstituted WABC surveys available on the 'WABC Musicradio 77' web site, which this writer has utilized, had a list of numbered records that were usually in order for the Top 20/Top 24/ Top 25 (it varied), followed by numbered records that were out of sequence (See References-Web Sites). As an example, the survey dated 1/5/65 had a sequentially numbered Top 25 (with #23 missing), followed by ten singles listed, numbered from #27-#54, followed by five records listed at #56, for a total of 39 records itemized. This redesigned survey also had a 'Hot Prospect,' as well as a 'Pick Hit;' the number of 'Hot Prospects' would vary from zero to six. As new surveys were premiered on the air at WABC on Tuesdays, they were dated accordingly.
- The original printed surveys distributed to record stores were dated four days later, with a 'week ending' date of the next Saturday- similar to the dating of the national charts. So the comparable printed survey to the one above had an actual release date of 1/9/65. These printed surveys had a numbered Top Fourteen section on their top half, with the same records as presented above. Then there followed a lower portion titled 'Big Bonus' consisting of the same singles as listed above, although fewer in number (16-18), but unnumbered. Thus the identical printed survey as the reconstituted one above had 31 records listed (Top 14 + 17), or eight (8) fewer singles, plus one 'Pick Hit,' without a 'Hot Prospect.' The bottom line was that WABC had a nominal current playlist of 24 singles, with approximately 16+ records ranked lower on their survey. Publicly, they appeared to have a Top 31/32 survey.

TABLE II: THE NATIONAL CHARTING OF "ALL DAY AND ALL OF THE NIGHT"

<u>WEEK #</u>	<u>CHART DATE</u>	<u>AWSP</u>	<u>CASH BOX Top 100</u>	<u>BILLBOARD Hot 100</u>	<u>RECORD WORLD</u>	<u>MUSIC BUSINESS</u>
One	12/19/1964	#88	#115 (#15: Looking Ahead)	<b>#69: National Breakout</b>	#102 (#2: Singles Coming Up)	#60
Two	12/26/1964	#69	#85	#54	#95	#55
Three	1/2/1965	#49	<b>#59: Sure Shot</b>	#44	#68	N/A (PJ:#42)
Four	1/9/1965	#26	#28	#29	#30	#29
Five	1/16/1965	#17	#11	#19	#20	#18
Six	1/23/1965	#11	#10	#10	#10	#14
Seven	1/30/1965	#7	#7	#7	#9	#9
Eight	2/6/1965	#7	#6	#7	#8	#8
Nine	2/13/1965	#7	#8	#7	#15	#7
Ten	2/20/1965	#7	#7	#16	#27	#24
Eleven	2/27/1965	#19	#22	#28	#31	#45
Twelve	3/6/1965	#32	#32	#40	#30	____ (Out)
Thirteen	3/13/1965	#56	#60	____ (Out)	#52	____ (Out)

• **TABLE II NOTES:**

- **N/A (PJ: #42):** Position Not Available; Projected As A **Highlighted #42**
- **Bolded #'s, Such As #59:** Highlighted Gains, A **Bullet** on *Cash Box*, A **Star** on *Billboard* and *Record World*, a **bolded title** with an arrow on *Music Business*
- **AWSP:** Average Weighted Survey Position (see Notes, 57-58)
- **Cash Box 'Sure Shot' Designation with #59 Ranking, Week Three, 1/2/65:** "All Day And All Of The Night" was denoted as a 'Sure Shot' in *Cash Box*, issue dated 1/9/65, 24, for its Top 100 chart with a publication date of 1/2/65. To clarify, the 'Sure Shot' classification appeared in a section of the journal and did not appear on the actual Top 100 chart, per *Cash Box* policy.

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