

# "Tired Of Waiting For You" – How The KINKS Reinvented Themselves And Battled For Commercial Success: A Complete Analysis Of The Single's Charting In The UK And The U.S.A.

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## Introduction

As "All Day And All Of The Night" gradually faded down the UK charts in mid-December 1964 from its earlier Number Two peak, The Kinks' British fans naturally wondered about the band's next single—its title and musical make-up (descent from #7 to #18, on the *New Musical Express*, or *NME* chart, 12/19/64; #2 peak, *Record Retailer*, 11/19/64-11/26/64). Would it be another pounding rocker or something different? Right after New Year's Day 1965 they would learn of its title via the pop weeklies—"Tired Of Waiting For You." (Hinman 2004, 43). Then it was just a matter of two more weeks before the group's fans would be able to actually hear it as they viewed ATV's *Ready Steady Go!* program (Friday, 1/15/65; *ibid.*, 45).

In this essay, the fascinating origins and musical development of "Tired Of Waiting For You" will be explored thoroughly. Then its progress on the UK charts will be analyzed in detail. Afterwards, we will shift to this article's primary focus, the record's reception by the national American magazines and the pop music industry. The latter will be explained in detail, so the reader has a clear understanding of the complex inner workings of American Top 40 radio and how hits were made in the U.S. At the core of this process was the progress of a disc on local radio station surveys across the country, from major markets to the numerous medium centers, and the pivotal interconnectivity these surveys had with the national U.S. charts. This was a much more intricate and challenging operating dynamic than the relatively straightforward UK system which was based on tabulated retail sales.

On a tactical level, the crucial objective for Reprise Records, The Kinks' American label, was persuading a sufficient number of program directors at influential stations across the country to go on "Tired Of Waiting For You." The benefit of achieving this goal was generating widespread airplay

for the disc, as well as boosting its ascent on some national charts and triggering retail sales. Nevertheless, this was an extremely challenging task, as 115-150 new singles were released weekly, while most programmers could only add 3-8 new releases to their Top 40 surveys. In this essay, the daunting operation of spreading the disc nationwide in a timely, coordinated manner will be analyzed in depth. Furthermore, we will explore the linkage between prominent radio stations among essential markets, and how effective Reprise was in connecting with them as an integral part of the preceding exercise.

## **I. BACKGROUND, UK: "TIRED OF WAITING FOR YOU" –ITS ORIGIN, RECORDING, AND AN EVALUATION OF ITS COMPOSITION**

The origins of the mid-tempo ballad that evolved into "Tired Of Waiting For You" were somewhat nebulous and went back in time. Unlike The Kinks' previous two hit singles, which were primarily written 'in the moment' and definitely designed to be single releases, "Tired Of Waiting For You" –as Dave Davies recalled—started out as "an instrumental that Ray and I used to play together" as far back as 1961 (as quoted in Hinman 2004, 34; Hasted 2013, 27). Known as "So Tired," the song's backing (band) track was recorded to a 3-track tape at Pye Studios (No. 2) in central London from August 27th-28th 1964 (recording dates are based on an email from Doug Hinman to this writer, 7/21/2020). The rhythm section, as with "You Really Got Me," consisted of ace session drummer Bobby Graham and Pete Quaife on bass guitar. Dave handled lead electric guitar duties, while Ray of course played rhythm guitar. All indications were, at this point in time, that the tune was being considered as an album track for the band's debut LP, then in progress. (Hinman, 32-33; 46).

Ray remembered that, after the instrumental track had been recorded, the band took a break before tackling the vocals. He frankly admitted later that "... Of course, I hadn't worked them [the lyrics] out, and I literally wrote the song on the train and the words in the coffee shop. They were very simple." (McNeill, 1977, Interview with Ray Davies, *NME*, reprinted in *Uncut*, 2012, 95; brackets added). Ray proceeded to record his lead vocal, with Dave and Ray's future wife, Rasa Didzpetris, supplying a high backing vocal. (Hinman, 46; Sleeve notes, Bob Stanley, 6, "Kinda Kinks. Deluxe Edition," 2011). Shel Talmy did the original mixdown from 3-track to 1-track mono for "Tired Of Waiting For You" on August 28th and 31st, 1964,

when mixing for the first LP, *The Kinks*, was completed (email from Doug Hinman to this writer, 9/9/2020; Hinman, 34).

It is important to note that at this juncture—nearly the end of August 1964 — "All Day And All Of The Night" had not yet been recorded, and "You Really Got Me" was still racing up the UK charts to its eventual Number One goal ("All Day And All Of The Night" would be recorded 9/23/64; Hinman, 36, 38). Near the end of that last week in August, The Kinks were interviewed by *Record Mirror*. There, "So Tired" was "first mentioned as one of the ballads recorded for their new LP in progress." (ibid., 34). In a pivotal development one week later, "publishing assignments" were registered for three of Ray's tunes slotted for their debut album, as well as for "Tired Of Waiting For You" and "I Gotta Move." The latter two songs were earmarked for future single release (ibid.). "Tired Of Waiting For You" had, at long last, been recorded and officially christened with its full title.

So it was understandable that at this time, Ray would assume that the freshly minted tune would have been the follow-up to "You Really Got Me." Yet producer Shel Talmy took a more strategic view, concluding instead that "Its good, but we should leave it. It's too smooth." (*NME*, reprinted in *Uncut*). Talmy was right, and Ray realized it: the pop market needed another dose of heavy, dense, rocking mayhem to fortify The Kinks' position before the off-speed, relatively mellower new song was unleashed (ibid.).

Nonetheless, a final chapter was yet to be written in this tune's journey. Incredibly, "Tired Of Waiting For You" lay safely tucked away in the Pye vaults for almost four months. After Christmas Day, "All Day And All Of The Night" descended further down the UK charts (#23, *NME*, 12/26/64). While we cannot know for sure now, 55 years later, it would seem likely that notably, Shel Talmy and Ray, along with Dave, realized that the original late-August mono mix of "Tired Of Waiting For You" was too lean, and needed both some thickening and toughening up musically. So, on December 29th at a standard recording session at IBC Studios in central London, Dave overdubbed "the heavier rhythm guitar part," quite plausibly while the 3-track multitrack tape was being remixed to mono. (Hinman, 34; 43; email from Doug Hinman to this writer, 9/22/2020; note that the overdub was done at IBC, not Pye (No. 2), Studios). The other possible scenario was that Dave's overdub "... was done over the August mix... ." (email from Doug Hinman to this writer, 9/22/2020).

Dave's recollections of this sequence of events regarding the song's development is insightful:

"The recording went well but there was something missing and it was my raunchy guitar sound. Ray and I were worried that putting that heavy-sounding guitar on top of a ponderous song might ruin it. Luckily, it enhanced the recording, giving it a more cutting, emotional edge. ... " (as quoted in Kutner & Leigh, 2013, Entry No. 187).

"Tired Of Waiting For You" was both a brilliantly conceived and deceptively simple song. Only The Kinks could have pulled it off—no one else. The tune was a masterful understatement, utilizing basic, repetitive lyrics while dispensing without an instrumental break. The record subtly captivated the listener by means of its measured, rolling tempo, and cleverly built up to musical crescendos that effectively reinforced the singer's earnestness. Bobby Graham's complex drumming powered these crashing surges, which imparted a striking dynamic to the disc. Ray's direct, natural vocal, deftly shifting in tone, was at once impassioned, while also being resigned, and successfully delivered lyrics that had a deeper meaning than those usually found in a ballad:

"It's your life  
And you can do what you want  
Do what you like  
But please don't keep-a me waiting  
Please don't keep-a me waiting"

("Tired Of Waiting For You." Written by: Ray Davies  
Published by: Kassner Music Co. Ltd.)

Furthermore, Dave's guitar playing—both on lead and rhythm—neatly fleshed out the single's sound. The latter overdubbed parts gave the record a heavier, solemn tone, as did the high backing vocals delivered by him and Rasa (for insightful evaluations of the song, see the following: O'Rourke, February 2015, *Rebeat Magazine*; Hasted, 27).

Undoubtedly, the vintage 45 rpm mono single mix by Shel Talmy perfectly encapsulated the tune's rich mix of pace, mood, and sound. It was the first Kinks' single that this writer bought as a teenager back in March-April 1965 after hearing it on WMCA and WABC in New York: memories of

listening to it with my sister 'on the sly' are stamped vividly in my mind. Even the raunchy B-side, "Come On Now," received a few spins, although we both knew why we had bought the disc—for "Tired Of Waiting For You."

As good as that mono mix was that we have enjoyed for 55 years, the recent state-of-the-art DES (digitally extracted stereo) mix released by Hit Parade Records is revealing in a stunning manner. Using new cutting edge software, this company's engineers were able to "painstakingly extract the individual instruments and voices from the mono waveform and then mix them into stereo, resulting in true stereo mixes that do not add or subtract anything from the original recordings. ..." (Liner notes by Greg Adams, 2, Hit Parade Records 2019).

In listening to this superlative DES stereo mix, it becomes readily apparent that Dave's overdubs of the "two chord electric guitar riff" were a stroke of genius, giving the record additional texture and depth (ibid.,7). His adroit guitar overdubs shine prominently as flourishes from the right channel, while the dynamic rhythm section adds just the right amount of punch from the left side. Meanwhile, Ray's earnest vocal fills the center of the soundstage, with its natural ebb and flow, in striking clarity. The new DES mix showcases "Tired Of Waiting For You" with revelatory glory: it now sounds like The Kinks playing on a stage in front of the listener, well-balanced and focused, effortlessly delivering the musical goods with unassuming nonchalance. Listening to this new stereo mix through headphones is striking as well. While Pete Quaife's bass guitar almost sounds centered with Ray's vocal, one can clearly hear Dave's overdubs of the "distinctive sliding chord figure" throughout the song (Hinman, 43).

## **II. THE UK CHARTS—BACKGROUND**

The British charts were a model of clarity and transparency compared to their American counterparts. Without question, the two UK charts that were held in the highest esteem due to their large sample sizes and their magazines' focus on consumers were the *New Musical Express (NME)* and *Melody Maker (MM)*. The *NME*'s staff of six phoned 150 stores weekly for their current sales numbers, and accounted for advance orders in addition to retail sales in their enumerations. During a few weeks, extra staff might have been able to call an additional 50 shops. *Melody Maker* compiled its charts from in-depth sales reports mailed in by at least 150 record shop

managers, in addition to forty shops phoned directly by *Melody Maker's* crew. There was evidence that for some weeks, their group was able to increase its sample size up to 245 shops. Unlike its main competitor, *Melody Maker* utilized only actual retail sales in their calculations—advance orders were not a factor. (for an excellent discussion of the UK charts, see Smith, 2014, Updated "Chart History.").

Alternately, the *Record Retailer (RR)* Top Fifty chart was aimed at the music industry, unlike their rivals' charts which were directed at consumers. It was far less influential due to this focus, as well its markedly smaller sample configuration. Its computations were based on just 75-85 postal returns from record shops, rotated weekly. Its data was derived strictly from over-the-counter retail sales from a pool of " ... the top [100] stores around the country ... ." (Betts 2019, 12, brackets added; as determined by EMI and Decca). For chart dates, this writer has settled on the "Saturday at the end of the week in which the chart was published" for both the *NME* and *Melody Maker* charts (Rees, 1995, 3; both were published on Fridays). The *Record Retailer* charts were published earlier, on Thursdays, so they were dated two days earlier (Smith, 2014; Betts 2019, 148-152).

### **III. THE UK RELEASE OF "TIRED OF WAITING FOR YOU" AND ITS CHARTING ON THE THREE MAIN BRITISH CHARTS**

Just a few days before The Kinks embarked on their grueling Australasia/Singapore/Hong Kong Tour, on 15 January 1965, Pye released "Tired Of Waiting For You" with "Come On Now" as its B-side (Pye 7N 15759; Hinman, 45-46). The group's change in sound and tempo was noticed immediately by an *NME* reviewer, who noted:

"Change of character for The Kinks sees a departure from their raucous broken-beat approach... more subdued—really it's a rock ballad with a slow shake-shuffle beat. Very nice it is too!" (as quoted in Hinman, 45).

Within a week of its release, "Tired Of Waiting For You" had made major inroads on all three of the UK charts that comprised our sample. On the highly-acclaimed *Melody Maker* Top Fifty, it had charged up to an eye-opening #24, whereas on the *NME's* shorter Top Thirty—no doubt using advance record orders—it zoomed up to an impressive #13 (both 1/23/65). On the industry-focused, lesser-regarded *Record Retailer*, The Kinks'

record registered a respectable debut of #31 on that journal's Top Fifty (1/21/65). It is important to be aware of the fact that the single had less than a full week for sales tracking, especially concerning the last magazine. The following week, it served significant notice of its ultimate target, when it blasted up to #6 on both *Melody Maker* and *Record Retailer* (1/30/65, 1/28/65), while on the *NME*, it zipped into their Top Five at #3 (1/30/65). After being delayed at #2 by The Righteous Brothers' latest classic, "You've Lost That Lovin' Feeling," The Kinks claimed the Number One crown on both *Melody Maker* and the *NME* (2/13/65). *Record Retailer* also awarded the group their top spot, one week later (2/18/65). There The Kinks likely would have remained for another week, had it not been for an excellent, folk-influenced tune by an Australian group that bumped them from their top perch: The Seekers' "I'll Never Find Another You." (#2, *Melody Maker* and the *NME*, 2/20/65). "Tired Of Waiting For You" managed to hang in the Top 40s of both *Melody Maker* and *Record Retailer* until nearly the end of March 1965. On the *NME*'s Top Thirty, it lasted until almost mid-March.

Overall, The Kinks new musical direction had acquitted itself quite well on the UK charts. On *Melody Maker*, the disc had spent five weeks in their Top Ten, four weeks in the Top Five. For *Record Retailer*, the comparable numbers were six and four. On the more volatile *NME* chart, it registered five weeks in that magazine's Top Five and Top Ten. As a point of observation, this writer has been struck by the generally similar chart progression found on both Top Fifties from *Melody Maker* as well as *Record Retailer*. Furthermore, it was remarkable how closely the Top Fives of the *NME* and *Melody Maker* lined up in tracking the sales of "Tired Of Waiting For You." (For a graphic display of the single's UK charting, see Table IV, page 64).

Casting our gaze westward across the Atlantic, "All Day And All Of The Night" had just finished its hard-earned Top Ten finish on the American charts, with an underrated high of Number Six on the *Cash Box* Top 100 (2/6/65). How would The Kinks score with their hypnotic ballad? How would the band's fans, and American Top 40 listeners, react to their change-of-pace single?

#### **IV: 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, MUSIC BUSINESS, RECORD WORLD, AND THE GAVIN REPORT**

The American pop music industry in the 1960s was 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 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 from #13-#25), and smaller medium markets (#26-#50) to play their new single releases, thus creating demand which ideally would lead to heavy sales in retail stores. As well, smaller secondary cities could be useful in 'breaking' new pop discs.

So the primary driver behind a record's movement on both local station surveys and the national charts was strong, increasing sales at the store level. Phone requests from listeners to their local radio stations could sometimes play a partial role in determining the rankings on some stations' surveys. 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 cities fueled a single's rise up the national charts. 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 undertaking of record promotion was quite challenging for record companies to operate successfully, considering that they might be promoting three to seven new releases at any period of time. Significantly, anywhere from 115-150 new pop singles were released each week. Furthermore, most stations only added 3-8 new discs to their weekly Top 40/Top 50 surveys. Importantly, 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 activity, timing for the record labels 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, this would all lead 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. Clive Davis, later president of Columbia Records (1967-1973), concurred:

"In the end, it all comes down to the viability of the single itself. The program director can be swayed in various ways; his final decision, however, will involve his *own* neck. In short, will the single help or hurt his station's ratings? His job depends on these decisions." (ibid, 196).

For the most part, local radio station Top 40 surveys were based on a variable combination of phone requests from listeners, local sales reports, and the national charts. The majority of surveys utilized the last two sources. 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 station's 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 outlets had a significantly larger database, their surveys usually had more credibility for both the Top Ten, as well as the lower positions from #11 to #20. It was widespread unwritten policy for most stations to cease the airplay of singles that were dropping 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, rising 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, #2, #1. Such survey action would represent a textbook case of a

record 'breaking out' in a region—hence the term 'regional breakout.' This was how a disc 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 PDs. As a renowned analyst of the music industry explained,

" ... This process of 'spreading' further weighs the odds against the record 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. ... 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. ..." (Denisoff 1986, 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*, *Music Business*, and *Record World*. 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 more into the rankings of 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 centers (Denisoff, 324; Davis and Willwerth, 200). In this writer's opinion, it was in this area that *Billboard* really shined. Unfortunately, after certain singles had broken into the Top 50 section of its chart, sometimes suspect, non-credible charting occurred to them on the 'money' portion of the Hot 100. *Billboard*'s Hot 100 sales data was likely based upon record

distributor shipments and retail sales reports from "key markets." (Davis and Willwerth, 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 founded 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 from #26-#50. *Cash Box* had superior computational capability than its rival: it often 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 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. (*Cash Box*, 3/13/65, 15). While this industry journal did not specify exactly which markets and stations it utilized for its 'Radio Active Chart,' it was probably 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, one stops and racks." (*Music Business*, 12/19/64; the last sources were record sub distributors; emphasis added). This writer would like to correct some accidental misinformation contained in my earlier essay concerning "All Day And All Of The Night": *Music Business* did not contain a 'Singles Coming Up' section (Teehan, 2020, 9). My apologies for any confusion this error caused to readers.

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). *Record World*, clearly based on retail sales, also had a 'Singles Coming Up' section that went fifty records deep that had not yet entered its '100 Top Pops' chart— analogous to *Billboard*'s 'Bubbling Under the Hot 100' subset of 35 singles. While another set of national chart rankings was always welcome, *Record World* had obvious teething issues in its first year of operation. Its sales-based rankings seemed suspect. They lagged behind the 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* 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, although those rankings were inconsequential within the big picture.

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 a red arrow on *Music Business*—was extremely important. Significant double digit gains—increases of 10-25 spots or more—on all four charts 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,' 'Future Hit,' or as a numbered record.

This exemplified the conundrum inherent in Top 40 radio that confronted record companies as they lobbied to get their new singles added to stations' surveys 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. ..." ( 263-264).

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.

All four national magazines published their weekly issues on a Saturday, with a "Week Ending" date listed for one week later; the actual charts were available by the Thursday before that Saturday. For example, the issues of each magazine actually published on Saturday, 6 March 1965, would carry a 'week ending' date of 13 March 1965. 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; from our earlier example of dates in this paragraph, the chart date would be 6 March 1965 (3/6/65).

However, when using quotations from articles, or citing information from a national magazine, 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.

Throughout this essay, a consistent four-day cutoff period has been utilized between the reporting dates of local station surveys and the weekly national chart dates. As an example, for the national chart date of 3/6/65, survey rankings up through 3/2/65 were taken into account. The only exception made to this standard was for WICE in Providence, RI, where a shorter three-day cutoff period was allowed on account of their survey dating. In addition, the national magazines all had primary headquarters located in New York City.

In addition to the four national charts outlined earlier, this writer has developed a specially-calibrated model which utilized the average survey positions for each market tier—majors, top mediums, and other mediums—carefully weighted by market level according to a thoroughly researched

equation. The weekly result of these triple-checked calculations has been referred to as the "Average Weighted Survey Position," or **AWSP model**. The purpose of this independently-tabulated model was to offer a reference standard against which the national chart rankings could be compared. In addition, it served as an accurate barometer of the progress of "Tired Of Waiting For You" on the local music surveys; the four-day cutoff period between local survey and national chart dates was maintained.

Our sample included a total of forty-four stations that were ranked within the top fifty centers in 1965, as defined primarily by *Billboard*. In terms of markets, our sample comprised of 31 centers: 11 majors (ranked from #1-#11), 9 top mediums (#14-#25), and 11 other, smaller medium markets (ranked between #31-#50). Unfortunately, insufficient survey data has survived for centers ranked as follows: #12 (Dallas-Ft. Worth Metroplex); #13 (Baltimore); #16 (Houston); #18 (Cincinnati); #22 (Atlanta); and markets ranked from #26-#30, among others. The meaningful breakdown of stations by market level was as follows: majors (18 stations); top medium markets (14 stations); and other medium markets (12 stations). A total of ten markets had multiple stations. While not included in the AWSP calculations, there were seven stations located in seven secondary centers, ranked from #55 and below. These secondary outlets were useful in providing context and meaning for our analysis. In certain cases, these secondary stations played a prominent role in affecting the programming decisions of stations located in larger markets, and the strategic moves taken by record company promotional personnel.

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," Gavin, 1964,1; Fong-Torres, 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." (Gavin,1.) 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 Thursdays. 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 50 (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 (ibid.; 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 (for a detailed discussion of the effects, both positive and negative, of *The Gavin Report*, see Teehan, 2020, 12-16). 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; KXOK in St. Louis; WEAM in Arlington, VA, a suburb of Washington D.C.; WBZ in Boston; KDWB and WDGY in the Twin Cities; WKBW in Buffalo; WQAM in Miami; KGB in San Diego; and KISN in Portland, just to name a handful.

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.

In terms of the forty-four (44) stations that constituted our sample, eighteen (18) were *Gavin Report*-affiliated (41%). This broke down to eight within the eleven major markets, six among the nine top medium markets, as well as four among the eleven other smaller medium centers. Additionally, among the seven secondary markets, two had links with the *Gavin Report*.

## **V. BACKGROUND, U.S.: WARNER BROS.-REPRISE RECORDS' 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, 3). Significantly, four of them were stationed in the critical Northeast/Mid-Atlantic region: the 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.

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); 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. In *Billboard's* assessment, the Warner-Reprise promotional team " ... now boasts the largest full-time promotion corps of any comparable company." (1/16/65, 10). In addition, 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 ).

It was noteworthy that Bruce Hinton, the Warner-Reprise national Promotion Manager (PM), 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, Akron); 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 the case of "All Day And All Of The Night," the Warner-Reprise promotional corps definitely

improved their outreach to medium market stations. How would they proceed with a new, change-of-pace single on the heels of two Top Ten successes?

## **VI. REPRISE RELEASES "TIRED OF WAITING FOR YOU", B-SIDE "COME ON NOW" (REPRISE 0347), IN THE U.S.; NATIONAL REVIEWS**

Reprise Records released their third consecutive Kinks' single in the U.S., "Tired Of Waiting For You," on Wednesday, 24 February 1965 (B-side: "Come On Now;" Reprise 0347). This followed immediately in the wake of its precursor, "All Day And All Of The Night," dropping out of *Billboard's* Top Ten (from #7 to #16, actual chart date, 2/20/65). However, new documentation uncovered by renowned Kinks' authority Doug Hinman strongly indicates that Reprise originally planned to release the disc one week earlier (see Addendum, pages 71-72, for full details).

Not unexpectedly, with The Kinks having notched two Top Ten hits, the American trade journals responded with favorable reviews and positive chart projections. *Cash Box* led with the most detailed coverage:

"The Kinks, who are presently coming off their 'All Day And All Of The Night' smasher, should certainly duplicate that success with this potent follow-up stanza ... . The side is a medium-paced, shuffle-beat lament about a guy who gets annoyed waiting for his girl to prepare herself for their dates. The undercut, "Come On Now," is a rousing, hard-driving bluesy rocker essayed in a feelingful fashion by the group." (3/6/65,14).

It was noteworthy that *Cash Box* made The Kinks' release the first of nine entries in its 'Pick of the Week' section. Also significant was a highly effective ad by Reprise near the front of the issue, in which the label not only touted the new single—rightfully pointing out its Number One peak in the UK—but also the band's upcoming U.S. album, *Kinks-Size*. Reprise also drew attention to The Kinks' planned "U.S. Invasion," as well as their untapped potential: "tabbed as virtually limitless—one of the hottest groups in the U.S.—Europe—the World!!" (ibid, 5; for a copy of the ad, see Liner Notes, 7, "Kinda Kinks. Deluxe Edition," 2011). Unlike the company's overzealous ad heralding the then unknown "You Really Got Me" in late August 1964, this one was well-designed and checked all the right boxes. Any PD glancing through it undoubtedly would have been impressed. *Billboard* dished out its usual perfunctory fare:

Top side is currently No. 1 in England and No. 4 in Ireland and serves as a hot follow-up to 'All Day And All Of The Night' in the states. Flip is a driving screamer with good dance beat and the same hit potential as above." (Issue dated 3/6/65, 12).

At least Reprise and the group could take satisfaction in the fact that the leading American trade journal had placed their disc in its 'Spotlight Review' section, meaning it was seen as possessing Top Fifty chart potential, one of 115 singles reviewed that week. What should have concerned the label was the review's incredulous claim that "Come on Now" had "the same hit potential" as the A-side. This was every record label's worst fear, as airplay and sales gathered by the flip potentially could undercut the top side, distracting the focus of radio programmers. Certainly the B-side, also written by Ray, was a neat little rocker belted out by Dave that balanced the A-side musically. It should have stopped there: B-sides were meant to be seen, not heard—at least not on radio stations. The notable exception of course to this industry truism were the Beatles, who could and did break conventional pop business customs with delightful impunity (the Beach Boys, Jan & Dean, and The Dave Clark Five among others had also parlayed this rare practice into several successes.)

Finally, the two remaining secondary industry journals barely afforded The Kinks' new release a mention. *Record World* made it one of 18 'Four Star Picks'—its top echelon—with this snippet: "Going for their third big hit and certain to get it with this nifty slice of rock guitar and song session." (3/6/65, 12). *Music Business* followed with some erroneous info in their flash: "Another goodie for the British lads who recently performed the tune on the 'Hullabaloo' show. Good follow-up effort." In fact, The Kinks had lip-synched "You Really Got Me" and "All Day And All Of The Night" on 16 February 1965 on that NBC program in color. No doubt Reprise wished that they had been able to include "Tired Of Waiting For You" in that clip, but it had yet to be released in the U.S. when the band did the prep work on 12 February. Union rules, which The Kinks had already run afoul of, would likely have prevented such an event from occurring anyway (see Hinman, 48).

Actually, the band had been scheduled to do some live filming for *Shindig!* in LA during their U.S. stopover, but that valuable session was cancelled by their shortsighted British label, Pye, and amateurish management

(2/13/65-2/14/65; *ibid.*). Apparently rush-recording The Kinks' second UK album upon the group's return to London was seen as more important; providing a meager three days for this critical task was a farce, plain and simple (see Hinman, 48). Such misguided, greedy actions by Pye ensured that the band would have absolutely zero TV support for their new American single, while compromising the quality of *Kinda Kinks*. Ray had little good to say about the group's sophomore UK album: "The whole album suffered from slovenly, callous disregard for our music. Listening to some of the mistakes made my toes curl, and will do so for the rest of my life. ..." (Sleeve Notes by Bob Stanley, 22, "Kinda Kinks. Deluxe Edition," 2011; Hasted, 34-35). Ray did concede that the LP was " ... probably better than I gave it credit for and has stood the test of time." (Sleeve Notes). Nevertheless, a lack of informed, strategic foresight on the part of their British label and incompetent management team would continue to rear its ugly head as 1965 continued.

One competing single that stood out as a potentially serious rival to The Kinks was "I'm Telling You Now" by Freddie & the Dreamers from Manchester, England. Back in the late summer of 1963—one and a half years earlier—this lightweight but catchy disc had peaked at #3 for three consecutive weeks on the *NME* Top Thirty (8/24/63-9/7/63). Billy J. Kramer & the Dakotas ("Bad To Me") and the Fab Four ("She Loves You") had blocked the wacky Dreamers from the top spot then. A subsequent release of "Now" by Capitol later that year went nowhere in the U.S., just as Beatles' releases on other smaller labels had stiffed as well ("Please Please Me" and "From Me To You" on Vee-Jay; "She Loves You" on Swan; Spizer, 2007, 8). Yet, thanks to the rising tide of Beatlemania from early 1964 onward, it was a different ballgame in America as Spring approached in 1965. The American audience, especially young teenagers and pre-teens, still had a rabid affinity for all things British.

*Billboard* did not pull any punches when it appraised the commercial potential of "I'm Telling You Now": "Winning sound and beat from the British Imports. Can't miss!" (3/6/65, 12). *Cash Box* could not have agreed more: "Freddie and the Dreamers stand a good chance of zooming up the charts with this Tower stand tabbed 'I'm Telling You Now.' The side is a rhythmic hard rockin' affair about a lad who has a hard time convincing his girl that his romantic intentions are sincere. ..." (3/6/65,14; Tower 125).

Unfortunately, as The Kinks knew quite well, the zany Dreamers were hardly the only group from Manchester with serious U.S. chart potential. Even worse, some of these other Manchester bands' future U.S. single releases had never seen the light of day in the U.K.—nor would they ever. That scarcely mattered, as the American pop market was still a uniquely lush vista for British pop groups, no matter how shallow their musical offerings were. Timing was everything.

## **VII. PHASE I: EARLY STATION ADDS AND AIRPLAY PROGRESS, WEEKS ONE (02/27/65) TO THREE (03/13/65)**

Even prior to the official release of "Tired Of Waiting For You" on 24 February 1965, it had been receiving airplay on several stations. While not as widespread and early as the incredible pre-release airplay given to its predecessor, this was still important activity which signaled the acceptance of The Kinks by Top 40 radio. Led by PD Ruth Ann Meyer, the 'Good Guys' of WMCA in the top radio market of the tristate New York metropolitan area was the first outlet in the country to play the new disc on February 10th, adding it to their Top 57 at #44. This confirmed an in-depth *Billboard* study released later in 1965 which concluded that New York was the "top gun" as a record breaker ("New York Tops Record Breaker," *Billboard*, 10/23/65, 1; 42).

Not coincidentally, this was the same day that the group had landed in New York from their exhausting Australasian tour. After being met by Marvin Deane, head of artists promotion for Reprise, and his boss, George Lee, director of Eastern operations for Warner-Reprise, the group encountered journalists at various national magazines and DJ's at local stations (Hinman, 48; a picture of the band being greeted by Deane and Lee appeared in *Billboard*, 2/27/65, 18; Dave is the only Kink smiling broadly—the rest of the band looks rightly shell-shocked). It would seem highly probable that The Kinks chatted with MD Joe Bogart and his assistant Frank Costa of WMCA, which led to their immediate addition of the then unreleased disc, with the qualifier, 'First Heard On WMCA.' The 'Good Guys' listed it under the Reprise label, so it was no doubt an advance promo copy furnished by the Reprise big-wigs. This was a real coup for The Kinks, and typical of WMCA's pioneering, quick-reaction moves on being first among stations in adding new singles (Bogart corresponded with Bill Gavin).

On the other side of the country in San Bernardino-Riverside (41st-ranked area), highly influential KMEN added the band's new disc to their survey as an 'Honorable K/Mention' two days later (2/12/65). KMEN was ground zero for British bands, led by The Rolling Stones, and listed The Kinks' new entry as "Pye-Foreign." Yet KMEN's attempt to depict their 'first played date' as being on 15 January was highly dubious. First of all, that was the date the record was released in the UK, making it highly improbable that the station was able to obtain a Pye copy that early. Secondly, and convincingly, multiple reviews of KMEN's original surveys revealed that their first listing of "Tired Of Waiting For You" was in fact in the 2/12/65 survey—not before.

Further up the coast in NorCal, Sacramento's (37th-ranked) KXOA, whose PD, Johnny Hyde, corresponded with Gavin in nearby San Francisco, went on The Kinks' new single on 22 February—two days under the wire (#28). A consistent supporter and early adopter of The Kinks, Hyde had secured a Reprise promo copy (labels were not listed).

So Reprise and The Kinks could rest assured that their new single was already receiving some valuable pre-release exposure. Although it had slipped out of WMCA's survey for one week (2/17/65), it managed to re-enter the 'Good Guys' Top 57 the following week at #28 (2/24/65).

Thus it made sense that "Tired Of Waiting For You" registered on the lower reaches of three of the four national charts for week one, with an actual chart date of 27 February 1965. On *Billboard's* initially airplay-oriented chart, the new single checked in at #114 in the 'Bubbling Under the Hot 100' section, while on the similarly-calculated *Music Business*, it notched a #98 ranking on their Pop 100 chart. Meanwhile, *Record World* pegged The Kinks' newest release at #118 (technically #18) on its 'Singles Coming Up' page which went fifty records in length (3/6/65, 22). Finally, it was understandable that on the sales-formulated *Cash Box*, the record had not had sufficient time (one day) to register enough sales to show up on its 'Looking Ahead' chart. Our thoroughly-calibrated model—the Average Weighted Survey Position (AWSP)—yielded a ranking of #91.

At the end of the narrative sections for the first four weeks of the record's charting, we will provide two metrics covering the vital airplay component of its progress. The first will be the unique *Cash Box* 'Radio Active Chart,' followed by our new and similar 'Radio Airplay Monitoring Model' (RAMM).

What follows is a concise explanation of both, and then the results for the first week.

Cash Box 'Radio Active Chart': As discussed previously, this was a revealing 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 as of the cutoff date— three days prior to the actual Top 100 chart date. One should remember that the magazine was using this metric on 30+ singles, emphasizing the weekly percentage of stations from their sample that had just added a new record to their playlists. The weekly rankings followed logically: the single with the highest percentage of new station adds was ranked #1, and so forth.

Radio Airplay Monitoring Model (RAMM): Our new airplay model was similar to the "Radio Active Chart" discussed above. It used key radio stations located in leading centers across the country to assess the progress of a new single in gaining meaningful airplay. By design, this model balanced station and market parameters in a superior manner than the earlier one employed in my previous essay regarding "All Day And All Of The Night" (Teehan, 2020, 26). The qualitative impact that certain stations potentially could have on a single's exposure in the Top 40 radio world has been displayed with greater nuance in this version.

The RAMM consisted of a total of 16 outlets: three stations in major markets, five outlets in top medium centers, six stations in other, smaller medium markets, and two outlets from secondary cities. Nine (9) of the sixteen (16) front line stations listed below had a known affiliation with the *Gavin Report* (56%). For two cities—Boston and San Diego—an alternative outlet was listed. No more than one station was counted per market. The stations were selected based on this writer's background in conducting survey research involving numerous mid-sixties singles from many British and American groups and artists.

### **Major Markets**

- WMCA^^ (NYC)
- WKNR^^ (Detroit)
- WMEX^^ or WBZ (Boston)

### **Top Medium Markets**

- WKBW (Buffalo)

- KGB or KCBQ^^ (San Diego)
- WQAM (Miami)
- KIMN^^ (Denver)
- KLIV^^ (San Jose)

### **Other Medium Markets**

- WICE (Providence, RI)
- WDRC^^ (Hartford, CT)
- WCOL^^ (Columbus, OH)
- KXOA^^ (Sacramento)
- KFXM (San Bernardino-Riverside)
- WTRY (Albany, NY)

### **Secondary Markets**

- WAVZ (New Haven, CT)
- WORC^^ (Worcester, MA)

^^: *Gavin Report*-affiliated station, with staff who corresponded with Bill Gavin.

### **Week One Airplay Chart Percentages, Chart Date: 02/27/65**

*Cash Box* 'Radio Active Chart': The Kinks were not listed on this week's chart (as of 2/24/65; Issue dated 3/6/65).

Radio Airplay Monitoring Model (RAMM): Weekly %: **+13% (+2/16 stations added)**. Total %: **13%** (as of 2/23/65).

### **VIII. PHASE I CONTINUED: REPRISE FOCUSES ON MAJOR MARKET STATIONS. MEDIUM MARKET STEAM AND EARLY NATIONAL RETURNS, WEEK TWO, CHART DATE 03/06/65**

Predictably, Warner-Reprise used its considerable clout in the critical Northeast region to ensure that "Tired Of Waiting For You" was gaining traction among major city stations. As a result of WMCA's pre-release add, the label's promo reps likely had a relatively easier job. Nevertheless, besides Warner-Reprise, for the Boston market (6th-ranked), a critical factor that had a considerable impact on the programming decisions of its two pop stations was the reaction of WORC in the secondary center of



Worcester, MA. Its Top 50 was scrutinized closely, not only by those stations, but also by record company promo men (*Billboard*, 9/26/64,16). PD Dick Smith, who corresponded with Bill Gavin, ran a request-only, 'Fab Fifty' survey which was divided into a Top 30 and the remaining 20 singles. Smith went on the new Kinks' release as early as 27 February 1965 (#47). Predictably, that acted as a green light to PD Dan Griffin at second-rated WBZ in Boston, who then added their disc to his fast-reacting Top Thirty on the same day (#19). Griffin had beaten top-rated rival WMEX to the punch. A Group W Outlet with a 50,000-watt transmitter, WBZ had a librarian, Ed Logue, who was rated tops in the area for being the "most-cooperative in exposing new records" by a survey of local and national record promoters, distributors, and record companies (*ibid.*).

In addition to WORC in Worcester, another station in a secondary Northeast market that commanded sizable attention from outlets in larger cities was WAVZ in New Haven, CT. It moved on "Tired Of Waiting For You" one day after WORC, making it a 'Pick Hit' on its 'Swingin' Sixty Survey' (2/28/65). Another forward-leaning secondary station, Erie, PA's WJET, chimed in as well, premiering the new disc at #47 (3/2/65).

Shifting back to the major cities, about the same time as WBZ in Boston reacted, mid-Atlantic label rep Nat Lapatin brought market leader and *Gavin Report*-linked WPGC in Washington, D.C. on board. Based on its Top Ten ranking several weeks later, WPGC had to have added the single to its playlist and airplay rotation when WORC and WBZ did (2/27/65). Such a rapid response from WPGC was in marked contrast to its hidebound avoidance of "You Really Got Me" in the autumn of 1964. Back then, former PD Dean Griffith would not touch The Kinks' potent blast of hard rock. Now, PD Harv Moore—'The Boy Next Door'—was all over their new, altered sounding release (see Teehan, 2016, 54 for Griffith's stodgy attitude). Meanwhile, Philly's sole Top 40 station, WIBG, joined the latest Kinks' party soon after, probably due to some prodding by Warner-Reprise rep Ronnie Singer (#83, 3/1/65).

Although this activity gave Reprise a good Major Market Penetration Rate (MMPR) of 46% within ten days after The Kinks' record's release, one needs to be aware of several factors that rendered this feat problematic. As covered in this writer's earlier Kinks' essays, the amount of initial airplay afforded a new single in New York and Philly was often limited, compounded by their stations' lengthy surveys. WIBG had a national-

sized Top 99 which often took many discs five to six weeks just to navigate into the Top Ten—unless they were by The Beatles or the latest Brit Import music biz fad. Case in point for New York: The Kinks had slowly gone nowhere on WMCA's swamp of a survey that was their Top 57 —#30 after five weeks (3/10/65; again, they had been out of it for one week). Certainly major city stations could potentially play a crucial role in a record's final drive up the national charts, assuming that it had sustained Top Five rankings, reflecting heavy retail sales. In the meantime, however, it turned into a tedious matter of a disc punching numbers while climbing a tall ladder, one laborious step at a time.

Ironically, the addition of "Tired Of Waiting For You" by prestigious stations in *medium* markets to their surveys meant more to its fortunes at this point in time. As March dawned, 'Denver Tiger' KIMN made the new release a 'KIMN Climber' (3/1/65). PD Ted Atkins and top DJ Hal Moore at KIMN dominated the Denver market (24th-largest), and had seen The Kinks' previous two hits experience notable success on their Top Fifty. Another underrated cog in the medium center universe was KFXM, 'Radio 59,' in San Bernardino-Riverside, known as the 'Inland Empire' east of LA. After hearing the latest Kinks' release on rival KMEN for several weeks, DJ Jim Huntley had had enough: he made it his 'Personal Pick' on February 27th. Moving back to New England, MD and popular DJ Art Knight of WICE in Providence had always been partial to The Kinks, and this time was exceptional: a #9 debut on 'The Mighty 1290's' Top Forty created a splash that numerous other medium center outlets could not ignore (31st-ranked center; 3/3/65).

No doubt reacting to the steady airplay by nearby KMEN, as well as KFXM's add, LA's 50,000-watt monster known as KRLA— engaged in a heated ratings war with 'Color Radio' KFVB— was not going to stay on the sidelines this time. Impressed by The Kinks' new change-of-pace release, PD Mel Hall and Production Supervisor Dick Moreland added it to their Top Fifty 'Tunedex' at #44 (2/28/65). Unlike their East Coast counterparts, KRLA had a charged-up survey that quickly rewarded discs which generated hot sales numbers in local record shops. There was none of that 'slow road to nowhere' syndrome on the West Coast: if a single had the pedigree, it happened in Los Angeles, the country's third-largest center. Another cool touch that could only have happened in 'hip' LA was KRLA's separate 'Teen Toppers' Top 60 survey. It was based on a survey of the top tunes of the week, as voted on by teenagers from 500+ junior

and senior high schools, as well as colleges, in the SoCal area. Of course The Kinks had slipped into it at #48 (3/1/65).

Such widespread support across the spectrum of markets throughout the country translated into significant gains on the national charts for "Tired Of Waiting For You," during week two, with a chart date of 3/6/65. On *Billboard's* Hot 100, it blasted to a starred **#62**, earning 'National Breakout' status. Usually it took the sales-oriented *Cash Box* three to four weeks to catch up to its senior rival. Not this time: likely factoring in advance distributor orders into its calculations, *Cash Box* also had The Kinks at a bulleted **#62**, with a 'Sure Shot' designation in its magazine. *Music Business* had the single ranked even higher, at a highlighted **#56**, while *Record World* lagged way behind at #106. Our AWSP model yielded a reasonably-placed, bulleted **#73** ranking, based on all of the available survey evidence from our extensive sample.

### **Week Two Airplay Chart Percentages, Chart Date 03/06/65**

Cash Box 'Radio Active Chart': Weekly %: **+45%**. Total %: **45%** (as of 3/3/65; Issue Dated 3/13/65, 15).

On this week's 'Radio Active Chart,' The Kinks were ranked at #2 among 29 singles in the main section. Ahead of them for this week was Bobby Vinton's "Long Lonely Nights" with a weekly percentage of +50% (Total %: 94%). Close on their heels was "Do You Wanna Dance" by the Beach Boys with a weekly percentage of +40% (Total %: 90%). It was interesting that The Who's Shel Talmy-produced "I Can't Explain" was listed in the bottom section, titled "Less Than 10%, But More Than 5%" for a weekly add %. Its total % stood at 31%, with the disc coincidentally ranked at #31 on this chart (the record stood at #81 on the *Cash Box* Top 100 in its fourth week, with no 'bullets').

Radio Airplay Monitoring Model (RAMM): Weekly %: **+31%** (**+5/16 stations added**). Total%: **44%** (as of 3/2/65).

### **IX. PHASE ONE CONTINUED, WEEK THREE, 03/13/65: REPRISEROPES IN MEDIUM MARKET STATIONS, FOCUSING ON SMALLER ONES. PROGRESS ON THE NATIONAL CHARTS**

As Reprise was in the process of capping its all-important introductory phase in promoting "Tired Of Waiting For You," its array of twenty independent promo men were unleashed in an effort to corral medium market stations. The results that they achieved were truly impressive. In order to maximize airplay of the single nation-wide, this was the correct approach to take—the critical foundation needed to be built.

Within a week after the bellwether secondary market stations of WORC in Worcester and WAVZ in New Haven had gone on The Kinks' new release, both of Hartford's Top 40 outlets had joined the rising groundswell of support for it (34th-ranked). Lower-rated WPOP added it to its 'Sing Along Survey' on March 5th (#39), while PD Bertha Porter of dominant WDRC went on the disc three days later (#34, 3/8/65; Top 60). The chain reaction among outlets in smaller medium centers continued, as PD Roy Cooper of top-rated WNDR in Syracuse also added the record ((50th-ranked; #19, 3/5/65; Top 40). Although technically a secondary market, the Scranton/Wilkes-Barre area (55th-ranked) in northeast PA was comparable in size to Syracuse. Its leading station, WARM, added The Kinks' rising single to its Top 40 one day later (#39, 3/6/65). Additional Northeast medium center adds occurred on Kinks' champion WTRY in Albany (46th-ranked; #37, 3/5/65), as well as usually grudging WHYN in Springfield, MA (47th-ranked; #50, 3/6/65). The latter's PD, Ken Capurso, was a *Gavin Report* contributor who had delayed adding "You Really Got Me" for an absurdly-long *nine* weeks, and did all in his power to minimize the success of "All Day And All Of The Night" on his rigged Top 56 of a survey.

Out west in SoCal where the surveys ran true, more key doors were opened in the prime, ultra-competitive San Diego market (20th-ranked), when PD Les Turpin of leading KGB made "Tired Of Waiting For You" a 'Future Hit,' while close rival KCBQ—the 'Big Q'—matched that with a 'Pick Hit' (both on 3/7/65; KCBQ was *GR*-affiliated). In fact, third-rated KDEO had jumped the gun one day earlier, when DJ Robin Scott made The Kinks' latest disc one of six 'KDEOMEN Personal Picks.' Even slightly earlier, Warner-Reprise rep Walt Kalloway, covering NorCal, had convinced both outlets in San Francisco (7th-ranked) to go on The Kinks' new record: market leader KYA—the 'Boss Of The Bay—placed it at #21, while Oakland-based and *Gavin Report*-linked KEWB had it at #33 (both on 3/5/65). Just south in San Jose, KLIV joined The Kinks' bandwagon as well (#27, 3/5/65; 25th-ranked; *GR*-connected).

Several influential top medium center outlets also moved on "Tired Of Waiting For You" at the same time. In the Midwest, PD and DJ Lee Rothman at WRIT in Milwaukee had made it a 'Disc Covery,' adding it to the Good Guys' Top 40 (#35, 3/7/65; 19th-ranked; GR-affiliated). Moving south, in the critical top medium center of Miami, prestigious, leading 'Tiger Radio' WQAM added the single to its Top Fifty (#41, 3/6/65; 23rd-ranked). For WQAM, this was on the late side, and the record was not made a 'Pic,' leading one to suspect that the station was adjusting to The Kinks musical change-of-pace. Nevertheless, Music Coordinator and DJ Jim Dunlop had seen "You Really Got Me" recover from severe survey doldrums and smash up to Number One. He had also started playing "All Day And All Of The Night" almost one month before its release. So WQAM was heavily on The Kinks' side, unlike its sketchy competitor, WFUN, with its suspect survey, and ludicrous holdout concerning "You Really Got Me" (GR-affiliated). Although there are no surviving surveys for this time period from WFUN, contemporary industry sources indicate that WFUN actually beat WQAM in going on the disc, likely adding it about February 24th (*Music Business*, 'Radio Exposure Chart,' 3/6/65, 19). Unfortunately, even that source lacks subsequent survey positions for most of April, leaving us in the dark on WFUN's survey tracking.

Finally, in the trend-setting smaller medium market of Columbus, OH, on *Gavin Report*-affiliated WCOL, PD Steve Joos went on The Kinks' new single relatively early by his standards (#38, 3/8/65; 35th-largest). Joos also had added The Who's "I Can't Explain," which already was at #15 in only its third week on his Top 40. The value of Columbus as a pop music center stemmed from the fact that " ... many advertisers use Ohio's capital as the prototypical U.S. city. Success in Columbus is a strong promotional selling point. ..." (Denisoff, 205-206).

So how did this medium market steam affect The Kinks' fortunes on the national charts? For week three, with a chart date of 3/13/65, the answer was quite positively. For this week, the theme was 'breaking into the Top Fifty.' On the sales-formulated *Cash Box*, "Tired Of Waiting For You" made a decisive 21-spot bulleted gain to **#41**. On the still airplay-oriented *Billboard* Hot 100, it almost matched that, with a 19-position highlighted rise to **#43**. Any earlier computational or data issues from *Music Business* were placed in the past, as it had The Kinks at a sizzling **#31**, after a 25-point gain. Even the stodgy *Record World* saw the record finally explode, blitzing 58 spots up to **#48**. The AWSP model was in the forties ballpark,

yielding a highlighted **#44** after a spirited 29-position advance. All things considered, this was a commendable start for The Kinks' new single.

### **Week Three Airplay Chart Percentages, Chart Date 03/13/65**

*Cash Box* 'Radio Active Chart': Weekly %: **+40%**. Total %: **88%**. [ **Note: This figure should have been 85%, based on the numbers published by the magazine.**] (as of 3/10/65; Issue dated 3/20/65, 20)

The Kinks were ranked at #7 in this week's chart, which would be their last. Apparently *Cash Box* considered a total mid-80% number to be sufficient in reflecting saturated radio exposure. Sitting at the top of this week's chart was Freddie & the Dreamers "I'm Telling You Now" with a huge weekly add % of **60%**. Their total % reached **97%**, just as both senior magazines had weighed-in on its hit potential several weeks earlier. If that did not have Number One on the actual national charts written all over it, nothing did.

Radio Airplay Monitoring Model (RAMM): Weekly %: **+44% (+7 stations added)**. Total %: **88% (+14/16 stations)**

### **X. PHASE TWO: CONSOLIDATION STATION ADDS THROUGHOUT ALL MARKET TIERS. NATIONAL CHART RESULTS, WEEK FOUR, CHART DATE 03/20/65**

As Reprise entered its third week after the release of "Tired Of Waiting For You," it had good reason to be pleased with the single's airplay across the country, as well as its excellent progress on the national charts. Nevertheless, Bruce Hinton, the Warner-Reprise national Promotion Manager (PM), had to be aware that much essential work still needed to be done. For starters, the record's MMPR (Major Market Penetration Rate) stood at only 55%, leaving stations in five major cities that needed to be cajoled into The Kinks' camp. In addition, stations in the top three medium markets—Minneapolis-St. Paul (14th-ranked), Seattle (15th), and Buffalo (17th)—had yet to move on the disc.

This illuminated how critical the concept of market synchronicity was in a record company's attempt to spread a new single among outlets in major and top medium centers. These key stations had to be kept on a similar

timeline as they tracked a single's progress on their surveys, as ultimately, everything was linked to the national charts. If a record broke out later than that general time curve—two weeks or more in several major markets—it ran the real risk of losing the critical retail sales data from those markets as it affected the nationals, at the appropriate time.

This was truly a complex exercise encountered by record companies, with a multitude of unknown variables. As the astute Clive Davis perceptively observed, when a label dealt with the challenge of "spreading" a record, just because it broke out

"... in Boston, it is not automatic that Denver or Philadelphia will pick it up. Other stations might choose to wait and see how well it does in Boston. If it moves up slowly, the others may decide to hang back; ... ."

"... You might find that a single dominates the air waves in Denver, but for some strange reason flops in Dallas and Detroit. Or it might move too quickly through one of these markets. It might shoot up—and off—the charts in New Orleans before we can 'spread' it anywhere else—which is terribly frustrating. It is also possible to have a 'turntable' hit, which means that the single breaks onto the charts all over the country—but doesn't sell in the stores. ..." (Davis and Willwerth, 196).

Exhibit A for this dilemma was the nation's second-largest market of Chicago, where landmark WLS, an ABC affiliate, had a large audience reach throughout the Midwest at night via its 50,000-watt transmitter. Its core coverage extended to four states—Illinois, Indiana, Wisconsin, and Michigan—with additional "selling impact" in four surrounding states ("Coverage Maps," WLS Musicradio 89). This was a *back-end* benefit that could make a growing hit hotter. The downside was on the *front-end* of a disc's journey: this outlet, like its sister station in NYC, WABC, operated a tight playlist and placed most singles through a two-week probationary test period of airplay before they were able to enter the 'Silver Dollar Survey.' So for most pop records, it would take 3-5 weeks before they could even approach the station's Top Ten. One would have thought that Warner-Reprise rep Bill Cassady was aware of this situation, and placed more emphasis on persuading WLS's PM, Gene Taylor, to go on The Kinks' new single *sooner*. It was only after kingpin WABC moved on their record (3/9/65)—no doubt reacting to its surge on the national charts—that Taylor relented and gave it limited airplay (3/12/65). Unless the single could

gain a turbo-charged boost to navigate the WLS survey system faster, it would run the risk of falling behind the national timeline in Chicago.

The next famous outlet to fall was KXOK in St. Louis, which managed the slowest Top 36 in the land—it might as well have been a Top 60 (9th-ranked). Warner-Reprise rep Mike Gratz was able to convince PD Ray Otis to make "Tired Of Waiting For You" a 'Twin Pick Of The Week' (3/13/65). It was a start; Gratz could hit the snooze button on his alarm clock as far as checking back on KXOK—its survey pace was that slow.

Then there was the over-hyped, Kinks negativity hub that was KQV in Pittsburgh under PD/MD John Rook, the quintessential Gavin follower and holdout expert (8th-ranked city). Rook often would converse over the phone with his programming guru, and also frequently checked with Rick Sklar, legendary PD at WABC. Rook would never make a move on a single that was not in his automatic favorite camp—The Beatles, Stones, DC5, Beach Boys, Motown Soul, R&B, Tommy James & the Shondells, among others—without checking with his mentors repeatedly. That was his patently established modus operandi. Only after seeing The Kinks hot start on six Gavin Report-linked stations' surveys—led by its rise on Boston's WMEX from #18 to #4 (3/12/65)—did Rook relent and finally add it to his outmoded Top 40 a full week after Sklar had gone on it (3/16/65). It was noteworthy that rival KDKA—slowly losing the ratings war with KQV—had already moved on the disc at the beginning of March, first premiering it on the Clark Race show (3/1/65). Regrettably, The Kinks were struggling to gain traction on KDKA's Top 50, only reaching #27 in three weeks. Unfortunately, further KDKA surveys are currently unavailable for this time period.

Moving to Cleveland, the 11th-ranked center, second-rated KYW had made "Tired Of Waiting For You" a 'Very Important Premier' two days after its release (2/26/65; GR-affiliated). There was only one problem: the record was gone from KYW's super short Top 22 two weeks later (3/12/65). The next three weeks of KYW's surveys are currently unavailable; the disc was out of the fourth week's survey (4/9/65). It was as if The Kinks had entered a survey 'black hole.' Fortunately, market-leading WHK came to the band's rescue when PD Scott Burton added their single to his Top 50 'Tunedex' (#37, 3/13/65). That gave their latest release an MMPR of 91% in just three weeks—an excellent mark.



That left stations in the three top-ranked medium markets, which all fell in line about the same time as the major cities just analyzed. Nevertheless, it is instructive to examine the unique circumstances surrounding each station's situation. PD Sam Sherwood at leading KDWB, a Crowell-Collier-owned outlet in the Twin Cities, added "Tired Of Waiting For You" to his Top 40 on March 13th—prior to sister station KFWB in LA but after related KEWB in Oakland had moved on it (#28, 3/13/65). Overall, that was decent timing on the part of KDWB.

As this writer has discussed in previous Kinks' essays, famous PD Pat O'Day at dominant KJR in Seattle was a stalwart Gavin disciple who slavishly modeled his playlists and surveys after the *Gavin Report* Top 50 as well as Gavin's late-breaking *Confidentials* (Fong-Torres, 63). In the case of "You Really Got Me," which *Gavin Report*-linked outlets had unofficially boycotted, and inordinately delayed adding, O'Day had waited an absurd *eight* weeks before finally going on it (10/30/64). He also delayed a long *five* weeks before adding "All Day And All Of The Night" (1/15/65), being the last top 25 station in our sample to do so. Thus it was a stunning reversal when O'Day moved on "Tired Of Waiting For You" on 12 March 1965 (#37; Top 50). Such a radical departure from previous norms plainly suggested that Bill Gavin not only held a favorable view of the new Kinks' disc, but also tracked it positively on his personal Top 50. The significance of this logical deduction cannot be underestimated. Otherwise, O'Day never would have jumped on the single in such a timely manner: he had gotten the new memo.

Finally, we have the case of far-reaching WKBW in Buffalo, whose PD (David Sennett) and MD/DJ (Dan Neaverth) had been staunch Kinks' supporters during the earlier two hit singles' survey runs. In the case of "Tired Of Waiting For You," one senses that the station lacked a similar sense of passion and urgency when it went on the single on 3/12/65. In another manner, WKBW would have moved on it earlier, perhaps making it a 'Pick Hit'; maybe they were looking for another rocker and got caught off-guard?

At any rate, after the preceding additions, Reprise had obtained the support of 89% of the stations in top medium markets—an excellent level (8/9). Meanwhile, in terms of smaller medium centers, the label was glad to welcome aboard KRUX in Phoenix (36th-ranked; #38, 3/14/65) as well as WAKR in Akron (44th-largest; #32, 3/12/65). That allowed the company to

reach another stellar benchmark: 91% of these smaller medium markets ranked between #31-#50 had moved on the disc (10/11).

The result of all these station adds enabled "Tired Of Waiting For You" to generate continued, albeit more measured, gains on the national charts. For week four, with a chart date of 3/20/65, the record was able to reach the Top Thirty in three of the four trades, receiving key highlighted emphasis on all four. The magic number for this week was **#26: *Billboard*, *Music Business***, and the AWSP model all hit that figure. *Record World* was close at **#27**, while *Cash Box* unexpectedly lost some steam at **#32**. Realistically, it would take longer for the essential retail sale returns to have a meaningful effect.

#### **Week Four Airplay Chart Percentages, Chart Date: 03/20/65**

Radio Airplay Monitoring Model (RAMM): Weekly %: **+6% (+1 station added)**. Total %: **94% (15/16 stations)**

This would be the final week for the RAMM: "Tired Of Waiting For You" had achieved superb radio airplay exposure among the stations in our specially selected sample. The single had reached another impressive milestone in just four short weeks.

#### **XI. PHASE TWO, STATION BREAK: REPRIS TARGETS THE DETROIT MARKET AND RISING WKNR – THE MOTOR CITY CRASH**

By mid-January 1965, for the first time, Warner-Reprise finally had a tenth company promo man dedicated to the fifth-largest market of Detroit. His name was John Rhys, who worked out of Arc Distributing. Rhys' first target in the fiercely-contested Motor City radio market was rapidly-ascending WKNR ('Keener 13'), which was a national pace-setter in going on new, underrated singles. Unfortunately, the outlet had a volatile Top 31 as well as a Program Manager (PM) in Frank Maruca and MD in Frank Sweeney who were obsessed with their station's sound, and whether a new single would conform to their format. As previously noted, all PDs and MDs were concerned with this issue by necessity—it affected their jobs—but these two took it to another level. Their Top 31 survey reportedly was based on

" ... a weekly survey of 35 different record retail outlets in the area each week. Assistant program director and music director Frank Sweeney draws information from 100 outlets, but rotates different stores in order to avoid record people's 'hyping' dealers via free records and other deals for reporting sales on a particular record.

The records are programmed according to a specific 'formula' developed by the station, which insures that the pace does not become frantic or monotonous." (Faggen,1965).

According to Program Manager Frank Maruca, " We make every effort to balance our music within our format context. Although we play only 31 singles and selections from three albums, there's plenty of variety in sound, running the gamut from 'Moonlight and Roses,' by Vic Dana, to 'Ju Ju Hand' by Sam the Sham." (ibid.)

In other words, the station's survey was compiled similarly to a scaled-down version of WABC's industry-leading system. A careful analysis of WKNR's survey dated near the end of February 1965 indicated that predictably, almost one-third of it consisted of Motown Soul and R&B records (32%; 2/25/65). These would run the gamut from the well-known, exciting hits — Martha & The Vandellas, "Nowhere to Run"; Junior Walker & the All Stars, "Shotgun"; Little Anthony and the Imperials, "Hurt So Bad"; and the iconic "People Get Ready" by The Impressions— to the lesser known but still deserving: Maxine Brown, "It's Gonna Be Alright," and Tony Clarke, "The Entertainer". These singles gave the station its electrifying foundational sound, although they were cleverly complemented by pop/rock, early folk-rock bands and artists, which could account for almost 50% of the survey ("Laugh Laugh by the Beau Brummels was an early entry in the latter category). Most of these songs were uptempo, although there were several that fell into the slower tempo, ballad style (e.g., Gerry & the Pacemakers, "Ferry Cross The Mersey").

Like most stations, WKNR would carry other solo artists, for example Roger Miller, Vic Dana, Gene Pitney, and Bert Kaempfert, among others. Many of these artists could be categorized as middle-of-the-road/adult contemporary/easy listening—appealing primarily to adults. They would account for the remaining 15-20% of WKNR's playlist. Obviously these percentages would vary weekly among all musical styles. Undoubtedly, 'Keener 13' had an eclectic sound, a musical format that could appeal to a

wide audience demographic. It surely exposed many varied new singles to its audience; the problem for listeners was that if they did not pay close attention, they could miss out on some of the new music.

The inevitable tradeoff to having a station that was cutting-edge and in the forefront of being on new singles was a high turnover rate among records on its survey. Essentially, WKNR ran a 'churn and burn' operation, with an average of seven new singles appearing on its weekly survey (based on a review of six WKNR surveys from 02/25/65-3/31/65). Most discs were only on 'Keener 13's' Top 31 for 3-5 weeks, perhaps 5-6 if the disc made the Top Ten. To be fair, WKNR was not the only Top 30 that conducted a virtual musical shell game: WKBW in Buffalo averaged a similar seven new singles weekly.

One final anomaly that emerged from a review of WKNR's surveys was that its 'Key Songs Of The Week' mostly turned out to be stiffs, at least in Detroit: of the eight listed starting with the survey dated 02/25/65, only three (38%) made the Top Ten, while overall they averaged just a paltry *three* weeks on the survey. That abysmal performance was actually worse, as one of the three was "Count Me In" by Gary Lewis & the Playboys, which any listener could have picked.

Returning to Warner-Reprise, one must assume that label rep Rhys pitched "Tired Of Waiting For You" to Maruca and Sweeney, assuming that he was even given the opportunity. The history of Reprise and The Kinks with this pair was totally forgettable. Third-rated WXYZ had beaten WKNR soundly on "You Really Got Me" by ten days due to the sinister *Gavin Report* holdout. Once The Kinks' first smash made 'Keener 13,' it was a complete sham: five weeks on their mirage of a survey, with two weeks in the Top Ten (#8 peak, 10/01/65). As discussed in my previous essay, after being selected as a 'Key Song Of The Week' by WKNR, "All Day And All Of The Night" rose to #17 in its second week and then was crudely dropped (1/7/65). At least now we know some possible new reasons for this odd occurrence: aside from the suspected potential supply issues in retail stores, perhaps Maruca's personal whim played a role, and then there was that 'Key Song' jinx.

Against this uneven, shaky backdrop, WKNR announced its 'Key Song Of The Week' for its survey released on 25 February 1965. Incredulously, their new 'Discovery' was none other than "Come On Now," the B-side; Maruca

and Sweeney had played 'flip it'. For whatever reason, they had been unimpressed with the off-speed, relatively more polished—and clearly superior—"Tired Of Waiting For You." Apparently it lacked the raw roughness for the 'tough guy' Motor City crowd. This preposterous decision, along with *Billboard's* absurd claim that the B-side had "the same hit potential" as the lead, should have been foreseeable by virtue of the presence of WKNR DJ Robin Seymour as the 'Guest Panelist' when The Kinks' release was reviewed by *Billboard*. The fact that "Come On Now," a driving rocker sung enthusiastically by Dave, clocked in at 41 seconds less than the A-side was probably a bonus for the WKNR braintrust.

Surprisingly breaking the 'Key Song' hex, within three weeks "Come On Now" had blitzed up WKNR's dumpster fire of a survey to a peak of #7 (3/17/65). As it faded down, it was ironic that "Tired Of Waiting For You" was finally listed, secondly, as if it was the B-side (#14, 3/31/65; #17, 4/7/65). This belated recognition of the real A-side's quality doubtless kept the record afloat for those final two weeks, likely reflecting legitimate sales. Otherwise, the single would not have lasted the 'full' six weeks, and instead been dumped after four weeks. It bears noting that this writer has carefully examined the original survey scans concerning the aforementioned dual listing of the real A-side (For further details of issues with the reconstituted WKNR surveys on the ARSA database, and for links to view the original WKNR surveys, see page 61, under **Notes**, @ WKNR.)

As if the preposterous turn of events in Detroit had not been bad enough, third-rated WXYZ, an ABC-affiliate, also charted "Come On Now" for two weeks as well (#37, 3/3/65; #19, 3/10/65). It likely had the flip listed for 4-5 additional weeks, however, further surveys are currently unavailable. Contemporary industry sources suggested that second-rated CKLW across the border in Windsor, Ontario never placed either side in their Top Ten. Rhys had likely struck out in the Detroit market. One simply could not have made this fiasco up.

If PM Bruce Hinton in New York had been flabbergasted at the zany turn of events in Detroit, one can only imagine his consternation upon learning that WDGY, the second-rated outlet in the Twin Cities, had also gone on "Come On Now" (#22, 3/6/65). A Storz-owned station helmed by PD Ed Ripley, WDGY stuck solely with the flip for three weeks as it peaked at only #12 (3/20/65). For the following five weeks, the A-side was listed secondly

(3/27/65-4/24/65). In this dual-listed, B-side first configuration, the disc actually crested at #6 for two weeks (4/10/65-4/17/65). Then, in an overdue correction move, "Tired Of Waiting For You" rightfully was listed alone, and quite logically, the single actually advanced up, back into the Top Ten, hitting #8 for one week before fading out (5/1/65; #22, 5/8/65). That only occurred about 1% or less of the time.

It had been a strange, eventful run for the single on WDGY. It is this writer's opinion that, starting with the survey dated April 3rd when the disc made its first double-listed comeback to #8, that PD Ripley probably gave "Tired Of Waiting For You" about 65% of the airplay. Otherwise, the single would never have been able to register its initial resurgence. On its own, "Come On Now" had only been able to reach #12 (3/20/65). Paradoxically, probably due to requests generated by WDGY's initial airplay of "Come On Now," rival KDWB began listing the B-side after the lead song (#7, 4/3/65; 4/17/65-5/15/65; it was double-listed for six weeks).

These shenanigans had relatively minor repercussions on the national charts. On *Record World's* 'Singles Coming Up' section, "Come On Now" was ranked at #22 (3/20/65; actual ranking #122) and #24 (4/3/65; #124 actual). The issue for the intervening week currently is unavailable; the song was probably ranked between #18-#24 (3/27/65; #118-#124 actual). Additionally, the 'Looking Ahead' chart in *Cash Box* was fine-tuned enough to also detect minor sales numbers for "Come On Now," ranking it at #31 (3/13/65; #131 in reality) and #29 (3/20/65, #129). In a puzzling development, the vaunted *Billboard* chart department was caught napping and failed to detect airplay of the B-side at all, as it never listed "Come On Now" under its 'Bubbling Under The Hot 100' group of 35 singles. One would have thought that airplay of the flip by two stations in the 5th-ranked market, as well as partial exposure by another station in a top medium market, would have triggered the senior journal's database. Apparently not; perhaps airplay in 2-3 additional top medium market stations would have done the trick.

In the final analysis of this ill-fated, almost comical if it was not so serious episode, The Kinks' latest rising single was virtually shutout from receiving valuable airplay and sales in the major Detroit center. Looking for a silver lining, WKNR's flashy survey could only have aided the disc on the front end of its sojourn up the national charts; it might have provided a minor boost on them. In April '65 on the more important *back end*, when the

critical retail sales results were being reported and The Kinks were gunning for the Top Ten, the Detroit market and quirky WKNR would have been irrelevant and a non-factor, just as they had been for the previous two Kinks' singles. Essentially, WKNR and Detroit was an optical illusion. "Tired Of Waiting For You" would survive and prosper without this market and WKNR's nonsensical decision. The record had received ample genuine acceptance throughout a broad lineup of stations across the nation, as we have documented in detail. If Maruca and WKNR wanted to pursue their own strange agenda, that was their business. Moving forward, Reprise and The Kinks would advance steadily toward their goal.

## **XII. PHASE TWO CONTINUED, A RETURN TO REGULAR PROGRAMMING: EARLY SURVEY RETURNS AND NATIONAL CHART RESULTS, WEEK FIVE, CHART DATE 03/27/65**

The early heavy lifting for "Tired Of Waiting For You" was being done by both of Boston's Top 40 outlets, WMEX and WBZ, where it had shot up to #4 in only three weeks. In a welcome sign of stability, it maintained that ranking (#4, WMEX, 3/19/65; WBZ, 3/20/65). WBZ's Top 30 was a superb model of pacing, stability, and progression. The Kinks' new record was making similar headway in the D.C. area, where it had smashed up to #3 on market leader WPGC's Top Ten, as published weekly by the *Evening Star* (3/20/65). Rival WEAM was close behind, tracking it at a validating #4 for the same week.

The Kinks' disc began to advance into the Top Ten of stations in four of the following top medium markets: WKBW-Buffalo; WRIT-Milwaukee; KGB and KCBQ-San Diego; and KIMN in Denver. Making a definitive statement, it blasted into the Top Five of KLIV in San Jose (#4; 3/19/65). Otherwise, the single was doing serious damage on WICE in Providence (#3, 3/24/65) as well as on prestigious WCOL in Columbus, in only its third week (#8, 3/22/65).

These early returns, while not overwhelming, were adequate enough to keep fueling the surge of "Tired Of Waiting For You" up the national charts, for week five, with a chart date of 3/27/65. The theme for this week was 'cracking the Top Twenty,' which the disc did on three of the four national journals: *Music Business*, #15; *Billboard*, #18; and #19 on *Record World*. Our finely-tuned AWSP model matched the #15 ranking registered by *Music Business*. Falling behind again was the normally vanguard-leading

*Cash Box* Top 100 at **#22**. Once again, these were solid numbers that represented methodical gains. Still, The Kinks' record would need some high-octane survey support in order to generate more explosive breakthroughs on the nationals; the higher up it rose, inevitably, the tougher it would become. Top Three survey rankings on both major and top medium market stations would become essential.

**XIII. PHASE III: ADDITIONAL LOCAL SURVEY RETURNS, WITH MEDIUM MARKETS LEADING THE WAY. THE KINKS ESTABLISH A GATEWAY TO THE NATIONAL TOP TEN. WEEK SIX, CHART DATE 04/03/65**

As "Tired Of Waiting For You" slowly gained traction on surveys of major market stations, notably those in the Northeast (New York, Philly, and Pittsburgh) and the Midwest (Chicago, St. Louis, and Cleveland), it literally exploded on both smaller medium center outlets (ranked #31-#50) and their larger counterparts (#14-#25). This widespread survey energy throughout the country offset the lagging results from the majors, and crucially, kept the record in the national chart race at a critical juncture.

On WICE in Providence, The Kinks continued their lightening advance through that outlet's Top 40, cresting at Number Two (3/31/65). On closely-monitored WCOL in Columbus, the band was able to punch up to #5 in only four weeks (3/29/65). Also in the Buckeye state, their single had crashed up to Number Three on WAKR in Akron—a much better showing than its predecessor had been able to achieve (3/26/65).

On the West Coast, in San Bernardino-Riverside, after earlier reaching #10 on KMEN's competitive survey (3/12/65; Top Ten), the disc literally blitzed up rival KFXM's Top 40, smashing up to Number One (3/27/65). Further south in the top medium center of San Diego, the single shot up to an average ranking of Number Three in four short weeks (KGB, #3, 3/28/65; KCBQ, #2, 3/28/65; KDEO, #4, 3/26/65). The close correlation between the three stations' survey rankings was both remarkable and confirmative.

Staying out in SoCal, and clearly displaying the superior vitality of their well-documented sales-based surveys compared to their Northeast counterparts, KRLA and KFWB in LA both tracked "Tired Of Waiting For You" at #5, the latter in only two weeks (3/28/65). Up the coast in NorCal on San Jose's KLIV, it had moved up to #3 (3/26/65). On market-leading



KYA's Top 30 in San Francisco, the record had reached #7 for the second week in a row (3/26/65).

Back east on wide-ranging WKBW ('KB') in Buffalo, which could be picked up as far away as the Baltimore suburbs, the Kinks had cracked that station's Top Five (a projected #4, 3/26/65—survey missing). Incredibly, whereas 'The Joey Reynolds Show' was a huge #1 hit in Buffalo, it still managed to register as the 4th-ranked show in Baltimore—370 miles away! (Cichon, 2016, Buffalo Stories LLC ©; Shannon 2009, 8).

Speaking of Baltimore, the 13th-ranked radio market, while a lack of surviving surveys prevented it from being included in our sample, contemporary industry sources indicated that The Kinks had reached the Top Five there. The fascinating 'Radio Exposure Chart' published by *Music Business* revealed that on top-rated WCAO, "Tired Of Waiting For You" had likely peaked at #3 during mid-April (#5, survey date about 3/27/65, *Music Business*, 4/10/65, 13; #5, survey date about 4/3/65-4/6/65, *ibid.*, 4/17/65, 20). The rationale for this projection was the fact that the disc was ranked as high as #4 near the end of April (*ibid.*, 5/8/65, 21). Along with being linked to the *Gavin Report*, WCAO featured legendary PD and DJ Johnny Dark, who attained an amazing 68.3 Ratings Share, "... meaning two of every three people listening to a radio were tuned in to Johnny Dark." (Kelly and Rasmussen, *The Baltimore Sun*, 9/16/2016). One observer recalled that, "In the 1950s and 1960s, WCAO was a monster, and Johnny's ratings ... were phenomenal." (Quote from Michael Olesker, a former *Baltimore Sun* columnist, *ibid.*; Dark passed away on 9/15/2016 from cancer).

In the Empire State, in the capital city of Albany, The Kinks incredibly had once again reached Number One on WTRY (3/26/65). Alternately, vibrant major market action in this region was still limited to Boston, where their single was hanging in at an averaged #4 between WMEX (#3, 3/26/65) and WBZ (#5, 3/27/65). The group also were hot in D.C., where the WPGC 'Good Guys' tracked their disc at #2, while nearby in Arlington, VA, growing rival WEAM had them at #4 (both 3/27/65).

Looking inside the survey numbers by means of our AWSP model, they revealed that "Tired Of Waiting For You" was in the Top Ten of 82% (9/11) of stations in the other medium markets ranked from #31-#50. Furthermore, their subset average survey position was a solid #5. Their

larger counterparts, ranked from #14-#25, were not far behind, with 67% (6/9) of their stations registering survey rankings in the Top Ten. The average survey position of these top medium centers was a good #6. Although the major markets checked in with an average survey ranking of only #11, after the numbers for all three levels were processed by the unique weighting system, the result was a final AWSP yield of **#10**, for week six, with a chart date of 4/03/65. Incredibly, the vast array of strong medium market returns had managed to pull the aggregate figure for all three levels up one spot into the Top Ten of the AWSP model.

Among the national magazines for this chart date of 4/03/65, *Music Business* checked in with a close **#11**, while *Cash Box* was off only two positions at **#12** after registering an overdue ten-spot gain. *Billboard*—almost predictably—sat in the background at **#13**. Totally irrelevant once more was *Record World*, which reported an out-of-touch ranking of #15. Such a figure was completely refuted by our well-documented survey evidence, not to mention the other trades.

Meanwhile, what was transpiring on the *Billboard* Hot 100 as "Tired Of Waiting For You" resolutely fought to advance into the national Top Ten? In short, in a case of unavoidable unlucky timing, the single had run straight into the formidable 'Manchester Invasion,' which for 4-6 weeks even managed to eclipse Beatlemania. As referenced previously, first there was Freddie & the Dreamers, whose one and a half year-old "I'm Telling You Now" took over the top spot on the Hot 100 for two weeks, exactly as had been predicted (4/03/65-4/10/65). Once that piece of dated Britpop fluff had its moment in the sun, along came Wayne Fontana & the Mindbenders, whose soul-affected "Game Of Love" had more recently peaked at #3 on the *NME* chart in the UK (2/27/65); at least it was current. The Mindbenders took all of six weeks to zoom to the top spot on *Billboard* (4/17/65).

The coup de grace was delivered by Herman's Hermits, who already had two regularly-planned singles slicing up the Hot 100. The first was the infectious "Can't You Hear My Heartbeat": unreleased by Columbia in the UK (Goldie & the Gingerbreads covered it there; the B-side of "Silhouettes"), it spent two weeks at #2 on the Hot 100 (3/20/65-3/27/65), and grabbed the Number One crown on *Cash Box* (3/27/65). Then came "Silhouettes," which had already peaked at #2 on the *NME* Top Thirty in the UK (3/27/65), and was racing up the Hot 100, reaching #19 in only its

fourth week. That was minuscule with what came next. A track on the "Introducing the Herman's Hermits" LP was getting such an unprecedented level of requests on radio stations across the nation that MGM was 'forced' to release it as a single: "Mrs. Brown You've Got A Lovely Daughter." Incredibly, *Cash Box* had listed "Mrs. Brown" as an LP cut on its 'Radio Active Chart' for the chart date of 4/3/65; this was a chart that dealt with singles. "Mrs. Brown" had a total of 87% from the magazine's sample of key radio stations that had added it to their playlists as an album cut (*Cash Box*, 4/10/65, 13). As a single, in its first week after release, it slammed into the Hot 100 at **#12** (4/10/65), surpassing the previous highest entry point (#21) set in 1964 by The Beatles' "A Hard Day's Night." The rest, as they say, was history. "Mrs. Brown" spent three weeks at Number One on *Billboard* (4/24/65-5/8/65), four at the pinnacle of the *Cash Box* Top 100 (4/24/65-5/15/65).

#### **XIV. PHASE IV: LOCAL SURVEY RESULTS—MAJOR MARKET OUTLETS CRACK THE TOP TEN, TOP MEDIUM MARKETS SURGE. NATIONAL CHART RESULTS, WEEK SEVEN 04/10/65**

As April '65 dawned, "Tired of Waiting For You" finally started to see stations in the Northeast major cities rank it in their Top Tens, giving it a much-needed assist on the national charts. Both WABC and WMCA in the Big Apple tracked the single at #9, which represented compelling confirmation (4/6/65, 4/7/65, respectively; for detailed coverage of WABC's comprehensive sales tracking system, see Riccio, 1999). In the case of WMCA, that was only after eight weeks of being on their survey; for WABC, it had taken five weeks. In Philly, on the obstacle course that was WIBG's Top 99, the disc hit the Top Ten in its sixth week (#8, 4/5/65). On Cleveland's WHK's Top 50, the record was able to reach #10 in four weeks, which was more reasonable (4/3/65).

On the West Coast, The Kinks crested on both of LA's Top 40 stations, KRLA (#3, 4/4/65) and KFWB (#2, 4/3/65-4/10/65). It was also notable that on KRLA's 'Teen-Toppers' Top 60 survey, their disc had peaked at Number Two (3/30/65), while still being at #3 for the next week. Up the coast in NorCal, on KYA in San Francisco, it peaked at #4 on their reliable survey (4/2/65). Rival KEWB, under PD Earl McDaniel, displayed a suspect progression when it dropped the record to #13 for the same week. Such a move was nonsensical, and bore all the hallmarks of a manipulated survey.

Otherwise, in three major market cities, The Kinks moved up to a frustrating #11: Chicago (WLS); Pittsburgh (KQV); and St. Louis (KXOK).

Although the preceding major market steam surely helped, the real story of week seven was the dramatic explosion of "Tired Of Waiting For You" on the surveys of outlets in top medium centers. The classic display of this feverish action was San Diego, where the record hit Number One on KCBQ for two weeks (4/4/65-4/11/65). Lower-rated KDEO also ranked it at #1, while market leader KGB had it plateauing at #2 during the same weeks. Again, this represented close agreement on the record's top tracking in the area among three stations. Up north, along the cooler, foggy Northwest coast in Seattle, PD Pat O'Day on KJR unexpectedly had the disc ranked at #5 for two weeks (4/2/65-4/9/65). This was a remarkable achievement on the outlet whose PD was the ultimate Kinks delayer who had done everything to marginalize the progress of "All Day And All Of The Night" on his survey.

Meanwhile, on 'Fabulous KIMN 950' in Denver, almost the same hot survey steam that occurred in San Diego was happening, as the disc had broken into the Top Five (#4, 4/5/65). In the Northeast, Buffalo's WKBW also had the record in its Top Five, peaking at an excellent Number Three (4/2/65; 'Radio Exposure Chart,' *Music Business*, 4/17/65, 20). Whereas the single was lagging behind that level on dominant KDWB in the Twin Cities, it had still burst into that outlet's Top Ten at #7 (4/3/65). As covered previously, due to the odd selection of "Come On Now" by rival WDGX earlier, as well as that outlet's double listing of both sides with the B-side first in early April, KDWB felt compelled to dual-list as well. The difference of course was that KDWB rightly had "Tired Of Waiting For You" registered first. This writer believes that airplay and sales logged by both stations patently favored the legitimate A-side by a definite majority.

In the Midwest, in the essential Milwaukee area (19th-ranked), the disc had advanced into the Top Five of both competing outlets, WRIT (#4) and WOKY (#3) in early April (both GR-linked). Shifting west to NorCal, on pacesetter KLIV in San Jose (25th-ranked), the record had already blasted into the Top Five, and shot up to #2 (4/2/65, third week in Top 5; GR-connected).

Stations in the smaller medium centers were just as equally fired up for The Kinks. As a Top 40 beacon in the Southwest, KRUX in Phoenix had

seen the disc shoot up to Number Two in only its fourth week, in what was a sizzling performance (4/4/65). It was still at Number Two on KFXM in San Bernardino-Riverside, likewise on WTRY in Albany (both 4/3/65). Nearby on leading dominant WNDR in Syracuse, the record moved up to #4 (4/2/65). In the meantime, on WAKR in Akron, The Kinks' single punched up to #2 (4/2/65). Further north in the secondary market of Grand Rapids, MI (63rd-ranked), the single hit Number One; unfortunately, earlier surveys from that outlet currently are unavailable (4/9/65).

These striking local survey rankings throughout all market tiers translated into strong gains for "Tired Of Waiting For You" on the nationals. For week seven, with a chart date of 4/10/65, the lucky position was #7, which the disc reached on the two senior journals, *Cash Box* and *Billboard*, as well as our AWSP model. *Record World* was close at #8, while the otherwise accurate *Music Business* had an off-week, checking in with a lower #10 ranking. These were superb returns for The Kinks' latest hit single. Would it be able to reach the coveted Top Five?

#### **XV. PHASE IV, CONTINUED: A REVIEW OF LOCAL SURVEY RESULTS – THE HEAVY DUTY MAJOR MARKET STATIONS START PUNCHING THROUGH, WHILE TOP MEDIUM MARKETS REMAIN HOT. NATIONAL CHART RESULTS FOR WEEK EIGHT, 04/17/65**

As "Tired Of Waiting For You" advanced up the surveys of major cities, mixed results ensued. On one hand, from a positive viewpoint, it peaked at a resounding Number One on market-leading WPGC in D.C. (4/10/65). Meanwhile, all three outlets which had it ranked at #11 earlier witnessed it make solid moves into the Top Ten. On the Windy City's landmark WLS, it moved up to #7 (4/9/65), while on reluctant KQV in Pittsburgh, it surprisingly managed to hit #5 (4/13/65). Likewise, on KXOK in St. Louis, the disc was able to break into the Top Ten at #6 in its fifth week (4/10/65-4/17/65).

In contrast, the single vacillated in New York in all too typical fashion, moving up to #7 on WMCA (4/14/65) but falling back one spot to #10 on WABC (4/13/65). The latter was frustrating, as the disc was in its sixth week on the 'All Americans' survey. These were extremely disappointing results in the nation's top market. The record needed to be moving up into the Top Five, not down; critical, irrecoverable time was being lost. Similarly, on WHK in Cleveland, the single stalled out at #10 (4/10/65). This

happened in a city that had seen its precursor achieve a #4 peak on second-rated KYW. These were wasted opportunities that inevitably would negatively affect The Kinks' charting performance nationally.

Although KFJZ in Fort Worth, TX, was not part of our sample due to insufficient surveys, several did survive, indicating that the single had shot up to #8 on the outlet's Top 60 (4/11/65).

Largely due to the strength of WPGC's #1 ranking in D.C., and the LA markets averaged position of #4 between KRLA (#5, 4/11/65) and KFWB (#2, 4/10/65), as well as Philly's #5, the average survey position for the major cities was #5. Would the top medium markets be able to reinforce this number?

Fortunately, the answer was a resounding yes. In San Diego, the disc maintained its heated pace, averaging Number Two among the three local outlets (KGB, KCBQ, KDEO; 4/11/65 for the first two, and 4/10/65). On Denver's KIMN, the record moved up to a stunning peak also of #2 (4/12/65). Based on these highlights, the nine cities that comprised this tier managed to achieve an average survey position of #5. Although The Kinks generally were fading on most smaller medium center stations, ranked between #31-#50, one remarkable outcome merits attention. On KRUX's 'Fabulous 40' in Phoenix, we had last seen their single reach #2. Based on a thorough analysis of KRUX's surveys, as well as the fact that it was still ranked at #6 four weeks later, this writer has projected a Number One ranking for it, for the survey dated 11 April 1965 (currently unavailable; position verified four weeks later, survey dated 5/2/65). In addition, even though the secondary center of Tucson, AZ was not a factor in the national rankings, classic KTKT saw The Kinks' latest record blitz up to Number One on its carefully-compiled survey in only four weeks (67th-ranked; 4/16/65-4/23/65).

These consistently strong survey results across the country led to further gains for "Tired Of Waiting For You" on the national charts, for week eight, with a chart date of 4/17/65. *Cash Box* led the way with a bulleted gain to **#5**, as did the often questionable *Record World*, which oddly had no star for a three-spot gain in the Top Ten—that made absolutely no sense. *Billboard*'s one-position rise to #6 was all too typical of that conservative, overrated chart. In particular, its ranking of the Supremes' fading classic, "Stop In The Name Of Love" at #5 was debatable: *Cash Box* had it at #8,

while the credible *Music Business* parked it at #7. Only the dubious *Record World* had The Supremes still in the Top Five at #3. For The Kinks' disc, unexpectedly, the usually accurate *Music Business* hung back at #6 just as the Hot 100 did. Our objective AWSP model yielded a **Number Five** ranking, fully endorsing the tabulations of *Cash Box* and *Record World*.

#### **XVI. PHASE IV CONTINUED: THE SURVEY BATTLES CONTINUE AS TIME RUNS LOW. NATIONAL CHART RESULTS FOR WEEK NINE, CHART DATE OF 04/24/65**

At long last The Kinks reached the treasured Top Five of WABC, peaking at Number Three (4/20/65). Meanwhile, on the slow-reacting Top 40 of WLS in Chicago, it climbed to #4 (4/16/65). In Philly (WIBG, #5) and St. Louis (KXOK, #6), it merely held the line. Sadly, these stationary stances were inadequate at this point in the disc's national chart run. Elsewhere, major city stations naturally witnessed a gradual erosion of support. This analyst has conducted numerous audits of the average survey position for major center stations for this week, repeatedly checking the input data and calculations. Regardless, the result remained the same at #6.

Although "Tired Of Waiting For You" was surely descending on the majority of medium market stations, there were some noteworthy exceptions. On Miami's WQAM, which had been the epitome of 'Kinkdom,' after finally getting untracked, it zoomed up to double peaks of #4 (4/10/65-4/17/65). Meanwhile, PD and 'Traffic Man' DJ Ron Martin had gone on the record later at WHB in Kansas City (#31, 3/26/65; 21st-ranked). Within a mere four weeks, the single shot up to #4 as well on the '40 Star Survey,' providing some timely support nationally (4/16/65).

Another late starter was dominant KISN in the smaller medium center of Portland (33rd-ranked). After seeing "All Day And All Of The Night" spend seven weeks in his Top Ten, cresting at #4 for two weeks (1/24/65-1/31/65), one might have thought that PD Frank Benny would have jumped all over the follow-up. That did not turn out to be the case: it was as if he was looking for another rocker. After finally adding "Tired Of Waiting For You" to his Top 50 near the end of March, Benny witnessed a somewhat average progression: just four weeks in his Top Ten, with a two week crest at #7 (4/18/65-4/25/65; first #7 week projected).

In the Northeast, on prestigious WAVZ in New Haven, after the single had dropped to #21, incredibly, it rose to #13 (4/10/65-4/18/65). Just as amazing was its reentry into the Top Ten, where it spent two weeks at #8—an almost unheard-of rebound (4/25/65-5/2/65). On WARM in Scranton/Wilkes-Barre, the disc peaked at #5, and then dug in at #6 (4/10/65-4/17/65). The record achieved even better results on WAEB in the Allentown-Bethlehem-Easton area (62nd-ranked), where it experienced a two week high of #3 (4/18/65-4/25/65; GR-affiliated). While Austin, TX was not part of our sample, a pioneering FM station, KAZZ '95.5,' tracked the single at #6 after five weeks (4/17/65; 78th-ranked).

On the sinister side, the suspicious survey tracking of the disc by PD Ken Capurso at WHYN in Springfield, MA merits scrutiny. After its debut at #50 (3/6/65), the record shot up to #9, after which incredulously, it remained stuck there for a week, before peaking at #7 (3/13/65-3/20/65; 3/27/65). On local 1965 surveys, singles did not blitz 41-spots upward into the Top Ten and halt. The absolute absurdity of WHYN's survey progression defies belief. Capurso's capricious manipulation of the progress of "Tired Of Waiting For You" on his rigged Top 56 was exposed by rival WSPR, which showed it peaking at #4, clearly demonstrating that the record belonged in the area's Top Five (4/21/65). It was as if Capurso and several other *Gavin Report*-linked PDs harbored a grudge against The Kinks, stemming from their original ridiculous holdout against "You Really Got Me."

Returning to the AWSP calculations, it became apparent that with the lower numbers now generated from all medium market stations, there could not be any counterbalance as there had been earlier. This meant that the AWSP model's final yield was #6 for week nine, with a chart date of 4/24/65. Indeed, this confirmed *Billboard*'s similar ranking.

Nonetheless, the remaining three journals all had "Tired Of Waiting For You" locked in solidly at **Number Five**. They obviously had access to sales data and the processing of it which had eluded the methodology of *Billboard*. As for our AWSP metric, as has been covered previously, not all stations' surveys have survived, so logically, there were unavoidable gaps in the survey evidence which might have made a difference in the AWSP model's outcome.

## **XVII. PHASE V: THE KINKS' CHART CONTROVERSY, WEEK TEN, CHART DATE 05/01/65**



Even though it was clearly apparent that "Tired Of Waiting For You" was descending on the majority of surveys spanning all market tiers, there were marked exceptions to this trend. This statistical progression involved major city stations, and could cut both ways. As has been discussed, certain outlets in major markets, by virtue of their slow progress, had negatively impacted the single on the national charts. On the other hand, the documented fact that now the same outlets still had The Kinks' disc *rising* on their surveys made a difference.

First of all, while WABC's credible survey had the single dropping, it was still listed at #5, which definitely factored into the final weighted rankings (4/27/65). Just as crucial was the record's position on WLS in the second-ranked city of Chicago: a rising #3 (4/23/65). It was also moving up on WIBG's Top 99 in Philly (4th-ranked), where it was slotted at #4 (4/26/65). Virtually the same situation held true in St. Louis, where KXOK had the record listed at #5 (4/24/65). This delayed major survey steam was substantial enough to generate an average survey position of #8 for the top echelon of markets. Even accounting for the noticeably lower average survey ranking for all medium markets—#12—the final weighted yield for our AWSP model was a conclusive #9. Again, this analyst has carefully rechecked both the input data as well as the uniquely-formulated weighted calculations. In the final analysis, the disc absolutely belonged in the national Top Ten: our case is irrefutable.

Furthermore, there is additional evidence from *Record World* clearly indicating that "Tired Of Waiting For You" was still selling well in the Northeast region. In a section titled 'One Stop Top Ten,' the magazine listed six such distributors and record retailers with their Top Ten sales rankings. What follows is a listing of sales positions by state, with the city they were located in: NY— #5, Albany; #9, Long Island City; PA— #9, Scranton; and MD— #7, Baltimore. The single was listed in four out of the six distributors/retailers presented. For the chart date of 05/08/65, it averaged a #8 position among the four outlets. Logically, the record had to have been selling better for the preceding week, with a chart date of 05/01/65—the one we are reviewing (*Record World*, 5/15/65, 12).

Moreover, a 'Radio Exposure Chart' with a survey date of about 26-27 April for the 12th-ranked major market of Dallas-Ft. Worth distinctly reveals that on KLIF, the disc was ranked as high as #4 (*Music Business*, 5/8/65,

21). Additionally, as referenced previously, the same source indicated that on Baltimore's (13th-ranked market) dominant station, WCAO, for the same survey date, the disc was unmistakably also at #4 (ibid.). Again, neither market could be included in our sample due to their stations' surveys being currently unavailable. Nonetheless, this is further compelling evidence that is relevant to our indisputable contention that "Tired Of Waiting For You" still should have been ranked in the Top Ten of the nationals.

So, how did the four national magazines respond for week ten, with a chart date of 05/01/65? *Music Business*, generally the most accurate chart for this Kinks' disc, to its credit, had it ranked slightly higher than the AWSP model, at #8. The rest of the national charts all bailed out of the Top Ten: *Cash Box*, #12; *Billboard*, #13; and the forlorn *Record World*, #14. Although this writer understands that these magazines' chart departments were following the dictates of their proprietary data and methodologies, the surviving survey evidence that has been analyzed thoroughly suggested that they acted prematurely and underrated sales data from the major markets. It was as if they had an arbitrary agenda; it was analogous to someone pulling the plug on the single. (For a detailed presentation of the local station survey charting of "Tired Of Waiting For You," see **Tables I and II**, 58-59.)

#### **XVIII. PHASE V: THE PATH DOWNWARD, WEEKS ELEVEN TO THIRTEEN, CHART DATES 05/08/65, 05/15/65, AND 05/22/65**

As "Tired Of Waiting For You" descended on surveys throughout the country, it was inevitable that this descent was mirrored on the national charts. The AWSP model yielded the following rankings for these three weeks: #19 (chart date, 5/8/65); #34 (5/15/65); and a final #58 (5/22/65). Once again, *Music Business* came the closest in virtually matching these positions, checking in at #18, #34, and then out—the final week was inconsequential. *Cash Box* had a typically long fade out: #30, #39, and #44. *Billboard* was close to that, tracking the record's drop at #31, #43, and then out. *Record World*, the journal that typically shorted a record up front at the height of its chart progress, was duplicitous in cushioning its fall: #27, #35, and #61. (For a comprehensive display of the national charting of "Tired Of Waiting For You," see **Table III**, page 63).

## **XIX. THE ANNUAL 1965 YEAR-END LOCAL SURVEY AND NATIONAL CHART RANKINGS**

"Tired Of Waiting For You" achieved some excellent rankings on the 1965 Year-End surveys that have survived. Leading the way by a wide margin was WPGC in D.C., where it spent an outstanding six weeks in the station's Top Ten, four weeks in its Top Five. WPGC ranked it as the **12th** most popular single in 1965. Close behind was KFXM in San Bernardino-Riverside, which gave it a high **#23** listing. Other top medium market outlets that recognized the record's undeniable popularity were KGB in San Diego (**#30**) and WQAM 'Tiger Radio' in Miami (**#35**)—the ultimate 'Kinks' Town.'

The Kinks' third American smash single was also included on the 1965 'Top Records' surveys of stations in major markets. WBZ in Boston ranked it at a fine #50, while WIBG in Philly rewarded it with an excellent #44 listing. KXOK in St. Louis followed closely at #45, while WABC ranked the disc at a fair #68.

Unfortunately, the senior national journals did not use original, raw sales data to compile their 1965 Year End Top 100 charts, seriously minimizing their value. *Billboard* ranked The Kinks' second American Top Five smash hit at #60, while *Cash Box* pegged it at #67.

### **Conclusion**

Once more, The Kinks and Reprise could be pleased with the performance of "Tired Of Waiting For You" on the national charts, especially considering its musical change-of-pace and the heavy competition that it had encountered. Not only did the 'Manchester Invasion' from Britain pose a serious challenge, but Petula Clark's "I Know A Place" on the Warner Bros. label also did The Kinks no favors with its Top Three placement (*Billboard*, #4, 4/10/65-4/17/65; #3 peak, 4/24/65). While a superior showing of that disc in the U.S. compared to its dismal performance in the UK should have been expected, the amount of improvement was stunning (#16 peak, *NME*, 3/20/65; #17 peak, *Record Retailer*, 3/25/65).

Frankly, The Kinks' re-tooled disc was also blocked from the rarefied air of the U.S. Top Three by unforeseen weaknesses in its tracking on local stations' surveys in major cities. Significantly, it patently lacked sustainability on the Top Three of WABC in the nation's top metro center—one week at #3 was completely inadequate. The single's inability to reach the Top Five in the core five boroughs on WMCA seriously hampered it in this regard: the crucial heavy retail sales numbers were lacking for this vital market. Furthermore, the record's relatively weak showing in Cleveland, with only a two-week peak at #10 on WHK, was damaging, while its progress on KYA in San Francisco exhibited a lack of staying power (#4 peak). The disappointing returns in the last two cities unfortunately reflected an absence of the requisite strong sales figures that were essential in order for a single to achieve a Top Three ranking nationally. Had the song been able to spend 2-3 more weeks in WABC's Top Three, cracked WHK's Top Five, and spent two weeks in KYA's Top Three, all by 4/20/65, it would have assuredly reached the Top Five of all the national charts, possibly peaking at #3, surely #4. As we have seen, that would have been a tall order: it would have required considerably faster and more efficient tracking on the snail-paced New York surveys.

Another factor that negatively impacted the progress of "Tired Of Waiting For You" nationally was the asymmetric market synchronicity displayed by the Chicago area. This issue doubtless negatively impacted its national charting during weeks seven to nine, as well as contributing to the week ten bailout of the single from the Top Ten by *Cash Box and Billboard*. Even though the disc put up the second best Top Five survey figures of any Kinks' single in a major city on WLS, 75% of these superb rankings were wasted nationally (#3, #2, and #3; 4/23/65-5/7/65; its four weeks spent in the Top Five of WLS was one week short of what "A Well Respected Man" generated on WABC in 1966). The root cause of this problem was attributable to the slower pace of the WLS survey. However, Reprise rep Bill Cassady should have done a better job in persuading PM Gene Taylor to go on the record sooner. As well, Warner-Reprise should have focused more effort on the issue, providing Cassady with additional assistance. After all, the standard two-week airplay period that most singles had to serve on WLS was extremely well-known, and should have motivated the promotional staff of Reprise with a greater sense of urgency. One senses that neither the rep nor the label were aware of the magnitude of the problem, and its consequences.

Ironically, The Kinks received a positive early boost from an unexpected source: Bill Gavin and the stations that corresponded with him. The available survey evidence clearly indicates that he likely took a positive view of "Tired Of Waiting For You," probably making it a 'Top tip' or "Record to watch" in his weekly *Report*. After all, 67% of *Gavin Report*-linked stations from our sample would not have moved on it by 3/8/65 or sooner—within twelve (12) days of its release (12/18 stations). This striking percentage was appreciably larger than the 46% share of non-*Gavin Report*-connected outlets that went on the disc by the same date (12/26 outlets). The fact that PD Pat O'Day of KJR in Seattle—the ultimate Kinks hold out programmer—was on the single 16 days after its release was noteworthy (3/12/65). Likewise, PD Ken Capurso of WHYN in Springfield, MA, made the bold move even earlier (3/6/65). It would seem logical to assume that Gavin depicted the record as showing dynamic progress on his personal Top 50; 82% of his corresponding stations had The Kinks tune peaking at #5 or better, while the median crest for these outlets was #3 (14/17 stations; WKNR excluded).

Contrary to the misleading practice found on Wikipedia, various articles, and sleeve notes with cds of simply listing the U.S. peak for a single as that registered on the *Billboard* Hot 100, "Tired Of Waiting For You" legitimately peaked at Number Five on both the *Cash Box* and *Record World* charts for two weeks (4/17/65-4/24/65). It also recorded a #5 high on *Music Business* (4/24/65). When a single's peaks were higher than that recorded by the *Billboard* Hot 100 on other national charts, they should be listed accordingly (#6 peak, Hot 100). In addition, our meticulously-calibrated, objective AWSP model confirmed the first week peak at #5. This writer understands that back in the day, *Billboard* was regarded as the music industry's gospel. However, it was hardly perfect, and after its glittering, airplay-generated 'stars' phase, it sometimes could turn conservative with a single's progress. The Kinks unfortunately were the perfect example of a band whose discs were consistently shorted by this magazine's overrated and hallowed Hot 100 chart. Fifty-five years later, much more is known about the national charts, and the same hidebound biases are unjustified.

In the case of the groundbreaking "You Really Got Me," that classic was shortchanged in an even worse manner by the traditional Hot 100, which showed it peaking for three weeks at just #7 (11/21/64-12/05/64). Meanwhile, both *Cash Box* and *Music Business* displayed more realistic

highs of Number Five for two weeks (11/28/64-12/05/64); their methodologies displayed more innovation. The AWSP model confirmed that peak of #5 for one week (12/05/64), with a second week yielding a ranking of #6 (11/28/64).

After conducting extensive chart research covering the mid-sixties involving numerous American and British groups, this writer believes that the undervalued *Cash Box* offered an accurate and realistic gauge of the popularity of pop singles in the U.S. To be candid, it needs to be taken more seriously. Based solely on retail sales, it reacted quickly and fairly to the commercial fortunes of new singles; naturally, it was not perfect. It also appeared to possess a more comprehensive database, while exhibiting more efficient computational capability than its senior rival. In the case of The Kinks' later overlooked masterpiece, "A Well Respected Man," once again *Cash Box* delivered a #9 peak that matched up perfectly with the AWSP metric (2/5/66; see Teehan, 2011, 11-12). Predictably, *Billboard* was seriously off the mark at #13—not even in the Top Ten: case closed.

Returning to the resounding success that was "Tired Of Waiting For You," Ray certainly deserved substantial credit for its musical dexterity and nailed-in-a-pinch lyrics, aptly conveyed by his shifting vocal delivery. Yet one would be remiss in not acknowledging the pivotal role played by Dave in overdubbing his electric rhythm guitar parts. With those last-minute additions, the song was positively transformed. The Kinks were set to pull off a hat trick in both the UK and the U.S.: the record would become their third big hit in the UK (second Number One), as well as in the U.S. There the band racked up their second bonafide **Top Five hit** in the challenging American market, where they were out-promoted both televisually and in the press by a wide margin, out-managed, and were without any of the live touring support afforded to their Manchester competition.

**"... In my opinion, 'Tired Of Waiting' was the 'perfect pop record.' "**

**—Dave Davies** (as quoted in Kutner & Leigh, 2013, Entry No. 187)

## **Acknowledgements**

In researching and writing my four essays on the U.S. charting of The Kinks' four American Top Ten hit singles from 1964-1966, this writer has been inspired by the definitive authority on all things Kinks, Doug Hinman. His first-class, renowned book—*The Kinks: All Day And All Of The Night*—is in a realm of its own. Not only did his painstakingly-researched work provide me with a valuable bedrock of crucial information, it also drove me to attempt to emulate his incredibly high standard of research, as well as his fastidious attention to detail.

Furthermore, Doug has been an invaluable source of detail and insight into the development and recording of "Tired Of Waiting For You," without which this writer would have been lost. He has been generous of his time, and graciously answered my numerous questions by email. Doug has also been a source of encouragement and support in this essay's evolution.

I would also like to extend my appreciation and gratitude to Dave Emlen, who afforded me the excellent opportunity to have my articles posted on his fine website, [kindakinks.net/](http://kindakinks.net/).

Finally, my articles could not have been completed without the local radio station surveys posted online by ARSA—The Airheads Radio Survey Archive ([www.las-solanas.com](http://www.las-solanas.com)). Created and hosted by *Las Solanas Consulting*, under the aegis of Timothy C. Warden, the ARSA database is ground zero for serious local radio station survey research (Airheads Radio Survey Archive © 2003-2020. Timothy C. Warden).

## **Notes**

- For a detailed, summary presentation of the local station survey charting of "Tired Of Waiting For You," see **Tables I and II** ( pages 58-59).

- To view a comprehensive display of the national charting of "Tired Of Waiting For You," see **Table III** (page 63).
- For a graphic display of the UK charting of "Tired Of Waiting For You," see **Table IV** (page 64).
- **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://worldradiohistory.com/Archive-Billboard/60s/1964/Billboard%201964-05-16.pdf> ; 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/library/publications/decennial/1970/pc-s1-supplementary-reports/pc-s1-108ch1.pdf](http://www2.census.gov/library/publications/decennial/1970/pc-s1-supplementary-reports/pc-s1-108ch1.pdf), 22 )
- **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) Model: An Explanation of Goals and Methodology**

This model was designed to offer an impartial alternative to the traditional national charts, as well as to provide an accurate barometer of the relative progress of "Tired Of Waiting For You" on the available local radio station surveys (44) across the broad spectrum of markets (31) that comprised our sample.

The most difficult challenge in developing this model was establishing a methodology to convert Top 40/Top 50 survey rankings into comparable Top 100 national positions. The final approach chosen by this writer was decided on after comprehensive trials and tests, utilizing all available data, with the tabulations repeatedly verified: accuracy, realism, and integrity were the paramount goals. For the first three weeks that an AWSP ranking was calculated, a variable sliding-scale, non-reporting number was utilized for markets whose stations had not yet added the record to their surveys (weeks one to three). Thereafter, for the surveys that ranked the disc, a specially-calibrated formula which varied by week, determined how many reported survey positions by station were incorporated in that week's AWSP calculations. As an example, for week four (3/20/65), only Top 40 positions were included in the tabulations, while for week five (3/27/65), just Top 30 positions were factored in, whereas solely Top 20 rankings were selected for week six (4/03/65), and so on.

The final AWSP rankings were formulated by weighting the composite survey positions, according to market level, based on their aggregate populations. In the end, the final weekly rankings determined by this model were triple-checked for accuracy and allowed to stand as computed—absolutely no special adjustments were made by this writer to them.

TABLE I: THE LOCAL SURVEY CHARTING OF "TIRED OF WAITING FOR YOU"

<u>Rank. Market</u>	<u>Stations</u>	<u>Debut Date (AP:Airplay)</u>	<u>Peak (Dates)</u>	<u># of Weeks in Top 10/Top 5</u>	<u>Total # of Weeks-Survey</u>
<b>1. NEW YORK</b>	WMCA^^ WABC	<u>2/10/65</u> 3/09/65	#7 (4/14/65) <b>#3</b> (4/20/65)	3/0 4/2	11 Top 57 9 Top 24 +
<b>2. CHICAGO</b>	<b>WLS</b>	3/12/65 (AP)	<b>#2 (4/30/65)</b>	6/4	8 (+2AP)Top 40
<b>3. LOS ANGELES</b>	KRLA KFWB^^	2/28/65 3/20/65	#3 (4/04/65) <b>#2 (4/3-10/65)</b>	6/4 6/4	11 Top 50 8 Top 40
<b>4. PHILADELPHIA</b>	<b>WIBG^^</b>	3/01/65	#4 (4/26/65)	5/3 (2S:N/A)	11(2:PJ)Top 99
<b>5. DETROIT</b>	WKNR^^/@ "Come On Now"	2/25/65	#7 (3/17/65)	1/0	7 (1:KS) Top 31 <u>Come On Now</u>
<b>6. BOSTON</b>	<b>WMEX^^</b> WBZ	3/5/65 (PJ) 2/27/65	<b>#3</b> (3/26/65) #4 (3/13-20//65)	4/3 4/3 (2S:N/A)	6(2:PJ) Top 25 7(2:PJ) Top 30
<b>7. SAN FRANCISCO-OAKLAND</b>	KYA KEWB^^	3/5/65 3/5/65	#4 (4/02/65) #6(PJ:3/26/65)	5/1 2/0 (1S:N/A)	8 Top 30 7(1:PJ) Top 40
<b>8. PITTSBURGH</b>	KQV^^	3/16/65	#5 4/13/65)	3/1	9 Top 40
<b>9. ST. LOUIS</b>	<b>KXOK</b>	3/13/65	#5 (4/24/65)	5/1	11(1:PH)Top 36
<b>10. WASHINGTON, D.C.</b> (Arlington, VA) (Arlington, VA) (Gaithersburg, MD)	WPGC^^ WEAM WAVA WINX	2/27/65 (AP) 2/27/65 (AP) 2/27/65 (AP) 3/13/65 (AP)	<b>#1 (4/10/65)</b> #4 (3/20-27/65) <b>#2 (4/10/65)</b> <b>#3</b> (4/10/65)	6/4 5/2 5/2 3/1	6(+2AP)Top 10 5(+2AP)Top 10 5(+2AP)Top 10 3(+2AP)Top 10
<b>11. CLEVELAND</b>	<b>WHK</b>	3/13/65	#10 (4/3-10/65)	2/0	8 Top 50
<b>14. MINNEAPOLIS-ST. PAUL</b>	<b>KDWB**</b> WDGY***	3/13/65 3/06/65***	#4 (4/24/65) #6 4/10-17/65)	5/1 4/0	10 Top 40 10*** Top 50
<b>15. SEATTLE</b>	<b>KJR^^</b>	3/12/65	#5 (4/2-9/65)	4/2	12 Top 50
<b>17. BUFFALO</b>	<b>WKBW</b> WNIA	3/12/65 3/28/65	<b>#3</b> (4/2/65) & #5 (4/25-5/2/65)	4/3 (3S: N/A)& 4/2	8 Top 30 6 Top 20
<b>19. MILWAUKEE</b>	WOKY^^ WRIT^^	3/13/65 3/07/65	<b>#3</b> (4/03/65) #4 (4/04/65)	4/2 4/1	7 Top 35 9 Top 40
<b>20. SAN DIEGO*</b>	KGB KCBQ^^ KDEO	3/07/65 3/07/65 (PJ) 3/06/65	<b>#2 (4/4-11/65)</b> <b>#1 (4/4-11/65)</b> <b>#1 (4/03/65)</b>	6/5 7/4 (1S: N/A) 6/4 (3S: N/A)	10(1:FH)Top 30 12(1:PH)Top 40 11(1:PP)Top 40
<b>21. KANSAS CITY</b>	<b>WHB</b>	3/26/65	#4 (4/16/65)	5/1	8 Top 40
<b>23. MIAMI</b>	<b>WQAM</b>	3/06/65	#4 (4/10-17/65)	5/2	11 Top 50
<b>24. DENVER</b>	<b>KIMN^^</b>	3/01/65	<b>#2 (4/12/65)</b>	5/2	11(1:PH)Top 50
<b>25. SAN JOSE</b>	KLIV^^	3/05/65	<b>#2 (4/02/65)</b>	4/3	9 Top 40

TABLE II: THE LOCAL SURVEY CHARTING OF "TIRED OF WAITING FOR YOU"

<b>Rank. Market</b>	<b>Stations</b>	<b>Debut Date</b>	<b>Peak (Dates)</b>	<b># of Weeks In Top 10/Top 5</b>	<b>Total # of Weeks-Survey</b>
31. PROVIDENCE	WICE	3/03/65	#2 (3/31/65)	7/3	9 Top 40
33. PORTLAND	KISN	3/28/65	#7 (4/18-25/65)	4/0 (4S:N/A)	8(4:PJ) Top 50
34. HARTFORD	WDRC^^ WPOP	3/8/65 3/5/65	#4 (4/12/65) #6 (4/16/65)	4/1 4/0 (3S: N/A)	8 Top 60 10(3:PJ)Top 40
35. COLUMBUS	WCOL^^	3/8/65	#3 (4/5/65)	4/2	10 Top 40
36. PHOENIX	KRUX	3/14/65	#1 (PJ:4/11/65)	6/4 (4S: N/A)	10(4:PJ)Top 40
37.SACRAMENTO	KXOA^^	<u>2/22/65</u>	#4 (3/15/65)	2/1 (2S: N/A)	6(2:PJ) Top 30
41. SAN BERNAR-DINO-RIVERSIDE	KFXM	2/27/65	#1 (3/27/65)	5/3	10 (1: PH) Top 40
44. AKRON	WAKR	3/12/65	#2 (4/02/65)	4/2	7 Top 40
46. ALBANY, NY	WTRY	3/05/65	#1 (3/26/65)	5/3 (2S: N/A)	9 (2:PJ) Top 40/30#
47.SPRINGFIELD	WHYN^^	3/06/65	#7 (3/27/65)	5/0	8 Top 56
50. SYRACUSE	WNDR	3/05/65	#4(PJ:1:4/2/65-4/9/65)	6/2 (4S: N/A)	9 (4:PJ) Top 40 (12+28)
55. SCRANTON/WILKES-BARRE	WARM	3/6/65	#5 (4/10/65)	4/1	10 Top 40
62. ALLENTOWN-BETHLEHEM-EASTON	WAEB^^	3/21/65	#3 (4/18/65-4/25/65)	4/2 (4S: N/A)	9 (1:PH; 4 PJ) Top 40 + 15
64. NEW HAVEN	WAVZ	2/28/65	#8 (4/25-5/2/65)	3/0	11(1:PH)Top 60
67. TUCSON	KTKT	3/26/65	#1 (4/16-23/65)	5/4	9 Top 40
76. NEWPORT NEWS, VA	WGH	4/04/65(PJ)	#4 (4/25-5/2/65)	4/2 (3S: N/A)	7 (3:PJ) Top 30
80. WORCESTER, MA	WORC^^	2/27/65	#7 (PJ:3/20/65)	3/0 (1S: N/A)	8 (1:PJ) Top 50 (Request Only; 30+20)
115. ERIE, PA	WJET	3/02/65	#6 (PJ:4/13/65)	3/0 (3S: N/A)	9 (3:PJ) Top 50

## **TABLES I & II 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—usually a PD—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).
- 1: PJ: A projected ranking was carefully formulated. All projections were based on a thorough analysis of a station's survey progression history, including other records moving up or down, and survey length. Normally, projections were only done with bracketing survey data, notably surviving surveys following 1-2 weeks after the missing survey and projected ranking. 4: PJ indicates four (4) projected rankings were calculated, so a total of four projections.
- 1S: N/A: 1 Survey Not Available.
- 3S: N/A: 3 Surveys Not Available.
- **Peak Positions: #3 bolded; #2 bolded with peak date; #1 bolded and underlined with peak date**
- PH: 'Pick Hit'
- FH: 'Future Hit'
- PP: 'Personal Pick'
- KS: 'Key Song of the Week'
- **\*\*KDWB** (Twin Cities): On four (4) of its earlier surveys (3/13/65-3/27/65; 4/10/65), only "Tired Of Waiting For You" was listed. For the remaining six (6) surveys, the A and B-sides were jointly listed as follows: "Tired Of Waiting For You"/"Come On Now" (4/3/65; 4/17/65-5/15/65). This writer has conferred more weight to Bill Danning's primary source, his Surveys at <http://www.oldiesloon.com>, in attempting to sort out this confusing topic (Minneapolis/St. Paul, MN, Surveys). The ARSA database,

[www.las-solanas.com](http://www.las-solanas.com), actually cites Danning's site, and still manages to make a number of errors. The main error made on the ARSA reconstituted surveys is listing the two sides separately, when in fact KDWB never did that, according to the quasi-original surveys printed on Danning's site. Now, to be fair, their separate listing of each side may have been caused by constraints caused by the printing format.

- \*\*\*WDGY (Twin Cities): On the first three (3) surveys, only "Come On Now" was listed (3/6/65-3/20/65). For the next five (5) surveys, the B and A-sides were jointly listed as follows: "Come On Now"/"Tired Of Waiting For You" (3/27/65-4/24/65). Finally, for the last two (2) surveys, only "Tired Of Waiting For You" was listed. As per my comments above, Bill Danning's website, <http://www.oldiesloon.com>, was treated as the primary source in clarifying the survey details. The ARSA reconstituted surveys consistently have the survey dates wrong: WDGY, based on viewing an actual original survey (3/27/65-actual survey date), used a "Week Ending" date similar to the national surveys, which ARSA completely ignored. In other words, the original survey with a "Week Ending" date of 4/03/65 had an actual date of 03/27/65, one week earlier. Another mistake occasionally found on the ARSA reconstituted surveys was, again, listing the two sides separately, which WDGY never did. They were always listed jointly, as mentioned previously. Oddly, this error varied depending on whom the survey contributor was—there were weeks when the two sides were listed jointly, on one line, correctly.
- # WTRY: For the survey dated 4/03/65, WTRY switched from a Top 40 to a Top 30, as well as for subsequent surveys.
- @ WKNR: This station went with the B-side, "Come On Now." (see pages 37-39). The following details are referenced from page 37: The reconstituted WKNR survey 'reprints' on the ARSA survey database erroneously list both sides separately, which WKNR never did. Now, to be fair, their separate listing of each side may have been caused by constraints caused by the printing format. In addition, Hoffman's WKNR book is consistently off by a week for all seven weeks, as it titles each survey with the erroneous terminology "for week ending Thursday February 25, 1965," which the original WKNR surveys never used. They were plainly titled "Week Of February 25, 1965." See Hoffmann, 2015, 82-88 for these errors in print. To view scans of the original surveys, see [las-solanas.com/arsa/surveys\\_item.php?sv=9587](http://las-solanas.com/arsa/surveys_item.php?sv=9587) and [las-solanas.com/](http://las-solanas.com/)

[arsa/surveys\\_item.php?sv=4383](#) and "click the image for a full size view." The original surveys are on the right side of the screen in green.

- & WKBW: Peak position of **#3** (4/2/65) was based on a 'Radio Exposure Chart,' *Music Business*, 4/17/65, 20 (survey missing). This writer earlier had done an independent projection which resulted in the same ranking of **#3**. The disc was ranked at #5 for the next survey dated 4/09/65, which has survived.
- **Top 25 Market Underlined:** Multiple stations averaged an aggregate **#3** or better for a market. The three centers that met this criteria were Los Angeles (#3), Washington (#3), and San Diego\*, which averaged a leading **#1** among its three stations.
- Total # of Weeks on a Survey includes one week as a 'Pick Hit,' (PH), a 'Future Hit,' (FH), or a 'Personal Pick,' (PP), where applicable.
- **Debut Date Bolded and Underlined:** The station had added the single to its survey **prior** to its official release date of **2/24/65.**
- **AP:** The station had started giving the record airplay, prior to ranking it on its survey. Normally, this gap was two weeks. **WLS** in Chicago was the perfect example of this interval. Airplay weeks were not included in the total number of weeks that the disc spent on an outlet's survey.

TABLE III: THE U.S. NATIONAL CHARTING OF "TIRED OF WAITING FOR YOU"

<u>WEEK #</u>	<u>CHART DATE</u>	<u>AWSP Model</u>	<u>CASH BOX Top 100</u>	<u>BILLBOARD Hot 100</u>	<u>MUSIC BUSINESS</u>	<u>RECORD WORLD</u>
One	02/27/65	#91	_____	#114	#98	#118
Two	03/06/65	#73	<b>#62:</b> <b><u>Sure Shot</u></b>	<b>#62:</b> <b><u>National Breakout</u></b>	#56	#106
Three	03/13/65	#44	#41	#43	#31	#48
Four	03/20/65	#26	#32	#26	#26	#27
Five	03/27/65	#15	#22	#18	#15	#19
Six	04/03/65	#10	#12	#13	#11	#15
Seven	04/10/65	#7	#7	#7	#10	#8
Eight	04/17/65	#5	#5	#6	#6	#5
Nine	04/24/65	#6	#5	#6	#5	#5
Ten	05/01/65	#9	#12	#13	#8	#14
Eleven	05/08/65	#19	#30	#31	#18	#27
Twelve	05/15/65	#34	#39	#43	#34	#35
Thirteen	05/22/65	#58	#44	_____	_____	#61

**TABLE III NOTES:**

- **Bolded Numbers, Such As #62:** Highlighted Gains; A **Bullet** on *Cash Box*, A **Star** on *Billboard* and *Record World*, A **Bolded Title** with a **Red Arrow** on *Music Business*
- **AWSP Model:** Average Weighted Survey Position Model (see pages 13-14; 57)
- **Cash Box 'Sure Shot' Designation with #62 ranking, week two, 03/06/65:** The magazine selected "Tired Of Waiting For You" as the first of eight 'Sure Shots' based on sales in "quantity" or giving "every indication" of delivering "quantity" sales (3/13/65, 34).
- **Billboard 'National Breakout' Designation with #62 ranking, week two, 03/06/65:** "Any single 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). "Tired Of Waiting For You" was the only single receiving 'National Breakout' recognition for this week (3/13/65, 67).

TABLE IV: THE UK CHARTING OF "TIRED OF WAITING FOR YOU"

<u>WEEK #</u>	<u>CHART DATE</u> ( <i>NME</i> & <i>MM</i> )	<u><i>NME</i></u> Top 30	<u><i>MELODY MAKER</i></u> Top 50	<u><i>RECORD RETAILER</i></u> Top 50	<u>CHART DATE</u> ( <i>RR</i> )
One	01/23/1965	#13	#24	#31	01/21/1965
Two	01/30/1965	#3	#6	#6	01/28/1965
Three	02/06/1965	#2	#2	#2	02/04/1965
Four	02/13/1965	#1	#1	#2	02/11/1965
Five	02/20/1965	#2	#2	#1	02/18/1965
Six	02/27/1965	#5	#5	#5	02/25/1965
Seven	03/06/1965	#14	#12	#10	03/04/1965
Eight	03/13/1965	#20	#18	#15	03/11/1965
Nine	03/20/1965	—	#24	#25	03/18/1965
Ten	03/27/1965	—	#40	#38	03/25/1965
Eleven	04/03/1965	—	—	—	04/01/1965

**TABLE IV NOTES:**

- **Bolded Numbers: Highlighted Gains** indicative of a sharp upward movement on a chart by the single, and/or a significant move by the single in the £ 'Money' portion of a chart—the Top Ten—as determined by this analyst.
- The New Musical Express (NME): © Text Barry Lazell and Roger Osborne, 1992. Rees, et. al., 1995, 149-151
- Melody Maker (MM): UKMIX Forum © 1999-2020
- Record Retailer (RR): All chart data 1960-1970 copyright © Official Charts Company. Betts (ed.), 2019, 148-152
- *The NME* and *Melody Maker* charts were published on the Friday of each week. This writer has utilized " ... the Saturday at the end of the week in which the chart was published. ..." for both of these aforementioned charts (Rees, 1995, 3).



- The *Record Retailer* chart was published on the Thursday of each week, and has been dated accordingly.
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## **Addendum: Details Concerning Reprise's Original Plan to Release "Tired Of Waiting For You" Earlier In The U.S.**

Based on fresh, primary source documentary evidence uncovered by Doug Hinman, the foremost authority on The Kinks, it has become apparent that Reprise initially had planned to release "Tired Of Waiting For You" one week earlier than the eventual date of February 24th. Doug graciously has shared an official Reprise "Label Copy Sheet," dated February 2nd, 1965, which clearly indicated that Reprise had planned for an "On Sale Date" of February 17th, 1965 for the disc (email from Doug Hinman to this writer, with attachment, dated 10/13/2020). In other words, that was the originally planned Release date for The Kinks' single in the U.S. (Reprise 0347).

Nevertheless, other factors intervened which made this earlier release date untenable. Chief among them, apparently, was the release schedule of other singles on the Reprise roster, led by Frank Sinatra's "Anytime At All," which had a higher catalog number (Reprise 0350) than The Kinks' record (Reprise 0347). This writer has conducted in-depth research which plainly revealed that Sinatra's "Anytime At All" was released sooner, on February 17th: all four national magazines reviewed and rated it highly in their issues with a real, actual date of 02/20/1965 (all issues were dated one week later per standard practice, 02/27/65: *Billboard*, pg. 24; *Cash Box*, 12; *Record World*, 12; and *Music Business*, 24). Surprisingly, in its '100 Top Pops' chart, *Record World* ranked Sinatra's disc at #98 in the same issue that they had reviewed it (chart date, 02/20/65). It is this writer's contention that, primarily due to the early release of Sinatra's record, The Kinks' single was pushed back one week from its originally-scheduled release date, to February 24th, 1965. At least one other disc also was released by Reprise on February 17th with Sinatra's: Keely Smith's "You're Breaking My Heart," although that may have been its normal slotted date (Reprise 0346). In addition, there might have been other issues which caused Reprise to delay The Kinks' record's release, such as supply (pressing plant output) or distribution concerns, although these would seem to have been unlikely.

This fascinating release sub-plot did not end there. As we have discussed, several stations had gone on "Tired Of Waiting For You" several weeks prior to its eventual release on February 24th: WMCA in NYC (2/10/65)

and KMEN in San Bernardino-Riverside (2/12/65). Naturally both outlets gave the new record airplay. Either some copies of the single were inadvertently shipped to a handful of retailers early, or perhaps Reprise authorized limited, pre-release distribution of the disc in the New York metropolitan area. Incredibly, *Record World* ranked "Tired Of Waiting For You" at #20 (#120) in its 'Singles Coming Up' section for the chart date of 02/20/65—a full week *before* the single registered on any of the other three charts! *Record World* probably had detected some early retail sales of the record, or was reacting to early advance distribution orders (a special thanks to Doug Hinman for bringing this charting to my attention; email from him to this writer, 10/10/2020). While we may never know the inside story behind *Record World's* pre-release ranking of "Tired Of Waiting For You," it has been this writer's goal to present all of the relevant facts related to the single's recording, release, and charting in the UK and U.S., thereby offering readers a more comprehensive, nuanced analysis.

## **Notes**

- Again, I would like to thank Doug Hinman for his generous sharing of the Reprise "Label Copy Sheet" document with me, as well as informing me of the pre-release, *Record World* ranking of "Tired Of Waiting For You" in their 'Singles Coming Up' section (#20/#120, chart date 02/20/65).
- The Reprise Records' catalog numbers, and general release dates, were based on the following online source: 45cat. Reprise Singles Discography 0001-0499 (1961-1966). [45cat.com/45\\_list\\_view\\_record.php?pagestart=7&ls=numbered&li=997](http://45cat.com/45_list_view_record.php?pagestart=7&ls=numbered&li=997)