

"You Really Got Me": A Complete Charting Odyssey- How The Kinks Blew The Doors Off the British Invasion Against Fierce Competition And Scored Their First U.S. Hit

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Introduction

As a powerful, iconic record, "You Really Got Me" both saved and launched the Kinks' illustrious career. As a musical statement, it was the embodiment of so many forces and emotions: rage, defiance, rebellion, perseverance, and survival. Most of all, it marked the culmination of a monumental struggle by the band to have the song recorded in a manner so that it sounded as they envisioned- original and reflective of their working-class roots, the way it did in their live concerts. Musically, "You Really Got Me" represented a dichotomy of sorts: its controlled, monolithic bass-heavy, strong percussive sound was built around a monster riff that stood in sharp contrast to the wild abandon and distorted, gritty tone of Dave Davies' unique, memorable guitar solo.

This essay will initially set the stage by summarizing the creation of "You Really Got Me," its recording, its sonic characteristics, and progress on the UK charts. Afterwards, we will shift to the article's primary focus of analyzing the complex charting of the Kinks' landmark record in the U.S. Using the extensive array of surviving local radio station music surveys from pivotal markets across America, this writer will analyze the intricate connection between those local surveys and the national charts as they affected "You Really Got Me". Furthermore, in order to provide valuable insight into the American pop music industry of the mid-60's and a broader perspective into the commercial progress of the Kinks' record in the U.S., this writer will cover on a secondary basis the charting of another single from a rival British group. This approach will fully illuminate the heated chart competition the Kinks would encounter, primarily from other British

bands led by the incredibly talented, dominant Beatles, but also from American artists.

The process by which a single first gained airplay on radio stations across the broad spectrum of markets in the U.S., and then achieved the strong levels of critically-important retail sales in the top 25 centers, was quite complicated as well as challenging for record labels. This essay will explore in detail how "You Really Got Me" navigated the obstacle course that was the American pop music industry, and determine the reasons behind its final placement on the national charts. By using a more comprehensive methodology, this writer will be better prepared to offer more nuanced details and insights into these reasons.

Following the article's main body of text, a series of Tables have been provided to offer readers further understanding into the progress of "You Really Got Me" on the local music surveys. Table I presents a graphic breakdown by market and radio stations, including market rankings, debut and peak dates with peak positions, of this interconnected charting. Table II adds a "Categorized Weekly Percentage Performance Across the Spectrum of Markets" for "You Really Got Me," while Tables III and IV show all the radio stations on which the record achieved Number One and Number Two peaks, respectively, on their surveys.

Background UK: The Creation and Recording of "You Really Got Me"; Its British Charting

After the Kinks' first two singles on the Pye label (a cover of Little Richard's "Long Tall Sally" and "You Still Want Me") had stiffed in the UK by April 1964, the pressure certainly was on the group to come up with a hit record: it was either that or face being dropped by their record label. Fortunately, one of the first five songs Ray Davies wrote was "You Really Got Me," composed by 12 March 1964 on a piano in the Davies' family home in Muswell Hill, located in North London. Originally Ray conceived it as a jazz number built along a sax line. His brother Dave (lead guitarist) transformed it by playing the song's chords on his guitar through a shredded little green amp, producing a fuzz guitar sound that he had developed the previous year. (Hasted 2013, 19-21). The Kinks first played "You Really Got Me" at a club in Manchester on 13 March 1964, and within a week had cut a demo of it at Regent Sound Studios in central London; the rest of the band had

quickly recognized the song's potential. (3/18/64; Hinman 2004, 24; Hasted, 21). Likewise, the early crowd reaction at live gigs was enthusiastic. As Ray remembered, "When we played 'You Really Got Me' people actually took notice. They realized we had something original." (Hasted, 21).

While it was obvious that Pye was not keen on the song's commercial potential, dragging their feet, by mid-June 1964 they relented. In a session heavily controlled by producer Shel Talmy at Pye Studios (No. 1), a slower, blues-tinged version drenched in echo was recorded on a 4-track console. Although Talmy, who had cut his teeth as a recording engineer in Los Angeles from 1961-1962, was pleased with this initial outcome, Ray Davies felt that it was "overproduced," with a vestige of Phil Spector's 'wall of sound' approach. Ray knew that this version did not represent the true spirit and sound of the Kinks, as reflected in the rousing reaction that they had been experiencing from live crowds. (Hinman, 28).

Ray's resolve to have his self-penned song re-recorded in a style befitting the band's working-class roots was reinforced by the success of R&B-styled cover records then dominating one of the leading pop music charts in Britain, the *New Musical Express (NME)* chart : "House Of The Rising Sun" by the Animals (Number One, for the second week), and the Rolling Stones' guitar-driven "It's All Over Now" (Number Two; written by Bobby and Shirley Womack; originally released as a single in the U.S. slightly earlier by the Valentinos; week of 7/4/64; Hinman, 29). The other highly-regarded British chart- *Melody Maker (MM)* - had the Stones at #1 in only their second week and the Animals at #2 for the following week of 11 July 1964.

While Pye Records, the group's three managers, and Producer Shel Talmy were initially opposed to any new recording of the song-the label was the most adamant- one of the band's managers, Larry Page, ended this impasse. Page, along with his partner Edward Kassner, the song's publisher (Kassner Music) threatened to "... withhold the mechanical license necessary for the record's release, as a means of forcing Pye to delay issuing the record...." (Hinman, 29). Ultimately Pye relented and acquiesced to a new recording of the tune, although the label refused to

finance the fresh recording costs; two of the Kinks' managers, Robert Wace and Greenville Collins, covered the charges for the new session (ibid.).

This dogged perseverance was rewarded early during the week of 12 July 1964, when a three-hour session was booked for a new recording of the song at the modern IBC (Independent Broadcasting) studio in central London. In order to achieve a raunchier sound, Ray Davies chose this studio's 1-track console, even though it sported a 4-track machine. There was also the consideration of lower costs, but this would appear to have been a distinctly secondary one. (ibid.)

By far the most important contributor to this song's indelibly wild, almost primeval, sound was lead guitarist Dave Davies. Using an approach he had developed in 1963, Dave played his Harmony Meteor guitar connected to a 10-watt Elpico AC-55 amp, which in turn was slaved to a Vox AC-30 amplifier. Ingeniously, Dave had used a razor blade to cut the speaker cone of the Elpico, and punched holes in it with knitting needles. So as the speaker cone moved, the fuzz guitar sound became even more distorted. Producer Shel Talmy used two mics for Dave's lead guitar, limiting one and pushing the other to the max on the control board. (Buskin, 2009. soundonsound.com/sos/sep09/articles/classictracks_0909.htm ; Hinman 2004, 29-30). Elsewhere, Talmy has claimed that he used three mics on Dave's lead guitar:

"... one in front of his amp, another on a boom at a distance and one pointed at his guitar strings. Each mic picked up different parts of what he was playing, and I combined them later to get the sound you hear on the single...." (Myers, 2014. wsj.com/articles/how-the-kinks-roughed-up-their-sound-1414596698).

Another unique element of this song's sound was supplied by the strong, driving Fender bass guitar, effectively played by Pete Quaife; Talmy mic'ed it separately. Session ace Bobby Graham, who had already played drums on the Kinks' first two singles, did so here as well. Using a proven practice he had developed earlier at Conway Studios in LA in 1961-62 under the guidance of Phil Yeend, an English producer, Talmy multi-miked the drums

with 12 microphones. This gave them a distinctive, full sound with superb resonance. (Buskin, 2009. soundonsound.com/sos/sep09/articles/classictracks_0909.htm). Rounding out the lineup were Kinks' drummer Mick Avory on tambourine, session man Arthur Greenslade on piano, and an un-named sessionist playing rhythm guitar on a Fender Telecaster. (Hinman, 29).

The song's instrumental backing (band) track was recorded live to a one-track tape. Interestingly, the second take-where Bobby Graham made one powerful beat on his snare drum instead of the complex intro he had used on the first take- was the 'keeper.' As the instrumental track was copied to a new 1-track tape, Ray Davies took 3-4 takes to do the lead vocal, singing 'live' in an isolation booth. Ray, singing in a direct, confident style that came naturally to him, felt energized as the song transitioned into the first key shift (from G to A) of several; he imagined singing to a girl in an audience, just as he had done in live gigs. Dave Davies and Pete Quaife supplied the effective backing vocals ("Yeahs"). Assisting producer Shel Talmy in the song's recording was top engineer Glyn Johns. (Buskin, 2009. soundonsound.com/sos/sep09/articles/classictracks_0909.htm; Hinman 2004, 29).

"You Really Got Me" emerged as an explosive, relentless rocker built on one gigantic riff, with a sense of maniacal urgency and a dense pile-driving sound that was unlike any other pop tune at that time. It literally made the Kingsmen's "Louie Louie" (written by Richard Berry) sound tame, as Dave Davies' opening fuzz-drenched guitar blasted through the airwaves with such a forceful, defiant presence. The heavy rhythm section was totally commanding and fully meshed with Dave's distorted guitar sound, as the song plowed forward in a pulsing manner. Ray's earnest vocals put the tune over the top. It exuded teenage angst, frustration, and pent-up aggression. It had turned out raw and fresh, over-flowing with energy and spontaneity, just as the group had intended, similar in sound to their live gigs: their stubborn perseverance in making an original R&B-styled single had paid off. (Hinman, 30; Hasted, 24-25). Looking back 50 years later, Ray gave full credit to his brother's guitar playing:

"To me, the sheer power of Dave's hands combined with the anger and aggression with which he played the riff of my song counted more than

any distorting speaker." (Myers, 2014. [wsj.com/articles/how-the-kinks-roughed-up-their-sound-1414596698](http://www.wsj.com/articles/how-the-kinks-roughed-up-their-sound-1414596698)).

Immediately after this classic session, upon hearing the final mono mix, there was a sense within the group of both satisfaction as well as the potential polarizing affect of the record on listeners. Ray "...felt great. It may sound conceited, but I knew it was a great record... I said I'd never write another song like it, and I haven't." (as quoted in Hinman, 29-30). Dave was "...transfixed. I thought it was someone else. I said: 'Is that us? That's us!'" (Simpson, 2013. theguardian.com/music/2013/jun/10/how-we-made-you-really-got-me). Dave was also quick to observe the initial split response from the public:

"People either loved it or hated it. Some were, like, "What the [expletive] is that shit?" Other people would say, "Wow!" It was mixed feelings, but once the record started to chart and do well, people really took to it...." (Charupakorn, 2013. premierguitar.com/articles/print/interview_Dave_Davies_Pure_Spirit).

And took to it they did in the UK. Before its release, the new single received extremely positive reviews from the TV panelists on BBC-1's *Juke Box Jury* and *Thank Your Lucky Stars* (8/1/64; Hinman, 30; Hasted, 24). In *Melody Maker's* 'Blind Date' feature, singer Dave Berry initially thought from his blindfold listening that it was the Kingsmen from the song's intro. The more he heard, he became convinced that the record was "fabulous," with "... a good chance of being a big hit. On second thoughts, I'd say it was British." (Hinman, 31; Hasted, 24). Berry added this insightful comment: "... I like these records that sound as if they've gone into a recording studio and done what they wanted to on the spot." (ibid.). Some years later, Ray Davies recalled reading Berry's impression of the Kinks' single, and Ray had this reaction: "That said it all for me." (Hinman, 31). In a concert at the Gaumont Cinema in Bournemouth the following evening as the opening act to the Beatles, the Kinks upstaged the Fab Four in memorable fashion (Hinman, 30-31; Hasted, 24).

After being released on 4 August 1964 (Pye 7N 15673; the B-side was "It's Alright"), "You Really Got Me" made its debut on the *Melody Maker* Top 50 at #29 (8/15/64). This magazine's charts were compiled from in-depth sales reports mailed in by over 150 record shop managers, in addition to forty

shops directly phoned by *Melody Maker's* staff; only actual retail sales were included in their calculations- not advance record orders. Record company store shops, such as those run by labels like HMV, Pye, and Decca were included in this paper's sampling. In the *Melody Maker* Top Five for this week were Manfred Mann ("Do Wah Diddy Diddy") at #1, the Beatles ("A Hard Day's Night") at #2, while the Nashville Teens ("Tobacco Road") were at #4, followed by the Stones at #5. Meanwhile, during the same week, the Kinks' single entered the premier *New Musical Express (NME)* Top Thirty at #22. The *NME* also had a large sample size, with its staff of six phoning 150-200 stores weekly, and accounted for advance orders in addition to retail sales. The *NME* Top Thirty was featured weekly by the senior American music industry magazine, *Billboard*, in its "Hits Of The World" section (normally one week behind). On the far less influential *Record Retailer* (or 'Guinness') Top50 chart, the Kinks made their debut at #34 (8/13/64). The *Record Retailer* chart utilized a much smaller sample size of 75-80 postal returns from shops, rotated weekly; its data was derived strictly from over-the-counter retail sales from independent record shops. (Smith, 2005, 2013. davemcaleer.com/page26.htm; sixtiescity.net/charts/64chart.htm#aug).

Within two weeks, the Kinks' single had blasted decisively into the Top Five of all three British charts: #5 on *NME* and *Melody Maker* (8/29/64), #4 on *Record Retailer* (8/27/64). Two weeks later, "You Really Got Me" stood at Number One on the *NME* (9/12/64) and *Record Retailer* (9/10/64) charts, dislodging the Honeycombs' "Have I The Right" from the top spot. The group learned in advance of their *NME* triumph late on 6 September after returning to London from a concert held at the Princess Theater in Torquay, Devon (Hinman 2004, 35). The Kinks' record then impressively reached #1 on *Melody Maker* the following week (9/19/64), while it stayed at the top of *Record Retailer* for a second week (9/17/64). Even after Herman's Hermits' "I'm Into Something Good" bumped them from the top of all three charts, the Kinks gamely hung in the Top Five (#2, #5) and Top Ten (#9) of the *NME* charts for the next three weeks, through 3 October 1964. Their groundbreaking record remained in *Melody Maker's* Top Fifty through the end of October (#40), spending a noteworthy twelve weeks on it, and ten weeks on the *NME's* shorter Top Thirty chart. The underrated working-class group from Muswell Hill had defied all the odds, gaining a much-needed new lease on their musical career after emerging triumphant on the British charts.

Then, westward across the Atlantic, there lay America- the ultimate goal of all up-and-coming British pop groups in the wake of the Beatles' resounding success at the beginning of the year. It would be the ultimate challenge for the Kinks and their powerful new single.

Background U.S.: The U.S. Pop Music Industry; How Hits Were Made, From Local Radio Station Music Surveys to the National Charts- Billboard, Cash Box, and the Gavin Report; Warner-Reprise Promotion and National Coverage

In 1964, the American pop music industry was still dominated by the mono 45 rpm 7" vinyl single- the 'product'. Local Top 40 AM radio stations across the country were the prime conduit that drove retail sales through their play of popular songs. The paramount goal of record companies was to convince the leading pop radio stations in the twelve major markets, top medium markets (ranked #13-#25), and other medium markets (#26-#51) to play their new single releases. As well, smaller secondary markets such as Tampa (FL), Grand Rapids MI), New Haven (CT), Orlando (FL), Tucson (AZ), Fresno (CA), the Oxnard-Ventura-Thousand Oaks area (CA), Worcester (MA), Johnston (PA), and Manchester (NH)- among many others- could be useful in 'breaking' new pop records. By garnering sustained and coordinated airplay in enough of the aforementioned markets, a new record ideally could convert the airplay and phone requests eventually into strong sales at the retail store level- the ultimate driver of both local station music surveys and the national charts. In this complex manner, pop music 'hits' were made. Synergistically, radio stations needed to achieve excellent, 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).

This process of record promotion was extremely challenging for record labels to engineer successfully, considering that about 120-150 new singles were released each week. Furthermore, most stations only added 3-8 new singles to their weekly surveys, while actual 'playlists' for many stations only went 25-55 records deep. In other words, these were the records that a station actually played on the air. Needless to say, in this complicated process, timing was "terribly important." (Davis and Willwerth 1975, 197).

For the most part, local radio station surveys were based on a variable combination of phone requests from listeners, local sales reports, and the national charts. The last source was quite important for newer records that showed strong upward momentum on them. Quite often, the bottom 10-20 singles on a station's survey originated from this category, assuming that it was a 'Top 40' survey. Among the 37 stations that comprised our sample, the majority (52%; 19) utilized 'Top 40' surveys, while almost a third (32%; 12) had larger surveys (usually 'Top 50', or 'Top 60'). Only 16% (6) of our sample's stations had smaller surveys- usually 'Top 35'/'Top 30', although there were two 'Top 20's (WNIA in Buffalo, NY and KLIV in San Jose, CA, which converted from a 'Top 40' to a 'Top 20 + 20' for the week of 10/16/64).

The paramount goal for a record company's new single was to register strong upward gains- ideally double-digit or better- on a station's survey in order to demonstrate vibrant, increasing popularity. Such consistent momentum would display a positive trend that often would influence other stations in similarly-sized (or even larger) centers to 'go on' a new record. The ultimate prized local survey tracking of a new single was 'halving' (or better) the previous week's position, as in the following example: #40, #20, #10, #5. Such survey movement was indicative of an explosive record that had excellent potential to reach the Top Three, perhaps even the coveted Number One spot. Frequently there was no discernible pattern initially to this local survey 'action': some records would start slow for 2-3 weeks with relatively minor gains, and then suddenly make dynamic gains into a survey's Top 20/Top 10 as airplay generated more requests and sales. This would represent a classic case of a record 'breaking out' in an area.

In general, records that were listed in the Top Five of a local survey usually had strong retail sales in the area, while those in the Top Ten had good, increasing sales. For those singles in the 'teens' (#11-#20), sales could be considered light but rising; most of these would have been newer records usually in their third or fourth week on a survey, on their way up, likely with marked increases on the phone request lines. It is worth noting that in larger markets (those in the Top 25, especially major centers), the retail store/distributor sample size was larger, so that the sales and survey rankings for the Top Fifteen records generally had more credibility than

those from smaller areas. While they were not perfect, and their accuracy varied by station, local music surveys generally represented a reasonably realistic gauge of the popularity of pop singles in their area.

Beyond this amalgam of variable local radio station airplay and unique music surveys, there towered the critically vital U. S. national charts- *Billboard*, *Cash Box*, and *Record World*; weekly charts from the first two have survived intact. With their methodology shrouded in CIA-like secrecy, they provided a generally accurate pulse of the country's most popular records. The longer-running *Billboard* was held in higher esteem by the music industry and radio stations. It utilized a shifting combination of airplay- given heavier weight for the bottom fifty singles (#51-#100)- and sales, which factored progressively more into the top fifty/ top twenty-five records. For the airplay component of its calculations, *Billboard* reportedly used its own private reports and local radio station music surveys, usually sampled from the top forty markets and selected secondary markets. It's "Hot 100" sales data was likely based upon record distributor shipments and retail sales reports from "key markets." (Davis and Willwerth 1975, 197; Denisoff 1986, 323-324; Chappelle, 155). After eight years of researching the correlation between local music surveys, regional sales reports, and the Hot 100 during the mid-sixties, it is this writer's contention that *Billboard's* sales numbers were based heavily on the top 25 markets- especially the top twelve major markets.

Alternately, the underrated *Cash Box* "Top 100" charts were 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 competitor's, thus including sales data from smaller medium markets. Based on this writer's research, it would seem that *Cash Box* was better able to track regional breakout hits, generally reacting faster than its rival after a single had been out for 3-4 weeks in the nation. Obviously airplay preceded sales, so *Billboard* usually was ahead of its rival for 2-3 weeks with a new single. Nevertheless, it was noteworthy how quickly the sales-based *Cash Box* often was able to catch up and take the lead in tracking explosive movement from a newer record. Again, this viewpoint is within a broad context.

As viewed by radio programmers across the country, a new single's ability to achieve continuous highlighted gains on both national charts (a 'star' on *Billboard*, a 'bullet' on *Cash Box*) was extremely important. Highlighted double-digit gains (increases of 10-25 spots or more) on both trades conveyed a sense of commercial success and strong momentum to radio station program directors (PD's). This made them more inclined to add a new release to their survey, either as a "Hitbound Pick" or "Hot Prospect," as a numbered record, or to increase its survey position, especially if it was located in the lower level-such as #30-#40 on their Top 40 survey. Many stations in the top fifty markets would routinely wait to add a record to their survey until it had reached the Top Thirty/Forty of the national charts with consistent progress, with more attention given to *Billboard*- despite their protestations to the contrary . On the other hand, the loss of solid upward momentum on the national charts for a new record could be disastrous. As the astute Clive Davis, later president of Columbia Records (1967-1973) insightfully observed, a single's loss of highlighted gains for two consecutive weeks

"... indicates that you are in trouble. The radio stations will see this as a loss of momentum.... An effect is felt. A record that loses its bullet one week can still be saved, but two weeks without a bullet leaves only true believers among the stations playing it." (Davis and Willwerth 1975, 197. The reference to a 'bullet' reflected industry jargon, although it technically referred to *Cash Box*).

Both *Billboard* and *Cash Box* released their weekly issues on Saturdays, with a "Week Ending" date listed for one week later. For example, the issues of each magazine actually released on 5 September 1964 would carry a "Week Ending" date of 12 September 1964. This writer has used the actual release dates for both trades throughout this article when referring to their charts, and using quotations from *Billboard*. Thus, one just needs to add seven (7) days to the date listed, and the technically correct *Billboard* 'Issue' date would be obtained. Some additional important points need to be made here. In order to realistically reflect the natural gap in time required by *Billboard* (and *Cash Box*, for sales) to collect and process data, this writer has utilized a four-day cutoff for local survey dates through the week of 10 October 1964 (actual national chart release date), and a six-day cutoff for local survey dates for the following weeks, starting with the week

of 17 October 1964 (actual national chart release date). So, as an example, for the latter national chart release date of 10/17/64, only the most recent local radio station surveys dated through 10/11/64 were utilized in terms of analysis and calculations. Technically, each national chart was released on Thursday (just the chart), two days prior to the release of a full magazine issue on Saturday. By using these respective cutoff/offset periods of four days (through 10/10/64) and six days (for the following weeks, starting with 10/17/64), we have accurately accounted for the natural timing gaps in the collection of data and the actual release of an issue, at least in terms of *Billboard*. After all, this was during the pre-digital age when the internet did not exist.

Aside from the action on the national charts, one final force that potentially influenced station program directors regarding their decision on which new singles to add to their surveys was the *Bill Gavin Record Report* (hereafter referred to as the *Gavin Report*). This was a popular four page weekly programming newsletter 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"; <http://www.americanradiohistory.com/Archive-Gavin-Report/60/64/Gavin-Report-1964-07-03.pdf>).

As a former musician and DJ with impeccable integrity who was well-respected within the American music and radio industry, Gavin also offered "The Hot Twenty", a list of newer records "receiving heavier airplay." (ibid.) The foundation of his weekly *Record Report*-scheduled for delivery at subscribing stations on Wednesdays-was his 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. These records were listed under his "Correspondent's Corner," nominally at the rate of two per reporting market/station. It was noteworthy that these correspondents were virtually all program directors (PD's) at their respective stations. While Gavin reportedly exchanged this time-sensitive, crucial information with up to 200 correspondents, for the sole viewable issue dated 3 July 1964, forty diverse American markets were listed (Issue #502; ibid.;Fong-Torres 2001, 63; Denisoff 1975, 255-256; Davis and

Willwerth 1975, 193). Gavin also printed single page *Confidential!* reports with late-breaking information that were timed to arrive at subscribing radio stations on Wednesdays and Fridays. For some PD's, Gavin's *Confidential!* "... was like bread to a hungry person....you relied on that information. In those days, information didn't travel that fast. Those *Confidentials* were everything." (as quoted by Fong-Torres 2001, 63; the words were those of top DJ (1963-1966) and later PD (1966) Paul Drew of Atlanta's WQXI). Gavin was also a "Contributing Editor" to *Billboard*, with his weekly columns on radio programming issues appearing there starting in January 1963.

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* was a succinct mixture of timely information and personal opinion. The latter was represented by his picks, national Top 50, personal comments ("On The Record"), and editorializing ("Gavin's Gab"). His Top 50 appeared to have been at least 1-2 weeks ahead of where *Billboard's* was in terms of record placement and progress. Certainly his newsletters could provide a positive boost to some records, convincing pivotal PD's to go on a new release 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 potentially could discourage some stations from adding it, thus minimizing its airplay out of the gate.

Nevertheless, corresponding PD's were not bound to follow Gavin's programming advice. Each station was unique, with different listening audiences, approaches, and their own 'sound'. Obviously, markets differed greatly in terms of scale, demographics, station competition, and musical preferences. In the end, PD's had to make their decisions based upon their own impressions and instincts, as well as what they believed was best for their station. Gavin's *Record Report* was one of many tools that radio station programmers had at their disposal in evaluating new releases. While many key stations (KJR in Seattle, KQV in Pittsburgh to name just several) swore by it, others (WABC in New York) refrained from using it as it was based on personal opinion (Riccio, 1999). As such, while its influence surely merits recognition, its importance should not be over-estimated. Further complicating any evaluation of the influence of the *Gavin Report* on radio station programming in the mid-sixties is the fact that

except for one 1964 issue, for the decade of the 60's it currently remains unavailable for viewing either in print or online.

The story behind the American record label that distributed "You Really Got Me" in the U.S. is a fascinating one. Since Louis Benjamin, the Managing Director of Pye Records in the UK, already had a relationship with Reprise Records- a subsidiary of Warner Brothers Records- it was natural for him to send a copy of "You Really Got Me" to Mo Ostin, head of Reprise. After being founded in 1960 by Frank Sinatra as a vanity label, the soon failing Reprise was acquired by Warner Brothers Records in a friendly takeover on 3 September 1963. This new larger combined company came to be known as Warner-Reprise, and was led by Mike Maitland. While the two labels had a unified promotion and distribution system, fortunately the astute Mo Ostin was retained as General Manager of Reprise.

In any event, Mo Ostin sought out an opinion of "You Really Got Me" from a source whose ears and tastes in pop music he trusted- Bob Krasnow. He was the head of a new Warner Brothers label, Loma Records, which specialized in black music. Upon hearing the Kinks' pulverizing rocker, Krasnow was "wowed," and predicted that it would become Ostin's "first #1 record." (www.rhino.com/article/stay-tuned-by-stan-cornyn-joe-and-mo-go-up). Krasnow was so knocked out by "You Really Got Me" that he pleaded for it to be released on Loma Records, but Mo Ostin held out for the Kinks, wanting a Number One hit for Reprise (ibid.). In the insightful words of one well-informed observer, Stan Cornyn, the Grammy Award-winning writer of album liner notes for Warner Brothers Records, "It was a new sound for Reprise, *one that Mo did not brag about when Sinatra called.*" (ibid.; italics added).

According to *Billboard*, by mid-August 1964 the Warner-Reprise promotional group, led by Bruce Hinton, had nine full-time regional promotional representatives strategically placed throughout the U.S., with four of them stationed in the critical Northeast area: New York, Philadelphia, Boston, and Washington, D.C. These four major markets represented half of those in the top eight centers, or one-third of the nine major markets that had stations with surviving music surveys. Unfortunately, those for Boston covering the autumn 1964 time period have not survived. Elsewhere, the West Coast had two Warner-Reprise promo

reps in its major centers (Los Angeles and San Francisco), while two others were based in major markets located in the nation's middle (Chicago and St. Louis); one was stationed in Houston, a top medium market (16th-ranked). As the label was represented in 29 markets across the country, that meant that twenty independent promotion men were responsible for covering other major markets and critical medium markets, which were crucial in the spread of airplay and sales for a new single.

It was noteworthy that Mike Maitland, the Warner Brothers Records' president, believed strongly in the viability and importance of independent record distributors. He felt that it was their responsibility to monitor the performance and commitment of their "sales personnel, promotion men, inventory control and warehouse systems." (*Billboard*, 7/25/64, 3-4). Bruce Hinton, the Warner-Reprise national Promotion Manager, thought that targeting major market stations, and selected larger medium center outlets, 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*, 8/15/64, 8).

The Kinks Hit the Ground Running: U.S. Release, *Billboard* Notes, and Early Local Survey Returns for "You Really Got Me"

Although Reprise Records ran a full page ad in *Billboard's* issue of 29 August 1964 touting the Kinks and "You Really Got Me," the single was not released until the following week, on 2 September 1964. According to the leading Kinks' authority, Doug Hinman, the single was originally scheduled for release on 26 August 1964 but was delayed one week (Hinman 2004, 34). In their extensive ad in that issue of *Billboard* (8/29/64), Reprise boldly announced that "THE KINKS ARE HERE!", and ".. their invasion of the Western Hemisphere" had started, and that the group was "England's newest, weirdest aggregation- already topping every British poll... ." (27). The label then went way out on a limb, claiming that the Kinks had been "rated by informed English observers as the group most likely to neutralize, surpass, and expunge The Beatles!" (ibid.; the Reprise catalog number for the single was mistakenly listed as "#1306"; the correct number was 0306).

These were strong words indeed, unfortunately raising the bar for the Kinks' latest single in the U.S. to an unrealistically high level. After all, this was only eight months after Beatlemania had first swept the U.S., with the

Beatles dominating the American charts in unprecedented fashion. The Fab Four continued to hold sway in the U.S., thanks to the wildly successful "A Hard Day's Night" single released on 13 July 1964 and movie of the same name that opened in theaters on 12 August 1964, as well as their incredibly popular second U. S. tour that started a week later. Other British groups had also enjoyed American chart success in the wake of the Beatles: the Searchers, the Dave Clark Five, the Animals, the Rolling Stones, Manfred Mann, and the Honeycombs to name the most notable among many others. Nevertheless, success on the British pop charts did not automatically guarantee the same degree of popularity on their American counterparts.

It was ironic that in the same issue of *Billboard* which contained Reprise's ad for the Kinks (8/29/64), there first appeared another full-pager from the label touting a different single: Frank Sinatra's "Softly, As I Leave You," which had been released during the first week of August (8/5/64; Reprise 0301). Besides promoting a single from the label's famous founder, this other Reprise ad was notable for containing an excerpt from the *Gavin Report*, which had just selected Sinatra's single as a "Sleeper of the week," with Gavin writing, "Looks like another class entry with 'mass' appeal." (Issue #509, 8/21/64). That report also noted that Sinatra's new record was receiving strong airplay on stations in several medium markets (Atlanta, Columbus) and one secondary one (Worcester, MA). Notably, the *Gavin Report's* touting of "Softly, As I Leave You" certainly helped, as the single entered the *Billboard* Hot 100 at a starred #90 in its first week (8/29/64, same issue as the Reprise ad). Also noteworthy were the comments at the bottom of this ad: "Another Significant Single From *Reprise Records*" (13). The Kinks would not be able to forget the exalted company they were keeping in the U.S.

It is interesting to note that during the week of 5 September 1964 when "You Really Got Me" was released in America, as far as British groups were concerned, the Animals were enjoying their second week at Number One on the *Billboard* Hot 100 with "The House Of The Rising Sun". Elsewhere on *Billboard* for the same week, the Dave Clark Five had moved up to Number Three with the ballad "Because," while Manfred Mann had the hottest single on that chart with "Do Wah Diddy Diddy" at #31 in only its second week (it later would reach Number One for two weeks,

10/10/64-10/17/64). Meanwhile, the Stones were plugging away with their second American Top Thirty hit, "It's All Over Now" (#27). Significantly, its #25 peak on *Cash Box* during this same week (9/5/64), followed by a similar mediocre peak at #26 on *Billboard* the next week, was a far cry from the Number One perch it had landed on the British charts earlier. Perhaps this was a sign that American PD's and the listening public were not quite ready for a harder-edged, guitar-driven R&B record such as this one, with its strong instrumental end section?

Also noteworthy on the *Billboard* Hot 100 for this first week in September 1964 was the gradual slide of the Beatles' former Number One single, "A Hard Day's Night" (7/25/64-8/1/64), which was still at #8 (9/5/64) and would stay in the Hot 100 until 10/3/64 (#50). Its followup, "And I Love Her," was at #12 again during this same week, in its seventh week on the Hot 100; that would turn out to be its peak position. Not surprisingly, the Beatles' dual A-sided next single, "Matchbox"/"Slowdown"- released just before the Kinks' record on 8/24/64- failed to even make *Billboard's* Top Ten with either side (respective peaks of #17, 10/10/64; #25, 10/3/64).

One might have thought that this would have created a Beatles' airplay vacuum of almost three months on the American charts, leaving other British groups such as Manfred Mann, the Honeycombs, the Animals and the Stones as prime competition. Certainly there was still plenty of strong chart rivalry from American artists at this time, led by soul acts such as Motown's Supremes, Gordy's Martha & the Vandellas; all-girl groups like the Shangri-Las; as well as solo artists such as Roy Orbison, J. Frank Wilson, Gale Garnett, and Bobby Vinton- just to name a handful. However, this supposed gap in Beatles' airplay of almost three months in America would prove to be illusory, as we shall discover. While the Kinks had an opening of sorts before the inevitable next Beatles' smash single hit, and Stones' followup, were released, it would prove to be quite narrow and deceptive. Time was of the essence for Reprise and the Kinks....

Following the release of "You Really Got Me," *Billboard's* issue published on 5 September 1964 listed it as one of nineteen records under the category of "Programming Specials- Hot Pop." This second tier group of pop records was considered to have the potential of reaching *Billboard's* 'Bottom Fifty' or, at worst, the "Bubbling Under" section of their Hot 100

chart- occupying positions #101-#130. While it is true that the Kinks did not merit inclusion in that week's top tier of records reviewed, titled "Hot Pop Spotlight," with a brief review as chosen by *Billboard's* listening panel as ten records did, a few points need to be made here. That top tier consisted of records "with significant programming and sales potential to achieve a listing in the Top 50 of *Billboard's* Hot 100." As such, most of the groups/ artists whose records made this top tier were those who already had hits under their belts- a proven track record. In this same issue, among some of the artists who made the top "Hot Pop Spotlight" category were Del Shannon ("Do You Want To Dance"); the Miracles ("That's What Love Is Made Of"); Dusty Springfield ("All Cried Out"); Marvin Gaye ("Baby Don't You Do It"); and Jan & Dean ("Ride The Wild Surf").

It was interesting to note that like the Kinks, the Zombies' "She's Not There" made the second tier. This fine record from another British band was one that the Kinks would tangle with on both the local surveys and the national charts, as we shall see. Most noteworthy was that out of 122 (!!!) records reviewed for that week, the Kinks' release at least was one of 29 (24%) that was selected as having some chart potential- no mean feat.

"You Really Got Me" first blasted decisively over the American airwaves in SoCal. Reb Foster, the PD and DJ (3-6 PM) at the then second-rated, fast-rising Top 40 outlet in Los Angeles (3rd-largest radio market), 50,000-watt KRLA, charted it on 5 September 1964 at #46- a mere three days after its release (KRLA would become the top-rated pop station in LA by December 1964). KRLA had an extensive playlist of 55-75 records, the core of which was based on weekly retail sales reports from local shops. Likewise, just 60 miles east in the 'Inland Empire' that was San Bernardino-Riverside (41st-ranked market), disc jockey (DJ) Jim Conniff of "Tiger Radio" KFXM- on the 10 PM-2 AM shift- made the record his "Personal Pick" as one of six "Pick Hits" listed on KFXM's survey for the same date. In lightning fashion, the Kinks blitzed up the KFXM "Fabulous Forty" survey, reaching Number One within just three weeks and staying there for two weeks (9/26/64-10/3/64)! Local rival KMEN only compiled Top Ten rankings, but also had the Kinks' single at #1 (9/25/64) and then #2 for two weeks (10/2/64-10/9/64).

Back in the major LA market, the Kinks vaulted into KRLA's Top Five regular "Tune-Dex" survey, peaking at #4 for two weeks (10/3/64-10/10/64).

In addition, KRLA tabulated a separate "Teen-Toppers" Top 60 chart, 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. Clearly, "You Really Got Me" was a smash with the younger crowd, as it spent three weeks at #3 (9/21/64-10/5/64), before vaulting to Number One on this special, and revealing, survey. Market leader and rival KFVB's PD, Jim Hawthorne, had waited several weeks before going on the Kinks' new single (#36, 9/19/64; this station was owned by the Crowell-Collier Broadcasting Company). In an attempt to regain ratings lost to KRLA, KFVB had recently cut its playlist in half, and was using their base Top 40 survey plus up to 15 extra records. "You Really Got Me" then raced up KFVB's "Color Radio" survey, reaching #13 in its third week by early October (10/3/64). Meanwhile, up in NorCal, the Kinks made similar progress on Sacramento's (37th-ranked center) KXOA: three weeks after their debut (#35, 9/11/64), they shot up to #2 on 2 October 1964.

Aside from this impressive survey action in California during September to mid-October 1964, the Kinks were able to make inroads in the Midwest. In the major market of Detroit (5th-largest), they broke first on third-rated WXYZ (#39, 9/7/64), an ABC-affiliated station. After a sluggish first few weeks, "You Really Got Me" jumped into WXYZ's Top Ten (#8, 9/29/64). It would then peak at #7 for the next two weeks. More significantly, it was added by market leader, and national pace-setter WKNR ('Keener 13') on 17 September (#25). Two weeks later (10/1/64), it would peak at a moderate #8 on WKNR's volatile Top 30. Unfortunately, the Kinks' single lacked staying power in the Motor City, as it had faded from WKNR's survey after 15 October 1964; it was out of WXYZ's chart after 20 October.

Essentially, the record had 'flashed' in the Detroit area. While the airplay and resulting sales certainly contributed to the spread of the Kinks' single on other radio stations across the country and early ascent up the national charts, the lack of endurance in this center meant that the Detroit market contributed nothing to the single's growth after mid-October 1964. In other words, during the critical crunch time of the record's later progress nationally, Detroit was a non-factor.

Also in the Midwest region, the Kinks experienced bittersweet results in the top medium market of Minneapolis-St. Paul (14th-largest radio market).

Normally the two Top 40 outlets here would take their cue from the major Chicago market to the east, and generally ran 3-4 weeks behind the LA stations in adding the same new singles to their playlists. Fortunately, this was not the case with "You Really Got Me". On 12 September 1964- just one week after KRLA in LA had gone on it- market leader KDWB, a Crowell-Collier station, added it to their survey (#40), while rival WDGY, a Storz Broadcasting Company station, first charted it the following week (#49, 9/19/64).

While the single made sizable gains in its second week on both stations (KDWB, #21, 9/19/64; WDGY, #18, 9/26/64), it unfortunately stalled out afterwards. On KDWB, it peaked at #11 (10/10/64) and then faded out during the rest of October (#39, 10/31/64). Although there were a few gaps in WDGY's surviving surveys, it was obvious that the Kinks were not setting them on fire, rising to a middling #15 (10/17/64). Belatedly, in early November, they managed to reach #10 (11/7/64). Apparently the Kinks harder-edged, pounding sound was too much for the folks with a 'Minnesota nice' reputation. Once again, a golden opportunity was missed in a pivotal market- a classic example of the unpredictable vagaries of a pop single's progress across the U.S. It was a positive step to receive airplay, but if the phone requests and vital sales numbers were not there, a single would 'die' on a local survey. Such mediocre results were observed by other medium market stations, sending a negative message to them.

Similar lackluster results were registered in another influential top tier medium market at the same time, that of Miami (23rd-ranked), on another Storz-owned station. After pioneering WQAM ("Tiger Radio"), led by Operations Manager and DJ Charlie Murdock, had listed "You Really Got Me" at #47 as early as 5 September 1964, the Kinks' record mysteriously disappeared from this station's "Fabulous 56" survey. Two weeks later (9/19/64) it reappeared at #53, and then the following month turned in an extremely disappointing showing, rising only to a pedestrian #23 (10/17/64). The group's record then slid back to #30 at the end of October. Ironically, after WQAM's survey of 9/5/64 had listed the single correctly, once it reappeared, it was listed without the word "Really," as "You've Got Me." Fortuitously, WQAM had a slow-paced, 'patient' survey. Would the Kinks be able to take advantage and bounce back?

Aside from the early success of "You Really Got Me," primarily in SoCal and to a lesser extent in Detroit, a strong ray of hope shined back in the Northeast, in a smaller medium market that had the potential of influencing a dominant nearby major market. On later Friday afternoon, 11 September 1964, Program Manager and DJ Lee Gray of WTRY, which covered the Albany-Troy-Schenectady area (46th-largest radio market)-just 150 miles north of the Big Apple- counted down the station's new Top 40 survey. The Kinks' powerful new single blasted through the local airwaves at #35! Within two weeks, "You Really Got Me" had shot up to #6 in spectacular fashion (9/26/64): Gray's decision to add it to WTRY's survey had been rewarded. This truly explosive survey action could not be ignored, even if it came from the area's second-rated station with a smaller 5,000-watt transmitter.

The Kinks caught a major break when WABC in New York City added their new single to its survey as a "Hot Prospect" - one of thirteen singles for that week- on 22 September 1964. Famous PD Rick Sklar and the station's music committee of six staffers noted that "You Really Got Me" had reached Number One in England, thus deserving airplay, however limited. This was a virtually unprecedented move for the normally conservative, 'wait and see', 2nd-rated station in the New York metropolitan area, an ABC-affiliated outlet with a non-directional 50,000 watt signal that could be heard halfway across the U.S on a clear night, in 25-38 states.

A brief discussion of WABC's comprehensive sales tracking system utilized to compile its highly accurate weekly surveys is in order here. The station used a base of 500 stores located primarily in New York City, Newark, N.J., Long Island, and Westchester. Each week on Mondays, a secretary at WABC would call 75 stores chosen randomly from the 500-store base for their Top 30 selling singles. The resulting data was carefully calculated, with the store rankings added up and divided by the number of stores reporting: the record "... with the LOWEST total average from the MOST stores was #1. Second lowest from the most stores was #2, etc...." (Riccio 1999; <http://www.musicradio77.com/surveyexplanation.html>). WABC also reviewed the number of stores reporting a record, aside from the "composite chart position" of their survey, in deciding whether to add a record to their survey (ibid.). This approach acted as a " ... safeguard against high position hypes by a small percentage of stores," as well as

ensuring that a record was reported by a sufficient number of stores, reflecting WABC's "... broad geographic and demographic audience." (ibid.). By alternating the actual 75 stores called each week, the station minimized the possibility of over-reaction from certain stores. During this time, and for much of the decade, the survey's top 20 records became the "automatic" additions-referred to as 'adds'- to the station's on-air playlist. (ibid.).

WABC usually would wait several weeks to add a new single that was ranked in their top 20 retail survey to their on-air playlist in order to guard against record store exaggeration. Similarly, WABC often would wait until a new single had proven itself on rival WMCA's survey before adding it to their playlist. (Henabery, 2004; davemartin.blogspot.com/2004/09/it-requires-very-unusual-mind-to.html). Otherwise, WABC's alternate policy was to wait until a record had cracked the Top Thirty of the national charts before moving on it. This ensured that the 'All-Americans' were routinely one of the last stations in the country to add a single. The Beatles were an obvious major exception to this pattern, where the opposite was true. Clearly, with "You Really Got Me," neither of these scenarios applied, as WMCA had not added it yet, and the record had just entered the *Billboard* Hot 100 for the first time, at an unhighlighted #92 (9/19/64). On the sales-based *Cash Box*, it understandably lagged behind, and was at #30 on their "Looking Ahead" chart- equivalent to #130 using their rival's ranking system. It seemed likely that the Kinks' rousing success in the Albany area (#16 by 9/17/64) might have had an affect on Rick Sklar.

While being added to the survey of a rising, wide-ranging station in the top market in the country was certainly a plus, especially at such an early juncture, it did come with a qualifier. WABC had the tightest playlist of any station in the land. The 'All-Americans' typically had a playlist- current records actually played on the air- of 24 records, divided into three levels of rotated airplay based on their sales-based music survey positions: #1-#4 were played very heavily, an average of every 22 minutes; #5-#14, were well-played, once every two hours; and the third level of airplay, #15-#24, played moderately, about every four hours. The net result of Rick Sklar's emphasis on playing the hits at the expense of new releases was that "... more than 50% of WABC's music came from only 14 songs." (Henabery, 2004; davemartin.blogspot.com/2004/09/it-requires-very-unusual-

[mind-to.html](#)). In fact, the top four singles played on WABC's weekly music survey "... accounted for about a third of all singles' sales in the New York market...." (ibid.). For an unranked "Hot Prospect" like "You Really Got Me," this meant that it initially received minimal airplay on WABC.

Its inner-city rival, the usually pioneering WMCA (the 'Good Guys'), was the top-rated station in the five boroughs of New York City, especially during the daytime hours, with its smaller 5,000-watt signal, and usually would add new releases to its survey 2-3 weeks before WABC. Undoubtedly reacting to WABC's bold move, the Kinks' success in the major markets of LA and Detroit as well as the nearby smaller medium Albany market, astute PD Ruth Ann Meyer-aided by Music Director (MD) Joe Bogart and his assistant Frank Costa- finally charted "You Really Got Me" on 30 September 1964 (#52). Thus the Kinks had gained a toehold, tenuous as it was, in the largest American market.

There was no doubt that WABC's surprising addition of "You Really Got Me" to its survey (9/22/64) had a ripple affect on stations in other major markets. On St.Louis's (9th-ranked center) iconic KXOK, another Storz outlet, it already had been tabbed as a "Kx-OK Sing-A-Long Extra" pick by PD Bud Connell on 19 September 1964 (one of ten such records), and made its debut on KXOK's Top 36 survey two weeks later (#30, 10/3/64). Further north in Chicago (2nd-ranked market), landmark 50,000 watt WLS- another ABC-affiliated station- started playing the Kinks' record during the week of 25 September. Production Manager Gene Taylor, like Rick Sklar at WABC in New York, also operated a tight playlist with an emphasis on playing the proven hits, with limited airplay given to new releases until they had registered strong sales.

Meanwhile, back in the Northeast, "You Really Got Me" was added to the extensive survey of Philadelphia's (4th-largest market) WIBG by PD Bill Wheatley in early October (#98, 10/5/64). Known as 'Wibbage' ('Radio 99'), WIBG was the only Top 40 station in Philly- certainly a unique situation in a major market. WIBG's "Top 99" consisted of a "Top 50" and a "Future 49," creating considerable ground to cover. Unfortunately, back north in New York, the Kinks remained stuck as a "Hot Prospect" on WABC for the two weeks following its debut (9/29/64 and 10/6/64). As an example of the stiff competition the Kinks faced, their new single was one of nineteen and

seventeen "Hot Prospects," respectively, for those next two weeks on WABC. Gaining traction in the tough New York metropolitan market would prove to be a tough task indeed.

More positive results were achieved by the Kinks' single on Albany's WTRY: it had moved up to an impressive #3 on 3 October 1964, in only its fourth week on that station's survey. This was a prime example of how much more explosive a smaller medium market station's survey could be compared to that in a major market, especially for a new, unproven group. Warner-Reprise and the Kinks could only hope that other medium market outlets noticed this Albany 'steam' and moved on the record as well- and that the label's independent promotion reps enthusiastically got their message out.

An Analysis of Local Survey Performance Through 10/6/1964- The First Five Weeks (Phase I)

The most striking aspect of the performance of "You Really Got Me" during this first phase was the relatively high number of major markets- six out of nine from our sample- in which stations had added it. Granted, in half of these centers (3), stations had added it recently, in the fourth and fifth weeks after its release. Understandably, airplay and obviously sales were still limited. Nonetheless, a major market penetration rate of 67% represented a successful level (MMPR; defined as the percentage of reporting major markets in which stations had added a new single). In two major markets, the Kinks had reached the Top Five (LA) and Top Ten (Detroit). Naturally, this reflected the emphasis of the Warner-Reprise promotional staff's strategy on major centers.

On the down side, this 'top-centric' approach contributed to a much lower number of stations in top tier medium markets (ranked in the top 25 markets, #14-#25) from going on "You Really Got Me." Only three out of nine top medium markets in our sample (Minneapolis-St. Paul; Buffalo, N.Y.; and Miami; 33%) had stations that had added the record to their surveys. Buffalo's (17th-ranked radio market) WKBW was a recent add (10/2/64, #30), while survey results in the other two markets had been mediocre at best. Certainly there existed the possibility that the

independent promo men working for Warner-Reprise did not believe strongly in the record's commercial potential. Alternately, there may well have been radio reluctance on the part of radio station programmers along similar lines. It goes without saying that independent promo staff obviously were not responsible for a record's survey performance- just for getting it played on a station, and ideally, making sure that it was stocked in the various types of retail outlets in their area.

Even worse than the above situation was the relatively low number of other, smaller medium markets with stations that had added the Kinks' single to their surveys (ranked #31-#51 from our sample). Only three centers (Sacramento; San-Bernardino-Riverside; and Albany, NY) out of eleven on this sub set of our sample had gone on the record- an extremely low 27%, with two of them in California. In a more positive light, the Kinks had smashed into the Top Three of all three stations in these markets, further displaying how much faster music surveys in medium markets operated compared to those in their major market counterparts. Perhaps this was a portent of things to come?

Meanwhile, as Reprise fought hard to gain airplay and sales for "You Really Got Me" across the U.S., a fellow British band on a different label was also trying to gain traction for their new single.

The Competition: Zombies' Alert! "She's Not There"- Local Survey Analysis Through 10/6/1964

The Zombies' "She's Not There," featuring Colin Blunstone's earnest vocals, songwriter Rod Argent's creative electric piano playing (on a Hohner pianet), and a jazz-styled approach that neatly built to crescendo's on the choruses as well as the instrumental break, was a unique record. Well-recorded (6/12/1964) and produced by Ken Jones, assisted by engineers Terry Johnson and Gus Dudgeon at Decca's studios in West Hempstead, London, using a 4-track recording console, "She's Not There" was an intriguing tune with more 'air' and dynamics than most pop records heard at this time. For the mono single mix, producer Ken Jones over-dubbed drummer Hugh Grundy's Ludwig snare drum parts, which thickened the sound and changed the verses' rhythm quite effectively. To American radio programmers, it may have come across as a somewhat

puzzling record, not easily pigeonholed. Surprisingly, it had peaked at just #11 on the *Melody Maker* charts back in Britain (9/19/64), while the *NME* had it cresting at #13 on their Top Thirty (9/19/64). Meanwhile, *Record Retailer* had it peaking at #12 for two weeks (9/10/64-9/17/64).

Released in the U.S. on the Parrot label (Parrot 9695), a subsidiary of London Records, "She's Not There" took longer to be added by radio stations than "You Really Got Me." Nevertheless, the Zombies' single built up a gradual groundswell of support among stations across the spectrum of markets from small to large. Like the Kinks, the Zombies received early airplay in the major Detroit market, starting with Canadian station CKLW in Windsor, Ontario (#47, 9/9/64), followed by WXYZ (#36, 9/22/64) and market leader WKNR (#26, 9/24/64). Stations in smaller secondary markets such as WKBR in Manchester, N.H. (187th-ranked center; "Pick Hit," 9/13/64) and WJET in Erie, PA (115th-largest market; #50, 9/22/64) went on "She's Not There" relatively early.

Most impressive was Parrot's ability to convince pivotal medium market stations on the West Coast such as KXOA in Sacramento (#23, 9/18/64); KJR in Seattle (#46, 9/18/64); KFXM in San Bernardino-Riverside ("Pick Hit," 9/19/64) and KLIV in San Jose, CA (25th-ranked market; one of five "K-LIV Klimbers," 9/25/64) to add the Zombies' single to their surveys. When one factors in the addition of Oakland's KEWB (#31, 10/2/64), located in the major San Francisco market (7th-ranked), it was clear that Parrot had scored a regional breakout hit along the West Coast. Likewise on the East Coast, the Zombies were able to gain important survey adds in the major markets of New York (WMCA, #53, 9/30/64) and Philadelphia (WIBG, #91, 10/5/64), as well as in the influential top medium market of Miami (WQAM, #53, 10/3/64). In all likelihood, the last station's rival, WFUN in Miami, had gone on the Zombies' record 1-2 weeks earlier (surveys unavailable at this time, not part of our sample).

Using just the stations in our original sample, through 6 October 1964, "She's Not There" had started receiving airplay among stations in a total of nine markets, split almost evenly between major centers (4) and medium ones (5). While "You Really Got Me" had registered greater initial airplay in a total of twelve markets, half of which were majors- with two reporting stronger sales (LA and Detroit)- it had been added by stations in only two

more medium markets than "She's Not There." As we have discussed, medium market stations were more critical additions for the early spread of a new single across the country: there were more similarly-sized and smaller stations across the country that would react to medium market station adds, whereas major market station additions were more problematic for their smaller medium and secondary counterparts. Furthermore, major market station surveys generally were much slower paced- a new single could easily spend 2-3 weeks as a "Hot Prospect," receiving limited airplay on them. Medium market station surveys usually were quicker-paced. Gaining airplay in numerous pivotal medium and secondary market stations was crucial in the early charting of a new single. After all, on highly-regarded *Billboard*, airplay was the dominant metric for their bottom fifty singles.

It is also worth noting that the Zombies' single was receiving concentrated airplay along the West Coast in this early phase, along with moderate exposure on the East Coast. In contrast, "You Really Got Me" was doing exceptionally well in just two areas- SoCal and Detroit- representing five stations. In the influential top medium markets of Minneapolis-St. Paul and Miami, the Kinks' record had turned in mediocre results among three stations' surveys. So while "She's Not There" was running behind the Kinks' single up to this point, it had managed to establish a solid foundation for future commercial success, both locally and nationally.

Now we return to the Kinks, and the national charting results for "You Really Got Me" during the first five weeks after its release (Phase I).

An Analysis of National Charting for "You Really Got Me" During Phase I (Through the Week of 10/10/1964)

So, how did those mixed results of local survey activity translate to the national charts for the Kinks? Predictably, it led to rather plodding movement on them- notably on *Billboard*, which was heavily attuned to the airplay component at this stage. As has been covered earlier, the limited number of stations that had even added "You Really Got Me" to their surveys presented a challenge. Certainly the single's rapid ascent up the surveys in LA, and to a lesser extent in Detroit, as well its appearance in the top level medium markets of Minneapolis-St. Paul and Miami, allowed it

to make a second unhighlighted gain to #81 on *Billboard* (9/26/64; from #92). This certainly was not an auspicious start. The record's move into the Top Ten of both the aforementioned major markets (LA: #6, KRLA, 9/26/64; Detroit: #8, WXYZ, 9/29/64), plus its rise into the Top Twenty of both Twin Cities' stations (#18, WDGY, 9/26/64; #20, KDWB, 9/26/64) enabled the Kinks to earn their first starred gain to #66 on *Billboard* (10/3/64, third week on the Hot 100). As their single entered its third week as a "Hot Prospect" on WABC and had entered WMCA's survey in New York, was receiving its second week of limited airplay on WLS in Chicago, and made its debut on KXOK's Top 36 in St. Louis (#30, 10/3/64), this combination helped it to make a second highlighted gain up to #56 on the Hot 100, even though this was only a ten-spot move- the bare minimum required to earn a star.

Despite the music industry axiom that sales naturally lagged behind airplay, it did not take long for "You Really Got Me" to reach a higher position on *Cash Box* than on *Billboard*- four weeks to be precise. This result would have been due to the apparently wider network, and quicker processing system, utilized by *Cash Box* over its rival. After spending one week on the *Cash Box* "Looking Ahead Chart" (#30, essentially #130, 9/19/64), the Kinks slid into the Top 100 at #97 (9/26/64). Quickly reacting to the strong Top 10 (#6, KRLA) sales in LA as well as the excellent returns in the nearby smaller medium market of San Bernardino-Riverside (#1, KFXM) and in Albany, NY (#6, WTRY), *Cash Box* then gave the Kinks a bulleted gain to #79- only thirteen spots behind its position on *Billboard* (10/3/64). A continued surge in sales in the aforementioned markets, along with a Top 10 showing in Detroit, led to *Cash Box* awarding "You Really Got Me" a truly dramatic highlighted rise of thirty-three (!!) spots to #46 for the next week of 10 October 1964- a position ten spots higher than that on *Billboard*. This significant gain on *Cash Box* up to #46 was validated by my closely-calculated, average weighted survey position (AWSP) of #43 for the same week. Things were now looking up for the Kinks, but tough sledding lay ahead, as the national Top Thirties were considerably more challenging to reach.

So how were the rival Zombies faring on the U.S. national charts at this same time? Was that coordinated airplay their record was receiving on the West Coast drawing any national reaction?

The Competition: Zombies' Alert! "She's Not There"- National Charting Results Through the Week of 10/10/1964

Not surprisingly, after "Bubbling Under" the *Billboard* Hot 100 for two weeks (#116, 9/26/64; #101, 10/3/64)- the first week meriting "Regional Breakout" recognition ("strong sales action" in Boston and Seattle) in that magazine- "She's Not There" earned a starred spot at #87 as it entered the Hot 100 for the week of 10 October 1964. Undoubtedly, this was a result of the coordinated airplay it was receiving along the West Coast. Incredibly, it had already spent two non-bulleted weeks on the sales-based *Cash Box*: #84 (9/26/64) and #77 (10/3/64). Then, amazingly, the Zombies' record made a bulleted rise of seventeen spots to #60 for the week of 10 October 1964 on *Cash Box*- only fourteen spots behind the Kinks! This served as yet another example of the faster reaction capability and processing methodology of *Cash Box* over its senior rival. It also demonstrated that the Kinks and Reprise faced some serious competition from the Zombies' "She's Not There."

We now return to the Kinks, and their journey on the local music surveys with "You Really Got Me."

Breakthrough in the Northeast For the Kinks: Impressive Local Survey Gains in Greater New York Markets (Phase II: Through the Week of 10/31/1964)

Back in the nation's leading market, the Kinks were experiencing difficulty in getting untracked on both of the Big Apple's Top 40 stations. On WABC, after being a "Hot Prospect" for three weeks, "You Really Got Me" finally made that station's survey at #29 (10/13/64). Strangely- as if an 'off' switch had been flipped- the record disappeared from WABC for the next two weeks. On rival WMCA, the Kinks made painfully slow progress, reaching a rather pedestrian #25 in their fourth week (10/21/64). To an extent, the Kinks failure to advance on WABC's chart was predictable. Instead of having the usual foundation of 3-5 weeks of valuable core-city airplay and healthy survey gains on then top-rated WMCA, they did not have that critical exposure in this inverted 'WABC first' situation. Once their single reached WMCA's Top 25, it started to receive more airplay; the issue was the number of weeks (four) it took to get there.

Further complicating matters for Warner-Reprise and the Kinks in New York was the preoccupation of Rick Sklar and WABC's music committee with playing Beatles' album cuts- in the absence of a new Beatles' follow up to the stopgap "Matchbox"/"Slowdown" single- at the expense of records by new groups. Undoubtedly this was a reaction to the heavy public pressure brought on by Beatlemania, fueled even more by the Fab Four's recently concluded grueling tour of the U.S. and Canada (8/19/64-9/20/64; 26 concerts!). This practice of playing Beatles' album tracks had actually ramped up back in the summer of 1964, in late June-early July, following the U.S. release of the Beatles' albums *A Hard Day's Night* (United Artists, 6/26/64) and *Something New* (Capitol, 7/20/64). On WABC, two of the most played Beatles' songs from this category were "Things We Said Today" (from the latter LP; it was also the B-side of the "A Hard Day's Night" single issued in Britain, Parlophone R 5160, 7/10/64) and "I'll Be Back," taken from the UK version of the *A Hard Day's Night* album (Parlophone, 7/10/64), as it had been left off the U.S. version of the same album. "I'll Be Back" would not be officially available in the U.S. until 15 December 1964, when it was included on the album *Beatles '65*. Remarkably, WABC even went so far as to repeatedly announce in September that "Things We Said Today"/"I'll Be Back" would be the next Beatles' single, when in fact no such single was ever released.

Incredibly- fully displaying the unique power of Beatlemania over the public and radio stations- WABC was also 'recycling' previous Beatles' summer 1964 hits such as "A Hard Day's Night" plus "And I Love Her" (among others) on its playlists. Its surveys of 9/29/64 and 10/20/64 offered the most notable examples of this practice. Ironically, despite this proliferation of 'manufactured' Beatles' airplay, the Fab Four had no record within WABC's Top 20 for the week of 29 September 1964- the first station survey in 39 weeks with this glaring absence (since 1/19/64). It was noteworthy that this Beatles' 'drought' would persist for eight weeks, supposedly giving a new band like the Kinks a precious opportunity. The clock was running though- way too fast.

Fortunately for Warner-Reprise and the Kinks, they were able to by-pass the frustrating survey stagnation in the New York metropolitan area by scoring some well-deserved success in greater New York medium markets. After all, hit singles were often developed from the ground up, in smaller centers,

from which positive survey momentum could spread to other similarly-sized markets. As we learned earlier, "You Really Got Me" had been tearing up the WTRY surveys in the Albany-Troy-Schenectady area, reaching their Top Five in early October (#3, 10/3/64). It then punched up to Number One for three consecutive weeks (10/10/64-10/24/64)! This gave the Kinks their second #1 local survey triumph in the U.S., and their first in the pivotal Northeast region.

This achievement in a smaller medium center set the stage for a major breakthrough in the larger Buffalo, NY market (17th-ranked), where dominant 50,000 watt WKBW had already added the Kinks' single to their Top 30 survey (#30, 10/2/64). WKBW 'owned' Buffalo with an unheard of 50% audience share, and its signal could be picked up almost 400 miles away throughout much of the Eastern seaboard. The decision by Music Director (MD) and afternoon drive time DJ Dan Neaverth to go on "You Really Got Me" was vindicated when it rocketed up to #9 just two weeks later (10/16/64). The hot record then roared into WKBW's Top Five, reaching #4 the following week (10/23/64)! This stunning success in a top-tier medium market could not be ignored. It is this writer's contention that such explosive action in Buffalo was instrumental in the rise of the Kinks, both by influencing other stations to add the single, as well as in fueling its measured surge up the national charts.

After their single had jumped to #20 on WKBW (10/9/64), key stations in the medium markets of Denver (24th-largest), San Jose (25th-ranked), and Hartford (33rd-ranked) reacted promptly. Classic "Denver Tiger" KIMN first charted "You Really Got Me" on 10/14/64 at #38, while San Jose's KLIV had it at #32 (10/9/64). Meanwhile, MD Bertha Porter of Hartford's highly influential, market-leading WDRC had already added it to her Top 60 (#60, 10/12/64; #28, 10/19/64). Likewise, legendary WSAI in Cincinnati (18th-ranked) made its move on 17 October (#35). At almost the same time, another top-tier medium market joined the Kinks' accelerating bandwagon-Milwaukee, WI (19th-ranked). PD Lee Rothman of second-rated WRIT added their record on 18 October (#40). While several of their surveys are missing, it was highly probable that WRIT ranked the Kinks' record in their Top 20 soon after (11/1/64). Market leader WOKY moved on it as well (#32, 10/24/64), and tracked it inside their Top 15 within two weeks (#14, 11/7/64).

The ultimate ripple effects of this radio steam occurred in Ohio on 16 October 1964, while the Kinks powered into WKBW's Top Ten: on the same day, WAKR in Akron, OH (44th-ranked) first charted it at #34. A mere two weeks later, it had zoomed up to #10 (10/30/64)! Also in the pivotal state of Ohio, the prime test market of Columbus (35th-ranked) saw its prized, dominant WCOL add the Kinks' single on 26 October 1964 (#38); PD Steve Joos finally had seen the writing on the wall. Within two weeks- as if to make up for lost time- their record had rocketed up to #8 on WCOL's survey (11/9/64). Columbus was viewed as a "prototypical U.S. city" in terms of advertising and demographics, and a viable proving ground for new records. (Denisoff 1986, 206). Virtually the same thing happened in Dayton, OH (38th-ranked), where PD Bob Holliday of WING went on it (#16, 10/24/64). Within a week, the Kinks had vaulted up to #8 (10/31/64).

"You Really Got Me" also received valuable support back East, where Providence, Rhode Island's (31st-ranked market) second-rated WICE added it on 21 October (#16); the next week, it shot up to #8 (10/28/64). Not that far away, in the Springfield-Chicopee-Holyoke, MA area (47th-ranked), WSPR had added the Kinks to their "Successful 70" survey (#43, 10/14/64). Within two weeks it had reached their Top 20 (#20, 10/28/64). The record's breakout continued in the Southwest, where KRUX in Phoenix, AZ (36th-largest center) first charted it on 25 October (#32). Two weeks later, it had smashed up to #5 (11/8/64)!

National Breakthrough and Ripple Affect on Reluctant Medium Market Stations

The explosive activity of "You Really Got Me" on Buffalo's WKBW, along with its addition to the surveys of stations in six other medium markets by 10/18/64, contributed to its making a bulleted gain on *Cash Box* to #22 on 24 October 1964 (from #35). In strange contrast, *Billboard* only gave it an unhighlighted eight-spot rise to #32 for the same week. My AWSP ranking of #24 for this week fully validated the ranking on *Cash Box*, while raising legitimate doubts about *Billboard's* slower, more conservative methodology. It should be noted that my calculations involved survey data from reporting stations within our sample of 29 markets.

All of these feverish medium station adds in the wake of the Kinks' stunning success first in Albany and then notably in Buffalo gave their single much needed validation and momentum. Just as critical was the record's virtual Top Thirty perch in the national charts- the ultimate persuader for 'straggler' stations that had been sitting on the sidelines. Of the medium market stations previously mentioned, examples of this national chart influence were WCOL (Columbus, OH); WING (Dayton, OH); WICE (Providence, RI); and KRUX (Phoenix). Crucially, the record kept surging in Albany (#1, WTRY, third consecutive week, 10/24/64), Buffalo (#4, WKBW, 10/23/64), Denver (#22, 10/21/64), while peaking on LA leader KFWB (#3, 10/24/64), as well as entering the Top 10 in St. Louis (#9, KXOK, 10/17/64; #11, 10/24/64). Further support was furnished by additional major markets: on Chicago's WLS, the single advanced to #13 (10/23/64), while on New York's WMCA, as we have seen, it finally reached the Top 25 (#25, 10/21/64).

These positive moves enabled the Kink's record to make a critical move into the national Top Twenty. On *Billboard*, it finally made a starred move up to #20 as October ended, while it nudged up only three spots on *Cash Box* to #19- a consolidation gain of sorts (10/31/64). These rankings were validated by my calculations- limited to Top 30 survey numbers from reporting stations- which resulted in a highlighted average weighted survey position (AWSP) of #17.

Let us now turn our attention to the rival Zombies, in order to see how they were faring on first the local surveys and then the national charts. Was that 'object' in the Kinks' rear-view mirror really closer than it appeared? How was "She's Not There" doing on the same local surveys that the Kinks had first entered earlier? Were the Zombies gaining ground in pivotal medium markets where the Kinks had not?

The Competition: Zombies' Warning! "She's Not There"- Local Survey and National Charting Analysis Through 10/31/1964

At the same time, the Zombies' single managed to show strong survey gains on virtually all the previously-mentioned West Coast stations, thus gaining heavier airplay and sales. On Seattle's KJR, it peaked at #7 as early as 10/2/64, while on KXOA in Sacramento, it zoomed up to #4 later in

the month (10/23/64). In impressive fashion, "She's Not There" reached Number One on both stations in the 7th-ranked major market of San Francisco-Oakland (KEWB, 10/23/64; top dog KYA, 10/31/64). While it was slower in getting picked up by stations in the 3rd-largest Los Angeles area, both Top 40 outlets added it around mid-October: KRLA moved first (#48, 10/10/64), followed by KFWB (#34, 10/17/64). On the latter's "Color Radio" Top 40 survey, the Zombies had raced up to #4 in only their third week! (10/31/64). In the secondary market of Bakersfield, CA (#114th-ranked), the Zombies' single had scored its first, earliest #1 triumph on KAFY's Top Forty, among surviving local surveys as of this writing (10/10/64).

"She's Not There" was able to achieve better results than the Kinks' record had in the 5th-largest Detroit market, peaking at #3 on both WKNR (10/15/64) and WXYZ (10/13/64-10/20/64). Elsewhere on the major market front, the Zombies made notable progress on WMCA in New York, where their record rose to #25 in only its third week (10/14/64). This caught the attention of rival WABC, which made it a "Pick Hit" (10/13/64). Another ABC-affiliated station, KQV in Pittsburgh (8th-ranked), added it on the same day (#40). On WABC, it climbed to #13 in only its third week- a sure sign of future hit potential. Further proof that the ABC chain of stations had embraced the Zombies came when WLS in Chicago (2nd-largest market) first charted it at #26, in its fourth week of airplay (10/23/64). Other major dominoes fell for the Zombies in the Northeast, as WIBG in Philadelphia had added "She's Not There" in early October (#91, 10/5/64), while WWDC in Washington, D.C. tracked it at #31 (10/18/64). D.C. rival WPGC had it in their Top Ten a week later (#9; 10/24/64)-in marked contrast to their odd avoidance of "You Really Got Me."

Meanwhile, numerous medium market stations added "She's Not There" to their surveys throughout October 1964, providing the record with growing airplay and sales momentum. Among top tier medium market stations (ranked from #14-#25) that went on it were KIMN (#41, 10/14/64) in Denver; WKBW in Buffalo (#29, 10/16/64); WHB in Kansas City ("Pick Hit," 10/16/64); and WOKY in Milwaukee (#33, 10/24/64). Parrot achieved a major victory in the influential Miami market (23rd-ranked) when second-rated WFUN made "She's Not There" Number One for at least two consecutive weeks (10/18/64-10/25/64). Market leader WQAM had lagged behind its crosstown rival, tracking the single at #26 in only its third week-

still respectable progress (10/17/64). The next week, it zoomed up to #3 (10/24/64) on WQAM, followed by another Number One ranking for two weeks on "Tiger Radio" (10/31/64-11/7/64). The Zombies also picked up valuable airplay in many smaller medium center stations: WSPR (#59, 10/14/64) and WHYN (#53, 10/17/64) in Springfield, MA; WICE in Providence, RI (#18, 10/21/64); WCOL in Columbus, OH (#34, 10/19/64); WAKR in Akron, OH (#33, 10/23/64); WDRC in Hartford, CT (#57, 10/25/64); and KRUX in Phoenix (#18, 10/25/64). All of these medium market station adds and triumphs represented remarkable coordination and excellent synchronicity- the perfect combination to fuel a surging hit record.

Given this robust local survey activity, it came as no surprise that in its second week on *Billboard*, "She's Not There" made a huge 26-spot starred gain to #61(10/17/64)! That explosive move was followed by a strong gain to #45 (10/24/64), and then another dynamic 23-spot rise to #22 (10/31/64)- two spots behind the Kinks, who had been on the Hot 100 for three more weeks. The Zombies' single was making dramatic, textbook-styled advances on *Billboard* that undoubtedly contributed to its rapid spread among so many stations across the country, across the spectrum from major, medium, and secondary markets. Such hot national chart action could not be ignored. Likewise on *Cash Box*, "She's Not There" continued its impressive ascent up the Top 100: #44 (10/17/64); #26 (10/24/64); and #20 (10/31/64)- one spot behind "You Really Got Me".

The preceding analysis has been presented in order to demonstrate in detail the type of heated chart competition that the Kinks faced from just one fellow British beat group- to say nothing of varied American artists with budding hits. Speaking of British bands with emerging new hits aside from the Zombies, the Rolling Stones' "Time Is On My Side" had climbed to a starred #30 on *Billboard*, also in only its fourth week; it was a cover of Irma Thomas's cover of the song originally written by Norman Meade, a pseudonym for Jerry Ragovoy. Likewise, Herman's Hermits' "I'm Into Something Good" stood at a starred #41, again in just four weeks; it was written by the famous Brill Building songwriting team of Gerry Goffin and Carole King, then husband and wife. These rapid chart climbers highlighted the necessity for a single such as "You Really Got Me" to make dynamic national gains or face being literally overrun by the competition. This reality placed the Kinks' record's struggles with being added efficiently by many

medium market stations in sharp relief. As well, its sluggish pace on the surveys of major market stations in the Northeast- the cornerstone of Warner-Reprise Records' promotional strength- cast concerns on the single's future national chart ceiling.

As November 1964 dawned, it was becoming increasingly apparent that "You Really Got Me" would encounter severe chart challenges in the weeks ahead. Would the Kinks' single be able to achieve a breakthrough in those major Northeast markets while increasing momentum on the surveys of pivotal medium market stations? How well would it fare nationally given such tough competition as the Zombies, Stones, and Herman's Hermits offered?

The Major Market Paradox; Breaking Up the Logjam in the Big Centers; Continued Progress on the National Charts for the Kinks (Phase III: Through 11/07/1964)

The elephant in the room, and the vital component that "You Really Got Me" needed in order to reach the rarified air of the national Top Ten, was strong airplay and even more importantly, heavy sales in the major markets. As we noted earlier, the Kinks' record had gotten off to a decent start among this valuable group by the fifth week after its release (10/10/64), receiving initial airplay in six of the nine major centers. The vexing problem was that, too often, the level of airplay afforded a new single on these major market stations was weak. Such limited exposure- often accentuated by tight playlists- meant that it could take an inordinate amount of time for a new single to reach prime Top Ten levels, which were the key indicator of strong, rising sales. As we noted above, the tide was slowly turning. Fortunately, after five weeks of limited airplay, the Kinks were able to rise up to #7 on Chicago's leading WLS. This was a tremendous development, considering their mediocre results in the Big Apple.

Additional, if less dazzling, momentum was gained on Philly's WIBG, where the group's single churned into the Top 20 in its fourth week (#19, 10/26/64). As a latecomer to the party on the West coast, clearly reacting to

the national trends, second-rated KEWB in San Francisco-Oakland (7th-largest market) moved the Kinks' single up to #14 in its second week (10/30/64). In the capital city (10th-largest center), the Kinks were also able to dent the Top 20 on WWDC's Top 40 in their third week (#17, 10/25/64). Meanwhile, on KXOK in St. Louis (9th-ranked center), they flirted with the Top Ten (#11, 10/24/64; #8, 10/31/64). Even in pioneering LA, leader KFVB still had the Kinks in their Top Five (#5, 10/31/64), while on 'first played' KRLA they had slipped to #10 (11/01/64). At long last, masterful MD and PD John Rook of then second rated, ABC-affiliated KQV in Pittsburgh (8th-ranked center), finally added the Kinks' single to his Top 40 survey- the last major market station in our sample to do so (#29, 10/27/64; our sample contained thirteen major market stations among nine major centers; Rook would make KQV #1 in this center's ratings in early 1965).

Elsewhere, on the medium market front, the Kinks made notable headway on Denver's KIMN, where they broke into the Top Ten in their third week (#7, 10/27/64). Curiously, KIMN consistently referred to their single as "You Really Got Me Going" on its surveys. On WSAI in Cincinnati, the Kinks' record jumped up to #18 (from #35; 10/23/64), while it vaulted to #10 on Akron's WAKR (10/30/64). Meanwhile, on highly influential WKBW in Buffalo, their single continued its sizzling ascent, reaching #2 in only its fifth week (10/30/64).

This major market progress- led by KFVB in LA and WLS in Chicago- combined with continued gains in medium markets (Buffalo, Cincinnati, Denver, and Akron among many) finally propelled "You Really Got Me" nine key spots into the *Cash Box* Top Ten for the week of 7 November 1964- a bulleted #10! Predictably, on *Billboard*, it lagged behind at #13, but did receive a star. Our AWSP of #11 split the middle between the two trade magazines. From this week onward, to reflect the industry emphasis on sales results, only Top 20 station survey numbers were used in my calculations to determine the average weighted survey position.

The Kinks had certainly reached a milestone at this point in early November 1964, made even more remarkable considering that their single had no live touring or TV support, and they were a new British group with a strong but polarizing record. Nevertheless, the Kinks would learn- as countless bands before them had- that, as difficult as it was to reach the

national Top Ten, it was even more challenging to reach the lofty Top Five. At this point in a single's chart run (eighth week on *Billboard*), everything centered on retail sales numbers- primarily from the Top 25 markets. Furthermore, time was running out for "You Really Got Me," in terms of normal chart runs for Top Ten/Top Five singles: generally 9-12 weeks to reach their peak, followed by 3-4 weeks as they faded down. Sure-fire Top Five hits often reached that point (Number Five) within 5-6 weeks, thereby providing them with a reasonable chance of penetrating the Top Three. The longer it took a record to reach the Top Ten, the lower its probability was of advancing much further, to the Top Five. In essence, time was the enemy. Obviously, there was considerable variability with these numbers. Then there was the Beatles factor, alluded to earlier: it was just a matter of time before Capitol released another monster single from the Fab Four, with a good chance that it would be a dual-sided one. The Kinks needed the major markets- notably those in the sluggish Northeast- to kick in, while their single continued to spread and grow among the top-tiered medium markets. The race was on! Would the Kinks manage to reach the national Top Five?

The Stretch Run: Final Push (Phase IV: Through the Week of 12/05/1964)

The Warner-Reprise promotional staff had to be celebrating wildly after WABC re-entered "You Really Got Me" into its survey at #17 after a mysterious two week absence (11/03/64). This pivotal development, along with the single's moderate rise to #16 on WMCA (11/04/64), meant that the Kinks were back in business in the nation's top market. Just as important was their record's rise to #4 on Chicago's WLS (11/6/64) in the second-ranked center. As well, Philly's (4th-ranked) WIBG tracked the group's single at #12 in its fifth week, representing slow but steady progress (11/2/64). On the West Coast, in the San Francisco-Oakland area, the Kinks crept up to #11 in their third week on KEWB. Also encouraging was their record's rebound in a Mid-Atlantic market, that of Washington, D.C.: it shot up into the Top Ten of WWDC in its fifth week (#9, 11/8/64). Surprisingly, rival and afternoon leader WPGC still failed to track the Kinks' first hit record in their weekly Top 10. At least smaller WAVA in nearby Arlington, VA, had it at #7 (11/7/64). Meanwhile, back on St. Louis's KXOK, it slipped back to #10 as it continued to oscillate around the Top Ten

(11/7/64). Finally, on tardy KQV in Pittsburgh, the Kinks were able to make a solid gain up to #15 in their second week (11/3/64).

The Kinks Torch Medium Market Surveys, Part I

As "You Really Got Me" finally gained much needed traction on the vital major market surveys, it continued a truly blazing run up the surveys of medium market stations. It reached Number One on Buffalo's dominant WKBW on 6 November, and stayed at the top for another week. Likewise, on KIMN in Denver, it hit the top spot even earlier, on 4 November! In Cincinnati, the Kinks' single made a strong move up to #8 in its fourth week (11/7/64). In one of the oddest, if brief, turnarounds, it rebounded to #10 on the Twin Cities' (14th-ranked) WDGY (11/7/64); unfortunately, further survey data for that station is unavailable at this time. A more profound reversal occurred in Miami (23rd-ranked), where the Kinks had been doing a slow fade on WQAM in their seventh week (#30, 10/31/64). Incredibly, their single rebounded to #10 the following week (11/7/64). The Kinks made an even more dramatic gain on Phoenix's (37th-ranked) KRUX, blitzing all the way up to #5 in only their third week (from #28)! Back in Ohio, on WAKR in Akron, their record kept advancing up the Top Ten, reaching #7 (11/7/64). Meanwhile, on San Jose's KLIV, which had switched from a Top 40 to a Top 20 survey (10/16/64), the Kinks reentered it at #17 (11/7/64).

This strong combination of increasing sales in both major and medium markets enabled "You Really Got Me" to receive a starred gain of five tough spots to #8 on *Billboard* for the week of 14 November 1964. *Cash Box* matched that position, but with the single only rising two spots, it did not merit a 'bullet.' Our AWSP ranking of #10 for this week lagged slightly behind, but was within a reasonable range.

To place matters in a broader perspective, it was interesting to note that on *Billboard* for that week, both the Zombies ("She's Not There," #5 with a star in only its sixth week) and Lorne Greene ("Ringo," a starred #6 in only its fourth week) had managed to stay ahead of the Kinks. Closely in pursuit were the Stones ("Time Is On My Side, #10, sixth week) and Bobby Vinton ("Mr. Lonely," #11, fourth week). All of the other records mentioned had benefitted from much more explosive chart action than the Kinks' single, now in its ninth week on *Billboard*, and with considerably more chart wear. At this point, it was all about a single's upside, and the amount of its weekly

gain in sales, which indicated strong upward momentum. Those records that reached a commercial plateau at this juncture in their chart run would 'flat-line' on the national trades; occasionally, they would hold their position for 2-3 weeks, but that was difficult to do. After that- without 'bullets' and 'stars'- there normally was only one way for a single to go: down.

In any event, on the major market front, "You Really Got Me" was able to advance to a strong Number Two spot on Chicago's WLS (11/13/64) while it made important, if delayed, gains into New York's Top Ten (#10, WMCA, 11/11/64; #8, WABC, 11/10/64). Likewise, after six long weeks, the Kinks finally rose into the Top Ten on Philly's WIBG (#8, 11/9/64). The group's 'number' continued to be #8, on 2nd-rated WWDC in D.C. (11/15/64). On that area's 3rd-rated station, WEAM based out of Arlington (VA), the Kinks' single broke into the Top Ten at #6 (11/14/64), while it held at #7 on smaller WAVA (11/14/64).

Reflecting the heavy pressure of Beatlemania in Washington, D.C., PD Dean Griffith of market-leading WPGC had chosen to give strong airplay to the Beatles' album cut "I'll Be Back," even more so than Rick Sklar on WABC in New York. Incredulously, Griffith had ranked it at #1 on WPGC's survey for a month (10/17/64-11/7/64), before dropping it to #6 (11/14/64). Even more astonishing was his listing of completely unreleased Beatles' songs- "I'm A Loser" and "Medley: Kansas City/Hey-Hey-Hey-Hey!" (listed as just "Kansas City" on the WPGC survey)- at #2 and #3, respectively, for the weeks of 10/17/64 and 10/24/64! The later song would not be recorded until 18 October, and neither had been mixed at EMI Studios (mono mix downs on both were not done until 10/26/64; Lewisohn 2000, 168; surveys as printed in Washington, D.C.'s *Evening Star*, www.amandfmmorningside.com/wpgc_playlist_1964_10_17th.html; www.amandfmmorningside.com/wpgc_playlist_1964_11_14th.html). The upshot of this amazing practice was that WPGC's Top Ten was exposed as a simplistic survey based on only requests and not sales, as most stations' surveys were- or at least a combination of both. Rival WWDC listed "I'll Be Back" on its survey of 18 October 1964 as being played, but rightly did not list it as a 'numbered' record.

The preceding analysis has been presented in order to show the incredible grip that Beatlemania exercised on the American public and Top 40 radio

stations at this time, not only in the 10th-ranked American market, but across the U.S. The amount of airplay given to Beatles' album tracks- some not even released in the U.S. yet- was considerable, and reduced the exposure given to new groups- even British. As well, this situation underscored the heightened level of competition placed on British and American artists alike. It was a reality of course that Warner-Reprise and the Kinks naturally faced. It goes without saying that the Kinks, and every other British group, would not even have been on the American pop music landscape had it not been for the Beatles' resounding and well-deserved breakthrough in the U.S. Unfortunately for the Kinks' single, this WPGC policy meant that it was shutout from valuable airplay and potentially more sales on a top station in a major center, when it needed every break it could get.

Meanwhile, on other major market stations, "You Really Got Me" was able to rise up to #5 on San Francisco's KEWB (11/13/64), while it moved up to #7 on St. Louis's KXOK (11/14/64). In frustrating fashion, the Kinks were only able to move up one spot to #14 on Pittsburgh's KQV, which obviously was way behind the curve in handling their single. It is unfortunate that the surveys for then market-leader KDKA have not survived. It would seem probable that KDKA would have gone first on the record by mid-October at the latest, and likely had it in their Top Ten by mid-November. The bottom line for the Kinks at this point was that their single needed to be achieving Top Three/Top Five positions on major market stations if it was going to make further serious headway on the national charts.

Fortunately, the Kinks' record was able to make faster, stronger gains on medium market stations, which slightly helped to offset its deficiencies on the major market level. On Miami's "Tiger Radio" WQAM, "You Really Got Me" hit Number One on 14 November 1964- an amazing accomplishment considering that a mere two weeks earlier it had appeared to be dead in the water! Additional solid gains were made in Milwaukee (WRIT, #5, 11/15/64), Cincinnati (WSAI, #6, 11/14/64), Hartford (WDRC, #5, 11/9/64), and Columbus, OH (WCOL, #8 in its third week, 11/9/64). Notably, on Buffalo's WKBW, it was able to hold onto the top spot for a second week in impressive fashion (11/13/64).

The Kinks Make Further Hard-Earned Top Ten Gains Nationally; Tough Sledding In Major Markets

Largely on the strength of this impressive medium market action and their #2 position in Chicago, the Kinks were able to make a bulleted gain up to #6 on *Cash Box* for the week of 21 November 1964. On *Billboard*, they predictably were only able to move up one spot to #7 with no star. These numbers were validated by the average weighted survey position (AWSP) of #8 for this week. In order to place these positions in proper context, we will reference the *Billboard* chart positions of other competing singles for this week. The Zombies (#4) and Lorne Greene (#5) had each moved up a spot, while Bobby Vinton had jumped in front of the Kinks at #6 with a star. The hottest record behind them was the Supremes' "Come See About Me," which had raced up to #13 with a star in only its third week: now that was explosive chart action.

Unfortunately, "You Really Got Me" ran out of steam in Chicago on WLS, where it fell to #4 (11/20/64). It was displaced by Herman's Hermits' "I'm Into Something Good," which took the top spot, and those surging Zombies, who moved up to #2. This was just the type of major market setback that the Kinks- with no margin for error- could ill-afford as they jostled with strong competition on both the local and national charts. Even though they bounced back several weeks later on WLS to #5 (12/4/64) after slipping further to #6, the damage had been done: the Kinks' momentum in the second-largest market had been broken.

At the same time, in the New York metropolitan area, the group encountered mixed results. On WMCA, their record got stuck at #10 (11/18/64), while it crept up to #6 and then #5 on WABC (11/17/64-11/24/64). The high-water mark for "You Really Got Me" in the Big Apple- amazing considering all the false starts and survey difficulties it had endured- was a #2 spot on WABC on 1 December 1964. Blocking its path to the top spot was a familiar nemesis, the Zombies' "She's Not There," which was in its second week at #1 on WABC.

"You Really Got Me" continued to fight its way up the surveys of stations in other major markets during the last two weeks of November. Clearly, it was unable to match the #2 peaks made on first WLS and then WABC on any of them. On Philly's WIBG, it reached #5 (11/30/64), while on D.C.'s WWDC it

was tracked as high as #4 (11/29/64). Rival WEAM did have the Kinks at #3 (12/5/64). On the West Coast in San Francisco, that #5 spot on KEWB (11/13/64) was as high as the Kinks could get. Although the surveys for this center's top station, KYA, are mostly missing, two have survived. They indicate that the Kinks were ranked at #5 on 20 November 1964, and were still in the Top Ten the next week (#9, 11/27/64). In the heartland on KXOK in St. Louis, they slipped to #8 about the same time (11/21/64), but were able to rebound strongly to #5 several weeks later- a telling display of their record's resiliency (12/5/64). Finally, the last major market station to reluctantly add the record- KQV in Pittsburgh- tracked it as high as #6 (12/1/64).

Nevertheless, the sounds of change for the the entire country were on the horizon-from another British group.

Capitol Releases a New Dual A-Sided Smash Beatles' Single, "I Feel Fine"/"She's A Woman" on 23 November 1964: Advance Pre-Release 'Exclusive' Airplay; Its Explosive Moves on Local Surveys and National Charts

As the trailblazing opening guitar feedback of "I Feel Fine" hit the airwaves well before its 'official' release date of 23 November 1964, the Beatles were well on their way to notching a sixth Number One single for 1964- a truly incredible achievement. Their record had advance orders of over one million units. In a striking development, KRLA in LA had obtained a copy of the new Beatles' single, which had "She's A Woman" on the flip side, as early as 6 November. KRLA began playing it immediately once an hour to stake its claim to a world-wide exclusive. Shortly afterwards, MD and PD John Rook of KQV in Pittsburgh also secured a copy of the Beatles' single on 11 November, naturally putting it in heavy rotation. Rook then passed a copy of the record on to sister station WABC in New York. PD Rick Sklar started playing it on WABC several times every half hour during the week of 10 November, touting both Beatles' cuts as "First and Exclusive on WABC!" (*Billboard*, 11/14/64, 6; WABC survey, 11/10/64)). This served as a classic example of the cutthroat competition among Top 40 stations during the grip of Beatlemania. Even more amazing was KIMN in Denver making "I Feel Fine"/"She's A Woman" Number One on its survey of 16 November 1964- a week before its 'official' release date in the U.S.!

Both WABC and rival WMCA wasted no time in adding this hot new Beatles' single to their surveys ahead of its 'official' release date ("Hot Prospects", both sides, 11/17/64; "Sure Shot," dual A-sided single, 11/18/64, respectively)). In only its second week on WABC's survey, the Fab Four's dual A-sided single had smashed up to #3 ("I Feel Fine") and #9 ("She's A Woman") for the week of 1 December 1964. Predictably, "I Feel Fine" became #1 on WABC the following week, while "She's A Woman" moved up to #5 (12/8/64). Rival WMCA charted both Beatles' sides together, tracking them jointly at #1 for five weeks (starting on 12/2/64). Nationally, the Beatles blitzed up both national charts with "I Feel Fine": it entered *Billboard* at a lofty #22 (!!; 12/28/64), and reached Number One three weeks later (12/19/64). On *Cash Box*, the Fab Four's ascent was even swifter: "I Feel Fine" had hit the top spot within three weeks (12/12/64). Meanwhile, the single's other side, "She's A Woman," also achieved excellent results as well: #4 on *Billboard* in its fourth week (12/19/64), #11 on *Cash Box* for the same week.

This long-anticipated, over a three-month period, Fab Four single release slammed the door shut on the top spot of most surveys across the country for about 2-4 weeks. The Beatles' singles drought was over, although as we have seen, there never had been a Beatles airplay vacuum- that was an illusion. For the Kinks and Warner-Reprise, it effectively ended any fast-shrinking hopes of a Top Three finish nationally for their single; the top position would turn out to have been a tortuous mirage. Yet their record would continue to battle on, showing a dogged perseverance as well as reaching new heights of success on local surveys elsewhere.

The Kinks Torch Medium Market Surveys, Part II

For the final stretch run, covering the weeks of 28 November 1964 and 5 December 1964 as defined by the national trades, "You Really Got Me" continued to notch much better survey peaks on medium market stations compared to those on their major counterparts as just discussed. As striking proof of how hot "You Really Got Me" was during the aforementioned 'national' weeks of 11/28/64 and 12/5/64 on stations in top medium markets (ranked #14-#25), its average survey position for both weeks was an impressive #4. We have already seen how the record turned

around and climbed to Number One on Miami's WQAM (11/14/64). Just as noteworthy, it would stay at #1 for another week, and showed excellent staying power afterwards by hanging in at #2 on that station (11/21/64-11/28/64). Likewise, on Buffalo's WKBW, where it had earlier hit the top spot for two weeks (11/6/64-11/13/64), it remained in their Top Five for the final two weeks of November (#3, 11/20/64; #5, 11/27/64). As well, on Seattle's KJR, which had been quite late to the Kinks' party, their powerful single reached #1 on 20 November. Further south on the West Coast, on San Jose's KLIV, it peaked at #10 (11/21/64).

The Kinks literally tore up the surveys of stations in lower-ranked medium markets during the final two weeks of November (ranked #26-#50). Using the cutoff date of 11/22/64 for the national chart week of 11/28/64, the eight stations with reporting data averaged a #4 position. If one limited this sample to just station surveys where the Kinks' record was ascending, that number improved to #3. For the next week- cutoff date of 11/29/64 for the national chart release week of 12/5/64- the overall average survey position moved up to #3. If just the five stations where the single was rising were counted, the average survey position was an astounding Number One! The Kinks had shot up to #1 on WCOL in Columbus, OH (11/16/64-11/23/64); KRUX in Phoenix (11/29/64); WAKR in Akron, OH (11/27/64); and WHYN in Springfield, MA in only its third week (11/21/64-11/28/64). Close behind, on WDRC in Hartford, it would peak at #2 for these weeks (11/23/64-11/30/64; admittedly one day 'off' for each week for our cutoff dates). Indeed, this was certainly an impressive achievement for the Kinks and Warner-Reprise. It was a shame that these markets did not carry more weight nationally, especially with *Billboard's* methodology. It also goes without saying that it was unfortunate that the Kinks' single was unable to attain such lofty peaks on major market stations- WLS (Chicago) and WABC (New York) excepted (#2 on both). The latter station's result actually came just after the cutoff date of 11/29/64 as we discussed earlier. Therein lay the Kinks' dilemma.

Final National Chart Returns For The Weeks of 11/28/64 and 12/5/64: A Tale of Fiercely Competitive Sales Data

So where did these fairly positive survey results leave "You Really Got Me" on the national charts? They were validated on *Cash Box*, where it moved up one spot to Number Five for the week of 28 November 1964- no mean feat given the fine quality of hit records it was competing against. As a

result of the Top Ten surges on major market stations, accompanied by the stronger Top Three/Top Five peaks achieved on their medium market counterparts, the Kinks were able to maintain their Number Five position for the week of 5 December 1964. Although the percentage of stations placing the Kinks' record in their surveys' Top Five, both overall and just those stations in the top 25 markets, had decreased, it was still ascending in a number of pivotal markets. Among major markets, it continued to rise in New York (WABC, #5, 11/24/64; #2, 12/1/64); Washington, D.C. (WWDC, #4, 11/29/64; WEAM, #4, 11/28/64); and Pittsburgh (KQV, #7, 11/24/64; #6, 12/1/64). Incredibly, stations in eight out of the twenty medium markets in our sample placed their record inside the Top Three during this period (40%); four still had it at Number One! The accuracy of this #5 peak on *Cash Box* for these two weeks was confirmed by the average weighted survey positions (AWSP's) from our sample of reporting stations: #6 (11/28/64) and #5 (12/5/64).

Ahead of the Kinks on the *Cash Box* Top 100 for the week of 5 December 1964 were records that have been mentioned already, with one exception. The Shangri-Las' "Leader Of the Pack" was just ahead of the Kinks at #4 for the second week. Otherwise, a familiar nemesis- the Zombies- had fallen to #3 after being at the top spot the previous week. Bobby Vinton's "Mr. Lonely" had shot up to #2 from #7, while Lorne Greene's "Ringo" was the new Number One.

Meanwhile, on *Billboard* for these same two weeks, the Kinks' single remained stuck at Number Seven. The available local survey evidence indicates that this stagnation and questionable non-Top Five finish on *Billboard* was likely due to several factors: that magazine's over-emphasis on major market data and marginalization of smaller medium market returns (#26-#50). This was especially true for an older, 'grooved-in' record in its eleventh week on the Hot 100 such as "You Really Got Me." Alternately, even with a reduced airplay component for the Top 25/Top 50, combined with sharply rising sales numbers, *Billboard* already had the Beatles' "I Feel Fine" ahead of the Kinks at #5 in only its second week, up from #22. Clearly, *Billboard* put a premium on the momentum of a hot new single from the most popular group of 1964 (by a landslide!), its dramatic increase in airplay and notably sales compared to the previous week's

data. Undoubtedly, advance sales orders from distributors factored into these numbers.

By comparison, and as an instructive reference point- absolutely not meant as hindsight criticism- it is worth briefly analyzing how the Zombies' single was able to achieve peaks of Number One on *Cash Box* (11/28/64) and Number Two on *Billboard* (12/5/64)-spending an impressive six weeks in the Top Five's of both magazines. Essentially, "She's Not There" did it in the way that we have discussed earlier, that the Kinks' record unfortunately could not: by dominating the surveys of stations in the top three major markets, thereby reflecting strong, heavy retail sales. In the top New York metropolitan area, on WABC's meticulously-compiled survey, the Zombies spent an impressive six consecutive weeks in the 'All-American's' Top Three, from 3 November 1964 through the week of 8 December 1964. Even more incredibly, they notched an amazing four weeks in the Top Two (11/17/64-12/8/64), with two weeks at #1 (11/24/64-12/1/64). Showing remarkable tenacity, they still spent the last three weeks of December in WABC's Top 5 (12/15/64-12/29/64)-representing an amazing nine weeks in that station's Top Five. While "She's Not There" was not able to quite match that lofty performance on rival WMCA's survey, it came extremely close: four out of five weeks in the 'Good Guy's' Top Three, with three weeks at #2 (11/11/64-11/18/64; 12/2/64).

Although the Zombies' ran about a week behind in Chicago, they also managed to achieve excellent results on ABC-affiliated WLS: five consecutive weeks in their Top Two (11/20/64-12/18/64), with two weeks at Number One (12/4/64-12/11/64). All told, they were lodged in WLS's Top Five for eight consecutive weeks. Finally, on KFWB in Los Angeles, the Zombies' record tracked ahead of the curve time-wise, but still managed to spend five consecutive weeks in that survey's Top Five (10/31/64-11/28/64), peaking at #1 on 7 November 1964.

In hindsight, the robust success "She's Not There" enjoyed on all four ABC-affiliated stations played a crucial role in its national success. In addition to the #1 peaks it achieved on WABC and WLS, it peaked earlier at #3 on WXYZ in Detroit (10/13/64-10/20/64). Surpassing that mark on KQV in Pittsburgh (8th-ranked market), it was able to peak at Number One (11/3/64), spending an impressive seven weeks in that station's Top Five. In

other major markets, the Zombies peaked at #3 for three straight weeks on D.C.'s selective WPGC (11/7/64-11/21/64), while knocking the Beatles' "I Feel Fine" from the top spot on KXOK in St. Louis and spending two weeks at #1 there (12/26/64-1/2/65; KXOK had been a latecomer to the Zombies' record). All told, these were excellent results in the nation's major markets, results which enabled "She's Not There" to flourish in the national Top Five's until almost the end of 1964.

Aftermath: The Kinks' Inevitable Slow Slide Down, Locally and Nationally-Strong Endurance Displayed (Phase V: Through 16 January 1965)

As December 1964 began, in another major Northeast market besides the New York metropolitan area, "You Really Got Me" reached its peak of #5 on Philly's WIBG (11/30/64). However, it had started to slip in Washington, D.C., where WWDC had dropped it to #7 (12/6/64). Elsewhere, on other major market stations, the Kinks' fortunes briefly rebounded in St. Louis, where on KXOK they bounced back to #5 (12/5/64), while on KEWB in San Francisco they dropped to #17 (12/4/64). Their record's inevitable descent continued on all the medium market stations that had contributed so much to its spread and success nationally. On all the top-tiered medium market stations still reporting, it dropped gradually: still hanging onto the Top Ten in the first week of December. Even on the top-performing smaller medium markets, the Kinks' single either flat-lined or began to slip, although incredibly it was still in the Top Two of surveys in four markets: Hartford, Columbus, Akron, and Springfield! Phoenix's KRUX just missed this level, tracking it at #3 (12/6/64).

As a predictable result, "You Really Got Me" began to fall on the national charts for the week of 12 December 1964: #10 on *Billboard* (from #7), and a sharper drop to #13 on *Cash Box* (from #5). In this rare case, the available supporting evidence indicated that *Billboard's* ranking was more accurate than that of its rival, as the AWSP of our sample was #7 for that week. The senior trade also had a more accurate ranking of #18 for the next week of 19 December 1964, while *Cash Box* had the Kinks' single barely in the Top 25 at #23. Our AWSP was still in the Top Fifteen at #14. Afterwards, the strictly sales-based *Cash Box* reverted to form and gave

"You Really Got Me" a more realistic chart descent: #30 (12/26/64), and an almost unprecedented- for a declining single well past its prime- final ranking of #61 as 1965 dawned (1/2/65). This was almost a sign of respect, showing the record's amazing strength, and was also a credit to *Cash Box's* methodology: they stuck to their numbers, and were not in a rush to bury this great record. In marked contrast, *Billboard* dropped it all the way down to #44 (from #18) for the final week of 1964, and then totally out of their Hot 100 for the first week of 1965. In comparison, our average weighted survey positions for these final two weeks were #36 (12/26/64) and #48 (1/02/65), once again validating *Cash Box's* rankings compared to its rival's.

Locally, most stations had stopped playing "You Really Got Me" before, or just after, Christmas of 1964, as it had dropped out of their Top Twenty's. Stubbornly, the Kinks' throbbing rocker hung in gamely beyond the holiday season, at least on a handful of stations' surveys. KRUX in Phoenix had it at #34 on 10 January 1965, while WQAM in Miami chimed in with a similar #35 (1/9/65) in its final 18th (!!) week on that survey. Holding out as long, and almost matching that survey run, was KXOK in St. Louis, which ranked it at #21 on 9 January 1965 for the last time- one week after it left *Cash Box*. That marked an amazing stretch of seventeen consecutive weeks on KXOK, counting the record's first two weeks as a "Sing-A-Long" extra. All in all, it had been an excellent chart run for the Kinks' first hit record in the U.S. "You Really Got Me" had acquitted itself well on both the local and national charts, with a remarkable fifteen weeks duration on the latter. Actually, if one counted its first week on *Cash Box's* "Looking Ahead Chart" (#30, 9/19/64), it was sixteen weeks, or four months!

Looking at the various 1964 'Year End' lists compiled by radio stations, it was interesting to note that "You Really Got Me" also did reasonably well on them. For major market stations, KRLA (LA) had it at #40 for 1964, while WABC (NY) was close behind at #41; the latter had the Zombies' "She's Not There" at #16 in comparison. On KXOK in St. Louis, the Kinks came in at a respectable #30. On top medium market stations, WSAI (Cincinnati) had the Kinks' single at #55, while WQAM in Miami had them finishing at a solid #33. Elsewhere, it was ranked highly at #22 by WDRC (Hartford); #21 by WICE (Providence, RI); and #34 by WCOL (Columbus, OH).

Conclusion

"You Really Got Me" certainly exemplified the 1960's U.S. pop music truism that a sizable number of radio stations would wait until a single had entered the national Top Forty/Top Thirty before adding it to their music surveys. The thinking of their PD's was that such a record must be a genuine, developing 'hit,' all the more so with a series of 'stars' and 'bullets' in its chart track. By 'holding out' for this level of national chart success, PD's believed that they could minimize their chances of playing a 'stiff' while maximizing the probability that they were adding a 'hit' that their listeners wanted to hear via phone requests, and eventually would buy in sufficient quantities- leading to strong retail sales and healthy station ratings.

As station airplay was the key driver of chart progress on *Billboard's* bottom fifty records (#51-#100), it was incumbent for a new single to garner substantial airplay on numerous stations in the first four-five weeks after its release. If a record failed to be added by enough stations- medium market outlets were critical here, based on their numbers and roughly similar sizes- it would struggle to gain traction on *Billboard*, with no prized 'stars' to indicate dynamic momentum. This in turn would jeopardize its likelihood of being added by influential stations in other medium and secondary markets. In other words, its perceived image would be tarnished, thereby lessening its chances of becoming a hit and increasing the likelihood of it becoming a stiff.

Herein lay the challenge facing the powerful but unique-sounding, potentially polarizing "You Really Got Me." A full five weeks after its release, as of 6 October 1964, only six of twenty medium markets (30%) had stations that had gone on it from our sample. Thanks to the fact that six of nine major markets (67%) had stations that had started playing the record, it was able to barely notch a second starred, ten-spot gain to #56 on *Billboard* for the week of 10 October 1964 in its fourth week on the Hot 100. These moves were steady, but hardly indicative of a future hit single.

Showing the strongest progress yet on *Billboard* the next week, the Kinks' single reached #40 with a 'star' on 17 October 1964 after a major sixteen-spot gain, while it had climbed to #35 with a 'bullet' on *Cash Box* for the same date. For the following week of 24 October 1964, it had climbed to #32 on *Billboard* (non-starred). As we have discussed, *Cash Box* tracked

the single at a much more accurate #22 with a 'bullet'- a decisive thirteen-spot move for that week (10/24/64). These Top Thirty national chart moves removed all doubt that "You Really Got Me" was a legitimate hit, with nine 'straggler' stations from medium markets and three from major centers finally adding it to their surveys.

Nevertheless, it had been a difficult, time-consuming struggle for Reprise and the Kinks. Astonishingly, there were still a few critical stations that had failed to add the Kinks' single to their surveys. Only after "You Really Got Me" had made a decisive bulleted gain of twelve spots to #20 on *Billboard* the following week (10/31/64), did slow-paced WABC in New York re-enter it to their survey on 3 November at #17. Furthermore, two important stations in top-level medium markets- KJR in Seattle (15th-ranked center) and WHB in Kansas City (21st-largest)- inexplicably waited until 30 October 1964 to add it to their surveys! It was obvious that both stations had delayed adding the Kinks' record until they had seen it climb to #20 with a star on the *Billboard* Hot 100 chart, released on 10/29/1964, two days before that magazine's regular issue. This extreme pattern of radio reluctance suggested that the bar had been raised to unrealistically rare, high levels for the perceived commercial success of "You Really Got Me." As well, it seemed as if a backlash of sorts against it had been created in some radio industry circles. One might also plausibly suspect that other sinister forces were at work against the record.

As a sidebar to this analysis, it was clear that numerous stations conveniently ignored the more dynamic gains of "You Really Got Me" on the sales-based *Cash Box*, which apparently utilized a wider network and a more realistic, faster processing system in tracking the national popularity of pop singles. Among the four consecutive bulleted gains it made on *Cash Box* was an explosive 33-spot move up to #46 on 10 October 1964- a significant gain that was more than double the two largest gains it registered on *Billboard* (15-spot rise to #66, 10/03/2015; 16-spot climb to #40, 10/17/64). Yet, as we have seen, many medium market station PD's were not swayed by that significant rise on *Cash Box*, choosing instead to rely on the conservative senior magazine, which inaccurately depicted a series of mundane moves. Ultimately, they found it easier to stay on the sidelines concerning the Kinks.

Regarding the subject of what caused so many station PD's in medium markets to delay adding "You Really Got Me" to their surveys, there were several plausible explanations for why this occurred: 45%, or 9 out of 20, added it on 10/23/64 or later. The first would seem to be quite obvious: this great record was totally dissimilar to any that had preceded it, notably in terms of its dense, heavy bass sound; pulverizing, direct tone and approach as well as Dave Davies' distorted, manic-sounding guitar coupled with brother Ray Davies' intense vocals. The initial impression of many American PD's and the listening public- especially adults- was likely one of shock and rejection. One can, in hindsight, imagine that many of them perceived it as a sonic assault, almost threatening- even after eight months of Beatlemania and the British Invasion.

As Dave Davies had perceptively observed, "You Really Got Me" had a polarizing effect on listeners: they either loved it or hated it. As this was within the context of the British public, who had some exposure to the Kinks via live concerts, radio broadcasts from the BBC, and TV appearances on the BBC's *Top Of The Pops* and ATV's *Ready Steady Go!*, one can only imagine how it related to an American audience that had much less exposure to the group.

The negative reaction of the band's management towards the song, and their doubts about its commercial potential, were symptomatic of this skeptical attitude of adults which also likely existed in the U.S. In comparison, the Zombies' totally different "She's Not There," while being innovative and a fine song in its own right, was more intriguing than threatening, and frankly had better commercial prospects than "You Really Got Me" in the U.S. Finally, that bold, almost outlandish full page ad by Reprise in *Billboard* (8/29/64) promoting the Kinks' new single raised expectations to an unrealistic level. It also may have created some unforeseen- but predictable- backlash among PD's with its exaggerated claim that the Kinks were "... the group most likely to neutralize, surpass, and expunge The Beatles!". After all, the Fab Four were at the height of their popularity in the U.S., had broken all previous American sales, airplay, and TV audience marks, and had easily shaken off the solid records by numerous British competitors. Viewed in that realistic context, the claim made by Reprise in their ad was likely seen as downright preposterous by American station programmers.

The other possible reason why almost a third of the radio stations in our sample waited seven weeks or longer to add "You Really Got Me" to their surveys is admittedly totally speculative (30%; 11 out of 37). Nevertheless, it is this writer's contention that *Bill Gavin's Record Report* might have played a role in this radio reluctance, based on the available circumstantial evidence and the connected timelines. As a former musician who was fond of classical music, Bill Gavin still managed to acknowledge the songwriting talents of John Lennon and Paul McCartney and the special appeal of the Beatles. Nevertheless, he could be opinionated about both records that he admired and those that he despised. In the latter category, it was noteworthy what Gavin wrote about the Rolling Stones' first American Top 25 hit, "Tell Me," which was the first Mick Jagger-Keith Richards song to be recorded by the group: "I hate to admit that this hunk of garbage is selling, but it is. I still can't believe that it will achieve any notable success." (as quoted in Fong-Torres, 2001, 64). "Tell Me" would peak at #24 on *Billboard* (8/1/64-8/8/64) and #27 on *Cash Box* (8/15/64), spending ten weeks on both charts. One can only imagine what Gavin thought of "You Really Got Me," which was so much more harder-sounding, outlandish and over-the-top than "Tell Me." Given his conservative nature, it is this writer's opinion that in all likelihood, Gavin detested the Kinks' record. If he did not pan it outright in his *Report*, which would have been surprising, he likely did not tout it, and probably would have had it rated relatively lower on his personal Top 50 charts.

It was extremely interesting to discover that among the eleven stations that had waited an inordinately long seven weeks to add the Kinks' single to their surveys, seven (64%) had PD's that were listed as correspondents who sent Bill Gavin lists of their stations' weekly top singles, in terms of requests, airplay, and sales. This writer understands that Gavin may well have had more correspondents than those listed in his *Report* #502, dated 7/3/64, which has survived intact. (americanradiohistory.com/Archive-Gavin-Report/60/64/Gavin-Report-1964-07-03.pdf). Not included among those seven *Gavin Report* stations was another tied to that tip sheet, WPGC in Washington, D.C. Its PD, Dean Griffith (the station's 'house name,' his real name was Dean Anthony) may have played the Kinks' record in the overnight hours, but it was quite curious that WPGC never

charted it in their weekly Top Ten, as we have discussed (Dean Griffith left WPGC for WMCA in New York after 11/28/64).

This was undoubtedly the strongest example of the potential influence that the *Gavin Report* could exert on certain radio programmers. This writer finds WPGC's omission of "You Really Got Me" from its weekly Top Ten surveys more than a random coincidence. Clearly, Dean Griffith's apparent dim view of the Kinks' record might have matched that of Bill Gavin's. Fortunately, the other stations in this area- led by WWDC- did not share this negative, hidebound attitude, as they played the Kinks' single extensively while tracking it realistically in their Top Ten's. Two of them- WWDC (11/28/64) and WAVA (11/21/64)- had "You Really Got Me" peaking at #4, while WEAM tracked it as high as #3 (12/5/64), proving its real popularity in this area and compensating for WPGC's biased and badly-mistaken defection. Otherwise, if WPGC had been the only Top 40 outlet in the D.C. area, the Kinks' single would have been seriously damaged here. (weekly Top Ten surveys printed in D.C.'s *Evening Star*; www.amandfmorningside.com/wpgc_playlist_1964_11_07th.html).

Delving into other major market stations that had program directors who corresponded with Bill Gavin, it was not surprising that KEWB in Oakland, CA, was one of them: that outlet was just across from Gavin's residence in San Francisco. Second-rated KEWB's PD, Earl McDaniel, predictably waited until 23 October 1964 before adding it to his playlist (#25), when the record had virtually entered the national Top Thirty: #22 on *Cash Box*, #32 on *Billboard* (10/24/64). As we have seen, the Kinks' record managed to reach #5 on KEWB's survey (11/13/64), but quickly retreated afterwards.

Another PD, the consistently successful John Rook, at KQV in Pittsburgh (8th-largest center), had a long professional relationship with Bill Gavin. Thus, as we have seen, it was no surprise that Rook waited until 27 October to add "You Really Got Me" belatedly to his playlist (#29). As discussed earlier, then market leader and rival KDKA clearly went on it first in the area: KQV's own surveys prove that, without a starred notation next to the entry, indicating that it was not "played first" by KQV. So without surviving surveys, it is impossible to say exactly when KDKA added the Kinks' single; in all likelihood, it was possibly two-three weeks earlier. Back

on KQV, even with that notoriously late start, the Kinks still were able to spend five weeks in that outlet's Top Ten, peaking at #6 : the record's retail sales in that area could not be ignored (12/1/64).

Switching to top-tier medium market stations that corresponded with Bill Gavin, Seattle's dominant KJR offered a prime example of his *Report's* influence. PD Pat O'Day "... based his station's playlist and the survey it published for listeners in part on the *Confidentials*." (Fong-Torres 2001, 63). The *Confidentials* were Gavin's single-page supplements to his regular *Report* with late-breaking information, designed to be received by stations on Wednesdays and Fridays (ibid.). While O'Day supported Northwest regional acts such as the Wailers and Kingsmen- the latter's version of "Louie Louie" became a Number One national hit (*Cash Box*, #1, 1/4/64-1/11/64; *Billboard*, #2, 12/28/63-1/18/64)- he clearly took his cue from Gavin when it came to adding new singles from outside the area. O'Day waited until 30 October- when the Kinks had broken into the national Top Twenty- before finally adding "You Really Got Me" to his playlist at #49. Within three weeks it had blitzed to Number One, showing how wrong O'Day had been about its hit potential (11/20/64).

One of the last stations in the country to add "You Really Got Me" was the smaller medium market station of WHYN in Springfield, MA (47th-ranked). PD Ken Capurso, another Gavin correspondent, waited until 7 November to add it to his Top 56 survey (#25). Amazingly, this was four days after WABC in New York re-entered the record to its survey. Once again, the Kinks proved their detractors plainly out of touch, blasting to #1 for two weeks (11/21/64-11/28/64) and spending an impressive four weeks in WHYN's Top Two.

Since we have established a plausible connection on the back end timeline between stations affiliated with the *Gavin Report* and their excessive delay in adding the Kinks' single, it would seem logical that the opposite would be true on the front end. In other words, that the majority of stations which went on the record relatively early, within three weeks after its release, would not have had a known connection to the *Gavin Report*. In fact, an analysis of the available survey evidence as of this writing indicates that this premise was true. In convincing fashion, six of the first seven stations (86%), and ten of the first fourteen (71%) that went on the single were non-

affiliated *Gavin Report* stations! When one considers that two of the stations with connections to that report, KFWB in LA and WKNR in Detroit, only added the record 10-14 days after their local competition had gone on it, this trend becomes even more significant (the rivals were KRLA and WXYZ, respectively). This data further reinforces my tentative theory of the apparent link between *Gavin Report*-affiliated stations and their hesitant reaction towards "You Really Got Me": there certainly was a discernible pattern, albeit based on circumstantial evidence.

Nevertheless, given the lack of direct evidence, one must be careful not to overstate the potential role of the *Gavin Report* in this episode. After all, my tentative theory is based solely on limited circumstantial indicators. Furthermore, a review of the fifteen stations (41%) from our sample that corresponded with Bill Gavin revealed that the Kinks' single peaked in the Top Three on nine of them (60%). On four of these stations- the last three of them 'latecomers'- the Kinks reached Number One: KIMN (Denver, CO); WHYN (Springfield, MA) and WCOL (Columbus, OH) for two weeks; and KJR (Seattle, WA) for one week. Even on the other seven stations that were affiliated with that report, "You Really Got Me" was able to peak in the Top Ten, with two Top Five finishes in major markets (KEWB, San Francisco-Oakland; WIBG in Philadelphia, PA). The bottom line here was that even stations affiliated with the *Gavin Report* delivered excellent results during the single's final stretch run on the charts.

In the final analysis, it seems probable that the *Gavin Report* validated the apprehension many PD's in medium markets, as well as several from major markets, felt towards the defiant, hard-rocking "You Really Got Me." In effect, the radio reluctance these PD's held towards the Kinks' single was potentially accentuated by the *Gavin Report*, which together combined to prevent "You Really Got Me" from registering explosive chart gains on *Billboard*. Nevertheless, while this combination hampered its early dynamic progress on *Billboard*, causing the record to need more time to reach that magazine's Top Twenty, the *Gavin Report* absolutely can not be held accountable for the single's failure to register heavy, Top Three-type sustained sales in major markets. That was a reflection of the Kinks' single's heavy sound, polarizing tone, and the public's reaction to it: it had good sales in the major centers, but unfortunately, not at the consistently strong level to reach the Top Three.

On the other hand, a conspicuous example of the positive influence the *Gavin Report* could exert on a single's early charting was the stance of its affiliated stations towards Frank Sinatra's "Softly, As I Leave You." As we mentioned earlier, it had been tabbed as a "Sleeper of the week" by Gavin in his report released on 21 August 1964 (#509). True to form, eleven of the first seventeen stations- a strong 65%- that had added this record within seven weeks after its release were stations whose PD's corresponded with Gavin! (based on surviving survey data). Undoubtedly, the solid, increasing airplay given by these *Gavin Report*-affiliated stations, as well as others, aided "Softly, As I Leave You" in registering consistently reasonable gains on *Billboard*. For the first seven weeks that it charted on the Hot 100, it had five weeks of highlighted rankings, with the last being #30, 10/10/64, as well as three starred weeks in September. Sinatra's single peaked at #27 on *Billboard* (10/24/64), spending eleven weeks in the Hot 100. This substantiated example of the boost that the *Gavin Report* could give to a record also indirectly supports this writer's points made concerning its probable negative affect on the early charting of "You Really Got Me."

Conversely, the limitations of the *Gavin Report's* impact on a single's national progress were showcased by the rather mediocre charting of Sinatra's record on the sales-based *Cash Box*. After spending three weeks on that magazine's 'under 100' "Looking Ahead" chart (#143, 8/22/64, to #115, 9/5/64; the positions were #43, #31, and #15), "Softly, As I Leave You" made its debut on the Top 100 at an un-bulleted #95 (9/12/64; on *Billboard*, it had earned a starred ranking of #68 in its third week) While Sinatra's record then made three consecutive highlighted gains to #44 (10/3/64), it was only able to peak at a disappointing #38 on *Cash Box* two weeks later (10/17/64). Obviously, this fine single lacked the strong sales momentum required to perform better and reach the upper levels of the national charts. The critical point here: the *Gavin Report* could help a new record generate widespread initial airplay and phone requests among its corresponding stations, and others, but it could not produce the strong sales numbers for a record. The latter were a function of the record's commercial potential and the public's reaction to it.

One additional, secondary observation from our analysis of the national charting of "Softly, As I Leave You" needs to be made. That was the

apparent greater staying power, or 'patience,' exhibited by the rankings of *Cash Box* compared to those of its rival. In other words, its methodology and therefore rankings seemed more realistic than *Billboard's*. While this record had peaked 11 spots higher on *Billboard* (#27 versus #38), that magazine had dropped the single three weeks later (11/14/64). Quite differently, *Cash Box* continued to track it for four weeks after its peak on their Top 100 (10/17/64), even ranking it at #70 in its final week (11/14/64).

The preceding analysis raises the natural question concerning the other single profiled in this article: were there any detectable patterns-positive or negative- in the reaction of *Gavin Report*-affiliated stations towards the Zombies' "She's Not There"? The answer was a resounding, positive yes, at least for the initial five weeks after its release through 10/6/64, for the national chart release week of 10 October 1964: seven out of the first nine stations from our sample (78%) that added the Zombies' record had PD's who corresponded with Gavin! More stations in general were clearly adding it to their surveys, as "She's Not There" was making striking gains on the national charts after this week: a starred 16-spot rise to #45 on *Billboard*, and an 18-position gain on *Cash Box* to #26 for the same week ((10/24/64). This trend logically reduced the share of stations that corresponded with Gavin, among the total number of stations adding the record. Nevertheless, through 25 October 1964, 15 of the 27 stations (56%) that had gone on it were associated with his *Report*.

These statistical trends suggested that, in all likelihood, Bill Gavin held a favorable view of "She's Not There." It is this writer's contention, given such strong circumstantial evidence, that it was highly probable that Gavin tabbed it as a weekly "Sleeper," "Hot shot," "Top tip," or "Record to watch". In any event, he surely depicted it as displaying excellent progress on his personal 'Top 50,' which was based on his correspondents' reported requests, airplay and sales data. The definitive proof that validated my theory was Gavin's ranking of "She's Not There" at #1 on his personal 'Top 50' for the week of 23 October 1964 (Fong-Torres 2001, 255).

While our earlier analysis clearly showed that this fine single was gaining excellent traction across numerous medium and major markets by mid-October, after its regional breakouts in the Pacific Northwest and New England, Gavin's top ranking of it was well ahead of all the surviving survey

evidence. Admittedly, Gavin had a more streamlined, efficient process for tabulating his "Record Popularity Index," as he referred to his 'Top 50', compared to the national charts. As well, we currently lack access to the critical information- requests, airplay, and sales-reported by Gavin's trusted correspondents. Yet, at this juncture (10/23/64), it would be three more weeks until the Zombies' record reached *Billboard's* Top Five (#5, 11/14/64), and four additional weeks until it reached the same spot on *Cash Box* (#5, 11/21/64).

Clearly, Gavin put a premium on radio stations' phone requests and airplay, while minimizing the vital component of sales. It is the considered opinion of this writer that, as of 23 October 1964, "She's Not There" definitely lacked the requisite sales numbers to qualify for the national Top 20- to say nothing of the Number One position. Furthermore, a special average weighted survey position (AWSP) was calculated for this record as of 24 October 1964, one day later, giving it every possible edge, or benefit of the doubt. The survey rankings of stations in the *Gavin Report* orbit such as WPGC (#9; Washington, D.C.), WFUN (#1; Miami), and WPTR (#6; Albany, NY)- none of which were part of our sample due to incomplete, missing surveys or, in the case of WPGC, non-reporting of the Kinks' single- were utilized. As well, *the normal six day offset period, or cutoff time, used to cover the collection of sales data was waived.* The result was an AWSP of #22 for "She's Not There," conclusively proving beyond all reasonable doubt that Gavin's personal #1 ranking for this record at that point in time was both highly questionable and premature.

Indeed, this writer's analysis indicated that Gavin's approach was flawed, and amounted to nothing more than a projection based on phone requests and airplay. For a record that was in the Top Ten of only five stations within the 18 markets of our adjusted sample of the top 25 centers, and only in the Top Three of three such stations, to be ranked Number One was frankly absurd. When one takes into account the fact that WPGC's survey was based on just phone requests, the validity of Gavin's #1 ranking for "She's Not There" so early becomes even more suspect. After all, D.C. rival WWDC, which apparently used a much more realistic combination of requests and sales for its Top 40 survey, had moved the record up to #16 in only its second week- excellent progress, but not yet in the Top Ten and definitely not Number One (10/25/64).

Furthermore, even if some of Gavin's correspondents had "She's Not There" ranked fairly highly on their surveys, and they are unavailable as of this writing, this 'X factor' differential would not have been sufficient to change significantly the AWSP calculated above. This writer, in a 'what if' scenario, conducted an exercise in which hypothetically high rankings were assigned to markets where no station survey data currently exists. The only criteria required was that the station had a PD who was a known correspondent with the *Gavin Report*. For major markets, Boston (#6, WMEX) and Cleveland (#8, WHK) were added, while the top medium markets of Baltimore (#5, WITH), San Diego (#5, KCBQ), and Atlanta (#5, WQXI; WPLO) were integrated into our hypothetical scenario. For good measure, two smaller medium markets- Portland, OR (KGON) and San Antonio (KONO)- were factored in, with #1 rankings. The result of our calculations, by adding this hypothetical data to existing information: an AWSP ranking of #19, only three spots higher than our standard outcome utilizing only known data. Indisputably, Gavin's #1 ranking of "She's Not There" at the early date of 23 October 1964 was factually unfounded, supposedly meant to justify his early touting of this single.

Referring back to the five *Gavin Report*-affiliated stations profiled earlier for their marked delay in adding "You Really Got Me," it is illuminating to review their handling of the Zombies' single. PD Dean Griffith of WPGC in Washington, D.C., who had shunned the Kinks' record, was the first in that area to track "She's Not There" in his station's Top Ten (#9, 10/24/64)- one day after Gavin had made it #1 on his 'Top 50'! Otherwise, for the remaining four stations with ties to the *Gavin Report* discussed earlier- KEWB (Oakland), KQV (Pittsburgh), KJR (Seattle), and WHYN (Springfield, MA)- they added "She's Not There" to their surveys an average of 3.5 weeks earlier than they went on "You Really Got Me." The longest time differential among them occurred on Seattle's KJR, where loyal *Gavin Report* correspondent Pat O'Day added the Zombies' single six (6) weeks before going on the Kinks' record (9/18/64 compared to 10/30/64). Ironically, "She's Not There" only peaked at #7 on KJR (10/9/64), whereas "You Really Got Me" shot up to #1 (11/20/64).

Also striking was the reaction of another station affiliated with the *Gavin Report* that we have encountered, that was not part of our sample due to its

missing surveys: Miami's WFUN. MD and DJ Dick Starr had likely gone on "She's Not There" by late September, and WFUN was the first station among the top fifty markets to track it at Number One for two weeks, starting on 18 October 1964. As for the Kinks, WFUN had "You Really Got Me" half-buried at #25 as late as 15 November, suggesting that the station might not have added it to their Top 40 until 1-2 weeks earlier. On a more positive note, the Kinks' record was able to reach #7 two weeks later (11/29/64). Nevertheless, Dick Starr's handling of the two singles could not have been more different.

These data trends and timeline differentials clearly suggested that stations which corresponded with Bill Gavin were far more likely to add the Zombies' single sooner than that of the Kinks. One can logically deduce that Gavin had a rather favorable attitude regarding "She's Not There," while as we have discussed, he likely held a negative view of the Kinks' threatening record. It would not seem to be an exaggeration to claim that the *Gavin Report* might well have aided the Zombies' single in its rapid spread among medium market stations, thereby assisting it in achieving more explosive gains on both national charts. In the case of "She's Not There," many pivotal stations were swayed into going on the record well before it had reached the national Top Thirty/Top Forty. By the same token, while the *Gavin Report* probably helped the unknown Zombies achieve a fast start locally on both coasts and nationally, it had nothing to do with the amazing ability of "She's Not There" to generate heavy sales and lengthy Top Three runs on the surveys of virtually all major market stations. That was a function of the record's broad commercial appeal and the public's reaction to it.

Then there is the matter of the effectiveness of the promotional campaign waged by Warner-Reprise on behalf of "You Really Got Me". While the label's own full-time reps were able to convince stations in 67% of the nine major markets to add the Kinks' record to their surveys within five weeks of its release, the independent promoters were only able to achieve a 30% add rate among stations in the twenty medium markets of our sample during the same period. Such top-heavy results hampered the spread of the single among smaller and medium market stations, thereby limiting its growth in airplay, which in turn prevented it from achieving explosive gains on *Billboard*. One suspects that Warner-Reprise was lulled into a false

sense of optimism due to the high penetration rate among major markets, ignoring the importance of small and medium market stations in the commercial growth of their first truly rock record.

Geographically, it was noteworthy that during this first phase, 66% of the markets that had stations which had added the Kinks' single were located either in the Northeast (33%) or Midwest (33%), with the remainder in California (25%) and Florida (9%). Unlike the Zombies' Parrot label, Warner-Reprise was unable to achieve a regional breakout for the Kinks in the Northwest region, anchored by the major market of San Francisco-Oakland and the top medium market of Seattle up north (15th-ranked). The label was shutout from achieving airplay for the Kinks in both markets until almost the end of October, likely due to the negative reaction of station PD's towards "You Really Got Me" in both markets- Earl McDaniel at KEWB in Oakland, and Pat O'Day at dominant KJR in Seattle. The close ties of both PD's to Bill Gavin probably reinforced their resistance to the Kinks' single. This prolonged lack of airplay in a vital region surely hindered the Kinks' progress on *Billboard*. The fact that Warner-Reprise had a full-time label staffer based in San Francisco did not seem to matter. Nevertheless, this writer believes that city's top-rated KYA, whose surveys are generally missing and incomplete for this period, may have gone on "You Really Got Me" slightly earlier, by 17 October 1964, but there is no proof. KYA had it at #22 on 10/24/64, and was not linked to the *Gavin Report*.

The bottom line in this topic of Warner-Reprise promotion: the twenty independent promo men working for the label in medium markets may not have been fully behind "You Really Got Me," or if they had been, likely encountered marked reluctance from many of those stations' PD's. When one considers that 45% of the medium market stations from our sample (9/20) waited seven weeks or longer to add the Kinks' record to their surveys, that is a striking statistic. Even in 16th-ranked Houston, where Warner-Reprise had a full-time operative, KNUZ apparently did not add the Kinks to their Top 50 until 23 October- just like the other nine medium market stations referred to. KNUZ's surveys are mostly missing during this time, which is why it was not included in our sample; it was possible that the station added the Kinks' record a week earlier.

In the final analysis, it is this writer's conclusion that the delay by many stations in adding "You Really Got Me" to their playlists primarily was due more to the nature of the song itself, and the adverse reaction of their programmers to it, than any other reason. Undoubtedly, the possible negative stance of the *Gavin Report* to the record, along with that report's potential influence on many medium market stations, might have accentuated this delay. Furthermore, the possible deficiencies in the performance of independent promo men in the aforementioned markets might have contributed to this holdup. While "You Really Got Me" scored early Top Five success in Los Angeles and hit Number One in the nearby smaller medium market of San Bernardino-Riverside, its rather disappointing, short showing in the major market of Detroit and early mediocre charting in the top medium markets of Minneapolis-St. Paul and Miami, did not inspire immediate confidence in other medium markets. For the last-named center, this applied to the period through the end of October. Unfortunately, with the excessive hesitation of many medium market stations in adding the Kinks' single, the resulting lower level of airplay reduced its explosive momentum on *Billboard*.

Considering its unique, defiant, and almost threatening thrust and sound, this classic record actually did well to peak in the Top Five of *Cash Box*, and Top Ten on *Billboard*. This achievement represented both a testament to its resiliency as well as its dominant survey performances in the smaller medium markets across the country: "You Really Got Me" peaked impressively in the Top Two of stations in nine of eleven of these markets, including hitting Number One in six of them! Among top-tier medium markets (ranked #14-#25), this iconic record peaked in the Top Three of stations in five out of nine markets, while reaching Number One on four of them.

The fact that "You Really Got Me" was unable to crack the national Top Three could be attributed to its inability to reach that same level of success in major markets on a consistent, and enduring basis- the stronger sales numbers required unfortunately came up short. The Number Two peaks "You Really Got Me" achieved in Chicago (WLS) and New York (WABC) were notable exceptions that were three weeks apart from one another, and proved to be unsustainable in the long run. In retrospect, the single's failure to gain solid, early traction in the top New York metropolitan market

limited its ceiling on the national charts. Most mystifying was its inability to achieve dynamic gains into the Top Five of highly-rated WMCA, thus reflecting problematic sales in the core five boroughs of New York City. This in turn limited its airplay on that station, and severely delayed its progress on slower, but wider-ranging, WABC.

In the end, Ray Davies' stubborn and warranted insistence on the Kinks' re-recording "You Really Got Me" to reflect their live sound, spirit, and unique vision had been rewarded. Nevertheless, one senses a somewhat naive expectation from Reprise Records and some writers that the single's swift, dominant success on the UK charts would automatically translate into similar results on their U.S. counterparts. If there is anything that this article has demonstrated, it is that such an assumption was unrealistic and mistaken: Reprise and the Kinks faced a long, extremely challenging struggle in gaining sustained airplay and sales for "You Really Got Me" on local radio station surveys. It certainly was not a sure thing in the U.S., due largely to the hard and heavy sound of the record; its polarizing tone and effect; the stiff competition from other British groups led by the Beatles, as well as American artists; and the prevailing attitudes and tastes of many American radio programmers. These underrated obstacles were accentuated by the fact that this great, groundbreaking single had absolutely zero live concert or American TV support. It was as if the Kinks' original struggles with Pye Records and producer Shel Talmy over the re-recording of "You Really Got Me" were re-played on a larger scale in the U.S., as the record initially battled for radio acceptance, airplay, and sales. Ultimately, the national Top Five charting of "You Really Got Me" in the U.S. spawned a long and storied world-wide career for the Kinks, driven as they were by the richly creative, innovative, and distinctive songwriting of Ray Davies.

Legacy

The legacy of the Kinks and "You Really Got Me" was a profound and lasting one. The Kinks, along with other front-line British groups mentioned in this article, certainly inspired the formation, sound, and approach of thousands of American garage rock bands from 1965-1968. Aside from "You Really Got Me," their following initial string of hits- "All Day And All Of The Night," "Tired Of Waiting For You," "Set Me Free," and "Who'll Be The Next In Line"- had a marked influence on groups such as the Remains, the

Rationals, the Standells, the Seeds, the Count Five, the Sparkles, the Music Machine, the Sonics, and ? And The Mysterians- just to name a handful. Coming full-circle, forwarding to the mid-1970's, the punk rock movement was born, naturally rebelling against the self-indulgent musical and social excesses of corporate stadium rock. Drawing on the spirit, attitude, and sound of the British Invasion as well as American garage rock, pioneering punk rockers such as the New York- based Ramones led the charge. Playing loud and fast, they unleashed stripped down, in-your-face rock 'n' roll, recording songs in a matter of hours, just like as in the sixties, that dealt with teenage angst, romance, and dreams. Lead vocalist Joey Ramone, two decades later when the Ramones called it quits after releasing 21 studio and live albums, frankly acknowledged where the Ramones' inspiration had originated:

"We grew up on exciting music, like the Kinks' 'You Really Got Me,' great three minute songs in the 60's." (Cromelin, 1995. [articles.latimes.com/1995-08-29/entertainment/ca-40175_1_joey-ramone](https://www.latimes.com/1995-08-29/entertainment/ca-40175_1_joey-ramone)).

Similarly, the UK's authoritative punk rock group for ten years (1976-1986)- the Clash- were heavily influenced by the Kinks. Bassist Paul Simonon recalled that "The Kinks were a major influence on The Clash. Their lyrics and subject matter were an important template for us as a band...." (Kinks, The Anthology, 2014. Quoted in slipcase, provided by Malcolm Dome). Similarly, the Clash's drummer, Topper Headon, "... always loved the Kinks since I first heard the intro to 'You Really Got Me.'" (ibid.).

"When I first heard 'You Really Got Me,' I thought it was completely timeless. It was an incredibly simple song, with a riff that was just so raw. The way it sounded anyone could play and understand it. That's the beauty of this song- it's deceptively simple. But it was so primal, real, and vital- and, for me, that sums up what The Kinks are all about."- Trevor Rabin (music composer for the films 'Armageddon' and 'Gone in 60 Seconds'; ibid.)

"There are very few records whose influence can be so strongly felt after 45 years as the Kinks' 'You Really Got Me.' "- Richard Buskin (as Buskin's excellent article on the recording of "You Really Got Me" was written in 2009, the number of years would now, in 2016, be 52; soundonsound.com/sos/sep09/articles/classictracks_0909.htm).

TABLE I: The Charting of "You Really Got Me" (Reprise 0306) on Local Surveys-A Breakdown. Market Rankings (Rank#/Market). Radio Stations (Debut Dates). Peak Positions (Date(s)). Number (#) of Weeks in the Top 10/Top 5 of Station's Survey. Total # of Weeks on a Station's Survey, Including Weeks as a "Hitbound Pick" or "Hot Prospect."

Rank#/Market	Stations	Debut Date	Peak (Dates)	#Weeks In Top10/Top 5	Total # of Weeks
1. NEW YORK	WMCA^^	9/30/64	#10 (11/11-18)	2/0	13
	WABC	9/22/64	# 2 (12/01/64)	7/2	10
2. CHICAGO	WLS	10/16/64	# 2 (11/13/64)	6/4	8
3. LA	KFWB^^	9/19/64	# 3 (10/24/64)	5/4	10
	KRLA	9/05/64	# 4 (10/03-10)	6/3	11
4. PHILLY	WIBG^^	10/5/64	# 5 (11/30/64)	4/1	9**
5. DETROIT	WKNR^^	9/17/64	# 8 (10/01/64)	2/0	5
	WXYZ	9/07/64	# 7 (10/06-13)	3/0	7
7. SAN FRAN	KEWB^^	10/23/64	# 5 (11/13/64)	3/1	7
8. PITT	KQV^^	10/27/64	# 6 (12/01/64)	5/0	8
9. ST. LOUIS	KXOK	9/19/64	# 5 (12/05/64)	7/1	17
10. WASH D.C.	WWDC	10/11/64	# 4 (11/29/64)	5/2	9
	WEAM	11/14/64	# 3 (12/05/64)	5/4	5 (Only A Top Ten)
14. MPLS-SP	KDWB	9/12/64	# 11 (10/10/64)	0/0	8
	WDGY	9/19/64	# 10 (11/07/64)	1/0	8**
15. SEATTLE	KJR^^	10/30/64	# 1 (11/20/64)	4/2	9

Rank#/Market	Stations	Debut Date	Peak (Dates)	#Weeks In Top10/Top 5	Total # of Weeks
17. BUFFALO	WKBW WNIA	10/02/64 11/01/64	# 1 (11/6-13) # 5 (12/7-14)	8/6 5/2	11 7
18. CINCI	WSAI	10/17/64	# 6 (11/14/64)	2/0	9***
19. MILWKEE	WOKY^^ WRIT	10/24/64 10/18/64	# 3 (11/28/64) # 5 (11/15/64)	5/3 5/2	9 10*
21. KC	WHB	10/30/64	# 5 (11/20-27)	5/2	11
23. MIAMI	WQAM	9/5/64	# 1 (11/14-21)	5/3	18
24. DENVER	KIMN^^	10/14/64	# 1 (11/04/64)	3/1	7
25. SAN JOSE	KLIV^^	10/9/64	# 10 (11/21/64)	1/0	4 (Switched To A Top 20)
31. PROV	WICE	10/21/64	# 2 (11/18/64)	6/3	7
33.HARTFORD	WDRC^^	10/12/64	# 2 (11/23-30)	7/5	13
35.COLMBUS	WCOL^^	10/26/64	# 1 (11/16-23)	6/4	10
36.PHOENIX	KRUX	10/25/64	# 1 (11/29/64)	8/6*	12*
37.SACMNTO	KXOA^^	9/11/64	# 2 (10/2/64)	3/3	9
38. DAYTON	WING^^	10/24/64	# 3 (11/14/64)	5/2	8
41. S.B.-RIV	KFXM	9/5/64	# 1(9/26-10/3)	7/6*	11*
44. AKRON	WAKR	10/16/64	# 1(11/27/64)	7/3	10
46. ALBANY	WTRY	9/12/64	# 1(10/10-24)	8/6*	11*
47. SPRING	WHYN^^ WSPR	11/7/64 10/14/64	# 1 (11/21-28) # 4 (12/2/64)	5/4 4/2	7 10**
51. OK CITY	WKY	11/12/64	# 9 (12/3/64)	1/0	8

Table I Notes:

- The above market rankings are broken into three tiers: Major Markets (#1-#10; Nine Major Markets); Top Medium Markets (#14-#25; Nine Top Medium Markets); and Other Medium Markets (#31-#51; Eleven Other

Medium Markets). Total Number of Markets with Available Station Surveys: 29.

- *: Incomplete Data- Due to a station's survey missing. In the following four cases, there was only week missing for each station, with bracketing surveys before and after the missing week, listed after the Market. Where an interpolated position was calculated carefully, it is listed after the missing week: WRIT (Milwaukee, WI; 11/1/64); KRUX (Phoenix, AZ; 12/13/64, #5); KFXM (San Bernardino-Riverside, CA; 10/24/64, #5); WTRY (Albany, NY; 11/7/64, #4).
 - **: Incomplete Data- For WIBG (Philadelphia, PA; 12/7/64), a final possible ranked survey week is missing- no interpolation was done. For the next two stations, they each had two separate survey weeks missing; no interpolated positions were projected, although the missing weeks were counted towards the station's total number of survey weeks: WDGY (Minneapolis-St. Paul; 10/3/64 and 10/24/64); and WSPR (Springfield, MA; 11/4/64 and 12/9/64).
 - ***: Incomplete Data- The following station had two consecutive weeks of surveys missing, preceded by five available survey weeks, and followed by two final weeks of surveys; no interpolated positions were projected, although the missing weeks were counted towards the station's total number of survey weeks: WSAI (Cincinnati, OH; 11/21/64 and 11/28/64).
 - ^^: *Gavin Report*-affiliated station. The station had a correspondent who reported information (requests, airplay, and sales of the station's top ten singles) to the *Bill Gavin Record Report* (referred to as the *Gavin Report* in the text), based on that report's Issue #502, dated 7/3/64. Virtually all correspondents were PD's, MD's, or Operations Managers.
 - Peak Positions of **#1, #2, and #3 have been bolded**
 - Top-Rated Station in a Market Listed First; **Dominant (Majority Share Ratings; 55%+ for Pop Singles) Stations bolded**
 - Market Abbreviations: PROV- Providence, RI; S.B.-RIV- San Bernardino-Riverside, CA; SPRING- Springfield, MA
-

TABLE II: "You Really Got Me" (YRGM; Reprise 0306). Categorized Weekly Percentage Performance Across the Spectrum of Markets.

Date (Week of Release of National Charts).

% All Mkts In Top 20 (% of All Markets that YRGM was in the Top 20 of Stations' Surveys).

% T25 Mkts In Top 10. (% of Top 25 Markets (Majors and Top Mediums) that YRGM placed in Their Stations' Surveys Top 10).

% All Mkts In Top 10. (% of All Markets that YRGM placed in Stations' Surveys Top 10).

% T25 Mkts In Top 5 (% of Top 25 Markets that YRGM was in the Top 5 of Their Stations' Surveys).

% All Mkts In Top 5 (% of All Markets that YRGM was in the Top 5 of Stations' Surveys).

% Med Mkts in Top 5 (% of Medium Markets, defined as those ranked #14-#51, where YRGM placed in the Top 5 of Their Stations' Surveys).

AWSP: Average Weighted Survey Position, as calculated by this writer. See "Notes" following Tables for a detailed explanation.

CB: Position on the *Cash Box* Top 100 Chart, except for 9/19/64 position of #130, which was based on *Cash Box* "Looking Ahead Chart," with position of #30 (#100 + #30= #130).

BB: Position on the *Billboard* Hot 100 Chart.

Date	% All Mkts In Top 20	% T25 Mkts In Top 10	% All Mkts In Top 10	% T25 Mkts In Top 5	% All Mkts In Top 5	% Med Mkts In Top 5	AWSP	CB	BB
9/19/64	0%	0%	0%	0%	0%	0%	87	130	92
9/26/64	3%	0%	3%	0%	3%	5%	78	97	81
10/3/64	14%	6%	10%	0%	3%	5%	71	79	66
10/10/64	21%	11%	17%	6%	14%	15%	43	46	56
10/17/64	24%	11%	17%	6%	10%	15%	30	35	40
10/24/64	34%	17%	21%	6%	14%	15%	24	22	32
10/31/64	38%	22%	24%	6%	10%	15%	17	19	20
11/7/64	48%	28%	35%	6%	7%	10%	11	10	13
11/14/64	79%	50%	48%	17%	17%	20%	10	8	8
11/21/64	90%	61%	66%	22%	31%	35%	8	6	7
11/28/64	79%	67%	69%	44%	52%	60%	6	5	7
12/5/64	69%	67%	66%	39%	41%	50%	5	5	7
12/12/64	66%	56%	55%	28%	35%	30%	7	13	10
12/19/64	55%	39%	41%	11%	14%	15%	14	23	18
12/26/64	38%	22%	24%	0%	0%	0%	36	30	44
1/2/65	24%	6%	10%	0%	0%	0%	48	61	----

Table II Notes:

- Date: 9/19/64-10/10/64-Cutoff date for Station Surveys four (4) days prior to National Chart Release Date.
- Date: 10/17/64-01/02/65-Cutoff date for Station Surveys six (6) days prior to National Chart Release Date.
- Data/Metrics: **Market %'s and Chart Positions** that demonstrated strong upward movement and a sizable gain from the previous week were **bolded**. On *Cash Box*, these were represented by **bulleted positions**. On *Billboard*, these were represented by **starred positions**.
- Total Number (#) of Markets in Sample: 29 (Major Markets: 9 + Top Medium Markets: 9 + Other Medium Markets: 11= 29 Markets Total).

TABLE III: Chronological List of Stations That "You Really Got Me" Peaked on at Number One (#1), with Number (#) of Weeks and Dates

# Of Weeks	Station	Market	Market Ranking	Dates
2	KFXM	San Bernardino-Riverside (CA)	41	9/26/64-10/3/64
3	WTRY	Albany-Schenectady-Troy (NY)	46	10/10/64-10/24/64
1	KIMN	Denver (CO)	24	11/4/64
2	WKBW	Buffalo (NY)	17	11/6/64-11/13/64
2	WQAM	Miami (FL)	23	11/14/64-11/21/64
2	WCOL	Columbus (OH)	35	11/16/64-11/23/64
1	KJR	Seattle (WA)	15	11/20/64
2	WHYN	Springfield-Holyoke-Chicopee (MA)	47	11/21/64-11/28/64
1	WAKR	Akron (OH)	44	11/27/64
1	KRUX	Phoenix (AZ)	36	11/29/64

Table III Notes:

- **Stations** with Dominant Market Share Ratings **bolded**

TABLE IV: Chronological List of Stations That "You Really Got Me" Peaked on at Number Two (#2), with # of Weeks and Dates

# Of Weeks	Station	Market	Market Ranking	Dates
1	KXOA	Sacramento (CA)	37	10/2/64
1	WLS	Chicago (IL)	2	11/13/64
1	WICE	Providence (RI)	31	11/18/64
2	WDRC	Hartford (CT)	33	11/23/64-11/30/64
1	WABC	New York (NY)	1	12/1/64

Table IV Notes:

- **Stations** with dominant Market Share Ratings **bolded**

Notes

- **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 *THE RADIO RESPONSE RATINGS* were *Billboard's* own, compiled by the magazine's

"...survey of local and national record promotion personnel, distributors and record manufacturers. Not a popularity poll, the ratings are based strictly on the comparative ability of the stations and air personalities to influence their listeners to purchase the singles and albums played on the air...." (<https://books.google.com/books?id=IUUEAAAAMBAJ>; *Billboard*, 5/9/64, Vol. 76, No. 20, 20. Actual Issue Date: May 16, 1964).

Essentially, these radio station ratings for the various markets provided a realistic gauge of the relative popularity of stations in a given market, in terms of their effectiveness in influencing the sales of pop singles. Stations within a given market were ranked in order of their percentages determined by *Billboard's* survey. These survey percentages for radio stations would naturally change over time, depending on when each market's survey was taken.

Otherwise, market rankings have been based on aggregate data from the 1970 United States Census, "Table 2. Rank Of Urbanized Areas By Population, Land Area, And Population Density: 1970." (www2.census.gov/prod2/decennial/documents/31679801no108ch1.pdf)

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

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

This metric was designed by the writer to offer an impartial alternative to the traditional national charts, as well as an accurate barometer of the relative progress of "You Really Got Me" on the available local station surveys (37) across the broad spectrum of markets (29) that comprised our sample. Fortunately, the number of surveys that have survived is prodigious, notably among the top 25 markets: 18 out of those 25 centers- an impressive 72%- are represented in our sample. That breaks down to 75% (9/12) of the all-important major markets, and an almost as high 69% of the top medium markets, ranked in size from #13-#25 (9/13).

This writer's toughest challenge was developing a methodology to convert Top 40/Top 50 survey rankings into a comparable Top 100 listing system as utilized on the national charts. The final system chosen by this writer was determined only after extensive trials and tests, using all available data,

with the calculations triple-checked: realism, accuracy, and integrity were the ultimate goals. In the end, the final weekly rankings determined by this system were allowed to stand as calculated- absolutely no special adjustments were made by this writer to them.

For the first six weeks that an AWSP was calculated, as listed on Table II (9/19/64-10/24/64), all markets were included. For markets whose stations had not yet added "You Really Got Me" to their surveys- that is, they were 'non-reporting stations-a specially developed non-reporting number was utilized. This figure decreased/descended for each advancing week, in order to mirror standard national chart trends. For week #7 (10/31/64), only Top 30 reported positions by stations were included in the calculations that determined that AWSP ranking. For weeks #8-#13 (11/7/64-12/12/64), only Top 20 reported positions by stations were used to calculate the AWSP rankings. Finally, for the last three weeks covered, all markets were once again included, with a realistic increasing number used for non-reporting stations (weeks #14-#16, 12/19/64-1/2/65).

The final AWSP weekly rankings were determined by weighting the composite survey positions, as described above, according to market tier, based on their aggregate populations: major markets (#1-#10); top medium markets (#14-#25), and smaller medium markets (#31-#51).

The criteria utilized to award highlighted gains for the AWSP rankings was similar to that adopted by *Billboard*, except for the Top Ten. There, based on the internal data presented on Table II, this writer believed that gains of two positions merited a highlight, as was the case for the weeks of 11/21/64 (#8) and 11/28/64 (#6).

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