

The Kinks' Master Local Survey Chart

Mark Teehan

May 2022

This writer is pleased to present a graphic, concentrated display of the key survey data associated with the U.S. charting of The Kinks' first six singles on Reprise: *The KINKS' Master Local Survey Chart*. Readers now will be able to view conveniently the peak positions, their dates, and the number of weeks each record spent in the Top 10/Top 5, for those markets with sufficient surviving surveys.

Fortunately, the top 25 cities are relatively well represented. The data gaps predictably have occurred mostly in smaller medium centers ranked from #26-#51, and from secondary markets ranked below #51 (some of the latter often were used as 'test' markets).

For the first five singles, the reported peaks in relevant markets are all from available stations' surveys, with one exception— "Who'll Be The Next In Line" in the Seattle-Tacoma market, where the survey peak (#26, KJR) was matched by the Top 40 retail sales peak (#26; as reported in the Seattle 'Top Sellers' charts published by Billboard). In the case of "A Well Respected Man," while the vast majority of market peaks were based on stations' surveys, there were six markets where the crests were acquired from the Top 40 retail sales charts. The Top 40 sales tables were useful in filling the gaps caused by a market's missing, or insufficient, station's music surveys. In addition, one city displayed highs for the disc derived from both a survey and the 'Top Sellers' chart (Washington, D.C.).

So, the overwhelming preponderance of market peaks naturally have been sourced from station surveys as per this writer's articles. This was caused mainly by the fact that *Billboard* did not start the 'Top Sellers' charts until the chart date of August 21, 1965. Furthermore, chart highs collected from retail sales results generally were lower than those reported by music surveys. This writer hopes that readers will find the *Master Chart* both informative and helpful in understanding graphically the charting of each single throughout the various cities.

There are a number of ways that readers can utilize this innovative chart. One can isolate on an individual single, tracking its progress from the top market (New York) to the lowest-ranked (Billings, MT), or vice-versa. Another exercise would be to compare the respective peak positions of each single in different centers. In addition, fans can focus on particular markets, scanning from left to right, in order to see clearly how The Kinks fared from the groundbreaking "You Really Got Me" through the overlooked early 1966 Top Ten hit, "A Well Respected Man."

In compiling the *Master Chart*, I was able to uncover new local surveys from numerous stations in many markets that had become available since the essay on "You Really Got Me" was written back in 2016. Likewise, when the article for "A Well Respected Man" was completed eleven years ago, there were no Tables accompanying it. Once again, now there is fresh new survey data integrated into the *Master Chart*, allowing fans a better opportunity to track the record's progress throughout all available markets. As additional bonus coverage for this fine song, there are partial survey results, further current insights, and analysis based on new information regarding its charting, which can be found on pages 12-16 below the *Master Chart*.

TABLE I: The KINKS Master Local Survey Chart

	<u>"You Really Got Me"</u> (Reprise 0306) Release Date: <u>9/02/64</u>	<u>"All Day And All Of The Night"</u> (Reprise 0334) Released <u>12/09/64</u>	<u>"Tired Of Waiting For You"</u> (Reprise 0347) Released <u>2/24/65</u>	<u>"Set Me Free"</u> (Reprise 0379) Release Date: <u>5/26/65</u>	<u>"Who'll Be The Next In Line"</u> (Reprise 0366) Released <u>7/21/65</u>	<u>"A Well Respected Man"</u> (Reprise 0420) Released <u>11/3/65@</u>
<u>Rank. Market</u>	<u>Peak (Date)</u> <u>Weeks In Top 10/Top 5</u>	<u>Peak (Date)</u> <u>Weeks In Top 10/5</u>	<u>Peak (Date)</u> <u>Weeks In Top10/5</u>	<u>Peak (Date)</u> <u>Weeks In Top 10/5</u>	<u>Peak (Date)</u> <u>Weeks In Top 10/5</u>	<u>Peak (Date)</u> <u>Weeks In Top 10/5</u>
1. NEW YORK	#2 (12/01/64) 7/2	#10 (1/26/65) 1/0	#3 (4/20/65) 4/2	#32 (6/16/65)) 0/0	#35 (8/12-8/19/65) 0/0	#2 (2/01-2/08/66) 6/5
2. CHICAGO	#2 (11/13/64) 6/4	#3 (2/19/65) 5/3	#2 (4/30/65) 6/4	#26 (7/09/65) 0/0	#14 (8/27/65) 0/0	#15 (1/20-1/27/66) 0/0
3. LOS ANGELES	#3 (10/24/64) 5/4	#5 (1/30-2/06/65) 5/2	#2 (4/3-4/10/65) 6/4	#19 (6/30/65)) 0/0	#22 (8/25/65) 0/0	#5 (2/12/66) 4/1
4. PHILLY	#5 (11/30/64) 4/1	#3 (2/08/65) 3/1	#4 (4/26/65) 5/3	#33 (7/12/65) 0/0	#39 (8/30/65) 0/0	#14 (1/26-2/02/66) 0/0 [Sales] \$
5. DETROIT	#7 (10/06-10/13/65) 3/0	#17 (12/31/64) 0/0	#7 (3/17/65) "Come On Now" (B)	DNC:XXX	DNC:XXX	#5 (1/19/66) 4/1
6. BOSTON	#12 (10/25-11/1/64) 0/0	#4 (1/16/65) 5/1	#3 (3/26/65) 4/3	DNC:XXX	DNC:XXX	#3 (1/01/66) 3/3

	<u>"You Really Got Me"</u> (Reprise 0306) Release Date: 9/02/64	<u>"All Day And All Of The Night"</u> (Reprise 0334) Released 12/09/64	<u>"Tired Of Waiting For You"</u> (Reprise 0347) Released 2/24/65	<u>"Set Me Free"</u> (Reprise 0379) Release Date: 5/26/65	<u>"Who'll Be The Next In Line"</u> (Reprise 0366) Released 7/21/65	<u>"A Well Respected Man"</u> (Reprise 0420) Released 11/3/65@
7. SAN FRANCISCO -OAKLAND	#5 (11/22/64) 5/1	#6 (1/15-29/65) 4/0	#4 (4/02/65) 5/1	#18 (7/12-7/23/65) 0/0	DNC:XXX	#6 (1/19-1/26/66) 2/0 [Sales] \$
8. PITTSBURGH	#6 (12/01/64) 5/0	#9 (2/02/65) 1/0	#5 (4/13/65) 3/1	#34 (7/13/65) 0/0	DNC:XXX	#8 (2/1-8/66) 2/0
9. ST. LOUIS	#5 (12/05/64) 7/1	#8 (2/06-13/65) 2/0	#5 (4/24/65) 5/1	#22 (7/10/65) 0/0	#28 (9/18/65) 0/0	#12 (2/12/66) 0/0
10. WASHINGTON D.C.	#3 (12/05/64) 5/4	#3 (1/23/65) 4/1	#1 (4/10/65) 6/4*** [Likely Requests]	N/A	N/A	#3 (1/15/66) 5/2 [Likely Requests] #4(2/9/66) [Sales] \$
11. CLEVELAND	#3 (11/20/64) 5/3	#4 (1/29-2/12/65) 6/3 [PJ]	#10 (4/3-4/10/65) 2/0	#39 (7/10/65) 0/0	#40 (8/28/65)	#1*** (12/3-12/10/65) 6/4***
12. DALLAS-FORT WORTH	N/A	N/A	N/A	#30 (6/27/65) 0/0	N/A	#2 [PJ] (1/02/66) 7/4***
13. BALTIMORE	N/A	N/A	N/A	N/A	N/A	#13 (2/16/66) 0/0 [Sales] \$

	<u>"You Really Got Me"</u> (Reprise 0306) Release Date: <u>9/02/64</u>	<u>"All Day And All Of The Night"</u> (Reprise 0334) Released <u>12/09/64</u>	<u>"Tired Of Waiting For You"</u> (Reprise 0347) Released <u>2/24/65</u>	<u>"Set Me Free"</u> (Reprise 0379) Release Date: <u>5/26/65</u>	<u>"Who'll Be The Next In Line"</u> (Reprise 0366) Released <u>7/21/65</u>	<u>"A Well Respected Man"</u> (Reprise 0420) Released <u>11/3/65@</u>
14. MPLS-ST. PAUL	#10 (11/07/64) 1/0	#4 (2/13/65) 5/3	#4 (4/24/65) 5/1	#26 (7/17/65) 0/0	#26 (9/11-9/18/65) 0/0	#2 (2/12/66) 5/3
15. SEATTLE-TACOMA	#1 (11/20/64) *** 4/2	#8 (2/19-26/65) 2/0	#5 (4/02-4/09/65) 4/2	#8 (7/02/65) 3/0	#26 (8/20/65) 0/0 (Survey) & [Sales] \$ (9/15/65)	#10 (1/12/66) 1/0 [Sales] \$
16. CINCINNATI	#6 (11/14/64) 2/0	#9 (1/16/65) [PJ] 2/0	N/A	#14 (7/10/65) 0/0	N/A	#10 (2/19/66) 1/0
17. BUFFALO	#1*** (11/06-13/64) 8/6***	#2 (1/15/65; 1/29-2/5/65) 7/4	#3 [PJ] (4/02/65) 4/3 [PJ]	#7 (7/30/65) 2/0	#22 (9/03/65) 0/0	N/A
18. HOUSTON	N/A	N/A	N/A	#25 (6/25/65) 0/0	N/A	N/A
19. MILWAUKEE	#3 (11/28/64) 5/3	#3 (1/31;2/7/65) 4/3	#3 (4/03/65) 4/2	#18 (7/10-7/17/65) 0/0	#22 (8/28/65) 0/0	#38 (11/28/65) 0/0
20. SAN DIEGO	#3 (11/22/64) 4/1	#5 (1/31/66) 4/1	#1*** (4/4-4/11/65) 7/4***	#5 (7/04/65) 2/1	#18 (8/28/65) 0/0	#26 (2/12/66) 0/0
21. KANSAS CITY	#5 (11/20-27/64) 5/2	#7 (1/29;2/12/65) 5/0	#4 (4/16/65) 5/1	#26 (6/18/65) 0/0	DNC:XXX	#14 (2/11/66) 0/0

	<u>"You Really Got Me"</u> (Reprise 0306) Release Date: <u>9/02/64</u>	<u>"All Day And All Of The Night"</u> (Reprise 0334) Released <u>12/09/64</u>	<u>"Tired Of Waiting For You"</u> (Reprise 0347) Released <u>2/24/65</u>	<u>"Set Me Free"</u> (Reprise 0379) Release Date: <u>5/26/65</u>	<u>"Who'll Be The Next In Line"</u> (Reprise 0366) Released <u>7/21/65</u>	<u>"A Well Respected Man"</u> (Reprise 0420) Released <u>11/3/65@</u>
22. ATLANTA	N/A	N/A	N/A	DNC:XXX	DNC:XXX	#14 (12/31/65) 0/0
23. MIAMI	#1*** (11/14-21/64) 5/3	#3 (12/26/64) 5/3	#4 (4/10-17/65) 5/2	#44 (6/26/65) 0/0	#26 (8/28/65) 0/0	#2 (1/26-2/2/66) 4/4 [Sales] \$
24. DENVER	#1 (11/04/64)* 3/1	#3 (1/18/65) 4/1	#2 (4/12/65) 5/2	#40 (6/21/65) 0/0	#40 (8/02/65) 0/0	#11 (1/10/66) 0/0
25. SAN JOSE	#10 (11/21/64) 1/0	#5 (1/8-1/15/65) 4/2	#2 (4/02/65) 4/3	#26 (7/10/65) 0/0	#17 (8/21/65) 0/0	#2 (2/8/66) 2/1
26. NEW ORLEANS	N/A	N/A	N/A	N/A	N/A	#15 (2/09/66) 0/0 [Sales] \$
31. PROVIDENCE	#2 (11/18/64) 6/3	#3 (1/20/65) 6/2	#2 (3/31/65) <u>7/3</u>	#37 (6/25-7/2/65) 0/0	#24 (8/20-8/27/65) 0/0	#6 [PJ] (2/18/66) 4/0
32. PORTLAND	#1 (11/21/64)* [PJ]*** 7/5	#4 (1/24-1/31/65) 7/2	#7 (4/18-25/65) 4/0 [PJ]	N/A	N/A	#11 (1/16/66) 0/0
33. HARTFORD	#2 (11/23-30/64) 7/5	#5 (1/18-2/01/65) 5/3	#4 (4/12/65) 4/1	#40 (7/05/65) 0/0	#34 (8/23/65) 0/0	#1*** (12/13/65) <u>6/5***</u>
35. COLUMBUS	#1*** (11/16-23/64) 6/4	#8 (2/01/65) 1/0	#3 (4/5/65) <u>4/2</u>	#6 (7/05/65) 2/0	DNC:XXX	#14 (12/27/65-1/03/66) 0/0

	<u>"You Really Got Me"</u> (Reprise 0306) Release Date: 9/02/64	<u>"All Day And All Of The Night"</u> (Reprise 0334) Released 12/09/64	<u>"Tired Of Waiting For You"</u> (Reprise 0347) Released 2/24/65	<u>"Set Me Free"</u> (Reprise 0379) Release Date: 5/26/65	<u>"Who'll Be The Next In Line"</u> (Reprise 0366) Released 7/21/65	<u>"A Well Respected Man"</u> (Reprise 0420) Released 11/3/65@
36. PHOENIX	#1 (11/29/64)* 8/6***	#6 (1/24-31/65) 4/0	#1*** [PJ] (4/11/65) 6/4**[PJ]	N/A	#11 (8/15/65) 0/0	#6 (1/28/66) 3/0
37. SACRAMENTO	#2 (10/02/64) 3/3	#4 (12/19/64) 3/1	#4 (3/15/65) 2/1	N/A	DNC:XXX	N/A
38. DAYTON	#3 (11/14/64) 5/2	#15 (1/16-23/65) 0/0	N/A	N/A	N/A	#6 (1/09/66) 1/0
39. LOUISVILLE	#18 (12/12/64) 0/0	#3 (2/13-20/65) 4/2 [PJ]	N/A	#30 [PJ] (7/02/65) 0/0	DNC:XXX	#12 (2/28/66) 0/0 [INC]
40. SAN BERNARDINO-RIVERSIDE	#1*** (9/26-10/03/64) 7/6***	#3 (1/16/65) 4/2	#1*** (3/27/65) 5/3***	#8 (7/16/ /65) 2/0	#23 (8/27/65) 0/0	#2 (2/18/66) 6/3
43. SAN ANTONIO	N/A	N/A	N/A	N/A	#21 (8/13-8/20 /65) 0/0	DNC:XX
44. AKRON	#1 (11/27/64)* 7/3***	#8 (1/22/65) 2/0	#2 (4/2/65) 4/2	#7 (7/9/65) 2/0	#22 (9/10/65) 0/0	#7 (12/31/65) 4/0
45. ALBANY	#1*** (10/10-24/64) 8/6 ***	#1*** (01/01/65) 6/4 ***[PJ]	#1*** (3/26/65) 5/3**[PJ]	N/A	#31 (9/04/65) 0/0	#25 [PJ] (1/01/66) 0/0

	<u>"You Really Got Me"</u> (Reprise 0306) Release Date: 9/02/64	<u>"All Day And All Of The Night"</u> (Reprise 0334) Released 12/09/64	<u>"Tired Of Waiting For You"</u> (Reprise 0347) Released 2/24/65	<u>"Set Me Free"</u> (Reprise 0379) Release Date: 5/26/65	<u>"Who'll Be The Next In Line"</u> (Reprise 0366) Released 7/21/65	<u>"A Well Respected Man"</u> (Reprise 0420) Released 11/3/65@
47. SPRINGFIELD	#1*** (11/21-28/64) 5/4	#9 (1/23/65) 2/0	#7 (3/27/65) 5/0	#31 [PJ] (7/03/65) 0/0	#37 (9/11/65) 0/0	#1*** (1/01-08/ /66) 7/5***
50. SYRACUSE	N/A	N/A	#4 (4/2-9/65) 6/2 [PJ]	#30 [PJ] (6/25/65) 0/0	#29 (8/13/65) 0/0	#7 [PJ] 1/28/66) 2/0
51. OK CITY	#9 (12/03/64) 1/0	#7 (3/11- 3/18/65) 6/0	#3 [PJ] (4/22/65) 4/2	#35 [PJ] (7/22/65) 0/0	#24 (9/02/65) 0/0	#15 [PJ] (1/16/66) 0/0
52. SCRANTON-WILKES/ BARRE	<u>DNC: XXX</u> XXX	#4 (2/13/65) 5/2	#5 (4/10/65) 4/1	N/A	<u>DNC:XXX</u>	N/A
54. WILMINGTON	#4 (10/31/64) 3/2	#11 (2/06/65) 0/0	#4 (4/24/65) 4/1	<u>DNC: XXX</u>	AP (8/21/65) 0/0	#5 (1/22/66) 4/1
59. NASHVILLE	N/A	#7 (3/08-3/15) 3/0	N/A	N/A	N/A	#26 (12/24/65) 0/0
60. ALLENTOWN	N/A	#3 (2/07/65) 5/3 [PJ]	#3 (4/18- 4/25/65) 4/2 [PJ]	N/A	N/A	N/A
61. HONOLULU	N/A	N/A	N/A	N/A	N/A	#3 (12/8/ /65) 4/2
62. NEW HAVEN	#8 (11/29-12/6/64) 3/0	#9 (1/31-2/7/ /65) 3/0	#8 (4/25-5/2/ 65) 3/0	#21 (7/11/65) 0/0	#50 (9/04/65) 0/0	#6 (12/26/65- 1/02/66) 2/0

	<u>"You Really Got Me"</u> (Reprise 0306) Release Date: <u>9/02/64</u>	<u>"All Day And All Of The Night"</u> (Reprise 0334) Released <u>12/09/64</u>	<u>"Tired Of Waiting For You"</u> (Reprise 0347) Released <u>2/24/65</u>	<u>"Set Me Free"</u> (Reprise 0379) Release Date: <u>5/26/65</u>	<u>"Who'll Be The Next In Line"</u> (Reprise 0366) Released <u>7/21/65</u>	<u>"A Well Respected Man"</u> (Reprise 0420) Released <u>11/3/65@</u>
63. GRAND RAPIDS	N/A	N/A	<u>#1 (4/9/65 5/3***</u>	N/A	N/A	<u>#2 (1/15/66) 3/2</u>
64. FLINT	N/A	N/A	N/A	N/A	<u>DNC:XXX</u>	#7 [PJ] (12/23/65) 2/0
65. VENTURA-OXNARD	N/A	N/A	N/A	N/A	<u>DNC:XXX</u>	<u>#1*** (12/03-12/10/65 6/4***</u>
66. ORLANDO	N/A	N/A	N/A	N/A	N/A	<u>#3 (1/15/66) 6/3</u>
67. AUSTIN	N/A	N/A	<u>#3 [PJ] (4/24/65) 5/2 [PJ]</u>	N/A	N/A	#6 (12/20/65-1/03/66) 4/0
68. TUCSON	#6 (12/11/64) 1/0	#14 (2/19/65) 0/0	<u>#1*** (4/16-23/65) 5/4***</u>	#17 [PJ] (7/23/65) 0/0	<u>DNC:XXX</u>	N/A
69. FRESNO	<u>#4 (10/17/64) [PJ] 3/2</u>	N/A	N/A	N/A	N/A	N/A
88. WORCESTER	#15(11/28-12/05/64) 0/0 [Requests Only]	N/A	#7 [PJ] (3/20/65) 3/0 [Requests Only]	N/A	N/A	N/A
89. COLUMBIA SC	N/A	<u>#5 (2/06/65) 5/1</u>	N/A	N/A	N/A	N/A

	<u>"You Really Got Me"</u> (Reprise 0306) Release Date: 9/02/64	<u>"All Day And All Of The Night"</u> (Reprise 0334) Released 12/09/64	<u>"Tired Of Waiting For You"</u> (Reprise 0347) Released 2/24/65	<u>"Set Me Free"</u> (Reprise 0379) Release Date: 5/26/65	<u>"Who'll Be The Next In Line"</u> (Reprise 0366) Released 7/21/65	<u>"A Well Respected Man"</u> (Reprise 0420) Released 11/3/65@
97. NEWPORT NEWS	#3 (12/06/64) 5/3	#2 (2/21/65) 6/3	#4 (4/25-5/02/65) 4/2 [PJ]	N/A	DNC:XXX	#5 (2/20/66) 4/1
102. ERIE, PA	#24 (10/24/64) 0/0	#7 (1/12/65) 2/0	#6 [PJ] (4/13/65) 3/0	#23 [PJ] (6/22/65) 0/0	#12 (8/24/65) 0/0	#24 (12/14-21/65) 0/0
105. LANSING	N/A	N/A	N/A	N/A	N/A	#6 [PJ] (1/10/66) 4/0 [PJ]
110. READING	#4 (11/26/64) 4/3	#3 [PJ] (2/05/65) 5/2 [PJ]	N/A	N/A	#32 (9/10/65) 0/0	N/A
125. PEN-SACOLA	N/A	N/A	N/A	#9 (7/09/65) 1/0	#29 (8/27/65) 0/0	N/A
200. BILLINGS, MT	N/A	N/A	N/A	N/A	N/A	#2 (2/14/66) 6/2 [PJ]

	<u>"You Really Got Me"</u> (Reprise 0306) Release Date: 9/02/64	<u>"All Day And All Of The Night"</u> (Reprise 0334) Released 12/09/64	<u>"Tired Of Waiting For You"</u> (Reprise 0347) Released 2/24/65	<u>"Set Me Free"</u> (Reprise 0379) Release Date: 5/26/65	<u>"Who'll Be The Next In Line"</u> (Reprise 0366) Released 7/21/65	<u>"A Well Respected Man"</u> (Reprise 0420) Released 11/3/65@
<u>NATIONAL PEAKS</u>	<u>NATIONAL PEAKS</u>	<u>NATIONAL PEAKS</u>	<u>NATIONAL PEAKS</u>	<u>NATIONAL PEAKS</u>	<u>NATIONAL PEAKS</u>	<u>NATIONAL PEAKS</u>
<u>AWSP MODEL</u>	#5 (12/05/64) 5/1	#7 (1/30-2/20/ /65) 4/0	#5 (4/17/65) 5/1	#27 (7/17/65) 0/0	#35 (8/28/65) 0/0	#9 (2/05/66) 1/0
<u>CASH BOX</u>	#5 (11/28-12/5/ /64) 5/2	#6 (2/06/65) 5/0	#5 (4/17-24/ /65) 3/2	#24 (7/10- 7/17/65) 0/0	#40 (8/28/65) 0/0	#9 (2/05/66) 2/0
<u>BILLBOARD</u>	#7 (11/21-12/5/64 5/0	#7 (1/30-2/13/ /65) 4/0	#6 (4/17-24/ /65) 3/0	#23 (7/17/65) 0/0)	#34 (9/11/65) 0/0	#13 (2/05/66) 0/0
<u>RECORD WORLD</u>	#8 (11/21/64) 3/0	#8 (2/06/65) 3/0	#5 (4/17-24/ /65) 3/2	#21 (7/17/65) 0/0	#39 (9/04/65) 0/0	#10 (2/12/66) 1/0

Mark Teehan
May 2022

TABLE I NOTES:

- **DNC: XXX:** Did Not Chart—The single was *not* listed on a radio station's surviving music surveys, which were complete, in a market.

- N/A: Not Available—Radio station music surveys have not survived for a market, either at an insufficient amount or at all.
- 11/03/65@ Release Date for "A Well Respected Man": This writer consulted with Doug Hinman, the leading expert on The Kinks, regarding this date. Based on his extensive experience, Doug explained that single reviews in the mid-sixties often were done by the trade journals quite near their "publication dates." Doug stands by a logical Release Date of 11/03/65 for the record, which has been utilized for this Table (email from Doug Hinman to this writer, 05/09/2022; Hinman, 68).
- [INC]: The station surveys in a market were incomplete.
- **Peak Position:** Was derived from the *highest* reported peak ranking in a market, whether it was from a station's survey or the Top 40 retail sales as reported on *Billboard's* 'Top Sellers' charts for a city. A peak derived from sales data was always indicated with this notation, [Sales]\$, at the bottom of the cell in the Table. Please see the detailed explanation three bullet points below.
- **Bolded Peak Position and Date:** The record reached the Top Five on a radio station's music survey or the Top 40 retail sales as reported on *Billboard's* 'Top Sellers' charts for a city.
- **Bolded and underlined Peak Position and Date:** The disc reached the Top Three or higher in a market. A Number One peak also received asterisks ***.
- [Sales] \$: The single's peak position was derived from that city's Top 40 retail sales as reported in *Billboard's* 'Top Sellers' charts—not from a station's music survey. The [Sales]\$ indication was placed at the end of the data in a cell from the Table. A peak derived from sales was backdated three days from *Billboard's* actual publication date (i.e., a real-time publication date of 2/12/66 would have a date of 2/09/66 for the sales date, reflecting the cutoff deadline to allow for the magazine's editing, layout, and

printing). It was more difficult for a disc to achieve a higher peak position based on sales alone, compared to a music survey, which often included phone requests as well as sales reports, distributors' orders, and 'intangible' factors utilized by a PD in compiling it. Generally, retail sales reports trailed airplay and the rankings on a station's music survey in time, although the market could have an effect on this dynamic.

- **AP:** Airplay. The single was selected as a 'Pick' or 'Hitbound Pick' by a station in a city, therefore receiving airplay at least for a week.
- **[PJ]:** Projection. A projected survey ranking was carefully formulated; the [PJ] notation was placed either right after the peak or date (i.e., #2 [PJ]). If the projection regarded the number of weeks a single spent in the Top 10/Top 5, the [PJ] notation was placed after the Top 10/Top 5 numbers (i.e., 6/3 [PJ]). All projections were based on a thorough analysis of a station's survey progression history, including the movement of other records up or down, and the survey's length. Normally, projections were only calculated with bracketing survey data before and after the missing week.
- **[Likely Requests]:** Some stations in the Washington, D.C. market based their Top Ten surveys primarily on phone requests from listeners (WPGC definitely did, at least in 1964, and probably in '65-'66). Alternately, when the evidence from Top 40 retail sales reports indicated that "A Well Respected Man" peaked three weeks later than a station's high mark, then this notation was added (the station's survey peak was from WEAM).
- **[Requests Only]:** Worcester's WORC Top 50 (Top 30 + 20) survey was based strictly on phone requests from listeners (88th-ranked market, in MA).
- **AWSP Model:** The 'Average Weighted Survey Position' model carefully developed by this writer. The purpose of this independently tabulated analytic was to provide a reference

standard against which the national chart rankings could be compared. Additionally, it served as an accurate barometer of the progress of each Kinks' single on the local music surveys.

Partial Survey Results For "A Well Respected Man"

This is a list of positions from stations which had incomplete surveys during the time that "A Well Respected Man" was charting across the country. On the far left is the market's rank, then the city, followed by the station, the survey position and date.

19. Houston (KNUZ)	#21 (12/10/65)
37. Sacramento (KXOA)	<u># 9 (12/31/65)</u> [Likely went higher] +
46. Birmingham (WSGN)	#27 (12/10/65)
60. Allentown- (WAEB) Bethlehem	#13 (12/12/65) [It would drop to #15 the next week] -
68. Tucson (KTKT)	<u>#10 (01/14/66)</u> [Likely headed up] +
95. Bakersfield (KAFY)	<u># 7 (12/15/65)</u> [Moving up fast] +
115. Madison (WISM)	<u># 9 (01/16/66)</u> [It would slip to #10] -
125. Pensacola (WNVY)	# 22 (02/04/66)

Insights Into Several Low Survey Peaks For "A Well Respected Man"

Understandably, readers may be puzzled why several markets in which The Kinks had done very well in, with their first three Reprise singles, reported relatively low survey peaks for the Top Ten hit "A Well Respected Man." In the case of the top medium market of San Diego (#26 peak), this was caused by the fact that two (KCBQ, KDEO) of the three stations in the city did not chart the record at all, despite having complete surveys. This meant that the disc lost out on valuable airplay in the area.

Leading KGB was the only outlet in the area to add it, making it a 'Future Hit' near the end of January (1/29/66) before quickly dropping it two weeks later as it started to fall on the nationals (#26 peak, 2/12/66). Due to the loss of two-thirds of its potential airplay in the

area, the disc never had a chance. Surprisingly, the SoCal region was well behind the Northeast, Midwest, and the national curves in moving on the single.

Another top medium market where The Kinks suffered strange adverse results was in Milwaukee, where the developments were similar to San Diego, except that the time frame was on the front end of the record's arc in November 1965. Dominant WRIT made "A Well Respected Man" a 'Disc-Coverly' (Pick Hit) on 11/14/65, after which it took the single two weeks to re-enter the outlet's Top 40 at #38. WRIT selected new records "... by [a] committee of station personnel and research of local retailers..." (*Billboard*, 10/23/65, 44; bracket added). Then the new release oddly disappeared from WRIT's surveys.

Perhaps it was a lack of requests, or listener complaints about the lyrics that caused PD Lee Rothman and MD King Zbornik to drop it so abruptly. Maybe it was the memory of the poor performance by "Who'll Be The Next In Line" two months earlier (#23 peak, 9/05/-9/12/65) that sabotaged the new record. Exacerbating matters was the fact that rival WOKY did not chart the new single at all, sealing its fate with virtually no airplay in the area between the two outlets. Coincidentally, both stations' PDs corresponded with Bill Gavin.

As for Albany, the other city where this disc suffered a power outage after The Kinks had hit Number One with their first three releases, the answer was murkier due to missing surveys from both stations. We do know that after WPTR added it (#30, 12/18/65, perhaps earlier), it was headed down two weeks later (#36, 1/8/66)—never a good sign. WPTR's surveys for the rest of January 1966 have not survived; the disc was absent from the outlet's early February survey (2/05/66; PD Dick Lawrence corresponded with Bill Gavin). Rising rival WTRY was missing *seven consecutive surveys*, covering the final week of 1965 and the first six of 1966 (1/26/65-2/04/66), so it was impossible to draw any conclusions without evidence.

National Reviews And Early Growing Pains For "A Well Respected Man"

While it was true that *Billboard* dodged this upbeat tune with an unrealistic, weak 'Hot 100 Chart Spotlight' listing minus any review—its lowest assessment, predicting that the single would make the low bar of its Hot 100—the other two trade journals wisely recognized its hit potential (*Billboard*, 11/13/65, 18). *Cash Box* selected the single as its fourth-listed 'Pick Of The Week,' with a glowing review: "The English songsters can show-up with a big smash on a 'Well Respected Man,' a very catchy folkish number with a message lyric. This type of infectious sound can run rampant up the charts. ..." (issue dated 11/13/65, 22). *Record World* agreed, adding more positivity, while listing it as a top-rated 'Four Star Pick' with these words: "Jaunty and yet bitter song about conformity these guys will connect with. One of their best." (11/13/65, 8).

Unfortunately, Top 40 radio stations were slow to add the record to their surveys, due to either doubts about its hit potential or possibly mediocre promotion on the part of Warner-Reprise—or a combination of both factors. Whereas it took the previous five Kinks' discs on Reprise a standard three weeks to achieve airplay saturation levels (85% or higher) on the informative 'Radio Active Chart' compiled by *Cash Box*, "A Well Respected Man" only had a cumulative mark of 55% after the same time frame (chart date of 12/04/65, with a cutoff date of 12/01/65; just 27% after the first two weeks). It took the new release an additional two weeks to reach a maximum airplay reading of 98% on this innovative chart, for a total of *five* weeks (chart date of 12/18/65). At this sluggish rate, no wonder the single stood at an unimpressive #49 on the sales-based *Cash Box* Top 100 and #57 on *Billboard*, which relied on a mix that was weighted heavier on airplay than sales for its Hot 100 at this point (chart date of 12/18/65). Even the often suspect *Record World*, utilizing retail sales for its tabulations, was in the ballpark at #51.

Final Thoughts On "A Well Respected Man"

One final point bears mentioning, regarding the challenging process of 'spreading' a single across the land in a relatively synchronized manner. Regrettably, for a number of reasons, this failed to occur with "A Well Respected Man." Readers are advised to focus on the peak *dates* for it, especially among the major markets (#1-#12) and top medium centers (#13-#25). A prime example of the uncoordinated spread of the record occurred when it hit **#1** in Cleveland in early December, while taking *two* more months to crest in New York and LA in early February 1966. Meanwhile, in Boston, it reached its high-water mark in the middle of that period, on New Year's Day of '66. Such varied timelines were disjointed, and negatively affected the disc's progress on the national charts, robbing it of any explosive momentum. As a result, it took "A Well Respected Man" an inordinately long six weeks to reach the Top 40 of both *Cash Box* and *Billboard*. This in turn caused numerous stations to wait in adding it to their surveys, further aggravating the problem.

Ultimately, what saved this underrated classic on the national charts was its strong performance in the nation's top market of New York. On the credible and carefully calculated surveys assembled by WABC, "A Well Respected Man" spent a sustained *five* weeks in the Top Five, reaching a high of **#2** (1/18/66-2/15/66, Top 5; 2/01/66-2/08/66, peak). These notable results were corroborated by *Billboard's* 'Top Sellers' retail sales charts for the area: a strong *four* weeks in the Top Five, with a peak of **#3** (1/19/66-2/02/66; 2/16/66, peak). Additional vibrant support for the record's surge into the national Top 15 was delivered by the top medium market of Miami, where it spent *four* weeks in the Top Four, cresting at a remarkable **#2** for two consecutive weeks! (1/19/66-2/09/66 overall; 1/26/66-2/02/66 for the peak).

On the other hand, if the disc had been able to breach the Top Five in Chicago and Philly for 2-3 weeks, it likely would have reached the Top Five of *Cash Box*. Instead, it remained stuck at #14 on Philly's Top 40 retail sales charts, and ran into a brick wall in the Windy City, reaching an abysmal #24 on the area's sales reports (2/02/66). Ironically, Chicago's two outlets, WLS (#16) and WCFL (#15), clearly had

overrated the record's popularity (1/28/66; 1/20-1/27/66; both surveys reportedly were based on the city's retail sales).

Nevertheless, for a single that had been on life-support for most of December '65 and early January of '66, its hard-fought peaks of **#9** on *Cash Box* and **#10** on *Record World*—results fully validated by our AWSP model (**#9**)—completely vindicated the song's resilient spirit and quality (chart dates of 2/05/66 for *Cash Box* and the AWSP analytic; 2/12/66 for *Record World*). For more comprehensive coverage of "A Well Respected Man," please see <https://www.kindakinks.net/misc/teeahan-awrm.pdf> (a correction is in order on page 1, under 'Background,' second line: Ray Davies wrote the tune in mid-July of 1965).

Selected References:

This writer's articles covering in detail the American charting of The Kinks' first six singles on Reprise as found at <https://www.kindakinks.net/misc/important.html>.

<https://www.americanradiohistory.com>. For most issues of *Billboard*, *Cash Box*, and some of *Record World*; one issue of Bill Gavin's *Record Report*, #502, 7/3/1964; and the RPM 'Play Sheet'; follow the appropriate links: under 'Broadcasting— Music Related.'

Hinman, Doug. 2004. *The Kinks: All Day And All Of The Night*. San Francisco: Backbeat Books.

Warden, Timothy C., © 2003-2022. ARSA—The Airheads Radio Survey Archive. www.las-solanas.com (the detailed local survey charting of The Kinks' first six singles on Reprise as documented in the ARSA Survey database)