

The KINKS At A Pivotal Crossroads In The Spring Of 1965: The Changing Pop Musical Landscape And The Group's Situation As It Affected The Selection, Recording, And Charting Of "Set Me Free" In The UK And The U.S.A.—A Detailed Charting Analysis

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Introduction

In order to fully appreciate the genesis of "Set Me Free," one needs to understand the details surrounding its predecessor in the UK, "Ev'rybody's Gonna Be Happy," The Kinks' sixth Pye single. Unreleased in the U.S., at least as an A-side, this disc would play a critical role in the band's commercial fortunes, as well as providing the crucial context for "Set Me Free." Additionally, a discussion of the evolving pop musical landscape in the Spring of 1965 in the U.S. and UK is necessary, in order to comprehend both the forces that were shaping Ray Davies' songwriting, in addition to providing an awareness of the tougher chart competition that would be facing The Kinks. Finally, the salient challenges which the group was confronting away from the industry spotlight also warrant mention. They mattered a lot, as events would turn out.

Once the story behind "Set Me Free" in the UK has been told, as well as its charting in Britain, we will cover in depth the crux of this essay: its reception by the American trade magazines and the pop music industry, followed by its progress on the all-important national charts. At the core of this process was the advance of the record on local radio station surveys across the country, from major markets to the numerous medium centers, and the pivotal interconnectivity these surveys had with the national U.S. charts. Here one had the intertwined dynamic of initial station airplay and subsequent retail sales. This was a much more complex and challenging exercise than the relatively straightforward UK system which was based on a

limited sample of tabulated shop sales, and in one case, advance disc orders.

Since this writer has discussed important, fundamental subjects in previous articles, the reader is advised to consult my last article on "Tired Of Waiting For You" for a fuller understanding of them: how hits were made in the U.S. (8-10); the methodologies of the national charts (10-12); *The Gavin Record Report* (14-16); as well as the national promotional and distribution structure and strategy of The Kinks' American record conglomerate, Warner Bros.-Reprise Records (Warner-Reprise; 16-18; Teehan, 10/2020 for all citations).

I. Background: The UK Charting Debacle That Was "Ev'rybody's Gonna Be Happy" – Superb Band Energy Wasted On A Disc Without Commercial Potential

As 1964 drew to a close, and prior to the Christmas Day and Boxing Day Holidays, The Kinks recorded four songs at Pye Studios (No. 2) for their next album: "Ev'rybody's Gonna Be Happy," "Something Better Beginning," "Who'll Be The Next In Line," and "Come On Now." (Hinman 2004, 43). All except the last title—soon to become the B-side of "Tired Of Waiting For You"—apparently " ... were contenders for possible A-sides. ..." (ibid.). Due to the fact that the group's Australasian tour was scheduled to start on January 16, 1965, the plan was to have the follow up to "Tired Of Waiting For You" ready to go (ibid.). Little thought regarding the commercial potential of these songs seemed to have been given by Pye or the group's management team. In any case, Ray Davies provided them with a dearth of options.

It was obvious that Ray and Mick Avory, the drummer, were most excited by the jazzy "Ev'rybody's Gonna Be Happy." During November and December 1964, The Kinks had played 25 gigs with Kim Weston & The Earl Van Dyke Band (11/7/64-12/6/64; ibid, 39-42). Weston was a Motown soul singer while Earl Van Dyke was a keyboardist and the band leader, known as the "Chunk of Funk." What really drove this R&B outfit, as far as Ray and Mick were

concerned, was the iconic drumming of Uriel Jones, who although an R&B drummer for Motown, had been heavily influenced by legendary jazz drummers Elvin Jones and Art Blakey. According to Four Tops keyboardist George Rountree, "Uriel had a style that made you think, *Oh, that's Uriel*. ... Uriel truly made you feel the pocket. ... (Scultz, *Modern Drummer*, 8/2009). Jones himself put it succinctly: "A great drummer can just lay back and listen for grooves. ..." (ibid). As Ray recalled,

"... Mick and I used to stand at the side of the stage and think he was great. It was influenced by that band, that single: we just wanted to prove that we could play like that ... floating." (McNeill, *NME*, Interview with Ray, 4/16/77 and 4/23/77, reprinted in *Uncut*, 96; for info on Earl Van Dyke, see Nixon, *Motown Junkies*).

Within three days of their last concert with the Earl Van Dyke Band, The Kinks recorded a demo of "Ev'rybody's Gonna Be Happy" (12/9/64; Hinman, 42). Then, as mentioned earlier, an official recording of the tune was made before the holidays. Done in three takes with Shel Talmy producing, it was recorded from 1-track to 1-track mono; several girlfriends and Ray's wife Rasa added handclaps. This disc was notable for being the first time that Mick Avory would play drums on the A-side of a Kinks' single released on Pye. Ray played piano and handled the double-tracked lead vocals (ibid, 42, 51).

Afterwards, the backing track for the B-side, "Who'll Be The Next In Line," was recorded after a surprising *eight* takes. Ray overdubbed his lead vocal in one take, and doubled it in two; two mixes were prepared (ibid.). A catchy, infectious rocker, this tune had potential. However, the band must have gotten tired of it in the studio. As it was slated for the flip of the projected single, Ray likely found little reason to develop it further. The final released recording of "Who'll Be The Next In Line" had a rushed feeling to it, and sounded relatively underproduced.

Certainly artistic freedom was important, and three months later, after notching a second Number One ("Tired Of Waiting For You"), Ray was

not to be trifled with. However, "Ev'rybody's Gonna Be Happy" had minimal commercial potential, and at least Pye must have realized that. As the B-side of a single, an LP cut, or as part of a four-song EP, the tune would have been fine. However, as the lead side of a record, it was badly miscast (Pye 7N 15813). In the end, Pye was responsible for green-lighting this disc with dubious chart potential, but their hands were tied: Ray did not provide the label with any better options (see Rogan 2016, 192-193 for its development and an assessment of the disc). Shel Talmy definitely was not a fan of the tune or its prospects:

'Ev'rybody's Gonna Be Happy' was a single I did not want to put out. Ray did—I believe. He was in love with the song. I didn't like it, and I didn't think it was a single. It was the lowest chart record we ever had. (as quoted in Rogan 2016, 194; sourced from a 1982 Talmy/Rogan interview, *ibid.*, 666).

Sure enough, after being released on March 19, 1965 in the UK, the single had quickly peaked at an ignominious #19 on the *New Musical Express (NME)*, #20 on *Melody Maker (MM)* (4/10/65); on the less credible *Record Retailer*, it reached #17 (4/24/65). Years later, Ray admitted that it had been " ... a turkey. ... That was the first experiment using the public as a guinea pig. That's the luxury of being a successful band, you can experiment in public sometimes. ..." (McNeill, 1977, *NME*, Interview, reprinted in *Uncut*, 96). Needless to say, "Ev'rybody's Gonna Be Happy" rightfully was never released in the U.S. as the A-side of a Kinks' single. Reprise had much better projects to support than promoting a "turkey."

Nevertheless, it is worth noting that the song later showed up on several American stations' surveys and one Canadian chart: Britpop magnet KMEN in San Bernardino-Riverside (listed under 'Honorable K/Mention' from 3/26/65-4/30/65, with the label cited as Pye); KEWB in Oakland (#36, 4/16/65-4/23/65, with the label identified as Reprise, which had to have been a mistake); and *RPM* in Canada, where it was picked as an 'Extra' ('Comer') for the chart dated 5/03/65 (special thanks to Doug Hinman for notifying this writer of the KEWB survey charting, which led to the others being found).

II. Background: The Changing Musical Tides In The U.S. And UK; Ray's Songwriting Output And The KINKS' Status; The Selection And Recording Of "Set Me Free"; Britpop Trending Towards Brit-rock

In order to properly understand the context that framed The Kinks' singles moving forward in the UK and the U.S., it is imperative that we examine the state of pop music in the Spring of 1965. Only in this manner can The Kinks' musical direction, along with the release decisions made by Pye and the group's management, be realistically evaluated. As well, the band's status and morale merits scrutiny, especially that of Ray's. Furthermore, such a narrative will provide a sense of the commercial competition that The Kinks would encounter. Realistically, it was no longer the fall and winter of 1964-1965 when the British Invasion had dominated the American music business. Cataclysmic change was in the air, starting this time in America, that eventually would reach Britain.

Undoubtedly, the slick rock instrumentation supplied by ace studio musicians known as 'The Wrecking Crew' on the first few smash hits of Gary Lewis & The Playboys delivered an American counter-punch to the shallow Manchester Invasion. However, it was the shimmering glow of folk-rock that shone a powerful light towards the future. Essentially, this new pop musical hybrid involved combining Bob Dylan's socially and existentially-conscious lyrics with the 4/4 beat of The Beatles and full electric instrumentation. The folk purists had been doomed ever since the Fab Four hit America in early 1964. As for the simplistic 'moon in June' romantic lyrics of virtually all pop singles, they were about to change somewhat: commentary touching serious societal concerns and personal issues would become fair game. Led by Dylan and The Beatles, artists focused more on making meaningful, quality albums, which previously had been an afterthought. Singles were still important, but witnessed a gradual erosion in sales and record company support as the 60s neared their end.

Dylan had first experimented with electric backing on the abortive November 1962 single, "Mixed Up Confusion," only to revert back to acoustic guitar for his next three albums (there were three other songs recorded with some backing, but only "Corrina Corrina" saw release on *The Freewheelin' Bob Dylan* LP; see Ford, 2019, *Electric Dylan, "Bringing It All Back Home."*). Later, the dynamic music, sound, and striking commercial impact of The Beatles in America clearly had an effect on Dylan (Unterberger 2002, 66). After The Animals, a British group from Newcastle, England, scored a Number One smash in both the UK and U.S. in the summer of 1964 with an electric version of his rendition of "The House Of The Rising Son" — the first true folk-rock record—he was sold on the efficacy of this new direction (ibid., 93-95; #1, *NME*, 7/4/64-7/11/64; #1, *Billboard*, 8/29/64-9/12/64). Further vindication that this was the right course came in late 1964, when Dylan heard an unknown group—the Jet Set, soon to become The Byrds—rehearsing his "Mr. Tambourine Man" at World Pacific Studios in LA. He was suitably impressed (Hjort 2008, 21, has offered a logical case that this occurred in early December; otherwise, see Unterberger, 104; Shelton, 217; Rogan 2008, 55).

In mid-January 1965, the iconic poet and songwriter recorded Side A of his next album, "Bringing It All Back Home," with a full band backing him in New York. Yet this groundbreaking LP would not be released by Columbia Records until three months later in the U.S., although a cut from it, "Subterranean Homesick Blues," was released as a single on March 15 (that was the real-world street date, when it appeared in record shops; see Ford, op. cit., "Bob Dylan's 1965-66 Singles"). Influenced by Chuck Berry, this was a charged-up rocker from Dylan, touching on the emerging drug culture and the contentious civil rights movement in the U.S. (among other topics).

In the meantime, American listeners had been exposed to a rough template of how the evolving folk-rock musical combination could sound that originated from an unexpected source. The Beau Brummels, a new group from San Francisco, had released their first single in late November 1964, "Laugh, Laugh." A mid-tempo tune with a brooding, introspective tone, it garnered a positive 'Hot Pop

Spotlight' review from *Billboard* and gradually climbed the Hot 100 chart, peaking at an impressive #15 in February 1965 (2/13-20/65; review in issue dated 12/12/64). Ironically, many listeners thought that the group was British, based upon their name and the song's sound. Nevertheless, the foremost authority on the folk-rock revolution, Richie Unterberger, concluded that their early compositions amounted to a "close approximation" of what would become known as folk-rock later in the year (125-126).

Incredibly, in the case of UK listeners, it would be even longer before they were able to hear this explosive, thought-provoking music: late-April for Dylan's single (4/26/65), mid-May for his album (5/10/65), and late June for The Byrds' jingle-jangle anthem of folk-rock, "Mr. Tambourine Man." (6/21/65). Notwithstanding the delay in these profound musical changes from becoming public in the UK, they inevitably would have a commercial impact on The Kinks' next single release, most notably in the U.S.

As far as Ray Davies' musical influences were concerned as the Spring of '65 dawned, he acknowledged that his songwriting was influenced by "Bob Dylan, Joan Baez, and oriental music. ..." (Hinman, 52). The folk effects were manifested by two songs from The Kinks' second UK album, "Kinda Kinks": "Nothin' In This World (Can Stop Me Worryin' 'Bout That Girl)" and "So Long." There could well have been even more songs from Ray similar to these two, but given the farcical three days allotted by Pye for the band to record "Kinda Kinks," we will never know (2/15-17/65; Hinman, 48). No wonder that this was Ray's " ... least favourite Kinks album ...," and that one critic recently described it as a "mismatch of filler, covers, classics, creative dead ends and lost gems. ..." (Peter Watts, *Uncut*, Ultimate Music Guide, Issue 12, The Kinks, 2012, 14). Without the strong support of a trio of smash singles that had been afforded to its predecessor, the musically superior "Kinda Kinks" turned in a disappointing UK chart performance after its release on March 5: a total of 14 weeks on the *Record Retailer* LP charts, nine weeks in the Top Ten, with only six in the Top Five. By comparison, "The Kinks" had charted for almost twice as long (25 weeks), with an impressive 22 weeks in the Top Ten, and ten weeks in the Top Five.

As the odd "Ev'rybody's Gonna Be Happy" made its debut on the UK singles charts, what was the status of The Kinks at the beginning of April? Regrettably, the band was in bad physical shape in the wake of a series of unfortunate accidents and medical illnesses, as well as a damaging trail of cancelled concerts. Dave had the worst of it, suffering a "delayed concussion" caused by boisterous fans following a concert at the Palais Wimbledon in southwest London earlier in March. He was advised by his physician to take one week off (3/5/65; Hinman, 49). Three weeks later, the jinxed guitarist contracted bronchitis, one day after Ray collapsed from "physical exhaustion" during a gig in Scotland, as well as "showing signs of pneumonia." (Hinman, 51; 3/25/65). Then bassist Pete Quaife also suffered a concussion while falling after a fainting spell at a movie theater (ibid.). With 75% of the group knocked out, it would not be until April 5th before they would be able to restart their ballroom gigs (ibid.; see also Rogan 2016, 194-195).

As damaging as these unfortunate maladies and numerous concert cancellations were—no doubt largely caused by the band's chronic overworking—the worst blow was dealt in mid-March, when Ray summarily vetoed the group's appearance for a taping in Southampton, Hants. This was for a planned showing on the Southern ITV show *Three Go Round*. Further compounding the PR fallout caused by this stubborn move was his defiant failure to attend "a number of interviews." (ibid.). It was obvious that Ray had a rather naive understanding of the pop music business, and was rebelling against its merciless demands. With the benefit of time, he was able to place these events in perspective:

We'd had two number ones and one number two in our first four months and I wanted it to stop. I'm an introverted person and this was an invasion of my privacy. I found it very difficult and dealt with it very badly. I didn't turn up for an interviews, which was unheard of in those days. I ran away, basically, and it caused the band to have a dip. (as quoted in Hinman, 50; see also Hasted, 36-37).

Unfortunately, the heavy pressure of incessant touring over the past eight-plus months, along with his virtual nervous breakdown, had understandably affected the *quality* of Ray's songwriting output. This occurred at a critical time in the band's fortunes, when they desperately depended on him for a prime rebound. With the exception of the brilliant, ahead-of-its-time "See My Friends," and to a lesser extent the throwback "I Need You," the other tunes were rather ordinary. In the case of the former, despite its pioneering nature—or perhaps because of it—the composition lacked strong commercial potential. It was too different and complex for the majority of British listeners.

By April 1, five new tunes of Ray's were registered with the publishing company, Kassner Music. Evidently, these were early demo recordings made by Ray and Dave at home (ibid, 52). In addition to the two aforementioned songs, three others held the following titles: "Set Me Free," "Never Met A Girl Like You Before," and "Such A Shame." There undoubtedly had been "considerable pressure" applied by the band's incompetent management trio and Pye on Ray, in order to deliver a new smash hit in the mold of their previous three successful singles. This urgency was magnified by the predictably dismal early chart returns posted by the patently uncommercial "Ev'rybody's Gonna Be Happy." (ibid, 53; see also Rogan 2016, 203).

It was at this point where matters became somewhat murky, regarding the process by which the band's next single was selected, or put more accurately, became their next release by default. The Kinks had certainly reached a critical juncture, and this process would be vital to their future success in both the UK and the U.S. The problem was that no one seemed to properly understand the situation. The matter appeared to have been treated lightly by all involved, tossed-off as a mere nuisance, without concern for its serious ramifications. In particular, Ray's judgment with regard to the *quality and commercial potential* of his latest songs would seem to have been impaired. Most critically, his ability to perceive the big picture had been weakened; he might as well have been on an island. The perseverance and energetic determination that he had exhibited in the summer of 1964 with "You Really Got Me" was now

conspicuously absent. Ray had been worn down by the relentless demands of the music business, to the point where it seemed that his perception of musical quality was suspect.

In hindsight, it was as if he and the rest of the group viewed "Set Me Free" as their ideal candidate for the next single and best answer to Pye's pressure. What makes their choice all the more puzzling was that, paradoxically, no one in the band had any positive feelings for "this safe return to the Kinks formula" (ibid, 53). If the group did not really care about this song, why would the UK and U.S. listening public bother to buy it in sufficient quantities? Why "Set Me Free" was selected over the hard-rocking "I Need You," with its genuine vintage heavy Kinks' sound as the A-side remains a mystery. Presumably, "Set Me Free" was viewed by all as having a greater commercial ceiling, and less risk. While such reasoning may have applied with more justification to the complex, overly sensitive and prudish American market, it seems questionable as far as the more flexible UK pop/rock scene was concerned. At any rate, Pye's hands were tied: Ray left them with no other viable options.

In any eventuality, "Set Me Free" and "I Need You" would not be recorded until almost the end of April, at Pye Studios, in the larger No. 1, in central London (4/28-29/65; see Hinman, 54, for these open dates). Producer Shel Talmy had other professional commitments to another band near mid-month—The Who, driven by real passion—which apparently delayed the sessions, not to mention The Kinks' heavy concert schedule throughout April (see Neill and Kent 2005, 54, clearly indicating that The Who's sessions were on 4/12-14/65; Hinman, 52-54). "Set Me Free" was recorded in four takes, with Bob Auger engineering. According to noted Kinks authority Doug Hinman, the tune was recorded 1-track to 1-track mono with minimal overdubbing, while " ... Only the doubled vocal and probably the backing vocals and tambourine are dubbed. ..." (ibid., 53). As usual, Ray handled the lead vocal and rhythm guitar, while Dave played lead guitar, and supplied backing vocals with Rasa Davies (Ray's wife). Pete Quaife deftly handled bass.

As for "I Need You," whereas it may have harkened back to the heavy metal, pounding thunder of the band's first two hits, it exuded much more energy than the A-side. Dave's indelible guitar feedback/distortion on the intro—technically "a mistake" according to Ray—where he likely "doubled (overdubbed) playing rhythm in place of Ray ..." was exemplary, as was his frenetic solo (ibid.; Massey 2015, 77). Engineer Auger received credit from the band for his adroit handling of what sounded like an error. This tune had a rambunctious mayhem about it, with its surging chorus and rising melody line.

Recently, producer Shel Talmy has endorsed the longstanding belief that Mick Avory was the drummer on both sides of this single ("Set Me Free"/"I Need You."). However, Pete Quaife had recalled that instead, session musician Clem Cattini might have been the drummer, as Talmy wanted the assured, reliable sound of a session drummer in the wake of the abject failure of "Ev'rybody's Gonna Be Happy." Full resolution of this session mystery may elude us forever, as it is now 56 years after the fact (based on information shared by Doug Hinman with this writer, in an email dated 09/16/2021).

"Set Me Free" had to have been the weakest, most energy-starved Kinks' single released on Pye. Even the group's first two failed singles displayed more vitality and passion. At least they had a pulse. "Set Me Free" was a simple mid-tempo ballad, a blatant copy of "Tired Of Waiting For You" but without any of the latter's crafted dynamics or punchy edge. While "Set Me Free" started off with a catchy beat, it was under-developed and failed to develop musically. Once again, as if on auto-pilot, Ray turned in a song *for the A-side of a single* with basic, repetitive lyrics and no instrumental *break* or *bridge*: it merely flat-lined, desperately begging for rejuvenation. Even brother Dave was not able to save it, as had been the case with its predecessor. Young British teens were not so gullible as to fall for this retro-zombie slab or overlook what the disc really was: a bland, formulaic re-write of a previous hit. It was a classic case of 'mailing it in.' (see also Rogan 2016, 212 for comments on the song).

Meanwhile, while The Kinks recovered from their illnesses, hit the touring circuit again, and worked on their new songs throughout April,

what was happening at the zenith of the Brit pop scene? From mid-March through early April, the Stones made a strong statement with "The Last Time," a hard rocker with a searing guitar riff played by Brian Jones that used the Staple Sisters' 1954 traditionally-sourced "This May Be The Last Time" for its refrain. Recorded at RCA Studios in Hollywood, CA, with an assist from famous producer Phil Spector, it would be their *third* UK Number One, and first written by Mick Jagger and Keith Richards (No. 1 on the *NME* *four consecutive weeks*, 3/13/65-4/3/65). Hot on its heels would be the blatantly commercial Yardbirds' "For Your Love," their final single featuring guitarist Eric Clapton. It would go on to dethrone the Stones at Number One prior to mid-April (*NME*, 4/10/65). Finally, as if on cue, The Beatles' "Ticket To Ride" — clearly showcasing a folk-rock sparkle and a heavier sound — shot up to Number One in its first week after release. It would spend *five consecutive weeks* on the *NME* charts (4/17/65-5/15/65).

Aside from these chart-toppers, there were a number of notable records that hinted at things to come, made the *NME*'s Top Ten, or otherwise were influential. Among them were Dylan's acoustic-based single "The Times They Are A-Changin'"; Donovan's folk premier "Catch The Wind"; Them's "Here Comes The Night," featuring Van Morrison's impassioned blues singing; and The Animals soulful "Bring It On Home To Me."

Whereas The Kinks were content to serve up recycled, mediocre fare in the form of "Set Me Free," rising rivals The Who were pushing the envelope as they worked on their second single, on the heels of the underrated, relatively successful debut, "I Can't Explain." (*NME*, #10 peak, 4/10/65; while Pete Townshend has admitted copying the early Kinks sound here, the disc transcended such simplistic appraisals by others). As champions of the rampaging mod movement, this band was determined "to replicate their powerful live show on record." (Mark Blake, Liner Notes, *The Who My Generation Super Deluxe*, 2016, Polydor 5372740, 23). Guitarist Pete Townshend and singer Roger Daltrey were inspired by the expansive style of saxophonist Charlie Parker: "riding, flying free on music." (*ibid.*). The result of their efforts was the undervalued, groundbreaking "Anyway,

Anyhow, Anywhere." Rightly labeled by co-manager Kit Lambert as "the first Pop art record," this tune represented a group hungry for success and determined to stay true to their adventurous musical views. Recorded at London's IBC studios on April 13-14 with Shel Talmy producing, it would be released on May 21—the same date as The Kinks' new disc (ibid; Neill and Kent, 54-55).

In dramatic fashion, right before the release of The Kinks' new single, there occurred a series of physical altercations between band members. The prelude came in the wake of a party on May 18, when Dave and Mick Avory exchanged blows at a hotel. The denouement came swiftly: at a concert at Cardiff's Capitol Theatre the next night, following the opener ("You Really Got Me"), Dave, wearing sun glasses to shield his two black eyes, hurled expletive-filled insults at Avory, and then wrecked the latter's drum kit with a precisely-delivered kick. Avory, losing control, swung his hi-hat pedal—initially depicted as a lethal cymbal—at his tormentor, causing Dave's head to bleed profusely (it required 16 stitches). Fearing that he had murdered Dave, a shaken Avory fled the scene, staying incommunicado for the time being, while Dave was bed-ridden for a few days after being treated at a local infirmary. A mortified Ray contemplated hiring a new drummer, while management believed the group would never play again. While over time the 'Cardiff Incident' blew over—the band's next four concerts had to be cancelled—it served as a sign of the explosive tensions within the group (Hasted, 41-43, has the most up-to-date account, based on interviews with Mick Avory and Dave Davies conducted between 2004-2011; see also Rogan, 208-212; and Hinman, 55-56).

III. The UK Charting Of "Set Me Free"

Clearly outclassed by the competition, "Set Me Free" was released in the UK with "I Need You" as the B-side (Pye 7N 15854; Hinman, 56; for a discussion of the UK charts, see Teehan, 10/9/2020, 5-6). According to Kinks' expert Doug Hinman, "Reviews are generally positive, though many acknowledge the return to a more calculated 'Kinks sound'" (56). That would suggest that the UK pop press knew what the band was up to. The *NME* highlighted its evaluation with

"Not So Kinky As Usual. But It's Still A Hit." Their review naively observed that "a characteristic raucous guitar introduction leads into 'Set Me Free' which is considerably slower than The Kinks' previous offering—only just above a rock ballad." (as quoted in Hinman, 56). There was absolutely nothing "raucous" about "Set Me Free." The reviewer's reference to the new single being "considerably slower" than its predecessor was a diplomatic way of saying that it was noticeably weaker, in the opinion of this writer.

Within a short two weeks of its release, it was readily apparent that The Kinks did *not* have another chart-topping smash on their hands, but rather a predictable disappointment: "Set Me Free" had barely made it into the Top Twenty of the two main UK charts (#16, *NME*; #19, *Melody Maker*, both 6/5/65; and #19, *Record Retailer*, 6/3/65). In marked contrast, "Tired Of Waiting For You" had blasted to Number Three on the *NME* chart in its second week, and #6 on the other two. The numbers told a true narrative. The following two weeks witnessed the new single reaching a mediocre #9 on both the *NME* and *Melody Maker* charts; for the former, that would turn out to be its peak (6/19/65). On the *Melody Maker* Top Fifty, the record would reach a high of #8 for the next week (6/26/65), while on *Record Retailer*, it was only able to top out at #9 for two weeks (6/24/65-7/1/65).

This Kinks' single unceremoniously received a quick boot from the *NME* Top 30 as it dropped: #11, #20, #30, and then out ((6/26/65-7/17/65). Its descent on *Melody Maker*'s Top 50 was naturally more cushioned, but still relatively swift, as it was gone from their Top 20 three weeks after its #8 peak (#24, 7/17/65). Adding insult to injury, the disc's final week came three weeks later at an inglorious #50 (8/7/65). Even the somewhat suspect *Record Retailer* was in full agreement (#50, 8/5/65). Such chart tracking from an established group was a giant letdown; the record had lacked any semblance of staying power on all three primary UK charts.

One could not depict a more pedestrian showing for a band that had become used to Number Ones and a Two over a period of six months. To add insult to injury, these lame chart results turned in by "Set Me Free" followed on the heels of the abysmal showing

registered by "Ev'rybody's Gonna Be Happy." Suddenly The Kinks were setting all the wrong trends. Obviously, they were totally dependent on the songwriting output of Ray. Whereas he had been clutch in 1964, coming through with three straight classic smash hits, the muse seemed to have deserted him in the Spring of '65. Compounding matters was his nonchalant, 'take it or leave it' attitude.

Unfortunately, The Kinks' commercial fortunes were hampered both by their obsolete and threadbare musical fare, as well as seriously challenged by the blossoming folk-rock movement taking root in the UK, and other adventurous top hits discussed earlier. After The Beatles publicly put their imprimatur on Bob Dylan in January 1965, followed by his Spring '65 English tour (April-June), the emerging songwriter achieved a major breakthrough in the UK (Shelton, 203). From the end of May throughout most of June, Dylan owned the UK LP charts: he had no less than four albums placed in the Top Twenty, with an impressive *three* in the Top Ten for several weeks (5/29/65-6/5/65; 5/29/65-6/19/65). His long-awaited album, "Bringing It All Back Home," smashed up to Number One within three weeks after its debut, and hung in at #2 for five of the next six weeks. Adding icing to the cake, Dylan's "Subterranean Homesick Blues" single peaked at #6 on the *NME* charts in mid-May (5/8/65-5/15/65; see as well, Rogan 2016, 202-203).

With perfect timing, his disciples The Byrds had no trouble swooping in with their clarion call, "Mr. Tambourine Man" — featuring Roger McGuinn's crystalline-sounding 12-string Rickenbacker and their soaring, well-crafted harmonies—and spending two consecutive weeks at the top spot on all three primary UK charts (#1, *NME*, 7/17/65-7/24/65). The UK pop-turning-to rock music scene had undergone a profound transformation, regrettably leaving The Kinks momentarily in the dust. As Nick Hasted observed in his astute biography of the group, "Not only was the old-style R&B they had led becoming outmoded. 1965's speeding pop avant-garde was leaving The Kinks behind too." (36).

As we cast our gaze westward to America, keep in mind that previous Kinks' hit singles usually charted about six spots lower than their UK peaks. Therefore, using this as a rough gauge, one could project at best about a #15 high for "Set Me Free" in the U.S. Would Reprise and the record be able reach this mark?

IV. Background U.S.: Notes On Chart And Magazine Issue Dates; Airplay Chart Percentages Explained For The 'Radio Active Chart' (RAC) From *Cash Box*, And Our 'Radio Airplay Monitoring Model' (RAMM)

All three national magazines—*Billboard* (BB), *Cash Box* (CB), and *Record World* (RW)— published their weekly issues on a Saturday, with a "Week Ending" date listed for one week later; the actual charts were available by the Thursday before that Saturday. (for a discussion of the national charts, see Teehan, 10/2020, 10-13). For example, the issues of each magazine actually published on Saturday, June 5, 1965, would carry a 'week ending' date of June 12, 1965. This writer has used the actual publication dates for all three charts when referring to them throughout this article, so there is a real-time correlation with the local music surveys that influenced them. So chart dates are backdated to present the actual real dates; from our earlier example of dates in this paragraph, the chart date would be June 5, 1965 (6/05/65). However, when using quotations from articles, or citing information from a national magazine, the magazine's issue date has been utilized to avoid confusion and make it easier for readers to look up an issue. For example, a quote or information taken from the *Billboard* issue dated 1/16/65 would use that issue date.

In addition to the three national charts mentioned earlier, this writer has developed a specially-calibrated model which utilized the average survey positions for each market tier, that was then carefully weighted by market level according to a thoroughly researched formula. The weekly result of these triple-checked calculations has been referred to as the "Average Weighted Survey Position," or AWSP model. The purpose of this independently-tabulated metric

was to present a reference standard against which the national chart rankings could be compared. In addition, it served as an accurate barometer that measured the progress of "Set Me Free" on the local music surveys.

Throughout this essay, a consistent four-day cutoff period has been utilized between the reporting dates of local station surveys and the weekly national chart dates. As an example, for the national chart date of 6/05/65, survey rankings up through 6/01/65 were processed. In addition, the national magazines all had primary headquarters located in New York City, so for New York metro area stations, a shorter three-day cutoff time period was allowed.

Our sample included a total of forty stations that were ranked within the top fifty-one centers in 1965, as defined primarily by *Billboard*. These were the pop stations in the markets from which pivotal airplay and sales data was obtained by the national charts, depending on their methodology. In addition, there were also five outlets located in smaller secondary markets, ranked from #54 and below. So in total, our sample comprised a total of thirty-seven markets which contained forty-five stations *with sufficient surviving survey data*. In certain cases, the secondary stations played a prominent role in affecting the programming decisions of Program Directors (PDs) at stations located in larger markets. They could serve as a valuable testing ground for new singles.

In terms of markets, our sample was comprised of 37 centers arranged according to the following tiers: eleven majors (ranked from #1-#12), twelve top mediums (#14-#25), nine other, smaller medium markets (ranked between #31-#51), and five secondary as previously mentioned. The meaningful breakdown of stations by market level was as follows: majors (15 stations); top medium markets (16 stations); other medium centers (9 stations); and secondary centers (5 outlets). A total of seven markets had multiple stations. In terms of market coverage, our sample had the Top 25 centers well-represented with 23 cities (92%). That was unfortunately not the case with smaller medium markets ranked from #26 to #51: only nine of them had stations with surviving surveys (9/26 stations, 35%).

Aside from the activity on the national charts, one final newsletter that had the ability to influence PDs regarding their selection of new singles was *Bill Gavin's Record Report* (hereafter referred to as the *Gavin Report*, or *GR*; for an analysis of it, see Teehan, 10/2020, 14-16). Among the grand total of forty-five (45) stations that were part of our sample among all markets tiers, eighteen (18) of them were identified as outlets whose PDs corresponded with Bill Gavin, thereby sharing with him their stations' intel regarding phone requests, airplay, and sales of new releases (18/45, or 40%). If just the set of forty stations within the Top 51 centers were utilized, then the *Gavin Report* component rose to 45%.

The most important factor in determining a new single's progress on *Billboard's* Hot 100 until around its mid-section was its airplay on influential stations located primarily in medium and secondary markets. Those outlets often could influence major center stations to go on a new disc, adding to its airplay saturation level. Although the other leading trade, *Cash Box*, utilized retail sales data as the methodology for its Top 100, it included a unique 'Radio Active Chart' (RAC) that tracked airplay levels in its weekly magazine. This writer has developed a new and similar 'Radio Airplay Monitoring Model' (RAMM). What follows is a detailed explanation of both; they will be referred to in the narrative, especially in the early sections.

Cash Box 'Radio Active Chart' (RAC): This was a revealing chart that compiled both the weekly and total cumulative percentages of "key radio stations" in all-important markets that had added a record to their playlists as of the cutoff date—three days prior to the actual Top 100 chart date (*CB*, Issue dated 6/12/65, 24). One should remember that the magazine was using this metric on 30+ singles, emphasizing the *weekly* percentage of stations from their sample that had just added a new record to their surveys. The weekly rankings followed logically: the single with the highest percentage of new station adds was ranked #1, and so forth. *Cash Box* did not disclose the identities of the stations that comprised their sample. It was likely composed primarily of outlets from medium and secondary centers, and may

have been partially rotated weekly with a few major market stations included.

Radio Airplay Monitoring Model (RAMM): Our new airplay model was similar to the RAC covered above. It used key radio stations located in leading centers across the country to assess the progress of a new single in gaining meaningful airplay. By design, this model balanced station and market parameters in a superior manner than the earlier version (see Teehan, 7/2020, 26). The qualitative impact that certain stations potentially could have on a single's exposure in the Top 40 radio world has been displayed with greater nuance in this iteration.

The RAMM consisted of a total of 16 outlets: three stations in major markets, five outlets in top medium centers, six stations in other, smaller medium markets, and two outlets from secondary cities. Nine (9) of the sixteen (16) front line stations listed below had a known affiliation with *The Gavin Report* (56%). For two cities—Boston and San Diego—an alternate outlet was listed. No more than one station was counted per market. The stations were selected based on this writer's background in conducting survey research involving numerous mid-sixties singles from many British and American groups. For this article, unfortunately, insufficient surveys have survived for two stations: KXOA (Sacramento) and WORC (Worcester, MA). Their omission has been indicated by a strikethrough. Thus for the purposes of this essay, the RAMM consisted of a total of fourteen outlets, still an adequate number and a representative sampling of stations.

Major Markets

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

Top Medium Markets

- WKBW (Buffalo)
- KGB or KCBQ^^ (San Diego)
- WQAM (Miami)
- KIMN^^ (Denver)

- KLIV^^ (San Jose)

Other Medium Markets

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

Secondary Markets

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

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

V. The Takeoff—Fasten Your Seatbelts: "Set Me Free" Is Released In The U.S., National Reviews, Chart Competition And Early Returns

Only five days after its British debut, Reprise released "Set Me Free" in the U.S., on May 26, 1965, with the exuberant "I Need You" as the flip (Reprise 0379). Predictably, the national trades served up the usual clichéd platitudes for a band that had three smash singles under its belt. In its customary 'Spotlight Review' section, *Billboard* referred to it in a condescending manner, as "down home blues rhythm material with a good teen lyric." (Issue dated 6/5/65, 35). That was not exactly a ringing endorsement for the record. *Cash Box* showed more positivity, calling it " ... a snappy tune that's taken for an engaging disc ride. A nifty start of a chain of hits for the English lads." "I Need You" is a busy affair." (6/5/65, 12). Conspicuously absent from both reviews was a hint of the single's *chart potential*, which was an indication that neither magazine was overly thrilled about its prospects. In marked contrast, *Cash Box* confidently labelled the Stones' "(I Can't Get No) Satisfaction" as a "Sure-fire smash," journal code for a Top Three, possibly Number One monster record (ibid.).

Billboard's Hot 100 chart for the next week after the release of The Kinks' disc featured a varied group of rising singles, led by The Byrds' "Mr. Tambourine Man" at #17, following an explosive rise from #55 in only its fourth week! (actual chart date of 5/29/65; it would reach #1 on 6/19/65). Also in just their fourth weeks were Donovan's "Catch The Wind" (#41) and The Yardbirds' "For Your Love" (#32). Two newer discs that displayed sizzling hit potential were Herman's Hermits' "Wonderful World," already at #25 in only its *second* week (up from #50)—the Manchester Invasion continued—and LA's via Bayou country Johnny Rivers' rockin' "Seventh Son," that week's 'National Breakout' at #63 in its debut (see also Rogan 2016, 200, for an excellent discussion of the Manchester Invasion). That honor was snatched by the Stones' "Satisfaction" for the following week (#67, chart date 6/5/65; it would blitz to #1 for four consecutive weeks as *the* song/riff of the Summer of '65, 7/3/65-7/24/65!). Near the top of that week's Hot 100, Motown's Four Tops were hitting it big at #4 with their soul classic "I Can't Help Myself" in only its fifth week (Number One, 6/12/65; 6/26/65). 1965 would turn out to be an outstanding year for the proliferation of excellent, memorable pop/rock/soul songs.

Unlike its three predecessors, which benefitted from a dominant showing in Britain, acting as a natural marketing boost when the records were released in the U.S. a month or so later, "Set Me Free" had no such luxury. Ironically, its middling British chart performance proved to be a hinderance in America. With only a five day gap between the UK and U.S. release dates, and the normal one week lag for English tracking to be known in the U.S., American programmers could finally see in quasi-real time the struggles of "Set Me Free" in its home country. Once its lackluster showing on the *NME* and *Melody Maker* charts became obvious, those PDs saw red flags regarding its commercial potential. After all, if British teens were not sold on it, why would their American counterparts buy it in large quantities? Of course the markets were different, but there were some basic parallels from which chart activity could be extrapolated. Reprise had lost a key selling point for its American marketing.

While having a handful of stations playing a single prior to its official release date was advantageous but not essential, as had happened with previous Kinks singles, it was clear that no *regular* outlets chose to be pioneers with the latest disc. Rather, as usual, KMEN in San Bernardino-Riverside—a magnet for all rock music British—jumped the gun two days early, listing "Set Me Free" as an 'Honorable K-Mention' on May 24. Staying in SoCal, where "Tired Of Waiting For You" had done so well, DJ Jim Conniff of rival KFXM made the new release his 'Personal Pick' on May 29 (40th-ranked radio market). Further south in San Diego, PD Les Turpin of leading KGB made the new record a 'Future Hit,' while DJ Jack Vincent of second-rated KCBQ—the 'Big Q'—made it his DJ choice (Gavin-affiliated outlet; 20th-ranked city).

Moving to the Midwest, PD and DJ Lee Rothman at WRIT in Milwaukee made the new single a hit-bound 'Disc-Cover,' on May 30, as did trailblazing WAVZ in the secondary market of New Haven, CT ('Sure Shot-Pick Hit;' 64th-largest). The new Kinks' disc picked up another relatively early add when the 'Good Guys' of WMCA in the top radio market of the tristate New York metropolitan area charted it at #43 on June 2, as part of its Top 57 (*Gavin*-linked). Led by PD Ruth Ann Meyer, WMCA typically was one of the first stations in the nation to go on a new record. Actually, Philly's WIBG had beaten the 'Good Guys' to the punch, listing the new disc at #93 on its slow-moving, nationally-sized Top 99 (5/31/65; also *Gavin*-affiliated; 4th-largest city).

This moderate level of new airplay for "Set Me Free"—based primarily in SoCal—allowed it to enter the national charts in its second week after release: a bulleted **#78** on the sales-based *Cash Box* Top 100, likely also based on advance orders from distributors, and a starred **#83** on *Billboard's* airplay-oriented Hot 100 (sales were also tabulated for the Hot 100; actual chart date of 6/05/65). Our AWSP model yielded a slightly lower, albeit realistic ranking of **#85**, after detecting the single at #115 for the preceding week, two days after its release. Yet on the eccentric, sales-based *Record World*, it lagged behind on that journal's 'Singles Coming Up' section at #25/#125. To give this

newer magazine some deserved credit, it had tabbed The Kinks' new release at #28/#128 for the previous week, no doubt detecting some early record shop sales, likely in the New York metro area (chart date of 5/29/65). In addition, *Cash Box* gave it a 'Sure Shot' designation, based on reports from retail dealers that the single was among records that were "beginning to sell [in] quantity or else give every indication of doing so." (Issue dated 6/12/65, 30; it was the fifth-listed 'Sure Shot,' with the Stones' "Satisfaction" listed first; brackets added).

As far as airplay tracking for the latest Kinks' disc was concerned, the 'Radio Active Chart' (RAC) maintained by *Cash Box* ranked it as the #1 single in garnering airplay from "key radio stations," at 42%, for the chart date of 6/05/65 (week number two; with the 3-day cutoff resulting in a deadline date of 6/2/65; Issue dated 6/12/65, 24). Close behind at #3 was the Stones' "Satisfaction" with 39%. Our similar RAMM model, different only in the respect that it did not tabulate airplay percentages for other records, using surviving survey evidence from 14 bellwether stations, showed it registering on four of them, for a lower 29% mark (70% of the RAC's tally; 4-day cutoff, deadline date of 6/01/65).

Most disconcerting from our realistic RAMM's database was the fact that pivotal stations in *two major markets*—top-rated WKNR in the fifth-largest market of Detroit, and leading WMEX in the sixth-ranked city of Boston—failed to go on the record. They generally either went on a disc early, especially WKNR, or not at all; this was not a good sign. WKNR was one of the first stations in the nation to add new singles to its Top 31. The last time around, it had passed on "Tired Of Waiting For You" and gone with the flip, "Come On Now." One might have thought that Program Manager (PM) Frank Maruca and Music Director (MD) Frank Sweeney would have jumped on the wild "I Need You," but they did not. These were two major omissions from the eleven major centers in our sample, compounded by Boston's second-rated outlet, WBZ, also shunning The Kinks' release. One could understand, up to a point, the quirky WKNR's defection, but the Boston shutout reflected poorly on regional Warner-Reprise rep Frank Falanga. Thus Reprise lost out on valuable airplay and potential

sales in *two major centers* right out of the gate: it was a bad omen. In comparison, WBZ had gone on "Tired Of Waiting For You" *three days* after its release! (#19, 2/27/65). Nationally, that smash hit had zoomed up to impressive dual marks of #62 on *Cash Box* ('Sure Shot') and *Billboard* ('National Breakout', chart date of 3/06/65, week number two). Things sure were running differently on this flight

VI. The Initial Ascent—Normal Cruising Altitude Attained: Reprise Focuses On Medium Markets, While Major Centers Hold Out

The twenty independent promo men who worked for Warner-Reprise truly did yeoman work in persuading Program Directors (PDs) at a number of stations in top medium markets to go on "Set Me Free." Of course a positive reaction from Bill Gavin did not hurt. A prime example of this was famous PD Pat O'Day at dominant KJR in Seattle, who added the record to his Top 50 at #33 on June 11. Since O'Day was a stalwart Bill Gavin disciple who faithfully modeled his surveys after *The Gavin Report* Top 50—gleaned from phone requests, airplay, and sales intel from his correspondents scattered across the country—as well as Gavin's late-breaking *Confidentials*, one could deduce that Gavin held a favorable view of The Kinks' new entry (Fong-Torres, 63). Based on O'Day's spotty history programming various Kinks' singles, this was a rather quick move on his part, just over two weeks following the disc's release (15th-ranked center).

Several stations that were part of the Storz Broadcasting group—founded by legendary Top 40 programmer Todd Storz—added "Set Me Free" to their surveys when O'Day did. PD and 'Traffic Man' Ron Martin at WHB in Kansas City went on it on June 11 (21st-largest), while PD Ed Ripley at WDGY in the Twin Cities made his move the next day (#45; 14th-ranked market). Ripley strangely had started off playing "Come On Now" after mid-March for the previous Kinks' release. A timely add in the third-ranked center of LA occurred on 'Color Radio' KFNB, a Crowell-Collier Broadcasting station whose PD, Don French, wrote to Gavin. French likely was reacting to the earlier adds in nearby San Bernardino-Riverside and San Diego (#35,

6/12/65). Curiously, rival 50,000-watt monster KRLA refrained from ever adding the single to its survey, after being first in LA with its precursor. Such a significant omission would turn out to be another thorn in the side of Reprise.

It was fortuitous for The Kinks and Reprise that they received backing from the aforementioned top medium outlets, because they were running into a logjam with stations in four major markets, in addition to the two that had already turned them down (Detroit and Boston). Lined up in order, outlets in the seventh through ninth-ranked cities had yet to green light "Set Me Free" as of mid-June: San-Francisco-Oakland, Pittsburgh and St. Louis. As if that was not damaging enough, outlets in the eleventh-ranked market of Cleveland also had continued to sit on the sidelines.

Making matters even worse, the *top five* stations in the tenth-ranked Washington, D.C. area had yet to track the disc on their Top Ten; they may have given it airplay, but we will never know. Sixth-ranked WYRE in the suburb of Annapolis, MD likely started playing the single by mid-June, but such a low-rated station could hardly be counted in the big picture. This was the same market where "Tired Of Waiting For You" had blasted to Number One earlier on leading WPGC (4/10/65).

Further cause for concern were the differing airplay numbers generated by the contemporaneous *Cash Box* 'Radio Active Chart' (RAC) and our RAMM model. After registering a leading airplay add percentage of 42% for week number two (cutoff date of 6/02/65), the RAC added 29% and 24% figures to The Kinks' single for the next two weeks, giving it a saturated, glowing final total of **95%** for week number four (chart date 6/19/65, cutoff date of 6/16/65). The Stones' "Satisfaction" had drilled to #1 on the RAC chart with a 55% add percentage, giving it a sterling airplay total of 94% back in week number three (cutoff date of 6/09/65). Unfortunately, *Cash Box* did not disclose which "key radio stations" it utilized for its RAC. (Issues dated 6/19/65, 10; 6/26/65, 26).

Our RAMM database lagged markedly behind the RAC tabulations for airplay adds, at least through week number four, only reaching a total

of 57%, compared to the high **95%** generated by the RAC—38% lower. It is this writer's contention that the delay in airplay strength reflected by the RAMM model was a more realistic depiction of the issues facing "Set Me Free" than the overly-optimistic RAC. It took the RAMM model an alarming two more weeks before it could generate a competitive **86%** figure. By comparison, "Tired Of Waiting For You" had achieved a total airplay add percentage of 94% by week four after its release, which was on par for a hit-bound single. The sluggish progress made by the follow-up on the airplay front resulted from the extended delays by medium center stations in adding it: six such outlets waited until weeks four and five to go on it, costing the disc irreplaceable time and jeopardizing its future commercial potential (43% of the RAMM's database). This situation was rendered even more problematic by the failure of *six major market stations* to join The Kinks' camp, as discussed earlier.

Meanwhile, the pace of the new Kinks' record on all three national charts continued at a solid clip, with no outward indication of any problems. True, the new tune clearly lacked the explosiveness of its predecessor, which as this writer has noted, was not surprising. After notching steady gains of twelve (to **#66**) and seventeen positions for week numbers three and four, "Set Me Free" stood at a bulleted **#49** on *Cash Box* (actual chart date of 6/19/65), based exclusively on retail sales reports. The single virtually matched that on *Billboard's* still airplay-focused Hot 100, where it stood at a starred **#51** after consistent gains of 15 and 17 (sales were included too). In an apparent attempt to compensate for its initial low ranking, *Record World* injected a bit of dynamism into the record's chart movement, tracking it at a starred **#43** in its '100 Top Pops' for week four, after a theoretical, partially off-chart gain of 65 and a more regular rise of 17 spots. The AWSP model generally tracked closest to *Billboard's* results: after posting gains of twelve and twenty spots for the aforementioned weeks, it reached a comparable bulleted **#53** (chart date of 6/19/65). In comparison, "Tired Of Waiting For You" was securely inside the Top Thirty of two of the three national trades as of week four; on *Cash Box*, it had just missed at a bulleted **#32**.

VII. Station Break/Intermission/Stopover: The KINKS' U.S. Tour— A Great Idea That Went Terribly Bad

After landing in New York City on June 17, The Kinks embarked on their long-awaited American tour which saw them play fourteen concerts over the next 23 days. Covering the country from coast to coast as well as Hawaii, the band played in major cities such as the Big Apple, Philly, Chicago, LA, and San Francisco, along with prime medium centers like Denver, Sacramento, and Seattle to close the tour (6/17/65-7/10/65; Hinman, 57-61).

Regrettably, the tour was plagued by incompetent management, ineffective advertising, disputes with promoters, and bad behavior from The Kinks, notably Ray Davies. The low point occurred on July 2 in LA: after being constantly harassed by a union official, Ray could not stand it anymore, and triple-punched the official, who unfortunately was a rep from AFTRA—the American Federation Of Television & Radio Artists union (ibid., 60). That emotional act of defiance led to an unofficial but real four year ban of The Kinks from playing in the U.S., obviously damaging their commercial fortunes. According to Johnny Rogan, who meticulously researched the career of Ray Davies and the history of The Kinks, "... Contrary to later reports, there was no official 'ban' as such, but something closer to a universal blacklisting. ..." (236). Ray summed up the tour concisely: "Bad luck, bad management, bad behaviour." (Dunne, 2014).

VIII. Flight Return—Turbulence Encountered: Major Market Stations Finally Add "Set Me Free"; Negative Early Survey Returns Raise Concerns

In a welcome positive trend, outlets in four major centers—San Francisco-Oakland (KYA, 6/18/65; KEWB, 6/21/65); Pittsburgh (KQV, 6/22/65); St. Louis (KXOK, 6/19/65); and Cleveland (WHK, 6/19/65)—went on the latest Kinks' release at last. This raised the MMPR (Major Market Penetration Rate) from an abysmal 45% to a more acceptable 82%. Nevertheless, many of the big-city outlets had lethargic surveys, meaning it could take a single 4-6 weeks to make any

serious headway. As The Kinks' disc was already moving into its fifth and sixth weeks after being released, time was becoming a precious commodity that Reprise could not afford to squander. To put it bluntly, the majors should have been corralled several weeks earlier.

Further unsettling proof that all was not well with The Kinks' latest release—despite the appearances of normalcy on the national charts—stemmed from its pathetic performance on an increasing number of influential surveys. This retrograde survey tracking was something that previous Kinks' singles on Reprise had never experienced. Exhibit A was displayed on WMCA's Top 57 in New York: after three weeks it had risen to #32, after which the 'Good Guys' dropped it. Whereas the station had patiently waited six weeks for "Tired Of Waiting For You" to gain traction, there was much less tolerance afforded to its followup. Worse yet, this affected legendary PD Rick Sklar at rival WABC, which routinely waited for discs to prove themselves on WMCA before moving on them. Once Sklar saw the record yanked from WMCA's playlist, he refrained from going on it at all! This would cause a domino effect on other stations' surveys, and act as a severe detriment to the progress of the disc *nationally*. The massive clear nighttime airplay exposure across almost half the country that WABC projected was lost to Reprise.

Additional disturbing news emanated from the West Coast in LA, where "Set Me Free" had only moved up to #19 on KFWB in its fourth, and last week on their Top 40 (6/30/65). This vindicated KRLA's bold avoidance of the single. On Philly's WIBG, The Kinks had only been able to crawl up to a dismal #41 in their fourth week—the handwriting was on that wall (6/28/65). Similar results occurred on WHK's Top 50 in Cleveland, where it rose to a paltry #40 in its second week. Likewise, KQV in Pittsburgh tracked it at #37 in its second week (6/29/65; Top 40). This was an inauspicious start by the record on major city surveys—not a good harbinger of things to come.

Meanwhile, returns from some pivotal medium market stations were dire. On 'Denver Tiger's' KIMN, a long-time bastion for The Kinks, after "Set Me Free" was honored as a 'Five Star Pick Of The Week,' it spent one week at #40, another at #42 three weeks later, and then

was gone from their Top 50 (6/21/65, 7/12/65). San Jose's KLIV had considerably more forbearance, but the outcome was just as gloomy: a projected #37 in its third week on their Top 40. On WHYN in Springfield, MA, the single had scratched its way to #36 in three weeks on PD Ken Capurso's Top 56, going nowhere (6/26/65). Identical results were reported by WDGY in St. Paul. Providence's WICE had always supported The Kinks, but their latest entry stiffed badly on MD Art Knight's Top 40. After two weeks at #37, it was unceremoniously dumped (#37, 7/02/65). Outlets like WICE could not afford to keep playing a record that lacked any semblance of increasing sales or failed to garner heated request action.

Then there were stalwart Kinks stations in medium centers that excessively delayed adding the disc to their surveys. WQAM in Miami waited until June 19 before making it a 'Pic Hit,' after which it staggered to a poor #44 on their Top 50 (6/26/65). Almost the same weak results occurred on Hartford's WDRC, another pro-Kinks outlet, where it sputtered to #43 in its second week (6/28/65). The ultimate Kinks' leader, WKBW in Buffalo, waited until *June 25* before adding it to its Top 30 (#26, 6/25/65). Again, this was a horrendously bad track record for a Kinks' single on Reprise.

There were very few signs of positivity for "Set Me Free" on local surveys. On KJR in Seattle, it surprisingly had reached the top Ten for a second week (#9; 6/25/65), while on WCOL in the smaller Columbus, OH market, it had hit #8 in only its third week (6/28/65). Otherwise, the only other surviving rays of hope were located in San Diego, where KCBQ tracked it at #7 (6/27/65), while KFXM in San Bernardino-Riverside showed it making rare steady progress on their Top 40 (#12, 6/28/65; co-listed with "I Need You."). Coincidentally, the first three stations had links to *The Gavin Report*.

Thus, based on this frankly terrible surviving survey evidence, it is difficult to reconcile the single's continued, albeit slower, progress on the national charts. On *Billboard*, "Set Me Free" made gains of ten (to #41, 6/26/65) and eleven spots for weeks five and six, bringing it up to #30 (chart date of 7/3/65). These were the bare minimums for the disc to receive a highlighted star on the Hot 100, which at this point

was placing less weight on airplay and more on sales. At least the remaining two journals showed realistic glimpses of the single's struggles. On the strictly sales-based *Cash Box*, after registering a mystifying twelve-position rise to **#37** (6/26/65), it faltered badly, weakly limping a mere four spots to an unhighlighted **#33** (7/03/65). Now that ranking was more logical, showing some correlation with our extremely negative Top 25 market survey data.

Record World, also using sales as its primary metric, had this phenomenon inverted for the same two weeks. For week five, the '100 Top Pops' showed the single making only a three-spot advance to **#40** (chart date 6/26/65). Then for week six, it somehow recharged itself, rising thirteen positions to a starred **#27** (7/03/65). Such a hefty advance was simply baffling, based on the ample surviving survey data from the Top 25 centers, which indicated the exact opposite. How the record got even this high on the nationals was a major mystery, given its dreadful survey performance. Furthermore, such alarming results were partially confirmed by our AWSP model, which first revealed the disc making a highlighted gain of fifteen spots to **#38** (6/26/65). It then slowed with a minimal rise of six positions to an un-bulleted **#32** (7/03/65). The latter ranking was in close alignment with that posted on the Top 100 of *Cash Box* (**#33**, 7/03/65).

Overall, these national returns were clear manifestations that "Set Me Free" was *not* selling very well in the stores, as confirmed by the station survey data. The patented lack of any substantial survey numbers from stations in *all major cities* was crippling the single's ascent nationally (our sample included eleven of the Top 12 majors, or 92%). Likewise, a totally inadequate number of medium market outlets were able to pick up the slack, with station after station ranking the single between **#28-#44**, struggling miserably. The handful of exceptions discussed earlier were far too few in number to stem the tide. This was plainly a negative situation for Reprise and The Kinks, one for which no solution existed.

IX. Mayday! Mayday! Mayday! Prepare For An Emergency Landing: "Set Me Free" Flames Out On Major And Medium Market Stations – A Depressing Tale Of Futility

As the bleak survey returns from stations in major cities rolled in during the first half of July, it became increasingly obvious that "Set Me Free" was going nowhere fast on them, sealing its fate. On landmark WLS, an ABC-owned station in the second-largest city of Chicago, which had started playing the single back on June 11, it could only reach a peak of #26 on their 'Silver Dollar Survey' (7/09/65; Top 40). On Philly's WIBG, on their nationally-sized, snail-paced Top 99, an abysmal #33 was all it could muster (7/12/65; GR-affiliated). Results were equally appalling on Pittsburgh's leading KQV, another ABC-owned affiliate, where it struggled to hit #34 after four weeks in their Top 40 (7/13/65). For PD John Rook, a close *Gavin Report*-follower, this was remarkable patience for a band that he had never appeared to have been overly fond of. On top KXOK in St. Louis, whose Top 36 could try the patience of a saint, the disc managed a peak of #22 (7/10/65), whereas it completely stiffed on leading WHK's Top 50 in Cleveland, crawling to a hideous #39 (7/10/65).

Moving south to the Lone Star State, this writer projected a 'high' of #30 on KFJZ in Fort Worth, with follow-on *actual* sliding positions of #36 and #43 (6/27/65 projected; 7/04/65-7/11/65 actual; Ft. Worth was part of the Dallas Metroplex market, ranked 12th). On Houston's KNUZ it managed to battle to a crest of #25 in four weeks on that outlet's Top 50 (6/25/65; 16th-ranked). Matters turned out marginally better on the West Coast, where on San Francisco-Oakland's two outlets, the single peaked at #18 (KEWB, 7/12/65, GR-linked; KYA, 7/23/65). Incredibly, this was the top mark for the single in major centers. As if cursed by bad luck in the aftermath of the calamitous U.S. tour, the date for iconic KYA's ranking was *after* The Kinks' single had peaked nationally, rendering it useless.

Similar ineffectiveness awaited "Set Me Free" in top medium center outlets. In the Northern Plains, in the Twin Cities, it was only able to reach 'peaks' of #26 (WDGY, 7/17/65) and #27 (leader KDWB,

7/17/65). In the Midwest, on Milwaukee's two *Gavin Report*-linked stations, it performed marginally better: #22 on WRIT (7/11/65), and #18 on WOKY (7/10-17/65). Back East on Hartford's leading WDRC, whose PD, Bertha Porter, had always been a staunch Kinks' supporter while corresponding with Bill Gavin, the disc could only climb to a substandard #40 on her Top 60 (7/05/65). Down South on 'Tiger Radio' WQAM, another vanguard outlet for the band, what happened with their latest disc was bizarre. After making its debut on the Top 50 at #44, it fell overboard from WQAM's survey for two weeks, and then re-entered for two final weeks at an embarrassing #45 (7/17/65-7/24/65)! This was the same station where "You Really Got Me" — left for dead in the water at the mercy of 'chart sharks' — stormed back to take over WQAM's Number One spot for two weeks. How the mighty had fallen; such consistently inferior survey performances were hard to fathom. They certainly could not have been imagined ahead of time.

The only good news for Reprise came from a handful of stations in medium centers. Cincinnati's dominant WSAI witnessed "Set Me Free" crack its Top 15 (#14, 7/10/65; 16th-ranked), while on Akron's WAKR, the disc hit #7 (7/9/65). Otherwise, the only other Top Ten returns originated from the West Coast, as discussed previously. The single did moderately well in SoCal, in San Diego. After peaking at #14 on top-rated KGB (6/26/65), the record peaked at #5 on KCBQ (7/04/65) and probably #10 on third-rated KDEO (a projection, 7/03/65). Finally, on KFXM in San Bernardino-Riverside east of LA, the record crested at a respectable #8, a little late in the game (7/16/65). If it had been able to put up those types of numbers in eight major cities and 7-9 top medium centers in early July, the outcome would have been much better for The Kinks and Reprise.

The dismal tracking of "Set Me Free" on so many surveys of stations in major and top medium markets doomed it to a disappointing finish on the national charts, albeit better than the survey data indicated. Frankly, this was a textbook *negative* example of the correlation between local survey numbers and the Top/Hot 100s: the devil truly lay in the details. As we have discovered, the failure of this latest Kinks' single to register any level of requisite survey rankings—to say

nothing of heavy, Top Ten/Top Five figures—guaranteed that it would fail to crack the national Top Twenty. For a band and label that had just racked up three straight, survey-certified Top Ten smash hits, this should have been a bitter pill to swallow. Although truth be told, after their catastrophic U.S. tour, the band likely could have cared less about anything American.

Inevitably, for week number seven, with a chart date of July 10, "Set Me Free" rose just five spots on *Billboard* to a misleadingly highlighted **#25**. Incredibly, on *Cash Box*, it somehow moved up nine spots to a bulleted **#24**. How that underrated journal's methodology could calculate such a ranking defies belief—the survey data patently failed to justify it, at least based on the Top 25 markets. The harsh reality that we have explained was borne out on both *Record World*, where the disc nudged up just two spots to #25, and on the AWSP metric, which showed it creeping up only three positions to #29 (chart date of 7/10/65). The aura of mediocrity exemplified by "Set Me Free" mercifully was over for week number eight, with a chart date of 7/17/65: on the Hot 100, a two-spot rise to #23 marked its zenith, while on *Cash Box*, it stagnated at #24. Somehow, *Record World* was able to compute a four position gain to #21, its high point nationally. More realistically, the AWSP model displayed the single stalling out with a token two spot uptick to #27, indicating that it did not belong in the national Top 25, as close as that goal was.

Whereas the two leading trades gave it one 'retreat week' before totally dropping it from their charts—*Billboard* at #34, *Cash Box* at #40—*Record World* saw fit to grant it two fading weeks, to #37 and then a rare farewell #73 (chart weeks nine and ten, 7/24/65, 7/31/65). At least the final rankings from the two leading trades proved that "Set Me Free" had been running on fumes. Finally, our slightly more accurate AWSP metric yielded concluding rankings of #42 and #63 for those respective weeks.

X. Postscript—Some Rare Positivity: A Sizzling Canadian High?

"Set Me Free" was released in Canada as Pye 778 by the Allied Record Corporation, likely during the week of June 6th, probably between June 7-10. Shortly afterwards, *RPM*, the new national Canadian Top Forty chart, selected it as one of five 'Extras' under the bottom 'Comers' section of its 'Play Sheet' (6/21/65; analogous to a 'Pick Hit'). Incredibly, within four short weeks, the single had surged to #5 for two weeks (7/19/65-7/26/65), followed by its final high of Number Two (8/02/65). Certainly, this was great news for both Pye, after the record's disappointing showing in the UK, and The Kinks, in the wake of their mediocre American charting and disastrous tour. What made this Canadian feat all the more incongruous was that it eclipsed the #3 peak that "Tired Of Waiting For You" had achieved (4/26/65).

Nevertheless, just as had happened in America, the few remaining local Canadian radio station surveys depicted a far bleaker image of the single's progress. It was as if it existed in two different worlds. On Toronto's juggernaut, CHUM, which had been Canada's unofficial chart prior to the emergence of *RPM* in 1964, "Set Me Free" could only reach a pathetic #30 (7/12/65). Ironically, this was on the heels of its being selected as a 'Hot New Hit' (6/21/65). On Vancouver's two state-of-the-art Top 40 outlets, the outcome was hardly much better: on top-rated CFUN's Top Fifty, the disc crested at a mediocre #23 (7/10/65), while on rising rival CKLG, it was virtually at the same position—#21 (7/17/65). Once again, the record had been picked as an 'Up 'N' Comer' by CKLG (Radio 73), indicating that their PD saw merit in it. On Edmonton, Alberta's CJCA, only two of their 'Fab 40' surveys remain, but the consequence was unmistakably poor: a baffling #31 peak (7/04/65). The only decent results were registered on Montreal's CFCF, where among the incomplete surveys, the single had spent two weeks in that outlet's Top Ten, definitely peaking at #7, perhaps #5 the next week (7/16/65; Top 60 survey).

Once again, while the number of surviving Canadian surveys was regrettably low, it remained a mystery why "Set Me Free" did not perform better on landmark CHUM in Toronto, as well the two pioneering stations in Vancouver (CFUN, CKLG; all three outlets had a complete database of surveys).

Conclusion

The American charting of "Set Me Free" undoubtedly had been a major disappointment for Reprise and The Kinks. While all parties involved could take solace in the fact that the single had at least made it into the national Top 25, this analyst believes that the peaks were somewhat inflated and misleading (#21 *Record World*; #23 *Billboard*; #24 *Cash Box*). The irrefutable survey data paints a much bleaker picture: a *peak* Average Weighted Survey Position (AWSP) for the Top 51 markets with sufficient surviving surveys was calculated on a static basis, with a dismal outcome of #27 (without any time variable). Crucially, our accurately-calibrated, *weekly* AWSP yielded an *identical*, definitive, authentic peak (chart date 7/17/65). When the highest survey ranking among major market stations was only #18 (SF-Oakland), and the eleven prime centers yielded an average *high* of #28, that precisely summed up what was a gloomy situation.

Granted, the differential in peaks between *Billboard* and *Cash Box* compared to the AWSP model was only 3-4 positions. Yet from week numbers six (7/03/65) through eight (7/17/65), the former assigned it *two* starred gains, while *Cash Box* and *Record World* limited it to *one* highlighted advance each. Our AWSP metric registered a more realistic *zero* bullets for that three-week period, patently revealing, along with *Cash Box*, that the single was in dire distress as early as July 3 (unhighlighted rankings of #32 and #33, respectively).

A possible reason for the disparity between the abysmal local survey returns and the higher national chart peaks might have been due to the tendency of record distributors and retailers to order the disc in quantities that, in the future, hardly sold. After all, from the start and potentially for the first three-four weeks of the record's charting, distributors could not have known that the single's sales would turn out to be minimal. Furthermore, the national trades typically factored advance record orders from distributors into their calculations, and thus, rankings.

Another factor in the discrepancy in rankings might have been attributable to the unfortunate fact that, in the lowest subset of markets, ranked from #26-#51, only nine had stations with surviving surveys (9/26, 35%). This data gap left our otherwise thorough database less reliable for these smaller but still vital centers, potentially throwing off the tabulations for the AWSP model. Although their aggregate share in our weighting formula was minor, if the record had generated consistently better survey numbers with the missing outlets in this group—for example, rankings in the #10-#15 range or higher—that might have accounted for slightly better rankings on the nationals. To use one isolated example, Portland's dominant KISN tracked "Set Me Free" at #9 in mid-July (7/11/65, one of two remaining surveys, so an insufficient amount; 33rd-ranked center).

Of course, the paramount cause of the poor charting performances was the suspect quality of the song itself. One must also question the commitment and determination of the ten Warner-Reprise promo men, notably in the Northeast (Boston, Washington D.C.) and Detroit in the Midwest. For a staff that had four full-time reps in the Northeast, it was baffling why they were not able to convince the PDs at WMEX and WBZ in Beantown to add the disc to their surveys (they represented 40% of the labels' promo staff). Were they bored with the single, disinterested, or lazy, resulting from the hubris of having three straight smash hits to their credit? As for PD Rick Sklar and the music committee that voted weekly on which records to add to WABC's survey, that was another matter. The conservative Sklar, always hanging back until a disc had proved itself to be hit-bound, was a notoriously tough sell. After WMCA cut the single after three weeks (#32), he had even less motivation. The 'All-Americans' final criteria for picking new releases was explosive national chart action from the three trades. Since such steam never materialized, Reprise was doomed in the country's largest metropolitan area.

Then there was the curious case of the tenth-ranked center of Washington, D.C. Warner-Reprise rep Nat Lopatkin was able to score with that region's sixth (WYRE) and seventh-rated (WHMC) outlets, but they could hardly be considered as representative; they were not

even based in D.C. Top-rated WPGC, as well as WEAM and WWDC, might have played "Set Me Free," although it never cracked their Top Ten (per the surveys printed weekly by the *Evening Star*).

That left the pioneering but unorthodox WKNR in Detroit, from which Reprise had received mixed results going back to "You Really Got Me." Promo rep John Rhys might as well have not bothered—he was jinxed as far as the Motor City was concerned. On a side note, two surveys from ABC-owned, third-rated WXYZ have survived, showing the record dying on the vine: #35, #27 (6/21/65-6/28/65). We cannot omit the mystery in SoCal of 50,000-watt powerhouse KRLA, which had not been able to add "Tired Of Waiting For You" fast enough. With rival 'Color Radio' KFWB having moved on the follow-up in just over two weeks, and the two nearby influential 'Inland Empire' stations (KMEN and KFXM) on it even earlier, one would have thought that KRLA would have moved on the new release too. PD Mel Hall and Production Supervisor Dick Moreland rightly sensed a stiff; even had they added it, the results would likely have been ordinary at best (#20-#25).

In order to fully understand the devastating impact on the single regarding both the lost airplay and potential retail sales caused by the defection of the above stations, one needs to distill this phenomenon mathematically. Among four major cities, all ranked within the top six in the country, there were a total of *five* outlets which refrained from adding "Set Me Free" to their surveys and playlists: WABC (NY); KRLA (LA); WKNR (Detroit); and WMEX as well as WBZ (Boston). This represented the loss of a staggering 56% of the nine stations nominally available in the Top Six markets, and that had a complete set of surveys remaining (-5/9 outlets lost).

To place this in sharper perspective, after June 23, there was no airplay of the disc in the Big Apple after WMCA dropped it. Likewise, after the first week in July, the same was true of both Los Angeles and Detroit. WKNR dominated the latter, and aside from its abstinence, WXYZ likely dropped the record from its playlist after July 5. CKLW in Windsor, Ontario, across the Detroit River with a wide-ranging 50,000-watt signal may have played it early, but its surveys

have not survived. In Boston, the disc might as well have been boycotted by WMEX and WBZ; Kinks' fans might have heard it from WKBW in Buffalo on a clear night.

Adding further pain to the preceding significant damages, in the top medium center of Atlanta, second-rated WPLO never charted the single on its Top 20 surveys, which have completely survived. Finally, similar to the previous case, in the top secondary market of Wilmington, DE, WAMS failed to track the record on its Top 30 (ranked #54). Adding insult to injury, after being selected as one of the 'WAMS Picks Of The Week' on June 5, The Who's "Anyway, Anyhow, Anywhere" charted for three weeks, peaking at #27 (7/17/65). On a brighter note, in the smaller secondary market of Pensacola, FL, The Kinks were able to crest at a more respectable #9 (7/09/65; Top 45; likely eight weeks on their survey; 120th-ranked).

Regarding the airplay conundrum, while it was true that a satisfactory level of airplay was guaranteed for a band like The Kinks within a month after a release, there were still anomalies in the reporting of it, in particular, the contemporaneous RAC. This writer is certain that *Cash Box's* RAC registered correct airplay percentages according to its database and methodology. However, those numbers, just like those yielded by our RAMM, were in all likelihood heavily based on stations in medium and secondary markets. That was the crux of such models: they were designed to be *predictive*, and in the Top 40 radio business, new records generally broke first on smaller outlets—not big city stations. Obviously, as we have seen, there could be exceptions, but they were rare. The fact that *five major center outlets* ignored "Set Me Free" was categorically *not* reflected by the RAC, as best as can be determined. On the other hand, our RAMM model did detect the defection of two such critical stations—WKNR in Detroit and WMEX in Boston. Nevertheless, these losses did not result in a crippling reduction in our model's resulting percentage, because it was not *weighted* (86% maximum).

Yet, as we have stated, this rejection of the single by a substantial number of major center outlets had a crippling effect on its commercial fortunes: statistically, it could not have been otherwise. It

is this writer's contention that this state of affairs seriously impacted the disc's ability to achieve dynamic advances on the national charts, which ultimately limited its ceiling on them. For radio programmers, explosiveness on those charts was key; lose it, and PDs like Rick Sklar were unimpressed, shifting their attention to the next single. Momentum was everything in making a record a smash hit; without it, a disc was doomed to languish in the mediocre range of the nationals.

From the available evidence, it would appear that the RAC registered an exaggerated level of airplay exposure for "Set Me Free" through week number four (95%). This figure was almost double that yielded by our more authentic RAMM system (57%). Furthermore, the RAC marginalized the damaging delay of prominent medium market stations in adding the single to their surveys, thus disregarding its certain future struggles on the national charts.

Inevitably, sales data replaced airplay as the prime metric on *Billboard's* Hot 100, notably for the higher range of its Hot 100. *Cash Box* and *Record World* were always strictly oriented towards retail sales in their methodologies. Unfortunately, glowing airplay levels did *not* guarantee strong sales for any single, and this writer contends that the latest Kinks' tune hardly had impressive airplay numbers. Ultimately, robust sales returns in the *Top 25 markets* were the prime driver for highlighted moves by a single on the upper reaches of the nationals. This meant that a record needed to rank in the Top 10 on most major city stations for an extended period of time, in order to reach the national Top Ten. "Set Me Free," as we have shown, entirely failed to achieve this type of performance. Frankly, it did not even come close.

The bottom line was that the single became a paper "'turntable' hit, which means that the single breaks onto the charts all over the country—but doesn't sell in the stores. ..." (Davis and Wilwerth 1975, 196). Since the disc sadly did not even have average survey peaks inside the Top 20—an average peak of #23 for eleven top medium markets was as high as it attained—the level of airplay it received was likely mediocre. It may have entered the surveys of many

stations, but it failed to make any impactful advances on them. Stations certainly did not place singles ranked at #25 or #35 in high rotation. In any case, their actual confidential station playlists, containing the discs they actually played on the air and at scheduled times during the day and night, differed from their weekly surveys. Significantly, once a single started dropping on its way down, it was pulled out of rotation; records which fell out of a survey's Top 20 usually lost airplay as well. Dismally, "Set Me Free" was all too rarely even *inside* the Top Twenty of most surveys.

Another factor that hampered the commercial potential of "Set Me Free" was the pernicious influence of weak survey performances on *other, observant stations*. When top medium and major market outlets saw it going nowhere on a prominent Top 40, then those stations often decided to delay adding it or avoided the disc altogether. As a graphic example of this 'negative broadcasting,' the survey tracking of nine pivotal outlets for "Set Me Free" has been listed in the Chart below:

CHART ZERO: THE 'NEGATIVE BROADCASTING' OF "SET ME FREE"

ADD DATE	STATION (MARKET)	SURVEY TRACKING	OUT DATE
6/02/65	WMCA^^ (NYC)	#43, #35, #32, OUT!!!	6/22/65
5/30/65	WIBG^^ (Philly)	#93,#60,#47,#41,#35,#33, Out	7/19/65
6/06/65	KFJZ (Fort Worth)	#44,#36,#30(P),#36,#43,#50(P),Out	7/18/65
6/12/65	WDGY (Mpls.-S.P.)	#45,#43,#36,#36,#34,#26,Out!	7/24/65
5/30/65	WRIT^^ (Milwaukee)	PK,#35,#34,#29,#24,#22, Out!	7/18/65
5/29/65	KGB (San Diego)	FH,FH,#24,#17,#14,#18,#15,#19, Out	7/24/65
6/14/65	KIMN^^ (Denver)	PH, #40, ---, ---, #42, OUT!!!	7/19/65
6/21/65	WDRC^^ (Hartford)	#60, #43, #40, #52, OUT!!!	7/19/65
5/30/65	WAVZ (New Haven)	PH, #42,#35,#25,#22,#22,#21,#25,Out	7/25/65

- ^^: *Gavin Report*-affiliated station, with staff who corresponded with Bill Gavin.
- #30(P): The (P) indicates a projected ranking carefully calculated by this writer.
- PK: The single was selected as a 'Pick'.

- FH: 'Future Hit' (analogous to a 'Pick' or 'Pick Hit').
- PH: 'Pick Hit'.
- **Stations Highlighted in Blue**: Highly influential stations whose negative charting of "Set Me Free" potentially had a disproportionate effect on medium and major market outlets.
- ---: The record did not chart for that week.

The above horrendous survey charting spoke volumes, and doubtless kept normally pioneering stations such as WQAM (Miami) and WKBW (Buffalo) on the sidelines for an excessive four to five weeks. Likewise, the four big-city outlets discussed earlier all waited until June 18-22 before reluctantly adding the record (KYA, KFWB-SF-Oakland; KQV-Pittsburgh; KXOK-St.Louis; and WHK-Cleveland). Their PDs probably were under no illusions about the single's projected performance given its weak showing on the above stations, and were likely swayed to add it based on its advance into the national Top Fifty (6/19/65, third week on *Billboard* and *Cash Box*; overall, week number four since its release).

As far as the crucial attitude of Bill Gavin towards "Set Me Free" was concerned, it would appear from the survey evidence that he liked it, and might have ranked it in the Top Ten of his Top 50 'Record Popularity Index' for several weeks. As has been discussed, the fact that close follower PD Pat O'Day at powerhouse KJR in Seattle had gone on it relatively early (6/11/65) and showed it peaking at #8 on his Top 50 carried revelatory significance (7/02/65). It also was hardly coincidence that two other *Gavin Report*-affiliated stations had the record ranked slightly higher at about the same time: WCOL, helmed by Steve Joos in Columbus, OH, tracked it at #6 (7/05/65), while KCBQ in San Diego registered it peaking at #5 (7/04/65). These smaller medium market outlets, which had an affiliation with Gavin, could get away with mirroring his Top 50; big-time stations such as WMCA in NYC and WIBG in Philly could not. Finally, on a macro level, it was noteworthy that 56% of the *Gavin Report*-affiliated outlets had gone on "Set Me Free" by June 12, just over two weeks after its release (10/18 stations). If one included Denver beacon KIMN's add two days later, that percentage rose to a sizable 61% (11/18). So

Reprise surely could not blame the *Gavin Report* for their record's shortcomings on the local surveys and national charts.

While singing the anthemic, groundbreaking "You Really Got Me," it was paradoxical that Ray had sung the line "Please, don't ever set me free." (written by: Ray Davies; published by: Kassner Music Co. Ltd.). Undoubtedly those words originally had a romantic intent in mid-July 1964. Moreover, things had come full-circle with his lead vocal for "Set Me Free" nine months later, which included the words

"All you gotta do is set me free, free
Free"

("Set Me Free." Written by Ray Davies.
Published by: Kassner Music Co. Ltd.)

No doubt "Set Me Free" also ostensibly was directed at a love interest. Nevertheless, one could surmise that on a subconscious level, Ray was pleading for liberation from the constraints of the music industry, which he had been strenuously rebelling against in recent months. Understandably, albeit naively, he wanted to become free of the relentless, intrusive demands of the hit-making machinery which he had endured for ten months. Ray acknowledged the tune's deeper meaning when he later admitted that

To say the least, I was pressured into doing it. That song was about freedom, in the sense that someone's been a slave or locked up in prison. It's a song about escaping something. I didn't know it was about my state of mind. (as quoted in Rogan 2016, 212).

Logically, once he had come up with the simple opening chords for "Set Me Free," he retaliated against his business tormentors by using elementary, repetitive lyrics that carried an ultimatum-like message: accept or decline it, this is it. Having succeeded in this goal, his subliminal wishes were granted by virtue of the record's disappointing charting in both the UK and U.S. Left with the stark reality of the single—its substandard mediocrity—Ray detested it, as was demonstrated by his words uttered later in 1965:

I'm ashamed of that song. I can stand to hear and even sing most of the songs I've written, but not that one. It's built around pure idiot harmonies that have been used in a thousand songs. (as quoted in Rogan 2016, 214; sourced from a Swedish interview, August 1965).

For almost six decades, the brilliant and diverse songwriting of Ray Davies has been manifestly evident. That he was able to reach such lofty heights in the face of touring, recording, and interview demands makes his body of work all the more impressive. It was only natural that it would have its peaks and valleys. It just so happened that in the Spring of '65, Ray's bandmates depended on him heavily to right their ship in the wake of the UK charting fiasco that was "Ev'rybody's Gonna Be Happy". That Ray's muse understandably partially deserted him during this period was unfortunate, but not irrevocable. The Kinks would lose a battle with "Set Me Free," not to mention the severe setback imposed by the four year blacklisting from touring in the U.S.

Nevertheless, the resiliency of Ray's gifts as a tunesmith, as well as the resolve of the band, were back in full bloom in September '65, with the release of the chart-topping *Kwyet Kinks* EP in the UK. As 1966 dawned in America, these qualities were on full display with the underrated, biting single, "A Well Respected Man." (also part of that EP). Despite the touring embargo and the steep odds stacked against it, this disc deservedly became a Top Ten smash, peaking at a hard-earned **#9** on *Cash Box* (2/05/66). The Kinks had soldiered on. They would persevere in the end, winning the war.

A Dedication

I would like to dedicate this article to the memory of the late, great Johnny Rogan. His impeccable research and brilliant writing skills were showcased throughout a prolific career, during which he wrote

an astounding 20-plus books and contributed to numerous anthologies. Rogan deep-dived into all facets of his subjects, did not pull any punches, and never let go: he habitually updated his works over the years as more information became available. While this writer had thoroughly enjoyed several of his definitive books on The Byrds, it was my recent acquisition of *Ray Davies: A Complicated Life*, that left me spellbound. Rogan's penetrating narrative—bolstered by numerous interviews and fastidious research into contemporaneous newspapers and magazines—thoroughly illuminated the complex character and career of Ray Davies and The Kinks. His book also provided me with additional valuable material and insights for this essay. Johnny Rogan, you indeed will be missed; your epics will endure throughout the course of time.

Acknowledgements

Once again, renowned Kinks' authority Doug Hinman provided up-to-date information on recording sessions and dates, without which this article would have been seriously lacking. His exceptional work, *The Kinks: All Day And All Of The Night*, has provided a crucial bedrock of knowledge and rich detail that has informed all of this writer's essays on The Kinks. Doug has always been generous with his time, and been deeply driven by his search for accuracy, truth, as well as new insights, which he has freely shared with me. He has also provided this writer with invaluable encouragement and moral support.

I would also like to extend my appreciation and gratitude to Dave Emlen, who has afforded me the superb opportunity to have my articles posted on his excellent website, kindakinks.net/.

Once again, my articles could not have been completed without the local radio station surveys posted online by ARSA—The Airheads Radio Survey Archive (www.las-solanas.com). Created and hosted by *Las Solanas Consulting*, under the aegis of Timothy C. Warden, the ARSA database is ground zero for serious Top 40 radio station survey research (Airheads Radio Survey Archive © 2003-2021. Timothy C. Warden. All rights reserved).

Finally, the "World Radio History" website has been a treasure trove of indispensable sources: the three American music industry journals with their crucial charts—*Billboard*, *Cash Box*, and *Record World*—as well as the only available issue of *The Gavin Record Report* from the 60s that this writer has found online. In addition, this site has a useful link to the Canadian national chart, *RPM* (<https://worldradiohistory.com/>).

Notes

- For a detailed, summary presentation of the local survey charting of "Set Me Free," see **Table I** (pp. 49-50).
- To view a comprehensive display of the U.S. national charting of "Set Me Free," examine **Table II** (p. 52).
- For a graphic breakdown of the UK charting of "Set Me Free," view **Table III** (p. 53).
- To see the UK charting of "Ev'rybody's Gonna Be Happy," see **Table IV** (p. 54).

- For an in-depth presentation of the Canadian charting of "Set Me Free," view **Table V** (p. 55).
- To access **Selected References**, view pages 56-62.
- For a comprehensive explanation of the market and radio station rankings used in this essay, access Teehan, 10/2020, "Tired Of Waiting For You," etc., p. 56.
- For a succinct summary of *Billboard's* requirements for a single on their Hot 100 chart to earn a 'Star Performer' designation, reference Teehan, 10/2020, "Tired Of Waiting For You," etc., pp. 56-57.

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

This model was designed to offer an impartial alternative to the traditional national charts, as well as to provide an accurate barometer of the relative progress of "Set Me Free" on the available local radio station surveys across the broad spectrum of markets that comprised our sample.

The most difficult challenge in developing this model was establishing a methodology to convert Top 40/Top 50 survey positions into comparable Top 100 national rankings. Another complicating issue was the non-standard charting of "Set Me Free" on both local music surveys as well as the national charts: its trajectory on both sets of

charts was completely dissimilar to the previous three Kinks' smash hit singles. Whereas its last positive week of gains on the nationals was the *eighth* week after its release, just inside the Top 25, "Tired Of Waiting For You" had advanced upward through its *ninth* week, to the *Top Five*. Another anomaly with the followup that required accountability was the critical abstinence of *five major market stations* from charting the disc; these were the 'Did Not Chart' (DNC) stations identified on Table I (see pp. 49-50).

After carefully considering all the options, while evaluating them thoroughly by conducting exhaustive trials and tests, a hybrid approach was adopted. For the first four weeks after the release of "Set Me Free," all requisite 'Non-Reporting' (NR) markets were included in the calculations. In other words, the record was rightly penalized for its absence from the surveys of stations in Detroit and Boston, as well its partial void in New York and Los Angeles. For week numbers five through eight, the NR penalty was dropped, and instead, a specially-calibrated formula incorporating a variable sliding-scale weekly survey cutoff ranking was incorporated. As well, for week number five, the NYC market was counted as a #60 in the tabulations; thereafter, it was *not included* in them. That meant that starting with week number six, only eight major cities were included in the computations. In comparison, for the first four weeks, all eleven major centers were factored into the figuring due to the 'Non-Reporting' (NR) market penalty assessment. The final result was meticulously evaluated for accuracy, realism, and integrity. The following chart summarizes the mathematical variables that were utilized in calculating the weekly AWSP rankings in the interest of full transparency; please see the next page, 48:

CHART I: THE AVERAGE WEIGHTED SURVEY POSITION MODEL—NON-

WEEK #	CHART DATE	NR # (For Weeks 1-4; 9-10)	CUTOFF RANKING (For Weeks 5-8)
One	5/29/65	115	___
Two	6/05/65	90	___
Three	6/12/65	80	___
Four	6/19/65	65	___
Five	6/26/65	___	#60
Six	7/03/65	___	#50
Seven	7/10/65	___	#40
Eight	7/17/65	___	#40
Nine	7/24/65	50	All
Ten	7/31/65	70	All

- **NR #:** The Non-Reporting Market Number used in the calculations
- **Cutoff Ranking:** All Rankings/Positions starting with that number and lower were counted as reported on the survey(s) in the calculations for the indicated weeks.
- **All:** All positions from a survey were counted as reported.
- **Bolded Week Numbers, Dates, and Figures:** The record made a bulleted advance on the AWSP model for that week. The dates are the actual chart dates, as explained in the text.
- **___:** Not Applicable for that week

The final AWSP rankings were formulated by *weighting* the composite survey positions, according to market tier—major, top medium, and other, smaller medium markets—based on their aggregate 1970 populations. In the end, the final weekly rankings determined by this well-tuned model were triple-checked for accuracy and allowed to stand as computed: absolutely no adjustments or changes were made to them.

TABLE I: THE LOCAL SURVEY CHARTING OF "SET ME FREE"

<u>Rank. Market</u>	<u>Station</u>	<u>Debut Date</u> (AP: Airplay)	<u>Peak (Dates)</u>	<u># of Weeks in</u> <u>Top10/Top 5</u>	<u>Total # of</u> <u>Weeks-Survey</u>
1. NEW YORK	WMCA^^ WABC	6/02/65 DNC: XXX	#32 (6/16/65) XXX	0/0 XXX	3 Top 57 XXX Top 24
2. CHICAGO	WLS	6/11/65 (AP)	#26 (7/09/65)	0/0	4 (+2AP) Top40
3. LOS ANGELES	KFWB^^ KRLA	6/12/65 DNC: XXX	#19 (6/30/65) XXX	0/0 XXX	4 Top 40 XXX Top 45
4. PHILADELPHIA	WIBG^^	5/31/65	#33 (7/12/65)	0/00	6 Top 99
5. DETROIT	WKNR^^	DNC: XXX	XXX	XXX	XXX Top 31
6. BOSTON	WMEX^^ WBZ	DNC: XXX DNC: XXX	XXX XXX	XXX XXX	XXX Top 25 XXX Top 30
7. SAN FRANCISCO-OAKLAND	KYA KEWB^^	6/18/65 (PH) 6/21/65	#18 (7/23/65) #18 (7/12/65)	0/0 0/0	5 (+1PH) Top 30 3 Top 40
8. PITTSBURGH	KQV^^	6/22/65	#34 (7/13/65)	0/0	5 Top 40
9. ST.LOUIS	KXOK	6/19/65 (PH)	#22 (7/10/65)	0/0	3 (+3PH) Top 36
11. CLEVELAND	WHK^^	6/19/65	#39 (7/10/65)	0/0	4 Top 50
12. DALLAS-FORT WORTH	KFJZ	6/6/65	#30 (PJ) (6/27/65)	0/0	6 (+1PH) Top 60 (2 PJ)
14.MINNEAPOLIS-ST. PAUL	KDWB WDGY	7/3/65 6/12/65	#27 (7/17/65) #26 (7/17/65)	0/0 0/0	5 Top 40 6 Top 50
15. SEATTLE	KJR^^	6/11/65	#8 (7/02/65)	3/0	7 Top 50
16. HOUSTON	KNUZ	6/11/65	#25 (6/25/65)	0/0	4 Top 50
17. BUFFALO	WKBW	6/25/65	#7 (7/30/65)	2/0	7 Top 30
18. CINCINNATI	WSAI	6/19/65	#14 (7/10/65)	0/0	6 Top 40
19. MILWAUKEE	WOKY^^ WRIT^^	6/12/65 5/30/65	#18 (7/10-17) #22 (7/11/65)	0/0 0/0	6 Top 35 5 (+1PH) Top 40
20. SAN DIEGO	KGB KCBQ^^ KDEO	5/29/65 5/30/65 6/19/65	#14 (6/26/65) #5 (7/04/65) #10 (7/03/65)	0/0 2/1 1/0	6 (+2FH) Top 30 6 (+1PH)Top 40 6 Top 40
21. KANSAS CITY	WHB	6/11/65	#26 (6/18/65)	0/0	5 Top 40
22. ATLANTA	WPLO^^	DNC: XXX	XXX	XXX	XXX Top 20
23. MIAMI	WQAM	6/19/65	#44 (6/26/65)	0/0	3 (+1PH) Top 50
24. DENVER	KIMN^^	6/14/65	#40 (6/21/65)	0/0	2 (+1PH) Top 50

TABLE I: THE LOCAL SURVEY CHARTING OF " SET ME FREE"

Rank. Market	Station	Debut Date	Peak (Dates)	# of Weeks in Top 10/Top 5	Total # of Weeks-Survey
25. SAN JOSE	KLIV^^	6/12/65	#26 (7/10/65)	0/0	8 Top 40
31. PROVIDENCE	WICE	6/18/65 (PJ)	#37 (6/25-7/2)	0/0	3 Top 40
34. HARTFORD	WDRC^^	6/21/65	#40 (7/05/65)	0/0	4 Top 60
35. COLUMBUS	WCOL^^	6/7/65	#6 (7/05/65)	2/0	7 (+1PH) Top 40
39. LOUISVILLE	WKLO	6/18/65	#30(PJ) (7/02)	0/0	3 (1PJ) Top 40
40. SAN BERNARDINO-RIVERSIDE	KFXM***	5/29/65	#8 (7/16/65)	2/0	9 (+1PH) Top 40
44. AKRON	WAKR	6/11/65	#7 (7/9/65)	2/0	7 Top 40
47. SPRINGFIELD	WHYN^^	6/12/65	#31(PJ) (7/3/65)	0/0	4 (1PJ) Top 56
50. SYRACUSE	WNDR	6/11/65	#30 (PJ) (6/25)	0/0	3 (1PJ) Top 40
51. OKLAHOMA CITY	KOMA	7/8/65	#35(PJ) (7/22)	0/0	2 (+1PH) Top 40 (1 PJ)
54. WILMINGTON, DE	WAMS	DNC: XXX	XXX	XXX	XXX Top 30
64. NEW HAVEN,CT	WAVZ	5/30/65	#21 (7/11/65)	0/0	7 (+1PH) Top 60
67. TUCSON	KTKT	7/9/65	#17(PJ) (7/23)	0/0	3 (1PJ) Top 40
115. ERIE, PA	WJET	6/1/65	#23(PJ) (6/22)	0/0	6 (3PJ) Top 50
120. PENSACOLA	WNVY	6/11/65	#9 (7/09/65)	1/0	8 (4PJ) Top 45

TABLE I NOTES:

- "Set Me Free"/"I Need You": Reprise 0379. Release Date: 05/26/1965
- DNC: Did Not Chart—the record was not listed on a radio station's surviving surveys, which were *complete*. This was indicated on the Table by 'XXX' in the various columns.
- ^^: A *Gavin-Report*-affiliated station, which had a correspondent—usually a PD—who reported information such as phone requests,

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

- The Top-rated station in a market was listed first. **Dominant stations were bolded**, per *Billboard's* 'Radio Response Ratings,' or other sources.
- PJ: A projected ranking or date was rigorously formulated. All projections were based on a thorough analysis of a station's survey progression history, including other records moving up or down, and survey length. Normally, projections were only done with bracketing survey data, notably surviving surveys following 1-2 weeks *after* the missing survey and projected ranking.
- PH: 'Pick Hit'
- 'FH: 'Future Hit'
- +1PH: An additional week spent on the survey as a 'Pick Hit'.
- Peak Positions: **Top Ten bolded; Top Five bolded and underlined**
- ***: KFXM in San Bernardino-Riverside co-listed "I Need You"/"Set Me Free" in that order, for the first two weeks it was on their survey, as a 'Personal Pick' by DJ Jim Conniff and then for its debut at #38 (5/29/65-6/05/65). Thereafter, it was reversed in order, and co-listed as "Set Me Free"/"I Need You", except for one week when only "Set Me Free" was listed (6/19/65).
- WRIT in Milwaukee co-listed the single in its first week as a Hit-bound 'Disc-Cover,' in normal order, "Set Me Free"/"I Need You." Thereafter, only the A-side was listed.
- If the single spent time in the **Top 10/Top 5** of a survey, **the numbers were bolded.**

TABLE II: THE NATIONAL CHARTING OF "SET ME FREE"

<u>WEEK #</u>	<u>DATE</u>	<u>AWSP MODEL</u>	<u>CASH BOX Top 100</u>	<u>BILLBOARD Hot 100</u>	<u>RECORD WORLD</u>
One	05/29/65	#115	_____	_____	#128/#28
Two	06/05/65	#85	#78 (Sure Shot)	#83*	#125/#25
Three	06/12/65	#73	#66	#68*	#60*
Four	06/19/65	#53	#49	#51*	#43*
Five	06/26/65	#38	#37	#41*	#40
Six	07/03/65	#32	#33	#30*	#27*
Seven	07/10/65	#29	#24	#25*	#25
Eight	07/17/65	#27	#24	#23	#21
Nine	07/24/65	#42	#40	#34	#37
Ten	07/31/65	#63	_____	_____	#73
Eleven	08/07/65	_____	_____	_____	_____

TABLE II NOTES:

- "Set Me Free"/"I Need You": Reprise 0379
- **Bolded numbers, such as #78: Highlighted Gains**, showing strong upward movement; also, **#83***
- **AWSP Model:** Average Weighted Survey Position (see pages 46-48)
- **Cash Box 'Sure Shot' Designation:** The single was denoted as the fifth 'Sure Shot' listed as it was either beginning to sell in quantity, or displayed "every indication of doing so." (Issue dated 6/12/65, 30).
- _____: Single did not chart for the indicated weeks

TABLE III: THE UK CHARTING OF "SET ME FREE"

WEEK #	CHART DATE (NME & MM)	NME Top 30	MELODY MAKER Top 50	RECORD RETAILER Top 50	CHART DATE (RR)
One	05/29/65	#22	#30	#37	05/27/65
Two	06/05/65	#16	#19	#22	06/03/65
Three	06/12/65	#14	#14	#17	06/10/65
Four	06/19/65	#9	#9	#13	06/17/65
Five	06/26/65	#11	#8	#9	06/24/65
Six	07/03/65	#20	#16	#9	07/01/65
Seven	07/10/65	#30	#18	#14	07/08/65
Eight	07/17/65	___	#24	#20	07/15/65
Nine	07/24/65	___	#32	#27	07/22/65
Ten	07/31/65	___	#44	#46	07/29/65
Eleven	08/07/65	___	#50	#50	08/05/65
Twelve	08/14/65	___	___	___	08/12/65

TABLE III NOTES

- "Set Me Free"/"I Need You": Pye 7N 15854
- **Bolded Rankings:** Reflect **highlighted** gains indicating sharp upward movement by the single, as determined by this writer.
- ___: Single did not chart for the indicated weeks

TABLE IV: THE UK CHARTING OF "EV'RYBODY'S GONNA BE HAPPY"

WEEK #	CHART DATE (NME & MM)	NME Top 30	MELODY MAKER Top 50	RECORD RETAILER Top 50	CHART DATE (RR)
One	03/27/65	#21	#39	#50	03/25/65
Two	04/03/65	#19	#28	#29	04/01/65
Three	04/10/65	#25	#20	#18	04/08/65
Four	04/17/65	#23	#22	#22	04/15/65
Five	04/24/65	—	#26	#17	04/22/65
Six	05/01/65	—	#28	#23	04/29/65
Seven	05/08/65	—	#35	#30	05/06/65
Eight	05/15/65	—	—	#42	05/13/65
Nine	05/22/65	—	—	—	05/20/65

TABLE IV NOTES

- "Ev'rybody's Gonna Be Happy"/"Who'll Be The Next In Line": Pye 7N 15813
- —: Single did not chart for the indicated weeks

TABLE V: THE CANADIAN CHARTING OF "SET ME FREE"

<u>DATE</u>	<u>RPM</u> <u>Play Sheet</u>	<u>CFCF</u> <u>Top 60</u>	<u>CHUM</u> <u>Top 50</u>	<u>CFUN</u> <u>Top 50</u>	<u>CKLG</u> <u>Top 40</u>	<u>CJCA</u> <u>Top 40</u>
6/14/65	___	___	___	#50	Up 'N' Comer	___
6/21/65	EXTRA	#45 (PJ)	Hot New Hit	#44	#36	#40 (PJ)
6/28/65	#39	#28 (PJ)	#41	#38	#31	#39
7/05/65	#25	#17	#37	#31	#26	#31
7/12/65	#14	#9	#30	#23	#22	___
7/19/65	#5	#7	#39	#29	#21	___
7/26/65	#5	#5 (PJ)	___	___	___	___
8/02/65	#2	#15 (PJ)	___	___	___	___
8/09/65	___	#30 (PJ)	___	___	___	___

TABLE V NOTES:

- "Set Me Free"/"I Need You": Pye 778 (Made in Canada by Allied Record Corporation)
- **(PJ)**: A projected ranking carefully calculated by this writer.
- **Bolded, Highlighted Ranking**: Represented a strong upward movement by the single, added by this writer.
- **CFCF**: Montreal, Quebec. Date Adjustment: -3 days from date listed in first column.
- **CHUM**: Toronto, Ontario. Date aligned, no adjustment required.
- **CFUN**: Vancouver, British Columbia. Date Adjustment: -2 days from date listed in first column.
- **CKLG**: Vancouver, British Columbia. Date Adjustment: -1 day from date listed in first column.
- **CJCA**: Edmonton, Alberta. Date Adjustment: -3 days from date listed in first column.
- **RPM Chart Protocol**: Once a single had reached its peak on the *RPM* Top 40, it was that magazine's policy to drop it from their chart; there was no descent of a disc as there occurred on the American national charts. The *RPM* chart was date aligned, as the dates listed in the Date column were based on it, so no adjustment is required.
- ___: Single did not chart for the indicated weeks

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