

Record Mirror

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THIS WEEK
KINKS AND IVY
LEAGUE COLOUR PLUS
BEATLES, BACHARACH
AND ROGER MILLER



KINKS FOR PARIS AND U.S.

THE Kinks are lined up for a month long trip to the States. They will undertake this major American tour when they fly to the States next month. The package will open in New York on June 11, and will last until July 12. As yet, the rest of the bill is undecided but several other big name stars are to be included, with the probability of another British group on the bill.

The Kinks are currently undertaking a three day tour of Denmark where they will play dates in the major cities including Copenhagen. Later they will fly to Paris where they will spend two days sightseeing. However they do intend to play some concerts while in France.

They fly out on April 28 and the next day appear in cabaret at the Grand Bretagne. On the same day British fans will be able to hear the boys on "Saturday Club". On April 29 they do a TV show in Paris and then spend a free day there before returning to Britain.

Their next tour here opens at the Slough Adelphi on April 30. The Kinks current hit is "Everybody Gonna Be Happy" while their album is riding high in the RM's album chart. Ray Davies told the RM, "Our new single will be something very different from our previous material. We're crossing our fingers that the fans will like it, but we can't reveal titles as yet."

The Kinks have recently been out of action for a while because of Ray's ill-



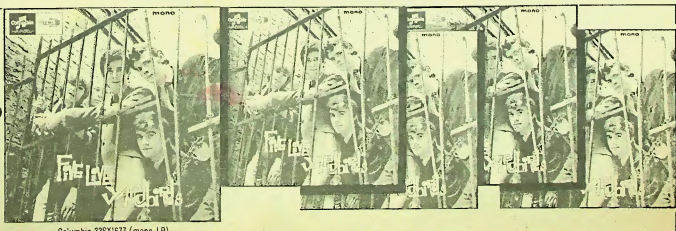
THE ROLLING STONES—an atmospheric colour shot by DAVID BAILEY

not
 look best
 but doesn't become wary.
 Also the chances of one
 member of a group becoming
 ill are four times as
 many as a solo artist."

FIVE LOVE
YACHTS



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BEATLES' DING DONG!



A BREAK in filming at Twickenham Studios gave the Beatles just the chance they wanted to let off a little high-pressure steam. Obviously it was a presentation . . . of the Radio Caroline Birthday Bell Award for the Beatles as "Most Consistent and Best Recording Artists of the Past Year". Top disc-jockey Simon Dee made the presentation. The real lullaby started when the Beatles got their hooks on the bell, ringing it stridently as urgent punctuation marks for the speeches. Paul found himself a sword and used it as a prop for a series of rags. Ringo looked quite serious—actually, he hadn't yet got round to announcing to the world that he was about to become a father! Studio technicians gathered round to offer congratulations. Sundry other visitors toiled autograph books. The Beatles were at their quick-gargling best. Quite an occasion. But, of course, a Beatle. After without touches of chaos just wouldn't be true-to-life. By the way, that's Simon Dee with Paul Seale on the extreme left.



9th April 1965

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"After Awhile"

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the song of *Bob Montgomery*

Brian Poole
 & the Tremeloes

FANS THAT HATED US'

GROUPS as a species have calmed down, both in mind, body, and music. But there are exceptions. And one such exception is the Kinks, rated as Britain's third most popular outfit after the Beatles and Stones. The Kinks are raw and uninhibited, straight-lacking and pulling no customary punches. They talked to me at Brian Sommerfields office about themselves, and the pop scene in general.

"We were disappointed with the Tamla-Motown show as a whole" said Dave, "although we weren't put off by any of the artists. I think that after such a mammoth build-up, everyone expected something out of this world. We all liked Martha and the Vandellas best."

"But there was one thing which was pretty amusing," said Dave. "During the show we went back stage to have a quick chat with some of the Tamla stars. I wandered into the dressing room and some of the Tamla faces recognized me. Well, they were really awfully. They started carrying me out though I wasn't good at all. The Tamla girls—that was the end in grandeur."

SCREAMERS

These Kinks started out about their own fans. "We take a lot of notice of our fans. The ones who write us, they tend to scream more in the Kinks than anything else," remarked Pete. "If we had an audience of one girl, all alone, the woman's scream. I personally like to think that the girls who get stand there and quietly listen are more interested in us. We also got a lot of satisfaction from one or a lot of notes in the audience," said Dave. "Nothing funny about that though, most groups realize that when you get a crowd going on the sound and not on visual effect."

The Kinks talk to RM's Norman Jopling

"There there are the fans who have to take things," said Ray. "The girls take personal possession and the boys, in a different reason take our van and guitar. But some of the girls are really cheeky. We often let heads of them swear into our backstage dressing room, and we have to keep our eyes open. I caught one girl with a bottle of brandy the other day, from a table."

RUDE

"And then there are the rude ones who come up to you and say, 'I'm your supporter, here, I'm here, I'm here, I'm here, I'm here, I'm here.' They're attitude is that they're your best and better, therefore you should do what they want. The Kinks are currently in London for a few days but they've recently been to Australia where feelings were mixed about them."

"The blues in Australia try to give out the rock-and-roll image," Ray. "Except the image, as in the case of the blues, is that they're the only ones who are not. The blues are all down-trodden and they look forward to a chance to get off steam at a ball stew. Their blues don't like this. They threw stand and dance at us on the big beaches, to which we were writing we had to use a little beach."

"It wasn't used much because the covers weren't out there, we were supposed to be. But we were surprised about it. Our managers were. We turned up for a surprise in over-crowded and the Australians were bored, with anger that is. And some blues agent had an hour explaining about the blues. We weren't really interested by them." The Kinks will be appearing on "Thank Your Lucky Stars" on Saturday. They talked about the new spate of "law shows."

CLIMAX

"Really, R.S.G. reached its climax some time ago," said Mick. "The point is that now—'Rocky Star' has got more momentum. It's a fact that R.S.G. has got to be. The trouble is that R.S.G. has peaked audience. They don't want to hear the records. They just want to see on television. There's no inspiration there to give you all live. And anyway, the music in R.S.G. all in the wrong places at R.S.G. they're everywhere, they're on every little scene, whether or not it's good for the group or the audience."

"Just before I left the Kinks, Ray started telling the others that they listen to him, and remember that this 'You Really Got Me.' That's how it should be . . ."



THE KINKS—Left to right—Pete Quaife, Mick Avory, Dave Davies and Ray Davis.

I may not have brought over
ELVIS PRESLEY
but

THE KONRADS

FOLKS GET MARRIED IN THE SPRING



ON **ORIOLE** CB312

JUST REL

DECCA F 12128 MR. PITIFUL Otis Redding AT 4024	
DECCA F 12131 FIND MY BABY The African Beaters RCA 1447	
DECCA Alan Long 32 The Long & The Short Duage Robinson - Alan Grinley - Ronnie Verrell Andy White - Ronnie Stephenson Perry Ford - Barbara Brown The Nashville Teens	
DECCA Q 22478 I CAN'T STOP THINKING OF YOU Bobbi Martin Q 22478	
DECCA V-N 9237 LIVERPOOL LOU Delaney Bramlett V-N 9237	
DECCA W-B 158 EVERLY BROTHERS the day W-B 158	
DECCA W-B 159 ONLY FOOLING (ing in love) W-B 159	

A Star Among Stars



ROGER MILLER

THE COMEDY KING OF FOLK

by Peter Jones

ROGER MILLER hoisted himself to his full six feet, blinked a pair of rather piercing blue eyes and said: "No, I don't think I'm a folk singer, or a Country and Western singer. I'm kinda in-between. I feel I have some banjo and jazz in that I want free expression. I hate being tied to any one thing."

At a point of fact, Mr. Parader has very few "kinds of the Road" in the States, via "Dime Music" and "Dime Music" soon came near to not being a singer at all. He reckons he has more in the business, reluctant to admit it, than he wasn't singing any more. "I was a waste of time so I don't much care any more. They after what seemed an eternity of different recording contracts, I came out with 'Dime' in the States. Now I've had three one-million sellers in the States."

"You see, I've been a bit of a 'wandering show business' notion, so neither surprises me any more, not at all. I don't want any more Hank Williams. I wanted to do a few shows, and he had them. I did a year and bought a guitar. Then I started writing songs, too. I earned enough in three months, money to get myself a main house. 'Oh my assain. I went over the Army and spent three years in Korea. I'd finished show business I was out of luck. So I became a singer. I was one of those half-breed, a uniform-and-a-bow of matches."

"That didn't work either. No one wanted to buy my records. So I headed off to production. I was in charge of the Andrew Jackson School in New York. I had a job and used to sing there. I had lots of my own work there. I was fine enough and somebody'll hear you. That was my philosophy."

It's not a nice contract. Sales on the first three discs were... were not consistent, that's what it was. So I left the hotel and I say Ray's travelling show... I don't know how to work. When I joined Parader there I was to work in the Country Road—and signed up to write some more songs.

They're the best today and some tomorrow bit was... some other have to make it. I don't know how to work. When I joined Parader there I was to work in the Country Road—and signed up to write some more songs. They're the best today and some tomorrow bit was... some other have to make it. I don't know how to work. When I joined Parader there I was to work in the Country Road—and signed up to write some more songs.

There is a Texas, aged 28, Pen-cillium, brown-haired, big and thin, with an air of being a singer. He is in Britain—and by doing a personal appearance of a few recitations had in his honor by Philips. Producers have named them to come back as soon as possible for concert, T.V. and radio dates. His new album, "Dime Music" is exclusively marketed to get someone different in the folkery sort of deal. It all goes back to his insistence that he want to be numbered with the usual limitations of that kind. He's proved his point about that. He's a little bit on with the jazz-idea scene. He's been hunted off to another photograph session. He's been hunted off to another photograph session. He's been hunted off to another photograph session. He's been hunted off to another photograph session.



JOEY PAIGE—close association with the Everlys and the Stones (RM pic)

by RICHARD GREEN

PHIL WYMAN wrote a song for him, he lives with Brian Jones in London, he worked in the Quarry Band—and he counts the Everly Brothers and he counts the Rolling Stones as some of his closest friends.

Now Joey Paige—who knows the stars—wants the public to know him better via a hit record. He's over here on a working holiday and I caught up with him on one of those freak sunny days that are thrown up now and then.

He's a small person, 28 this month, who wears a Beatle hairstyle and distinctive clothes. "I started playing bass guitar when I was 17," he told me, "and I fiddled around with a few groups until I joined Dicky Dee and the Don'ts."

"They partly backed the Everly Brothers and in 1961, Don, Phil and I went into the marriage to fulfil our obligation. When we came out, they asked me if I'd like to take on the responsibility of becoming their M.D." Joey took on the job and toured with the Everlys where they came here. They went back, and he stayed on to do a solo act on the bill with Duane Eddy and the Shirelles.

"I went back to America and rejoined the Everly Brothers, but seven months ago, I let them know I wouldn't be travelling with them any more. I had to make my mind up if I could make a living on my own or not," said Joey.

Of his decision to finally go solo, Joey now says: "The fans were with me one hundred per cent."

"I think everybody is aware that artists want to make it on their own."

Joey met the Stones on the Everly Brothers' British tour and they renewed their acquaintanceship after the fatal TV show in Hollywood when Dean Martin had a go at the Stones.

"I was their saviour. They felt pretty down and I showed them around and went drinking with them."

That kinda helped them along," he explained. "I did three of their shows with them in California."

Then Bill wrote "Cause I'm In Love With You" for Joey, the American bass guitarist liked what the British bassist had done, so he recorded it. There's a kind of mutual admiration society between the Stones and Joey. He describes their music as a great in-between between rand-a-rock.



Four sizzling tracks from the greatest girl singer in the business!

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HERE COMES EM THE NIGHT

DECCA

F 12094

RECORD MIRROR AIR MAIL



AIR MAILED FROM NEW YORK

- 1 I'M TELLING YOU NOW* (4) Pacific and the Dreamers (Tower)
- 2 GAME OF LOVE* (4) Dave Freeman and the Manhattan Transfer
- 3 STOP IN THE NAME OF LOVE* (4) Sparrows
- 4 SHOTGUN* (4) Jr. Walker and the All Stars (Pent)
- 5 I KNOW A PLACE* (4) Penns Club (Warner Bros)
- 6 CAN'T YOU HEAR MY HEARTBEAT* (4) Herman's Hermits (Mersey)
- 7 TIRED OF WAITING FOR YOU* (4) Kinks (Parlophone)
- 8 THE CLAPPING SONG (4) Shirley Bassey (Capitol)
- 9 KING OF THE ROAD* (4) Bo Diddley (Mercury)
- 10 GO NOW* (4) Mottis Blues (London)
- 11 NOWHERE TO RUN* (4) Martha & The Vandellas (Gordy)
- 12 THE BEES AND THE BEES* (4) David Ackles (RCA)
- 13 THE RACE IS ON* (4) Ray Charles (Capitol)
- 14 THE LAST TIME* (4) Roland Stamps (Mercury)
- 15 GOLDENAGER* (4) Shirley Henry, Billy Brinsley, Jack LaRocca, Jack Ruby, Albert Collins, Brian Auger, Freddie Young (Arista)
- 16 EIGHT DAYS A WEEK* (4) The Beatles (Capitol)
- 17 I'LL NEVER FIND ANOTHER YOU* (4) Gekker (Capitol)
- 18 DO YOU WANNA DANCE* (4) Beach Boys (Capitol)
- 19 I'LL BE BOGGONE* (4) Marvin Gaye (Tamla)
- 20 COUNT ME IN (4) Gary Lewis (Mercury)
- 21 BUBBLE BEE* (4) The Searchers (Kapp)
- 22 GET TO GET YOU OFF MY MIND* (4) Solomon Burke (Atlantic)
- 23 CAST YOUR PATE TO THE WINDS* (4) Sounds Orchestral (Parlophone)
- 24 ONE KISS FOR OLD TIME'S SAKE* (4) Bonnie Dave (Diamond)
- 25 OOO HAW HAW* (4) Mirabelle (Tamla)
- 26 SILHOUETTES* (4) Herman's Hermits (Mersey)
- 27 WHEN I'M GONE* (4) The Hollies (Parlophone)
- 28 CRAZY DOWNTOWN (4) Allan Sherman (Mercury)
- 29 RED ROSES FOR A BLUE LADY* (4) The Coasters (Capitol)
- 30 LONG LONELY NIGHTS* (4) Mable John (Mersey)
- 31 MRS. BROWN YOU'VE GOT A LOVELY DAUGHTER (4) Herman's Hermits (Mersey)
- 32 FERRY CROSS THE MERSEY* (4) Gerry and the Pacemakers (Parlophone)
- 33 RED ROSES FOR A BLUE LADY* (4) Bert Slaughter (Mersey)
- 34 BOO CLAM* (4) Dave Preddy (RCA)
- 35 LAND OF 1000 DANCES (4) Sanderson and the Headstarters (Mersey)
- 36 I DO (4) Peter Paul & Mary (Mersey)
- 37 WE'RE A HAPPY FAMILY (4) The Beatles (Parlophone)
- 38 DON'T LET ME BE MISUNDERSTOOD* (4) The Beatles (Mersey)
- 39 GROWING (4) The Temptations (Gordy)
- 40 COME AND STAY WITH ME (4) Marianne Faithfull (Mersey)
- 41 DON'T MESS UP A GOOD THING* (4) Bobby McTear and Pamela Bates (Mersey)
- 42 IF I LOVED YOU* (4) Chas & Jono (World Amarc)
- 43 WOMAN'S GOT SOUL (4) The Impressions (A&R)
- 44 I UNDERSTAND* (4) Freddie and the Dreamers (Mersey)
- 45 I CAN'T STOP THINKING OF YOU* (4) Bobbie Martin (Cash)
- 46 TRULY, TRULY, TRUE (4) The Beatles (Mersey)
- 47 BABY THE RAIN MUST COME DOWN* (4) Gene Vincent & The Bluebelles (Mersey)
- 48 JUST ONCE IN MY LIFE (4) Blondies (Mersey)
- 49 THE ENTERTAINER (4) The Charlie (Mersey)
- 50 SHE'S ABOUT A NOVER (4) Sir Douglas Dumble (Mersey)

TOP TWENTY 5 YEARS AGO

- 1 MY OLD MAN'S A DUSTMAN (4) Lonnie Donegan
- 2 STUCK ON YOU (4) Johnny and The Hurricanes
- 3 FALL IN LOVE WITH YOU/WILLIE AND THE HAND JIVE (4) Cliff Richard
- 4 DO YOU MIND? (4) Anthony Newley
- 5 HANDY MAN (4) Jimmy Jones
- 6 CATHY'S CLOWN (4) Jimmy Jones
- 7 SOMEONE ELSE'S BABY (4) Paul Kelly (Mersey)
- 8 SWEET NOTHING'S (4) Brenda Lee
- 9 HANKS AIN'T WHAT THEY USED TO BE (4) Hank Roberts
- 10 FOOTSTEPS (4) Steve Lawrence
- 11 THERE FROM A SUMMER PLACE (4) Perry Como
- 12 BEATNIK FLY (4) Johnny and The Hurricanes
- 13 CELEBRANTE (4) Bobby Darin
- 14 STANDING ON THE CORNER (4) The Kinks Brothers
- 15 HE'LL HAVE TO GO (4) Jim Reeves
- 16 RUNNING BEAR (4) Jimmy Jones
- 17 OOH LA LA (4) Paul Kelly (Mersey)
- 18 WILD ONE (4) Bobby Darin
- 19 HOT AND MESS (4) John Barry Seven
- 20 HEART OF A TENAGE GIRL (4) Craig Douglas

BRITAIN'S TOP EPs

- | | |
|---|---|
| 1 FIVE BY FIVE (4) The Rollins Stones (Mersey) | 11 TOM JONES ON STAGE (4) Tom Jones (Mersey) |
| 2 GREEN SHADES OF VIOLETTA (4) Roy Orbison (Mersey) | 12 STAGE SHOW HITS (4) Roy Orbison (Mersey) |
| 3 BACHELORS HITS (4) The Beatles (Mersey) | 13 BEATLES FOR SALE (4) The Beatles (Mersey) |
| 4 KINISIZE SESSION (4) The Kinks (Mersey) | 14 A SONG FOR BUDE (4) Jim Reeves (Mersey) |
| 5 KINISIZE HITS (4) The Kinks (Mersey) | 15 A SONG FOR BUDE (4) Jim Reeves (Mersey) |
| 6 A HARD DAYS NIGHT (4) The Beatles (Parlophone) | 16 THAT GIRL BELONGS TO ME (4) Gene Vincent (Mersey) |
| 7 THE ANIMALS IS (4) Animals (Columbia) | 17 WELCOME TO MY WORLD (4) Jim Reeves (Mersey) |
| 8 THE TEMPTATIONS (4) The Temptations (Mersey) | 18 BLOWING IN THE WIND (4) Peter, Paul & Mary (Mersey) |
| 9 THE PRETTY THINGS (4) The Pretty Things (Mersey) | 19 THERE'S ALWAYS SOMETHING THERE TO REMIND US (4) Sammie Shaft (Pye) |
| 10 THE PRETTY WOMAN (4) Roy Orbison (Mersey) | |

BRITAIN'S TOP LPs

- | | |
|--|--|
| 1 ROLLING STONES VOL II (4) The Rolling Stones (Mersey) | 11 THE BACHELORS & 16 GREAT SONGS (4) The Bachelors (Mersey) |
| 2 BEATLES FOR SALE (4) The Beatles (Mersey) | 12 WEST SIDE STORY (4) Soundtracks (CBS) |
| 3 THE FREEWHEELIN' BOB DYLAN (4) Bob Dylan (CBS) | 13 CHILLA (4) The Black (Parlophone) |
| 4 KINDA KINKS (4) The Kinks (Mersey) | 14 MARY POPPINS (4) Soundtrack (CBS) |
| 5 LUCKY 13 SHADES OF VIOLETTA (4) Roy Orbison (Mersey) | 15 LENNON+McARTNEY SONGBOOK (4) Beatle Smith (Mersey) |
| 6 BEST OF JIM BEVES (4) Jim Reeves (Mersey) | 16 TAMLA MOTOOWN HITS (4) Tamla Motown (Mersey) |
| 7 SADDLE SHAW (4) Saddle Shaw (Pye) | 17 SOUND OF MUSIC (4) Soundtrack (Mersey) |
| 8 SOUNDS LIKE SEARCHERS (4) The Searchers (Mersey) | 18 ANOTHER SIDE OF DYLAN (4) Bob Dylan (Mersey) |
| 9 HAVE I TOLD YOU LATELY THAT I LOVE YOU (4) Jim Reeves (Mersey) | 19 MY FAIR LADY (4) Soundtrack (Mersey) |
| 10 THE TIMES THEY ARE A-CHANGIN' (4) Bob Dylan (Mersey) | 20 THE SEARCHERS (4) The Searchers (Mersey) |

* An asterisk denotes record released in Britain.



- 1 THE MINUTE YOU'RE GONE (4) Cliff Richard (Mersey)
- 2 FOR YOUR LOVE (4) The Yardbirds (Columbia)
- 3 CONCRETE AND CLAY (4) The Hollies (Mersey)
- 4 CATCH THE WIND (4) Donovan (Mersey)
- 5 HERE COMES THE NIGHT (4) Tom Jones (Mersey)
- 6 STOP IN THE NAME OF LOVE (4) The Sparrows (Mersey)
- 7 TIMES THEY ARE A-CHANGIN' (4) Bob Dylan (Mersey)
- 8 I CAN'T EXPLAIN (4) The Who (Mersey)
- 9 THE LAST TIME (4) The Beatles (Mersey)
- 10 TICKET TO RIDE (4) The Beatles (Mersey)
- 11 LITTLE THINGS (4) Dave Berry (Mersey)
- 12 I'LL BE THERE (4) Gerry and the Pacemakers (Mersey)
- 13 POP GO THE YOKEES (4) The Yokees (Mersey)
- 14 SILHOUETTES (4) Herman's Hermits (Mersey)
- 15 EVERYBODY'S GONNA BE HAPPY (4) The Kinks (Mersey)
- 16 YOU'RE BREAKING MY HEART (4) Gerry and the Pacemakers (Mersey)
- 17 BRING IT ON HOME TO ME (4) Animals (Columbia)
- 18 IT'S NOT UNUSUAL (4) Tom Jones (Mersey)
- 19 ALL OVER THE WORLD (4) Frankie Harty (Pye)
- 20 I'LL NEVER FIND ANOTHER YOU (4) Bobby Martin (Cash)
- 21 GOODYE MY LOVE (4) The Searchers (Mersey)
- 22 COME AND STAY WITH ME (4) Marianne Faithfull (Mersey)
- 23 THE LOVE WAYS (4) Peter and Gordon (Mersey)
- 24 NOWHERE TO RUN (4) Martha & The Vandellas (Mersey)
- 25 I'M GONNA GET THERE SOMETIME (4) The Searchers (Mersey)
- 26 A WINDMILL IN OLD AUSTRERIA (4) Bonnie Hillier (Mersey)
- 27 HAWAIIAN WEDDING SONG (4) Mable John (Mersey)
- 28 I'LL STOP AT NOTHING (4) Mable John (Mersey)
- 29 THE CLAM (4) Mable John (Mersey)
- 30 I KNOW A PLACE (4) Penns Club (Mersey)
- 31 WITHOUT YOU (4) Mable John (Mersey)
- 32 I CAN'T HAVE HIM (4) Mable John (Mersey)
- 33 I MUST BE SEEING THINGS (4) Mable John (Mersey)
- 34 AT THE CELEB (4) Mable John (Mersey)
- 35 YES I WILL (4) Mable John (Mersey)
- 36 THE BEES AND THE BEES (4) David Ackles (Mersey)
- 37 HOW I NEEDED YOU (4) The Prety Things (Mersey)
- 38 TRUE LOVE FOR EVERMORE (4) The Searchers (Mersey)
- 39 IN THE MEANTIME (4) The Searchers (Mersey)
- 40 I DON'T WANT TO GO ON WITHOUT YOU (4) The Searchers (Mersey)
- 41 THE 'N' CROWD (4) The Searchers (Mersey)
- 42 FIND MY WAY BACK HOME (4) The Searchers (Mersey)
- 43 THE SPECIAL YEARS (4) The Searchers (Mersey)
- 44 HOW DO YOU LOOEN (4) The Searchers (Mersey)
- 45 I'VE GOT TO GO (4) The Searchers (Mersey)
- 46 I'VE GOT TO GO (4) The Searchers (Mersey)
- 47 I'VE GOT TO GO (4) The Searchers (Mersey)
- 48 I'VE GOT TO GO (4) The Searchers (Mersey)
- 49 I'VE GOT TO GO (4) The Searchers (Mersey)
- 50 I'VE GOT TO GO (4) The Searchers (Mersey)

♣ Blue dot denotes new entry.

BRITAIN'S TOP 20

BRITAIN'S TOP 20

LYING AWAKE

(AT THE DISCO THEQUE)

1965

THE EPES

THERE'S JUST NO PLEASING YOU

7N 15829

GAMED PARKWAY

PICCADILLY

HOWLERS WOLF

KILLING FLOOR

CRS 8010

RYDER DON

LONELY ROOM

35234

STEWART DOMING BEHAN

I DO LOVE YOU

CRS 8009

ARKLE

7N 35238

