

## OVERVIEW:

In the early 1950's British music was taking its cue from American popular music. Although Britain had its own pop stars, American performers such as Frank Sinatra, Tony Bennett, Doris Day, and Dean Martin frequently led the hit parade.

The first American rock and roll entries were Bill Haley's "Rock Around the Clock" (10/1955) and Carl Perkins's "Blue Suede Shoes" (5/1956). Britain's first rock performers, not surprisingly, imitated American rockers. Elvis imitators such as Cliff Richard and Tommy Steele tried to capture Elvis's aggressive stance while retaining the respectability of Eddie Fisher.

In many ways, the British musical establishment thought that rock and roll was just another dance step such as the cha-cha or mambo. British interest in rock and roll was also fostered through American rock and roll tours by such performers as Bill Haley and the Comets.



**Major Rock  
centers of 1960's**

**Liverpool**

**Manchester**

**London**

**Belfast,  
Northern Ireland**



**American Rock Invades the U.K.**  
American Rockers tour.



The British music establishment  
fabricates its own “rock stars”

## The Skiffle Craze (1956-57)

Skiffle, a rough equivalent to American Jug-Band of the 1920's and 1930's, swept Great Britain in 1956. Spearheaded by singer/guitarist Lonnie Donegan, skiffle bands formed throughout England. Skiffle sensitized British youth to American folk music and the blues. Instruments used were simple, sometimes homemade: washboards, tub bass, and twanging guitars.

When rock and roll emerged in England, many of these skiffle bands "traded-in" their skiffle instruments for electric guitars, basses and drums forming such bands as King-size Taylor and the Dominoes, The Rockin' Rhythm Coasters, and Rory Storm and the Hurricanes

**The Skiffle Craze (1956-57) was inspired by American Folk Music and Blues of the 1930's**

**Instruments include: Jug bass, Washtub bass, washboard rhythm, guitar, harmonica  
Skiffle bands converted to Rock bands**







Lonnie Donegan led the Skiffle Craze (1956-1957)  
Notice the Pye Label



Liverpool, England - on the Mersey River,  
home of the Beatles, Gerry and the Pacemakers  
and the Merseybeat sound

## Some of the 300 Liverpool Groups



Rory Storm and the Hurricanes



Kingsize Taylor and the Dominoes



Peter and Gordon



Gerry and the Pacemakers

## The Liverpool Club Scene (1961)

Fueled by the excitement of American rock and roll, hundreds of these skiffle bands began playing rock and roll. An active Liverpool club scene developed (1961) with approximately 300 clubs and about 275 local bands. The Beatles (calling themselves the Quarrymen and then several other names: Johnny and the Moondogs, the Silver Beetles, the Beatles) were among these converted skiffle bands.

Since London was the musical capital of England, few Liverpool bands ever thought that anything would come of this local scene. When the Beatles captured national attention in 1963, London record producers headed to Liverpool to sign new acts.

## **British First Wave British Rock (1964)**

First wave British rock can be divided into two main styles or schools: Liverpool Pop/Rock and London Art School Blues. The Liverpool sound, due partly to the success of the Beatles, came into popularity slightly ahead of the London style.

### **The Merseybeat Sound**

To keep track of all the Liverpool groups a fan magazine, The Merseybeat, emerged taking its name from the Mersey River which flows west of Liverpool.

The Merseybeat sound, is popish, well-produced, and with catchy “sing-songy” melodies. The production style is reminiscent of the Brill Pop; written-down formulaic arrangements, violins and a very polished sound. Many of the groups such as Peter and Gordon, and Chad and Jeremy, and the Hollies have tight vocal harmonies. Although the early Beatles were a Liverpool band with some of the same aesthetics as the Merseybeat bands, they soon outgrew the confines of predictable pop tunes that defined the Merseybeat sound.

### **The Merseybeat Sound:**

- 1. Sing-songy, bouncy and cute**
- 2. Sentimental lyrics**
- 3. Well-produced and polished performances**
- 4. Formulaic pop music reminiscent of the Brill Pop sound**
- 5. Danceable**

## London Art School Rock / British Blues (1957-65)

In 1962 Alexis Korner and Cyril Davis started a rhythm and blues basement club in the London suburb of Ealing. They both played in the house band, Blues Incorporated. Soon young R&B disciples started sitting in with the band. Among them were Mick Jagger, Charlie Watts, and future members of the Animals, the Kinks, and Cream. Alexis encouraged these young “bohemian” musicians to start their own bands. Although they called of themselves R&B bands, they were, in fact, more influenced by Chicago Blues. Their music found a loyal following among the tough, worldly London Art School and college students. The lyrics and stance were rebellious and intentionally crude. As the Beatles led the way for British acts’ entry into the American Pop market, these London bands soon found acceptance and airplay on American charts.

The “London Sound” is characterized by stripped-down garage band oriented instrumentation, angular melodic lines and jerky rhythms, chant-like backup vocalizing and aggressive vocal delivery.



In 1958, the British Pye International Records was started. They licensed recordings from American labels including Chicago’s Chess Records.





**The Ealing Blues Club- 1962, L-R: Dave Stevens,  
Dick Heckstall-Smith, Alexis Korner, Jack Bruce,  
Mick Jagger, Cyril Davies**



**The Rolling Stones L-R, Bill Wyman, Mick Jagger,  
Brian Jones, Charlie Watts, Keith Richards**





**Eric Burdon of The Animals**

### **The Kinks (1962)**

Members: Ray Davies, lead vocals and guitar; Dave Davies, guitar, vocals; Peter Quaife, bass; Mick Amory, drums

The Kinks were one of the most aggressive of the London bands. Very angular guitar block chords, and blues inspired guitar soloing. Gritty, abrasive lead vocals, chant-like background vocals. Major hits included “You Really Got Me”, “All Day And All Of The Night”, “A Well-Respected Man”, “Sunny Afternoon”, and “Lola”

### **London Art School style features:**

- 1. Angular, jerky rhythms**
- 2. Primitive production style**
- 3. Guitar band format**
- 4. Improvised guitar solos**
- 5. Chant-like backup vocals**
- 6. Danceable**
- 7. Lyrics based on the blues themes**

### **The Liverpool Sound: (Merseybeat)**

- 1. Cute, singable melodies**
- 2. Sentimental, charming lyrics**
- 3. Polished pop performances**
- 4. Influenced by Brill Building  
Pop music**
- 5. Duet harmony is common**
- 6. Danceable**

### **London Art School style:**

- 1. Angular, jerky rhythms**
- 2. Primitive production style**
- 3. Guitar band format**
- 4. Improvised guitar solos**
- 5. Chant-like backup vocals**
- 6. Danceable**
- 7. Blues themes**

**The early Beatles**

**The early Rolling Stones**

**First Wave British Invasion (1964-1965)**

## The Beatles (1959)

Members: John Lennon (d. 1980), vocal, rhythm guitar; Paul McCartney, vocal, bass; George Harrison (d. 2001), lead guitar, occasional vocal; and Ringo Starr, drums, occasional vocal

The Beatles were the most celebrated and critically acclaimed band of the rock genre. The Beatles redefined the pop music. Their Sgt. Pepper's Lonely Hearts Club Band album (1967) was not only a musical monument but also a worldwide cultural phenomenon. Sgt. Pepper announced the arrival of rock and roll as a full-fledged contemporary art form: broad conceptual and musical variation, extended forms, experimental techniques, and huge orchestral scoring extended the boundaries of rock into uncharted territory.



**The Silver Beetles,**  
**L-R: John Lennon, George Harrison, Pete Best**  
**Paul McCartney, Stu Sutcliffe**



**Pete Best, George Harrison, Paul McCartney,  
John Lennon at the Cavern Club**



**Hamburg's Reeperbahn (Redlight) District**





Beatlemania sweeps the US in 1964

## How Popular were the Beatles in the U.S. Charts?

Billboard Hot 100 chart, April 4, 1965

- 1: **Can't Buy Me Love** (Capitol)
- 2: **Twist And Shout** (Tollie)
- 3: **She Loves You** (Swan)
- 4: **I Want To Hold Your Hand** (Capitol)
- 5: **Please Please Me** (Vee Jay)
- 31: **Saw Her Standing There** (Capitol)
- 41: **From Me To You** (Vee Jay)
- 46: **Do You Want To Know A Secret** (Vee Jay)
- 58: **All My Loving** (Capitol)
- 65: **You Can't Do That** (Capitol)
- 68: **Roll Over Beethoven** (Capitol)
- 79: **Thank You Girl** (Vee Jay)

The Beatles output it can be divided into three distinct stylistic phases:

1. Early Beatles (1962-64) Influenced by 1950's American rock and roll and 1960's black music. Their primary influences were Little Richard, the Chuck Berry, Buddy Holly and the Everly Brothers.
2. Middle Beatles (1965-1966) The biggest influences during the middle Beatles were Bob Dylan, the American Folk movement, and experimentation.
3. Late Beatles (1967-1969) This is the period in which the Beatles had stopped touring. The style is characterized by studio recording techniques, Eastern mysticism and art-for-art's-sake conceptual albums.
- 3a. Late-late Beatles - Slight return to a less experimental style

The John Lennon/Paul McCartney songwriting team is unparalleled in quality and quantity. A short list of their U.S. number one hits include "Love Me Do", "She Loves You", "I Want To Hold Your Hand", "Can't Buy Me Love", "Eight Days in A Week", "Ticket To Ride", "Help", "Yesterday", "Penny Lane", "Strawberry Fields", "All You Need is Love", "Hey Jude", and "Let It Be"

## **Early Beatles (1962-64)**

**Albums: Please Please Me and With The Beatles**

**Short, danceable songs**

**Teen oriented lyrics focusing on adolescent subject matter**

**Close knit, Everly Brothers-type harmony**

**Influenced by American rockers such as Chuck Berry and Little Richard**

**Influenced by American production rock, i.e. Brill and Motown**

## The Beatles Middle Period

Albums: Rubber Soul and Revolver

Increasing influence of Folk Music, Bob Dylan  
and message songs

Longer, less danceable pieces

Lyrics become more introspective

Lyrics become political

Drug experimentation and psychedelics

*Tomorrow Never Knows* 🌟

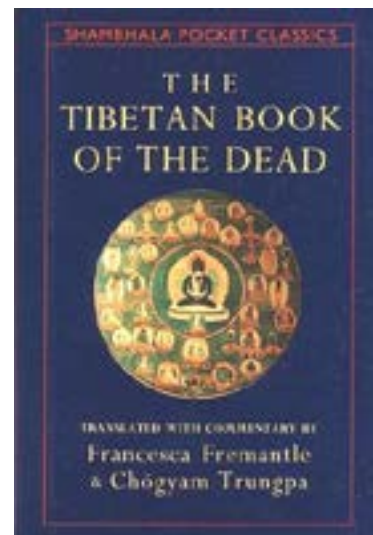
Turn off your mind,  
Relax and flow downstream  
It is not dying, it is not dying

Lay down all thoughts,  
Surrender to the void  
It is shining, it is shining

That you may see the meaning of within  
It is being, it is being

That love is all and love is everyone  
It is knowing, it is knowing

Dr. Timothy Leary



Albums: Sgt. Pepper to the White Album

“Art for Art’s Sake” attitude

Studio techniques

Album Oriented

Less collaboration among members

Abbey Road to Let it Be

“Back to Basic” rock

Mature, less experimental approach to music

McCartney struggles with expanded styles





# Why is Sgt Pepper Important?

Some of songs have nothing to do with Rock and Roll as a style; the album expanded the boundaries of pop music

The album provided increased freedom for other artists to explore and innovate

Critics, even Beatles detractors, praised it

More maturity in the writing style; sophisticated arrangements including exotic instruments and full orchestra

Demonstrates the cyclical nature of Pop music; folk music vs. art music

## Within You Without You George Harrison

We were talking  
about the space between us all  
and people who hide themselves  
behind a wall of illusion  
never glimpse the truth  
then it's far too late  
when they pass away  
We were talking  
about the love we all could share  
When we find it  
to try our best to hold it there  
with our love, with our love  
we could save the world  
if they only knew



George Harrison  
playing a sitar



Sarod

Try to realize it's all within yourself  
no one else can make you change  
And to see you're really only very small  
and life flows on within you and without you

We were talking  
about the love that's gone so cold  
and the people who gain the world  
and lose their soul  
They don't know, they can't see  
Are you one of them?  
When you've seen beyond yourself  
then you may find  
peace of mind is waiting there  
And the time will come  
when you see we're all one  
and life flows on within you  
and without you



Tabla



Tambura



Sarod



Tabla



Tambura



George Harrison  
playing a sitar

Selected Beatles Albums		
Album	Year	Notes
Please Please Me (early period)	1963	The Beatles first British Album. Stayed on top of the British Charts for 30 weeks. Includes: I saw Her Standing There, Misery, Anna, Chains, Boys, Ask Me Why, Please Please Me, Love Me Do, P.S. I Love You, Baby It's You, Do You Want To Know A Secret, A Taste of Honey, There's A Place, Twist and Shout
With The Beatles (early period)	1964	Lots of original Lennon/McCartney material but also Motown, and standards: I Saw Her Standing There, Please, Please Me, It Won't Be Long, All My Loving, Till There Was You, Money. The American counterpart <u>Meet The Beatles</u> downplays the American influences on the Beatles.
Rubber Soul (middle period)	1965	Influenced by Bob Dylan and Folk-Rock movement. George Harrison plays the Indian sitar for the first time. Songs include Norwegian Wood, Nowhere Man, In My Life, Michelle, Girl, and If I Needed Someone
Revolver (middle period)	1966	The importance of George Martin, the Beatles producer comes into play. The use of horns and strings appear. Beatles begin using tape loops and backmasking. George Harrison's songwriting becomes more important (3 tracks on this album) Songs include Eleanor Rigby, Good Day Sunshine, Got To Get You Into My Life, For No One, and Taxman.
Sgt. Pepper's Lonely Heart's Club Band (late period)	1967	This is the most acclaimed pop album of <u>all time</u> ! Influences include Indian Music, Swing, Classical Music, Blues, Hard Rock, Light Pop. The album acts like a song cycle. Songs include Sgt. Pepper, With a Little Help From My Friends, Lucy In The Sky With Diamonds, Getting Better, Fixing A Hole, Being For The Benefit of Mr. Kite, Within You Without You, When I'm Sixty-four, Lovely Rita, Good Morning, She's Leaving Home, and A Day In A Life
Magical Mystery Tour (late period)	1967	Produced for Beatle film of same name. The Beatles make use of bizarre imagery and nonsense verse. Songs includes Penny Lane, Strawberry Fields, All You Need Is Love, Fool on the Hill, Hello Goodbye, and I Am The Walrus
The Beatles (White Album) (late period)	1968	This Beatle double album is more of an individual member effort rather than group collaboration. Simpler, less orchestrated style. Album displays extreme musical diversity: Blackbird, Why Don't We Do It In The Road, Back in the USSR, Birthday, Helter Skelter, Julia, and While My Guitar Gently Weeps.
Abbey Road (late period with slight return)	1969	Well thought out, witty and humorous. The album shows mastery of the short-song suite. Songs include Something, Come Together, I Want You, Because, Here Comes The Sun
Let It Be (swan song)	1970	Destined to be the Beatles' swan song the album was produced (overproduced?) by Phil Spector. Songs include The Long And Winding Road, Let It Be, and Get Back

## The Rolling Stones (1962)

Members: Mick Jagger, vocals; Keith Richard, guitar; Brian Jones (d. 1969), guitar; Bill Wyman, bass; Charlie Watts, drums)

Promoted from the beginning as rock's radical alternative to the Beatles, the Rolling Stones were managed to be rude and offensive on and off stage. Originally billing themselves as a blues band, they are one of the longest surviving continuous rock acts. Major hits included "Satisfaction", "Get Off My Cloud", "Paint It Black", "Ruby Tuesday", "Angie", and "Miss You"



**Andrew Loog Oldham, the Rolling stones manager promoted the Rolling Stones as the radical alternative to the Beatles.**

## The Rolling Stones - Best 1960's Albums

### England's Newest Hit Makers (1964)

Not Fade Away, Route 66, I Just Want To Make Love To You , Honest I Do, Now I've Got A Witness, **Little By Little (P)**, I'm A King Bee, Carol, Tell Me, Can I Get A Witness, You Can Make It If You Try, Walking The Dog

### 12 X 5 (1964)

Around and Around, Confessin' The Blues, Empty Heart, Time Is On My Side, **Good Times, Bad Times**, It's All Over Now, 2120 South Michigan Avenue, Under The Boardwalk, **Congratulations, Grown Up Wrong**, If You Need Me, Suzie Q

### The Rolling Stones, Now! (1965)

Everybody Needs Somebody To Love, Down Home Girl, You Can't Catch Me, **Heart Of Stone, What A Shame**, Mona (I Need You Baby), Down The Road A Piece, **Off The Hook (P)**, Pain In My Heart, Oh Baby (We Got A Good Thing Going), Little Red Rooster, **Surprise Surprise**

### Out Of Our Heads (1965)

Mercy Mercy, Hitch Hike, **The Last Time**, That's How Strong My Love Is, **Good Times, I'm All Right (Live)(P)**, (I Can't Get No) **Satisfaction**, Cry To Me, The Under Assistant West Coast Promotion Man (P), **Play With Fire, )(P) The Spider And The Fly, One More Try**

<u>The Rolling Stones: debut album released in the UK in April 1964</u>		
Side 1		
Route 66	Bobby Troup	Pop Standard
I Just Want to Make Love to You	Willie Dixon	Chicago Blues
Honest I Do	Jimmy Reed	Chicago Blues
Mona (I Need You Baby)	Bo Diddley	Chicago Blues
Now I've Got a Witness (Like Uncle Phil and Uncle Gene*)	Nanker Phelge*	Group composition
Little by Little	Nanker Phelge* and Phil Spector	Group composition

“Uncle Phil” and “Uncle Gene” refer to Phil Spector and Gene Pitney, both of whom contributed to the sessions.

(Nanker Phelge\*) was a collective pseudonym used between 1963 and 1965 for several Rolling Stones group compositions.



Side 2		
I'm a King Bee	Slim Harpo	Chicago Blues
Carol	Chuck Berry	Chess artist
Tell Me (You're Coming Back)	Jagger/Richards	Original
Can I Get a Witness	Holland-Dozier-Holland	Motown
You Can Make It If You Try	Ted Jarrett	Rhythm and Blues
Walking the Dog	Rufus Thomas	Rhythm and Blues

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**Aftermath (1966)**

Paint It Black, Stupid Girl, Lady Jane, Under My Thumb, Doncha Bother Me, Think, Flight 505, High And Dry, Its Not Easy, I Am Waiting, Going Home

**Their Satanic Majesties Request (1967)**

Sing This All Together, Citadel, In Another Land, 2000 Man, Sing This All Together, She's A Rainbow, The Lantern, Gomper, 2000 Light Years From Home, On With The Show

**Between The Buttons (1967)**

Lets Spend The Night Together, Yesterday's Papers. Ruby Tuesday, Connection, She Smiled Sweetly. Cool Calm & Collected, All Sold Out, My Obsession, Who's Been Sleeping Here, Complicated, Miss Amanda Jones, Something Happened To Me Yesterday

**Beggars Banquet (1968)**

Sympathy For The Devil, No Expectations, Dear Doctor, Parachute Woman, Jig-Saw Puzzle, Street Fighting Man, Prodigal Son, Stray Cat Blues, Factory Girl, Salt Of The Earth

**Let It Bleed (1969)**

Gimme Shelter, Love In Vain, Country Honk, Live With Me, Let It Bleed, Midnight Rambler, You Got The Silver, Monkey Man, You Can't Always Get What You Want

Rolling Stone magazine placed *Sympathy for the Devil* at No. 32 in their list of The 500 Greatest Songs of All Time.



It is based the Russian book The Master and Margarita, the first English translation was in 1967. The book was given to him by his girlfriend, Marianne Faithfull.

One of the questions it poses is if it is *better to believe in the power of Satan than to be an atheist*. The song has been covered by Guns N' Roses, Jane's Addiction, Ozzy Osbourne, and others.







**The Teddy Boys: Imitated the 1950's American  
"Rebels without a Cause"**



**Young Teddy Boys - "Neo-Edwardians"**



**Teddy Girls**



**The Mods: Anti-Teddy Boys**



## **The Mods (1966)**

The Mods were a British youth sub-culture of the early 1960's. They opposed the look and style of 1950's American rockers: The American Rocker image reminded the Mods of the British Teddy Boy movement: British juvenile delinquent types of the early 1950's. Instead of Harley-Davidson motorcycles, and greased ducktails hairstyles, the Mods preferred Italian motor scooters, short cropped hair and a "preppie" looking image. Outward acceptability and respectability were extremely important to the Mods. Inwardly rebellious, the Mods shared a common background of ideals and aesthetics. Although they were lower middle class working teenagers, they spent much of their money on clothes and amphetamines.

Originally the Mods had no separate music of their own. They did, however, love mid-sixties American soul music. Struggling to gain an audience, The Who became the reluctant spokesmen for the Mods. Their affinity with the Mod subculture is depicted in such songs like My "Generation" and "Substitute". Mod songs speak of class struggle and inner conflict.

## **The Who (1964)**

Members: Pete Townshend, guitar, vocals, Roger Daltrey, vocals, John Entwistle, bass; Keith Moon (d. 1978), drums

The original Mod band, the Who stood on the threshold of Theatre Rock and Shock Rock. They were on the first groups to use "extra-musical" means of creating stage excitement. Pete Townshend made major contributions to rock guitar playing with "sculptured noise" and power chords. Tommy, the first successful rock opera, was written by Pete Townshend in 1968.

Their biggest hits include "My Generation", "Substitute", "I Can See For Miles", "Pinball Wizard", "Won't Get Fooled Again", "Squeeze Box", "Who Are You" and "You Better You Bet".

## Significance of the Who:

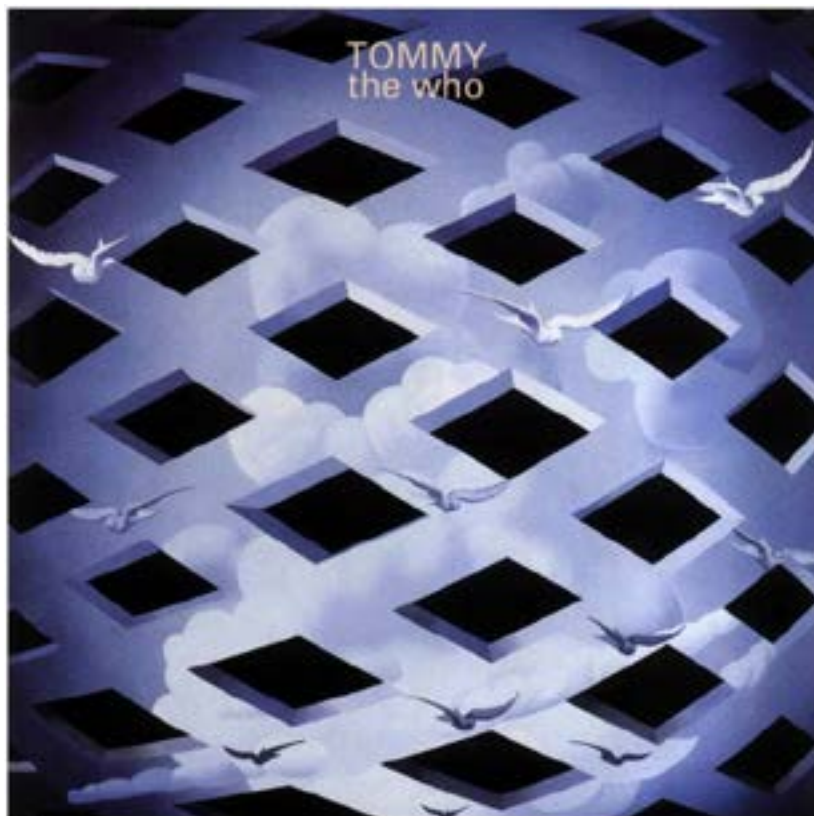
Most important British Mod band

First band to use “theatrical” stage effects such as smashing equipment. Soon joined by the Doors and Jimi Hendrix

First use of sculptured noise and feedback

First band to use “power chords”

Pete Townshend wrote the first successful Rock Opera: Tommy (1968)

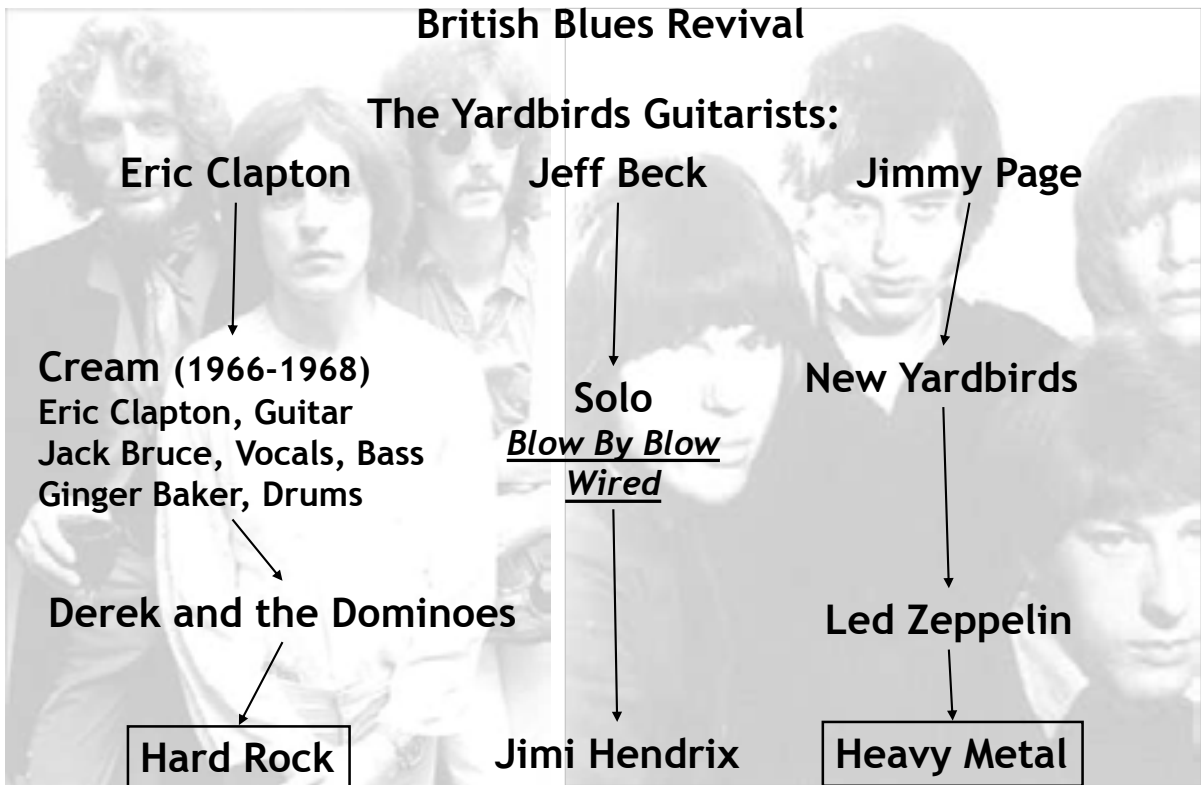


Tommy, rock's first successful Rock Opera

# **THE BRITISH BLUES REVIVAL 1966 - 1968**

## **British Blues Revival (1966)**

Some of the blues enthusiasts of the mid-1960's such as Eric Clapton, abandoned pop music's lure and began extending the boundaries of urban blues. The bands used extended blues solos, extensive guitar string bending, twin lead guitar solos and an energized, electrified sound. The style was still quite dependent on acoustic guitar and folk-like elements. Toward the end 1968 two distinct branches emerge: hard rock (led by Eric Clapton) and heavy metal (led by Jimmy Page).



## **The Yardbirds (1963)**

The Yardbirds are primarily remembered for its three legendary guitarists; Eric Clapton, Jeff Beck and Jimmy Page. In 1968, after a number of personnel changes, the group, now under the helm of Jimmy Page, re-emerges as the New Yardbirds. Jimmy Page discussed the name change with the Who's drummer Keith Moon. Keith thought the name would flop like a lead balloon- they named themselves Led Zeppelin instead. Biggest hits include "For Your Love", "Heart Full of Soul", "I'm A Man", "Shapes Of Things" and "Over Under Sideways Down".



**Cream: Ginger Baker, Jack Bruce, and Eric Clapton**



## **The Cream (1966)**

Members: Eric Clapton, guitar; Jack Bruce, lead vocals, bass; Ginger Baker, drums

The Cream was an Influential British blues band considered by many critics as the best blues-based hard rock band in the late 1960's. One of the first "power trios", the Cream played many sold out U.S. concerts during the period between 1966 to 1968 They led the way to "hard rock" and "southern hard rock" with double lead guitar tracks and heavily electrified blues sound. Important songs include "I Feel Free", "Strange Brew", "Sunshine Of Your Love", "White Room" and "Badge".

## **American Reaction to British Invasion**

- Hardest hit: teen idols, girl groups and Brill Building writers.
- Some of the group pretended to be British: Sonny and Cher, the Turtles, and the Monkees.
- Other American acts such as Paul Revere and the Raiders "fought back"
- The American music establishment denied performance visas for British acts.
- By 1967 we make peace.