

**Freakbeat: A discussion of a retrospective pre-rock
history**

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Abstract

The term Freakbeat, used in music journalism in the eighties, is still current today. The Cherryred title, *The Psychedelic Snarl* (1984) implies that Freakbeat may be a precursor to Psychedelia. The aim of this research is to gain a greater awareness of the pre-rock history of Freakbeat and to discuss the recordings, the people and the context. Hopefully, the body of research will help to establish Freakbeat by understanding its development and derivation of popular music styles. This thesis will argue that Freakbeat is recognized as a valuable part of rock history, through being interstitial, sitting between British beat and psychedelia. These terms are a priori in musicological and established 'spaces' (Fabbri, 1999, pp.1-13). However, Freakbeat, or 'the birth of psychedelia', is not recognised as being British Beat or Psychedelia, Smee identifies Freakbeat as "freak", as in 'touched by the hand of mayhem', and 'beat', that British style flourishing between the Mersey years and the advent of the underground" (Smee, 2001). Therefore, the thesis addresses the following question: Can Freakbeat stabilise as a history either as a genre or a style? The conclusions drawn regarding Freakbeat will reveal whether it can be recognized more widely and whether it *matters*. The thesis may conclude that Freakbeat progressively has impacted on rock idioms.

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I would like to dedicate this document to my grandmother who told my parents 'don't worry about Simon, he will be just fine', never a truer word spoken 'Nan'.

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Notes on reading time codes:

This example illustrates how time codes are written within the text, 'Baby I Got News for you' (1:03-1:17). The numerical values refer to the position of the play head in the mp3 files supplied on the CD.

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Preface

In this thesis, I refer to my own experiences in the radio industry. I have 18 years of experience broadcasting on a local station in Portsmouth (ExpressFM). Over this period I have acquired knowledge of radio technology, sound engineering and studio etiquette. As a radio DJ on a late night free select show, I had begun to wonder about the records I had been playing over the years. I would ask myself what 'went on' back in the Sixties and Seventies to be able to produce such stunning epochal artifacts that appeared to cement a long-forgotten art form in vinyl.

I still ask that question on a regular basis as my thirst for undiscovered old vinyl continues, and my own pleasure of airing them over the airwaves is my reward. The questions, emotions and feelings I have felt when discovering a vinyl new to my knowledge has been the main drive for embarking on this thesis.

Part I
Freakbeat: Definitions, Debate and Solution

1

Definitions of connections (context and historical events), community, genre, style and idiolect according to Middleton, Moore, Brackett and Lena in Freakbeat.

The topic of this thesis is the much-maligned music of Freakbeat. It came to light in a 1984 sleeve note on a Bam Caruso Album release and two magazine article from 1993 and 2001. Subsequently there have been many blog entries about Freakbeat recordings and their inclusion in the relatively new term. The aim of this thesis is to identify the characteristics and identity of Freakbeat recordings by looking at a sample of carefully selected vinyl. Those examples are: the Craig's "I must be mad" (Fontana, 1966), the Creation's "Painter Man" (Planet, 1966), (Pete) Miller's "Baby, I got news for you" (Columbia, 1965), the Pretty Things' "Come see me" (Fontana, 1966), The Smoke's "My Friend Jack" (Columbia, 1967), Thane Russal & Three's "Security" (CBS, 1966) and, finally, The Who's "Anytime, Anyhow, Anywhere" (Brunswick, 1965). The selection process was straightforward: two recordings from 1965 that can be defined as "pioneers" (Smee, 2001, p.122), four recordings that are considered typical of Freakbeat's peak in 1966 — we can define these as the 'determined idealists' (Smee, 2001, p.122) — and a recording from 1967 — to define a possible boundary or 'trajectory' (Lena, 2012) between Freakbeat and Psychedelia. It will be argued that these boundaries are blurred. The objectives of the thesis are to, firstly, strike up further debate about existing pre-rock histories in the UK, which includes Freakbeat, and secondly, to use an existing methodology of categorisation to identify a possible canon of Freakbeat recordings. This canon may simply be a division, a renegotiation or a reorganisation of British R&B, Beat, Freakbeat and psychedelic recordings found in the two magazine articles, totaling 200 single releases and 15 EP releases. Overall, in this research project, I will be studying the characteristics, relationships and definition of the retroactive appellation and understanding of Freakbeat as a music form through a discussion of personnel, recordings and musical characteristics of the music.

Chapter two discusses existing models based on connections, communities, genre, style and idiolect developed by Jennifer Lena, Allan Moore, Richard Middleton, and David Brackett that can describe the birth, development and demise of Freakbeat. There

will be a brief discussion about where the Freakbeat audience is situated. Could the use of these terms be valuable in better understanding of Freakbeat?

Chapter three will discuss an outline and framework of the essential characteristics, recordings and boundaries of Freakbeat. It will include a section on other examples that were recorded at the time and sketch out how to separate the parts of Freakbeat whilst further establishing influences and contexts from chapter one.

In part two of the thesis, the aim of chapter four is to attempt to implement the CCIMM model to Freakbeat, in order to develop a framework of how the implementation of connections, communities, idiolect and musical mechanics function against its primary text.

The final concluding chapter will bring together the threads of discussion around Freakbeat with a view to their validity and recognition. It will also include a brief discussion of whether it is a genre or a style of music.

In this opening chapter, I turn my attention to the topic of connections, community, genre, style and idiolect as relevant definitions to describe Freakbeat and its parts. The aim of this chapter is to discuss current variations of how genre and style might be understood, with a view to identifying a way forward in understanding Freakbeat. The objective will be to engage in a brief discussion about an existing model, or models, to better define Freakbeat as a style, genre or something different. I shall discuss the work of Richard Middleton, Allan Moore, David Brackett and Jennifer Lena.

Connections

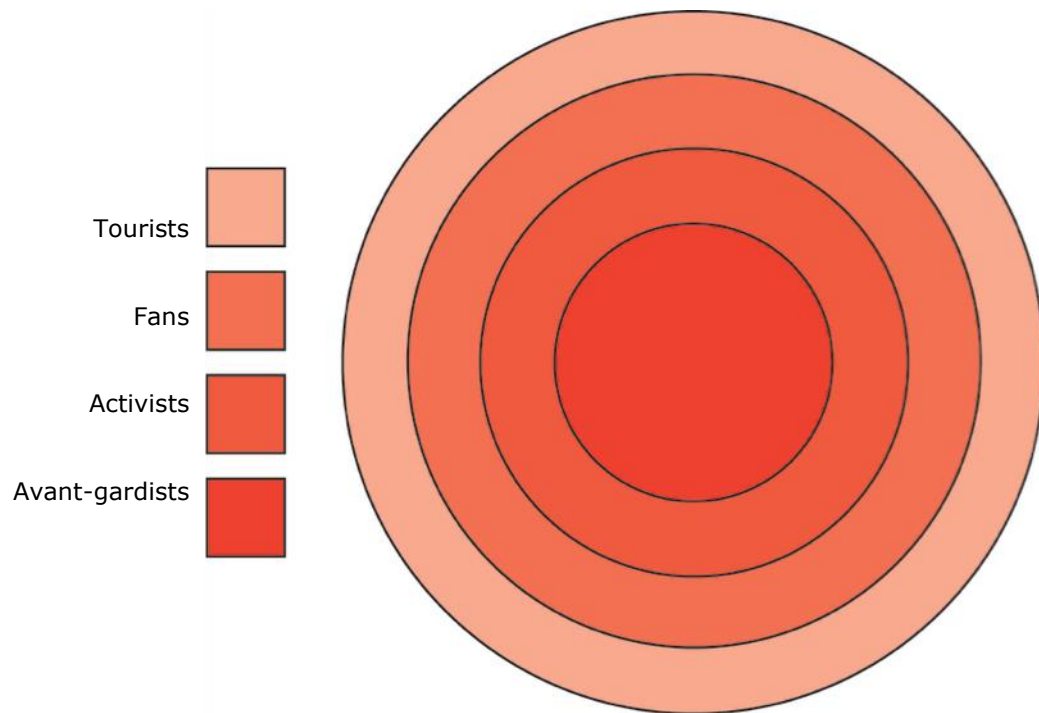
Context and historical events are poignant connections in the fabric of how Freakbeat came to be a musical form. Connections refer to either a contextual point or an historical event. This is important in establishing the foundations of Freakbeat and the impact on the community of Freakbeat explored in the next section below. I have discussed in detail the nature of connections in the section entitled *Context and historical events (connections)*. A brief synopsis can be made that context and historical events overlap, whether it is the nature of technology affecting an event in the popularisation of, for example, guitar distortion. An event like Roger Mayer listening to a Ventures record to inform his own invention of fuzz inducing devices is important. These are connections that matter to the development of Freakbeat.

Community

Although Jennifer Lena's work is firmly entrenched in a sociological discipline, rather than a musicological one, there is potential value in how she approaches individuals that form communities that follow and make music of a particular type. This may be important and relevant where I discuss individual groups, musicians and those who make up studio and recording staff. What I am most concerned with in my research is the interaction and relationships of musicians that shifted from one group to the next and those individuals

at the sound engineering and production helm of each of my chosen recordings. In the figure below I have interpreted Lena's idea of how these musical communities could function in a concentric hierarchy. I begin to unpack this idea further and attempt to apply it to how Freakbeat might have functioned.

Figure 1.1 'Nested Circles' – an interpretation taken from *Banding Together: How Communities Create Genres in Popular Music* by Jennifer C. Lena (2012)



At this point, it is prudent to explain figure 2.3 in clear terms. There are four clear 'nested circles', Lena argues. The first is the avant-gardists who were leading members of the genre form in its earlier phase. They were responsible for the distinctive characteristics of the music. Before the suggested beginnings of Freakbeat, these individuals would have been people such as publicist, Pete Meaden, and DJ of Tiles club and producer, Guy Stevens, as well as British blues musicians, Cyril Davies and Alexis Korner. Secondly, there is a concentric group of 'committed activists whose identity, and sometimes means of employment, are tied to the scene' (Lena, 2012, p.34). In Freakbeat, this group of members would have comprised of individuals such as the guitarist Pete Townsend of the Who, guitarist Eddie Philips of the Creation and sound engineer, Roger Mayer and Planet records label owner and producer, Shel Talmy. The next set of members would consist of audiences and fans that participated regularly, most likely the youth, Mods and/or students. The outer circle is made up of 'tourists' who enjoy activities 'within the scene', but do not identify with it. These participants would be journalists, music critics or other media outlets who appear as objective observers. In scene-based environments social conventions are established, including clothing styles, adornment, argot, and "attitude"

are codified to allow other travellers to identify scene members (Lena, 2012, pp.33-40). If we accept that the Who, in their early career, had a following of Mod fans, then they would be identifiable by their Italianate, three-button, bum-freezer suits and their mode of scooter transport. Mod argot would have been identifiable by terms such as 'Ace face' or 'third class tickets' (Barnes & Moke, 1979b). Scene-based media such as magazines like the *Record Mirror*, and fanzines like *Trouser Press* would have begun to comment and direct participants to activities of common interest, comment on clothing styles and upcoming events, and show you where to get the latest haircuts.

As I have already stated, the Who, the Creation and the Eyes all managed to find success by breaking into the commercial music industry and signed to record labels such as Brunswick, Planet records (later Polydor) and Mercury. The groups became members of Freakbeat's Industry-based commercial representation. There were many other bands that recorded singles that fit the Freakbeat characteristics; the Small Faces had the pop-art/Mod sound and the persona of Mod. There are a host of Small Faces' singles that are commonly thought of as Freakbeat, such as "Grow your own" (Decca, 1966), which is a wild organ-led instrumental with heavy guitar and feedback. They are noteworthy here for tapping into the mainstream pop psyche via chart success through teen magazines like *Rave*. The Small Faces were managed by Don Arden who was well respected in the record industry at the time, after signing and managing the Rolling Stones for Decca (Dalton, 1981).

Industry-based contribution to Freakbeat and other musics are evident because their primary organisational form is the industrial corporation. Whether they are multinational in scope or national, or even independent companies organised to compete with the multinationals, they all contribute to the Industry-based presence. The prime members of this presence include singers and musicians who contract for their services. Lena also lists 'a wide array of ancillary service providers from song publishers to radio stations and retail outlets' as contributors to the genre (Lena, 2012, p.41). Performers and artists make additional revenue through the sale of recordings, licensing, merchandise and product placement and endorsement, which in turn drives aesthetic decisions. Therefore, performance conventions are heavily codified to fit industry-led categories and the idiolectal features (see section below). Therefore, musical mechanics are standardised, for Freakbeat, these are features like the use of distortion and reverb, heavy use of the Hammond B3 organ, compression on drum sounds to name some of the effects used on recordings. Branding comes to the fore, through performer/artist identity and fashion style are honed for a wider market and are made widely available for targeted fan bases. In the case of the Who, Pete Meaden dressed the band members up as Mods and thus financially exploited the band's lifestyle, he then managed to sell the Who brand to Brunswick records and then Track records later, with which came merchandising and extra revenue. The goal of the Industry-based effect is to make revenue by selling musical products to as many people as possible (Lena, 2012, p.41). Another form of maximising

revenue is selling sheet music or tablature for audiences to be taught the conventions of Freakbeat or any other music (Moore discusses the 'listener's competence' in the next section), in the late Fifties the birth of the 45" vinyl single was developed and this allowed small labels like Sun and Chess to begin to create genres like rock and roll and R&B. Similarly, the birth of trade magazines and the music press were used to publish sales orchestrated by what Lena terms as, 'contact men' working for the company to enlist 'critics' and DJs to promote and play their records on the airwaves (Lena, 2012, p.41). Specifically, these print media were designed to stop any developing spin off styles and firmly entrench the music in the consumer's psyche. The contributors to the trade magazines and the music press were employed to develop sources of music name classic genres used onomatopoeic application, such as 'doo-wop', 'bebop' and 'hip-hop'. I refer to Alan Freed's use of the terms 'a rockin' and a rollin'" in his on-air patter, to eventually describe the appellation of rock and roll in its industry-based form.

Genre, Style and Idiolect

David Brackett's (2016) discussion of genre in music (in *Categorising Sound*) is an enlightening one. What is particularly useful is his 'basic' opening gambit, where he says that '[t]he term "genre" in its most basic sense, refers to "type" or "kind" (in French the word is synonymous with one of the most basic ways of classifying human beings, namely gender)' (Brackett, 2016, pp.3-4). In Brackett, there is reference to the work of Jacques Derrida to help broaden this, otherwise, basic definition. He paraphrases Derrida by identifying that under closer inspection the basis of the similarity of texts that are grouped together raise concerns and doubts. In an individual text, 'in terms of style, form, or content inevitably raises questions as to genre identity: the more that we examine a given grouping of texts, the more dissimilar individual texts begin to appear' (Derrida, 1981, p.61). Brackett then goes on to quote Negus' counterargument: '[t]he obverse of this situation lies in the impossibility of imagining a genre-less text—that is, a text so dissimilar to other texts that it could not under any circumstances be grouped with another. Similarly, the more closely one describes a genre in terms of its stylistic components, the fewer examples actually seem to fit' (Brackett, 2016, pp.3-4; Negus, 1999, p.105). Here, there is a notion of identifying what a particular 'genre in terms of its stylistic components' is not, by a process of eliminating characteristics that may or may not 'fit' using examples. In the case of Freakbeat there are, by comparison to other music like disco, only a few examples, but stylistically it is close to R&B, rock and psychedelia. For the sake of the discussion one can only state that it is potentially 'a genre in terms of its stylistic components' (Negus, 1999, p.105). Fabian Holt's work on genre suggests that the nature of genre is 'static' in a commercial sense. Whilst Negus and Brackett's understanding takes a contrary position when considering 'stylistic components' (Holt, 2007, p.3).

However, comparing the 'stylistic' to commercial drivers within the music industry may be the only way to establish that, on the one hand, 'genre' is static as a commodity for example sales of Disco records were high in the late Seventies and Disco has clearly ended in the commercial sense. On the other it is fluid when dealing with popular music and its creators, for example the adoption of the stylistic components of Disco mean that Disco sounding records can be made using the style and the vintage equipment to produce recordings that are soundalike recordings (see Desco recordings and Gloria Scott's "That's the way love is" (2005). I Brackett' begins to unpack this notion of fluidity within genre and how music can participate, but not belong to one: '[A]lthough the range of sonic possibilities for any given genre is quite large at a particular moment, it is not infinite. Simply because a musical text may not (to paraphrase Jacques Derrida) belong to a genre with any stability does not mean that it does not participate in one, a distinction that emphasizes the temporal, functional, and fleeting quality of genres while nonetheless retaining the importance of the genre concept for communicating about texts' (Brackett, 2016, pp.3-4).

Bracket proceeds to reframe his notion of genre and the fact that he disagrees with Holt that genre is static, and not solely qualified by 'musical characteristics', although the 'characteristics' of Freakbeat are very recognisable and do contribute to what Moore suggests when he discusses the "listener's competence", acquired by repeated listening of Freakbeat recordings. Bracket describes genre as fluid rather than static:

'Put another way, genres are not static groupings of empirically verifiable musical characteristics, but rather associations of texts whose criteria of similarity may vary according to the uses to which the genre labels are put. "Similar" elements include more than musical-style features, and groupings often hinge on elements of nation, class, race, gender, sexuality, and so on. Indeed, while musical style traits may alert us to general tendencies that differentiate artists and recordings at a given moment, without other types of information about producers, consumers, critical discourse, and the music industry (to name but a few other factors), these traits will not suffice, as it will be possible to find musical examples with these traits that were categorized some other way, or, as in the *New Yorker* cartoon, to find clusters of musical texts that were categorized differently at some point in the past. In other words, the "effects" of genre cannot be traced to the "cause" of musical style in a direct, one-to-one relationship' (Brackett, 2016, pp.3-4).

When Bracket uses the term 'texts' these include scores, recordings, vinyl, live performances and musical characteristics. Musical characteristics could incorporate an individual's playing style, instrumental technology or a group's sound or as Middleton suggests *idiolects*. At this point, it is important to attempt to define *idiolect* for the purposes of discussing Freakbeat.

Middleton's *Studying Popular Music* discusses 'The concept of *code*' as being central to both the 'mode of organisation governing the internal structure of a system,

and the mode of relationship coupling a syntactic to a semantic system' (Middleton, 1990, p.172). He utilises the following 'levels of code' to define popular music, as follows:

langue: a general Western music code, governing the territory, roughly speaking, of functional tonality (starting, that is, about the sixteenth century and still largely current today);
norms: e.g. the mainstream conventions c. 1750-c. 1900, or those governing the post-1900 period; within these
sub-norms: Victorian, jazz age, 1960s, etc.; and
dialects: e.g. European, Euro-American, Afro-American; within these
styles: music hall, Tin Pan Alley, Country, rock, punk, etc.; and
genres: ballad, dance-song, single, album, etc.; within many of these
sub-codes: e.g. within rock, rock 'n' roll, beat, rhythm and blues, progressive, etc.; and
idiolects: associated with particular composers and performers; within these *works* and *performances* (Middleton, 1990, p.174).

An extension to Middleton's hierarchy is highlighted further in his chapter, where he introduces, quite positively, 'Stefani's model of the musical code hierarchy – perhaps the best available [according to Middleton, where Stefani] – adds even further levels (Stefani 1987b). His intramusical levels, which he designates *Musical Techniques* (MT), *Styles* (St), and *Opus* (Op), and which subsume all those listed above, are grounded on *Social Practices* (SP) and below them on *General Codes* (GC)' (Middleton, 1990, p.175). Stefani and Moore follow the notion that *recognition* and *explanation* inform *competence*, and that this could clarify style, at least, from a linguistic perspective. I have outlined Stefani's model as I understand it below:

MT – Musical Techniques

St – Styles

Op – Opus

SP – Social Practices are linked to relationships

GC – General Codes (Basic categorisation schema)

The inclusion of social practices can help elucidate the mechanisms inherent to musical communities discussed by Lena.

Allan Moore's *Rock: The Primary Text* discusses both Middleton's and Stefani's hierarchical approach that 'offers a list of levels, implying that such levels of style operate in a strict hierarchy, which [he thinks] may not be too helpful: to distinguish between style and the particular 'fingerprints' of an individual musician, as both he [Middleton] and Stefani (1987) do, may not be too valuable for rock, in which the production of music is not an individual matter' (Moore, 2001, p.195). 'Moreover, his [Middleton's] hierarchy suggests a static situation, taking insufficient account of the permanent state of change of style even with a constant group of performers'. An example of 'a constant group of performers' would be The Who, starting out as a 'maximum R&B' group, then flirting with psychedelia and eventually becoming a stadium rock band, filling the Fillmore and playing

big festivals like the Isle of Wight in 1970. It is clear here that Moore is at odds with Middleton's approach to defining style, although there are similarities, the main point being that style and genre are different and not interchangeable. Middleton sets out a 'static' hierarchy that is not fluid, which Moore (rightly) questions. Moore favours the idea that the 'listener's linguistic competence' is key in understanding the fluidity of style .

From Moore's section on 'Meaning and style', he says that it is self-evident that listeners will 'make their own distinctions between styles, and that with increasing exposure listeners' powers of discrimination increase, such that what were initially considered monolithic styles are recognized to contain separate styles, down to the level at which the individual style of an individual item can be recognized' (Moore, 2001, p.195). The more exposure listeners have to a particular style of music, such as Freakbeat, the better their recognition of what makes a Freakbeat recording. The ability to differentiate between recordings comes with 'increasing exposure' or, as I see it, education/knowledge of, what Stefani terms as, codes. This, although crudely put, is a learnt process attained by repetitive listening and comparison (repeated 'exposure'), which background categorisation and implementation of a style name. The listener gains musical literacy.

Moore goes on to say that the 'recognition of style on the part of the listener' is reliant upon the notion that the listener has a literacy in that style, which is led by the 'notion of linguistic competence' (Moore, 2001, p.195). Established fans of Freakbeat 'know' the sound that informs the 'style' of Freakbeat by using 'linguistic competence' as the source of identification of a Freakbeat recording. Gained from repetitive listening and comparison, which are key to knowing how Freakbeat sounds. In the main, the characteristics of Freakbeat are not too dissimilar to the sound of American garage rock that directly resulted from the British Explosion. This occurrence is well documented as being the arrival of bands such as the Beatles and Stones embarking on their debut US tours in 1965 (Weinstein, 2015, pp.101-105). I will discuss such characteristics as distortion, reverb, feedback and the bow effect in chapter 4, p.95.

The Freakbeat Audience

As I highlighted earlier in this chapter, Jennifer Lena argues that audiences appear to have some impact on categorizing music (“avant-gardists, activists, fans and tourists”) to establish a mutually beneficial relationship (Lena, 2012, p.34). My rationale for this research is that Freakbeat music appears to be a paradox that has bucked the trend for more established categories of music. The term “Freakbeat” was coined nearly twenty years after its musical conception, life and demise. Why was Freakbeat as a term not used in contemporaneous surroundings? The terms ‘underground’ and ‘counterculture’ were in use at the time and appeared to be enough for both the music industry and the music press (Frith. S., 1987, p.106; Murray, 2017).

Although Freakbeat as music was around at the same time as the countercultural or underground movement, they may not be connected because the movement was socio-political, the Freakbeat music fans of the time may have been involved. However, they co-existed for the same short time period. So linguistically and potentially, Freakbeat may be as progressive and transitional as the problem of its categorisation. Currently, the music of Freakbeat is largely ignored in pop music history but deserves some recognition. This potential is evident from the Internet listings cited in Chapter 2. Categorising Freakbeat in an elementary manner may reinforce the recognition of Freakbeat as a meaningful term, rather than Phil Smee’s journalistic interpretation. The relevant contexts in which Freakbeat can be found is in the audiences, technology and culture, which contribute to its development as a music type. For example, at the rise of Freakbeat, Mod culture was in full swing, and the youth had disposable income to buy artifacts such as the vinyl singles and albums. The circumstances that set the scene for Freakbeat centre around events, statements and ideas, which have provided a wider understanding of its development. To establish Communities and align them with the Freakbeat context, the significant areas to focus on are the audiences drawn to the music in question (or as Lena describes them as Fans and Tourists). Technology and its development in the Freakbeat, in relation to the studio, the recordings and the instruments, the cultural spaces and events that set the foundation for the music are equally important and, finally, the circumstances that surround the making of Freakbeat are equally valuable such as the relationships that happen in those communities.

Audiences who followed music types, like Freakbeat, are particularly relevant in terms of reception and fandom, as discussed by Jennifer Lena in *Banding Together* where ‘Fans and Tourists’ feature as part of the music, fandom consists of a flaneur participation, whilst tourists are mere voyeurs of Freakbeat (Lena, 2012, p.34). Underground and countercultural audiences appeared to be Mods as Pete Meaden explains when he discusses The Who in 1965 (Barnes & Moke, 1979, pp.12-13). The Mods were flaneurs to Freakbeat music. University students and Hippies as explained by Arthur Marwick in *British*

society since 1945, are 'turning on, tuning in and dropping out' and are also included as part of the counterculture (Marwick, Arthur, 1996, pp.120-140). The Hippies were the voyeurs of Freakbeat. (Currently, Freakbeat now has a following of second-generation Mod and psychedelic revivalists, record collectors and scooter rally enthusiasts.) In the mid-Sixties, Freakbeat as it is now termed (or underground/countercultural music, as it may have been then), appeared to draw audiences who were Mods, the London-based early psychedelic crowd that were born out of the Existentialist and early Beatnik movement and Hippies. Ted Polhemus (1994) states that in youth fashions the 'Mods looked forward' and 'Rockers borrowed from the past' (Polhemus, 1994, pp.38-40). The Hippies were in their infancy and Freakbeat was evident as 'looking forward'. The cultural aspects of Freakbeat have a role in the places, events and environment are important in understanding more about the context in which the music existed. For example, Freakbeat drew in young Mods as its prime audience; the music appeared to mimic the frenetic and amphetamine fueled crowds at all-night dance clubs. Those clubs had bands like The Who, Small Faces, and the Pretty Things as residents; also, DJs, such as Guy Stevens and Roger Eagle, playing obscure Jazz, R&B and Blues records from America. Modernist culture meant hanging around Italian coffee shops in Soho, posing in Italianate suits, smoking French cigarettes and being a 'face'. London in the Sixties was cosmopolitan and seemed to move forward.

The Mods were also looking in the same Modernist direction as purveyors of all things new, futuristic and continental. Nightclubs, such as the 100 Club, the Marquee, the Scene, the Crawdaddy, the Flamingo Jazz club and Tiles had the latest acts and were playing the latest American records. Mods, like London-centric 'peacocks', would occupy their time immersing themselves in anything European to add to their status. Culturally, these elements appear to have influenced how Mods dressed, how they posed, and may have influenced musicians in the way that they performed in both live performances and on Freakbeat recordings.

Sociological circumstances are also worth some consideration in the nascent to interstitial behaviour of Freakbeat. By the mid Sixties teenagers had disposable income and leisure time. They had access to credit, such as hire purchase schemes, affording them mobility and independence by way of the continental Italian scooter, all paid for in easy weekly instalments (Marwick, 1996, pp.123-126). Imported American R&B and blues records became widely available with youthful demand and with the influence of American G.I. garrison posted in the U.K, these records found their way onto British shores. Motorbikes, such as the B.S.A. and Triumph were also available for Rockers. These circumstances contributed to the genesis of youth subcultures which included not just a shared musical taste, but a shared lifestyle (Gelder, 2005, pp.433-438; Thornton, 2013, pp.26-87).

Chapter conclusion

According to the definitions of genre discussed here in the work of Bracket, Holt, Middleton and Moore, Freakbeat cannot be considered a genre, but more of a style. I have used idiolect to identify consistent characteristics in Freakbeat, which are Distortion, Compression, Double tape tracking (Auto tracking), Feedback, Reverberation and the Scrape Effect and the Bow Effect. I will discuss these matters in more detail in part 2 of the thesis.

2

An introduction to Freakbeat: the current debate

In this chapter I will discuss the current understanding of what Freakbeat is and how it is perceived in the present. Subsequently, there will be a discussion of what factors determine a recording's inclusion under the label Freakbeat. Next will be a brief overview of the bands that performed on Freakbeat recordings included under the label Freakbeat) and a concise list of the recordings that are currently seen as Freakbeat. However, there are differing opinions in the two journalistic magazine articles that are discussed below and in fan blog entries found online. The thesis will endeavour to provide clarity in music journalism and fandom.

What is Freakbeat?

In the 2001 edition of *Mojo Collections* magazine, Phil Smee sets up the term Freakbeat by demonstrating the lack of value in the definition of 'Psychedelic' music. He names the Thirteenth Floor Elevators, Donovan and Pink Floyd as having all been defined as 'Psychedelic' at some point. Smee clearly states that musically 'the difference between them is so great' and that categorising them in this way 'renders the term [Psychedelic] meaningless' (Smee, 2001, p.122). He expands on this understanding by suggesting that a 'whole new adjective' is better suited in 'more clearly defin[ing] the various strands of a genre that are on offer. Thus, the tag freakbeat was born' (Smee, 2001, p.122). At this juncture, it is important to stress that Smee uses one example of where this has happened before — 'Power-pop' — there are many other accepted instances of two words being bundled together to form an adjective in this way, especially in umbrella terms such as Rock: Jazz-rock, Latin-rock, Funk-rock, Acid-rock, Hard-rock, Soft-rock and Baroque-rock. I have simply described many different 'strands of a genre' as Smee has done, however, this does raise another question about 'strands of a genre' (Smee, 2001, p.122). Often, journalists use the term 'fusion' to describe 'strands of a genre'; does this imply that 'fusion' and 'strands' refer to the same elements? By engaging with Smee's understanding that two words may collocate in the same way that Power-pop does, he says that Freakbeat 'combines two separate images to create an idea of something that's immediately apparent' (Smee, 2001, p.122). However, what Smee goes on to say leaves his description with more questions than answers: "Freak', as in 'touched by the hand of mayhem' and 'beat', that British style flourishing between the Mersey years and the advent of the underground' (Smee, 2001, p.122). On the one hand, the phrase 'touched

by the hand of mayhem' is useful in offering a clear metaphor to describe the apparent sonic chaos that can be found in such recordings as The Craig's 'I must be mad' (Fontana, 1966) or The Who's 'Anytime, Anyhow, Anywhere' (Brunswick, 1965). On the other, this reference to 'the hand of mayhem' falls short of an explanation, unless we are to assume that Smee is referring to the 'experimental' use of guitar distortion that can be heard on both recordings. At this stage it is unclear what is meant by the phrase.

In March of 1993, the second text in *Record Collector* magazine published an article simply entitled 'R&B and Freakbeat' written by Andrew Few with additional research by Andy Davis (Author of *The Beatles Files*). This article predates Smee's text by eight years, but still has value in exploring how over this short period of time the description of Freakbeat may have changed. Few writes that 'while most will probably understand what R&B — or rhythm and blues — is, less people may be able to define freakbeat — a label which is all too often used without knowing what the description actually means' (Few, 1993, p.44). The function of this research and discussion is to find out. Few and Davis go on to iterate that Sixties bands would not have 'described their music as 'freakbeat'' (Few, 1993, p.44). Here it is important to state that Phil Smee is a Designer, Consultant and Compiler for the music industry. He has worked for major record labels and with many artists, such as The Damned, Madness and Elvis Costello. According to the *Discogs* website, he was also the co-owner of *Bam Caruso* records from 1983 until 1992 (Smee, 2013). According to Few, the term Freakbeat was first used in 1984: 'the term [Freakbeat] itself was actually coined by Bam Caruso Records' Phil Smee in the early 80s' (Few, 1993, p.44). This account suggests that Smee was responsible for coining the term himself. In Smee's *Mojo Collections* magazine article he gives a little more information about Freakbeat but appears to distance himself by saying that 'the word was first coined in 1984 by the Bam-Caruso reissue label. It appeared on the sleeve of their first Rubble LP, *The Psychedelic Snarl*, a collection of rare and obscure '60s singles' (Smee, 2001, p.122). Comparing the two articles is interesting because Smee appears to not take credit for 'coining the term' and uses the ambiguous phrase 'touched by the hand of mayhem' taken from the LP *Rubble Vol.13 Freak Beat Fantoms* (discussed briefly later in this section), but Few directly quotes Smee in implying that Freakbeat is an 'abnormally developed beat music'. Few elaborates in saying that Freakbeat 'suggests the way that groups from all over the British Isles began to experiment with the beat and R&B sound — beyond the formula required for commercial success — to produce exciting, and often outrageous, music' (Few, 1993, p.44).

The Bam Caruso release of their first Rubble LP, *The Psychedelic Snarl*, is also valuable to the discussion of Freakbeat. This pinpoints the appellation of the term and gives a brief outline of recordings up for inclusion. However, it was not until the 1989 release of Rubble Vol.13 *Freak Beat Fantoms* that the term had been used in the title. Below (in Figure 1.1) is the introduction to the first Rubble album's sleeve notes, written by Phil Smee. The first two columns are particularly interesting as the text indicates a definite divide between Psychedelia and beat music. It talks about the naivety of bands

featured on the albums and their unpretentious approach to their music making and striving to not sound like everybody else. This has led me to believe that these bands were searching for exclusivity in their music to set themselves apart from Sixties pop. Simply put, they were looking for their 'sound'. Smee says in his article from 2001 that 'The [first Rubble] album mainly focuses on releases from 1966, when the R&B gush of pop's great promise met the need to experiment, but there are several notable exceptions. The groups who appeared before that date were pioneers; those that came thereafter were determined idealists' (Smee, 2001, p.122).

Figure 2.1 *The Psychedelic Snarl* sleeve notes by Phil Smee 1984.

THE PSYCHEDELIC SNARL

The music contained on *The Psychedelic Snarl* and on the forthcoming companion volume, *The 49 Minute Technicolour Dream*, consists of various single A and B sides released in the last half of the 60's, during the aftermath of rock and roll's second coming – the early sixties beat boom. They are indicative of the desire that existed then to stretch beyond the strict formula necessary for U.K. and U.S. success.

Many of these artists were raised on fitness rock and roll and started playing in British beat a little too late to ride the main wave of success that launched the top beat merchants. The resultants have warm reception to their 'show-time' beat efforts caused our heroes to branch away and create an original music of their own.



When it is so striking about these tracks is the wonderful lack of self-consciousness, the air of wistful naivety that hangs over many of the songs. This takes to reject anything remotely 'pretentious' and 'pompos' coupled with a healthy 'anything goes' (slightly decimated) attitude, allowed the music to remain fresh, vibrant and full of excitement. This has become all too evident in these days of self-conscious, pretension, pompos, pious over-credence.

Something awful happened in 1970. 'Form', that ugly creature that seems only concerned with superficial aesthetics, and rough-hog over 'content' regarded by us at B.C. as a truly important ingredient in listening pleasure.

Make-up, sloganeering, pretentious and turtled-up vanity strangled the fickle-blogger hoops over the charts. The millions of kiddies conceived in the uterus demanded more glitter, more glamour, more self-reflecting macho posturing and, above all, became less demanding in the ear department. David Bowie didn't take the place of their big brothers' admiration for Jim Morrison; no, he became the new generation's very own Sparky (of 'single piano' fame) or perhaps even, the young person's Liberace. A breed of performer died at this time, only to be resurrected shortly after in 1977 and to be put to sleep yet again by the likes of Gary Numan and a number of Bowie's clones.

Once more the superficial gloss became solely important and once again the content was ignored. Press photos, promotional films and sloganeering became the be-all-end-all of modern 'music'. Those of us old enough to remember 1962 will recall similar British artists who looked super on their album sleeves (see FAITH Adams) but churned out the sort of music your Mum would enjoy – worse, some poor Aunt would enjoy. Coosied ballads, over a holiday-camp swing and 'men in suits' pulling their audible strings.

Mass generalising aside, 1964 isn't much different. Boy George preaches gently up the charts. David Bowie and Mick Jagger squeeze the last penny from their fans' dime-cheques. Summer after summer, in pre-planned linkages of the nation, they offer this month's look, formalising weak musical imitations of their moment (which past).

Wimple Winch were certainly different. Their records are acutely-structured stories, with a depth in the production and sound that make them the best examples of UK Freak Beat. Definitely psychedelic.

Demetrius was given an old ballad by his mother. He was 3 at the time and living in Greece, where he was born. He learnt the basics on it over the years and later got a guitar. On arrival in the UK in the 50's the family lived in Hayton, Whiston, (outer Liverpool). He got a job as a cub-reporter on the Liverpool Echo. In 1961 Demetrius entered a talent contest at the Gration, Liverpool – and won. He suggested to a couple of bewildered friends that they form a band. One of the pals, Lawrence Arendes was on the buses at the time and liked the idea of being in a spotlight on a huge stage. The other two friends were keen too. Peter Turner had a guitar already, and Harry Bear could actually play bass. Larry took the only remaining instrument – the drums. The Silhouettes were off and just about running.

WIMPLE WINCH

Lawrence Arendes – Drums
Demetrius Christophos – Vocals/Guitar
John Kelman – Lead Guitar
Barry Ashall – Bass



"We didn't think we played psychedelic music then, to us the American bands like Jefferson Airplane and Country Joe & The Fish were psychedelic – drug oriented. We thought ourselves different to everyone else though."
Larry (Arendes) King 1983

Dee Fenton AND THE ORIGINAL Silhouettes

BAY
KEEP UP THE GOOD WORK

NOTE—
BOOKING ENQUIRIES
ROYAL 5571

Their first booking was at a charity gig taking place in the Hayton Quarry Youth Club, Prescott. Their equipment was a little basic, consisting of a Grundig Tape Recorder with the record-button jammed in, and a mike stuck in the back, for a PA. An old Selmer amp (blagged from a tramping pal), with all three guitars plugged into it, was the sound source. Some kids did some tap-dancing and Larry was the compere. The audience was all old-age pensioners and they got a quid between them. Some say they were overpaid at that.

DANCES AND SOCIAL FUNCTIONS DEE FENTON AND THE SILHOUETTES ROCK COMBO

ROYAL 5571



Surprisingly, more gigs followed. The equipment improved, along with the repertoire. Locations varied: Hayton Quarry Youth Club, Prescott; Town Hall, Whiston Parish Hall, St Helens Town Hall, Hambleton Hall, The Aintree Institute... and eventually... the Cavern. Bob Wooler, compere at that time, was quick to come up with some advice. He suggested they promote one of the band as a front man. In his opinion they would get knowhere fast playing as a group without a focal point, a group without its star would never be successful. Demetrius was pushed up front, named "Dee Snakchips" Fenton" and another guitarist (John Kelman) was brought in. Larry changed into "Mark Beauty" and soon they were regulars on the Liverpool circuit. Dee Fenton & The Silhouettes could be found at the Cavern one night and the Iron Door the next – rubbing shoulders with other hopefuls like Dave Carshaton, Trevor Martin, Paul McCartney – all dreaming of a glittering future that only the few would attain (Trevor Martin now runs ICI). They got to back UK soul singer Johnny Angel for a spell, and if things were not exactly looking up they could, at least be described as horizontal.

Their name was a problem. With hundreds of bands working within the same small area it was inevitable that one or two would have similar names. A combination of Shane Fenton & The Fentones and Mark Peters & The Silhouettes made sure that confusion was certain. There was a TV series on the box at that time, starring Dan Duley and Dana Andrews, called *The Four Just Men*. They nicked the name.

THE CAVERN

10 MATHEW ST., LIVERPOOL

PRESENTS ITS
EVENING SESSIONS
7-10 p.m. to 11-15 p.m.

FRIDAY, 17th NOV.—
Alan Eldons Jazz Band; Ken Dallas and the Silhouettes; Dee Fenton and the Silhouettes.

SATURDAY, 17th NOV.—
Red River Jazzmen; Dee Young and the Pontiacs.

SUNDAY, 18th NOV.—
The Beatles; The Mersey Beats.

DEE FENTON and his ORIGINAL SILHOUETTES

For Bookings Enq: ROYAL 5571



YOUR SATURDAY JIVE NIGHT. BARNABUS HALL, PENNY LANE. ROCK TO THE TOP ROCKSTERS

GERRY AND THE PACEMAKERS :: THE BIG THREE
THE UNDERAKERS :: DANNY AND THE ASTEROIDS
THE SOBORALS :: DEE FENTON AND THE SILHOUETTES
... STEVE BERNET AND THE SYNDICATE ...

These are just a few of the Top Names that are
COMING TO BARNABUS HALL
MAKE THIS YOUR REGULAR SATURDAY NIGHT
3/- BEFORE 8 p.m.

In figure 1.2 we can see a varied list of groups that were included in the Rubble compilation. Names include The Dakotas, who were Billy J Kramer's backing band reeling from the demise of Mersey beat and very much from their pop sensibilities. Additionally, the addition of other estranged pop stalwarts the Unit 4+2 after their success with the hit "Concrete and Clay" (Decca, 1965). The standout track that is Freakbeat, agreed by Few and Smee, here is The Craig's "I Must Be Mad" (Fontana, 1966) and, therefore, have included this in the chosen examples that best define the music of Freakbeat (later in my thesis in Chapter 4 page 90 onwards). The last inclusion is Wayne Fontana's backing band, The Mindbenders, which jumps out of a list of unknown artists and bands.

Figure 2.2 *The Psychedelic Snarl* track list.

Track	Artist	Title	Composer
A1	Wimple Winch	Atmospheres	Wimple Winch
A2	The Mirror	Faster Than Light	Bob Pierce
A3	Caleb	Woman Of Distinction	C. Quaye
A4	Martin Cure And The Peeps	It's All Over Now	Hazelwood, Hammond
A5	The Living Daylights	Always With Him	G. Watt-Roy
A6	The Misunderstood	Never Had A Girl Like You Before	Campbell, Hoard
A7	The Open Mind	Cast A Spell	Brancaccio, Schindler
A8	The Dakotas	The Spider And The Fly	Green, Macdonald
B1	Wimple Winch	Rumble On Mersey Square South	Christopholus, Kelman
B2	The Open Mind	Magic Potion	Brancaccio
B3	The Living Daylights	Let's Live For Today	Mogol, Shapiro, Julien
B4	The Craig	I Must Be Mad	Geoff "Buzz" Brown
B5	Unit 4 + 2	I Will	Moeller, Ballard, Moles
B6	The Hush	Grey	Hull
B7	Wimple Winch	Save My Soul	Christopholus, Kelman
B8	The Mindbenders	The Morning After	Stewart

It is interesting that Phil Smee makes it clear that the "pioneers" are altogether different from those included in his 'top 50' Freakbeat recordings (Smee, 2001, p.122). The Who, under publicist Pete Meaden, certainly "pioneered" the pop-art/Mod sound, along with the Creation and The Eyes. In late 1965 The Who recorded "Anytime, Anyhow, Anywhere" (Brunswick, 1965), and are also included in Smee's 'top 50' with the track "The Ox" taken from their first LP *My Generation* (Brunswick, 1965) — an homage to John Entwistle's nickname. It is unclear whether Smee allows The Who to be 'determined idealists' and 'pioneers' simultaneously. Here, there is a definite contradiction about, firstly, the pop-art/Mod sound and, secondly, whether The Who can be included as Freakbeat. Can they be both? I believe that they can if we consider the early recordings. It is well documented by *Discogs*, *Record Collector* and Vernon Joynson's *The Tapestry of Delights* (Joynson, 1998a, pp.571-575) that The Who were prolific in their repertoire, which has shown a natural progression from their early Mod performances to their Seventies stadium rock persona. I mentioned earlier the phrase 'touched by the hand of mayhem' alongside the use of guitar distortion and feedback in Pete Townsend's windmill playing style evident on

"Anytime, Anyhow, Anywhere" (Brunswick, 1965), this specific recording by The Who can be considered early Freakbeat by the nature of its sonic texture, although it is earlier than 1966. Few corroborates this: 'On occasion, however, freakbeat did make the charts — a classic example being the Who's "Anyway, Anyhow, Anywhere", which reached No. 10 in May 1965' (Few, 1993, p.44). I have also included it in my selection of Freakbeat examples (I shall discuss the selection and musical mechanics of my recordings in later chapter/s).

In the *Mojo Collections* article, Smee proceeds to allude to the 'determined idealists', which I believe to be the other artists and bands on the track list above (Figure 1.2). Apart from those bands that I mentioned earlier who once had pop success.¹ If The Who were "pioneers" at the forefront of Freakbeat as a pre-rock history, then it should stand that these other bands strove to become 'heavier' in their sound to break away from pop and find their unique sound, as The Who were attempting to do under the guidance of Meaden's marketing savvy. The 'heavier' sound was a way that The Who could distinguish themselves away from other bands, a unique selling point – new and different.

What makes a Freakbeat recording?

Phil Smee identifies some idiolectal features (for further discussion about this term see Chapter 4, page 90) to what makes a Freakbeat recording, whilst Andrew Few has used the early history of Freakbeat to articulate why, creatively, it came to exist. From these accounts I have begun to make some distinctions about the factors that determine a record's inclusion under the label Freakbeat. However, it is not a clear-cut definition, as some standalone recordings, too, are considered Freakbeat. I shall also demonstrate some of the discussions about inclusion that appear online in the current understanding of what makes a Freakbeat recording.

After naming the top 50 Freakbeat records Phil Smee begins to identify the musical mechanics of what makes a Freakbeat recording, he says 'Some of these singles may only hint at a melody, but who cares when the boundaries of pop are being stretched to the limit' (Smee, 2001, p.122). Here, Smee is clearly stating that the boundaries of a pop song structure are being questioned by a 'stretched' approach to the creative process of a Freakbeat recording. One could say that a 'hint of a melody' would suggest 'experimental' approaches in which Freakbeat recordings were made.

Andrew Few begins to give an insight into the early history of Freakbeat in its impetus from his 1993 article. He says that 'The first adventures into freakbeat happened as early as late 1964, and ran unchecked through to late 1966, when psychedelic influences had begun to creep in' (Few, 1993, p.44). He also gives various reasons as to

¹ I identified The Dakotas, The Mindbenders and the Unit 4+2, but I believe Smee has included these artists on the merits of these standalone recordings that demonstrate the sonic grammar of Freakbeat.

why the music progressed in relation to technological advances in studio recording practices. Later in the thesis, when I discuss the musical mechanics and technology of Freakbeat, I explain the definition of the effects used on my selected Freakbeat recordings mentioned earlier in this chapter. Few alludes to features that fuel Freakbeat's creativity, such as socio-anthropological influences of youth culture — drugs, fashion, argot, audience; burgeoning technology both in the studio and in the development of amplification and electric guitar effects — Roger Mayer's effects pedal prototypes and the birth of wah-wah. He specifically identifies these factors below.

These developments would certainly not have taken place without parallel advances in studio recording techniques — better amplification, new guitar technology, and such indispensable gadgets as the fuzz box and wah-wah pedal — together with the creativity apparently unleashed by mind-expanding drugs. By the end of 1968 (except for a handful of releases over the following two years), this chapter of rock history had all but been written, and freakbeat had given way to full-blown psychedelia. (Few, 1993, p.44)

Few highlights the technology of guitar effects, amplification and studio developments at the time of Freakbeat. These factors played an important role in the music industry and the formation of Rock's *idiolect* and *style* (Moore, F. Allan, 2012, p.120). Contextually in the 'underground' and 'experimental' formation of what is now termed Freakbeat, studio innovations, such as 4-track mixing, compression and auto tracking, appeared to change the face of Sixties popular music (see my section on idiolectal features, musical mechanics and characteristics). George Martin experimented in his recording practices on *Rubber Soul* and *Revolver*, Ronald Godfrey Jones was exploring the electro acoustics of the studio space, Adrian Kerridge was 'sampling' sounds on football terraces to enhance recordings and Shel Talmy amongst others was exploring the notion of capturing the live gig sound on vinyl. All the following contributed to the rich tapestry of music in the Sixties. Roger Mayer designed and constructed effects pedals for Jeff Beck and Jimi Hendrix. Performance practice changed and the electric guitar had a new 'colour palette' for experimentation (Hicks, 1999a, p.12). Stage performance radically changed, from the humble beginnings of Elvis gyrating his hips on stage to create a frenzy in his young female fans, bands began to have more of a stage presence, incorporating playing styles. Pete Townsend and The Who were revered for their live act, which often culminated in the destruction of their instruments. Townsend later attributed these destructive actions to an influence from his time at art school under Gustav Metzger, an artist known for his 'destructive' art (Frith. S., 1987, p.100).

Few, unlike Smee, began to separate Freakbeat from the 'pop-art/Mod' sound, meanwhile making links between R&B and Freakbeat. However, I have included The Creation, The Who and The Smoke in my selected Freakbeat recordings because they display similar features to those recordings by the Craig and Wimple Winch, although the former bands also fall into the 'pop-art/Mod' sound. (As I said earlier, if The Who can exist

in both Freakbeat and the 'pop-art/Mod' sound, then The Smoke and the Creation can also function in the same way.) He also identifies some characteristic 'pop-art/Mod' influences on Freakbeat, such as Ian McLagan's 'dominant organ sound of the Small Faces' and many Freakbeat groups were 'inspired by early performances of the Who' (Few, 1993, p.44) Few also discussed the process of 'copying' sounds and instrumentation below.

'Unlike freakbeat, the 'pop-art/Mod' sound was documented at the time, and was adopted by bands inspired by early performances of the Who — those who were fond of feedback and other studio effects to enhance the sound of their records, or copied the dominant organ sound of the Small Faces. Apart from the Who themselves, the best-known exponents of this pop-art/Mod sound were the Creation, the Birds, the Eyes and the Game.'²

In Few's next paragraph, contrary to what he says about the Who pioneering the 'pop-art/Mod' sound, he appears to agree with my inclusion of the Who's track "Anyway, Anyhow, Anywhere" (Bruswick, 1965) and that it should be included as a Freakbeat recording. Smee would say of the Who's recording that it was 'touched by the hand of mayhem', which is how he described the characteristics of Freakbeat. I also agree that R&B and Freakbeat are intrinsically linked and the Who demonstrate that link clearly and musically, as he says below.

'Although R&B and freakbeat are linked, freakbeat never really took off as a genre in the same way that R&B had, perhaps because it represented more of a transition in styles, rather than a new sound in itself. Record companies at the time were still reeling from Merseybeat, and were reluctant to take risks with these strange new goings-on. Subsequently, in anticipation of modest sales, only limited quantities of these singles left the pressing plants, and many titles often failed to get further than the demonstration or promotional copy stage. On occasion, however, freakbeat did make the charts — a classic example being the Who's "Anyway, Anyhow, Anywhere", which reached No. 10 in May 1965' (Few, 1993, p.44).

Below I have listed Phil Smee's 'Top 50' Freakbeat recordings as featured in the *Mojo Collections* magazine series (see appendix 1.1 and Figure 1.3). I have identified using an '*' the recordings that I have included in my selected recordings for discussion, but I have also labelled the groups that are included as part of the 'pop-art/Mod' crop that Andrew Few has identified in his *Record Collector* magazine article. I have cross-referenced the list with an online discussion from Steve Hoffman's Music Forums Blog where there is conjecture about what should be included as Freakbeat recordings, the meaning of Freakbeat and any omissions. The Blog is evidence that there is a translocal scene that is current and blossoming in the virtual setting of the internet. I adopt this term as Peterson and Bennett use it to describe a translocal scene, whereby, 'They [fans/audiences] interact with each other through the exchange of recordings, bands, fans

² In *Record Collector* no.131 published in July of 1990, there is a concise discography of what is described as the 'pop-art/Mod sound', which includes Ska, Soul and Jazz records next to single releases by the Creation, the Birds, the Eyes and the Game. However, there are records by the Creation and the Who that qualify as Freakbeat records.

and fanzines', in this case, the 'fanzine' is realised as a blog with like-minded fans writing on the subject of Freakbeat, thus creating discourse around the topic of track inclusion (Peterson & Bennett, 2004, p.8). Figure 1.3 shows Phil Smee's 'top 50' Freakbeat recordings. The thread starter on the Hoffman blog, named Godstar, has included this list at the beginning of the thread, he also has posed 'some questions for the Hoffmanites', like are there 'any essential tracks left off the list?' and 'your favourites?' (Godstar et al., 2008) Godstar also asks a musicological question that I address to an extent in this research on Freakbeat, he says 'is this [Freakbeat] the one style of music (albeit a style created in retrospect) that the Beatles didn't cover?' (Godstar et al., 2008). All these questions are interesting to both fans clearly on this blog and to my research here. As one might anticipate there were some interesting responses.

Matthew B had written the first response and appears to be well informed on the subject. He states that the Beatles cannot be Freakbeat because it 'has to be obscure' (Godstar et al., 2008).

'The Beatles never recorded any freakbeat, because freakbeat has to be obscure. Smee didn't set that out as part of his definition, and neither do many of the aficionados who've followed him, but it's there hanging in the air as an unspoken axiom. The Creation or the Smoke are about as famous as it ever gets. That's why you'll see the Score's cover of "Please Please Me" on his list, but not the Yardbirds' "Shapes of Things," which obviously inspired it.

That's also why you won't see "Paperback Writer" there, though it'd pretty easily fit. I'm actually surprised Smee let a Who track make the list — but they were such a huge influence on the subgenre that maybe he thought he couldn't ignore them.

Thanks for posting the list. It looks like most of the acknowledged classics are there. (The most obvious missing-in-action track is the Smoke's "My Friend Jack." I assume Smee meant to credit "Crawdaddy Simone" to the Syndicats, not "the Crawdaddys.") At the same time, there's a lot of stuff I haven't heard, and I look forward to tracking it down.

I'm not sure offhand what I'd put on my own list. Smee is casting a pretty wide net here — the Monks are minimalist garage punk, Miller is psych bubblegum — and mine might wind up a bit narrower. But I do know what I'd plant right up at the top: "Hold On," from Sharon Tandy with Fleur de Lys. Pure fireworks' (Godstar et al., 2008).

Matthew B raises a variety of questions about what should and should not be included in the category of Freakbeat and gives an implicit reason why the Beatles would not be included. He also makes a reference to the 'axiom' of Freakbeat being obscure recordings only. Secondly, he refers to Freakbeat as a 'subgenre', whereas Godstar implies it to be a 'style of music' (this has been discussed as part of my literature review on genre and style models in Chapter 1). Finally, he also identifies the Monks track as 'minimalist garage punk', the Miller track as 'psyche bubblegum', and he also suggests an addition of 'Hold on' by Sharon Tandy and backed by Fleur de Lys, which he describes as 'Pure fireworks' (Godstar et al., 2008). Matthew B's reply identifies that there are still some mixed opinions about Freakbeat and the inclusion of some of the tracks. He also introduces two 'new' categories, minimalist garage punk and psyche bubblegum (also referred to as

psychedelic pop). By introducing these terms, he is implying that there may be some room for subdivision within Freakbeat as a category, style or genre. These terms may be useful in describing those two tracks rather than Freakbeat as a whole. Like Matthew B says 'Smee is casting a pretty wide net'.

The next response to Matthew B was from fellow blogger Peelmeanemma and she makes some suggestions about further inclusions to the 'top 50' list.

'Though I wouldn't put it at the top, it definitely should be included and another of Sharon's singles with Fleur De Lys, "Daughter Of The Sun" would be another worthwhile contender.

I'd also add 2 more Joe Meek gems - The Riot Squad - "I Take It That We're Through" and David John and The Mood's awesome "Digging For Gold". It's always "Bring It To Jerome" that gets the attention but "Digging For Gold" is far superior IMO. I'd also select "You Said" by The Primitives over the one featured here though it's one of very few tracks I've not heard so don't know for certain if "Johnny Nooo" trounces it or not!

An interesting list. I do have copies of the majority of these... must dig them out and give this list a thorough aural examination! The Craig's "I Must Be Mad" is an all time fave of mine as is Wimple Winch's "Atmospheres"!' (Godstar et al., 2008).

She suggests inclusions of the following tracks: Sharon Tandy with Fleur De Lys – "Daughter of the Sun" (Atlantic, 1968), The Riot Squad – "I Take It That We're Through" (Pye, 1966), David John and The mood – "Digging For Gold" (Parlophone, 1965) and, one I agree should be included, The Primitives – "You Said" (Pye, 1965). Matthew B also suggests another Sharon Tandy/Fleur De Lys track in "Hold on" (Atlantic, 1968). Peelmeanemma also questions the inclusion of the Italian release of "Johnny Nooo" over "You Said". It is evident that between Smee, Few, the Hoffman bloggers and I there are grey areas around what should be included and left out of the assumed Freakbeat canon. Lena discusses similar situations that occurred in the formation of Bluegrass and Hip Hop. She raises the idea that genre is based on 'consensus and agreement' (Lena, 2012, p.6) of fans, musicians, producers and distributors within the Freakbeat 'community', on how the performance practice should be undertaken and how the Freakbeat 'genre form' or 'style' was developed (see Chapter 1). Lena's model, amongst others, may clarify how 'communities' in Freakbeat progressed the music in its 'trajectory' to Psychedelia (Lena, 2012, p.65).

Gazman suggests yet another addition, which does feature in Few's list but not in Smee's 'top 50'. He says that "She's Got Eyes That Tell Lies" by Him and The Others (Parlophone, 1966) should be included in the Freakbeat list. Meanwhile, Child of Nature, another blogger on the thread, suggests the record "Face" by the Koobas (Columbia, 1966), which is neither on Few's nor Smee's lists. Gazman replies with the list below as not included in Smee's list. He states that the following would make it in to his 'own freakbeat top 50'.

'Roadblock' by The Wheels
'When The Night Falls' by The Eyes
'Keep Me Covered' by The Frays
'Francis' by Gary Walker & The Rain
'It's Not True' by The Who
'Scotch On The Socks' by The Shadows
'I Can See But You Don't Know' by The Equals
'Don't Give Me No Lip Child' by Dave Berry & The Cruisers

The Wheels, The Eyes and The Frays all appear in Few's list, but not in Smee's 'top 50' and this demonstrates the conflicting opinions around 'what makes a Freakbeat recording?' The other tracks listed above by Gary Walker & The Rain, The Who, The Shadows, The Equals and Dave Berry & The Cruisers, I would argue, are more pop-orientated, tinged with some guitar distortion at best. However, I am not sure that I would include them as Freakbeat. Bhazen wonders 'What's the diff[erence] betwixt Freakbeat and Garage Rock? Is it basically that one was U.S.-based and the other U.K.?' (Godstar et al., 2008). ChrisM replies by posting a description taken from Wikipedia, which makes for a concise reading of Freakbeat.

'Freakbeat is a rock music genre that peaked approximately between 1966 and 1967. The term was invented in the 1980s by the music journalist Phil Smee, to retroactively describe a music style that has been described as a missing link between the early to mid-1960s mod R&B scene and the psychedelic rock and progressive rock genres that emerged in the late-1960s with bands such as Pink Floyd. Freakbeat music was typically created by four-piece bands experimenting with studio production techniques. Elements of the freakbeat sound include strong direct drum beats, loud and frenzied guitar riffs, and extreme effects such as: fuzztone, flanging, distortion and compression or phasing on the vocal or drum tracks. **Often used almost synonymously with garage rock, the term is usually applied to music originating in the UK (unlike garage, which is most commonly used to describe American groups).** Early albums by The Who and The Kinks supplied the blueprints for freakbeat bands that followed, such as The Creation, The Sorrows and The Move' (Godstar et al., 2008)

However, although this is an accurate description of Freakbeat – especially the section in bold – Wikipedia has listed bands that are mainstream groups by 1966 and may have had one or two recordings that could fit within the Freakbeat mould. This adds more confusion as to what precisely makes a freakbeat recording.

Figure 2.3 *Mojo Collections "Freakbeat! The birth of Psychedelia 'top 50 B-sides'"* written by Phil Smee (2001). Accessed from Steve Hoffman's Music Forums Blog (also see Appendix 1.1).

50. I am nearly there - Denis Coudry & Next Generation
 49. Security - Thane Russal & the Three*
 48. I want to live - The Mascots
 47. Searchin' in the wilderness - Allen Pound's Get Rich
 46. Grounded - The Syn
 45. Johnny noooo! - The Primitives
 44. In my life - Chapter Four
 43. It's shocking what they call me - The Game ('pop-art/Mod' sound)
 42. How does it feel to feel? - Creation ('pop-art/Mod' sound)
 41. Get yourself home - The Fairies
 40. Just a little bit - The Act
 39. By my side - Elois
 38. Atmospheres - Wimple Winch
 37. You're driving me insane - The Missing Links
 36. Hey gyp (dig the slowness) - The Truth
 35. She's a girl - The Attraction
 34. Unto us - The New Breed
 33. One Third - Majority
 32. You can be my baby - The Red Squares
 31. No place for lonely people - Adam's Recital
 30. Try to keep it a secret - The Loot
 29. On my way - The Lee Kings
 28. Hey gyp (dig the slowness) - Keith Shields
 27. Please Please Me - The Score
 26. Buried & Dead - The Master's Apprentices
 25. Father's name is Dad - Fire
 24. I don't care - Thor's Hammer
 23. Mud in your eye - The Fleur De Lys
 22. Get back home - Majority One
 21. You break my heart - The Talismen
 20. Lost Girl - The Troggs
 19. Come on back - Paul & Ritchie & the Shames
 18. From above - Q'65
 17. You're holding me down - The Buzz
 16. Baby, I've got news for you - Miller* (referred to as Psyche Bubblegum by blogger 'Matthew B')
 15. Rumble on Mersey Square South - Wimple Winch
 14. The Ox - The Who ('pop-art/Mod' sound)
 13. One fine day - Shel Naylor
 12. Everything that's mine - The Motions
 11. Crowdaddy Simone - The Syndicats
 10. Oh, how to do now - The Monks (referred to as Minimalist Garage Punk by 'Matthew B')
 09. It's just a fear - The Answers
 08. Anymore than I do - The Attack
 07. Balla balla - Pee White & the Magic Strangers
 06. Undecided - The Master's Apprentices
 05. Daddy daddy - Birds Birds
 04. I don't wanna go - Southern Sound
 03. Eeek! I'm a.... freak - Adjeef the Poet
 02. I must be mad - Craig*
 01. Save my soul - Wimple Winch
- (Godstar *et al.*, 2008).

Figure 2.4 *The Record Collector* "Top 200 U.K. Freakbeat and R&B Singles" compiled by Andrew Few (1993)

TOP 200 U.K. FREAKBEAT AND R&B SINGLES		Current Mint Value
1)	DAVIE JONES/KING BEES Liza Jane/Louie, Louie Go Home (Vocalion POP V 9221, 6/64)	£400
2)	THE SYNDICATS On The Horizon/Crawdaddy Simone (Columbia DB 7686, 9/65)	£300
3)	JIMMY PAGE She Just Satisfies/Keep Moving (Fontana TF 533, 2/65)	£250
4)	THE PRIMITIVES You Said/How Do You Feel (Pye 7N 15755, 1/65)	£250
5)	THE HIGH NUMBERS I'm The Face/Zoot Suit (Fontana TF 480, 7/64; later repressed with reversed sides, £225)	£200
6)	ALLEN POUND'S GET RICH Searchin' In The Wilderness/Hey You (Parlophone R 5532, 11/66)	£200
7)	THE WHEELS Bad Little Woman/Road Block (Columbia DB 7827, 2/66; demos have "Call My Name" on the B-side, £70)	£175
8)	FOUR LEAVED CLOVER Why/Alright Girl (Oak RGJ 207, 1965)	£175
9)	HIM AND THE OTHERS I Mean It/She's Got Eyes That Tell Lies (Parlophone R 5510, 10/66)	£175
10)	THE LONGBOATMEN Take Her Any Time/Only In Her Home Town (Polydor 56115, 1966)	£175
11)	THE SPECTRES (We Ain't Got) Nothin' Yet/I Want It (Piccadilly 7N 35368, 2/67; demos more common, £150),	£175
12)	THE A-JAES I'm Leaving You/Kansas City (Oak RGJ 132, 1964)	£175
13)	DAVID JOHN & THE MOOD To Catch That Man/Pretty Thing (Vocalion Pop V 9220, 5/64)	£150
14)	THE IN-BE-TWEENS You Better Run/Evil Witchman (Columbia DB 8080, 12/66)	£150
15)	THE SOUTHERN SOUND Just The Same As You/I Don't Wanna Go (Columbia DB 7982, 8/66)	£150
16)	THE SPECTRES I (Who Have Nothing)/Neighbour, Neighbour (Piccadilly 7N 35339, 9/66; demos more common, £125)	£150
17)	BIRDS BIRDS Say Those Magic Words/Daddy Daddy (Reaction 591 005, 9/66)	£125
18)	CRAIG I Must Be Mad/Suspense (Fontana TF 715, 6/66)	£125
19)	THE FAIRIES Get Yourself Home/I'll Dance (HMV POP 1404, 3/65)	£120
20)	THE PRIMITIVES Help Me/Let Them Tell (Pye 7N 15721, 11/64)	£120
21)	DAVID JOHN & THE MOOD Diggin' For Gold/She's Fine (Parlophone R 5301, 7/65)	£120
22)	THE GAME The Addicted Man/Help Me Mummy's Gone (Parlophone R 5553, 1/67)	£120
23)	MILLER The Girl With The Castle/Baby I've Got News For You (Oak RGJ 190, '65)	£120
24)	THE BUZZ You're Holding Me Down/I've Gotta Buzz (Columbia DB 7887, 4/66)	£110
25)	THE SPECTRES (Ireland) The Facts Of Life/Whirlpool (UED QU 1)	£100
26)	THANE RUSSAL & THREE Security/Your Love Is Burning Me (CBS 202049, p/s, 3/66; no p/s, £50)	£100
27)	JUST PLAIN SMITH February's Child/Don't Open Your Mind (Sunshine SUN 7702, p/s)	£100
28)	THE BETTERDAYS Don't Want That/Here 'Tis (Polydor BM 56024, 9/65)	£100
29)	(BLIND FAITH) Change Of Address From June 23rd 1969/Sales Office (Island, promo, 6/69)	£100
30)	THE CLIQUE We Didn't Kiss, Didn't Love, But Now We Do Do/You've Been Unfair (Pye 7N 15853, 5/65)	£100
31)	FLEUR-DE-LYS Mud In Your Eye/I've Been Trying (Polydor 56124, 11/66)	£100
32)	THE GAME It's Shocking What They Call Me/Help Me Mummy's Gone (Parlophone R 5569, 2/67)	£100
33)	FIRST GEAR A Certain Girl/Leave My Kitten Alone (Pye 7N 15703, 10/64)	£100
34)	MILLER Baby I Got News For You/The Girl With The Castle (Col. DB 7735, 10/65)	£100
35)	JOHN BULL BREED Can't Chance A Breakup/I'm A Man (Polydor BM 56065, 5/66)	£90
36)	THE BLUE STARS Please Be A Little Kind/I Can Take It (Decca F 12303, 12/65)	£90
37)	DAVID JOHN & THE MOOD Bring It To Jerome/I Love To See You Strut (Parl. R 5255, 3/65)	£80
38)	THE FRAYS Walk On/Keep Me Covered (Decca F 12153, 5/65)	£80
39)	THE SYNDICATS Howlin' For My Baby/What To Do (Columbia DB 7441, 1/65)	£80
40)	THE WHEELS Gloria/Don't You Know (Columbia DB 7682, 9/65)	£80
41)	FLEUR-DE-LYS Circles/So Come On (Immediate IM 032, 3/66)	£80
42)	THE HUSH Elephant Rider/Grey (Fontana TF 944, 6/68)	£80
43)	THE WIMPLE WINCH Save My Soul/Everybody's Worried 'Bout Tomorrow (TF 718, 6/66)	£80
44)	WINSTON'S FUMBS Real Crazy Apartment/Snow White (RCA RCA 1612, 7/67)	£80
45)	THE 5 a.m. EVENT Hungry/I Wash My Hands In Muddy Water (Pye 7N 17154, 7/66)	£80
46)	DON CRAINE'S NEW DOWNLINERS SECT I Can't Get Away From You/Roses (Pye 7N 17261, 2/67)	£80
47)	PAUL AND RITCHIE & THE CRYING SHAMES September In The Rain/Come On Back (Decca F 12483, 9/66)	£75
48)	THE MULESKINNERS Back Door Man/Need Your Lovin' (Fontana TF 527, 1/65)	£75
49)	THYRDS Hide & Seek/I've Got My Mojo Working (Oak RGJ 133, 1964)	£75
50)	THE BRAND I'm A Lover Not A Fighter/Zulu Stomp (Piccadilly 7N 35216, 11/64)	£75
51)	SCOTS OF ST. JAMES Gypsy/Tic Toc (Go AJ 11404, 12/66)	£75
52)	THE POETS Wooden Spoon/In Your Tower (Decca F 12569, 2/67)	£70
53)	THE RATS Spoonful/I've Got My Eyes On You Baby (Columbia DB 7483, 2/65)	£70
54)	THE STYLOS Head Over Heels/Bye Bye, Baby, Bye Bye (Liberty LIB 10173, 10/64)	£70

Figure 2.5 *The Record Collector* "Top 200 U.K Freakbeat and R&B Singles" compiled by Andrew Few (1993)

55)	THE EYES	Man With Money/You're Too Much (Mercury MF 910, 5/66)	£70
56)	THE IN CROWD	That's How Strong My Love Is/Things She Says (Parl. R 5276, 4/65)	£70
57)	WIMPLE WINCH	What's Been Done/I Really Love You (Fontana TF 686, 4/66)	£70
58)	THE FAIRIES	Don't Think Twice, It's All Right/Anytime At All (Decca F 11943, 7/64) . . .	£70
59)	ARTHUR BROWN WITH THE DIAMONDS	You'll Be Mine (by The Diamonds)/You Don't Know (flexidisc, Reading Rag Record/Lyntone LYN 770/771, 1965)	£70
60)	THE SYNDICATS	Maybellene/Try To Me (Columbia DB 7238, 3/64)	£60
61)	THE FAIRIES	Don't Mind/Baby Don't (HMV POP 1445, 7/65)	£60
62)	THE SCORE	Please Please Me/Beg Me (Decca F 12527, 11/66)	£60
63)	THE MOVEMENT	Tell Her/Something You Got (Pye 7N 17443, 1/68)	£60
64)	THE ATHENIANS	I've Got Love If You Want It/I'm A Lover Not A Fighter (Waverley SLP 532, p/s, 1964; without p/s £40)	£60
65)	THE BIRDS	You're On My Mind/You Don't Love Me (You Don't Care) (Decca F 12031, 11/64)	£60
66)	CHICAGO LINE	Shimmy Shimmy Ko Ko Bop/Jump Back (Philips BF 1488, 5/66)	£60
67)	THE DEEJAYS	Blackeyed Woman/I Just Can't Go To Sleep (Polydor BM 56501, 1965) . . .	£60
68)	THE SHEFFIELDS	Bag's Groove (Skat Walking)/Plenty Of Love (Pye 7N 15767, 2/65)	£60
69)	THE WRANGLERS	Liza Jane/It Just Won't Work (Parlophone R 5163, 7/64)	£60
70)	THE SONS OF FRED	Sweet Love/I'll Be There (Columbia DB 7605, 6/65)	£60
71)	THE ANSWERS	It's Just A Fear/You've Gotta Believe Me (Columbia DB 7847, 2/66)	£60
72)	APOSTOLIC INTERVENTION	(Tell Me) Have You Ever Seen Me/Madame Garcia (Imm. IM 043, 4/67) . . .	£60
73)	THE ANTEEEKS	I Don't Want You/Ball And Chain (Philips BF 1471, 3/66)	£60
74)	THE CHASERS	Inspiration/She's Gone Away (Parlophone R 5451, 5/66)	£60
75)	JASON EDDIE/CENTREMEN	Whatcha Gonna Do Baby?/Come On Baby (Parlophone R 5388, 12/65) . . .	£60
76)	JASON EDDIE/CENTREMEN	Singing The Blues/True To You (Parlophone R 5473, 6/66)	£60
77)	ONE IN A MILLION	Use Your Imagination/Hold On (CBS 202513, 1/67)	£60
78)	JIMMY WINSTON & HIS REFLECTIONS	Sorry She's Mine/It's Not What You Do (But The Way That You Do It) (Decca F 12410, 3/66)	£60
79)	NIX-NOMADS	You're Nobody ('Till Somebody Loves You)/She'll Be Sweeter Than You (HMV POP 1354, 10/64)	£60
80)	THE QUAKERS	I'm Ready/Down The Road A Piece (Oriole CB 1992, 2/65)	£60
81)	THE VOICE	Train To Disaster/Truth (Mercury MF 905, 4/66)	£60
82)	THE PEASANTS	Got Some Lovin' For You Baby/Let's Get Together (Col. DB 7642, 7/65) . . .	£60
83)	THE SHEFFIELDS	Got My Mojo Working/Hey Hey Lover Boy (Pye 7N 15627, 4/64)	£50
84)	JOHN'S CHILDREN	Desdemona/Remember Thomas A'Beckett (Track 604 003, 5/67, p/s; without p/s £20)	£50
85)	BO STREET RUNNERS	Tell Me What You're Gonna Do/And I Do Just What I Want (Columbia DB 7488, 2/65)	£50
86)	THE CHASERS	Hey Little Girl/That's What They Call Love (Decca F 12302, 12/65, p/s; without p/s £35)	£50
87)	THE SNEEKERS	I Just Can't Get To Sleep/Bald Headed Woman (Col. DB 7385, 10/64)	£50
88)	APPLE	Doctor Rock/The Otherside (Page One POF 110, 12/68)	£50
89)	THE BLUE RONDOS	Little Baby/Baby I Go For You (Pye 7N 15734, 11/64)	£50
90)	THE BLUE ACES	That's All Right/Talk About My Baby (Columbia DB 7954, 7/66)	£50
91)	THE EYES	When The Night Falls/I'm Rowed Out (Mercury MF 881, 11/65)	£50
92)	THE MOCKINGBIRDS	You Stole My Love/Skit Skat (Immediate IM 015, 10/65)	£50
93)	THE BOYS BLUE	You Got What I Want/Take A Heart (HMV POP 1427, 5/65)	£50
94)	THE SONS OF FRED	Baby What Do You Want Me To Do?/You Told Me (Parl. R 5415, 3/66) . . .	£50
95)	THE CLIQUE	She Ain't No Good/Time, Time, Time (Pye 7N 15786, 2/65)	£50
96)	THE OTHERS	Oh Yeah/I'm Taking Her Home (Fontana TF 501, 10/64)	£50
97)	THE RATS	Parchman Farm/Every Day I Have The Blues (Oriole CB 1967, 11/64) . . .	£50
98)	THE PURGE	The Mayor Of Simpleton Hall/The Knave (Corn CP 101, 1969, p/s)	£50
99)	THE SORROWS	Pink, Purple, Yellow And Red/My Gal (Piccadilly 7N 35385, 6/67)	£50
100)	THE LITTLE DARLINGS	Little Bit O' Soul/Easy To Cry (Fontana TF 539, 3/65)	£50
101)	EDWICK RUMBOLD	Shades Of Grey/Boggle Woggle (Parlophone R 5622, 7/67)	£50
102)	SEAN BUCKLEY & THE BREADCRUMBS	It Hurts Me When I Cry/Everybody Knows (Stateside SS 421, 5/65)	£50
103)	FRESH WINDOWS	Summer Sun Shines/Fashion Conscious (Fontana TF 839, 6/67)	£40
104)	THE SHEFFIELDS	It Must Be Love/Say Girl (Pye 7N 15600, 1/64)	£40
105)	THE EYES	The Immediate Pleasure/My Degeneration (Mercury MF 897, 1/66)	£40
106)	BLUES BY FIVE	Boom, Boom/I Cried (Decca F 12029, 11/64)	£40
107)	THE SHANES	I Don't Want Your Love/New Orleans (Columbia DB 7601, 6/65)	£40
108)	THE CHEYNES	Going To The River/Cheyne-Re-La (Columbia DB 7368, 9/64)	£40
109)	MIKE COTTON SOUND	Round And Round/Beau Dudley (Columbia DB 7382, 10/64)	£40
110)	THE COURIERS	Take Away/Done Me Wrong (Ember EMB S 218, 5/65, p/s; w/out p/s £25) . .	£40
111)	JOHNNY NEAL & THE STARLINERS	And I Will Love You/Walk Baby Walk (Pye 7N 15388, 4/65)	£40
112)	THE BIRDS	Leaving Here/Next In Line (Decca F 12140, 4/65)	£40

Discography continued overleaf

Figure 2.6 *The Record Collector* "Top 200 U.K Freakbeat and R&B Singles" compiled by Andrew Few (1993)

Freakbeat discography continued

113) THE BIRDS	No Good Without You Baby/How Can It Be? (Decca F 12257, 10/65)	£40
114) FAVOURITE SONS	That Driving Beat/Walkin' Walkin' Walkin' (Mercury MF 911, 5/66)	£40
115) MICKEY FINN	The Sporting Life/Night Comes Down (Columbia DB 7510, 3/65)	£40
116) THE FLIES	I'm Not Your Stepping Stone/Talk To Me (Decca F 12533, 12/66)	£40
117) JASON'S GENERATION	It's Up To You/Insurance Co.'s Are Very Unfair (Polydor BM 56042, 1/66)	£40
118) RICHARD KENT STYLE	No Matter What You Do/Go, Go, Children (Columbia DB 7964, 7/66)	£40
119) THE KIRKBYS	It's A Crime/I've Never Been So Much In Love (RCA RCA 1542, 9/66)	£40
120) THE SONS OF FRED	I, I (Want Your Lovin')/She Only Wants A Friend (Parl. R 5391, 12/65)	£40
121) THE GAME	Gonna Get Me Someone/Gotta Wait (Decca F 12469, 8/66)	£40
122) THANE RUSSELL	Drop Everything And Run/I Need You (CBS 202403, 11/66)	£40
123) THE RATS	I've Gotta See My Baby Everyday/(Headin' Back To) New Orleans (Columbia DB 7607, 6/65)	£40
124) RENEGADES	Thirteen Women/Walking Down The Street (President PT 106, 9/66)	£40
125) FOUR + ONE	Time Is On My Side/Don't Lie To Me (Parlophone R 5221, 1/65)	£40
126) THE MARK FOUR	Work All Day (Sleep All Night)/Going Down Fast (Fontana TF 664, 2/66)	£40
127) JAQUELINE TAIEB	Tonight I'm Home/7.a.m. (Fontana TF 952, 8/68)	£40
128) EDWICK RUMBOLD	Specially When/Come Back (CBS 202393, 10/66)	£40
129) THE DAKOTAS	I Can't Break The News To Myself/The Spider And The Fly (Philips BF 1645, 3/68)	£40
130) THE CIRCLES	Take Your Time/Don't You Love Me No More (Island WI 279, 7/66)	£35
131) THE IN CROWD	Stop! Wait A Minute/You're On Your Own (Parlophone R 5328, 9/65)	£35
132) THE CHEYNES	Respectable/It's Gonna Happen To You (Columbia DB 7153, 11/63)	£35
133) THE CHEYNES	Down And Out/Stop Running Around (Columbia DB 7464, 1/65)	£35
134) THE FALLING LEAVES	She Loves To Be Loved/Not Guilty (Parlophone R 5233, 1/65)	£35
135) THE MOODYBLUES	Steal Your Heart Away/Loose Your Money (But Don't Lose Your Mind) (Decca F 11971, 9/64)	£35
136) JIMMY POWELL & THE FIVE DIMENSIONS	That's Alright/I'm Looking For A Woman (Pye 7N 15663, 6/64)	£35
137) THEM	Don't Start Crying Now/One Two Brown Eyes (Decca F 11973, 9/64)	£35
138) THE ATTACK	Try It/We Don't Know (Decca F 12550, 1/67)	£35
139) STEVE DAVIS	Takes Time To Know Her/She Said Yeah (Fontana TF 922, 3/68)	£35
140) THE MICKEY FINN	Garden Of My Mind/Time To Start Loving You (Direction 58-3086, 12/67)	£35
141) TONY BROOK/BREAKERS	Meanie Genie/Ooh Poo Pah Doo (Columbia DB 7279, 4/64)	£35
142) THE THUNDERBIRDS	Your Ma Said You Cried In Your Sleep/Before It's Too Late (Polydor BM 56710, 7/66)	£35
143) THE DEEJAYS	Coming On Strong/Dimples (Polydor BM 56034, 1965)	£35
144) THE FARINAS	You'd Better Stop/I Like It Like That (Fontana TF 493, 8/64)	£35
145) THE WILD ONES	Bowie Man/Purple Pill Eater (Fontana TF 468, 5/64)	£35
146) ROD STEWART	Good Morning Little Schoolgirl/I'm Gonna Move To The Outskirts Of Town (Decca F 11996, 10/64)	£35
147) THE BUNCH	You Never Came Home/We're Not What We Appear To Be (CBS 202506, 1/67)	£35
148) THE ART WOODS	Sweet Mary/If I Ever Get My Hands On You (Decca F 12015, 10/64)	£30
149) THE ART WOODS	Oh My Love/Big City (Decca F 12091, 2/65)	£30
150) THE ART WOODS	Goodbye, Sisters/She Knows What To Do (Decca F 12206, 8/65)	£30
151) THE ARTWOODS	I Take What I Want/I'm Looking For A Saxophonist Doubling French Horn Wearing Size 37 Boots (Decca F 12384, 4/66)	£30
152) THE ARTWOODS	I Feel Good/Molly Anderson's Cookery Book (Decca F 12465, 8/66)	£30
153) GRAHAM BOND ORGANISATION	Long Tall Shorty/Long Legged Baby (Decca F 11909, 5/64)	£30
154) MIKE COTTON SOUND	I Don't Wanna Know/This Little Pig (Columbia DB 7267, 1964)	£30
155) COPS 'N ROBBERS	St. James Infirmary/There's Gotta Be A Reason (Decca F 12019, 11/64)	£30
156) THE BO STREET RUNNERS	Bo Street Runner/Tell Me (Decca F 11986, 9/64)	£30
157) FREAKS OF NATURE	People! Let's Freak Out/The Shadow Chasers (Island WI 3017, 12/66)	£30
158) THE HI-NUMBERS	Heart Of Stone/Dancing In The Street (Decca F 12233, 9/65)	£30
159) THE PICKWICKS	Little By Little/I Took My Baby Home (Warner Bros WB 151, 1/65)	£30
160) THE SHEVELLS	Come On Home/I Gotta Travel All Over (United Artists UP 1125, 2/66)	£30
161) RORY STORM & THE HURRICANES	Dr. Feelgood/I Can Tell (Oriole CB 1858, 1/64)	£30
162) THE V.I.P.'s	Don't Keep Shouting At Me/She's So Good (RCA Victor 1427, 11/64)	£30
163) THE EMERALDS	King Lonely The Blue/Someone Else's Fool (Decca F 12304, 12/65)	£30
164) THE FLIES	House Of Love/It Had To Be You (Decca F 12594, 3/67)	£30
165) THE HI-Fls	It's Gonna Be Morning/I Wanna Hear You Say Yeah (Alp 595 010, 10/66)	£30
166) THE MARK FOUR	Hurt Me If You Will/I'm Leaving (Decca F 12204, 8/65)	£30
167) THE LOVIN'	All You've Got/Do It Again (Page One POF 041, 10/67)	£30
168) JASON DEANE	Down In The Street/Ain't Got No Love (King KG 1060, 7/67)	£30

Figure 2.7 *The Record Collector* "Top 200 U.K Freakbeat and R&B Singles" compiled by Andrew Few (1993)

169) THE MONTANAS	That's When Happiness Began/Goodbye Little Girl (Pye 7N 17183, 10/66)	£30
170) THE ATTRACTION	Party Line/She's A Girl (Columbia DB 8010, 11/66)	£30
171) THE SOUL AGENTS	Don't Break It Up/Gospel Train (Pye 7N 15768, 2/65)	£30
172) THE SOUL AGENTS	I Just Wanna Make Love To You/Mean Woman Blues (Pye 7N 15660, 6/64)	£30
173) THE SOUL AGENTS	Seventh Son/Let's Make It Pretty Baby (Pye 7N 15707, 10/64)	£30
174) AFEX	She Got The Time/I Never Knew Love Was Like This (King KG 1058, 10/67)	£30
175) MICKY FINN & BLUEMEN	Reelin' And Rockin'/I Still Want You (Oriole CB 1940, 6/64)	£30
176) RHYTHM & BLUES INC.	Louie, Louie/Honey Don't (Fontana TF 524, 1/65)	£30
177) THE TRIBE	The Gamma Goochie/I'm Leaving (Planet PLF 108, 2/66)	£30
178) THE WORRYING KYNDE	Call Out The Name/Got The Blame (Piccadilly 7N 35370, 3/67)	£30
179) ANDY ELLISON	It's Been A Long Time/Arthur Green (B-side actually by John's Children) (Track 604 018, 1/68)	£30
180) CARNABY	Jump And Dance/My Love Will Stay (Piccadilly 7N 35272, 10/65)	£30
181) REY ANTON & THE PEPPERMINT MEN	You Can't Judge A Book By The Cover/It's Cold Outside (Parlophone R 5132, 5/64)	£25
182) THE BEAT MERCHANTS	Pretty Face/Messin' With The Man (Columbia DB 7367, 9/64)	£25
183) THE BEAT MERCHANTS	So Fine/She Said Yeah (Columbia DB 7492, 2/65)	£25
184) THE PRESIDENTS	Let The Sun Shine In/Candy Man (Decca F 11826, 1/64)	£25
185) THE T-BONES	How Many More Times/I'm A Lover Not A Fighter (Col. DB 7401, 11/64)	£25
186) THE ACT	Just A Little Bit/The Remedies Of Doctor Brohnicoy (Col. DB 8331, 1/68)	£25
187) THE THYRDS	Hide 'n' Seek/No Time Like The Present (Decca F 12010, 10/64)	£25
188) STEVE ALDO	Can I Get A Witness/Baby What You Want Me To Do (F 12041, 12/64)	£25
189) THE DARWIN'S THEORY	Daytime/Hosanna (Major Minor MM 503, 2/67)	£25
190) DOWNLINERS SECT	Glendora/I'll Find Out (Columbia DB 7939, 6/66)	£25
191) WAYNE GIBSON & DYNAMIC SOUNDS	One Little Smile/Baby, Baby, Baby Pity Me (Columbia DB 7683, 9/65)	£25
192) THE HERD	So Much In Love/This Boy's Always Been True (Parlophone R 5413, 2/65)	£25
193) JAN PANTER	Scratch My Back/Put Yourself In My Place (Pye 7N 17097, 5/66)	£25
194) THE U.K.'s	I Will Never Let You Go/I Know (HMV POP 1357, 11/64)	£25
195) THE VOIDS	Come On Out/I'm In A Fix (Polydor BM 56073, 5/66)	£25
196) TONY JACKSON WITH THE VIBRATIONS	Love Potion No. 9/Fortune Teller (Pye 7N 15766, 2/65)	£25
197) ST. LOUIS UNION	East Side Story/Think About Me (Decca F 12508, 10/66)	£25
198) THE SORROWS	I Don't Wanna Be Free/Come With Me (Piccadilly 7N 35219, 1/65)	£25
199) HAMILTON & THE MOVEMENT	Really Saying Something/I Won't See You Tonight (Polydor BM 56026, 3/65)	£25
200) THE ATTACK	Hi-Ho Silver Lining/Any More Than I Do (Decca F 12578)	£20
SELECTED EPs		
1) BO STREET RUNNERS	BO STREET RUNNERS (p/s, Oak RGJ 131)	£500
2) THE CLIQUE	THE CLIQUE (promo EP)	£500
3) THE MULESKINNERS	THE MULESKINNERS (no p/s, Keeppoint KEE-EP-7104)	£500
4) WILD OATS	WILD OATS (p/s, Oak RGJ 117)	£500
5) GLENN ATHENS/TROJANS	GLENN ATHENS AND THE TROJANS (p/s, Spot 7E 1018)	£300
6) THE FIVE OF DIAMONDS	THE FIVE OF DIAMONDS (p/s, Oak RGJ 150 FD)	£250
7) THE ART WOODS	JAZZ IN JEANS (p/s, Decca DFG 8654)	£200
8) DOWNLINERS SECT	NITE IN GT. NEWPORT STREET (p/s, Contrast Sound Prod. RBCSP 001)	£150
9) THE EYES	THE ARRIVAL OF THE EYES (p/s, Mercury 10035 MCE)	£150
10) THE PARAMOUNTS	PARAMOUNTS (p/s, Parlophone GEP 8908)	£150
11) THE ANIMALS	I JUST WANT TO MAKE LOVE TO YOU (rumoured to be 500 pressed but no-one's ever seen one!, Graphic Sound ALO 10867)	£100+
12) THE PRETTY THINGS	ON FILM (p/s, Fontana TE 17472)	£70
13) T-BONES	DEM BONES, DEM BONES, DEM T-BONES (p/s, Columbia SEG 8414)	£70
14) HIPSTER IMAGE/ Various Artists	SOUNDS OF SAVILE (flexidisc, includes "A Little Piece Of Leather" & "All For You", Keele Rag Record, Lyntone LYN 952/EP IP5, some in p/s)	£50/£40
15) THEM	THEM (Decca DFE 8612, some in export p/s, £70)	£40

If we compare figures 2.2, 2.3 and figures 2.4 through to 2.7 there are common recordings on these lists. Firstly, it is interesting that the Craig's "I must be mad" (Fontana, 1966) is included on all three lists. From the inclusion of the Craig's recording, it could be considered an archetype of Freakbeat and help to begin identifying how we go about categorising a Freakbeat recording. What is more intriguing is the hunt for a prototype of Freakbeat. Although, Few suggests that "Anyhow, Anytime, Anywhere" (Brunswick, 1965) is certainly ahead of its time and Smee regards the band as "pioneers" at the forefront of Freakbeat and, in a wider context, rock, I claim them to be a strong starting point for the story of Freakbeat. The other common recordings that both Few and Smee include in their respective magazine articles are as follows. From this list below we can establish a potential core of recordings, however, we need to consider all the opinions (as there is no hard evidence at present) taken from Steve Hoffman's Music Forums Blog. An important point to establish here is that these are all just opinions of how fans perceive Freakbeat, which is part of the core of this research project.

I must be mad – Craig (included on Figure's 2.2, 2.3 and 2.4)
Save my soul - Wimple Winch
I don't wanna go - Southern Sound
Daddy Daddy – Birds Birds
Anymore than I can do – The Attack
Crowdaddy Simone – Syndicats
It's just a fear – The Answers
Baby, I got news for you – Miller
Come on back – Paul & Ritchie and the Crying Shames
You're holding me down – The Buzz
Mud in your eye – The Fluer De Lys
Please Please Me – The Score
She's a girl – The Attraction
Just a little bit – The Act
Get yourself home – The Fairies
It's shocking what they call me – The Game
Searchin' in the wilderness – Allen Pound's Get Rich
Security - Thane Russal & Three

These blog entries are quite important as they demonstrate, on the one hand, a 'consensus' (Lena, 2012, p.6) on some Freakbeat recordings that should be included, but, on the other, varied suggestions about other tracks that could or should be in Smee's 'top 50'. After reading through what Freakbeat fans say on the subject, what can be established is that, from the two articles, an exact number of recordings is easily derived and can provide a strong starting point for discussion.

How many recordings are there in Freakbeat?

From the two articles presented here, we have a valuable resource in that both articles have tried to define the number of Freakbeat recordings that are known. However, due to the nature of any sort of record collecting, there could well be many acetates, promotional, and demonstration copies yet to be shared with the Freakbeat collecting fraternity. Some

might be in the possession of collectors that are not sure whether their record/s should be included in the Freakbeat category or not. Some collectors may simply not know the idiolectal features (see musical mechanics and idiolectal features chapter 4 page 90) to make an informed decision about each recording. Record collectors searching for acetates, promotional and demonstration copies of the Freakbeat vinyl makes it difficult to pinpoint an exact figure, but Few's comprehensive list appears the most complete, although there are other recordings that should be included, for example, "Anyhow, Anytime, Anywhere" (Brunswick, 1965) and the Creation's "Painter man" (Planet, 1966).

Few lists a concise discography for inclusion into the R&B and Freakbeat category; there are 200 single releases and 15 EP releases that make up his list (Few, 1993, p.44). One could assume that Phil Smee only lists 50 recordings (see above), but he has suggested that they are the 'top 50' (Smee, 2001, p.122). If the 'top 50' are the prime examples, then one can assume that these recordings are a selection of the archetypes, including the prototype, of Freakbeat. At this point, my aim is to separate the R&B recordings away from the Freakbeat ones, because I believe R&B can be raucous, but is it Freakbeat? At this stage it is better to focus on a selection of recordings that I have listed at the top of this chapter as they 'cast a wide net' over Freakbeat's specific time period (Godstar et al., 2008).

Whilst my selection of recordings has 'cast a wide net', it is also important to understand and acknowledge how Freakbeat is displayed, consumed and identified on the Internet by, what Webster terms as, the 'information society' (Webster, 2002). At the time of writing there were 460,000 Freakbeat listings on the Google search engine alone. Some of those listings were the standard optimised Wikipedia entries, others were YouTube music clips and many of them were compilation albums for sale on Amazon and some Ebay vinyl lots. There were also blogs, like the one I have been citing, where there were discussions of fan favourites and some histories that had been researched and posted. Overall, most of the listings across the board appeared to have an intrinsic link to the Mod subculture with visual references to pop art iconography, especially in the many sleeve designs that adorned the wide-ranging collection of compilation albums, Spotify playlists and download avatars.

The next chapter will discuss the nature of communities, genre, style and idiolect with a view to identifying an approach that may explain Freakbeat and its progression into psychedelia.

3

An outline and framework of the Essential Characteristics, Recordings and Boundaries of Freakbeat

The features of feedback and distortion undoubtedly informed the playing styles of Dave Davies, Eddie Phillips and Pete Townsend and contributed to their onstage persona and performance practices, thus, giving way to their idiolect, which was instantly recognizable. The common patterns or common idiolectal features at work in the formation of Freakbeat were the experimental playing techniques — barre chords (synonymous with Ray Davies), the use of cello bow (both Eddie Phillips and Jimmy Page adopted this method) rather than a plectrum and 'windmilling' feedback (signified by Pete Townsend) — brought about by youthful exuberance, in some cases an Art school background and a deeper influence of the Blues, Jazz, R&B and Country and the experimental approach of Shel Talmy's recording techniques. The meshing of these patterns was intrinsic in the formation of Freakbeat as will be demonstrated in the chapter entitled 'The implementation of communities, musical mechanics and idiolectal features to Freakbeat'. However, these key examples of communities in Freakbeat are not the only ones, there are many that are defined in the chapter including other personnel that were involved in Freakbeat's formation such as Ronald Godfrey Jones, Larry Page, Pete Meaden, Roger Mayer and Jeff Beck. Overall, the method of identifying patterns in the formation of Freakbeat, not as a retrospective term, but as music was down to the people involved and their influences, both musically and technologically. Some of these patterns, connections or influences are obvious and some need further excavation (refer to the section on Freakbeat 'musical mechanics and idiolectal features'). Participants like Shel Talmy had both working relationships and friendly ones within the Freakbeat communities. With the burgeoning use of studio technology moving forward at a frenetic rate, the knock-on effect in the studio would have been considerably more noticeable on most recordings. Notwithstanding, Roger Mayer's British inventions of the fuzz pedal prototype, which were initially played by Jimi Hendrix and Jeff Beck early on in their recording careers, had a considerable impact on popular music at the time — distortion became popular and was no longer a sound engineer's *faux pas*.

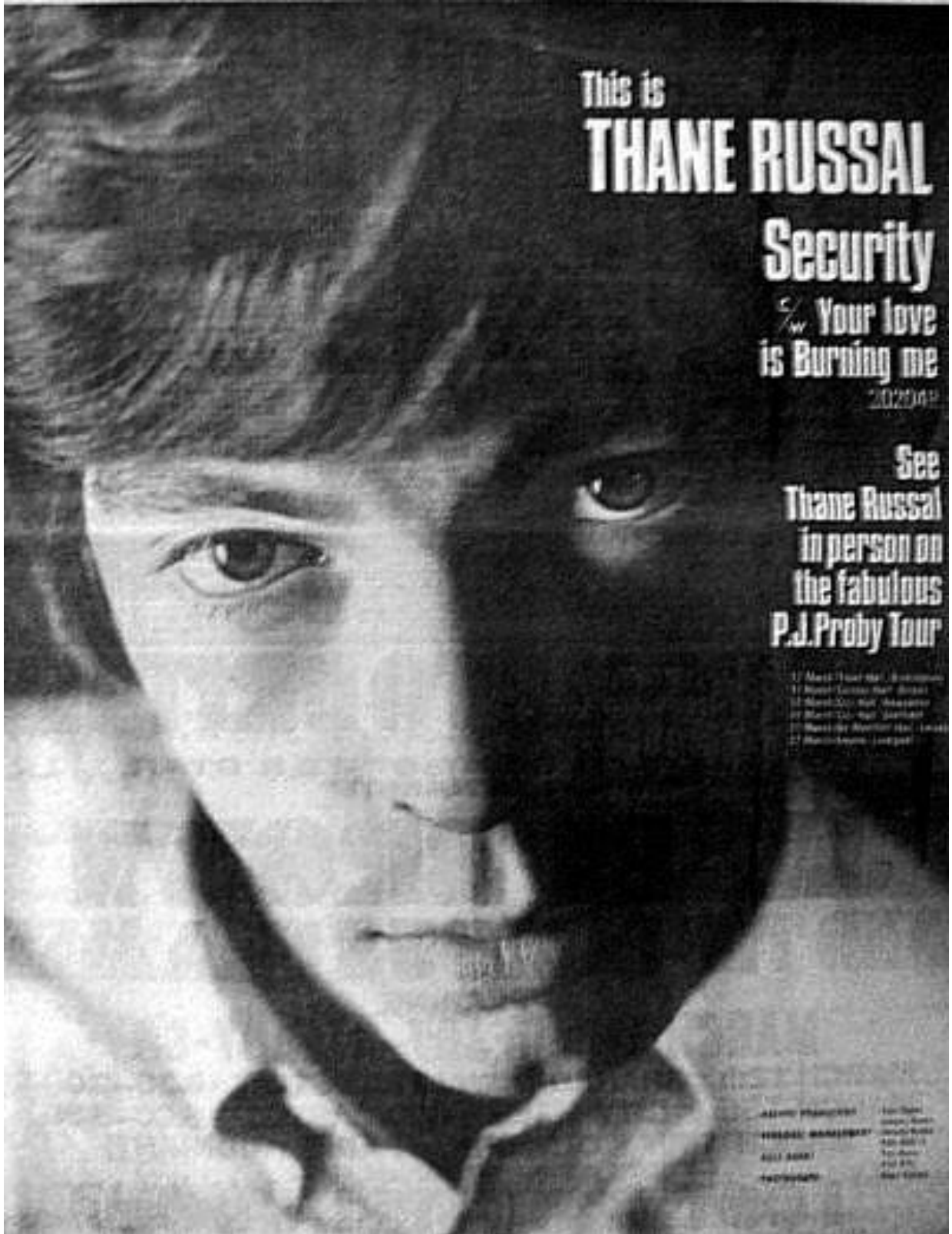
The retrospective term of Freakbeat appears to be needed in the present landscape of music, with so many current journalists historically 'pigeonholing' other music of the Sixties into subordinate categories. Names such as psychedelic blues, acid rock, baroque rock, garage rock, whimsical psyche and so on have been used as signifiers to identify rock music from its halcyon inception. However, the counter-cultural press of the mid-Sixties had just two basic terms that tentatively described what has been listed above — experimental and underground. In *Oz*, May of 1970, Charles Shaar Murray attempts to define the very essence of 'underground' and 'experimental' in his article 'Brown Shoes Don't Make It', when offering his commentary on all things counter-cultural. Murray's opening gambit reads 'It was, at least for me and most of the people I know, the music that first aroused interest in things Underground, and the music is still the most mature and developed manifestation of the culture of the Underground' (Murray, 2017). His frequent use of the terms 'experimental' and 'underground' describes 'da revolution' as he writes, of which the music is its base and foundation. Murray's tone is cynical and recalls a halcyon time in the mid-to-late Sixties where he and his peers were 'fighting' for change. The article itself offers some justification of how these, then ubiquitous, terms were being used especially when journalists were discussing, reviewing and interviewing around the subject of music. He proceeds, online, to name check Brian Auger and Julie Driscoll to the Soft Machine and Renaissance attempting to 'get back' to the 'straight-forward hard-grooving feel-good music' that epitomised the 'underground scene' (Murray, 2017). Perhaps, this may be enough justification for Freakbeat to retrospectively define a transitional Sixties rock style or 'pre-genre' and therefore, offer journalists and commentators an opportunity to more closely define the recordings that appear to exist in that short period (notably 1966).

The current crop of journalists such as Toby Manning, Phil Smee and Nigel Lees have all used the term Freakbeat in the last 25 years. However, Phil Smee would seem to be the first to use the term Freakbeat in a neologistic fashion on the liner notes of the album *Psychedelic Snarl* (*Psychedelic Snarl* 1984). On the other hand, *Oz Magazine's* Charles Shaar Murray was using more general terms such as new, experimental and underground. Although, these may have been used prolifically to push forward the counter-cultural movement of the Sixties, rather than describing the burgeoning music that appeared out of it, Keith Altham's work as features writer for the *NME* between 1964 until 1969 may or may not have reflected and echoed the use of general counter-cultural terms to compete with the independent music press like *Oz*, *It* and others. Altham's articles from 1966 tended to cover bands like the Rolling Stones and the Animals, however, he does not refer to any terms such as 'underground' or 'experimental' (likewise, this is reflected in the promotional material for the upcoming example that deals with Thane Russal). If we take his article taken from the *NME* on the 10th of June 1966, titled 'The Animals: Could 'Don't Bring Me Down' Be Last Animals' Disc?' (Altham, 2017). The content centers round the recording of 'Don't Bring Me Down' (MGM, 1966) and the studio conditions surrounding the process. The *NME* were more interested in the rising stars of

the music charts rather than the counter-cultural movement during the middle period of Freakbeat. In Alessandro Bratus' (2012) article on *Rock Music and Underground Papers in London 1966-73* he discussed the fact that '[Initially] the alternative press portrayed popular music as sharing with avant-garde tendencies a basic equation between new creative means and their would-be disruptive effects on society. However, there soon arose contradictions between the radical social potential of music and its growing commercialization, contradictions stemming not only from the co-optation of rock by market forces and record companies but also from the underground's own lack of a coherent ideological agenda' (Bratus, 2011, pp.227-252). In his article he makes clear links between the countercultural importance of the underground and how journalists were encompassing rock as an avant-garde tendency to promote creativity and 'high' cultural rhetoric. Bernard Gendron (2002) also makes a case for how journalists of the late Sixties were creating the notion of 'bohemianism' in 'high' culture; he refers to the 'secondary practices' of these commentators creating 'art for art's sake'. He says that '[o]ne example of this [pop into art] was the way in which secondary practices cohered to create the idea of "bohemianism," and with it the aesthetic of "art for art's sake."' (Gendron, 2002, pp.34-35).

The combination of the music press and the music industry are intertwined, and their relationship requires assessment: both are needed to ground the music into categories for audiences to contextualise, understand and receive the recordings. This contributes to Moore 'notion of linguistic competence' in the listener to be able to recognise and comprehend the music of Freakbeat by appellation (Moore, 2001, p.195). In the last 25 years Freakbeat has been used to describe the interstitial music that existed between British Beat and Psychedelia, back in the Sixties it was just new, or experimental, or underground and a direct reflection of change in youthful expectation, expression and voice (in part creating the notion of the counter-cultural movement). In some cases, specifically in artists' promotional material, the nature of counter-cultural terms was so subversive that there were no clear counter-cultural references to artists. The lack of any terminology can be seen below in this advertisement for Thane Russal (one of my chosen recording artists). Apart from Russal touring with PJ Proby, there is no indication of the type of music that he would have performed. At the time Proby was making his name, as Cat Stevens did, as a sensitive singer, songwriter and 'balladeer', in stark contrast to Russal's Freakbeat version of 'Security' (CBS, 1966). However, the *NME* in the mid-Sixties was considered relatively popularist and established compared to publications like *Oz*, *the International Times* or *It*. It could be argued that the *NME* were not at the cutting edge of the counter-cultural movement, therefore, did not use terms like underground or experimental, yet we see Thane Russal in this issue from 1966. The photographer has been clever in assimilating the classic early Mick Jagger pose. This pose is the only indication that the music may be like that of the Stones' early repertoire. The resemblance is uncanny, and the recording of 'Security' (CBS, 1966) mimics Jagger's vocal timbre.

Figure 3.1 New Musical Express, 4th March 1966, p5.



In 1966, some of the musicians, producers, sound engineers and songwriters were experimental in their output and the audience were also experimental by the act of buying and listening to this 'new' music, moreover, buying into some elements of the counter-cultural movement and a new youth identity.

The research approaches used in dealing with Journalism, oral histories, biographies, witness statements and personal communication are important because, used collaboratively, they offer further insight into, firstly, how Freakbeat was formed musically, culturally and retrospectively. Secondly, it also demonstrates how this collaborative research method provides multiple narratives that will question the 'static' nature of genre, bringing about further questions around its appropriateness in relation to other music categories. Freakbeat appears to defy genre classification because of its complexity, being interstitial and being devoid of 'place' (Peterson & Bennett, 2004). Journalism and personal communication as primary and secondary research material will be justified below as valid approaches, highlighting their respective issues.

Journalism provides different, albeit in some cases biased perspectives, but often interpretative, accounts of the same events, the same people and the same discussions. Together these accounts offer a version of the 'whole' image of 'what went on', however some of it may be true and some of it may be conjecture in order to circulate, sell and distribute publications to a wider consumer audience. Generally, journalists and their publications function as the 'fourth estate' in the public sphere and to that end have the loudest voice, which in turn has the biggest influence over its audience or readership. Therefore, the music press, although specialist, was deemed trusted in its opinion, and audiences in the Sixties would buy the *NME* or *Oz* to be informed about music they were about to explore, whether it was the burgeoning underground music or charting pop. These publications became indicators for individuals that wanted to be seen as informed in their music 'taste'. In addition, the music press had another hidden function and that was to enable audiences to get closer to the bands and artists using journalists' transcriptions in the guise of interview material. Thus, creating an indirect relationship between audience and artist acting like a conduit.

Essential characteristics of Freakbeat

In this section a table is used to group the categories together. The table used offers a robust foundation from which to address the framework of essential characteristics, albeit, only as an aid to grouping connections, communities, idiolect and musical mechanics and (CCIMM). This section deals with those characteristics and attempts to define a skeletal framework. It is easy to visualise the viral metaphor in diagrammatic form, but to explore the 'bones' of the frame is necessary for further clarity and justification through the tabular designs in figure's 3.2. The figure has vertical and horizontal axes of terms. Firstly,

the vertical axis defines the elements that directly contribute to each part of the model. Secondly, the horizontal one; although not inter-related by each neighbouring term is indirectly related and contributes to the model. It also offers the opportunity to simplify and deal with each element separately whilst retaining some fluidity.

Fig 3.2 – The framework of connections, community, musical mechanics and idiolect in an elementary format

Connections	Communities	Musical Mechanics & Idiolect
Parallel music histories	Producers	Musicianship
Similar music making	Engineers	Performance Practice
Parallel technological histories	Song writers	Recording Technology
Familiarity	Musicians, Audiences and Fans	Instrumental Technology

The first set of terms in fig 3.2 are the most problematic to define. *Parallel music histories* whilst easy to document retrospectively, are difficult to justify. After much research and interpretation of interview material, some of the chief protagonists, by their own admission, have forgotten much of the finer detail of their contemporaneous music making processes. For example, Shel Talmy, whilst being relatively clear about recording processes on the Creation's records, is somewhat vague on the processes involved in some of the Kink's later recordings (Unterberger, 2010). This may be due to the amount of time that has passed since the actual sequence of events occurred. The recordings that are being used as examples of Freakbeat are over forty years old. Some of their producers, artists and sound engineers, until recently have never spoken formally about how they applied their techniques, while others are no longer living. Some of the material gathered relies on other members of the studio production team to recall what was said during production meetings. However, if we address Garage rock³ it provides an indication about what was happening in production in regions of the United States. For example, Washington state, most notably Tacoma, had its primitive proto-punk sound epitomised by the Sonics and the Wailing Wailers, while London had its 'swinging' scene, which consisted of the Kinks and the Who (Hicks, 1999, pp.23-24). The similarities in these groups' music making practices signify the many common elements in musicality created and produced by the musicians themselves. Firstly, directly or indirectly, both American and English musicians appeared to be influenced by, whilst adopting and then

³ Hicks provides a definition of Garage rock where he uses Charlie Gillet's understanding of two types of groups, firstly, groups primarily from the Pacific Northwest, the Midwest, and Texas. Those groups were playing R&B a few years before the British Invasion and continued after. The second type were groups inspired to pick up a guitar after hearing British records, and imitated bands like the Beatles (Hicks, 1999, p.24).

appropriating, the music of Rhythm and Blues. They drew predominantly from heavyweights like Little Richard, Carl Perkins, Chuck Berry, Howlin' Wolf and Muddy Waters. These African-American artists seemed to profoundly affect and influence musicians such as David Aguilar (Chocolate Watch Band – 2nd line-up) (Joynson, 1993a, pp.58-59) and Eric Clapton (Yardbirds – 1st line-up) (Joynson, 1998, pp.585-587). Proving to some extent, that the influence on music from the mid-sixties was *translocal* (in relation to fandom) on both sides of the Atlantic, which meant that concepts such as Beatlemania existed almost simultaneously, sparked by the British Invasion, and psychedelia as an umbrella term was used to describe music from Donovan to the Grateful Dead (Peterson & Bennett, 2004, pp.8-10).⁴ There are similarities in the sequencing of chord structures and a homogenous inflection to R&B based music. Some may argue that the Yardbirds were a direct copy of the American R&B sound. Others may state that the Chocolate Watch Band maximised the use of guitar distortion so that the R&B influences are obscured.

Parallel technological histories are equally interesting in the formation of Freakbeat. In the United States, initially the use of guitar distortion was an arbitrary affair, whilst here in the United Kingdom musicians began deliberately damaging equipment to achieve the distorted sound. In both countries, by 1964, there had been purpose-built devices to achieve guitar distortion and the use of riffs to capitalise on using these devices, or as Michael Hicks calls it, 'Guitar Ostinati' (Hicks, 1999, p.12).⁵ Familiarity of sound values may explain these apparent similarities. The dichotomy of Roger Mayer's prototypes and International and Gibson's Maestro FZ-1 product could provide evidence of a synchronisation. Two unrelated occurrences on either side of the Atlantic that appear to arrive at the same place or endpoint musically. This synchronisation may hold the key to the connective process.

The second set of terms in figure 3.2 is relatively generic when considering *communities* that are a mix of relationships both professional and/or informal. The various combinations of professional and informal liaisons between personnel are necessary to make popular music as a product. In essence, this set of terms is attempting to define the importance of the potency, frequency, professionalism and informality in those communal relationships. Research in this area relies on primary anecdotal evidence and past interview source material. There are both obvious and ambiguous correlations that lie within those notated discussions in the creation and production of Freakbeat. Communities were formed consisting of producers, engineers, musicians and songwriters (or composers). These roles need to be acknowledged and meaningfully measured when exploring production processes of Freakbeat recordings (or any other pop recording). Potency refers to dominance in those working or friendly relationships. Dominance may

⁴ Peterson and Bennett (2004) state that 'the most self-conscious local music scenes that focus on particular kinds of music are in regular contact with similar local scenes in distant places'. I agree with their assessment that these scenes interact with each other through an exchange of recordings, as highlighted by the import of US jukebox vinyl to British shores.

⁵ Guitar distortion will be covered in more detail below, in the 'distortion' segment of the section.

manifest itself in either an exacting influence, or a mutual respect between participants. If it is a mutual respect and understanding in production processes, then the frequency of those professional or informal relations may be more prolific. Some of the recognised and prolific relationships appear to be extremely important in producing Freakbeat's 'sound', style or genre. Others are less important and tenuous, but the recording of the resulting (sometimes one off) tracks is considered important to Freakbeat's existence in its vinyl format, this was also highlighted in the Hoffman blog. Concisely put, professional attitudes in working relations are based on various criteria with a common goal of completion, or the production of a commercial music product ready for distribution. It could be argued that the efficiency of professional conduct may be measured by the time taken from concept to completion, or some other kind of time-and-motion exercise. Conversely, it may be that using a criteria-led measure could stifle the creative process that incorporates the writing or compositional elements. Of course, these are compulsory, integral impetuses of popular music's framework in the commercial sense, i.e., vinyl record distribution. Informality in working relations can also prove useful to the creative and production processes of 'making a record' (Jerome, 2006, p.10).

The informed perspectives of Simon Frith and Simon Zagorski-Thomas (2012) provide some insight into how these relationships may function both on a professional level and on a more informal, respectful and friendship-based plateau. Recording processes must consist of collaboratively constructed performances between musicians, engineers and producers. As studio technology developed, musicians appeared to be less willing to hand over control of the elaborate editorial process to others, and in most cases allowed to run studio sessions in the name of creativity (Frith & Zagorski-Thomas, 2012, pp.8-10). Thus, taking control of the decision-making and taking a higher position in the hierarchy of music production. In some cases, producers might not even get a credit on the record (Frith & Zagorski-Thomas, 2012, pp.207-208). The tendency may be that as those prolific relationships evolved, friendships were born along with the unconditional attributes of trust, respect, camaraderie and mutuality. These may be the cornerstones of how relationships function in musical collaboration. The perfect example of taking full control of the production process was Brian Wilson of the Beach Boys, who functioned under the 'Tragic Artist' moniker, he was 'composer, producer, arranger and vocalist of the Beach Boys, [he] revolutionized the world of popular music through his experiments with record production which resulted in *Pet Sounds*' (Frith & Zagorski-Thomas, 2012, p.223). Mutuality as a term, may point towards a higher understanding of what the participants are attempting to achieve. On the one hand, it may be that prolific relationships allow a higher meta-language to form intuitively. In my own experiences of studio work conversations such as a musician asking a sound engineer to make the sound 'warmer' or less 'sludgy' would quite often occur. Where engineers, producers and musicians have a higher understanding that unifies how each operates within the studio that is beyond standard verbal communication. On the other hand, it may be that the participants agree a compromise over time and form a verbal understanding or contractual

parameters with which all parties are content. An example of the former was the relationship of the Small Faces and Glynn Johns (Joynson, 1998, pp.480-481), while an example of the latter was the more tumultuous relationship involving Martin Hannett and Anthony Wilson of Factory Records (Wilson, 2002).

The final set of terms in figure 3.2 are identified with the formation of *Musical Mechanics and Idiolect*. I have attempted to separate out four terms: musicianship and competence (musical mechanism), performance practice (idiolectal feature), recording technology and instrumental technology (musical mechanisms). Defining these terms individually is problematic. They appear to form sonic gestalts where two elements are used in tandem such as a distortion pedal (instrumental technology as a musical mechanism) and the tremolo arm (performance practice as an idiolectal feature) to control the modulation of an electric guitar to which Freakbeat's form can be applied. The result is that some of these applications become more dominant as others become weak. For instance, if a guitarist had basic musicianship, then he or she may rely on the colour and texture of a distortion pedal to add value to his or her sound. Unfortunately, the sonic gestalt approach is not constant. Musicianship can be measured in education, by the classic grading system, which 'serious' musicians will undertake. A series of controlled performances and exams define each of the eight levels. The Associated Board of the Royal Schools of Music (ABRSM) implement a framework consisting of practical, theory, musicianship and jazz exams. Undertaking the exams allows the opportunity to study music academically at a higher level – A levels, undergraduate and beyond. However, in Freakbeat and pop music of the sixties, there were musicians who were either completely self-taught or could learn by listening to records on their *Dansettes*. Early-Yardbirds guitarist, Eric Clapton was a player that followed this non-classical journey of musicianship (Clapton, 2007p.22). This was also true of other artists, such as Ian McLagan (who was self-taught); these artists were professional or session musicians by London-based groups of the early sixties. McLagan would be asked to join many groups before leaving the Muleskinners and joining the Small Faces and replacing Jimmy Winston (Tobler, 1992p.152). Meanwhile, other musicians, such as Rick Wakeman, were classically trained; Wakeman had piano lessons and sat exams in accordance with ABRSM in order to attain a place at the Royal College of Music. His penchant for bridging classical, jazz and progressive styles were to be explored during his solo projects in the seventies and prove to some extent his advanced classical training.

Performance practice, the second term in this set, refers to how musicians perform in the studio or in the rehearsal room. A series of refinements occur as part of rehearsals and the recording process. Mistakes can be cut and edited within the post-production process depending on the musicianship. The length of time given to post-production processes are longer if more mistakes are edited out or shorter if fewer are. Immaculate performances may be recorded in one take at the producers or sound engineers' discretion, or the exact opposite may occur whereby, depending on the musicians' proficiency, the time frame would increase, and a number of takes may be needed. These

decisions may define the group or artist - their sound. Some producers, such as Talmy, would leave some unrefined elements such as Phillips' bow action that, when recorded, would never be the same on a new take due to the deterioration of the bow's strings wearing out or snapping. Another producer such as Joe Meek, who was responsible for many records such as Heinz' - 'Just like Eddie', Screaming Lord Sutch's - 'Jack the Ripper', The Tornados - 'Telstar' and John Leighton - 'Johnny Remember Me', had his own method and sound in his music making which impacted on his performance practice. He would indulge in his passion for science fiction and the occult in his post-production methods. Consequently, this led to overdubbing the Clavioline introduction on "Telstar" (1962) Meek's biggest hit. The Clavioline was an early synthesiser and an ode to Meek's fascination of science fiction.

Meek's, like Phil Spector (also called the British Spector), indulgence and experimentation leads neatly into a discussion about recording technology, the third term in this set. It is apparent that there are gestalts at work here between producers, engineers and artists or groups. Meek and his Tornados are a prime example of this trend. RG Jones would be one of the first to convert his studio from using two 2-track mixing devices to the contemporaneously new 4-track mixing desk in 1963 (Jones, R., 2006a). The new mixer allowed for more layering in recording in order to give more depth and texture in the studio. It would be possible to record a traditional group — guitar, vocal, bass and drums — in one take. Those four tracks in turn could be mixed down to one, allowing three channels to be vacant for any other instrumentation or secondary vocals to be recorded. RG Jones began to experiment with auto tracking (also known as double tracking) as a direct result of the 4-track mixer (see Musical Mechanics and Idiolect section below).

The fourth term in this set is instrumental technology, by which I am referring to amplifier feedback, distortion pedals and using any other unconventional means of playing. Experimentation with this kind of technology may include Townsend's exploration of guitar feedback, the Craig's heavy distortion or Phillips' cello bow technique. The fluctuation of altered instrument sounds allows for experimentation and a sonic gestalt of technology and technique. Arguably, defining playing technique from experimentation is problematic. Technological application on electric instruments, on the other hand, is relatively easy to define; these would include the active pick-up, distortion pedal, reverb pedal, feedback and gain controls; all of which are currently easy to obtain. Contextually, the sixties offered much less in the variety of technological application for musical instruments and some of the items above. The rudimentary Mayer prototypes were limited in range and capacity, such as his distortion and modulation pedals. The studio as an instrument was in some respects still the only option in applying an effect such as reverb (see recording technology). Arguably, instrumental technology lacked finesse and control before the Mayer prototypes, but directional feedback and the encouragement thereof, was fervent in the music of the Who and the Kinks before 1965. The treble and gain controls on an electric guitar were used to full effect by these groups. The act of initiating

feedback and overdriving equipment appeared to be a step forward in defining a group or artist's sound. The very essence of that sound may have proliferated to form the foundations of Freakbeat, or even rock (see Walsar), without which the underground music of the late sixties or Psychedelia would not exist.

Freakbeat Recordings: a discussion

The recordings and the vinyl artefacts currently define a large part of Freakbeat's existence. Therefore, this section will outline and describe the recordings that have inspired and driven the ideas, research and motivation for this project. Before a discussion of the recordings, it is important to describe the context from which Freakbeat emerged. The first use of the term Freakbeat appeared on *Psychedelic Snarl* liner notes (Smee, 2013). This album defines Freakbeat by locating lost and rare British recordings, predominantly London-centric, released between late 1965 and early 1967. Smee (1984) and Manning (2001) argue this to be the 'birth of British psychedelia' and its experimental offshoots, such as progressive rock (Manning, 2001, p.122). It refers to the 'freak-outs'⁶ of the lysergic late sixties amalgamated with the early period of British 'Beat' music. Before discussing the nature of the recordings, a definition of psychedelia is needed. Hicks (1999) referred to psychedelia in an American sense, 'as being a combination of influences such as Surf instrumentals, R&B and Garage rock' (Hicks, 1999, p.59). Firstly, psychedelia is a neologism coined by a New Jersey psychiatrist in 1957 to describe sensations that affected the minds of some of his patients as being 'psychedelic'. The word was taken from Greek to mean 'mind-manifesting' or 'mind rainbow' (Hicks, 1999, p.58). Secondly, it is influenced by the invention of *Lyserg-säure-diäthylamid*, which is abbreviated as 'LSD-25', in 1938 by Swiss chemist Albert Hofmann. The chemist accidentally ingested some of the drug and reported its effects (Hofmann & Ott, 1980, pp.17-19). Hicks states that 'it [LSD-25] distorted his [Hofmann's] sense of time; long events seemed to pass in a flash and single moments became eternities' and 'the drug loosed his [Hofmann's] sense of self, melting into the environment' (Hicks, 1999, p.58). Finally, some sixties musicians, like Jim Morrison and Syd Barrett, openly claimed that it enhanced their music making processes. Either way Psychedelia is seen as a cultural impact that affected music and, in some way, furthered its evolution. Whether the recreational use of drugs such as LSD-25 can be separated from the contemporaneous music making and performance practice, is unclear, problematic and potentially confused. Hicks says 'the influence of LSD-25 to be fundamental to understanding what makes music stylistically psychedelic' (Hicks, 1999, p.63). He believes that the effects of LSD-25 should be considered through these three terms: 'dechronicization, depersonalization, and dynamization' (Hicks, 1999, p.63). *Dechronicization* allows the user to function beyond the normal perception of time.

⁶ The term 'freak-out' referred to the technique of soloing on an electric guitar combining feedback, distortion and reverb to enhance the colour and texture of the sound. In Blues, R&B and Soul music the traditional solo was usually played on a saxophone, by the brass section or on a piano. Some records would have an organ or harmonica accompany the solo being played.

Depersonalisation allows the user to lose the self and gain a sense of 'undifferentiated unity' (Hicks, 1999, p.63). Finally, as Timothy Leary says, 'the term *Dynamisation*, makes everything from lamps to floors bend, as familiar forms dissolve into moving, dancing structures' (Leary, 1966, pp.70-73). I believe my interpretation, such as the Small Faces' *Ogden's Nut Gone Flake* (Immediate, 1967), to be a combination of metaphors to attempt to explain what an LSD trip is like in a musical sense, without having to ingest the drug as Hofmann did. Sheila Whiteley has also commented in her work about the links of LSD to music in the wider context of the formation of the counterculture and the underground both in the US and the UK, she 'examines a series of relationships that are central to sixties counter-culture: psychedelic coding and rock music' from the Stones to Charles Manson (Sheila Whiteley, 2003, pp.11-21). Although this seems to be a synopsis of what Psychedelia may appear to be, it is as concise as it needs to be given that the focus of this work is on Freakbeat rather than Psychedelia. As a music form, psychedelia began to utilize the studio as a musical instrument and groups such as the Beatles became known as a studio only group because they subsequently gave up the tour bus for advanced recording techniques that could not be replicated live (Joynson, 1998, pp.46-47). Music technology advanced rapidly in these mid-sixties periods and studio-based techniques evolved to incorporate those advancements. (As I have already stressed in my introduction Freakbeat chronologically predates psychedelia as it started in 1965 and is certainly using these experimental studio-based techniques exclusively before Psychedelia is established.) When listening to late Psychedelic recordings from 1969, such as Kaleidoscope's 'Music' from the album *Faintly Blowing* (Fontana, 1969), one can hear evidence of phasing, reverb, echo, distortion and tape loops. At the time, sound engineers could only generate some of these effects during the post-production process. There may have been some direction from the group of musicians to form a collaborative outcome, but what can be heard is that the sixties needed the input of sound engineers and the studio to produce the unique sounds on recordings like 'Music' (1969).

This period between 1965 and 1967 is particularly interesting because a grey area clearly exists in the appellation of Freakbeat between British beat and Psychedelia (see Fig 3.1). The seven recordings I have selected for discussion include Pete Miller's 'Baby, I got news for you' (1965), Craig's 'I must be mad' (1966), the Who's 'Anyway, Anyhow, Anywhere' (1965), the Pretty Things' 'Come see me' (1966), the Smoke's 'My Friend Jack' (1966), Thane Russel & Three's 'Security' (1966) and the Creation's 'Painter Man' (1966). Pete Miller, originally from Norwich, cut 'Baby, I got news for you' in 1965; this recording raises debate amongst record collectors and music journalists because some argue that it is the first identifiable recording of British psychedelia, but others disagree (Bothroyd & Moy, 2004, p.364; Wells, 1999, p.3). There is an argument for naming the Dave Clark Five's, 'Anyway you want it' (1964) as the first psychedelic record. Its production predates the Miller piece and incorporates the use of 'crowd' recordings on the football terraces at

White Hart Lane⁷ (Leigh, 2008). The sound engineer that presided over early Dave Clark Five recordings was Adrian Kerridge of CTS Lansdowne Studios. 'Anyway you want it' (1964) only has an echoed vocal on it and little else. Whether this can be interpreted as being psychedelic is unclear. Surely, it is a British beat recording with an echoed vocal in the chorus section; unlike the Miller recording that incorporates auto (or double tape) tracking on the vocal and elements of reverb and distortion on the guitar parts. Both the Miller and Dave Clark Five recordings seem to be the exceptions to the rules of Psychedelia but may fit the Freakbeat mould. However, the Dave Clark Five's 'Any way you want it' predates the suggested time frame for the emergence of Freakbeat and is too early for inclusion. By contrast, in a *Record Collector* article, Andrew Few (1993) states that both British R&B and Freakbeat should be inclusive to one overall category, therefore their time frame does include these earlier recordings. There are over two hundred recordings listed in Few's article and those can be separated into R&B or Freakbeat. The odd cover version has been included into the Freakbeat or R&B canon, but usually these are different enough from the original to fall into one category or the other. (I explain this in detail when dealing with Thane Russal in the Compression section below.)

The first of the seven examples are Pete Miller's 'Baby, I got news for you', which was released on OAK Records in the first instance, and then leased to Columbia in the second. Upon listening, the most striking traits are the use of auto tape tracking and the use of distortion on both the vocal and guitar tracks. The vocal is slightly distorted, and the auto tape tracking offers the sonic illusion of two or three vocalists rather than the same one repeated. After the separate vocal recordings, all three tracks were mixed down to a single track. This was, and is, also known as a chorus effect in relation to electric guitar pedals, the kind that can be heard on psychedelic playing by such guitarists as Jimi Hendrix and Jimmy Page (this is detailed in the next chapter, see Roger Mayer). In correspondence, sound engineer Robin Jones, the son of Ronald Godfrey (RG) Jones, suggested that there were two Vortexion WVB double-channel mixers being used on the Miller recording (Jones, R., 2008b). This process would allow a crude and primitive capacity of four-channel mixing, which was at the time a new recording technique. The minor sonic variations between one vocal track and the next contributed to the outcome and affect that auto tape tracking had on the final Miller record. RG Jones was and is widely accepted to be the first to explore this type of experimental studio production (Jones, R., 2006b) As a younger man he had previously experimented with rudimentary mobile personal address systems (PA), dating back to 1926. Thenceforth, RG Jones embarked on his potential business venture and RG Jones Studios in Morden, south London was established. His reputation for studio production made his services highly sought after. There are accounts that document the recordings artists and groups such as the Rolling Stones, David Bowie and T. Rex produced at his studio (Wells, 1999). Their

⁷ Most of the band members were Tottenham fans; hence, when leased to Columbia for distribution, they used the Spurs music tag.

interest in recording at RG Jones Studios may have been owing to Jones' use of the newest four-track mixing technology available, which was used in the Morden studio first before any other in London (Wells, 1999). The burgeoning business gave rise to a small imprint record label known as OAK records; the label would be responsible for releasing more Freakbeat recordings, but only as test pressings.

The second example is the Craig's 'I must be mad', which was released on Fontana records; it is included in Freakbeat for its overly distorted barre-chord guitar breaks in the introduction's first four bars. This is followed by the coarse vocal that has been enhanced by yet more distortion to give it a raucous edge. The vocal gives the impression that it is being recorded through an overdriven megaphone. The backing track is basically blues, but with variable rhythm changes in the middle eight, accompanied by overdubbed guitar solos that appear to be recorded in a dual action. The dual guitar solos are not unlike the type adopted by such groups as Thin Lizzy or Iron Maiden, but are closer together in pitch, location and timbre. In these examples the dual solos are overall less noticeable than those in recordings by later groups. The dual guitar parts appear to be auto tape tracked. The producer on the record was Larry Page, who was eager to find his own version of the Kinks,⁸ whom he had been working with. He signed the Troggs as his own project for Page One Records (Woodhouse, 2011). Whilst working with the Troggs, he produced the Craig's record. Page seemed to adopt a Svengali role regarding both the creative and engineered output of 'I must be mad' to achieve the final product. This was then sent to Fontana for distribution through one of Page's contacts in the industry at the time. Although only a minor bit part in the formation of Freakbeat, it appears that he had borrowed some of what Dave Davies was doing with the early Kinks sound and had appropriated it for the Craig's recording. Speculatively, it could be argued that the Kinks had already had hits with 'You really got me' and 'All day and all of the night', which seemed to galvanize their sound. Perhaps, Page was hoping to capture some of that familiarity and turn it into a financial success. He went onto achieve greater success with the Troggs.

In rock music history, much has been written about the Who; from their meteoric rise to some of their darkest moments, there have been many perspectives, biographies, oral histories and interviews that cover this topic. The interest here lies in the recording of 'Anyway, Anyhow, Anywhere', which is my third example. This recording first appeared in late 1965. The Who's early recording best demonstrates that some mainstream recordings are worthy of inclusion in Freakbeat. This is where there are some limitations in the CCIMM model. The inclusion of a standalone mainstream recording into the Freakbeat canon seems at odds with the other recordings included in the category. I mentioned earlier that identification is the key in this example otherwise one could embark on the road to 'infinite multiplicity'. Guitarist Pete Townsend first explored some of the essential characteristics that contribute to Freakbeat's existence. In the same way as Dave

⁸ He had been working as the chief sound engineer on the early output of the Kinks during the period when Dave Davies allegedly tore the speaker cones on the amps to give them their distinctive sound.

Davies experimented with razor blades on speaker cones, Townsend was mostly interested in feedback and reverb to define his group's sound. Aside from the unique and clever marketing strategies devised by manager Pete Meaden, and later by Kit Lambert and Chris Stamp, the combination of industry-led business sense and the adoption of the contemporaneous 'Mod' youth culture would contribute to a long and illustrious career for the group. The Who realised their sound by way of drummer Keith Moon's improvised rhythmic clattering and Townsend's sonic discharge of directional reverb and feedback, which is prominent in the middle eight of their recording of 'Anyway, Anyhow, Anywhere'. This effect was achieved by pointing the guitar at the amp and through constant manipulation of the guitar's gain controls. In some later live performances Townsend would adopt the action of smashing the guitar into and against the amps in a climax to finish the set (Barnes & Moke, 1979a). In respect to the prolific discography of the Who, the two recordings that typify Townsend's reverb and feedback are 'My Generation' and the aforementioned 'Anyway, Anyhow, Anywhere'. The second recording is less known and best fits Freakbeat's criteria compared to other of Freakbeat's rare recordings. Both adopt a basic rhythm and blues structure until the middle eight. The experimental reverb and feedback are introduced in increased saturation until the climax; following the climax the melody is restored and the track fades.

Like the Who, the early recordings of the Pretty Things adopted the popular sixties R&B style. The early output of both groups consisted of mostly cover versions of African American artists such as Little Richard, Howling Wolf and Sonny Boy Williamson (Joynson, 1998). The recording of interest here is a cover version of 'Come see me', which is my fourth example. This track was originally recorded by J.J. Jackson for the Strike label in 1966. Essentially, the original version is a straightforward R&B track. Jackson's version is conventional with the inclusion of a brass section and saxophone solo, while the Pretty Thing's version replaces the brass with electric guitars with increased volume combined with distortion and a little reverb. There is also an accompaniment of loud and pulsating harmonica stabs. The inclusion of this recording appears to sit neatly between the R&B roots of British Beat and the more experimental style evident in psychedelia. The B-side of 'Come see me' entitled '£.s.d.', points to some early indications of psychedelic influence. For example, there are attempts at slowing down the R&B structure and more emphasis is placed on the repetition of the guitar riff. Other recordings, such as 'Defecting Grey' (Columbia, 1967) and 'Private Sorrow' (Columbia, 1968), would almost certainly be considered psychedelic when compared to earlier recordings.

The fifth example is a recording by The Smoke and is a later Freakbeat recording. Whereas the earlier examples were released in 1966, this track was originally released in early 1967, and it was then re-issued later that year. The track is entitled 'My Friend Jack (eats sugar lumps)' (1967). It is not apparent who Jack is, but emphasis is placed more on the act of taking LSD-25 via the sugar lump, than on Jack. (Leary has written extensively on how the drug could be taken, sugar lumps or cubes being the most popular vehicle at the time.) Similarly, in The Small Faces' 'Here come the nice' (1967), the word

'nice' refers to a person who supplies drugs for recreational use. In this case the lyric says, "he's always there when I need some speed" (Marriott & Lane, 1967, 4), which is a reference to the recreational habits of the early mods who used Amphetamine to stay awake and dance the night away in clubs like the *Flamingo* and the *Crawdaddy* (Hewitt, P., 2010). The Smoke started life as The Shots. Originally from Yorkshire, they decided to move down to London to seek fame and fortune as an R&B band (Joynson, 1998). The Shots' set was largely compiled of the Beat and R&B standards that many groups were covering at the time, Muddy Waters and Howlin' Wolf covers became commonplace in set lists. 'My Friend Jack' was The Smoke's first chart success. The single's promotion was hindered by the BBC's reluctance to promote or play the record considering the apparent drug reference. Despite this considerable set back, it reached number 45 on the chart in 1967 (Joynson, 1998). The most prominent sounds on 'My Friend Jack' were the loud presence of a plectrum being scraped along an electric guitar's strings, which was amplified, distorted and reverberated in effect. In the recording, there seems to be evidence of auto tracking on the lead's guitar part. If there is, then the track layers of the recording are very close together and it is hard to tell. The Smoke's recording continues with a series of minor-based blues power chords (also referred to as Barre chords – see information regarding The Kinks on page 35). This scrape effect can also be heard in the 1986 rock recording, 'Why Can't This Be Love' (Warner Bros, 1986) by Van Halen. Eddie Van Halen uses the technique during his guitar solo. This is featured in the middle eight or bridge section of the Van Halen recording.

The sixth example demonstrates the use of heavy, thick and saturated compression. Thane Russal & Three's 'Security' (1966), a cover version of an old Irma Thomas recording from 1964, demonstrates the use of compression in the opening bars of the recording. The cymbals seem to 'hiss' and elongate to the point that they sound reversed. The elongation affects the decay of the cymbals' timbral qualities. The guitars then open to demonstrate some distortion, but this is minimal compared to the Craig's guitar work, which Walsar would consider to be 'heavier' (Walser, 1993). Essentially, the compression allows the cymbals to overlap and merge into one another and add a different colour and texture to the recording. Thane Russal (Doug Gibbons) has a remarkably similar vocal style to Mick Jagger, and for whom he would easily be mistaken. Whether or not it was Russal's intention to emulate Jagger's style is unclear; the research only suggests that there was a relationship between the Rolling Stones and Doug Gibbons.

The seventh and final recording for discussion is the 1966 release of 'Painter Man' (Planet, 1966) by the Creation. Like The Smoke, the Creation started their recording career as an R&B group known as the Mark Four, but had minor commercial success, unlike The Shots. As the Creation, 'Painter Man' reached number 36 in the charts and their previous release 'Making Time' (Planet, 1966) reached number 49 (Joynson, 1998, p.120). On listening to 'Painter Man' there is evidence of an electric guitar sound that is unfamiliar. Eddie Phillips, the lead guitarist, uses a cello bow and its action on the strings of his amplified and distorted guitar. The bow gives a unique, but interesting sound

consisting of a combination of reverberation and feedback. The sound becomes more intriguing when Phillips controls the tempo of the bow and plays power chords. The decay of sound is quite different to anything else recorded in 1966. Jimmy Page of the New Yardbirds and later Led Zeppelin made this technique famous (Joynson, 1998). Shel Talmy, the record label owner and chief producer, was responsible for most of the Creation's Freakbeat recordings. This one was no exception. Talmy's production involved some innovative recording techniques including his method of situating microphones directly in front of the sound, for each individual instrument and recording them separately, and the process of 'layering' those individual tracks. He used phasing (a common method that gained popularity during the late 1960s) and was one of the first to play with this technique. The Creation's stage show was notable for their art school, mod approach of spraying aerosol paint onto a canvas and then, almost ceremoniously, burning it as a visual climax or piece of performance art. The similarities of the Creation and the Who typify the 'pop-art', mod-inflected, establishment of youth subculture that would flourish into the Swinging London Scene of Carnaby Street (Frith. S., 1987, pp.71-122). This type of visual event was adopted in part by the British psychedelic group The Nice; they would burn a paper copy of the American flag during their rendition of 'America' by Leonard Bernstein. Keith Emerson, the organist, would also stab daggers into his Hammond in an almost ceremonial fashion. The Creation and the Who were the first to adopt these climactic events during live performances. Phillips' and Townsends' experimentation in their live gigs appear to serve as a natural progression into the later psychedelic period. This experimentation seems to be important in the overarching argument for the intellectualisation of Rock, however, not of interest here (Frith. S., 1987, pp.100-102).

The seven examples discussed in this section appear to best typify the characteristics of Freakbeat. Although limited, they provide enough evidence that there is a gap that exists after British Beat and before Psychedelia. The next chapter will examine in greater detail the component parts that make CCIMM a viable model for making this determination. Briefly, the evidence suggests that there are possible connections and relationships on local levels, even between these limited examples. The possibility here is that increasing the analysis of examples of this music may uncover more integral connections and relationships that could establish a canon. The argument stands that the more Freakbeat recordings that are uncovered, the greater the number of connections and relationships that will be found. Thenceforth, it could be argued as a case for the canonical inclusion in the taxa of rock genres or styles (Moore, F. Allan, 2001b, pp.195-211).

Recordings: defining the boundaries of Freakbeat

To list every Freakbeat recording would be the ideal approach to substantiate it as a style or genre, but would be both labour intensive and time consuming, however, I have indicated a list in my opening chapter. Perhaps, a more appropriate focus would be to identify two recordings that may define the 'edges' of Freakbeat's existence. The first, to best typify the early beginnings (or 'birth') and the second to frame the end of Freakbeat's 'lifespan'. By using a natural metaphor like birth and death it is best to keep it simple, such as the act of answering the chicken or the egg paradox in relation to Freakbeat, or which came first? The response is, in essence, simple. Firstly, it would be the egg (The Miller or Who recording), signifying the birth of the first chicken. The animal that laid the egg would have been a hybrid that was biologically not a chicken (British Beat), but something that closely resembled one (early Freakbeat). Likewise, the early recording of the Dave Clark Five's 'Anyway you want it' (Columbia, 1964) is technically not Freakbeat, but has some minor idiolectal features that act as the basic DNA in Freakbeat's birth, or the egg. The Fire's recording of 'Father's name is dad' (Decca, 1968) describes the 'death' of Freakbeat. Although, it has the main IMMs such as guitar distortion, feedback and some compression, the recording resides at the edge or even outside of Freakbeat's boundaries. Historically, it appears to have been recorded too late. Other recordings that are typical of 1968 tend to lean towards the psychedelic *de rigueur* by using such IMMs as phasing, which was first commercially evident on the Small Faces' recording of *Ogden's Nut Gone Flake* (Immediate, 1968). This conceptual album also used tape loops and the spoken words of Stanley Unwin to embellish and entrench it in the rich tapestry of psychedelia. Other artists and bands began to use orchestral additions such as string quartets, harpsichords and the eastern inflections of *Raga* to embellish their recordings in the late sixties.

The Dave Clark Five's recording appears to sit at the crossroads of British beat and the beginning of Freakbeat. In 1964, Columbia records enlisted CTS Lansdowne's chief sound engineer, Adrian Kerridge. He worked closely with the Dave Clark Five to aid them in defining their 'sound' or the 'Tottenham Sound' as it was later called. (This was due to the band's love of Tottenham Hotspur (Spurs), hence the Spurs Music publishing label.) Kerridge used certain sampling techniques to create an emphatic 'rawness' on the thumping drum sound that became indicative of the 'Tottenham Sound' and the subsequent early recordings of the Dave Clark Five. The track in question also features a unique echo effect, which is unusual considering the time of the vinyl's release. This effect combined with the 'Tottenham Sound' drumming appears to be advanced and experimental. Kerridge, like Joe Meek, was forward thinking enough to examine the early processes of sampling. Perhaps, Stockhausen and the early Avant-Garde movement had influenced him; hence, the football-terrace sounds and the appellation — 'Tottenham Sound'. Kerridge and Clark were exploring the idea of this thumping drum effect and the introduction of crowd noise and almost tribal, simultaneous clapping of hands. Not to

mention the introduction of the echo effect. Dave Clark initiated the idea that they could somehow 'sample' the sounds of White Hart Lane's terraces at Tottenham Hotspur Football Club. On listening to the other layers of 'Anyway you want it', one hears the conventions of the already established British beat boom. Largely based on the R&B and blues conventions of Howlin' Wolf and Little Richard, the sort of artists that were popular amongst teenagers in the early sixties, the record is by all accounts a British beat record. The most interesting of these effects, or as I have termed them Idiolect and Musical Mechanics, is the evident echo effect at the end of each lyric 'hey'. This recurrent IMM also appears on The Smoke's 'My friend Jack' (see the later section on 'Reverberation and the 'Scrape' effect'). Although not reverberation, echo effects tend to have similar sonic values in sound decay and the feeling of depth or distance. On 'My friend Jack' these values are found in the guitar part, whilst in 'Anyway you want it' they are evident on the vocal part. The sonic likeness is easily identified in both recordings. Is this, then, the birth of Freakbeat or just another British beat recording, CCIMM suggests it is Freakbeat by way of its Idiolect and Musical Mechanics, but historically 'Anyway you want it' is harder to place. Arguably, this signifies the edge, or birth and DNA of Freakbeat.

The Fire's recording of 'Father's name is dad' is, altogether, a role reversal of the Dave Clark Five recording, in that it was released in 1968 and appears primitive in its psychedelic surroundings. On listening to the vinyl, it is clear the recording uses no more than the main Freakbeat IMMs such as guitar distortion, feedback and compression. These Musical Mechanics, highlighted in the CCIMM model, are the main remnants leftover from Freakbeat's demise in early 1967. So why are they evident in the 1968 Fire recording? The answer would appear to be that the IMMs *inform* psychedelia at its inception. A further debate arises as to whether there was an overlap that occurred between Freakbeat and psychedelia, or whether psychedelia was a sanitized version of Freakbeat. When relating psychedelia to our evolutionary metaphor, it is best described as a progenitor or descendent of Freakbeat, after all it appears to have the same DNA, as do all rock idioms in current music. The Fire recording like so many in 1967 and 1968, seems to sit in alignment with other recordings such as 'Man in Black' (RCA Victor, 1968). They sound like Freakbeat, but are not chronologically, therefore, they do not convincingly fit the criteria.

Recordings: other examples

Freakbeat, in its isolated state appears obvious in design. Stating other examples can cement the status and existence of Freakbeat as a full category. This, in turn, will allow a process of building a canon of recordings that fulfil and substantiate Freakbeat as a serious style or genre. I have chosen five that better define the much-maligned style or genre. The choices are 'Gloria' by Them (Decca, 1965), 'Say those magic words' by Birds' Birds (Reaction, 1966), the Fleur-De-Lys' track 'Circles' (Immediate, 1966), Jimmy Winston and his Reflections' 'Sorry She's Mine' (Decca, 1966) and The Eyes' 'When the

night falls' (Mercury, 1965). Three of them are cover versions that would have been considered mainstream pop by teenagers at the time. This could well be why the label of Freakbeat should be identified as a 'style' rather than, as Fabian Holt terms it, as having 'the static nature of genre', which is the definition of genre that is firmly embedded within film studies' glossaries (Holt, 2007, p.3). The three I refer to are 'Say those magic words' originally recorded by the McCoys (Bang, 1966), 'Circles' originally recorded by the Who (Brunswick, 1965) and 'Sorry She's Mine' originally by the Small Faces (Decca, 1966). Although the last track is slightly different, as Jimmy Winston was the original vocalist and songwriter for the Small Faces, before being replaced by Steve Marriott. The McCoys, the Who and the Small Faces had already attained substantial chart success through record sales. By way of what Keith Negus (1996) calls mediation these groups could be considered mainstream pop just like the Beatles. Negus also adds in his later work that 'industry' can create 'culture' and vice versa 'culture' can create 'industry' in relation to his discussion on 'Culture, Industry, Genre: conditions of musical creativity' (Negus, 1999, pp. 14-16). If these cover versions are not pop, then why not Freakbeat. Moore discusses this very notion in his work on style (Moore, 2001, pp.195-211). Upon listening to the vinyl, the characteristics are the same as Freakbeat's IMMs. They all have evidence of the three main Musical Mechanics: guitar distortion, feedback and compression, in differing intensities. On further analysis there are clear distinguishing factors such as lead guitar solos, barre chords played as part of the rhythmic sections of each recording and a similar vocal timbre. What also appears strange is that The Eyes, the Fleur-De-Lys and Birds' Birds (not to mention the Creation) all seemed to emulate the singing voice of Roger Daltrey. Although in comparison, Them's Van Morrison and Jimmy Winston share a more R&B inflected, guttural and nasal vocal timbre, which is significantly different from the Daltrey-inspired vocal. Whether Freakbeat's IMMs can be applied to any recording is unclear, but it certainly appears to work with straight-ahead sixties pop.

To summarise, before examining the implementation of CCIMM to Freakbeat, one must view the bigger picture. The initial idea of the CCIMM model was an initiative to explain the essence of Freakbeat. The aim was to identify similarities and differences between alternate models chronologically and to demonstrate an understanding of where the CCIMM design would sit. Using Garage rock's history, a mapping process occurred that went through a process of 'suring-up' some of the ambiguities in parts of the CCIMM. In the latter stages of this chapter there was a need to define the 'edges' of Freakbeat and to identify further examples aside the main recordings. This investigation provided the opportunity to push the envelope in a different way. Freakbeat could meet mainstream sixties pop rather than just situate itself between British beat and psychedelia in a linear and historic fashion. The cover versions listed above provide evidence of cross-pollination. The next chapter will adopt a retrospective approach in the investigation of how the Connections, Communities, Idiolect and Musical Mechanics are implemented, and can be seen, in Freakbeat.

Part II
Application of Connections, Communities, Idiolect
and Musical Mechanics.

4

The implementation of Connections, Communities, Idiolect and Musical Mechanics (CCIMM) to Freakbeat

The aim of this chapter is to attempt to implement the CCIMM model to Freakbeat, in order to develop the framework of how the implementation of connections, communities, idiolect and musical mechanics function against its primary text. The objectives are to, firstly, show how these mechanisms work against the music of Freakbeat and, secondly, to define any common factors that occur from one recording to the next. At this point it is important to recognise that genres and styles play an important part in how we categorise music. As part of that process, it is important to identify a strategy that informs the result of that process. In order to establish this strategy, the CCIMMs will be needed to provide a clearer understanding of music categorisation, specifically on Freakbeat in this section. The use of CCIMM, outlined in the previous chapter, has identified a potential to define the music of Freakbeat.

Context and historical events (Connections)

Connections occur in both context and historical events appear to manifest as a series of parallel histories in which it is clear technology has had a major impact on the trajectories of similar musics — Freakbeat from the United Kingdom and Garage Rock from the United States. There is a parallel similarity in the two histories. Although they appear largely unrelated (I say that, but there are recordings that do tie them together in a roundabout way later in this chapter), both musics appear to go through similar processes to arrive at the same place, for both the US and the UK had *Psychedelia*. Unlike communities, *connections* appear to be based more on the influence of listening practice as a conduit, it certainly did for Roger Mayer as I will explain later. For example, leisure pursuits such as the act of buying records combined with the burgeoning phenomenon of the “teenager” and a drive for identity are important to both histories (Hebdige, 1979). At the same time, American records were filtering into the UK via the garrisoned American G.I.s stationed in ports such as Liverpool, Southampton and Portsmouth. Those old Rhythm and Blues records would find their way onto the *Dansettes* (small portable record

players) of most teenagers aspiring for something new and exciting and in turn attempting to define their own cultural identities in post-war Britain (Hebdige, 1979, pp.46-52). Subsequently, those teenagers, inspired by R&B recordings — or some of them — would form groups and start to learn to play, perform and record their own cover versions, such as The Beatles and The Rolling Stones (Marwick, 1996, pp.120-127). Merseybeat and British Beat would become the popular sound of the early sixties. However, it appears there are no direct relationships between the burgeoning youth groups of the UK and the US now, yet both parties and their music seem to have grown in similar fashion — a *connection*. Arguably, there are possibilities of cross-pollination that may have occurred between the American G.I.s and British youths, as well as pirate radio stations playing American music. Simply put, those same G.I.s would frequent the *Cavern* in Liverpool or the *Crawdaddy* in London and form personal *relationships* with British teenagers as the G.I.s would potentially be about the same age. (National conscription was just as prevalent in the United States as it was in the United Kingdom as part of the post-war peace keeping strategy (Marwick, 1996, pp.100-110).) This kind of interaction can be exemplified by the formation of the group The Ram Jam Band fronted by Ex-American G.I. Gino Washington (Joynson, 1998, p.565). Personal relationships are integral to the formation of Freakbeat around this period (see the 'Communities' section). This section will attempt to address areas of what I have termed *connections* as part of the CCIMM. Firstly, there is a need to identify, in a clear fashion, a chronology of events leading up to the point of crossover (there is a more detailed account in the idiolect and musical mechanics section relating to music technology). Secondly, I will attempt to focus on the most influential *connection*, which appears to be the critical point of cross-fertilization. If the critical point exists, then it would have spawned the contemporaneous trajectories of both Garage Rock and Freakbeat. Finally, I shall extrapolate out the most influential *connections* that substantiate the first part of the CCIMM.

On the one hand, the trajectory of Garage Rock appears to be quite simple to chart. It is largely based on the Blues-inflected influences of the fifties. According to Michael Hicks (1999), the first use of "fuzz" was when Willie Kizart accidentally tore a speaker cone back in 1951 (Hicks, 1999, p.15). Subsequently, Paul Burlinson, guitarist with the Johnny Burnette Trio, dropped his Fender amp whilst unloading for a gig and this careless act resulted in one of the tubes slipping off its housing. This caused an accidental fuzz sound that was replicated on the recording "Train Kept A-Rollin" in 1956. It has been reported that Link Wray deliberately put a pencil through the speaker of his amp in 1958 for his recording of "Rumble" to reinforce the sonic metaphor of the title. In 1962, Sonics Guitarist, Larry Parypa, allegedly poked his amplifiers with an ice pick. Through personal communication he confirmed he would overdrive his amp and then plug it into another amp and overdrive that and so on (Parypa, 2011a). This practice would provide the Sonics with their distinct proto-punk sound (Hicks, 1999, p.17). Companies such as National and Gibson released an effects pedal to replicate this distortion. Company inventors, managers and marketing representatives were unsure about how to name and market the device,

so in early 1962 they christened it the Maestro FZ-1 "Fuzz Box". The Washington based instrumental surf group, the Ventures, recorded "2,000 Pound Bee" in late 1962 on which they used the FZ-1 in the studio. Chronologically, the chain of events in the United States appears clear and succinct providing the foundations of Garage Rock. The historical pattern of events shows clear lineage from 1951 until 1962; soon after, the FZ-1 became increasingly popular amongst Surf and early Garage groups. On the other hand, Freakbeat seems considerably late in comparison, but can be charted in the same way. In 1963 Roger Mayer, a young sound engineer working for the British Admiralty, first heard the Ventures' "2,000 Pound Bee" and attempted to improve the fuzz sound on the recording (Hicks, 1999, pp.18-19). Over a short period of time making fuzz box prototypes became his hobby. He started manufacturing effects pedals for a small group of childhood friends, Eric Clapton and Jimmy Page being his closest (Mayer, 2013). These young musicians subsequently gave a pedal to fellow guitarist Jeff Beck. Jim Sullivan, a session guitarist, was the first to use a Mayer fuzz box on the P.J. Proby track "Hold Me" in 1964 (Hicks, 1999, pp.18-19). Though in the United Kingdom, the fuzz box was in its infancy, the fuzz sound fascinated other guitarists. Dave Davies of the Kinks sliced up his speaker cones with a razor blade for "You Really Got Me" and "All Day and All of the Night", together with the use of 'power' chords formed using barre-chord shapes. Then the Stones used it on "(I can't get no) Satisfaction" in 1965. In 1967 Jimi Hendrix met Roger Mayer after a performance where he took the opportunity to try out some of Mayer's other effects pedals in his dressing room. After this chance meeting, they began to collaborate on developing various types of effects pedals. Hendrix, before his death, had twelve different types of Mayer prototypes he actively used on stage. The chain of events in the United Kingdom appears to have come after that of the United States. Garage Rock appears to have coexisted at the same time as Freakbeat, but with some distinct *connections* that appear to link both developments, CCIMM attempts to describe those developments in Freakbeat.

The most influential of these *connections* is the evidence of Roger Mayer listening to, and being influenced by, the Ventures' "2,000 Pound Bee" (1962). It is not a relationship at play here, but a *connection* through listening practice. In Hicks, Mayer admits that whilst never meeting the Ventures he was so taken with the fuzz sound on their record that this solely inspired his scientific experiments with sound manipulation (Hicks, 1999, pp.18-19). This became the focus of his hobbyist interest. The migration of American recordings of this nature seems to be the main *connection* between Freakbeat and Garage, but the British invasion was in part contributory to concreting Garage in the fashion and hairstyles of burgeoning groups. The Beatles exploded on to the American music scene and had mass commercial appeal. Young American teenagers stopped playing Rock and Roll and started to write and record their own music. Suddenly it was 'cool' to be in a group and to wear your hair like John, Paul, George and Ringo. The British invasion and the Beatles, as a response to the influx of African American music on these shores, is the other important *connection*. The evidence of the early Beatles' recordings show that the band were recording cover versions of African American music such as 'Rollover

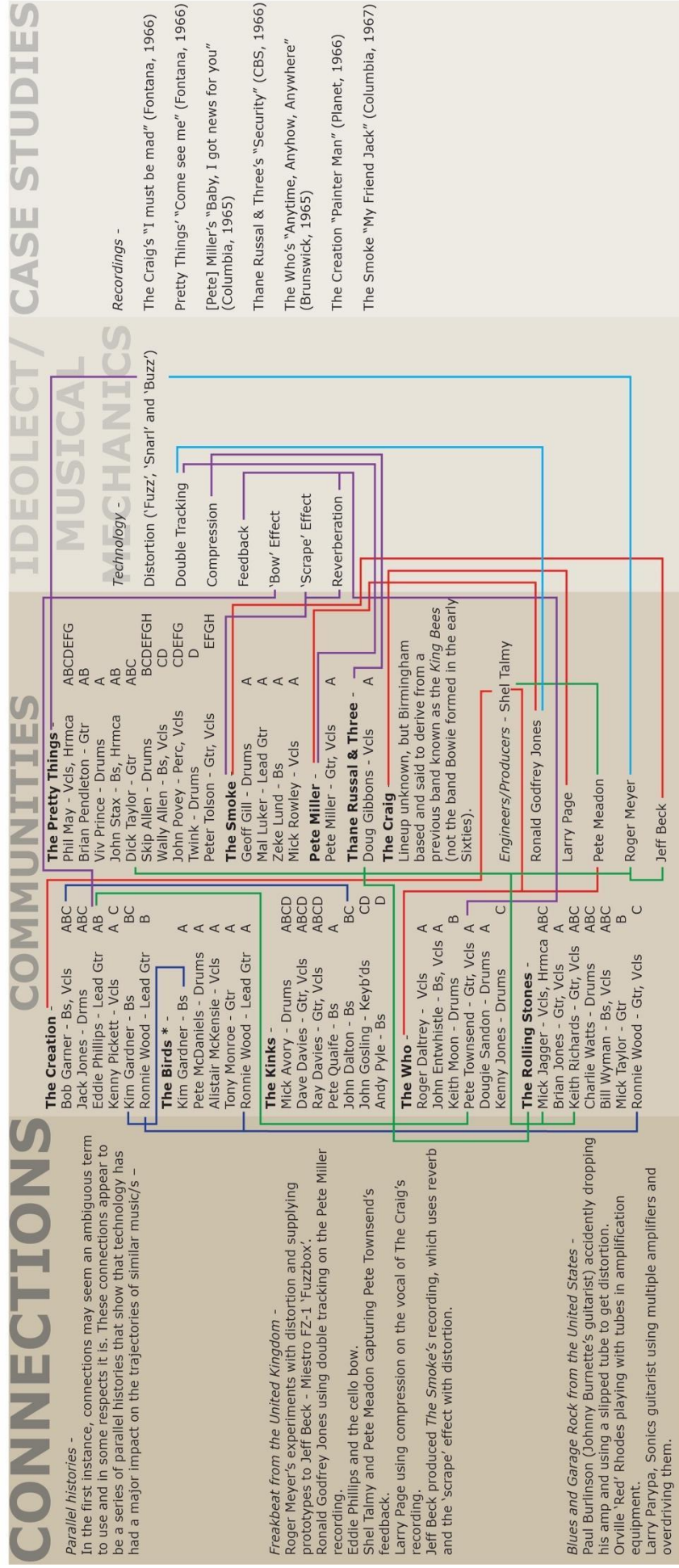
Beethoven' by Chuck Berry and 'Twist and Shout' by the Isley Brothers. Both responses form a transatlantic exchange demonstrating the scattered nature of African American music being made popular in the UK before travelling back and becoming more accepted in the mainstream pop market of the US, rather than only being aired on 'Black' only stations across America. Reebee Garofalo discusses the particulars of what was happening in the music industry around this time. He refers to this phenomenon as the 'Pat Boone effect' identifying that Pat Boone had to record Little Richard songs so that mainstream radio could play them (Garofalo, 2011).

Importantly, *connections* are both ubiquitous and ambiguous in application. Attempting to frame them is problematic, at first, they seem hazy, but after some digging one can bring together the strands that contribute to *connections*. In this case, the British invasion and Roger Mayer's electronic experiments in sound seem far removed from being connected in any way. "2,000 Pound Bee" (1962) appears to be the gatekeeper in this *connection*, situated as the bridge between Garage Rock and Freakbeat. Both appear to share common ground. Moreover, I can state that Mayer's fascination with the Ventures record is a different facet of listening practice or audience reception. Overall, most music fans are not trying to replicate and improve 'fuzz' sounds through listening to a Ventures record. Most would be purchasing Ventures records for enjoyment and dancing. The other apparent *connection* is the transatlantic exchange of African American music on British shores via the import of vinyl singles, subsequently influencing teenagers to reinterpret and repackage that music for its return journey. Simply put, African American music is somehow deemed original (by British youth) and British bands were simply reinterpreting the music during the British Blues Boom. In his discussion of the nature of African-American influences in 'progressive styles of rock' Allan Moore (2001), in a sense, corroborates the transatlantic journey by stating that 'The material of the Beatles, the Rolling Stones and their colleagues in the early 1960s came from a variety of (mostly black) sources, many of whom were Tamla Motown artists: the aim tends to be a near-exact reproduction of the source' (Moore, Allan, 2001, p.71); hence, on early recording of those groups, there is a wealth of cover versions. Some of those British covers are recorded as near-exact copies, whilst others only bear the faintest similarities to the originals. White American youth found these covers to be more palatable in an age of segregation. The other response is that the British invasion re-appropriated African American musical styles to inform the music. At this juncture, although Freakbeat and Garage are coexistent, it is difficult to determine whether these two responses are in fact one or whether they run in parallel. What can be determined is that Freakbeat was, and is, defined with the timbral qualities of fuzz. Surf, Garage and Rock & Roll are instrumental in the formation of Freakbeat by the same 'sonorous sizzle' (Hicks, 1999, p.12).

Rise of Communities: consumerism

Also, at that time, consumerism and disposable income were increased due to growing economic trends. This was caused by the necessity for the post-war rebuild that generated more employment for the labour market, which seemed antithetical to the war effort during World War Two. Consequently, wages were redirected from the common purpose of funding the war effort, through rationing, to the individual needs of the consumer. Those post-war wages were potential revenue streams for the burgeoning luxury markets, such as affordable technology. Frank Webster (2002) refers to the technological impact of those affordable technologies in his theories on the 'Information Society' (Webster, 2002). He identifies direct relationships between how technology influences society and how we influence technological evolution. An example of Webster's discussion is the transistorisation of technological devices. Marwick (1998) agrees that this meant devices were getting smaller and becoming more affordable for the general populace and better able to meet their needs. In tandem, the prevalent pursuit of leisure time for oneself became popular (Marwick, 1998, p.249). Culturally, this newfound leisure time would directly impact upon music domestically, both in performance and listening practice. Marwick and Webster appear to agree that the protean nature of technology led to inevitable change in household music activities. There was a shift in the focus of musical trends in British households from the forties to the sixties from households having the piano and the wireless as sources of entertainment and of family community through their listening practice. The praxis of these habits shifts towards listening to records rather than to the radio as people moved from listening to the early wireless broadcasts of the BBC light programmes to listening to vinyl and, after the advent of the television, viewing such popular music shows as *Shindig!* And, later, *Ready Steady Go*.

Fig 4.1 - A visual depiction of CCIMMs in Freakbeat - based on Peter Frame's *Rock Family Trees* and Vernon Joynson's *The Tapestry of Delights* (ABC - refer to changes in line up).



Musicianly Communities

Collaborative relationships in music can reveal some interesting and influential transactions. Regarding Freakbeat some of those collaborations appear to be more potent than others. In this section, I will identify just a few of the important ones informed by the seven recordings in figure 4.1 as listed in the recordings section. Exploring these relationships may provide some convincing and robust evidence that contributes to the justification of the CCIMM. Firstly, the locus of interest in this diagram is the community section within which artists and bands, engineers, managers and producers are listed among which links can be made (to be examined next). Secondly, the links are colour coded to enable clear understanding of which artist or band collaborated with which producer or manager. Finally, in this exercise the links and their colours refer to the different types of collaboration or changes; whether the recording is produced by a particular engineer and/or producer, a line-up change has occurred, or identifiable personal friendships have been formed. The basis for figure 4.1 lies with Peter Frame's (1983) *Rock Family Trees*, which successfully charts the ancestry of bands and artists from all categories of rock music. Cross-referencing and corroboration of these collaborative relationships was needed to clarify the existence of those links. Therefore, I consulted Vernon Joynson's (1998) *Tapestry of Delights*, which appeared to be the most detailed and thoroughly comprehensive work since Frame's book. It deals with rock music from 1963 to 1976. Both Joynson and Frame hold common information on personnel and some of the relationships between those individuals. The order in which I will deal with the personnel is, in the first instance, by band and their respective members; in the second, by engineer; and in the final instance, by manager and producer. However, the integrity of this data may not be as robust as I would like because much of the interview material, on which it is based, is retrospective recollection and therefore relies heavily upon the clarity of individuals' memories.

In figure 4.1 the bands and artists listed are as follows: the Creation, the Who, the (Birds') Birds⁹, The Kinks, The Rolling Stones, The Pretty Things, The Smoke, the Craig, Thane Russal & the Three and Pete Miller. However, The Birds, The Kinks and The Rolling Stones, whilst not directly qualifying for inclusion under the Freakbeat label, have some influence on the others that are included. In the diagram, the blue lineation depicts line-up changes; these appear to be the simplest place from which to begin this discourse. The Stones are in place on the diagram to demonstrate that there was a link to Thane Russal and Mick Jagger, not to mention the fact that Doug Gibbons was in the Outsiders with Jimmy Page (although I have not shown this link as I have discussed it later).

The Creation formed in May of 1966 but changed their name from the earlier incarnation of The Mark Four. They formed 1963 with original bass player John Dalton, who left when the group changed their name; he joined The Kinks as a replacement for

⁹ The Birds became Birds' Birds after a legal technicality involving the American group the Byrds.

Pete Quaife. The replacement for Dalton was Kim Gardner, a former member of the Birds that included Ron Wood (Frame, 1983, p.4). Bob Garner, the interim bass player, appears to be in the band for a short time and then, according to Frame, 'nobody seems to know where he went' (Frame, 1983, p.4). In March 1968, just before the demise of the Creation, Ronnie Wood joined the group to replace longstanding guitarist Eddie Phillips. There are some important changes here that need further discussion. The fact that Gardner left The Birds to join the Creation may have had a major impact. Similarly, Dalton left and joined The Kinks and this allowed the opportunity for Gardner to make the transition. The inclusion of Ronnie Wood, after his dismissal from working with Jeff Beck, to replace Eddie Phillips could have been influenced by Gardner's presence. They had both been founding members of the Birds. It is important to mention here that Ronnie Wood had been recruited as one of The Birds for his playing style. His playing was a 'real draw' for London's 'in-crowd' (Frame, 1983, p.4). The most potent of these relationships is a collaborative one between Wood and Gardner. As part of The Birds and through working and gigging together, Wood and Gardner would have discussed repertoire, music style and their individual influences; in 1964 The Birds had a reputation for being a 'hard-rocking R&B band followed by London's in-crowd' (Frame, 1983, p.4). This would suggest that both, if not all members, of The Birds were influenced by the R&B records of the time. Joynson states that most of the early output from groups like The Mark Four and The Birds were 'old R&B cover versions' (Joynson, 1998, p.120). Ronnie Wood eventually joined the Rolling Stones after leaving the Creation. It appears that he featured on interim appearances by way of session work on other recordings. As a session player Wood's work included tracks with Rod Stewart and the Faces. Wood did record with the Faces, but in a sporadic fashion due to his commitment to the Rolling Stones and to Stewart's solo career. It appears that Rod Stewart both concentrated on his solo work and being a 'face' simultaneously. Whilst examining these line-up changes, which are indicated in figure 4.1 by the blue links, it is easy to recognise that from these working relationships, friendships may have blossomed. This is indicated by the green links and is discussed below.

Personal friendships may blossom among young musicians, engineers and producers. Most refer to the classic and somewhat over-documented 'special' relationship between John Lennon and Paul McCartney; also, the infatuations and attention received by Lennon from Brian Epstein (Joynson, 1998, pp.42-44). Moreover, George Martin's knowledge of recording comedy, such as the Goons, allowed for a different perspective for studio recording practices. Simply, Martin was a guiding influence (Joynson, 1993b, pp.42-44). However, these recollections from the people involved, such as Martin, Epstein and The Beatles themselves, may be flawed. Time and their own perspectives may jade their opinions of each other and their perceived relationships. The integrity of the data may, indeed, be biased or compromised by various intricacies from one account to the next.

Friendships, as a form of homophily, have been a constant subject of research in philosophy and psychology. From Aristotle to Vygotsky, it has been the topic of many

debates. Some refer to friendship as something close to marriage, a stormy and turbulent one, while others refer to friendship as fulfilling a need that feeds human development. In popular music, the latter view of friendship appears to be most relevant and holds value. For example, the Small Faces were friends first before they formed a band, fulfilling the need by similar minded individuals that feed human development, forming a band is an extension of that expression, Joynson says that they met 'in a music shop in East Ham' (Joynson, 1993, p.480). Human development and identity are often intertwined. Whether there is an argument for the formation of the identity of an individual as part of a music group is unclear. Perhaps, being a band member or searching for an identity are part of a culmination of drivers. Firstly, the needs of a music group are defined by the essence of certain musical parts and their presence. It is a mandatory requirement that a sixties music group has parts that fulfil the functions of rhythm, melody and vocal. Secondly, the friendship of individuals may lead to the formation of a music group (see Small Faces). Finally, it may be that both factors work together as fluctuating influences. Overall, there are many reasons for the initial pollination and blooming of friendships. Significantly, whether they were formed intentionally or accidentally, some friendships were connected to meeting a romantic partner as with Brian Auger and Julie Driscoll or Sonny Bono and Cher.

In figure 4.1 important friendships between artists, groups, engineers and producers are indicated by the green link; some of these are well known, while others are less familiar. Firstly, the diagram links Pete Townsend (the Who's guitarist and songwriter) to Eddie Phillips (the Creation's guitarist and songwriter). Secondly, for this friendship to blossom they must have met whilst both groups were recording with Shel Talmy, he would seem to be the connecting link. Interestingly, they are both songwriters and leading musicians in their respective groups. It appears that these factors may form the basis of a potential friendship or at least a mutual admiration on which it could be based. This, at first glance, may be coincidental, but according to Joynson, Townsend was impressed by the Creation and by Phillip's guitar playing, on several occasions the Creation supported the Who in concert and in residency (Joynson, 1998b, p.120). Speculatively, an assumption might be made whereby individuals with common interests will undoubtedly be drawn to one another in some cognitive or spiritual fashion. Regarding common music interests, people generally converge where their preferred music will be played, performed or heard. The musical environment in question could be a recording studio, rehearsal room or live performance. The relationships formed at Abbey Road studios appear to be a prime example of how the inquisitiveness of musicians may lead to the creation of such meetings of minds. When the Beatles were recording *Sgt. Pepper's Lonely Hearts Club Band* (Beatles, 1967) another group were recording in the next studio. That group were Pink Floyd; they were recording their first album, *Piper at the Gates of Dawn* (Floyd, 1967). Jerome (2006) writes that the musicians and engineers would often share down time; discussions of what had been achieved and what was still to be done would often dominate their conversation, especially when the discussion turned towards studio effects

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(Augustin, 1967, p.96). Similarly, to Jerome's (2006) Floyd-Beatles account, the same is apparent of Phillips and Townsend. From 1965 to 1967, the producer for the Who and the Creation was Shel Talmy — an American producer who was carving out a reputation in London in the sixties. He saw promise in both Phillips and Townsend; it is commonly thought that Townsend was an avid supporter of the Creation and allegedly joined their fan club (Joynson, 1998, p.120). Both Joynson (1998) and Frame (1983) agree that Townsend and Phillips met and discussed music and their influences. Although the information seems a little imprecise, it could be argued that Talmy brought them together to share ideas, in the same way that Pink Floyd and the Beatles could have had discussions in a green room at Abbey Road.

Other friendships are highlighted in figure 4.1 involving Keith Richards, Mick Jagger, Jeff Beck, Dick Taylor and Roger Mayer. The common relationship is the presence of Mayer; a Naval sonar engineer with experimental interests in manipulating sound (Hicks, 1999, p.18). His influence will be discussed in further detail in the *Idiolect* and *Musical Mechanics* section, but only from a technological perspective. Firstly, Keith Richards, Mick Jagger and Dick Taylor were all members of the embryonic Rolling Stones in 1962 until December of that year when Taylor left (Dalton, 1981, pp.17-23). During this embryonic period, they appeared to have rehearsed and recorded together at RG Jones Studio (see my discussion of *Double Tape (Auto) Tracking*). Richards, Jagger and Taylor were all from the same school located in the Richmond area of London and frequented the same R&B and Jazz clubs, for example, they were all at the first Blues Incorporated gig in March of 1962, at the Ealing Club (Dalton, 1981, p.20). Secondly, according to the mother of Brian Jones, 'he had always been interested in music' and wanted to form a group, his role of founding the group would be solidified (Dalton, 1981, p.12) The prospective line up of Mick Jagger, Charlie Watts and Keith Richards answered an advertisement placed by Brian Jones in *Jazz News* which led to the formation of the embryonic Stones, which at the beginning included Taylor; this was before he joined the *Pretty Things* (Frame, 1983, p.4). Interviews with Robin Jones (Jones, R., 2008a) reveal that they rehearsed and recorded a master tape with this early line up in place. Jones recalls this in his documented conversations when discussing his father's RG Jones Studios in Morden, south London. It has already been established that interaction between engineers and musicians almost certainly occurs in a studio environment or in some down time periods. Arguably, these situations offer a freestyle approach to collaboration that may raise awareness of how the *community* component of CCIMM functions. Townsend, Phillips and Talmy, Pink Floyd and the Beatles are cases that point towards various levels of personal and professional relationships. In the instance of the embryonic Stones, the same communication processes identified above that contribute to further friendships are at work and provide some common trends of formation. However, what is not known is how influential these discussions were in both relationships. RG Jones, as detailed in the *IMM* section, gives anecdotal evidence and an insight into how influential Brian Jones was to the musicality of the Rolling Stones. This clearly differentiates the Stones from other

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groups of the sixties. The track listing of the first album by the Stones indicates their early repertoire consisted of renditions of popular R&B tracks: Bobby Troup's "Route 66" (1958) or Willie Dixon's "I Just Want to Make Love to You" (1954), to name two. Brian Jones, Mick Jagger and Keith Richards, along with Taylor in their embryonic lineup may have discussed potential track listings or songs they wanted to record amongst themselves before visiting RG Jones Studios in 1962.¹⁰ It follows that they were all fans who had an appreciation of American R&B records, like Alexis Korner's Blue Incorporated. As fans, Jones, Richards, Jagger and Taylor would have placed themselves in the same environment, a club playing R&B such as the *Crawdaddy* or the *Flamingo*, and this would have been contributory to the formation of the friendship that blossomed from that R&B scene. Obviously, some friendships are stronger than others. On the one hand, Taylor may have seen an opportunity to have commercial success with the Pretty Things and his lifelong friend Phil May and chose that over answering an advertisement in the *Jazz News*. On the other, Taylor may well have been the outsider compared to the fellowship of Jones, Jagger and Richards, essentially, they were closer, and Taylor was not. In the latter part of the sixties, before Brian Jones passed away, Joynson states that Jones seemed to drift away from the rest of the group and began missing rehearsals (Dalton, 1981, pp.113-114). This may be due to Jagger and Richards being evermore closer and the driving force of the group. Potentially, Jones may have felt threatened in his role as a founding member, or he may have experienced jealousy that may have led to a state of depression. It remains unclear as to why he committed suicide, but he left the band before his death at the age of twenty-six.

Roger Mayer, identified by the blue and green links, simultaneously had both friendships and working partnerships with Jeff Beck, Eric Clapton and Dick Taylor. The relationships identified between these individuals are, arguably, muddy, but I shall attempt to clarify them. Firstly, it is important to state that the main object that links these musicians and Mayer together is the musical mechanics of guitar distortion (Hicks, 1999, p.16). Moreover, Mayer's Maestro FZ-1 effects pedal prototype arguably is both the catalyst and the conduit for explaining how these individuals are and were drawn together. The blue link identifies common associations between inventors/engineers and their prototypical processes and technology. However, these relationships are largely based on secondary research in the form of interviews, transcripts and personal communication. Nevertheless, this data may hold some value in explaining the links between the musicians at the very least. According to Adam Moore (2009), Mayer started to work with Jeff Beck, Jimmy Page and Big Jim Sullivan around 1964 (Moore, Adam, 2009, p.153). As a sound engineer, and after hearing the Ventures' "2000 Pound Bee" (1962), Mayer began working on his prototype to emulate the overdriven sound featured on that recording. The idea

¹⁰ Brian Jones had joined the band while Dick Taylor was still in the line-up prior to his departure to join the Pretty Things. There are conflicting opinions about who left when, as documentation and interview material seem to differ.

came to fruition after a conversation with his close friend Jimmy Page who was fascinated by this sound. Hicks refers to the overdriven transistorised sound as 'an old blues trick'; this will be discussed in more detail in the IMM section (Hicks, 1999).

The red link identifies the more formal or professional relationships that occur as a matter of course through music production and recording processes. Again, there are potent relationships between professionals that are well documented and some that are less so. Firstly, the most potent relationships identified in figure 4.1 are the collaborative relationships between the Who, the Creation, Shel Talmy and Pete Meaden. These consist of the manager (Meaden) and the group (the Who), the sound engineer/record producer (Talmy) and his group (the Creation). Secondly, the focus here will be on the level of influence both Talmy and Meaden had over the musicians in the groups. This assumes that both manager and engineer would have met and discussed issues, while the musicians may have taken breaks together. Alternatively, they may have all met and made decisions. Finally, I'll suggest the impact this may have on the recording and playing techniques that inform Freakbeat.

Shel Talmy, as a producer, was influential predominantly over The Who's early recordings for the record label Brunswick. The recordings of interest here are 'Anyhow, Anytime, Anywhere' (Townsend, 1965) and 'My Generation' (Townsend, 1965), both produced by Talmy. Upon listening to these recordings, it appears that the overlaid piano part is indicative of Talmy's influence. This piano part is usually situated on top of Townsend's experimental feedback. The functionality of the piano appears to retain a kind of order over the unpredictable high-pitched sounds of overdriven amplifiers and guitar pickups situated in proximity. Joynson (1998) argues that it hinders the true impact of the listener's experience and that most fans are not endeared to Talmy's piano phrases. An important point to make here is that during these recording sessions the Who did not have a pianist in the line-up; that the piano is on the recording suggests that a discussion between the musicians and Talmy must have occurred. This overlay may have been included for either commercial reasons or as an R&B hang over as homage to the American music that clearly influenced them. Talmy was also producing early hits by the Kinks at the time and began to introduce piano motifs in their early recordings because of Dave Davis' razor-blading of amplifier speaker cones (see my section on Distortion). In my opinion, if it was for the former then Brunswick may have been involved and stipulated that it would help the commercial and financial success of the releases by softening the harshness of the feedback. If it was the latter, then the musicians may have suggested its inclusion and it could well have been Townsend playing the piano part. Music journalists have had conflicting opinions about the piano parts in the early repertoire of The Who and most Freakbeat fans argue it is a hindrance on some otherwise seminal recordings (Godstar et al., 2008). The work of piano session man Nicky Hopkins (or it may be Townsend) is also evident on both 'My Generation' (1965) and 'Anytime, Anyhow, Anywhere' (1965). Although this assumption is somewhat unsubstantiated, the emphasis lies in the professional relationship between the Who and Shel Talmy. It has had an

influential effect on these early recordings, which are attributed to the intricacies of the engineer-producer-musician relationship. Some collaborations between musicians and producers may well be exacted or forced in some way. Negus (1996) discusses these trends and influences in his debate on co-optation and corporate control (Negus, 1996, pp.36-66). Record companies either used hostile methods to appropriate commercial success or simply bought-out independent record labels and used them as talent scouts; this process may have been adopted by Talmy in relation to early Who recordings. However, Jan Butler (2012) says this of record production, 'The majors needed to create more innovative products in order to gain market share from the independents, and they did this by shifting towards a more loosely organized production sector which could adapt to the rapidly changing market', this is with reference to the album *Pet Sounds* by the Beach Boys (Capitol, 1966) (Zagorski-Thomas et al., 2012, p.225) Either way, this type of relationship highlights the introduction of Pete Meaden and his relationship between The Who and Shel Talmy. Meaden molded the Who's musicality (or was facilitating as Butler implies) and made them successful before selling them on to Kit Lambert and Chris Stamp. To create a viable commodity, he firstly had to change their clothing, haircuts and poses to manufacture a mod image. This was reflected in employing Talmy as their producer. Secondly, Meaden had an agenda in creating a marketable commodity (Barnes & Moke, 1979, p.14). Finally, the set of relationships identified between Meaden, The Who and Talmy on some small scale is indicative to Negus' perspective of co-optation. Therefore, it is possible that Meaden's agenda, in some respects, indicates a bigger picture. His relationship with the Who may have been a forceful one; telling the band to change their image physically and using Talmy to change or influence them musically. These conclusions are based on interviews documented and compiled by Barnes *et al*; the integrity of these interviews still leaves some uncertainty regarding individual recollection and memory — we can forget vital details. After discussing the relationships between the Who, Pete Meaden and Shel Talmy, it is also important to examine the relationship between Talmy and the Creation.

Whilst Shel Talmy was, and still is, a prolific studio engineer and producer, he also embarked on starting his own record label, Planet Records, in the mid-sixties. Most of the source material gleaned regarding the relationship linking the Creation to Talmy is evidenced from Talmy's perspective, taken from an interview with Richard Unterberger. Attempts were made to contact Talmy directly, but he was reluctant to help due to the many interviews he had undertaken over the years which led him to feel he had discussed these issues *ad nauseam*, as he so eloquently termed it. In this section, most of the commentary will be based on his interview and will deal directly with Talmy's perspective regarding the relationship he had with the members of the Creation. According to Unterberger (2010), Talmy describes the Creation as being a 'super bunch of guys, who I'm still friendly with' (Unterberger, 2010). At this point we are aware that there was a relationship that existed between the Creation and Shel Talmy.

When examining the demise of the Creation in the Unterberger interview, Phillips states that he had a brief stint with P.P. Arnold's TNT Soul Band playing bass on the recording 'Angel of the morning' (Taylor, 1968). This type of cross-pollination was common amongst the contemporary throng of musicians in the sixties. It offers an informal or communal approach among those musicians that contributed to the 'swinging London' scene. Phillips then became a bus driver and remained so until the nineties — a reaffirmation of his working-class roots. The Creation reformed in 1993 to perform and record in London, along with The Kinks' rhythm section in the form of Mick Avory and John Dalton, who were also involved at the time of the 'razor-blading' that cemented the Kinks' early sound on 'You really got me' (Pye, 1964). This set of circumstances further concretes the camaraderie of sixties musicianship. Shel Talmy was responsible for recording their new material and their original output on his own label, Planet (Hunt, 2007).

Planet Records released the Creation's output on some of their most influential Freakbeat recordings. The four tracks that are up for inclusion in the Freakbeat canon consist of two vinyl singles (or 45rpm format). Only these four qualify as the later singles can be retrofitted among psychedelic recordings and are released too late for inclusion in the Freakbeat canon. The first of these recordings is 'Making Time/Try And Stop Me' (Creation, 1966) and the second is 'Painter Man/Biff Bang Pow' (Creation, 1966) Unterberger discusses with Talmy the birth of the label and reasons for its inception. Soon after the birth of Planet records, Shel Talmy would sell the rights to the Creation's contract to Polydor (a global company, largely focused on Europe) who appeared to have a greater distribution network than Philips (a Dutch company with ties in the U.S.A.). Talmy comments on this venture as follows:

Having the label [Planet] was fun: of course, again I knew absolutely nothing about what I was doing and made a terrible deal with Philips, who [were] distributing the record[s]. I made some money in the end, but it was such an onerous deal I folded it. It would be fun now, but [became less so] we're talking about big bucks. There's no way to do it on a shoestring anymore. (Creation, 1966) [It was] not a mainstream company (Unterberger, 2010).

This quotation appears to corroborate the nature of Negus' (1996) commentary on co-optation and corporate control mechanisms at work. The apparent 'freedom' that Talmy felt initially seemed to have been hampered by the 'onerous deal' that Philips offered him for the distribution rights. Arguably, this is endemic to the relationships between major and minor record labels (soon to be known as Indies in the eighties). Subsequently, this may have contributed to the demise of the Creation and their working relationship.

The artefacts that remain from this period are interesting from an academic perspective and because they aid in substantiating the existence of Freakbeat. Perhaps Planet Records were, and are, seen as being deeply entrenched in the Freakbeat narrative because of their independent status. Talmy himself admits that it was 'not a mainstream company' and to the reality being that 'there's no way to do it on a shoestring anymore' (Unterberger, 2010). However, it is unclear how much emphasis can be placed on Planet

as an appropriate environment for the propagation of this potent relationship between the group, the engineer and producer. What can be said is that whilst it was 'fun' as a business pursuit, it was the optimum time for these professional relationships to blossom into friendships, indicated by the red lineation on figure 4.1, initially.

As well as Shel Talmy, Glynn Johns and Georgio Gomelsky, there were other producers such as Andrew Oldham and Larry Page that feature in the rich tapestry of sixties pop and rock. Larry Page is of interest in relation to the Birmingham-originated group known only as the Craig. Currently, the history of the Craig is a grey area, although some detail has been collated by both Joynson (1998) and Dr Andrew Few (1993), both of whom have written extensively for *Record Collector*. They agree that the Craig were from Birmingham. As part of the 'Brum' beat scene, they started as a group known as the King Bees before their name change (Few, 1993, p.49). The group consisted of four members, most notably the drummer Carl Palmer, later a member of the seventies progressive rock super group Emerson, Lake & Palmer. The other members were Geoff Brown (vocal and guitar), Richard Pannell (guitar) and Len Cox (bass guitar) (Woodhouse, 2011). Alan Clayton, their manager, had introduced the group to Larry Page who had already established himself as a record producer and recording engineer. In 1966, Page had been working with his new signing, the Troggs, and had previously worked with the Kinks. He had set up the record label, Page One Records, and had a distribution contract with Fontana. A subsidiary of Philips, Fontana had already signed the Spencer Davis Group, Manfred Mann, and Dave Dee, Dozy, Beaky, Mick and Titch which had all sold thousands of records by 1966 (Southall, 2000, p.83). On the one hand, there is an obvious relationship here between Talmy and Page in the fact that they had both worked with the Kinks, which may mean that their studio demeanor and practices were similar. On the other, it is completely unclear as to whether they worked together with the Kinks or at different times. Talmy does not mention Page's involvement, nor does Page acknowledge Talmy. On this basis, I can posit the assumption that they worked at different times with the Kinks. In John Woodhouse's (2011) interview with Geoff Brown, he opens a discussion about the relationship between the Craig and Page. Larry Page seemed to adopt the character of Svengali and took control of the band, at that time called The King Bees. Page would change their name to the Craig even though the band's manager, Alan Clayton, had concerns that the name change would affect agreed bookings. Perhaps, this hegemonic dominance was needed to achieve the best for the band. Page had already had hits with the Troggs and Manfred Mann, so it would follow that the band members would be open and agreeable to this level of interference. However, it is still unclear about the level of creative input that Page had in relation to studio orientated effects or practices. Woodhouse and Geoff Brown are not clear on these factors. It would also follow that Brown found Larry Page 'likeable and enthusiastic' although Brown and the band members were disenchanted with the musical direction of Page's vision (Woodhouse, 2011). Woodhouse appears to be a self-proclaimed expert on cataloguing 'Brum' beat and is currently the only researcher to track down the former members of the band and interview

them recently. It appears that Woodhouse offers more information than Joynson or Few on the band's history. The only concern is how accurate the information gleaned from the interview is for the previously discussed reasons and concerns with memory recall of events that happened 46 years ago. Perhaps, a tentative awareness that Woodhouse is a self-proclaimed expert should be considered when approaching such material. The interview itself is useful in offering an insight examining the relationship and integration of both Page and the Craig. I can establish that there is enough data to suggest that a professional and, in some cases, an intimate relationship occurred. In figure 4.1, the relationship is represented by red lineation.

Having identified some of the major, almost overbearing and influential, relationships within Freakbeat between Shel Talmy and The Who and the Creation, it is now important to examine some of the minor ones. The production relationship between The Smoke and Jeff Beck, illustrated by the red lineation in figure 9 is minor, but by no means unimportant and may highlight some common tropes in professional collaboration. Potentially, this will offer a full and thorough picture where the case studies are concerned. The Smoke is a Yorkshire-originated band that started as Tony Adams & the Viceroyes. Subsequent name changes occurred; they became the Moonshots and then to the Shots, and finally, The Smoke (Eder, 2013a). Both Joynson (1998) and Bruce Eder (2013) agree that the evolution of the group's name was due to its musical direction and evolution.¹¹ It appears that neither expand on the possible explanations of why these name changes occurred, but it could be posited that the name changes may be due to sociological change within youth culture and popular music. An openness in recreational drug use art school education (see Frith and Home) may have been reflected in groups' names such as the following: The Five Day Week Straw People, Skip Bifferty, Mighty Baby, Elmer Gantry's Velvet Opera and Kaleidoscope. As discussed, the lyrics of 'My Friend Jack' (1966) make references to recreational drug taking and supply. The opening lines are: 'My friend jack eats sugarlumps/my friend jack eats sugarlumps/Sugarman hasn't got a care/He's been travelling everywhere. Been on a voyage across the ocean/Heard the sweet sounds of wheels in motion/He's seen the hawk fly high to hail the setting sun' (Smoke, 1966). Here, 'the Sugarman' is the dealer and the drug, LSD-25, is taken with sugar lumps. Thus, it seems that on the one hand, The Smoke's change of identity is similar in situation to Larry Page's decision to rechristen his new signing the Craig. On the other, The Smoke, as a group, decided to change their name in keeping with the burgeoning changes of this transitional period in both music and society. As The Smoke, the group consisted of Geoff Gill (drummer), Mal Luker (lead guitar), Zeke Lund (bass Guitar) and Mick Rowley (vocals). Although the production credit for "My Friend Jack" (1966) is awarded to Monty Babson, the relationship of interest here is their affiliation with Jeff Beck. At first glance, this is a somewhat tenuous production relationship. Jeff Beck was responsible for the

¹¹ Bruce Eder is a respected biographer and music journalist; he writes for the website Allmusic.com. He has also produced for Sony Music Special Products.

production of some later singles after they signed with Island Records, under Chris Blackwell, in 1967. There are two reasons for the tenuousness of this inclusion in figure 4.1: firstly, the fact that Jeff Beck was one of the first to use Roger Mayer's prototype effects pedals; secondly, as an accomplished and well-respected guitarist himself, Beck would understand Luker's experimentation on 'My Friend Jack' (1966). Beck and Luker have a similar sound, perhaps, even a similar style in playing technique regarding studio and instrument effects. The relationship developed in 1967, which is important because the recording of 'My Friend Jack' (1966) was re-released in Germany under Beck's production in that year (Eder, 2013). While the Island releases were produced by Beck and offer an evolved semi-psychedelic sound, they still have the same reverberant paroxysms that were on 'My Friend Jack' (1966). Those Island releases were, 'It Could Be Wonderful' (1967) and 'Utterly Simple' (1968); these are of interest for inclusion in the British psychedelic canon, but they are not strictly Freakbeat. Even though the relationships highlighted above are speculative and largely based on interview material and secondary evidence, I can establish that there was a particular scene at work during this period of music history.

The next minor, and almost passive, relationship to be identified is that of RG Jones (Sound Engineer/Producer) and Pete Miller (artist/musician). In figure 4.1, I have designated this with a red line because it falls under the 'produced by' category. David Wells (1999) has identified, in some detail, the OAK records story and has compiled a concise track listing incorporating such artists as, The Jaguars, The Kingpins, The Game and, of course, Miller (Wells, 1999). After lengthy discussions with both Pete Miller and RG Jones' son, Robin, it appears that the relationship between RG Jones and Miller was more convivial than professional. According to Robin, his father was 'ever the professional with individual artists that may not have been sociable but adjusted his attitude and approach if he either knew the artist or they were responsive to a friendly approach' (Jones, 2006). The focus here is that in professional environments such as a recording studio or green room, communication is the bridge in conveying ideas from artist to engineer. There is a transaction that must occur; the musician or artist needs to be able to realise their work via the recording process and the role of the engineer is to make that happen as quickly as possible. If a friendly approach is taken by both artist and engineer, then the relationship will be more efficient in achieving the final product. On the one hand, repetition of these 'friendly' relationships will build rapport and familiarity; thus, artists will prefer to work with certain engineers and producers. On the other, some artists may be aloof and suffer delusions of grandeur; this may create a totally different and somewhat awkward situation and relationship that ultimately results in inefficiency within that relationship. According to Miller (2013), RG Jones was a 'placid and patient' individual who always had 'lots of time to give [and] encouraged different ideas in the studio' (Licourinos & Miller, 2013). Miller elaborates on this by identifying characteristics specific to his relationship with RG Jones, who was not his producer, but acted as his sound engineer: '[RG] was, as all great sound engineers should be, totally transparent throughout [each

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recording] session, never interrupting nor making inopportune suggestions [or] engaging in unnecessary dialogue' (Licourinos and Miller, 2013). Finally, Miller focuses on the fact that RG was 'the best' in sound manipulation, balance and recording techniques. On a minor note, it transpires that OAK was not a commercial record label, but a vehicle for licensing his recordings to labels such as Columbia, CBS and Parlophone (Licourinos & Miller, 2013). All OAK recordings were either acetates or mere demonstration copies (demos).

As suggested previously, minor relationships can exist on an extremely light grounding, either as an acquaintance or as an associate. This is very much the case in the association between the Rolling Stones and Doug Gibbons, otherwise known as Thane Russal (& Three). I have chosen to illustrate this by a green line (in figure 4.1) as it is not strictly a professional nor is it a personal relationship, but somewhere in between. Gibbons' is included in Freakbeat's 'fuzzy' existence for his solo rendition of the R&B standard 'Security' (1966). Listening to the track reveals that Gibbons adopts a Jagger-styled approach to his vocals, but with slightly less harshness in his guttural velar. According to Bruce Eder (2013) and Vernon Joynson (1998), the Stones, who were signed to Decca at the time under manager Andrew 'Loog' Oldham, had noticed elements of his vocal style and had spotted something beyond his current balladeer status (Eder, 2013b; Joynson, 1998, p.458). Eventually, there was a brief meeting between them that led to Jagger advising him to change his vocal style; Gibbons then adopted the name Russal released "Security" (1966) on the label CBS (a subsidiary of Columbia). It may be argued that Jagger acted as a pseudo-mentor for Gibbons to help him realise his full potential as a recording artist. Furthermore, the influence of his association with the Stones seems to have helped him to secure the record deal. The result was the Jagger-sound-a-like version of "Security" (1966) produced by Paul Raven (Gary Glitter as he became known in the seventies), although unsuccessful in this country found some success abroad, most notably in Italy.

To summarise, the examination of professional (managerial, production, engineer) and personal (friends) relationships in Freakbeat has revealed some interesting and influential transactions. Line-up changes have an effect insomuch as to change group dynamics, and potentially the musicality or style of the group's output, through such protagonists as Ronnie Wood. Friendships forge a potentially secure environment where individuals are relaxed in a group atmosphere, in a green room or studio enjoying down time. One of the best examples of this is found in the story of the Small Faces who grew up together in the same part of east London. According to Paulo Hewitt (2010) they were great friends and were part of the burgeoning 'Mod scene' before forming the group. I have identified that some relationships are most definitely more potent and important than others. Some are tenuous and loose, some are associative, and others define strong friendships that are still strong at present, especially in the case of Shel Talmy and Eddie Phillips. From this discussion, one can arrive at the conclusion that relationships *matter* in Freakbeat and in the popular music industry. There was a particular scene at work. These

factors may go some way to justifying the proposed CCIMM outlined in the previous chapter. Partial success in utilising this kind of apparatus still provides some insight into how relationships in the 'fuzziness' of Freakbeat and the industry work. The next section will attempt to address the essential characteristics of Freakbeat.

Idiolect & Musical Mechanics

The aim of this discussion is to address the chronology of how certain idiolectal features and musical mechanics may contribute to Freakbeat as a category. The chronology has featured as part of my previously suggested CCIMM. To further the discussion of these issues, an exploration of social implications in this country and progression of Blues music in the United States from the early fifties is necessary. The traits covered are largely technological advances such as Distortion, Compression and Double tape tracking (also known as auto tape tracking). The following idiolectal features: feedback, reverberation, plectrum scraping and a cello bow on guitar strings, are slightly different whereby they use a combination of both technology and unorthodox actions. From now on I shall refer to the last two listed as the scrape effect and bow effect, for clarity. However, on the guitar the feedback and reverberation can be created by the musician (idiolectal Features), an effect pedal or in the studio.

Discussion of music technologies requires a background or context to understand advances in that field, beginning in the early fifties. Arthur Marwick (1998) suggests that as the early sixties progressed, 'systems for reproducing music in the home advanced rapidly' (Marwick, A., 1998, p.249). Marwick addresses technology in the sixties from a broad perspective. The effect of technological events such as the space race and the birth of new plastics may have informed ideas that affected modern society. Reflecting on British society since 1945, he states that culturally and socially, technology would have almost certainly influenced music making.

In the mid-Sixties, the public, especially the youth, could buy an identity through fashion and music. The idea of the teenager was born out of youth returning from national service, which was phased out, and the growth in numbers collectively from the 'baby boom' of the fifties. Also, there was a labour shortage for rebuilding London after the Blitz. These changes in society led to other changes; new technology and personalised transport were available through new financial systems such as hired purchase (HP) schemes. Such consumables as scooters became a cheap alternative to cars and were widely available through Vespa and Lambretta franchises. These items, like fashionable garments, were appropriated into subcultural style, such as dominant youth groups: the Teddy Boys, Mods and the Rockers. Transistor radios and televisions became more affordable to service market demand for such products. Meanwhile in the U.S., a similar set of circumstances was in motion. There were complex issues surrounding affluence, class and segregation of black and white communities. In the early sixties these issues were still evident. American white middle class youth had the opportunities of growing consumerism through

fashion and music to strive for and to help to shape their identity, whilst the youth in black ghetto communities did not. This gave rise to incidents such as the Sutton University and Watts race riots in the sixties (Newton, 1965).

1. Tempo, Meter, Groove, Timbre, Riffs and Motifs (Musical Mechanics)

In this section, before I get into the technological and performance aspects of the *traits* section, I intend to offer a commentary on all seven of the recordings were made by British groups in the mid to late 1960s and are as follows: 'Baby I Got News for You' by Miller; 'Painter Man' by The Creation; 'I Must Be Mad' by The Craig; and 'Come See Me' by The Pretty Things; 'My Friend Jack' by the Smoke; 'Anyway, Anyhow, Anywhere' by The Who; and 'Security' by Thane Russal and Three. I will comment on, with specific reference to, the similarities and differences in tempo, meter, groove, riffs, motifs, and timbre.

Tempo and Meter

The tempo between the first four songs ranges from approximately 130 to 177bpm and the second three examples range from 125 to 145 bpm. 'Baby I got News for you' and 'Painter Man' are almost identical at around 130bpm, 'I Must Be Mad' is slightly faster at around 146bpm while the fastest is 'Come See Me' at 177bpm. The first four recordings are in common time with a clear and easy four to the bar pulse which in all cases is maintained by very consistent rhythm sections, particularly the guitars and bass. The rhythm sections are all working homo-rhythmically with riffs or power chords in simple quarter-note or eighth-note rhythms. This is evident at the following points: 'Baby I got News for you' (0:00 onwards). Rhythm guitars and bass playing eighth-note rhythms, eighth note arpeggios enter, with vocal, at (0:11). Painter Man (0:00 - 0:30) bass and guitar double up on the main riff. (0:30 - 0:48) The drums play a Motown style quarter note figure matching the rest of the rhythm section in the chorus. 'I Must be Mad' and 'Come See Me' both feature blues-based guitar riffs that are doubled on the bass — (0:19) and (0:13) respectively. All the songs are in and have a four-beat pulse. There are guitar riffs and power chords used which are simple, rhythmically, but effective in the delivery of the performance. 'Anyway, Anyhow, Anywhere' is the most open rhythmically with the pulse remaining the same, but the drums having various breakdown and fills, which start to move around from the drums holding the straight beats.

Groove

A discussion on groove in Freakbeat as an established musical routine in the recordings, has already been established. The roots are entrenched in the Blues and R&B, due to the amount of cover versions that are Freakbeat records. The recordings all have very similar

grooves and feels - the aspects of tempo and meter commented on previously are key and contributing factors in each recording. Interestingly, all recordings have straight eight-note grooves with little or no deviation except for 'Come see Me', which is swung giving it a more R&B feel (obviously, this is a cover of an earlier R&B track and explains the difference), however there is still a strong backbeat feel in the drums and the hi-hats/ride cymbal are only playing quarters. In all recordings the musicians' groove is clearly seen. The straight pulsing rhythms, hooky vocals and raw guitar parts give an overall stylistic feel to this era of pre-rock, Freakbeat recordings.

Riff and Motifs

As with a lot of Freakbeat, R&B and Blues recordings, riffs have played a big part in the songwriting. 'I Must Be Mad' and 'Come See Me' each feature a bold pentatonic riff that drives (more or less) through the whole recording, which demonstrates the likely influence of American rock and roll and blues music. (Fig. 4.2, Fig. 4.3). The main riff in the verses of 'Painter Man' is based on chords, rather than single notes, but those chords are all built from notes of the Bm pentatonic (Fig. 4.4) and in a similar way the chords for 'Baby, I Got News for you' are all taken from the E minor pentatonic (Fig. 4.5). The Motifs and Riffs in 'My Friend Jack', 'Anyway, Anyhow, Anywhere' (although the piano part in the Who track is particularly prominent until the guitar riff returns) and 'Security' are the key to their success. In all three of these recordings there was an opening guitar section. The 'My friend Jack' motif is the descending bass line, which was the only example. I found this strong motif in the bass line and rhythm section of the recording. In 'Anyway, Anyhow, Anywhere' I found it was the vocal line, with the echoing backing vocals, which was the motif (as well as the piano in the coda) and structure, with the guitars and drums giving the sonic landscape and energy to the recording. 'Security's' motif is the lead guitar, which is repeated through the verse and chorus and appears to be a constant throughout the recording.

Figure 4.2. I must be Mad – The Craig

E Minor Pentatonic



Riff



Figure 4.3. Come See Me – The Pretty Things

C Minor Pentatonic



Riff



Figure 4.4. Painter Man - Creation

B Minor Pentatonic



Riff



Figure 4.5. Baby, I got news for you – [Pete] Miller

E Minor Pentatonic



Riff



The next section will discuss the nature of the technological advances that led to so much change and cause so much friction, especially in the U.S., and their impact on music making and performance practice. The first is distortion as a trait that may help to define the boundaries of the music known as Freakbeat.

2. Technologies and Timbres

The similarities in timbre throughout the first four recordings are obvious. One of the most striking things is that the drums are, in all cases, subservient to the guitars in the mix, this is very evident in 'Baby I got news for you' where the drums are very set back with only the snare and kick audible, similarly in 'Come See Me' one can only really hear the drums on the backbeats. As stated above the guitars appear to be the featured instruments (behind the vocals). All pieces make extensive use of distorted guitar sounds, some of which are very aggressive in sound and intact, almost intrusive: For example, the heavily distorted sound that interjects between the vocal phrases at (0:39-0:50) in 'Come See Me' and the cleaner but equally clipped guitar riff in the chorus of 'Baby I Got News for you' (1:03-1:17) act in a similar way. The use of the violin bow on the electric guitar in 'Painter Man' also serves to provide a harsh and unusual texture to the recording. The sound of the recordings themselves are extremely lo-fi (obviously due to the equipment available at the time), but also it does appear that certain recording techniques have been used to try and capture the energy of the performances. For example, there are instances where there is clear analogue clipping/overloading of the recorded signal.

The most obvious one being in the drum break of 'I Must Be Mad' (1:44-1:46), but also in the riff in 'Baby I got News for you' (1:03-1:17) and the intro to 'Come See Me'. 'Painter Man' appears to have been recorded with a more sensitive and "careful", and no doubt more commercial production value. Overall, on all the recordings there are parallel comparisons in timbre and tone. There were similar guitar techniques such as volume swells and plectrum scraping with distorted guitars. The drums have cymbal washes and cymbal heavy fills to create a particular timbre.

Distortion

The most prevalent and widely used of the instrumental technology in Freakbeat appears to be distortion as timbre, which could either act as an idiolectal feature in the way it is manipulated or could be used without. Before identifying chronological examples to define the types of distortion, it is important to establish the categories that are generally recognised. This will highlight the type of distortion addressed through the timeline of examples given below. The third edition of *The Audio Dictionary* (2005) states that any addition or modification to a signal caused by any sort of equipment can be considered distortion. Sometimes the term is somewhat more restricted in its usage in that there are many types of distortion as I go on to explain (White. G, 2005, p.114). The aforementioned dictionary defines six categories of distortion. *Nonlinear* is defined as *Harmonic* and *Intermodulation* distortion; engineers may refer to this type as: "dirty", "strident", "rough", "metallic" or "harsh" in terms of describing the output of the signal. Alternatively, when discussing intermodulation, engineers may use terms such as "thick", "bassy", "fuzzy", "wiry" or "brittle". This mode of distortion, historically, is recognised as being problematic; sound engineers working for the BBC and other studios have viewed this problem as a hindrance (White. G, 2005, p.114). Engineers have found it to be nearly impossible to gain an objective measure of subjective effects that are caused by nonlinear distortion. An example of this very paradox can be found in low-order harmonic distortion. On the one hand, it does not sound unpleasant to the ear, to most it is a welcome addition in the form of a "richness" or "brightness" to the music. On the other, intermodulation in the same quantities is much more objectionable (White. G, 2005, p.114). *Frequency* distortion manifests itself as unequal amplification of different frequencies. *Phase* distortion is the effect caused by a phase shift in an audio device that is not linear. *Scale* distortion or volume distortion affects the human ear in terms of loudness. If a music recording is at 70 phons, but the concertgoer watching and listening to the same piece of music live hears it at 90 phons, then distortion may be heard at the bass or treble end of the sound spectrum. *Transient* distortion causes colouration of music by an audio device that passes steady-state signals perfectly well but will distort the transients themselves. Therefore, terms such as "hangover", "loose" and "slow" may define the signal or output. *Frequency* modulation is apparent in three main areas: flutter, wow and Doppler. The motion of speaker cones causes these. The Doppler type, most notably, uses a police siren

effect to create its sound, which can be heard with a Hammond organ and a Leslie amplifier (White. G, 2005, pp.114-115). In outlining these different definitions of distortion, the focus appears to centre on the "richness" and "warmth"¹² found in the rounded tonality generated by nonlinear distortion. This is commonly used in electric guitar amplification. Primarily, this is the highest impact technology used in Freakbeat. This is a reasonable place to start the definition of idiolectal features and musical mechanics, as it is prolifically used in most Freakbeat recordings.

Just as earlier reference to Marwick establishes British context, so reference to Hicks establishes a fifties American context. Michael Hicks (1999) refers to distortion as the "fuzz". In the opening sentences of his book *Sixties Rock: Garage, Psychedelic, and other Satisfactions*, he describes it as being a 'warm, powerful, sonorous sizzle' (Hicks, 1999, p.12). Hicks established a chronology of changes of distortion in sound recording. He discusses the first electric amplifiers commercially available as follows:

[T]rying to keep prices competitive, makers of electric guitar amplifiers used low-cost P.A. grade' transformers in their equipment. At normal levels, these transformers distorted the signal at around about 5 per cent. However, when pushed beyond their capacity – 'overdrive' – the distortion levels rose to around 50 per cent (Hicks, 1999, p.14).

Larry Parypa, the guitarist of the U.S. garage band the Sonics used this to his advantage as did other artists in the early fifties (Parypa, 2011b). Michael Hicks refers to overdrive as an 'old rhythm and blues trick', but commercially, 'R&B musicians usually could not afford any more than the smallest electric guitar amps' (Hicks, 1999, p.14).

Whilst using these small pieces of equipment, the same musicians would play at loud and noisy venues. Understandably, this would put undue strain on the amp. Musicians had to turn the sound to the maximum to be heard over packed and vocal audiences. Gradually, these bluesmen developed a fondness for 'raunchy' sound that would equal the loudness of otherwise uncompromising, and somewhat unforgiving, boot saxophone playing (Hicks, 1999, p.14).

Bill Dahl (2013), as Hicks discusses, has described 'Raymond Hill's booting tenor sax [as] a churning, beat heavy, rhythmic bottom' (Dahl, 2013).¹³ Saxophones were prevalent within blues bands of the time until the late sixties and seventies.

On the one hand, this account explores the technological impact of distortion on music playing, through amplification development. On the other, amplification in the studio environment and its impact there should also be examined. Also, there is an

¹² The terms "richness" and "warmth" are not technical but are often used as a metaphoric reference to sound output with reference to a general Realism. Sound engineers can often be heard discussing output being "rich", "warm" and/or "muddy" in "wet" and "dry" signals.

¹³ Jackie Brenston corroborates Dahl's description by stating that Raymond Hill's tenor saxophone playing was dubbed as 'booting' on the Willie Kizart version of "Rocket 88" (Tosches, 1999).

obvious difference acoustically between the studio environment and that of a smoke-filled club venue. Hicks sets the scene below,

Historically, some of these venues were once speakeasies from the U.S. prohibition years; these clubs may have contributed to the talkative nature of audience behaviour and live performance practice. For example, Chess Studios recorded many records during the fifties such as the 1953 Howlin' Wolf track 'All night boogie'. Willie Johnson's overdriven electric guitar on the track competes equally with a similarly overdriven miked harmonica (Hicks, 1999b, p.14).

This effect has similarities with Brian Jones' experimentation, when the Rolling Stones were recording in the early sixties at RG Jones Studios in Morden, south London (Jones, R., 2008). Hicks described these overdriven effects on recording with clarity and highlighted the fact that Wolf's own overdriven voice created what he calls a 'timbral painting' (Hicks, 1999, p.15). Simultaneously, Sun studios had a sound engineer by the name of Pat Hare who used similar techniques to achieve a similar sound. Incidentally, in my radio industry experience, I have learned that a good sound engineer can prevent expensive mistakes such as blown studio microphones, which may be caused by overdriven vocals. The rising concern in early recordings using distortion was that the listener's experience would be compromised. The enrichment of warmth that overdriven vocals offer potentially enhances the listener's experience, without it the experience is incomplete. This is a problematic standpoint. Such factors as the listener's own preferences and understanding of the experience come into question. According to Hicks the loudest 'recorded use of "overdriven" P.A. distortion was captured on the recording of Guitar Slim's "The story of my life" (1954)' (Hicks, 1999, p.15). The track itself features one of the first uses of a guitar solo rather than a lead vocal, a remnant from gospel constructs. In gospel sermons where you have call and response, the solo lead vocal would interject as a climax, usually the most accomplished singer in the choir would adopt this role. Hicks states that 'this seemed to be the focus of the song' (Hicks, 1999, p.14). These techniques started to proliferate through rock and the rock guitarists who overdrove their amplifiers. Hicks identifies that other bands were being influenced by this technique.

Chris Dreja of the Yardbirds assessed the situation of many groups and their early stage equipment: 'god, it was basic. Between the five of us, we must have had all of twenty watts. It was so quiet I could hear myself hitting the strings of my electric guitar' (Platt, 1983, p.23). [However,] Muddy Waters comments on first hearing English beat groups in 1962: 'those boys were playing louder than we ever did' (Hicks, 1999, p.15).

The anecdotal evidence here suggests that these artists would overdrive their amplification equipment quite often. However, initiating overdrive and maximising the sound output, may not have given enough compensation. The temptation to overdrive equipment must have been great. Hicks confirms 'that overdrive was almost certainly going to occur in the described environments, through exceeding the boundaries of the

technology to hear your own instrument over the noise in the club' (Hicks, 1999, p.14). Distortion as part of the musical mechanics of a recording, in many cases, was accidental. Later, there is evidence that it became deliberate to increase the fuzz. Frequent gigging of early rock and roll groups may have damaged cardboard speaker cones through transit, as Hicks says 'accidental'. Hicks offers the following observation of the reaction to damaged amps: 'most of the time, parts [of the amp] would be replaced, but if gigs were prolific and good, the whole item would be replaced' (Hicks, 1999, p.15).

Contemporaneous to RG Jones' ad hoc studio practices were the similarly ad hoc practices at the Sun Records studio. Sam Phillips decided to record Willie Kizart and his damaged amp. 'Phillips stuffed the speaker with newspaper and a sack to temporarily secure the damage. After the fact, an in-depth interview held with the Sun producer in 1981 revealed that the speaker-stuffed amp on the Kizart recording, made 'it sound good and very like a saxophone' (Sam Phillips quoted in Palmer, 1981, p.222). Phillips proceeded to say that he wanted that 'expression' on the record (Sam Phillips quoted in Palmer, 1981, p.222). His idea of what 'expression' is, will need considering. If Phillips is referring to 'expression' as being textural in feeling, then he is making a value judgement based on the notion that the broken speaker somehow added to the sound quality of Kizart's recording (Hicks, 1999, p.15). However, the track "Rocket 88" (1951) featured guitarist Paul Burlison of the Johnny Burnette Rock & Roll Trio. Burlison offers an alternative view; Hicks writes that,

'he recalled an incident with his Fender amp where the holding strap broke and damaged the speaker cone. This gave "Rocket 88" its sound. The said Fender amp featured at a gig in Philadelphia; Johnny looked around as Burlison started to play and it sounded fuzzy' (Hicks, 1999, p.16).

The reason for the fuzzy sound was that one of the tubes at the back had in fact slipped down, thus giving a faulty connection, Burlison took the back off and pushed the tube back and this restored the amp's sound (Hicks, 1999, p.16).

Comparing Sun and Chess records, and their rudimentary studio effects, suggests there is evidence that experimentation was occurring in different places at the same time. These effects were vital contributions towards the innovation of distortion. Issues arise when dealing with the question of its deliberate and accidental nature and how they intrinsically link with temporary and permanent states. The proposed links are easily established by the following: while the accidental usage is intrinsic to being temporary, the permanent is intrinsic to deliberate application. However, equipment can be accidentally broken (usually) and the damage can be permanent. An example of this statement can be illustrated by a guitar amp being mishandled and incurring a torn speaker cone, permanently damaging the equipment. The establishment of the Fuzzbox or Maestro fz-1 is a permanent effect in as much as once it is activated the effect may be modified and it remains in a permanent active status. Burlinson's tube-slip method of over

tone production acts like a primitive rheostat,¹⁴ before the use of such a switch. The method of compromising electric circuitry produces unpredictable variables within the sound quality (Hicks, 1999, p.16). One can witness this method on the 1956 recording sessions by Johnny Burnette's trio, performing "A train kept a-rollin" and "Blues stay away from me". Engineers were baffled and they interrogated Paul Burlinson about the method he had employed to achieve that sound (Theberge, 1997). These recordings became early blueprints of how controlled nonlinear distortion appeared on vinyl records. The use of distortion on the records was like that used in recording "Rocket 88" (1951), which Hicks identifies as 'an interesting colouration of standard 'guitar ostinati' (Hicks, 1999, p.16). The beat was emphasised with 'contrapuntal' interest and chord sequences were outlined. On "A train kept a-rollin", distortion was used to signify the 'chugging' of a steam train. The speed of the guitar playing increases at pivotal points during the record, and this is emphasised through guitar distortion. Other artists embarked on using distortion, such as Bobb B. Sox and the Blue Jeans on their 'Zip A Dee Doo Dah' (1962) recording. Phil Spector produced Sox's first 'fuzzed' top 10 hit, heralding commercial success, again Hicks identifies the use of Fuzz as being accidental (Hicks, 1999, p.16). The exposure would leave the sound open to music industry commercialisation and marketing, thus, becoming *en vogue* as a music-making practice. These defining factors potentially spread the popularity of using distortion, subsequently increasing the usage of Distortion as an idiolectal feature.

In the late fifties, electric guitarists would frequently be deliberate in damaging their equipment as an effect during performance and restoring it after. This issue appears to be quite relevant as well as interesting. In the late forties through to the early fifties, the use of broken equipment was very much an ad hoc situation. Musicians were plagued by a lack of finance to buy replacements and distorted equipment was the direct result of financially stricken blues musicians. A shift in the application of distortion as a feature had clearly emerged; the popularity seems arbitrary in its early usage. It may be the progression of an old blues trick, but the popularity of the effect suggests a lack of accidentalness and a more deliberate approach. Hicks says that 'instrumental hits often used gimmicks and sound effects to make [records] more memorable' (Hicks, 1999, p.16). Distortion became incredibly popular as a form of texture or colour in a musician's toolbox. This inherited shift has the potential to define its place in the 'mainstream' music industry. It may also be a prototypical factor in using peripheral music making to construct parts of the mainstream. In Frith where he considers mediation, co-optation and corporate control or consumerism to be contributing factors to this process it may be the case that Distortion in Sixties recordings contributes to a recording becoming popular (Frith, 1993, p.231).

In 1958, Link Wray allegedly poked a pencil through a speaker cone before recording one of his surf-inflected instrumentals. The track "Rumble" metaphorically

¹⁴ An electrical instrument used to control a current by varying the resistance.

simulated a fight, a tussle or a rumble. Wray tried to repeat his success in the top 20 using fuzz on tracks such as 'Raw-Hide' (1959), 'Big City After Dark' (1962), 'Black Widow' (1963), and 'Deuce Wild' (1964) (Hicks, 1999, p.17). Larry Parypa employed an alternative fuzz inducing method as the guitarist of the Tacoma based band the Sonics. During an interview, he stated that he would 'plug one amplifier into another, and another and simply turn them all up to maximum volume' (Parypa, 2011). There are similar accounts from other artists; for example, Deep Purple's Richie Blackmore claimed he kicked a speaker to create a fuzz effect (Obrecht, 1983, pp.26-28). Also, as The Kinks were starting to define their sound in 1963, Dave Davies used razor blades to lightly shred his speaker cones (Savage, 1984, p.32). This was evident on "You really got me" and "All the day and all of the night" (1964). This gave birth to the use of what are referred to as power chords — overdriven barre chords that gave what has been described as a "grunting" feel (Hicks, 1999, p.17). The use of this popularised distortion, as a feature, became recognisable and deliberate in application. The wrecking of amplification equipment became very expensive as a pastime. However, it can be stated that there were two identifiable techniques for achieving the desirable fuzz effect. When recording in a studio, the volume could be maximised to create distortion, thus, pushing needles into the red. This would save amplification equipment, but musicians could still choose to deliberately wreck equipment as popularised by the Who; however, Pete Townsend would use harmonic feedback in addition to fuzz effects.

The effects on Burlinson's Fender amp of the accidental slip of a tube has already been established. However, there remains the issue of fuzz replication in a live context, rather than its accidental use on a single performance; in other words, how could the effect be achieved at every live performance and in the same way. In response to this problem, the 'Fuzzbox' was born, a small guitar pedal that would truncate the peaks of the instrument's natural waveform (Hicks, 1999, p.17). The earliest commercially available form of this type of device was the Maestro 'Fuzztone' fz-1. Gibson, the established instrument manufacturer, had developed the device, but was unsure of how the product should be marketed. I alluded to Frith earlier as a brief supposition. The same principles, arguably, apply when attempting to sell, establish and market a product such as the fz-1 hardware. Orville 'Red' Rhodes, the inventor of the fz-1, built a prototype for popular instrumental surf band, the Ventures for the recording of "2000 Pound Bee" in October of 1962.

The history of the fz-1 is not concise or clear; for instance, it is not clear whether Rhodes had already been experimenting with this technology earlier or whether he specifically created it for "2000 Pound Bee" (1962) (Hewitt, J., 2011). The Ventures continued to use the fz-1 for subsequent hits, most notably on albums post-1962. When listening to samples of these albums the fz-1 is in full effect on various tracks such as "Raunchy", so named because of the impact of the pedal and of course the garage-esque "Creep" from 1966. Although "2000 Pound Bee" did not achieve hit status in the industry, it did, however, influence Roger Mayer. In 1963, Mayer worked for the British

admiralty as an assistant experimental officer in sound and vibration analysis (Hicks, 1999, p.17). Mayer's role was to evaluate different types of distortion, he would have been aware of several, as noted above. However, it would be interesting to see how many contemporary types existed. Mayer tried to improve on the Rhodes sound established on the Ventures' recordings. Furthermore, he too would embark upon designing and inventing fuzzboxes as rudimentary prototypes. However, it is important to highlight that the connection between Rhodes and Mayer is a common interest in manipulating sound, as both were amateurs in this field. Integral to this connection is the interest in the personal relationships of Mayer. He chose to give his prototypes to, most famously, Jimmy Page and Eric Clapton. It may be argued that these two artists popularised the use of the fuzzbox as a device, unlike the Kinks ad hoc approach in 1963. Jimmy (a session guitarist at the time) was so impressed he then passed a fuzzbox on to Jeff Beck who was in the Yardbirds in 1965. Inevitably, this was going to spark interest in the burgeoning Swinging London scene in the mid to late sixties, subsequently influencing the young musicians within that London based community. Not only would Mayer's prototype and the Rhodes' commercial product allow replication in a live performance, it would also allow control in a studio setting, which is significant in the early history of Rock music. Ultimately, another connection presents itself; Jeff Beck joined the Yardbirds where he used a Mayer fuzzbox on the track "Heart full of Soul" in 1965, also of major significance in the rich tapestry of Rock and Heavy Metal. Giorgio Gomelsky, the producer, had originally intended the track as an eastern-inflected piece using a sitar. Gomelsky attempted this with two sitarists, but the delicate nature of their sound could not carry the idea effectively (Hicks, 1999, p.17). Beck suggested using the Mayer fuzzbox, through which he managed to get an 'overtone-rich volume and less decay. His version prevailed' (Hicks, 1999, p.17). The fuzzbox was popularised nationally by the Rolling Stones on their hit "(I can't get no) Satisfaction" (1965).

According to David Dalton (1981), Keith Richards recalls that the three-pitch guitar riff was meant to be a saxophone sound. However, it is unclear if the intended riff was to be recorded as a saxophone part or that Richards imagined it to be a saxophone. Richards experimented with the riff on his guitar with no distortion, but it did not sustain or have the loudness needed¹⁵. Therefore, he employed the fuzzbox to solve the issue (Dalton, 1981, p.53). Dalton has documented that Richards had always thought the fuzz on "Satisfaction" became a novelty. The application of fuzz appears to offer a kind of "warmth" to the personality and an expression to songs and recordings. Richards also thought that the distorted riff gave a balance between menace and arrogance, but without much sense of incitement (Bockris, 1993, p.93). These features were associatively linked to the lyrics and the way Mick Jagger delivers them. The collaboration of Jagger's gyrating gesticulation and hyperkinetic movement on stage in a gestalt with Richards' application

¹⁵ This seems a little strange; did Richards imagine this to be played on a saxophone or was it a melody he had in his mind uninformed by how it might be replicated.

of fuzz as an idiolectal feature, appears to complete both the live performance and studio recording of "Satisfaction". By 1965, and after "Satisfaction", fuzz became, as Hicks terms it, 'a standard colour in the palette of electric guitar sounds' (Hicks, 1999, p.17). Guitar technology evolved and adopted distortion. Controls appeared on amplifiers and on guitars themselves, in some cases as active pick-ups. Magazines like *Popular Electronics* spent years showing readers how to build sound equipment to eliminate distortion (Anderton, 1967, pp.87-92). Then a paradoxical shift in thinking gave rise to an acceptance of distortion, almost encouraging the use of fuzz effects in sound and music recording. Other popular electronics journals and magazines suggested it is no longer a sign of damage, but a hallmark of achievement in the field of sound engineering.

The Oak story had its major climax when a situation arose in 1962. Noting that the Rolling Stones were in their infancy, Robin Jones (2008a) remembered how 'Brian Jones and the Stones came in one Sunday to record some demos'. Robin was about to mic up Brian's harmonica when to his disbelief Brian produced an old Reslo Ribbon microphone, which he had taped to his harmonica, the microphone plugged into a tatty old guitar amplifier that had a broken speaker cone, not too dissimilar to those of the old blues artists that Hicks identifies. When Brian Jones played, it produced a great raucous sound. That sound was the effect that Brian Jones wanted (Jones, 2008).¹⁶ What was observable here was the rudimentary use of nonlinear distortion through broken amplification equipment. The rattle and fuzz of a loose 'speaker cone' would give a vibrating rattle inside its casing, not too dissimilar to an un-tensioned drum. Although, nonlinear distortion has been mentioned previously, it is important to identify similar attitudes concerning the recording process. The 'raucous' sound that appealed to Brian Jones and the deliberate 'tube slip' that Paul Berlinson subsequently enforced for performance purposes show a shared appreciation of experimental practice. Robin Jones also suggested that Brian's 'broken speaker cone' and the nature of the ad hoc arrangement is in some way a reversal in thinking within the context of the recording studio environment. He states, 'having strived for so many years trying to get rid of distortion on our recordings - suddenly here we were deliberately creating it for effect on these early Rolling Stones recordings' (Jones, 2008). He communicated an acceptance of the possible feeling of 'we'll do the best we can', but also, he expressed the attitude of making something of this effect, almost highlighting it within the recording. This situation again raises the notion of the accidental or deliberate intentions of nonlinear distortion and their application.

According to *Guitar World's* Peter Hodgson (2012), in 1966 Seattle born Jimi Hendrix wanted his guitar to sound like Jeff Beck's on "Heart Full of Soul". The author states that Mayer met Hendrix after a gig at The Bag of Nails pub. The two struck a friendship that started when Mayer introduced Hendrix to his Octavia effects pedal. Jimi expressed an interest in using this effect on "Purple Haze" during his guitar solo

¹⁶ Robin Jones reports how they achieved that raucous sound; he simply put the studio mic on Brian Jones' guitar amplifier speaker in close proximity and spacing in front of the harmonica (Jones, 2008).

(Hodgson, 2012). The was one of the same pedals that Beck used on the Yardbirds' recording. They started to collaborate on the manipulation of fuzz and the invention of other effects. Hendrix would test and flagship as many as twelve different Mayer effects boxes. Hicks simply says that Hendrix, "alerted listeners to a widening palette of fuzz guitar subtleties" (Hicks, 1999, p.20). He also suggests, as does Marwick, an age of futurist aesthetic,¹⁷ which incorporates ever-increasing boundaries of technology, such as accidents, wear, breakage and ruin. Larry Parypa notes that his distorted playing gave the Sonics a sound like a train wreck; similarly, the Yardbirds' "A train kept rollin" conjures similar images, and both have a standard futurist image (Hicks, 1999, p.20).

Fuzz became a way for forward thinking musicians to distinguish themselves from the rest of the field, giving them a sound with a unique sonority. "Heart Full of Soul" uses Eastern inflected sitar sounds generated by way of a selection of Mayer effects pedals with a series of string bends to simulate the quarter-tones found in Indian music, while "Satisfaction" has a brassy and urban texture to it generated by a more conventional use of a Mayer distortion pedal in conjunction with barre-styled chord sequences to replace the would-be saxophone line (Hicks, 1999, p.20). Also, "Zip A Dee Doo Dah" has a snarl, "2000 Pound Bee" has its buzzing; whatever the degree of fuzz, we can equate this to a timbral quality, as Hicks has repeatedly established. Similarly, Bam Caruso, the record company that first used Freakbeat as a term in 1984, called its first compilation album of this sound the *Psychedelic Snarl* (*Psychedelic Snarl* 1984). Therefore, the emphasis of terminology is similar. What can be identified here is that this single trait contains a variety of different types of guitar distortion, but all are nonlinear.

I claim that a combination of idiolectal features, musical mechanics, community and connections is at work in defining Freakbeat. The feature of distortion establishes itself as being the 'fuzz', 'buzz' or 'snarl', whether through a prototype effects pedal or an impaired or overdriven amplifier. Justifiably, one could argue that the use of 'fuzz' is deliberate in Freakbeat and features on many of the records. This is evident in the kind of records that young musicians like Eric Clapton and Jimmy Page, would have been buying and listening to, for example, Johnny Burnette's "Blues stay away from me" (1956). The relationships between Roger Mayer (sound engineer) and Eric Clapton (musician) comply with the part that communities play an integral role. This set of relationships has contributed, in some part, to the overall catalyst defining the birth of Freakbeat. The easily established common connection between Orville 'Red' Rhodes and Roger Mayer is the similarities in their separate technological journeys. Parallel to that connection is the more convoluted one between The Ventures, Rhodes, Mayer and Clapton. These connections are problematic at best, and perhaps it would be beneficial to separate these at this point. The Ventures have a connection to Mayer when he listened to their recording. Mayer and Rhodes are connected by way of similar experimental processes to achieve the same 'fuzz' sound. The

¹⁷ Futurism was a movement started by Italian poet Marinetti in 1909. He said that there should be an openly modern and accepting embrace of machines and technology in order for the human race to progress.

relationship of Mayer and Clapton as friends is also important. Mayer produced a 'fuzz' prototype, which he then gave to school friend and guitarist, Eric Clapton.

It is of paramount importance to establish, through descriptions, the foundations that idiolect and musical mechanics offer. Distortion is a primary feature that raises a few issues. On the one hand, distortion gives youth an "overdriven-ness" and personality through music created by young people. On the other, it is a comment on Futurism or masculinity, or both. Whichever, the Fuzzbox was the start of giving different personalities to the guitar sound electronically. As Robert Walser (1993) identifies in his research on heavy metal, by the early sixties' distortion became a desirable sign in an emerging musical discourse (Walser, 1993). Although his perspective was focused on 'Power, Gender, and Madness'.

Walser and Hicks appear to have similar perspectives on guitar distortion and they both agree that distortion results when components are over-driven or required to amplify or reproduce a signal beyond their capacity to do so cleanly (Walser, 1993, p.42). Walser and Hicks' opinions corroborate that distortion became deliberate rather than remaining accidental. Walser also refers to the following point: distortion was no longer represented as noise, but rather as music (Walser, 1993, p.42). Walser identifies a timeframe of the mid-sixties and Hicks offers a chronology of events leading to deliberate technological experimentation. I believe that Freakbeat holds a possible answer, through its early recordings, of when and how distortion became used as a mainstream technique. Regarding Heavy Metal, Walser states that it is 'a prerequisite and the very essence of the music'. However, Hicks gives an overview of how distortion came to be but refers to it in a nonchalant manner. This evaluation of distortion suggests the importance of distortion, Walser views distortion as the essence of rock and heavy metal. Hicks' overview acknowledges that distortion is integral as part of the rock music making process rather than essential to its inception. Walser justifies the essence by referring to metaphors to describe distortion; 'the power of power chords, the weight of Heavy Metal, and the hardness of Hard Rock' are in the formation of rock and, similarly, Freakbeat, if both reside as taxa in the same hierarchy (Walser, 1993, p.42). These are all constructed and maintained by factors besides timbre. He also discussed sustain, distortion, and resultant tones being crucial in their additional value (Walser, 1993, p.42). On the one hand, the notion of music having distortion is interesting and may create a sound or style. On the other, justification of music categories may concrete that sound or style. This may be qualified by the marketing of Marshall amplification, with a menacing tone, its copy employs short sentences to convey the impact of their products on rock music: 'One word. Tube. Musicians call it the sound. It's what matters in your music; it cannot be measured by watts or metered distortion, only by ear. Yours the classic tube sound' (Dean Markley's Overlord) (Walser, 1993, p.42). Arguably, this has some relevance to traits, like distortion. Hicks, Walser and I, agree that distortion contributes to a sound or category of music, but neither Hicks nor Walser can provide convincing evidence. However, the source material offered may not provide comparative value because of the substantial differences. Simply,

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Hicks offers historical value and Walser offers essential value. Can historical and essential values become assimilated, or better still integrate to gain a greater understanding of which *matters* more. The Marshall advert offers a similar, rhetorical vein of questioning. In order to establish the importance of distortion as a primary or integrated trait in my suggested tripartite, one must proceed with definitions of the other traits identified in the introduction. This may give distortion a specific level of importance or a precise value in comparison with the other traits.

Compression

Primarily, compression as timbre, may be too alike to differentiate from nonlinear guitar distortion in semantic discourse. It is important that I attempt this cautiously. According to the *Audio Dictionary* (2005), compression stems from a dynamic range problem, nearly always occurring in loudspeakers with high input power levels. The dictionary also states 'within most contexts (input power levels affecting loudspeakers) this is believed to be the case' (White. G, 2005, p.80). Similarly, these conditions can cause nonlinearity in the compressed sound produced, which is also true of the distortion trait explored in the previous section. If the input power level pushed through loudspeakers is increased, then the output power level should increase to an equal degree. However, this is only true at low levels. At high levels, the sound output slows in its release or may cease altogether. There are two outcomes at this critical stage in the sound output. Firstly, output may be affected by the power input increase. This can cause the loudspeaker or output device to cease functioning. Secondly, the sound output may teeter at a point where the sound shows characteristics of nonlinear distortion, a 'snarl' or a 'buzz'. Historically, as technology advanced through the 1950s, there were ways of controlling the compression through a multidriver system. Each individual driver could be set to compress at different levels on a variety of tracks. The device is currently recognised as a compressor. My experiences of radio broadcasting have demonstrated that this hardware is a necessary requirement for any radio station to stop distortion on spoken segments of a radio broadcast (or, in recordings to increase it, as was attempted through the experimental characteristics of Freakbeat – see Thane Russal). The overall effect created by a compressor may make loud signals softer and vice versa. Compressors and limiters work in similar ways when applied to recording, but this similarity only occurs in high-level signals.

Dynamic Range Compression, when used in conjunction with voice recording, helps to control and reduce sibilance (Droney. M., n.d., p.13)¹⁸. It removes those remnants of distortion caused by too much of the letter 's' (as well as fricatives like 'f' and 't'). Danish audio equipment manufacturer, *T.C. Electronic*, refers to it as 'De-Essing' and has

¹⁸ Sibilance refers to sibilant consonants, such as the letter 's' and the hiss it generates, as well as to fricatives such as 'f' and 't' – these are considered to have an overbearing effect in sound recording and are renowned for being problematic in radio broadcasting.

developed a modern device appropriately named the 'De-Esser'. This device is essentially designed as a frequency-dependent compressor. It utilises a filter in the input signal circuit (also known as a side-chain circuit) so that the compressor is triggered when excessive high frequencies are detected. Multiband compression is best suited for use with voice recording, but when misused can achieve strange effects¹⁹. This raises an issue for discussion with respect to the reduction of essing. Frequency-dependent or similar multiband compression devices may conventionally reduce essing or any other type of voice distortion. Arguably, if these devices are designed with variable settings (rheostats), then they can be 'over-driven', thus, increasing the occurrence of essing. Evidence suggests that on recordings such as Miller's "Baby, I got news for you" (1965) and Thane Russal & Three's "Security" (1966), essing can be clearly identified through listening. The 'over-driven' voice is like the effect produced through a megaphone or shortwave radio, as heard on the Miller recording. Interestingly, this multiband compression can be applied to musical instrument tracks, such as the drums evident on Russal's track, "Security". This effect produces a depth of resonance, and a slurring overlap of drumbeats and cymbal fills, creating a constant "hiss" that gives the record its sinister atmosphere.

The use of compression in the Freakbeat category is typified in the Russal case. His version of "Security" (1966) illustrates this experimental "overdriven-ness" (as Hicks comments) and apparent misuse thereof (Hicks, 1999, p.22). Thane Russal (A.K.A. Doug Gibbons) recorded with Jimmy Page with his band the Outsiders one year before recording this 45-rpm single (see the discussion of the relationship between Russal and Page in the 'relationships' section). The Page and Russal link is valid here, insofar as their connection has an influence on the overall recording process of "Security". Contemporaneously, Jimmy Page would have been familiar with the sound recording processes of the mid-sixties, which may have been an influence on Russal's final release. As previously stated, the compressed effect gives an elongated, almost slowed percussive sound that lingers through the immediate progression of the following bars in a sustained fashion. "Security" has a Stones inflected vocal and instrumental feel to it. The song itself, previously sung by Irma Thomas (1964) and Otis Redding (1964), stands as a robust example of early sixties R&B. The style of this recording is R&B but has an extremely coarse vocal timbre that exceeds that of Mick Jagger. When listening to the track there are identifiable features in the recording: the use of distorted electric guitar and the use of compression on the drums and cymbals. The compressed beat seems to exude and reinforce a masculine approach that is relatively different from the heart-felt original. It has more in common with the Otis version being from the male gaze. Originally, in Etta James' performance, as well as Irma Thomas's, they use the lyrics to beg for some "security" from a fictional partner in the song's narrative as does Otis in his version, but from a male perspective. There would seem to be an apparent paradox between the Russal, Otis, James and

¹⁹ Multiband Compression was the contemporary answer to the recording problems encountered in 1966 when these tracks were recorded (Theberge, 1997, pp.41-71).

Thomas recordings. They are so different in their arrangement that they illustrate R&B and Freakbeat perfectly. The Otis Redding, Etta James and Irma Thomas versions of "Security", feature saxophone laden motifs and phrases typical of popular R&B in the early sixties. The Russal version is distorted and guitar-led and has Jagger-styled vocals, the introduction of which has ghost-like compression on the cymbals and drums.

The usage of compression may initially have been popularised by the Motown record label and its approach to recording the recognisable 'four on the floor' beat. Sarah Jones (2005) of *Mix Online* (a website aimed at sound engineers), identifies the occurrence of the 'loudness' wars in the late-fifties and early-sixties. When jukeboxes contained 7" singles recorded using rudimentary mastering techniques, Motown records recorded with greater informed use of compression; their singles would always sound louder or 'hotter' (as Jones terms it) than the previous selection on the jukebox. This paved the way for the so-named 'loudness' wars. Artists were demanding that their recording be as loud as Stevie Wonder's latest release (Jones, S., 2005). Pressures were building from artists and record companies themselves. 'Loudness' was rapidly becoming the latest *en vogue* technique adopted by sound engineers working within the popular music industry. The belief was that if the recording seemed brighter and louder against a backdrop of somewhat quieter recordings, consumers would be more inclined to remember and buy that record. The nature of the compression trait used as a marketing tool is an interesting area of debate. This issue shows how market forces such as popularity, familiarity and commercial value influence the use of traits generally. If this is true of Freakbeat's interstitial existence, then other established category traits are also exposed. This may also be true of the next trait to be explored.

Double Tape (Auto) Tracking

Double Tape Tracking is identifiable as a feature as the process appears on several Freakbeat tracks. Although not obvious in its use, arguably, it defines some of Freakbeat's definitive recordings. We must remember that studios were using this technique on pop records of the time as it was a burgeoning technique with the birth of four track mixers. It may well have been used in subtle ways on all records to add depth. Before offering a working example, a definition of how double tape tracking functions are required. The *Audio Dictionary* (2005) describes Double tracking²⁰ as consisting of a recorded vocal track through a single channel, played back whilst a repeated vocal records through a second channel. Both tracks combine to mix down into a single track, giving diffusion due to the subtle differences in the two renditions of the same vocal (White. G, 2005, p.120). This provides a very slight chorus effect to the vocal track, which is a technique that featured heavily in popular music of the 1980s.

²⁰ Double Tracking, as it is termed currently, is due to digital advances; thus, suggesting that analogue tape is no longer commonly used.

My previous personal communication with Robin Jones (2006), a sound engineer and co-owner of RG Jones studios in Morden, documents a chronology of experiments that catapulted the studio into critically acclaimed status among young, up-and-coming artists in the sixties (Jones, 2006). The conversations revealed a wealth of anecdotal history about Ronald Godfrey Jones (his father), and how his studio was involved in working with those soon-to-be sixties' musical icons. Robin Jones recalls the humble beginnings and interests of sound manipulation and recording, one of them being the process of achieving four-track mixing before the technology was commercially available. He states in some depth during our conversations, detailed evidence about these experimental practices. Double Tape Tracking is evident on one of the first Freakbeat-related tracks released. The Miller track, "Baby, I got news for you" (Oak, 1965), is an interesting example of double tape tracking. Oak Records, as part of the studio, was fundamental in the exploration of different methods of recording technology. RG Jones' involvement within the sound recording and engineering environment pre-dates the manufacture of vinyl records. His usage of wax cylinder recordings would lead to setting up his own business after leaving school in 1926 (Wells, 1999, p.3). Oak, as a record label, became a reality when the business was made a limited company in 1960; a rudimentary disc-cutting facility was installed, so that groups and artists recording for the first time could produce their 'demodisc' (also known as a private pressing) to distribute to the major record companies (Wells, 1999, p.3).

In 1942, Ronald Godfrey Jones built his first studio; this was a two-track facility in two back rooms of a house based in the grounds of Morden Manor. RG Jones recording studios later became one of the first British facilities to implement four-track recording (before EMI's Abbey Road) and subsequently earned its enviable status as a prolific, independent, hit-making studio over the next thirty years (Jones, 2008). The studio, which moved to Wimbledon in 1969, would play host to the Moody Blues, the Who, David Bowie, Love Affair, Sonny Boy Williamson and the Rolling Stones. The business continued under the guidance of RG's son, Robin Jones in 1971 (Jones, 2008). At present, the business functions primarily as a hire company supplying sound recording and output devices. They are currently responsible for covering the sound requirements for Wimbledon Tennis events (Jones, 2008).

An examination of the recording artist accredited as (Pete) Miller²¹ (1965) and the track "Baby, I got news for you" (Oak, 1965) raises similar issues about *en vogue* studio effects in parallel with the early Stones recordings mentioned earlier. In an email Robin Jones establishes that at the time of laying down the track, RG Jones Studios were experimenting with recording over tape tracks together to create the effect known as double tracking. Jones explains the process further: 'on the (Pete) Miller track the voice effect was created by double tracking the vocal and adding a short delay, which was

²¹ Pete Miller, before being a recording artist, was Joe Meek's tape operator and worked closely under Meek's supervision.

achieved using a Vortexion WVB two head tape recorder' (Jones, 2008). The recording technology in this period would commonly be two-track in most studios. Double tracking consists of the artist (Miller) recording the vocal track, and then singing to his own voice again on a separate delayed track. Experimental compression results in some deliberate distortion on the vocal (Jones, 2008). Jones explains the need for the compressor on the track: 'the compression was created using a Marconi valve audio limiter compressor, which in those days would normally be used for radio transmitters to stop audio over modulation of the carrier wave. There was the capacity to create some very interesting effects with this equipment. Joe Meek used one to create the famous TELSTAR sound which the BBC detested!' (Jones, 2008)²². However, on the one hand, this effect could have been achieved through an accidental series of circumstances, or by trial and error. On the other, the thought of experimentation existed with no definite idea of how it may sound but approximating the outcome – the delay in voice tracks would add to the 'essing' that compressors are used to eradicate. Alternatively, this speculative knowledge spurred an informed approximated response to how the technology would be implemented to affect the recording. If we refer to the previous example of Brian Jones creating makeshift technology with the use of duct tape to fasten the harmonica to the Reslo mic, then this is a deliberate action, however, the results in the recording suggest accidentalness in the final approach and output.

The importance of justification is paramount in establishing RG Jones Studios as the innovators of experimental recording practices and further conversations have revealed more anecdotal revelations. Robin Jones explains that the studio had just recently bought an Ampex four-track, half inch tape recorder around that time; they had previously recorded onto twin track machines — 1/4" EMI TR90's — and instruments may well have been on separate tracks and then mixed back to mono to achieve a four track effect (Jones, 2008). This shows a single innovative strand of manipulated engineering with an overall objective that informed how the final recorded product should be. However, what is evident in the situations described is that there is commonality in nonlinear distortion and double tape tracking. We, as musicians and sound engineers, learn and experiment through trial and error.

Feedback

Guitar feedback as a timbre, can provide additional qualities to playing and practice. This features heavily in the early recordings of the Who and the Small Faces. The feedback trait, in relation to Freakbeat, was a technique primarily adopted by the Who's guitarist, Pete Townsend. The Who's usage of this technique predates that of Jimi Hendrix's live performances on such recordings as 'Wild Thing' (live at Monterey, 1967). The *Audio Dictionary* (2005) addresses the trait in two ways, acoustically and electronically.

²² Under Joe Meek, 'Telstar' (1962) by the Tornados, used an analogue keyboard that had a shrill treble sound that sounded distorted, but had its own parameters, this was the Clavioline (Reid, 2007).

Acoustically, it refers to a condition where a gain control is set too high in a sound reinforcement system, causing the amplified sound to enter the mic and to be re-amplified until a steady howl or whistle can be heard. The steady constant sound can also be termed as Regeneration (White. G, 2005, p.145). Acoustically, the gain is dependent on the spatial relationship between the loudspeakers and the microphone (the gain causes the feedback in an acoustic environment). This gain is adjusted as the performance or recording is in progress in real time (White. G, 2005, p.145). Negative feedback applied to amplifiers is the electronically produced type that is of interest in this paper, and which informs Freakbeat's traits. Pete Townsend used negative feedback in the experimental and early Who recordings. The same technique was precisely replicated in the Mod Revivalism of the late seventies, primarily by Paul Weller's guitar technique and the Jam's early output. Negative feedback is attained by inserting a small portion of the amplifier's output voltage that is 180 degrees out of phase with the input, back to the input so as to cancel part of the input signal (White. G, 2005, p.145). Subsequently, this reduces the gain of the amplifier, but also reduces the distortion and noise introduced by the amplifier. If anything lost in the gain must be equalled, then the net effect of the feedback reduces the distortion. In actuality, the best results come from using negative feedback in small amounts, and around local gain stages rather than globally around an entire device (White. G, 2005, p.145). Eventually, manufacturers such as Marshall utilised this technique, which forms a trait of Freakbeat, to create gain as a rheostat-controlled function of their amplifiers. Nonetheless, this technique was discovered many years prior at the Bell Telephone Labs by the scientist Harold S. Black, who first described negative feedback in the *Bell Labs Technical Review* in 1934 (White. G, 2005, p.146).

The deliberate use of guitar feedback is of interest in the formation of an artist's or group's sound or, in these cases, idiolect. It may define how those musicians write, record and perform their repertoire. In the case of the Who, it is particularly relevant to the Freakbeat category and the group's sound. Feedback on Freakbeat records appears to be a mainstay on most but vary in saturation from recording to recording. The point being raised is that the sound may be integrally linked to stage presence and performance, in the same way that Elvis's hip gyrations informed rock & roll dance. The persona of the Who is well documented. Introducing what he called the 'Art School Context', Frith (1987) attempted to identify links between art backgrounds and popular music. This attempt may be useful in browsing (in the same way that Fabbri suggests — via the cognitive references to music 'style') notions of feedback experimentation. The art school context raised an awareness that, as an art school student, there was an expectation of experimental and unpredictable practices that may inform a final piece of artwork. The suggested practices could be applied to music making and music performance. However, there may be conjecture attached to Freakbeat's experimental framework, which may or may not coincide with that of the art school context. Although, according to Frame there were quite a few artists that had art school backgrounds such as Kenny Pickett of the Creation, even Jeff Beck attended art college for a time (Frame, 1983, pp.6-7) While the respective

frameworks of the experimental nature of Freakbeat and art school practices may be similar, they are not identical. If this is the case, then it may be suggested that the specified framework be used to describe music making as opposed to art making. Contrarily, Peter Frame's (1983) work with *Rock and Roll Family Trees* began to examine the relationships between personnel from one group or artist to the next within art schools in the sixties and seventies; this was entitled 'The Art School Dance Goes On' (Frame, 1983, p.49). He clearly identifies in his pictograms and notes that the art school environment allowed creativity to overlap from graphic design students to fine art students. Simon Frith and Howard Horne (1987) have demonstrated that these apparatuses for both occupations were and still are different, but the impetus for creativity may be similar, especially when applied to music making. They go on to say that the influence of Gustav Metzger's 'violence in art' had a profound effect on Pete Townsend, as an art student. The Who's guitarist would later suggest that Metzger's 'violence' was the direct influence on the destruction of instruments in their live shows. This act of destruction was Townsend's 'violence of art' through music (Frith. S., 1987, pp.100-101). Frith's (1987) interpretation suggests that as music and art are both art forms, the framework may fit. The feedback on such Who records as "Anyhow, Anytime, Anywhere" (1965) and "My Generation" (1965) is deliberate and its sound is experimental. The feedback is apparent when listening to the recorded vinyl disc releases. It would be interesting to listen to pre-release acetates made before the final version, to ascertain if there were alternative studio renditions of the feedback used. If there were such versions, then it may be argued that they represent sketches of music making before the final exhibited piece of music. When identified in this way, similarities can be drawn between the treatment of music making and traditional art works. This is also evident in Hicks' (1999) statement in which he refers to guitar distortion using metaphors such as colouration as part of a musical paint palette in his description.

Frith's work on the art school context may explain the experimental foray of feedback used by Pete Townsend via his Rickenbacker guitar, amplifier, mic stand and violent shaking of the guitar's body, during "Anyhow, Anytime, Anywhere" (1965). Townsend (1998) recalls:

[I] started to knock the [Rickenbacker] guitar about a lot, hitting it on the amps to get banging noises and things like that and it had started to crack. It banged against the ceiling and smashed [a] hole in the plaster and the guitar head actually poked through the ceiling plaster (Bacon, 1994).

It has been widely documented elsewhere by The Who's first manager, Pete Meaden, that Townsend was influenced by his art school experiences. Art school by its nature encourages students in experimental practice, and the very essence of cultural displacement which it brings. Frith states, 'to live and work on the fringes of society [is] seen as the Romanticist way' referring to the Bohemian art school lifestyle and the sixties image that it holds (Frith. S., 1987, p.30). Previously, Frith attached a modernist

perspective to how The Who approached their music making. He attempted to draw some conclusions by examining common elements in other contemporaneous artists and groups (Frith. S., 1987, p.26). Frame clearly states that many rock stars have art school backgrounds. Frames' traced genealogies of artists and groups from the sixties onwards, have verified the relevance of his material when addressing Freakbeat. Many of the protagonists that have been covered by his family trees were in earlier bands that are Freakbeat. He offers the following summary:

Many people (mainly Americans) fail to understand why so many rock musicians have art school backgrounds. The simple fact is that if you have any artistic talent, you can groove along on a grant, go to a few lectures, enjoy an excellent social life, rehearse in any spare rooms, meet similarly inclined students, get posters done for nothing, prepare for stardom! (Frame, 1983, p.49).

Frame's rose-tinted quote paints a picture of art school bohemia, freedom of expression and a sense of celebrity. Art colleges adopt the potential for exploring any one of these facets, such as the sound sculpting that feedback may bring when used in rock. On the one hand, addressing features such as feedback comes with multifaceted perspectives and concerns. In the case cited above, there was an attempt to address feedback with a general premise to understand how it occurs. On the other, the focus was on the experimental pop art application of feedback, not feedback itself. By evaluating both perspectives, it may be stated that experimental application is feedback that helps define Freakbeat.

Reverberation and the Scrape Effect (the idiolectal feature of Mal Luker's playing)

The use of reverberation as timbre is common on Freakbeat recordings and warrants potential as a defining idiolectal feature. It is important to be clear that reverberation and echo are commonly accepted as the same thing, but this is not the case in this instance. There are clear differences between reverb, echo and delay. According to White and Louie (2005) reverb is 'the remainder of sound that exists in a room after the source of the sound is stopped ... sometimes mistakenly called echo' (White. G, 2005, p.331). Echo, incorrectly used to mean reverberation, 'is a discrete sound reflection arriving at least 50 milliseconds after the direct sound' and should be 'significantly above the level of reverberation at that time' (White. G, 2005, p.128). Delay is used to achieve artificial reverberation systems, digitally. In order to achieve this in an analogue environment, tape echo (loops) was used to create this effect, 'or by placing a loudspeaker at the end of a long tube and a microphone at the other. The delay was about 1 millisecond per foot of length' (White. G, 2005, p.110). Here we are only addressing the nature of reverb.

The importance of reverb usage in the Freakbeat period is that it was commonly used in conjunction with guitar distortion; later in the seventies and eighties it was evident with flange and chorus in most heavy metal recordings (Walser, 1993, p.43). As Freakbeat

became psychedelia, the use of reverb is evident on recordings like Kaleidoscope's *Faintly Blowing* (1969). In terms of Freakbeat, there are recordings by the Attack, 'It's shocking what they call me' (Columbia, 1966) and 'The Addicted Man' (Columbia, 1966) where reverberation is used, although this is not a definitive list as there are pressings that are being compiled as the recordings are being discovered. Before exploring its application in the case study, an overview of how it is measured and implemented may provide valuable supporting evidence. White and Louie (2005) say that the time of reverberation is defined as the time it takes for the sound pressure level to decay to one-millionth of its former value (White. G, 2005, p.331). The reduction level is usually 60-decibels. The variants that affect reverb are the size of room or studio and the loudness of the sound source. All rooms or recording spaces, have some reverberation when sound is released. Therefore, an important subjective quality of a room is its reverberation time; as well as other factors such as the ratio between direct and reverberant sound. This ratio may be more important than the size of the room, recording space or studio. In a room with regular parameters, but not a studio, sound that is heard by the listener is usually a combination of both direct and reverberant sound. This is dependent on the room's size, walls and loudness of the source of sound. The direction of reverberation is diffuse, coming from multiple and random points within that room giving the effect of reflecting from wall-to-wall and corner-to-corner. The direct sound, usually louder, allows listeners to locate where the sound source emanates from. As the listener moves away from the source, the direct sound deteriorates, and the reverberant sound replaces it. Therefore, the ratio between direct and reverberant sound fluctuates in relation to the listener's position in that room. If this ratio fluctuates, then there must be an optimum point where both direct and reverberant sound levels are equal; this is known as the critical distance and is relatively small in most spaces or rooms. In our hearing mechanisms, we experience what is known as binaural hearing;²³ this allows most individuals to locate the direct sound from the reverberation that simultaneously occurs. An interesting approach to reverberant sound is to examine recording in a studio. Most recording rooms have soundproofing to counter reverberant sound, hence, concentrating on the direct sound or recording artist. The interesting approach signals the use of adding reverberant sound after the recording in post-production work to give warmth, but actually giving a synthetic feel to current recording practice. The synthetic reverb rarely sounds like the real reverberation of a room, but audiences have grown accustomed to it.

The synthetically created reverb is of interest on The Smoke's recording of "My friend Jack" (1966) as it seems overdriven. The recording of "My Friend Jack" was produced by Jeff Beck and Dave Mason and Joynson suggests that the pedal used on the recording belonged to Beck (Joynson, 1998, pp.482-3). McClellan (2004) states that a

²³ The term binaural literally means 'having two ears'. A normal healthy individual has two equally spaced ears either side of the head; the hearing mechanism allows us to locate the sources of sounds being produced around us.

pre-1960s sound engineer, Bill Porter, experimented with reverberation as a synthetic application in RCA's Studio B (McClellan and Bratic, 2004). Porter had built an echo chamber to record such artists as Chet Atkins and Elvis Presley; subsequently defining the 'Chet Atkins sound'. Comparatively, Freakbeat uses an electromagnetic device (or pedal, like the Mayer prototype) to achieve a similar sound. The case of The Smoke's "My friend Jack" (1966) is interesting both in terms of the combination of features used and in terms of the contemporary nature of its subversive lyrical content. While harnessing guitar distortion, the recording also uses reverberation and the ad hoc practice of using a plectrum in an unconventional manner. The sound produced demonstrates the plectrum's blade edge being dragged up and down the guitar strings repeatedly. A similar effect is used on Bo Diddley's "Road Runner" (Checker, 1960), an R&B release earlier that decade. The opening bars of "My friend Jack" (1966) consist of the scrape effect, followed by a distorted, reverberant barre chord, which is then repeated for a further three to four bars. The closing bars repeat the sequence but lack the scrape effect. The variants in the scrape effect, such as pressure applied to plectrum and strings, also the speed at which the scrape occurred, are ad hoc in their approach. Hicks (1999) explained such practices as 'old rhythm and blues tricks', perhaps referring to these techniques in a sentimental fashion. The blues-trick description may have links to notions of creativity, an area that is touched on in Frith's account of Pete Townsend and his salute to an art school background through the climax of destroying his guitar and equipment as a symbol of free expression.

The Bow Effect (the idiolectal feature of Eddie Phillips' playing)

The bow effect is the last timbre to be explored. When a device such as a cello bow is thought of in a popular music context, one automatically recalls images of Jimmy Page's homage to virtuosity. His performances with Led Zeppelin (c.1969-72) form images of experimental use of that bow as a plectrum on his electric guitar strings. Those images also depict a stridency within both his performance and his music making. Again, similarities may be drawn, comparatively, between Elvis's gyrating hips whilst he sang, Pete Townsend's destruction of musical instruments in a freely expressive art school fashion and the characteristic reverberant sounds of the Smoke. Similarly, this could be considered an ad hoc application that fits neatly into Frith and Horne's (1987) theoretical framework and discussion. The drive to play a Fender Stratocaster with a cello bow could be the same inspiration behind Peter Blake's *Sgt. Pepper's* artwork in that the creative beginnings are similar, but the outcomes are different. Blake creates art and Page creates music. Page's historic gestalt of using a cello bow on his electric guitar is not new. Guitarist Eddie Phillips is a precedent for this practice. The case study of a previously existing group known as the Creation, explored the use of the bow effect earlier. The lyrics of the Creation's recording "Painter Man" (1966) are a literary representation of the art school

context. Its opening verse describes the life of an art student on a degree course; the progression follows the student who is trying to find his identity in the commercial art world. Arguably, this mirrored the emergent mod trying to find his or her identity, or a metaphor for youth trying to establish their identity.

The bow effect is equivalent to direct string synthesis in terms of the final sound output. The bow effect allows more expression; you can create levels of modulation directly and control the intensity by pressure applied to the guitar strings by the bow. The bow effect and its inception substantiate elements of Frith and Horne's art school framework culturally. Those cultural elements of *borrowing* features from the past and reframing them in a new or different context, currently, may be the same process. Similarly, I refer to Peter Blake's *Sgt. Pepper's Lonely Hearts Club* album sleeve, which contains celebrities from past decades and the various incarnations of the Beatles. This album sleeve creates a sense of reframed popular histories.

In Freakbeat, the need for the virtuosic or free expression appears to contribute to the feature's conventions, as well as the cumbersome action, due to the size of the cello bow in relation to the electric guitar, adopted first by Phillips and then by Page. In respect to this intention a broader statement may be made. The use of a cello bow in a traditional sense is not out of place in an orchestra or a string quartet. However, it may not fit within the popular music context, except in Phillips' and Page's output. If this is the bridge between two established spaces (western art and popular music), then the use of the bow effect is interstitial. What could be argued is a co-existence or crossroads at which the bow effect is one and many on that interstitial bridge. Therefore, potentially the bow effect is easily justified as a Freakbeat defining feature. On examination, the application of a cello bow in its native surroundings (western art) carries a host of serious preconceptions but used in popular context (pop art) attempts to carry that seriousness into recordings such as "Painter Man" (1966) making a link between pop and art school context. These processes can also be seen in albums such as *Sgt. Pepper* (Parlophone, 1967), *S.F. Sorrow* (Columbia, 1968) and *Tommy* (Geffen, 1969). These processes may have contributed to the intellectualisation of rock music within this period. Popular music became serious like its ancestor, western art. Having explored these musical mechanics and idiolectal features, it is important to summarise and draw conclusions.

Chapter conclusion

In summary, an exploration of connections, community, idiolect and musical mechanics has been useful in identifying the base elements that form the music of Freakbeat. It is difficult to establish how the power and consumerism of the burgeoning technology that Marwick outlines, or the art school-led free expression of ad hoc unorthodox use of musical instruments, influence music category formation. What is certain is that the idea of CCIMMs appears to *matter*. I can make the assertion that CCIMMs form the 'mechanisms' from my original research question 'by what mechanisms

do music genres evolve?' Therefore, I claim that the mechanisms are clearly defined in Freakbeat. This may also be true, not only in an academic sense, but also as the foundations from which music, and perhaps music culture, can progress. The different combinations of technology, experimentation, creativity and expression may inform musical features, which help to categorise music. If this is the case, then it may be that the CCIMM informs music categories. However, the suitability of the CCIMM would need to be considered in conjunction with personal transactions between musicians and engineers: producers and engineers, producers and musicians. The value of these features raises recurrent themes that may overlap community and connections. However, provisional comments can be made firstly, experimentation may be perceived as creativity; secondly, experimentation is the process, whilst creativity is intrinsically linked to the outcome/recording; or thirdly, creativity and experimentation are in fact the same being and link both to the process and outcome/recording that appear to be the natural endpoint. Finally, if creativity and experimentation exist as separate entities, then they may cross paths at any given point in a peripatetic or arbitrary manner.

At the end of this section, it is important to state that all these musical factors that act together in different and similar ways offer a musical definition of Freakbeat, some are more prevalent than others, for example distortion features on all of the Freakbeat recordings that were selected for this thesis.

5

Conclusion: bringing freakbeat together and further understanding

The aim of this chapter is to bring together the threads of the discussion on Freakbeat with a view to a clearer understanding of where it sits in the world of popular music. In order to do this, there will be two clear objectives. Firstly, I will be summarizing what was discussed in each chapter, pulling out the important points. Secondly, I will be concluding with informed opinion based on my research and whether Freakbeat is currently a genre or a style of music.

Summary

In part one, chapter one, I had identified some important questions that sit around what is known as Freakbeat. The general overview of the chapter was to establish the 'current' debate that is happening around Freakbeat recordings – the vinyl. What is Freakbeat? What makes a Freakbeat recording? How many recordings are there in Freakbeat? Phil Smee and Dr. Andrew Few allude to the finite number of releases that they have found to be considered Freakbeat. They, and Steve Hoffman's Music Forums Blog online, have listed various recordings offered up as a consolidation of Freakbeat's total canon. However, Smee and Few have a particular understanding of Freakbeat that differs to the specific bloggers' site that I have referenced. The site has introduced other terms to define some of the recordings that were previously thought of as Freakbeat. Labels such as, Psyche-Bubblegum, the pop-art/Mod sound and Minimalist Garage Punk to describe a selection of recordings that are included in Smee and Few's listings. The likeliest reason for this variation, like most labels, is that as time progresses the usefulness of the original term may not be fit for purpose as more recordings are discovered. At the time of release these recordings were not referred to as Freakbeat, and so it goes, that currently, according to the Hoffman's Music Forum Blog, we have progressed forward to needing the above terms to better understand the recordings that are listed.

In the second chapter, I began by reviewing literature by organizing and establishing definitions on connections, community (nested circles), genre, style, idiolect and audience. Connections was about establishing context and significant historical events

that directly affected the formation of Freakbeat, such as the development of studio technology and instrument technology. It involved singling out particular people who were individually responsible for changing the landscape of sound, like Roger Mayer and Jeff Beck. Community was a definition initially used by Lena and was adopted to explain the formation of 'nested circles' of people involved in Freakbeat, consisting of the 'avant-gardists' or key protagonists and the 'fans', the 'tourists' and the 'activists' to the formation of Freakbeat. Using Middleton and Moore I established that genre and style are different conceptualizations, and that style is superordinate to genre. Additionally, I addressed idiolect as an understanding of the playing styles of Pete Townsend, Mal Luker and Eddie Phillips and the distinctive sound of the Who and Freakbeat in general. Identifying the main characteristics that can be heard on most recordings. Finally, I addressed who the audience would have been and who they are now.

Chapter three brought to the fore the outline and framework of Freakbeat addressing the essential characteristics of Freakbeat, a discourse on the recordings with a view on defining the boundaries using other recorded examples. This process was useful to identify what Freakbeat was not through the discussion of boundaries illustrated by other recordings.

In part two, chapter four, I implemented the definitions established in chapter two and attached those definitions to the specific historical events and context. Identifying key personnel as part of the Freakbeat community. Unpacking idiolect and musical mechanics into musicological areas such as tempo, meter, groove, timbre, riffs and motifs. These descriptors are particularly useful to pull out the key influences such as the Blues and Jazz roots of Freakbeat. On the other side of these compositional definitions, I dealt with the technology in the same way, consisting of distortion, compression, auto (double) tape tracking, feedback, reverberation/scrape effect (Mal Luker) and the bow effect (Eddie Phillips). This summary will inform the next part of this chapter where the findings will be addressed below.

Conclusion

The aim of this thesis was to identify the characteristics, identity and inclusion of Freakbeat recordings by looking at a sample of carefully selected vinyl. Those examples were: the Craig's "I must be mad" (Fontana, 1966), the Creation's "Painter Man" (Planet, 1966), (Pete) Miller's "Baby, I got news for you" (Columbia, 1965), the Pretty Things' "Come see me" (Fontana, 1966), The Smoke's "My Friend Jack" (Columbia, 1967), Thane Russal & Three's "Security" (CBS, 1966) and, finally, The Who's "Anytime, Anyhow, Anywhere" (Brunswick, 1965). The selection process was straightforward, two recordings from 1965 — we can define these as 'pioneers' (Smee, 2001, p.122) — four recordings that are considered typical of Freakbeat's peak in 1966 — we can define these as the 'determined idealists' (Smee, 2001, p.122) — and a recording from 1967 — to define a possible boundary or 'trajectory' (Lena, 2012) of Freakbeat to Psychedelia, however this

last assumption is simultaneous in nature. The objective of the thesis was to further debate around existing pre-rock histories in the UK, which includes Freakbeat, and secondly, I used existing methodology of categorisation to identify a possible canon of Freakbeat recordings. The list or canon is simply a division totalling 200 single releases and 15 EP releases in this country; however, I did state that the boundaries are changing as European records are being included in Freakbeat because of their stylistic qualities. The recordings can be broken down as either R&B usually pre-1965 and are more Blues-inflected, or they are from late-1965 until early-1967 and count as the main bulk that are Freakbeat recordings. Any recordings that are late-1967 are often leaning towards the psychedelic sound.

My concluding statements are two-fold here, firstly, to identify Freakbeat with whether it is a genre or a style. Secondly, to raise further questions about the rigidity of its existence then and now. Presently, Freakbeat has strong stylistic qualities such as distortion, as recordings are being discovered from across Europe and are being sold as Freakbeat recordings, such as Jacques Dutronc's "Le Responsable" (Vogue, 1966), or Michel Polnareff's "Time Will Tell" (Vogue, 1966). In this framework Freakbeat is a style, as there are groups that retrospectively record using vintage techniques and musical mechanics, such as the Cherrylinas, the Cybermen and the Creation have recently reformed to record new material in the style of Freakbeat. Freakbeat, in its original historical context was seen as part of the 'underground' music scene and an integral part of counterculture. In this framework, 'underground' retrospectively appears to fit the genre mold, along with, as Middleton refers to 'ballad, dance-song, single, album'. Freakbeat's current rigidity is more robust now than at the time of its recordings, this is due mostly to the fact that there are many more appellations to describe the different styles of rock, therefore, it is easier to define as a style and there are many more collectors gathering these recordings and referring to them as Freakbeat. Using style, we can include music that is clearly using the essential characteristics of Freakbeat that is being released on small labels such as Detour Records. There are cover versions released on vinyl by Detour that are direct and historically informed renditions of the original recordings, the Cybermen do a cover of 'Come See Me' in the style of the Pretty Things, who, in turn, covered the original R&B record by J.J. Jackson. Moore, although on the same page as Middleton, suggests that styles have a greater fluidity than 'music hall, Tin Pan Alley, Country, rock, punk, etc' (Middleton, 1990 p.172). I believe that Moore is correct in his position on both style and genre. And there is some relevance to Holt's statement that genre is 'static' in its existence, historically, this would appear to be valid. In the Sixties, the 'underground' music scene, I would consider to be a genre, in the articles by Few and Lees, they concentrate on a very small canon of recordings that are all historically posited in the Sixties, and it is plain to see the definite chronological boundaries that argue the case for genre status. However, Freakbeat (as some of the recordings are known in current parlance) is most definitely a style. The evidence here is overwhelming and suggests that Sixties recordings from Europe and the US are being advertised, included

and referred to as Freakbeat and are being recognised as Freakbeat, therefore, we are addressing a style of recording with such characteristics as guitar distortion. Within this categorisation are the current recordings, such as the Cybermen, the Mystreated and the Cherrylinas, admittedly these are all on the Detour records roster.

Appendices

Appendix 1.1 – Mojo Collections 'Freakbeat!' Article

B-SIDE: THE TOP 50

Q65: Hague dudes.



Syndicats: frenetic sounds.



Majority: rebels against fire safety.



The Mascots: do they look lucky to you?



The Fairies: even rickies can't stop ass.



The Munks: total nutters.



Birds Birds: they go great guns.





FREAKBEAT!

THE BIRTH OF BRITISH PSYCHEDELIA

Once a mere sideline to the psych story, the genre that never knew its name is threatening to eclipse the acid-rock heavyweights. Your guide: **Phil Smee**.

The Thirteenth Floor Elevators, Donovan and Pink Floyd have all at some point been categorised under the label 'psychedelic', yet the difference between them is so great, doing so renders the term meaningless. Sometimes a whole new adjective is required to define more clearly the various strands of a genre that are on offer. Thus the tag freakbeat was born.

Like power-pop, this label combines two separate images to create an idea of something that's immediately apparent – 'freak', as in 'touched by the hand of mayhem', and 'beat', that British style flourishing between the Mersey years and the advent of the underground. Despite its British roots, freakbeat spread from Europe to Australia.

The word was first coined in 1984 by the Bam-Caruso reissue label. It appeared on the sleeve of their first Rubble LP, *The Psychedelic Snarl*, a collection of rare and obscure '60s singles. The album mainly focuses on releases from 1966, when the R&B gush of pop's great promise met the need to expand and experiment, but there are several notable exceptions. The groups who appeared before that date were pioneers, those that came thereafter were determined idealists!

Some still cite the punk era as the time when pop was at its most radical and exciting. Well, that ain't necessarily so, as this list of the 50 best freakbeat singles amply illustrates. Some of these singles may only hint at a melody, but who cares when the boundaries of pop are being stretched to the limit. Welcome to freakbeat!



1 WIMPLE WINCH

Save My Soul
1966
FONTANA
TF 718, E250

Wimple Winch reign supreme in our version of freakbeat heaven by virtue of the fact that no less than three of their creations appear in our freakbeat Top 50. Recording initially as the Just Four Men, with two excellent singles on Parlophone, *That's My Baby* (1964) and *There's Not One Thing* (1965),

they switched labels and took on a new name and destiny. Their debut *45 on Fontana, What's Been Done* (1966), was good but still beat, while the follow-up *Save My Soul* is easily the best constructed slice of pure pop mayhem on vinyl. What makes this awesome single work so well is the tight arrangements. The menacing drum beat goes round the kit as the bass guitar repeats the riff, and the vocalist belts out the first verse. But God knows what he's going on about: "Well, I carry my pride like a burning cross/I won't let you buy it, not at any cost..." The tempo doubles, and the singer shrieks like he's been knifed in the back. Guitar-controlled chaos ensues, ending in a crashing finale. A mini masterpiece!

122 MOJO COLLECTIONS



The Creation get their act on.



2 THE CRAIG
I Must Be Mad

1966

FONTANA
TF 715, £250

How anyone involved in the creation of this awesome moment in pop history could have imagined it being played on the BBC, or anywhere else, is beyond comprehension. The tension builds with machine-gun drums, screaming guitar and banshee vocals... full marks to Larry Page for the production.



3 ADJEEF
THE POET

Iekkk! I'm A... Freak

1967

ACTION
AC 1003, £100

Co-credited to his girl(s), his friends and the rest of the world(s), this stupidly rare cult 45 combines freak-out lyrics with an insistent fuzz bass riff and weird effects. The song, what there is of it, is surprisingly catchy! Mr Adjeef was, in fact, Ad Visser, DJ and host of Dutch TV show TopPop.



4 SOUTHERN SOUND
I Don't Wanna Go

1966

COLUMBIA
DB 7982, £175

Evoking the spectre of both The Mark Four and The Who, Southern Sound took their music at full tilt, with full throttle drums, and a guitar that teetered on the edge of control. This is the flip-side track, but its A-side is almost as crazy. Guitarist Robert Blunt later resurfaced in Silverhead.



5 BIRDS BIRDS
Daddy Daddy

1966

REACTION
591 005, £400

After three superb singles The Birds doubled their name and their fun. Switching to Reaction, they produced one of rock's best-kept secrets. Daddy Daddy, the B-side to Say Those Magic Words, is pure Pete Townshend distilled to a strong liquor. The free-form ending showcases Ronnie Wood's feedback guitar.



6 THE MASTERS APPRENTICES
Undecided

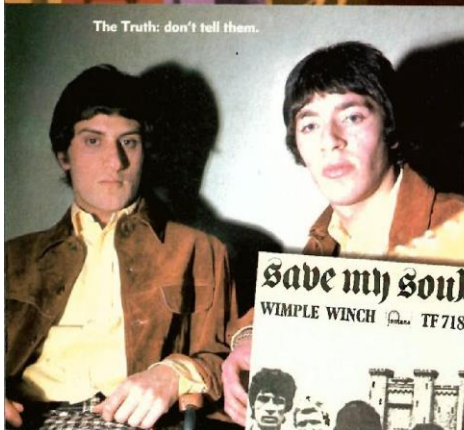
1966

ASTOR
A707L, £50

One of those rare moments when youthful vigour is accurately etched onto vinyl, probably due to the absence of a proper producer! Astor pressed up this 45 from a demo. The first TMA knew of this was when singer Jim Keays heard it on the radio at a drive-in, and nearly choked on his burger.

PHOTOS: THE STRANGE THINGS ARCHIVE/PICTORIAL PRESS LTD (THE CREATION)

B-SIDE: THE TOP 50



The Truth: don't tell them.

Save my soul
WIMPLE WINCH (A... TF 718)



The Attack: grrrrrrr.

Wimple Winch: winners.



New Breed: GM gone wild.

Southern Sound: Don't Wanna Go... to the barbers.



7 PEE WHITE & THE MAGIC STRANGERS
Ballin' Balla

1966
IMPERIAL
IN 675, E75
Boasting what must be the most demented guitar solo on record (second prize goes to I'm A King Bee on the flip!) this strange single moves from beat into unknown territory. The bizarre sound is mirrored by the group's image as evidenced on the picture sleeve - I think these guys meant it. Based in The Hague, Holland, Peter DeWit formed the group in 1962, and split it in 1967. Joop Roelofs, guitarist with the legendary Q65, ran their fan club.



10 THE MONKS

Oh, How To Do Now
1966
POLYDOR INTERNATIONAL
L 52951, E100

To quote the sleeve-notes on the original album: "Let sapphires glide into the grooves. Count from nine until blast off, then swim into the city's primeval forest. Black discs mirror colourful shimmering illusions. This black circle, however, quivers within the system of our dear world... the Monks, for their part, love..." Total nutters. The Monks were ex-US servicemen based in Germany, with shaved heads and amplified banjo. Their bizarre sound is total snuddering freakbeat.



8 THE ATTACK
Anymore Than I Do

1967
DECCA
F 12578, E35
Davy O'List kicks off this incredible track with a scorching guitar break that would peel paint. It nestles on the B-side of their version of Hi Ho Silver Lining. The track hits overdrive within three blistering seconds and singer Richard 'Jivin' K Boots' Shirman growls out the vocals with bugged out insanity. The Attack were into partying and, although the line-up had as much stability as the Czech netball team after a drug test announcement, Shirman stayed the course, producing four ground-breaking singles and a bunch of unreleased gems.



9 THE ANSWERS
It's Just A Fear

1966
COLUMBIA
DB 7847, E100
The unmistakable imprint of Tony Hill's superb guitar is embedded in this exceptional piece of freakbeat. Soaring through the mix and underpinned by heavy drums, his migraine-inducing Les Paul reverberates throughout the track. The Answers caved in when Hill opted to join The Misunderstood, appearing on I Can Take You To The Sun (the greatest single of all time), before forming High Tide.



11 SYNDICATS

Crawdaddy Simone
1965
COLUMBIA
DB 7686, E400

Noteworthy for including future Yes guitarist Steve Howe in their line-up, The Syndicats had issued two singles and recorded the A-side of their third when Steve left. The band recruited Ray Fenwick and a session was booked in Joe Meek's studios to record our featured track as a B-side. The result was Crawdaddy Simone, written by Fenwick and keyboard player Geoff Williams. Ray excels on his vinyl debut; his Gibson SG Special (through a DeArmond effects pedal) provided the frenetic sounds you can hear in the grooves.



12 THE MOTIONS

Everything That's Mine
1966
NAVOC
SH 114, E35

Their resident songwriter Robbie Van Leeuwen, who later formed chart-toppers Shocking Blue, was responsible for 99 per cent of The Motion's output. With shades of The Who and Small Faces, Everything That's Mine is but one of a roster of over a dozen singles and three albums issued while Van Leeuwen was with The Motions. Never less than brilliant, this track showcases the band at their freakbeat best.



13 SHEL NAYLOR
One Fine Day

1964
DECCA

F 11856, £70

Shel (real name Rob Woodward) Naylor recorded two stunning 45s in his time. The one we've featured here, written by Kinks guitarist Dave Davies, and showcasing Jimmy Page on guitar (yes! this is one 45 that he really does play on), is probably the earliest freakbeat single of all. Naylor's second 45 came much later, as Lieutenant Pigeon – oh my gawd!



14 THE WHO
The Ox

1965
BRUNSWICK

05965, £30

The masters show how it should be done with this stupendous instrumental, initially a filler track on their killer debut album *My Generation*, but pulled out for a B-side when Track and Brunswick were facing up to each other. It's a barrage of valve meltdown, with Townshend coaxing otherworldly sounds out the speakers, and Moory clattering at manic speed throughout. One minor niggle is Shel Talmy's incongruous use of tinkling piano in his production work, which also marred recordings by The Kinks and The Creation.



15 WIMPLE WINCH
Rumble On Mersey Square South

1967
FONTANA

TF 781 (B-side: Without Atmospheres), £100

Our freakbeat kings ended their career with this story of happenings outside their club, The Sinking Ship in Stockport accompanied by blitzkrieg fuzz guitar. Atmospheres, the band's third appearance here (No. 37) found its way onto the B-side of a few mispressings of Rumble. It's another manic opus, all tempo changes and manic guitar fills. Wimple Winch broke up in '67 with singer Dee Christophus turning to acting – with parts in *The Rocky Horror Show* and *TV's Rock Follies*.



16 MILLER
Baby I've Got News For You

1965
OAK

RGJ 190, £300

This late 1965, pre-psychedelic era 45, is perfect freakbeat. While not as manic as some, it nevertheless qualifies by virtue of its wonderfully compressed experimental beat. Recorded at RG Jones' studios in Morden, it was first issued on the Oak label, though EMI leased the tracks and issued it on Columbia. Backed by members of the (early) Herd, Pete Miller must have thought he had a hit on his hands with this little gem.



17 THE BUZZ
You're Holding Me Down

1966
COLUMBIA

DB 7887, £125

An example of a group that were to merge mania with instant oblivion were Edinburgh's Buzz, who were formed from the ashes of the soul-based Boston Dexters. Their lone 45, produced by Joe Meek, kicks off with his wildest: bathroom echo engulfing the screaming tortured sounds. EMI reckoned it would be a hit – not one of their sanest decisions.



18 Q65
From Above

1966
DECCA

AT 10 248, £35

Frantic buzz-saw guitars and dirty vocals drive this classic 45 along at a wicked pace. A film clip of the group promoting one of their singles shows them with long, thick Phil May-type hair and Chelsea boots. Formed in '65 in The Hague as Leadbelly's Unlimited, they produced a slew of hard R&B-edged, beat-flavoured singles and three albums between 1964 and 1968.



19 PAUL & RITCHIE & THE CRYIN' SHAMES
Come On Back

1966
DECCA

F 12483, £100

The weedy organ sound emphasises the frenzied guitar and manic vocals and gives this stupendous piece of plastic an extra dimension. From Liverpool, and originally called The Bumbles, the band had issued two 45s before this grand opus. Singer Paul Crane later joined Gary Walker & The Rain.



20 THE TROGGS
Lost Girl

1966
CBS

202038, £35

The Troggs, bless 'em, had two really good freakbeat singles to their name, and, guess what, they're basically the same song. Their debut 45 on CBS, *Lost Girl*, is a blistering example of raw, unrefined swagger. But flip their second offering, the uncompromising *Wild Thing*, and there it is again, now titled *From Home*, with a new arrangement, new words and a manic guitar solo. They're both superb – but *Lost Girl* wins by a short (stoned) head.



Jimmy Page: he had charm.

21 JIMMY PAGE & THE TALISMEN
You Break My Heart

1966
Acetate

UNISSUED, £500+

Drummer Bobbie Graham and guitarist Jimmy Page were responsible for The Talismen recordings, alongside other Shel Talmy

sessioneers. Their second single remained unissued although, luckily, Graham's acetate copy survived. More tuneful than your average freakbeat fodder, the way the track builds is terrifying. Graham's drum fills rattle the speakers and the guitar break is textbook Page.

B-SIDE: THE TOP 50



22 MAJORITY ONE

Get Back Home

1968

PINK ELEPHANT

22.525, £30

After eight singles on Decca (all flops), this lot finally tasted success as the backing band on Barry Ryan's 1968 hit *Eloise*. A shift to Europe found them using the name Majority One, and it's the B-side of *Because I Love*, the glorious fuzz-drenched number *Get Back Home*, that's the highest of their two entries here. The other (No. 32) is *One Third*, the B-side to their fourth single from 1966 – an exquisite slice of up-tempo heavy beat, with a stinging guitar break and chaotic echo.



23 THE FLEUR DE LYS

Mud In Your Eye

1966

POLYDOR

56124, £300

The recording history of The Fleur De Lys was like one long game of musical chairs. Each line-up contributed one 45 to the band's repertoire, and the four-piece that concocted *Mud In Your Eye* was arguably the strongest, reflecting its collector's value today.



28 KEITH SHIELDS

Hey Gyp (Dig The Slowness)

1967

DECCA

F 12572, £30

From Newcastle, Keith's original group The Wildcats boasted Animal-to-be guitarist Hilton Valentine. Shields' first solo 45 for Decca was produced by old chum Hilton, who concocts a driving version of Donovan's *Hey Gyp*, which is still able to shatter all but the sturdiest of speakers.

29 LEE KINGS

On My Way

1966

GO-GO

SWEDISH FLEXI, SKIVA 661, £60

With well over a dozen singles released, mostly Dave Dee-style beat rockers, this Swedish group defied tradition and issued a flexi-disc, probably with a magazine, which contained the rave-up *On My Way*. The group really wig out and let go of their pent-up frustrations, due to having recorded dull pop fodder until then.

30 THE LOOT

Try To Keep It A Secret

1969

PAGE ONE

POF 115, £25

From Andover, and previously recording as The Soul Agents on Pye, The Loot excelled in Troggs/Who-styled catchy 45s – their *Baby Come Closer* is a pop-art gem. We've singled out their last 45, *Try To Keep It A Secret*, which was probably recorded two years earlier than its release date of 1969. A fantastic melange of meshed guitars and pounding beat, it confirms The Loot as freakbeat legends. Three members of The Loot recruited Caleb Quaye on their break-up to form *Hookfoot*, backing Elton John on his early recordings.



25 FIRE

Father's Name Is Dad

1968

DECCA

F 12753, £175

The sound of sunny Hounslow, and initially known as Friday's Chyla, Fire were re-christened by their new managers, who also secured a publishing deal with Apple. This led to a deal with Decca and the release of this debut 45 by early '68. *Father's Name Is Dad*, with its Macca-esque bass lines and dumb lyrics, was released in two versions (the second with extra vocals and guitar), but it sold in meagre quantities anyway – so the sighting of either version is deemed a minor miracle.



26 THE MASTERS APPRENTICES

Buried & Dead

1967

ASTOR

A7075, £50

Once again, the Masters power into this follow-up to 1966's *Undecided*, a tightly compressed wall of sound, where the VU needles hardly drop off the 10 mark. Here, too, there's good, snarling vocals and incredible guitar which displays a notorious use of the whammy bar. Legends in their own country of Australia, The Masters Apprentices burnt out and mellowed after two short years – too much too soon.



27 THE SCORE

Please Please Me

1966

DECCA

F 12527, £100

A true freakbeat single, (ie a beat tune, totally freaked out), this track is also the strangest Beatle cover ever. There were reported to be some publicity photos released at the time, but they were blurred and indistinct, leading us to believe these were a made-up group, or else session guys. Whatever, this 45 is an amphetamine-fuelled trip through a once jaunty little number!

Coming up



31 ADAM'S RECITAL, No Place For Lonely People, 1968, BARCLAY N.608171, £75

32 RED SQUARES, You Can Be My Baby, 1967, COLUMBIA DS 2341, £75

33 MAJORITY, One Third, 1966, DECCA F 12453, £35

34 THE NEW BREED, Unto Us, 1965, DECCA F 12295, £25

35 THE ATTRACTION, She's A Girl, 1966, COLUMBIA DB 8010, £35

36 THE TRUTH, Hey Gyp (Dig The Slowness), 1966, DERAM DM 105, £50

37 MISSING LINKS, You're Driving Me Insane, 1965, PHILIPS BF 213, £75

38 WIMPLE WINCH, Atmospheres, 1967, FONTANA TF 781 (mispress), £350

39 ELOIS, By My Side, 1967, IN RECORDS IN-S-8067, £150

40 THE ACT Just A Little Bit, 1968, COLUMBIA

DB 8331, £30

41 THE FAIRIES, Get Yourself Home, 1965, HMV POP 1404, £150

42 THE CREATION, How Does It Feel To Feel?, 1968, POLYDOR 56230, £25

43 THE GAME, It's Shocking What They Call Me, 1967, PARLOPHONE R 5569, £250

44 CHAPTER FOUR, In My Life, 1966, UNITED ARTISTS UP 1143, £150

45 THE PRIMITIVES, Johnny Noooo!, 1967, ARC PIPER-CLUB AN 413, £35

46 THE SYN, Grounded, 1967, DERAM DM 130, £75

47 ALLEN POUND'S GET RICH, Searchin' In The Wilderness, 1966, PARLOPHONE R 5532, £400

48 THE MASCOTS, I Want To Live, 1966, DECCA F 44518, £60

49 THANE RUSSAL & THREE, Security, 1966, CBS 202049 (picture sleeve), £125

50 DENIS COULDRY & NEXT COLLECTION, I Am Nearly There, 1968, DECCA F 12734, £20

Appendix 1.2: CD track listing

1. The Craig, "I must be mad" (Fontana, 1966).
2. Pretty Things, "Come see me" (Fontana, 1966)
3. [Pete] Miller, "Baby, I got news for you" (Columbia, 1965)
4. Thane Russal & Threer, "Security" (CBS, 1966)
5. The Who, "Anytime, Anyhow, Anywhere" (Brunswick, 1965)
6. The Smoke, "My Friend Jack" (Columbia, 1967)
7. The Creation, "Painter Man" (Planet, 1966)
8. Dave Clark Five, "Anyway you want it" (Columbia, 1964)
9. Fire, "Father's name is dad" (Decca, 1968)
10. Them, "Gloria" (Decca, 1965)
11. Birds Birds, "Say those magic words" (Reaction, 1966)
12. Fleur-De-Lys, "Circles" (Immediate, 1966)
13. Jimmy Winston and his Reflections, "Sorry She's Mine" (Decca, 1966)
14. The Eyes, "When the night falls" (Mercury, 1965)
15. The Tornados, "Telstar" (Decca, 1962)
16. Pretty Things, "Defecting Grey" (Columbia, 1967)
17. Pretty Things, "Private Sorrow" (Columbia, 1968)
18. The Small Faces, "Here come the nice" (Immediate, 1967)
19. Van Halen, "Why Can't This Be Love" (Warner Bros, 1986)
20. Johnny Burnette Trio, "Train Kept A-Rollin" (Coral, 1956)
21. Link Ray, "Rumble" (Cadence, 1958)
22. The Ventures, "2,000 Pound Bee" (Doulton, 1962)
23. P.J. Proby, "Hold Me" (Decca, 1964)
24. Bobby Troup, "Route 66" (Capitol, 1958)
25. Willie Dixon, "I Just Want to Make Love to You" (London, 1954)
26. The Who, "My Generation" (Brunswick, 1965)
27. P.P. Arnold's TNT Soul Band, "Angel of the morning" (Immediate, 1968)
28. The Creation, "Making time/Try and stop me" (Planet, 1966)
29. The Creation, "Biff, Bang, Pow" (Planet, 1966)
30. The Smoke, "It Could Be Wonderful" (Island, 1967)
31. The Smoke, "Utterly Simple" (Island, 1968)
32. Sample audio demonstrating "Objectionable Intermodulation".
33. Jackie Brenston, "Rocket 88" (Chess, 1951)
34. Howlin' Wolf, "All night boogie" (Chess, 1953)
35. Guitar Slim, "The story of my life" (Speciality, 1954)

36. Johnny Burnette Trio, "Rocket 88" (Chess, 1951) This track is absent.
37. Bobb B. Sox and the Blue Jeans, "Zip A Dee Doo Dah" (London, 1962)
38. The Sonics, "Psycho" (Jerden, 1965)
39. The Kinks, "You really got me" (Pye, 1964)
40. Yardbirds, "Heart full of soul" (Columbia, 1965)
41. Rolling Stones, "(I can't get no) Satisfaction" (Decca, 1965)
42. Johnny Burnette, Trio "Blues stay away from me" (Chess, 1956)
43. Bo Diddley, "Road Runner" (Checker, 1960)

Appendix 1.3: Email communication between the author and Pete Miller

[Redacted for GDPR reasons]

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