

# **In the Court of King Crimson, 1969 – with Bourdieu**

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**Santiago, April 2019**

# BEATLES

## ABBEY ROAD N

### Side One

COME TOGETHER  
SOMETHING  
MAXWELL'S SILVER HAMMER  
OH! DARLING  
OCTOPUS'S GARDEN  
I WANT YOU (She's so heavy)

Apple Records

### Side Two

HERE COMES THE SUN  
BECAUSE  
YOU NEVER GIVE ME  
YOUR MONEY  
SUN KING  
MEAN MR MUSTARD  
POLYTHENE PAM  
SHE CAME IN THROUGH  
THE BATHROOM WINDOW  
GOLDEN SLUMBERS  
CARRY THAT WEIGHT  
THE END

An E.M.I. recording. Thanks to George Martin, Geoff Emerick and Phillip McDonald.  
Photographs by Iain Macmillan

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# Structure of Presentation

- The Problem of Aesthetics;
- Bourdieu: Epistemology and Methodology;
- KC Background;
- KC: Field Study
- Musical Influences
- Poetic/ Graphic influences
- KC: World/ Field of Power
- Management

This work as an example of the:

**Problem of Aesthetics**

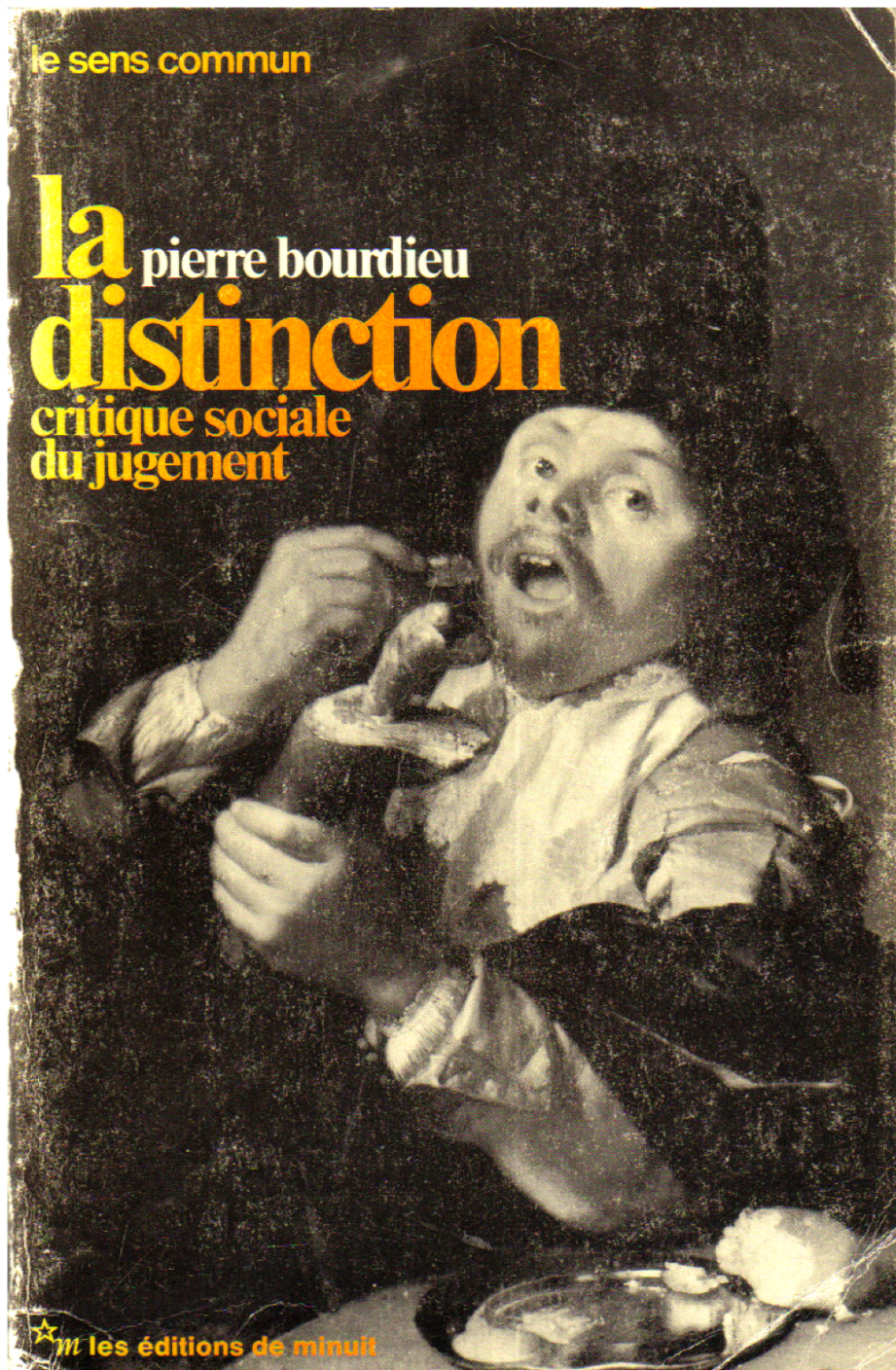


# Consumption

le sens commun

la pierre bourdieu  
**distinction**  
critique sociale  
du jugement

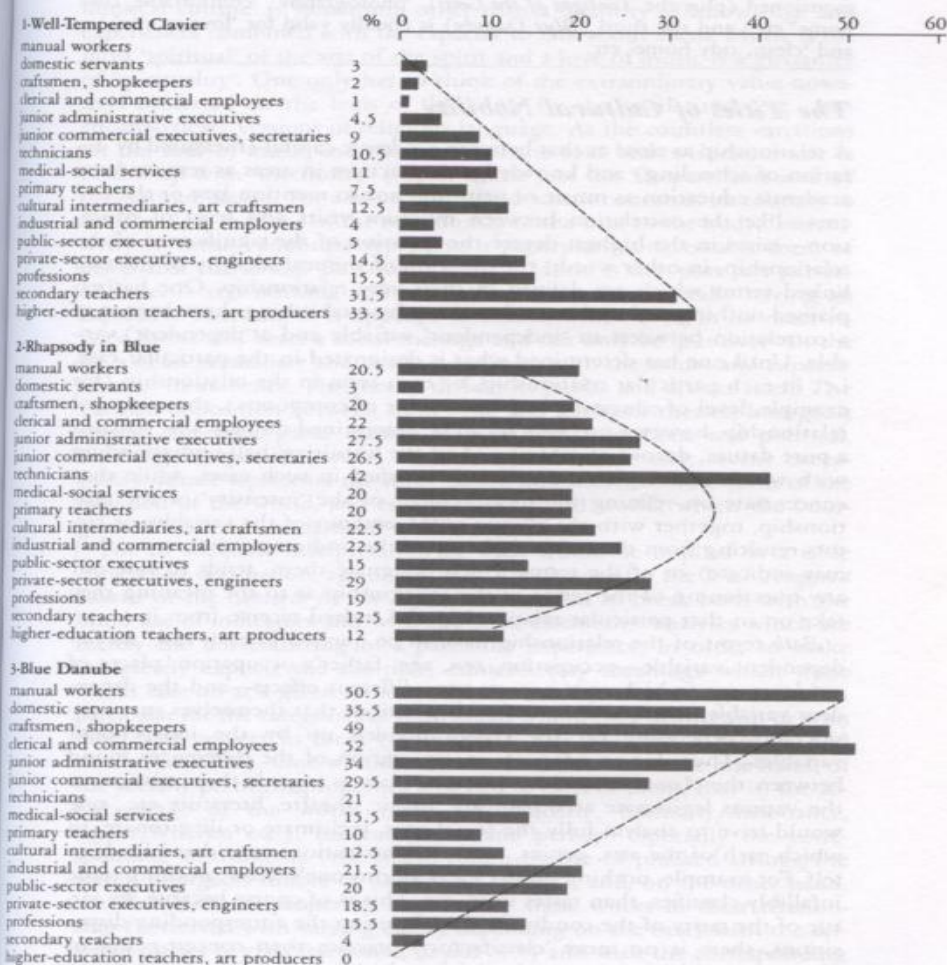
★ les éditions de minuit



# Musical Taste?



Figure 1 Distribution of preferences for three musical works by class fraction.



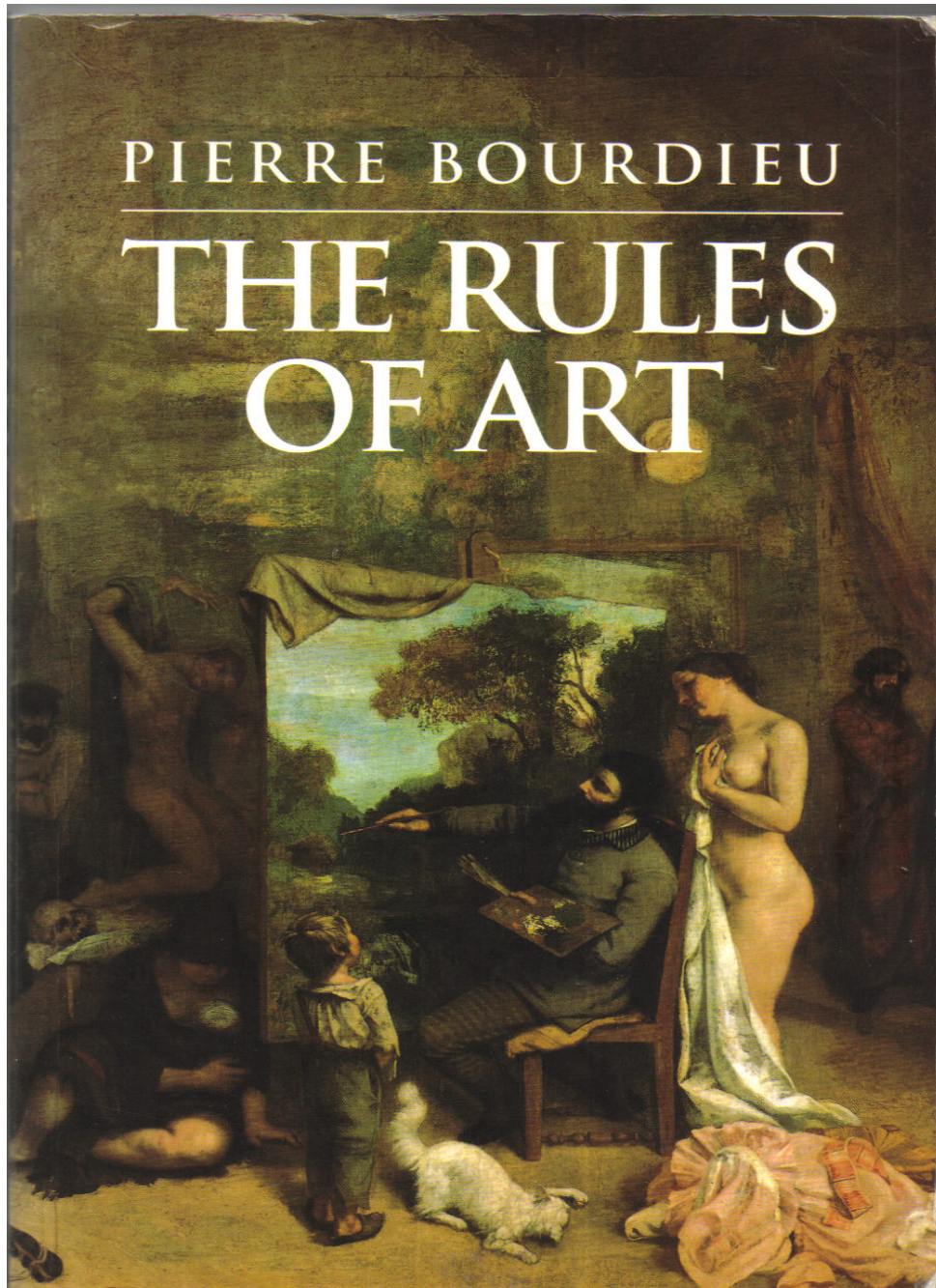
**Visual Taste?**



**Production**

PIERRE BOURDIEU

# THE RULES OF ART



# **A Bourdieusian Approach to the Music Field**

**.....involves.....**

# Outline of A Theory of Practice

- The principle defect of all materialism up to now – including that of Feuerbach – is that the external object, reality, the sensible world, is grasped in the form of an object or an intuition; but not as concrete human activity, as practice, in a subjective way.

Marx: These on Feuerbach

**Objectivism or Subjectivism?**

# Structure

- Structuring and Structured Structures
- Externalisation of Internality and the Internalisation of Externality

=>

‘A science of dialectical relations between objective structures...and the subjective dispositions within which these structures are actualised and which tend to reproduce them’

# Bourdieu's Thinking Tools

“**Habitus** and **field** designate bundles of relations”.

**Field** consists of a set of objective, historical relations between positions anchored in certain forms of power (or capital),

**Habitus** consists of a set of historical relations ‘deposited’ within individual bodies in the forms of mental and corporeal schemata of perception, appreciation and action.”

(Bourdieu 1992: 16).

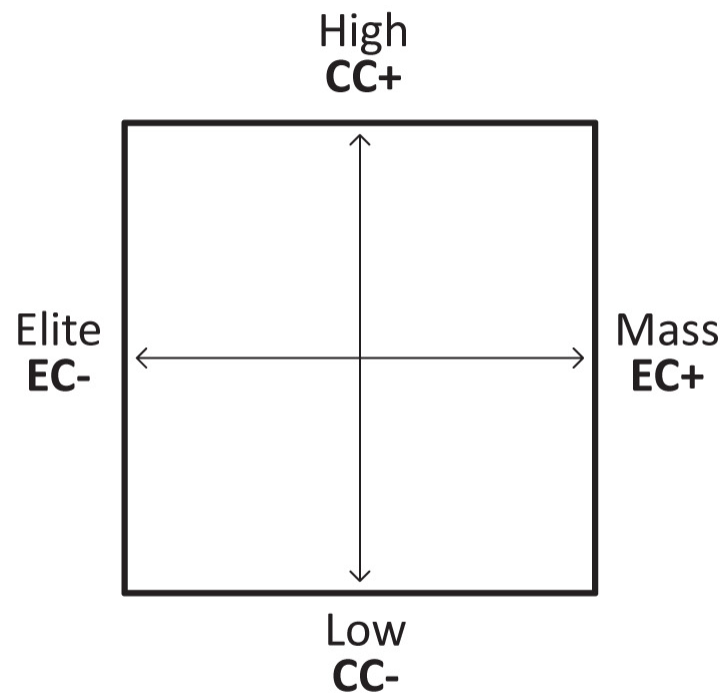
# **Ontological complicity**

# Capital: A Medium for Field Manoeuvres

Bourdieu identifies three distinct forms of **capital**:

- **Cultural Capital** - embodied dispositions, cultural goods and educational qualifications;
- **Social Capital** - social connections and obligations, including those associated with associations and institutions;
- **Economic Capital** - into which, given certain conditions, all other capitals can be converted.

(based on Bourdieu 1986/83)



# Symbolic Capital and Markets

Crucial to any individual/organisation's position within a particular *field* is the quantity and form of **capital** which has been accrued by that individual or organisation.

Their present **field** position conditions the nature and range of choices that can be made about future acquisition of symbolic capital and subsequent position taking.

This, in its turn, shapes the nature and range of future choices and so on ...

# 3-Phase Methodology

1. Construction of the Research Object
1. Field Analysis:
  - data collection; analysis; presentation
3. Participant Objectivation

# Field Analysis: 3 levels

- **Level 3:** Compare the habitus of a range of individuals;
- **Level 2:** Examine the inter-relations between agents and institutions;
- **Level 1:** Field in relation to other fields and the field of power.

**King Crimson**

**1969**

**Level 1: habitus**

**Bournemouth/ Dorset**

# Mike Giles: 1942 -



- Father: Violinist in Local Orchestra;
- Skiffle group; 🗣️
- Vaughan Williams;
- John King and Raiders, Dowland Brothers; Trendsetter;
- Roy Simon 1964.

# Dowland Brothers/ Trendsetters





- *Bournemouth was not like the other industrial cities you know, people living a tough, hard working class life, looking for a way out by being a footballer or a musician...the only reason I've been able to come up with as to why we became musicians, was because **there was not anything to rebel or fight against**. So, it was a frustration not having enough challenge...we weren't trying to escape...driven by angst or terrible conditions*

# Greg Lake (1947 – 2016)



- Poole;
- Don Strike
- Paganini
- Pop background – The Gods, Unit Four, Time Checks, The Shame.

march 2, 1968 melody maker

# GODS



JOE

LEE

KEN

GREG

MANAGEMENT: HARVEY BLOCK ASSOCIATES 73, SOUTH AUDLEY ST. LONDON W.1 TEL. (01) 493 5212/3/4/5

# Don Strike



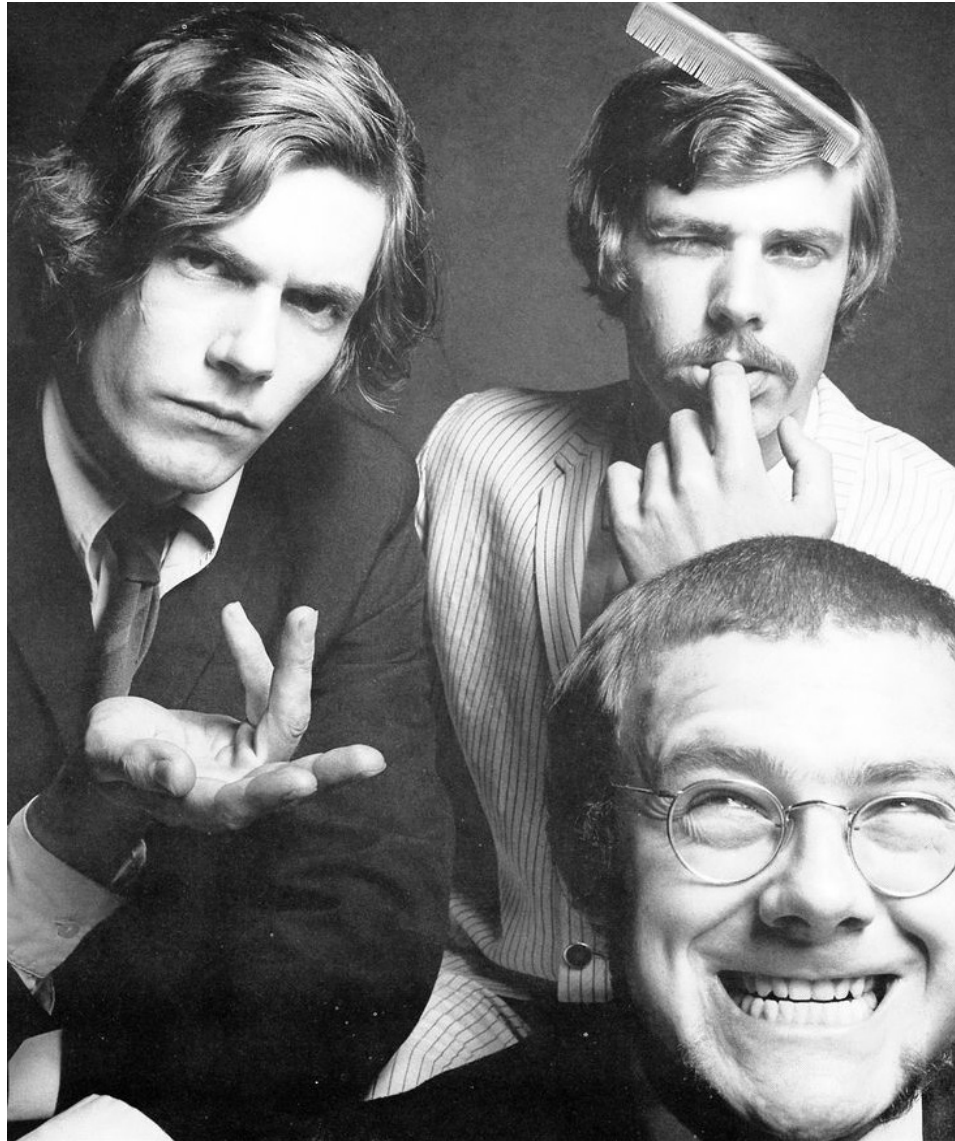
# Robert Fripp (1946 - )



- Father: Estate Agent;
- Wimborne
- Don Strike as Teacher;
- The Beatles, Dvorak, John Mayall, Django Reinhardt, Paganini







# Giles, Giles, and Fripp



**London**

# Ian McDonald (1946 -)



- London: School Drop Out;
- Parents: Jazz, Dance, Sinatra, Les Paul, Ella Fitzgerald;
- 1963 – Royal Military Training – Arrangements/ Composition/ ear Training.

# Covent Garden: Middle Earth



# Judy Dyble



## Fairport Convention



## Giles, Giles, Fripp, McDonald and Dyble



# Pete Sinfield (1943 - )



- English/ Irish Parents;
- Bisexual Mother;
- German Housekeeper – Circus Performer;
- John Mawson Tutor: Sitwell, Blake, Gibran, Blyton, Shakespeare;
- Travel: Moroco, Spain;
- Creation (McDonald)

# Sea Goat



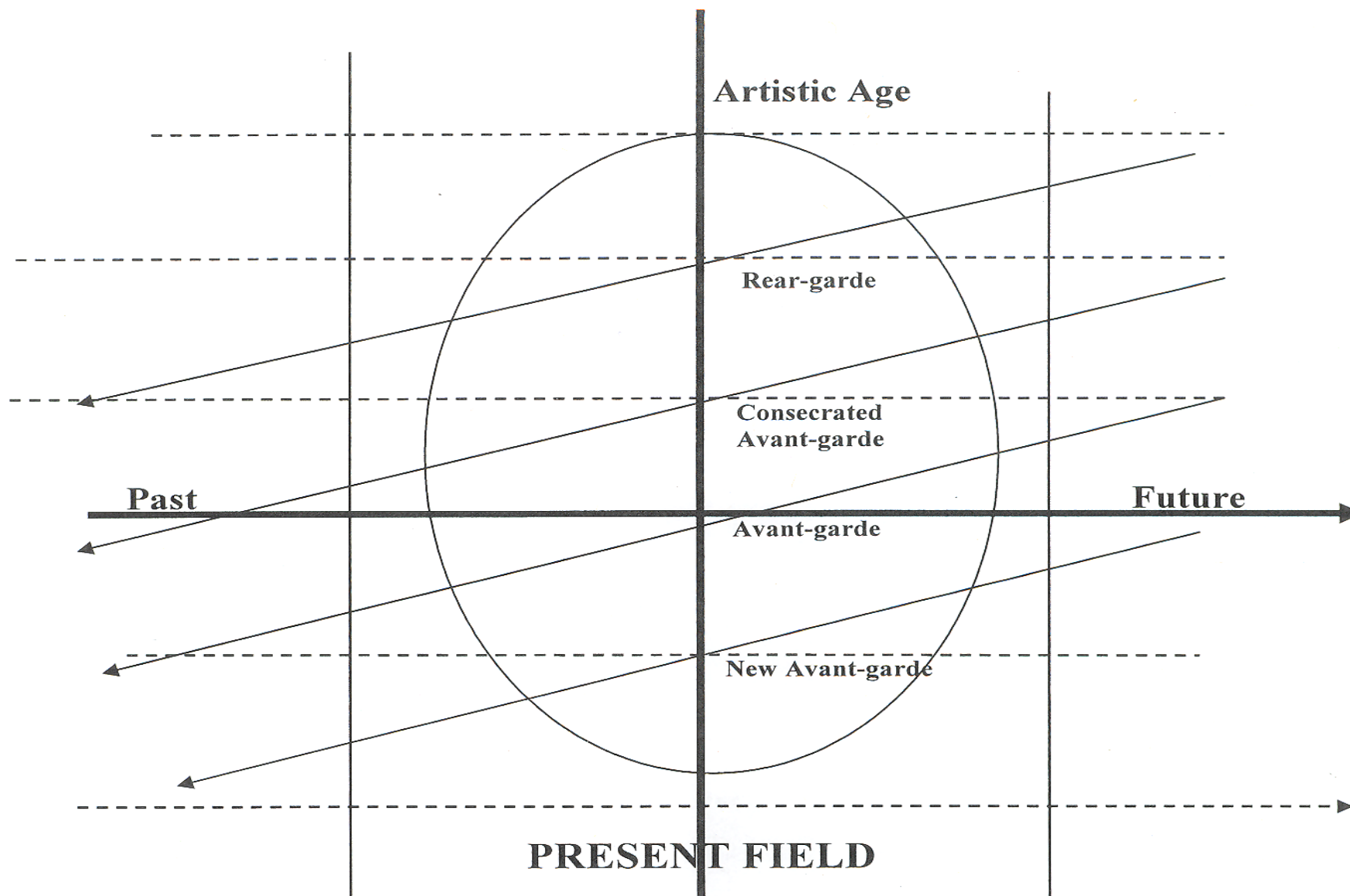
T A T A

# King Crimson, 1969



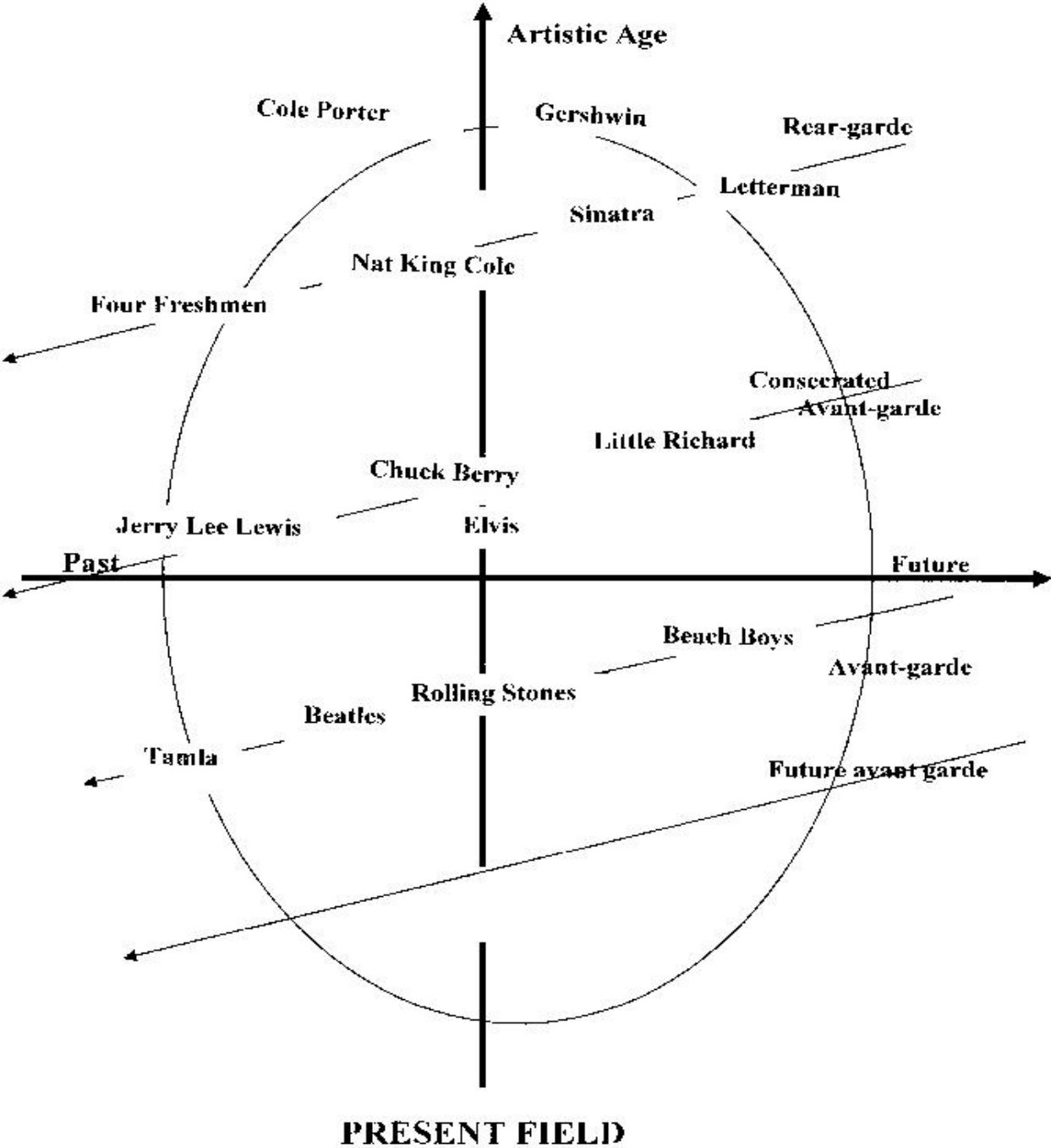
## **Level 2**

# **The Structure of the Field**



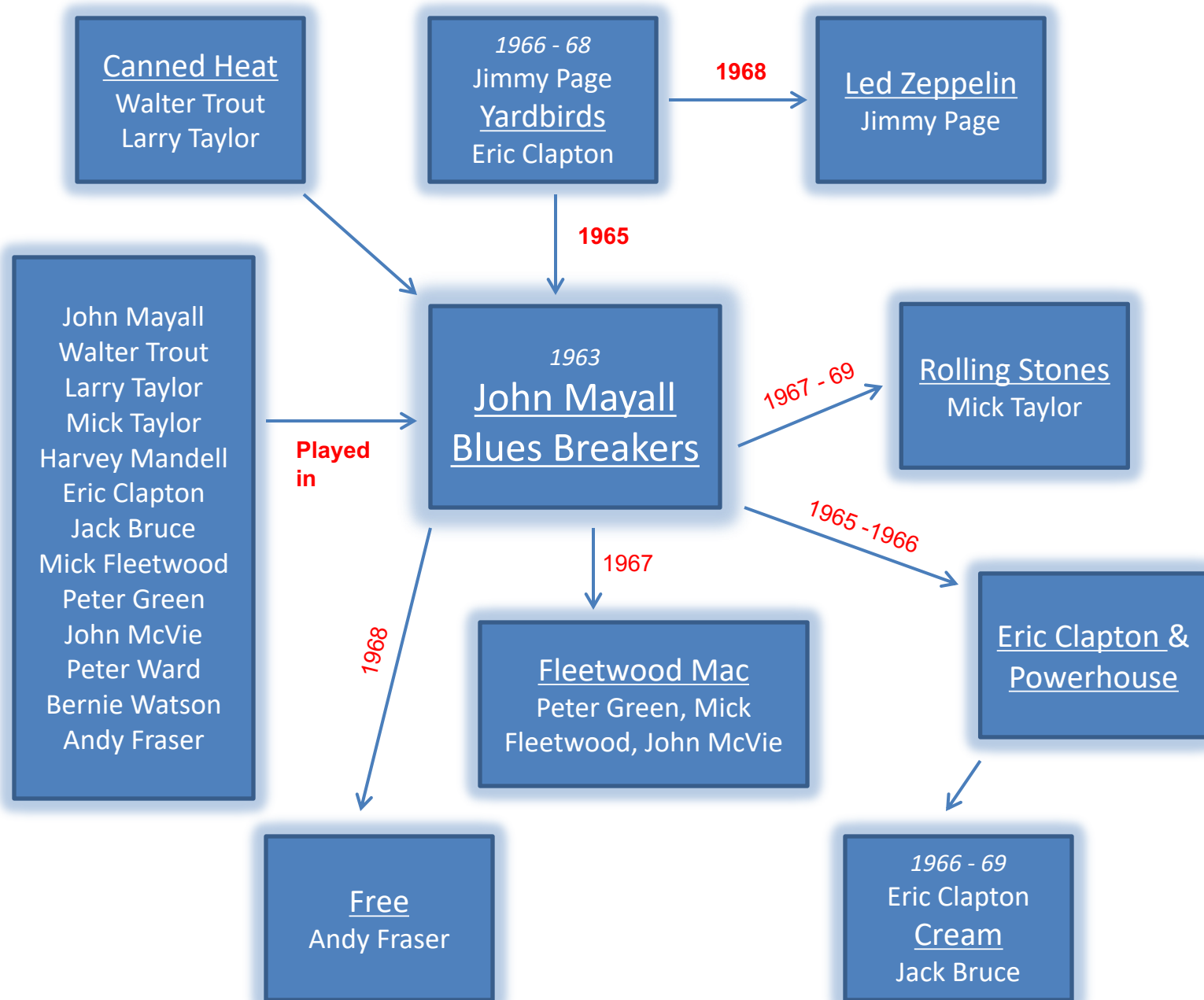
Time Structures of a Field

# Cycle 2



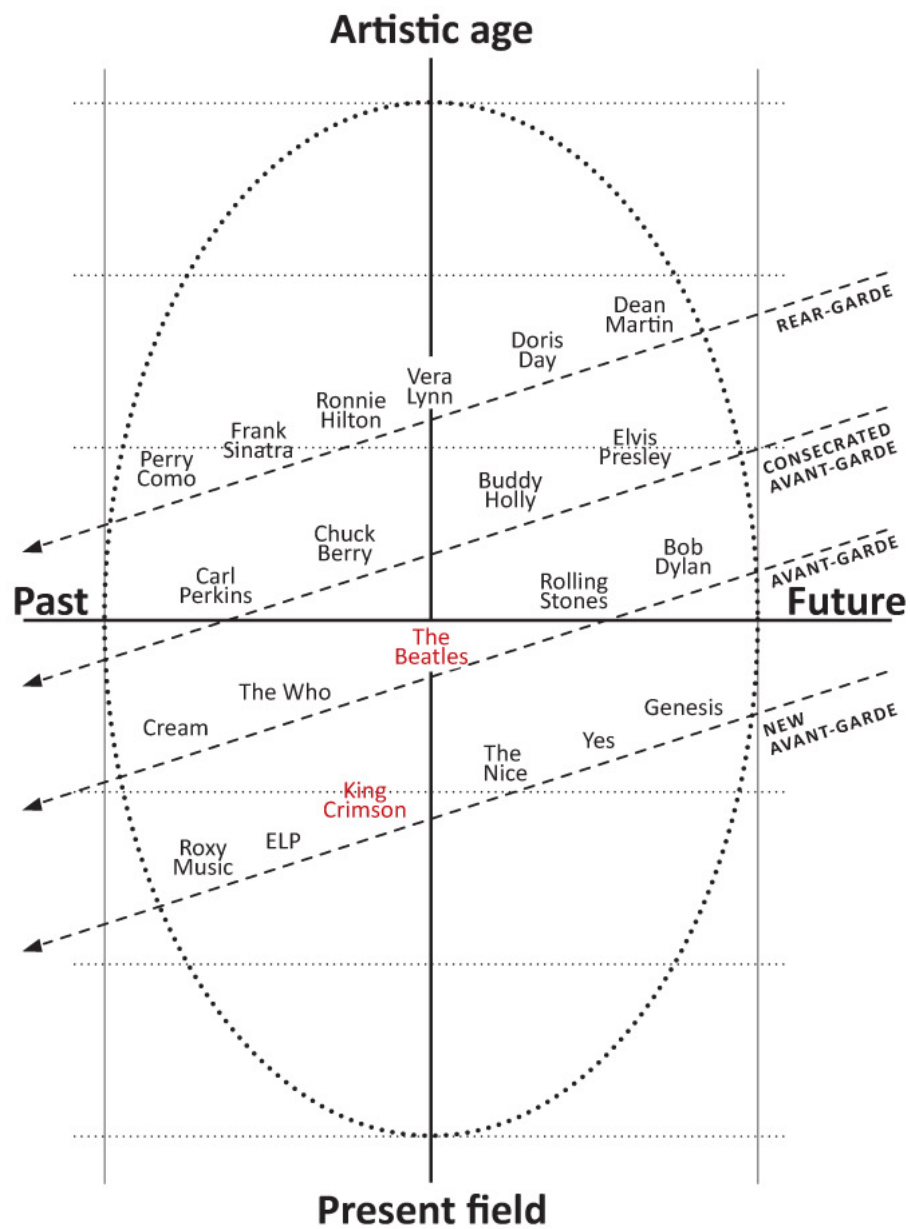
# 60s Legacy



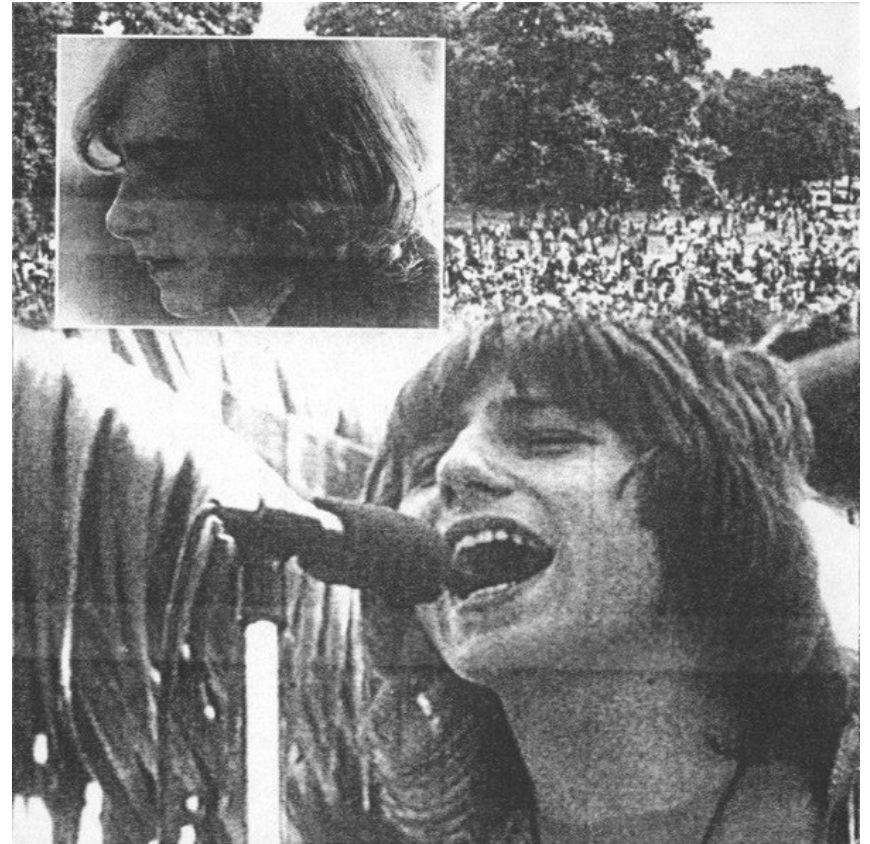


# The Music Field Presentation

- The subfields of pop, rock, folk music are situated at the ‘popular’ end of the **cultural capital** axis.
- Musicians exist as hybrid organisations both cultural and economic.
- In the 60s, musicians were highly unstable in both name and personnel. Most no longer existed by end of decade. Names recognised as **capital** – so line up changes, but brand stays the same.
- Some individuals ‘survived’
- Late 60s saw new generations of Pop, Rock and Folk groups being created.



# Hyde Park 1969



# What acted as capital in these subfields

- **Cultural Capital**

- Being young, male, white, playing guitar.
- Playing at prestigious festivals – Woodstock, Monterey, Isle of Wight,
- Appearing on Radio and TV programmes – Old Grey Whistle Test, Top of the Pops
- Clubs: Speakeasy; Middle Earth; Gandalf's Garden; Downstairs

- **Social Capital**

- Significance when groups formed ...living in same neighbourhood, going to same school or same art school. Pubs, Clubs, Regional Locales.

- **Symbolic Capital**

- from Media Profile. Appearing on Radio/ TV. Recording Contracts

# Audience: Youth Generation

- 1957 : 'Teenage' Invented
- Disposable Income -> Cultural Consumers
- Post war
- WC -> MC Embourgeoisement
- Liberal minded
- Individualistic
- Welfare State
- London <-> Provinces
- International Travel

# Musical Influences

Jazz + Skiffle

(Pop/ Rock)

+ Poetry - Pastoral

+ Exotic

# Classical/ Folk

- Reaction to German Canon: Bach, Beethoven, Schubert, Wagner.
- Folk Music Revival: C 20 – Elgar, Butterworth, Vaughan-Williams

# Mellotron



# Poetic Influences

- Vietnam; The Bomb; Burn-out;
- Romantic Poetry;
- Fantasy/ Faery: Tolkien
- Gothic;
- Surrealism;
- Dystopian – Alienation;
- Magic – Esotericism
- Exotica.

# The English Voice

## Moors and Forest

- Dark
- Rain
- Paths

## Water

- Lakes
- Seas

## **Epic Drama**

- Romance

## **Celtic**

- Patterns
- Riddles
- Archetypes

## **Spiritual/ Religion**

- Mysticism
- Heroic
- Gothic
- Ritual
- Magic

## **Emotional**

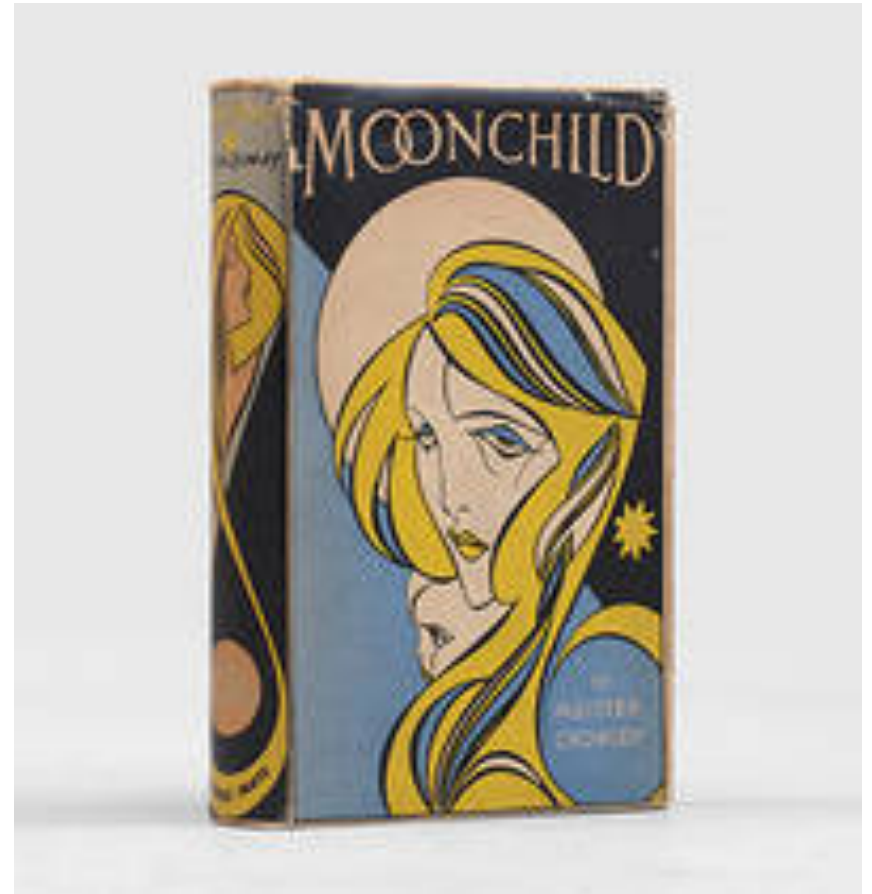
- Poetic
- Fantasy
- Lament
- Pathos
- Nostalgia
- Melancholy

# Alliteration - Stuttered/ Machine Gun Like


- CaTS fooT, iron Claw
- Neuro-SurgeonS Scream for More
- AT Paranoia'S Poison Door
- TwenTy FirST CenTury SCHiZoiD man
- .....
- Blood raCK BarBed wire
- PoliTiCianS Funeral Pyre



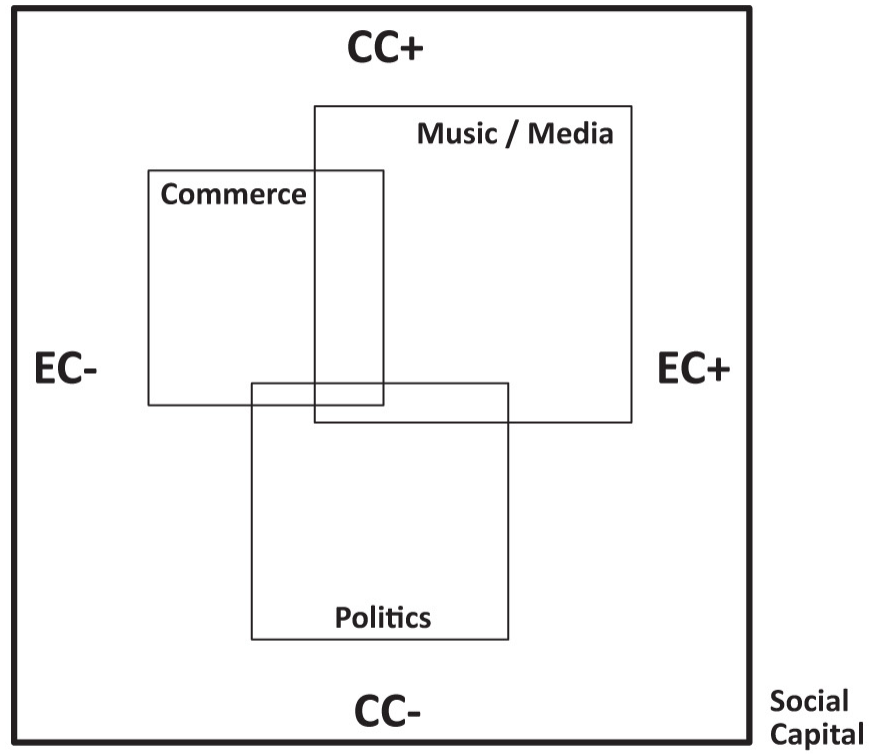
# The Occult: Aleister Crowley



# Assonance

- Call her mOONchild 
- Dancing in shAllOws Of a river....
- DrEAming in the ShAdOws of a WillOw
- Talking tO the trEEs Of the
- CObwEbs strAnge
- SLEEPing on the stEps Of a FOUntain
- Waving slver wAnds to the
- Night-birds sOng
- WAlting for the sUn on the MOUntain

**Level 3:**  
**Relationships between the Music Field**  
**and the Field of Power**



# Field of Power (1960s):

## Increased prosperity, Consumerism

- **Issues of Equality** – Racial Emancipation; e.g. Martin Luther King, Equality of women -. Equal pay act.
- **Liberalization** – e.g. Sexual Revolution, Legalization of Homosexuality.
- **War** - **Vietnam**, Compulsory draft in US, Cuban Missile Crisis, Building of Berlin Wall, Testing of Nuclear Weapons.
- **Expansion of Higher Education** in US and Britain, Student protests.
- **Emergence of ‘Youth’ as counter-culture;** e.g. Surfing Culture, Drug Use, Hippy culture - Love and Peace.

## **Field of Technology**

- Development of first long playing record (in 50s), Vinyl, 45rpm single, E.P.
- Increasingly sophisticated electric guitars, e.g. Gibson, Fender, Rickenbacker.
- Innovations in recording methods and amplification equipment.
- 1<sup>st</sup> Lunar Landing.

## **Field of Commerce**

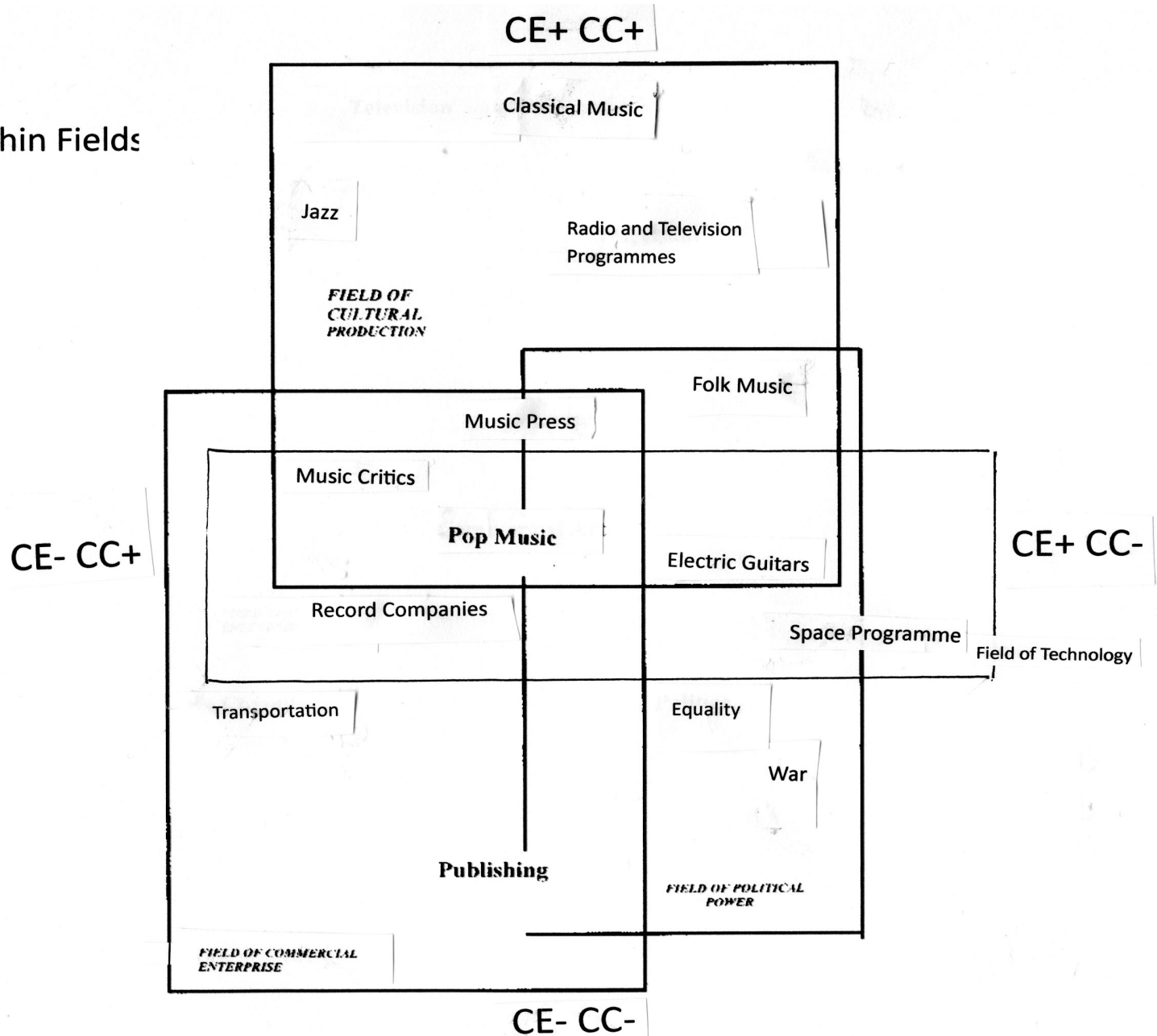
- TV and Film production.
- Journalism including new magazines and newspapers and re-orientation of established ones.
- New Supporting Roles e.g. Publicity Agents/ Managers emerged to manage public image.

# Field of Cultural Production

- **Minimalism**
  - Music, e.g. John Cage, Steve Reich, Phillip Glass
  - Art e.g. Donald Judd, Dan Flavin, Frank Stella.
- **Pop Art** — e.g. Andy Warhol, Roy Lichstenstein.
- **Geometric Abstraction** e.g. Ben Nicholson, Henry Moore, Barbara Hepworth.
- **Folk Music/Protest singers** e.g. Bob Dylan, Joan Baez.

## Level 1

### Fields within Fields



# **Management and Commerce**

# Allen Klein



## **Klein (1969)**

- Fired Apple employees
- Secured NEMS for 5%
- Attempted to buy Northern Songs
- Renegotiated EMI
- Law suit in U.S.
- McCartney claims mismanagement
- Beatles -> Receiver
- Took control of Starr, Harrison and Lennon
- Brought Bright Tunes Music (My Sweet Lord)
- 1973 Contract not renewed
- 1977 Sues Beatles -> £ 5 Million

# **The Beatles**

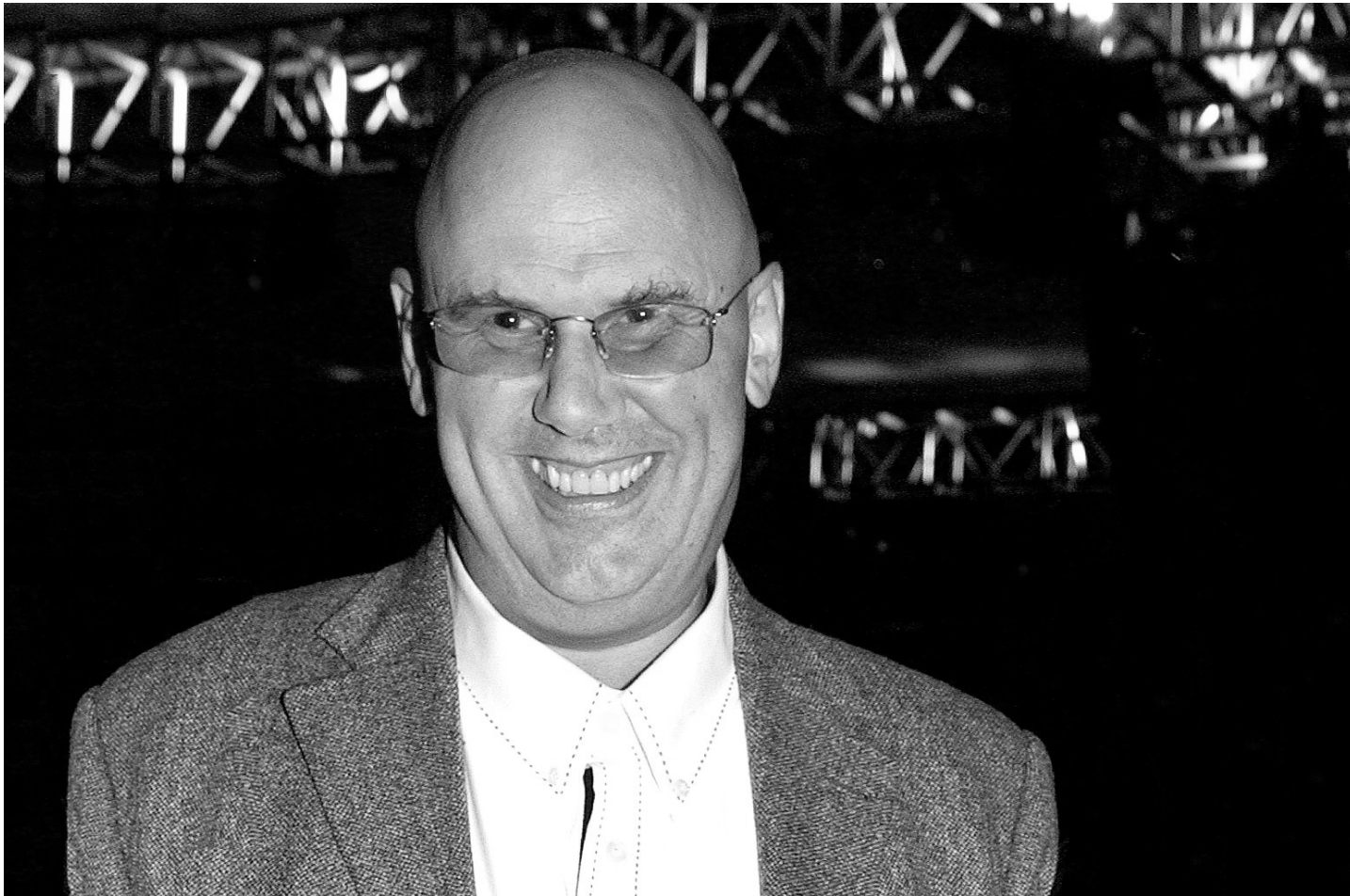
## **Epstein (1961)**

- Contract: 10, 15, 20% -> 25%
- Negotiated contracts
- EMI (George Martin)  
1p/ record
- Northern Songs  
20% each (Dick James)
- Seltaeb  
5% (Nicky Byrne)
- Royalties (Lenmac)  
25% (James Trevor)

# Managers

- Manager as Employer: 1950s
- Manager as small business man: 1960s
- Manager as 'rock star' associate – early 70s
- Manager as accountant: 1980s onwards

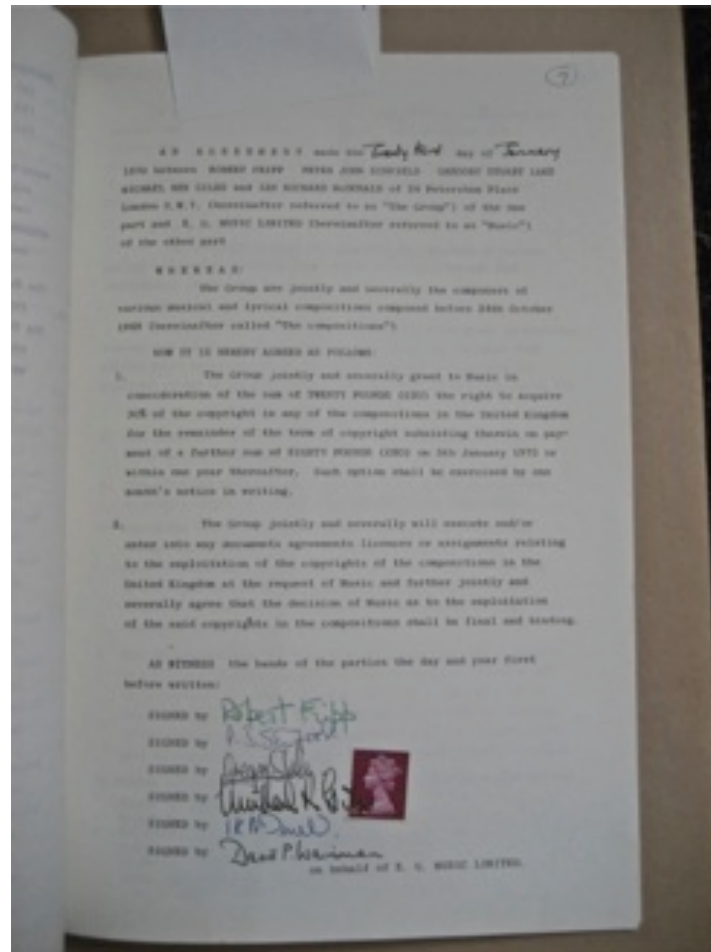
# EG: David Enthoven



# Athol/ Chelsea Property, etc., etc.: **Sam Alder**



# Power of Attorney



# No Royalties

63A, Kings Road,  
London SW3 4AT  
01-730 2062

11th June 1990.

Dear Robert,

Very many thanks for the Victorian farming book which was a bulseye birthday present as usual. It is remarkable how pioneering the Victorians were - a completely different attitude to nowadays. Most of their improvements didn't reach the Isle of Man until the 'fifties!

I enclose a further drawdown

on the pension fund (copy) which I signed as your attorney. Also a copy of a letter from Courts (Alan Thorn) which explains why Mr. Black can not have the full £25K. but only £12.5K.

I am now very worried about your project and financial state - there is just not enough income to cover your borrowings and the property project is open ended. I don't say that I am worried too often, so can we speak on this a.s.a.p? All the best Sam

# In the Court of the Crimson King







# Past, Present and Future

- Classical Tradition
- Folk revivals
- Pop, Rock
- Modernism: Tri-tones, Improvisation
- Exotica. Gamelan
- Cultural developments
- Blues goes electric.....

# .....An Observation



STEREO IECP-30001

## IN THE COURT OF THE CRIMSON KING

AN OBSERVATION BY KING CRIMSON

**SIDE ONE**

**1. 21ST CENTURY SCHIZOID MAN**  
including MIRRORS (6.52)  
(Fripp-McDonald-Lake-Giles-Sinfield)

Cat's foot iron claw  
Neuro-surgeons scream for more  
At paranoia's poison door  
Twenty first century schizoid man.

Blood rack, barbed wire  
Politicians' funeral pyre  
Innocents raped with napalm fire  
Twenty first century schizoid man.

Death seed blind man's greed  
Poets' starving children bleed  
Nothing he's got he really needs  
Twenty first century schizoid man.

**2. I TALK TO THE WIND (5.40)**  
(McDonald-Sinfield)

Said the straight man to the late man  
Where have you been  
I've been here and I've been there  
And I've been in between.

I talk to the wind  
My words are all carried away  
I talk to the wind  
The wind does not hear  
The wind cannot hear.

I'm on the outside looking inside  
What do I see  
Much confusion, disillusion  
All around me.

You don't possess me  
Don't impress me  
Just upset my mind  
Can't instruct me or conduct me  
Just use up my time.

I talk to the wind  
My words are all carried away  
I talk to the wind  
The wind does not hear  
The wind cannot hear.

**3. EPITAPH**  
including MARCH FOR NO REASON and TOMORROW (8.30)  
(Fripp-McDonald-Lake-Giles-Sinfield)

The wall on which the prophets wrote  
Is cracking at the seams  
Upon the instruments of death  
The sunlight brightly gleams.

When every man is torn apart  
With nightmares and with dreams,  
Will no one lay the laurel wreath.  
As silence drowns the screams.

Between the iron gates of fate,  
The seeds of time were sown:  
And watered by the deeds of those  
Who know and who are known,  
Knowledge is a deadly friend  
When no one sets the rules.  
The fate of all mankind I see  
Is in the hands of fools.

Confusion will be my epitaph.  
As I crawl a cracked and broken path  
If we make it we can all sit back  
and laugh.  
But I fear tomorrow I'll be crying.  
Yes I fear tomorrow I'll be crying.

**SIDE TWO**

**1. MOONCHILD**  
including THE DREAM and THE ILLUSION (12.09)  
(Fripp-McDonald-Lake-Giles-Sinfield)

Call her moonchild  
Dancing in the shallows of a river  
Lonely moonchild  
Dreaming in the shadow  
of the willow.

Talking to the trees of the  
cobweb strange  
Sleeping on the steps of a fountain  
Waving silver wands to the  
night-birds song  
Waiting for the sun on the mountain.

She's a moonchild  
Gathering the flowers in a garden.  
Lovely moonchild  
Drifting on the echoes of the hours.

Sailing on the wind  
in a milk white gown  
Dropping circle stones on a sun dial  
Playing hide and seek  
with the ghosts of dawn  
Waiting for a smile from a sun child.

**2. THE COURT OF THE CRIMSON KING**  
including THE RETURN OF THE FIRE WITCH and THE DANCE OF THE PUPPETS (8.48)  
(McDonald-Sinfield)

The rusted chains of prison moons  
Are shattered by the sun.  
I walk a road, horizons change  
The tournament's begun.  
The purple piper plays his tune.  
The choir softly sing:  
Three lullabies in an ancient tongue  
For the court of the crimson king.

The keeper of the city keys  
Put shutters on the dreams.  
I wait outside the pilgrim's door  
With insouciant schemes.  
The black queen chants  
the funeral march.  
The cracked brass bells will ring:  
To summon back the fire witch  
To the court of the crimson king.

The gardener plants an evergreen  
Whilst tramping on a flower.  
I chase the wind of a prism ship  
To taste the sweet and sour.  
The pattern juggler lifts his hand:  
The orchestra begin.  
As slowly turns the grinding wheel  
In the court of the crimson king.

On soft grey mornings widows cry.  
The wise men share a joke:  
I run to trap divining signs  
To satisfy the hoax.  
The yellow jester does not play  
But gently pulls the strings  
And smiles as the puppets dance  
In the court of the crimson king.

**PERSONNEL**  
Robert Fripp-guitar  
Ian McDonald-reeds, woodwind, vibes,  
keyboards, mellotron, vocals  
Greg Lake-bass guitar, lead vocals  
Michael Giles-drums, percussion, vocals  
Peter Sinfield-words and illumination

All songs published by BMG Music Publishing Ltd.  
Cover by Barry Godber  
Equipment by Vick and Dik.  
Recorded at Wessex Sound Studios, London  
Engineer: Robin Thompson  
Assistant Engineer: Tony Page

PRODUCED BY KING CRIMSON FOR E.G. PRODUCTIONS, 'DAVID & JOHN'

PRINTED IN JAPAN BY ICHIKUDO PRINTING CO., LTD.

# A Reflective and Relational Methodology

‘to construct systems of intelligible relations capable of making sense of sentient data’.

Rules of Art: p.xvi

A reflexive understanding of the expressive impulse in trans-historical fields and the necessity of human creativity immanent in them. (ibid).

# Why do it?

- A Historical Sociology of the Past.
- A Sociological History of the Present.
- ..which, ' seems to be more reassuring, more humane than belief in the miraculous virtues of pure interest in pure forms'

1993: 188

**The End**