

**1963, The Beatles – *Please,*
Please Me, the 1960s – and
Beyond...**

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YOU SAY YOU WANT A
REVOLUTION?

RECORDS AND REBELS 1966-1970





Larkin

Annus Mirabilis

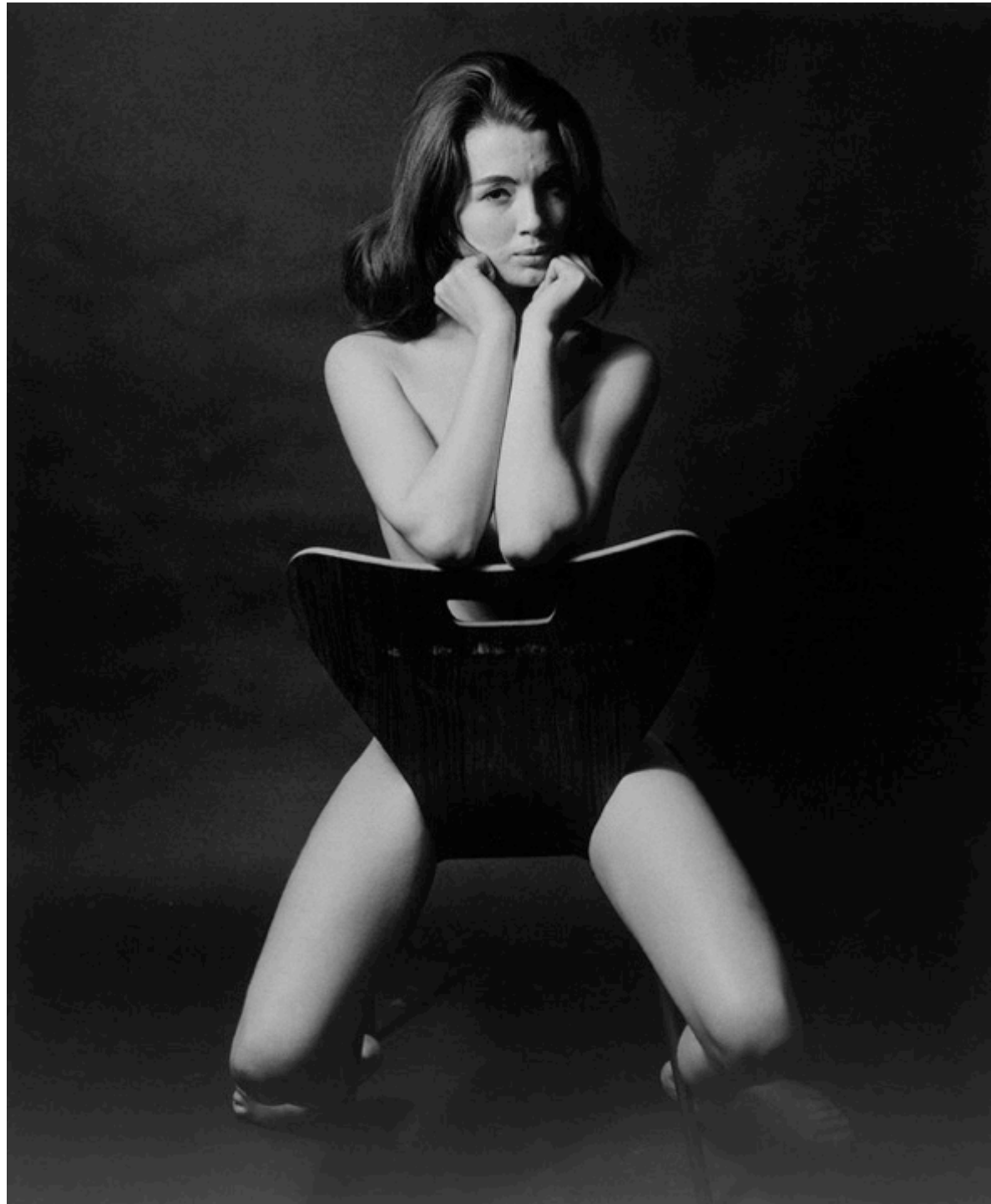
Sexual intercourse began

In nineteen sixty-three

(which was rather late for me)

Between the end of the "Chatterley" ban

And the Beatles' first LP.





EMI



Please Please Me





PARLOPHONE

PLEASE PLEASE ME • THE BEATLES

mono

THE BEATLES

PLEASE
PLEASE ME

With Love Me Do
and 12 other songs



The Beatles / 1967-1970

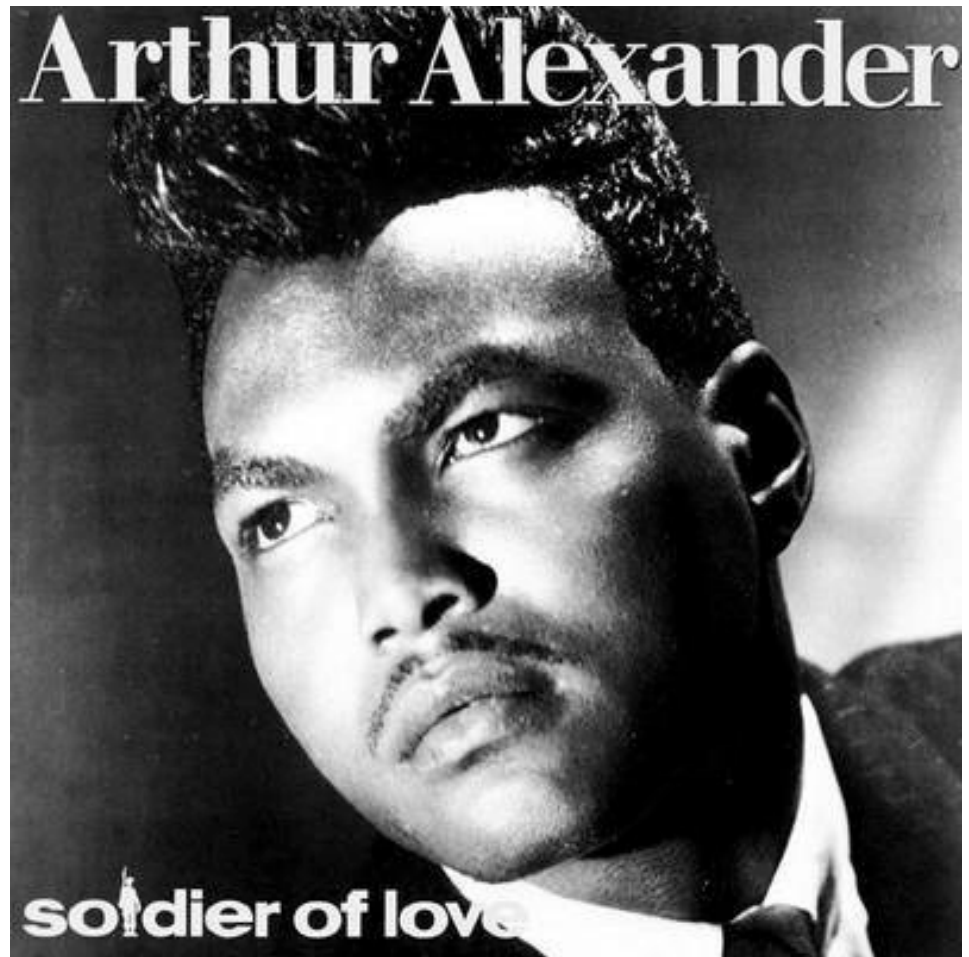


Side 1

- I Saw Her Standing There: Mc
- Misery: L/Mc
- Anna/ Go to Him (Alexander): L
- Chains (Goffin/King): H
- Boys (Dixon/Farell): S
- Ask Me Why: L
- Please Please Me: L/Mc

Side 2

- Love Me D: Mc/L
- P.S. I Love You: Mc
- Baby It's You (Bacharach): L
- Do You Want To Know a Secret: H
- A Taste of Honey (Scott/Marlow): Mc
- There's a Place: L/Mc
- Twist and Shout (Medley/Russell): L



Arthur Alexander

soldier of love

Anna



THE SHIRELLES

25 All-Time Greatest Hits



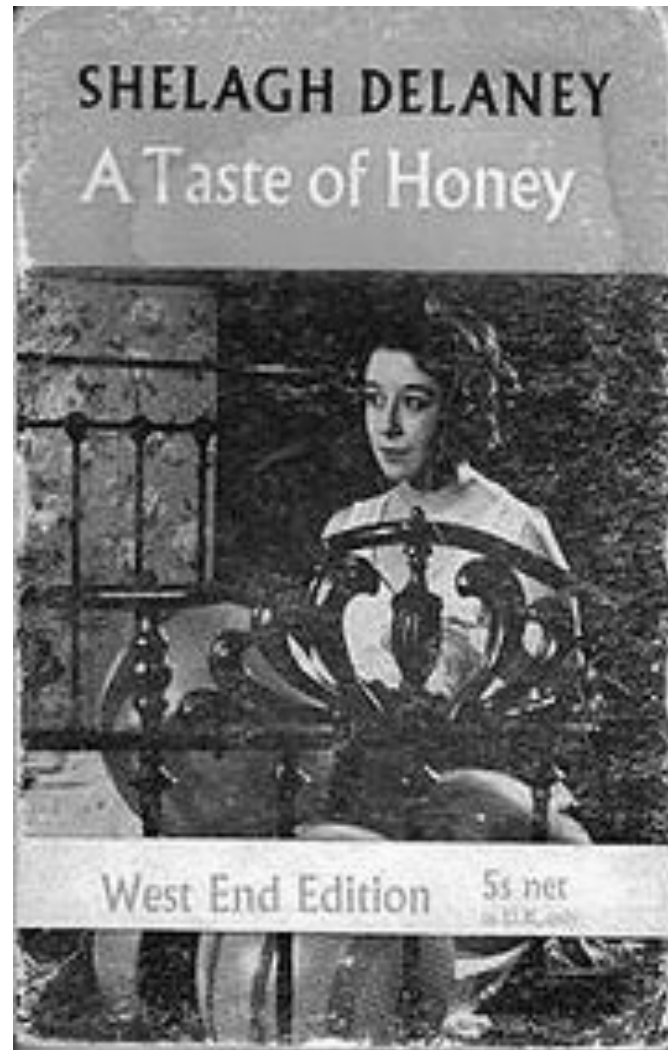
Boys

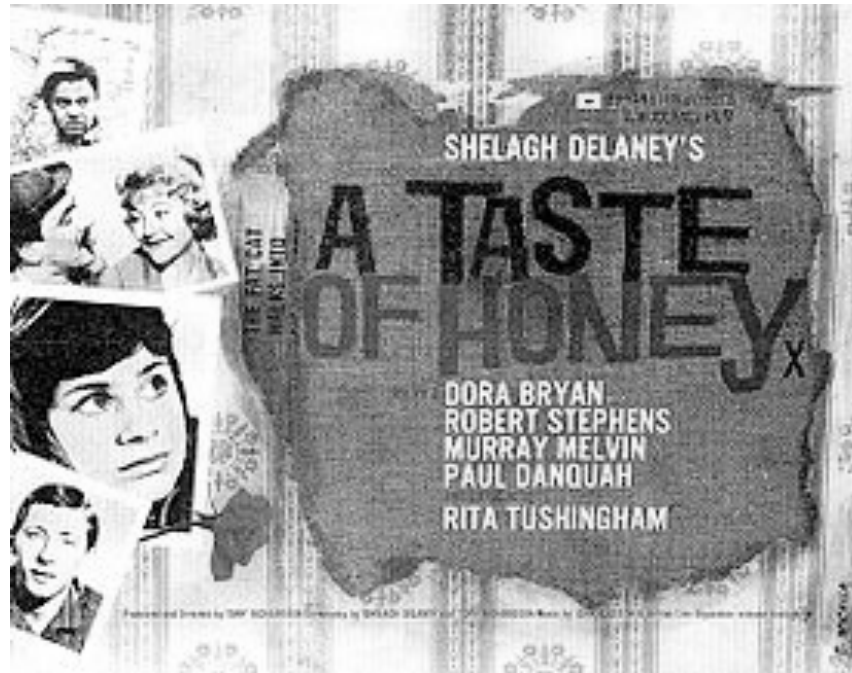


Baby it's You



A Taste of Honey





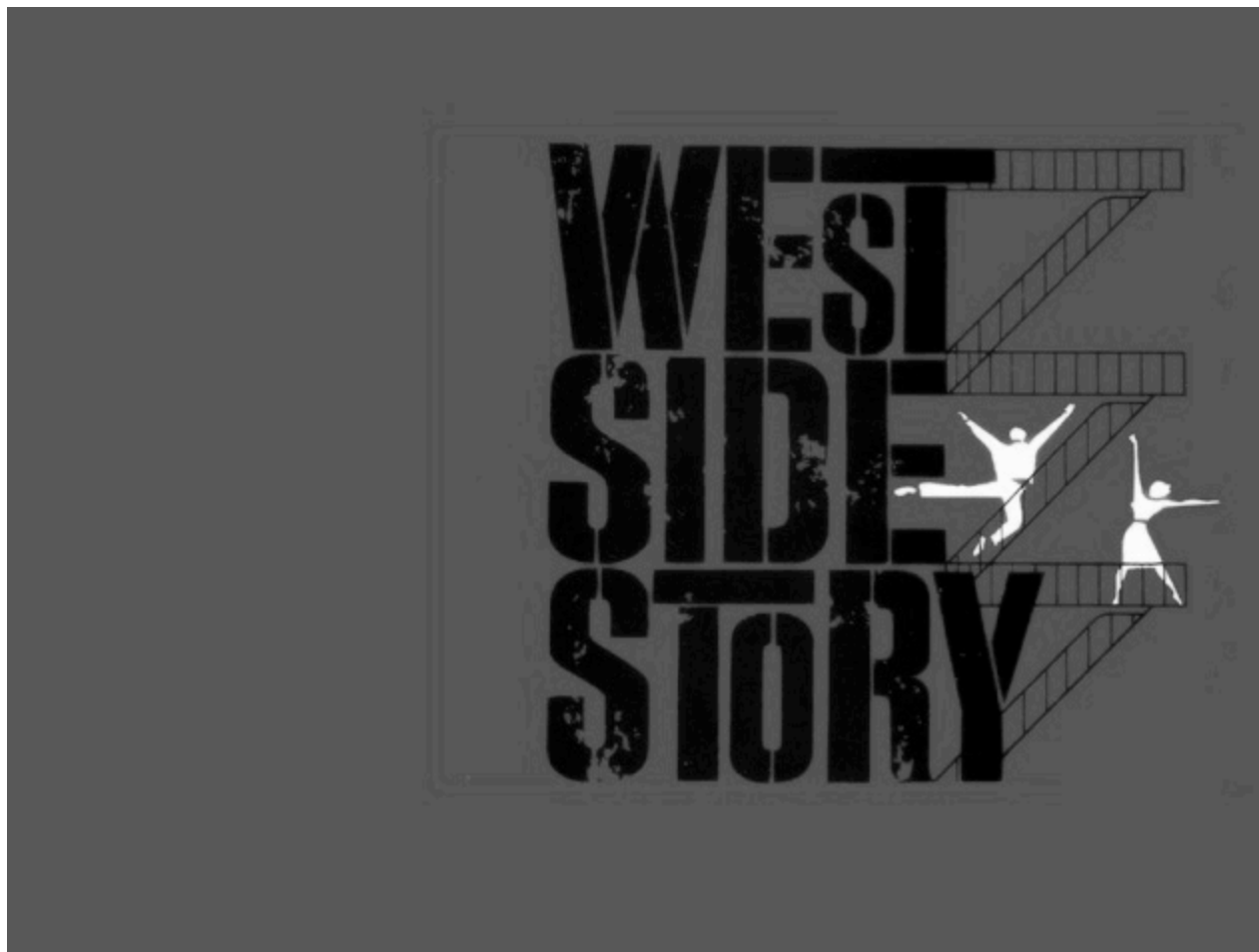
I saw her standing there



Do You Want to Know a Secret



There's A Place



A Sign of the Times

A Socio-cultural Analysis: Bourdieu

- 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

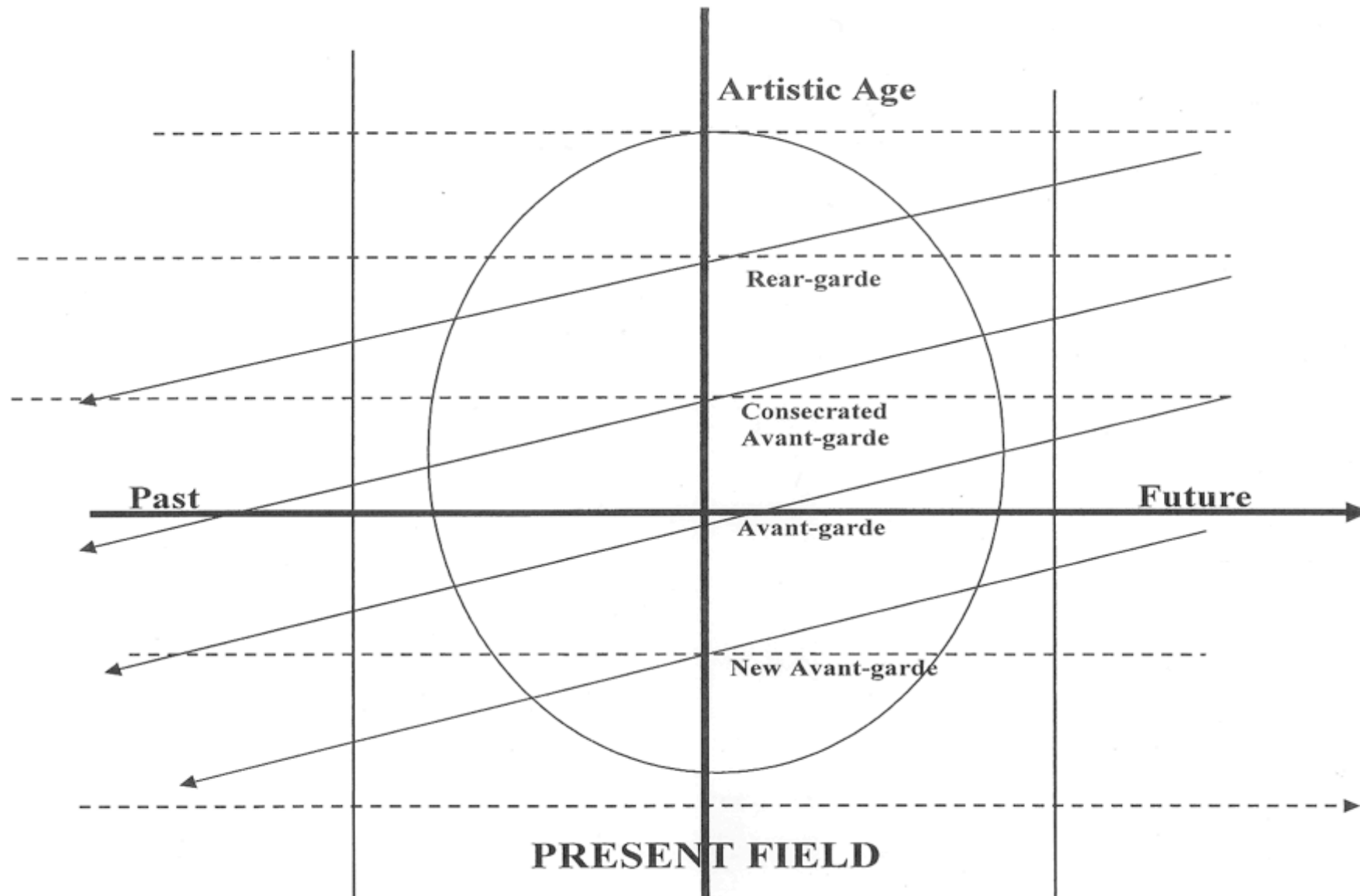
Bourdieu's Thinking Tools

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

A **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).



Time Structures of a Field

Grenfell and Hardy (2007) – based on Bourdieu (1996/92:159)....

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)

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.

Level 3: Habitus

- the symbolic (capital) value of biographical fact

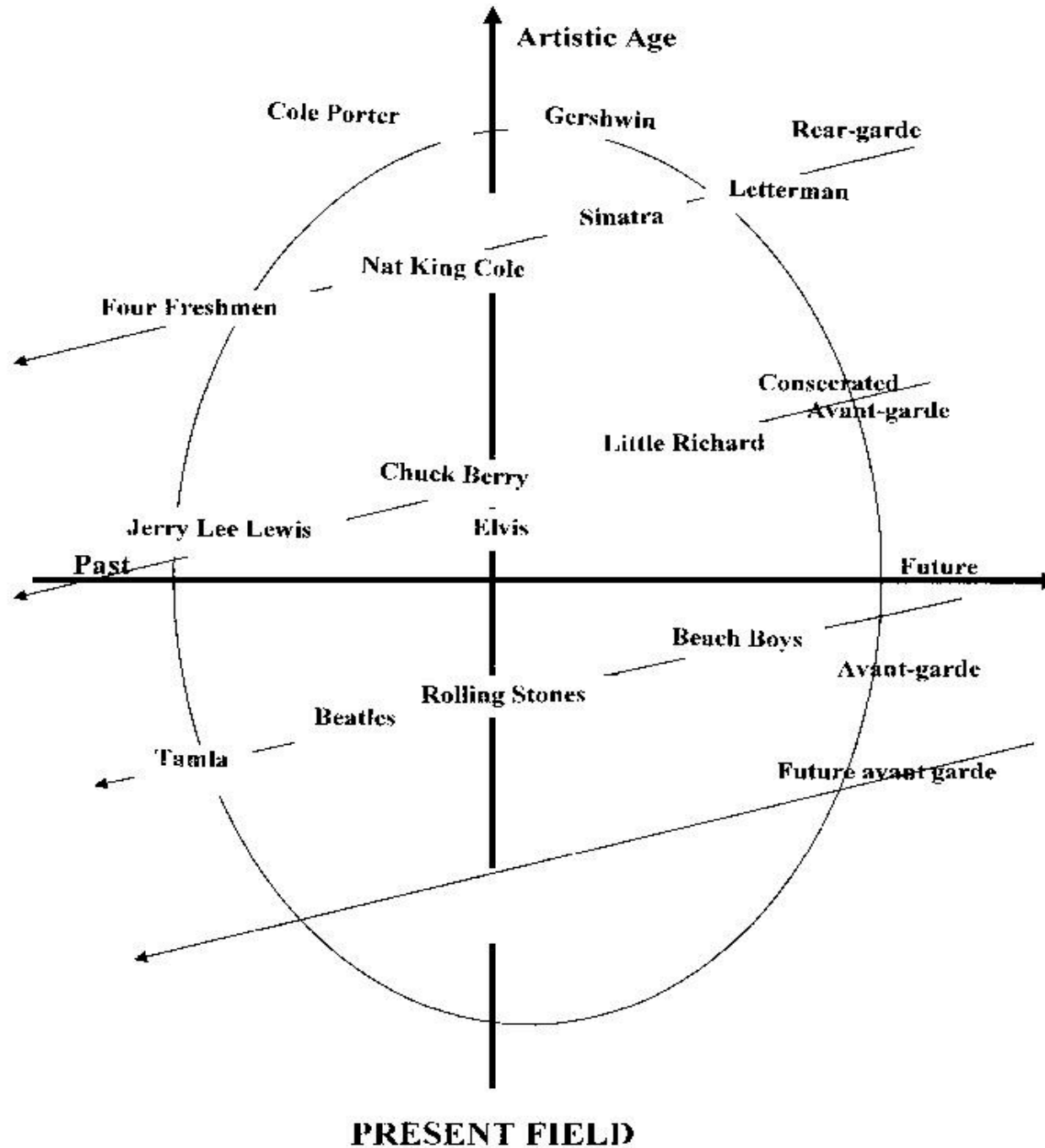
- Lennon 1940-1980
- McCartney 1943 -
- Harrison 1943-2001
- Starkey 1940

Hexis



Level 2: Field

Cycle 2

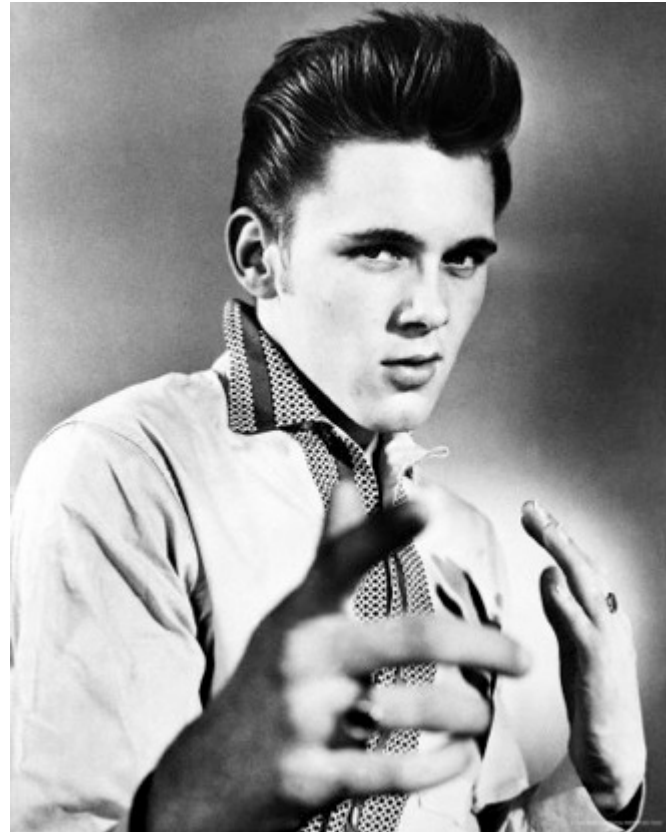


In between....

SKIFFLE



BILLY FURY





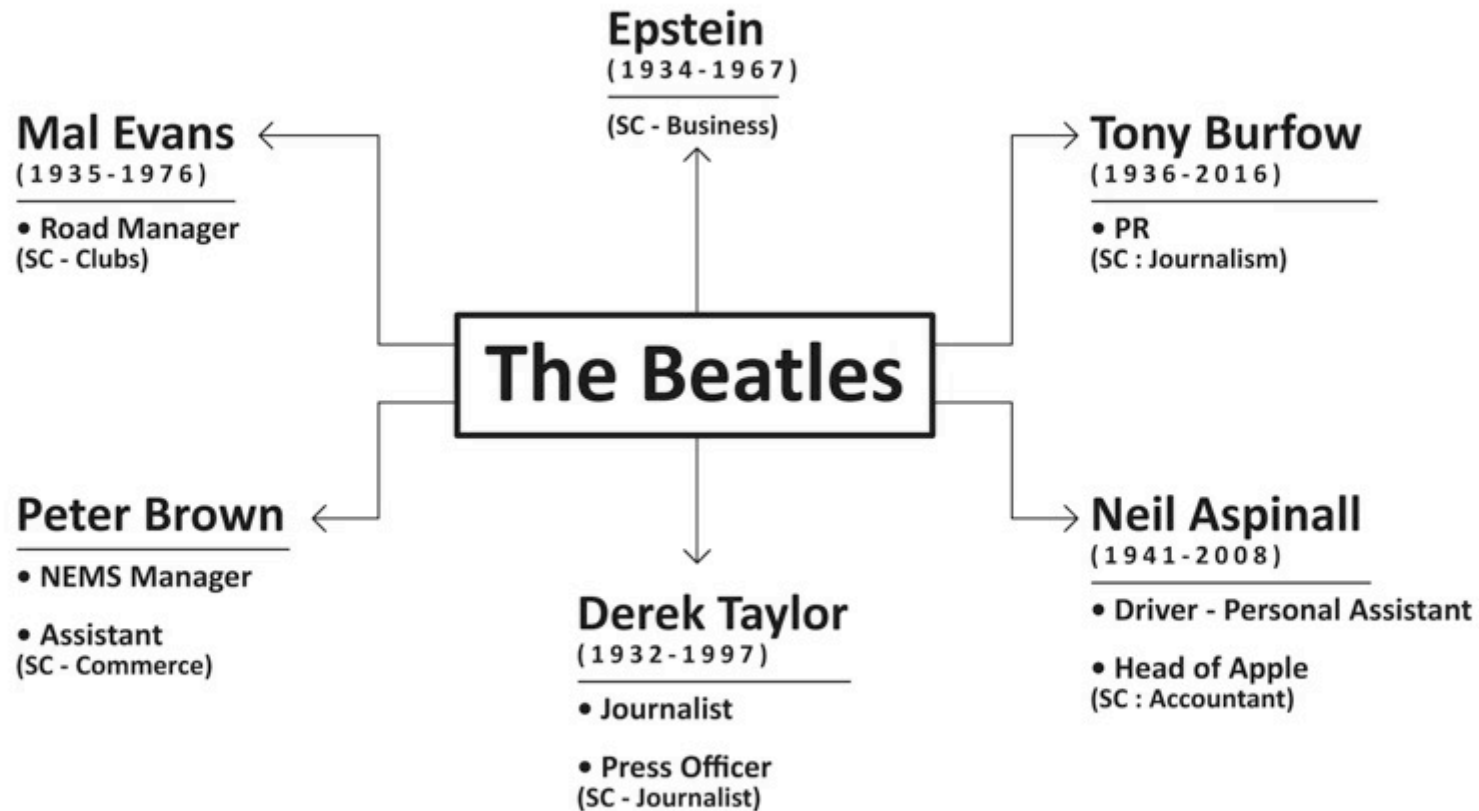
Manager/ Producer

Brian Epstein (1934-1967)



George Martin (1926-2016)





Level 1: Field and the Field of Power

Field of Power (1950/60s):

Post-War

- **The State:** Labour Party 1945; Tory Party 1951
- **Expansion of Education:** Comprehensive Education 1946; Robbins report 1963.
- **Post-war Generation:** National Service 1957; Welfare State 1945; Baby Boom 50s; Travel/ Communications; More Education.
- **Youth Culture:** Beatniks (Literary); American Influence/Dance->Jazz-> Skiffle->Folk.
- **Issues of Equality** – Racial Emancipation; e.g. Martin Luther King, Woman's Movement
- **Liberalization:** e.g. Sexual Revolution: Homosexuality; Lady Chatterley Obscenity Case (1960).
- **War:** Cold War 1947; Colonial wars 50s; Nuclear Bomb; Cuban Missile Crisis 1962, Nuclear Weapons.

Field of Technology

- Development of first long playing record (in 50s), Vinyl, 45rpm single, E.P.
- Radio – Television
- Guitars replaced the piano
- Increasingly sophisticated electric guitars, e.g. Gibson, Fender, Rickenbacker.
- Innovations in recording methods and amplification equipment.

Field of Cultural Production

- **Art Minimalism**
 - Music, e.g. John Cage 1952
 - Abstract Expressionism: Pollock, Rothko; Ben Nicholson, Henry Moore, Barbara Hepworth.
- **Popular Music:** Crooner/ Show music - > Groups
Rock Idols. Skiffle; ** **TRANSATLANTIC EXCHANGE** **
- **Literature-Poetry/Drama:** Thomas, Angry Young Men, Workers' Theatre, Realism, The Beats
- **Folk Music/Protest singers:** Traditional → Protest; American/ English Vernacular -> Singer Songwriter.

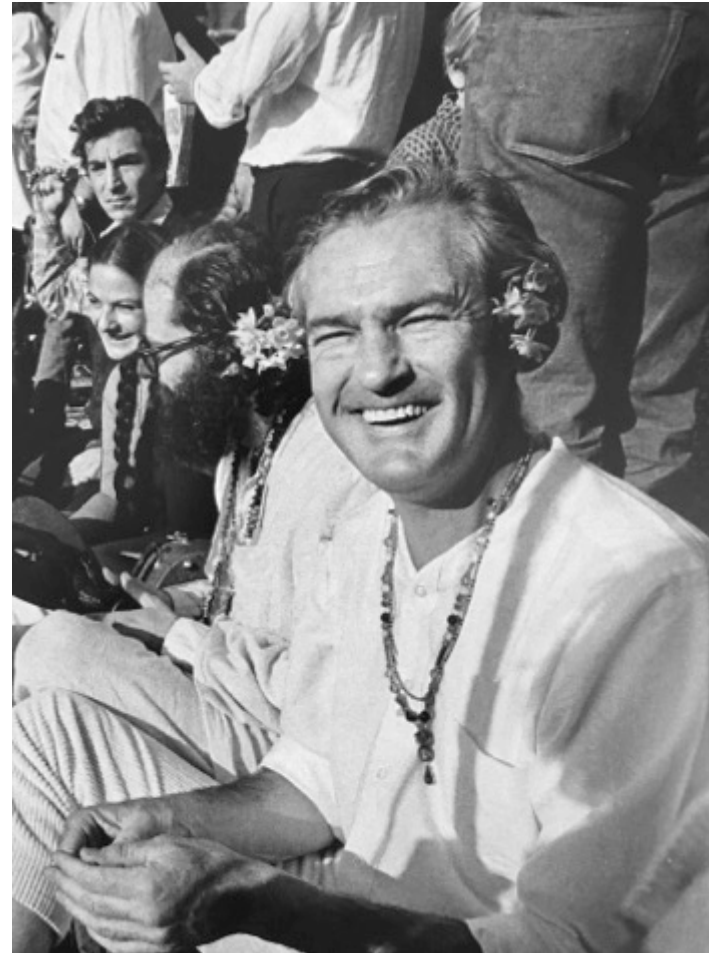
Field of Media/Commerce

- BBC/TV and Film production.
- Radio
- New Supporting Roles e.g. Publicity Agents/ Managers
- Increased Consumerism – Youth Culture
- Journalism including new magazines and newspapers and re-orientation of established ones.

Youth Generation

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

Drugs



Fashion



•••and Art

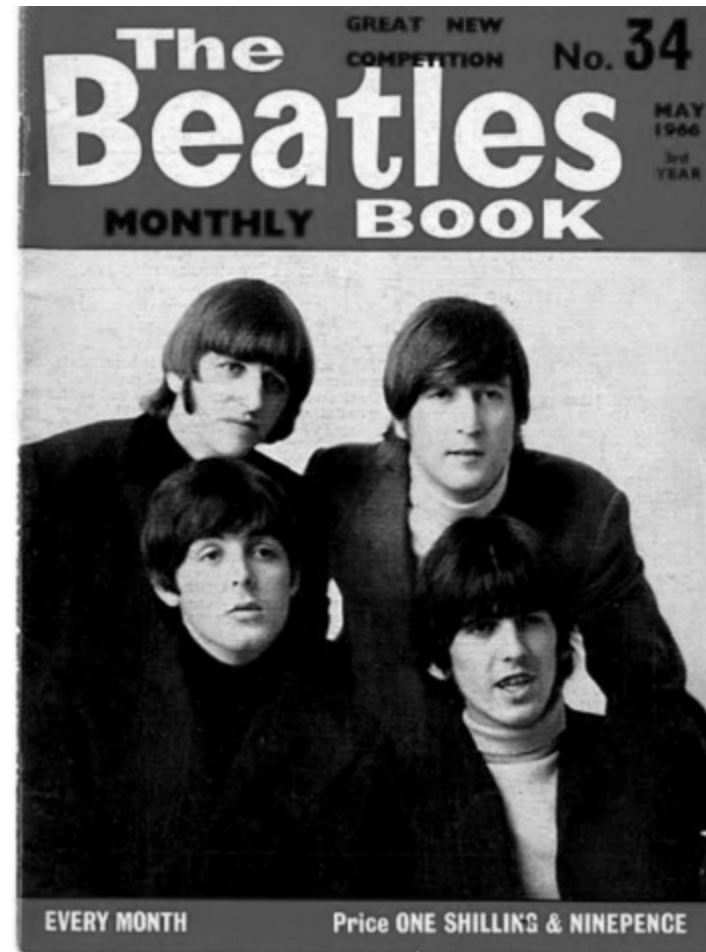


Protest





TEENAGE MAGAZINES



OZ

No 33

20p

**FARMER'S DAUGHTER
RAPES HOG**
Exclusive interview

**ANGRY
BRIGADE'S
BIBLE**
The
Anarchist
Cookbook

**WEATHER
MANIA**
Dave
Dellinger
on force without
violence

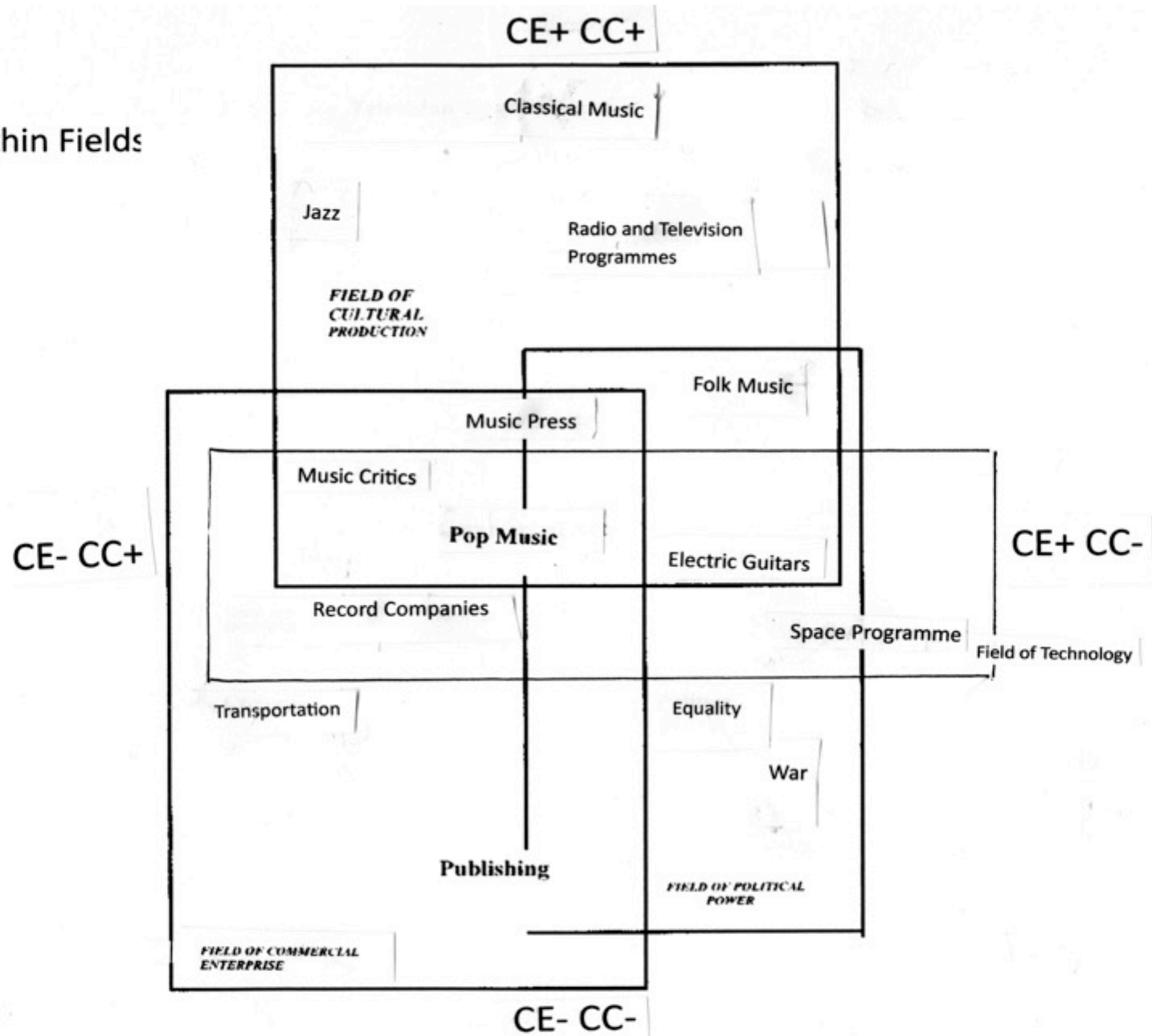


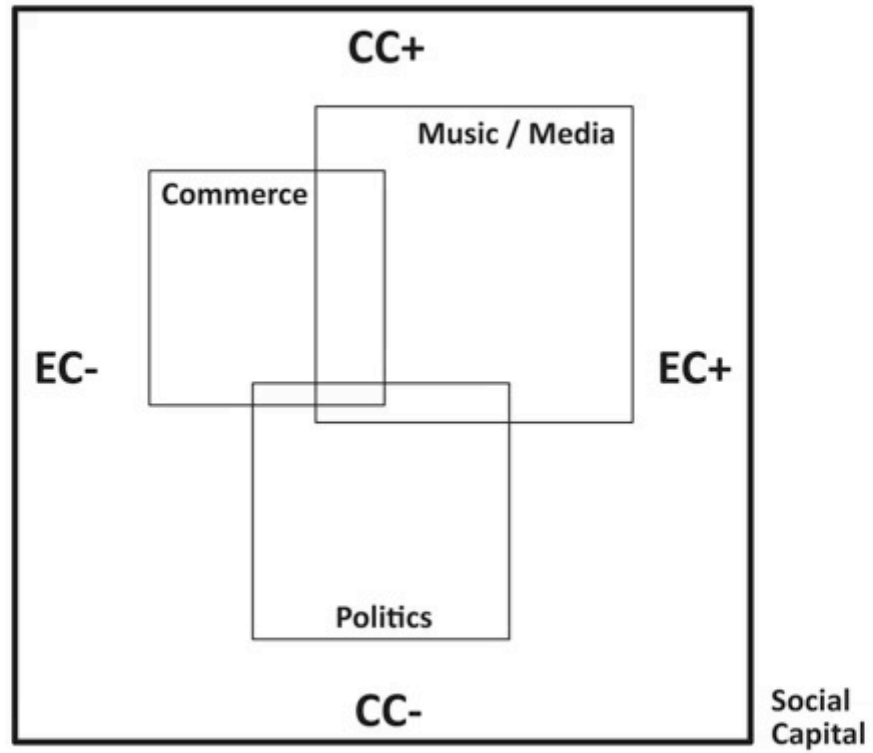
EDWARD & SONS

Memorabilia

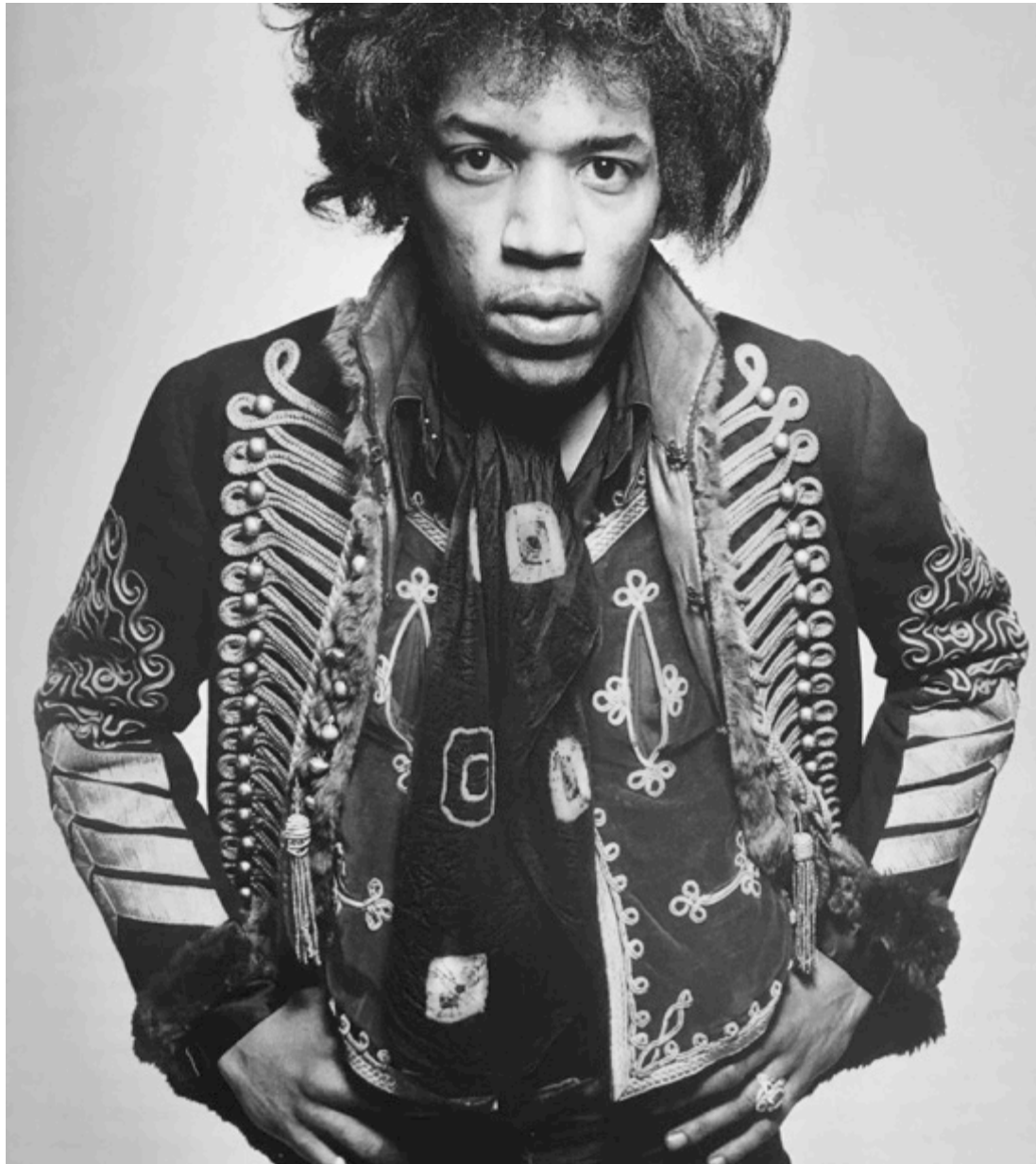


Level 1
Fields within Fields

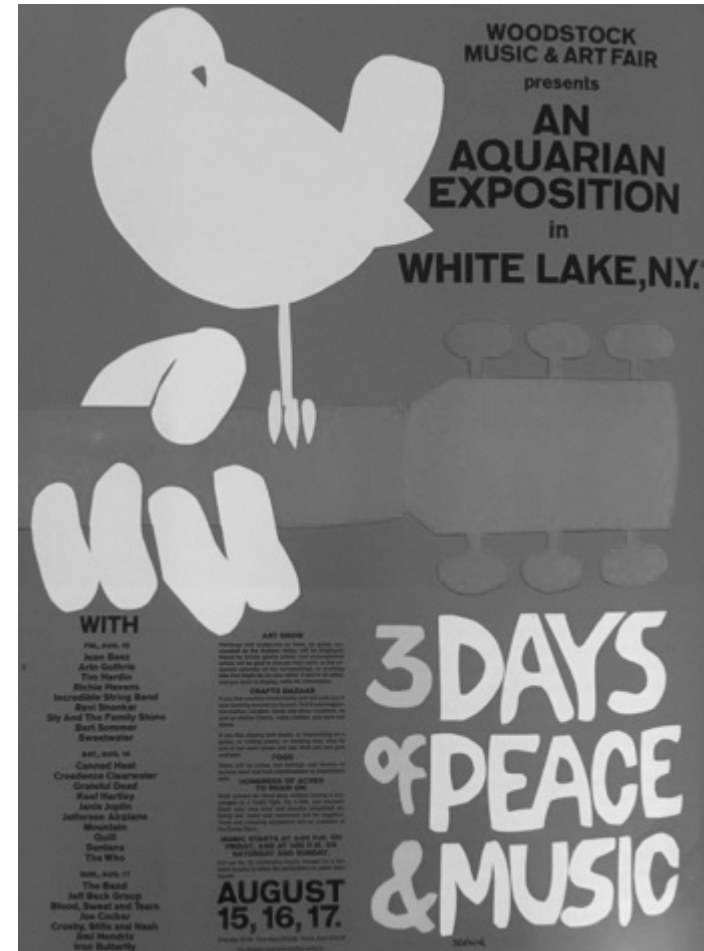
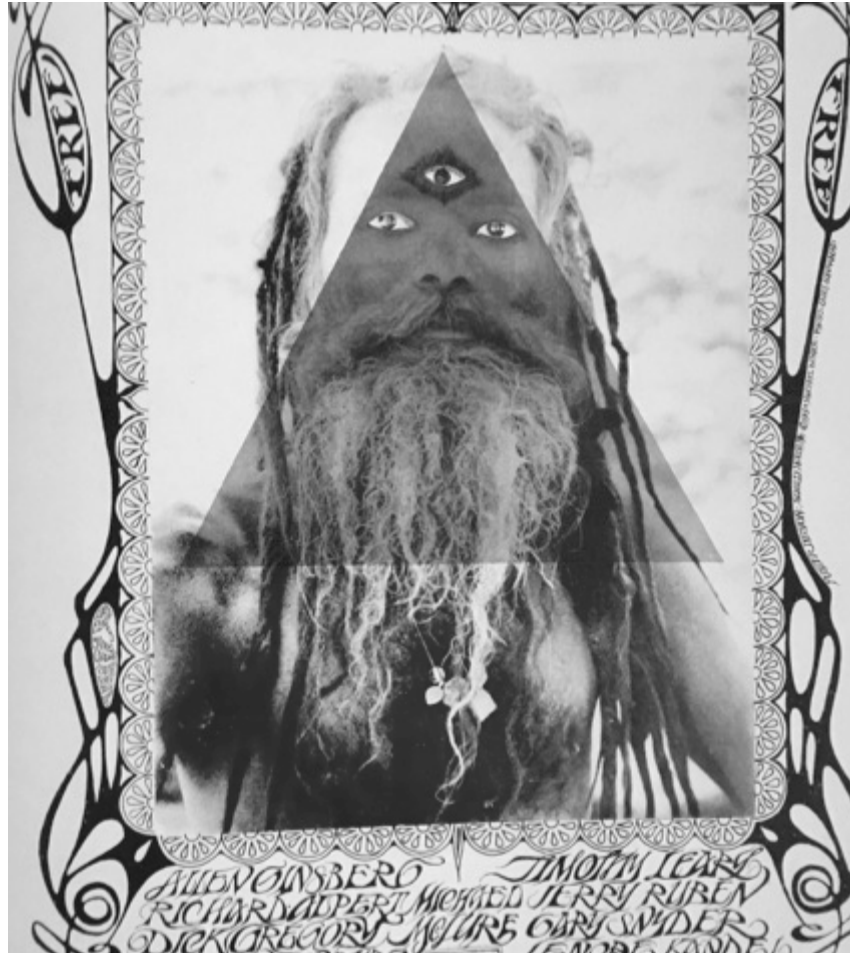




What happened next....



Festivals



Music, Art and Commerce



Octave (The Law of seven)

- 1963 – Please, Please Me
- 1963 – With the Beatles
- 1964 – The Beatles for Sale
- 1965 – Rubber Soul
- 1966 – Revolver
- 1967 – Sgt. Pepper's Lonely Hearts Club Band
- 1968 – The White Album
- 1969 – Abbey Road
- + 4 Soundtracks + 1 EP

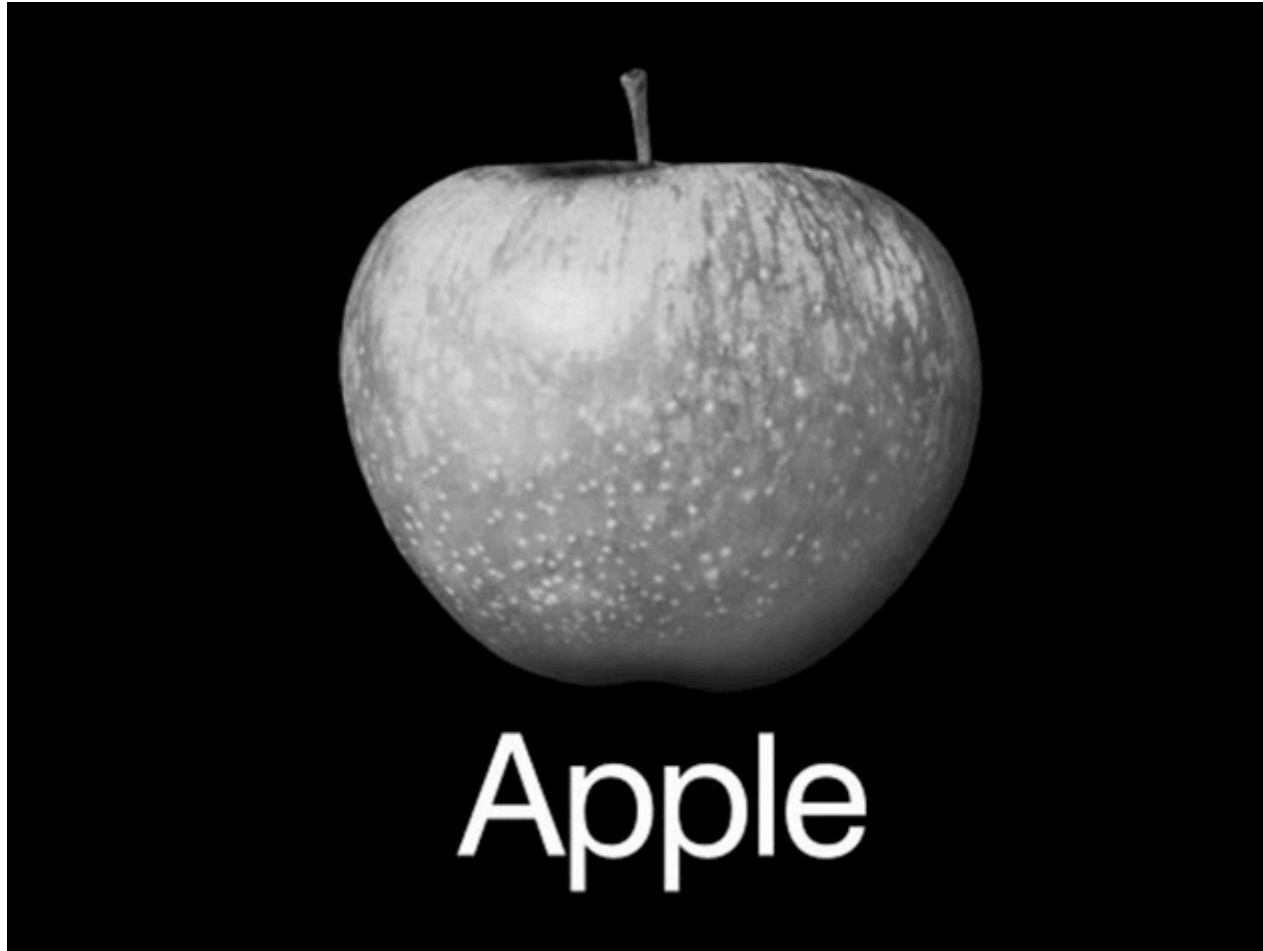
And in the end....



Brian Epstein



Apple



Le Jeu de Mourre - Magritte



Apple (...A is for ...) (1968)

- Apple Electronics (Yanni Alexis Mardras)
- Apple Films
- Apple Publishing (Books)
- Apple Records
- Apple Retail
- Apple Studio

Apple Boutique



Allen Klein



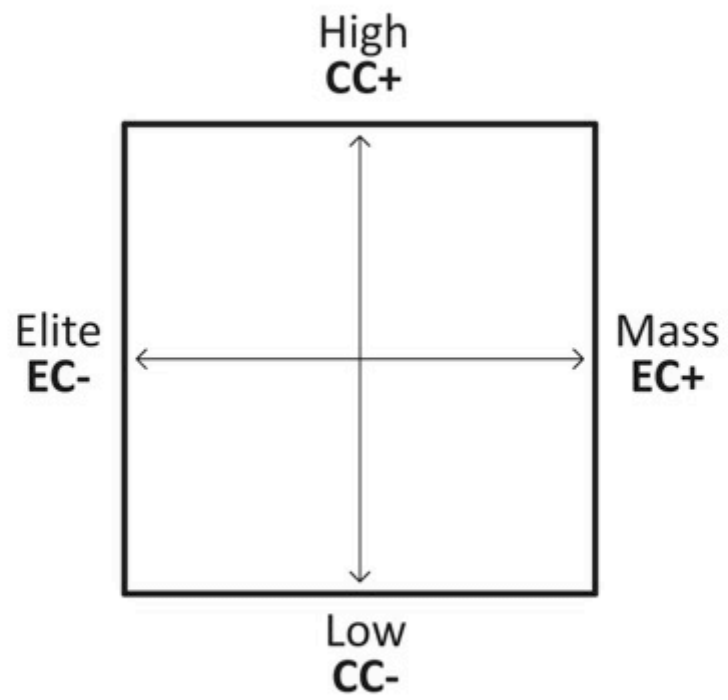
Klein (1969)

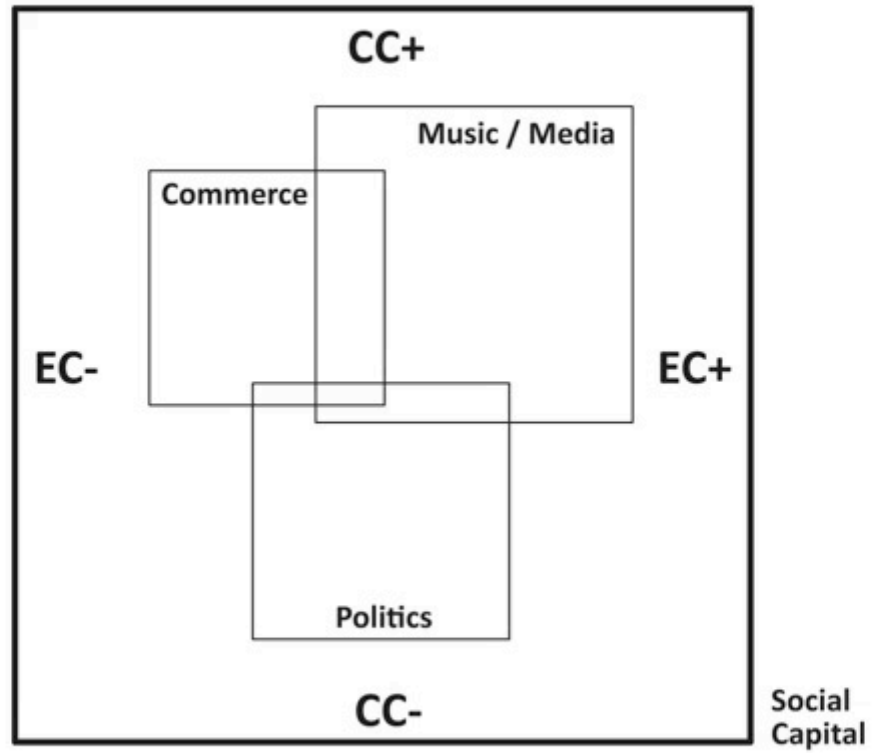
- Fired Apple employees
- Secured NEMS for 5%
- Attempted to buy Northern Songs
- Renegotiated EMI
- Law suit in U.S.
- McCartney claims mismanagement
- Beatles -> Receiver
- Took control of Starr, Harrison and Lennon
- Brought Bright Tunes Music (My Sweet Lord)
- 1973 Contract not renewed
- 1977 Sues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





Cultural Fields

Restricted Production

- A system producing the symbolic goods (and instruments of appropriation of these goods) objectively destined (at least in short term) to a public of symbolic goods producers, themselves producing for producers of symbolic goods.

Large Scale Symbolic Production

- Organised to the production of symbolic goods destined for non-producers (the 'wider public') which can be recruited either in non-intellectual segments of the dominant class (the 'cultivated public') or other social classes.

Cultural Fields

Restricted Production

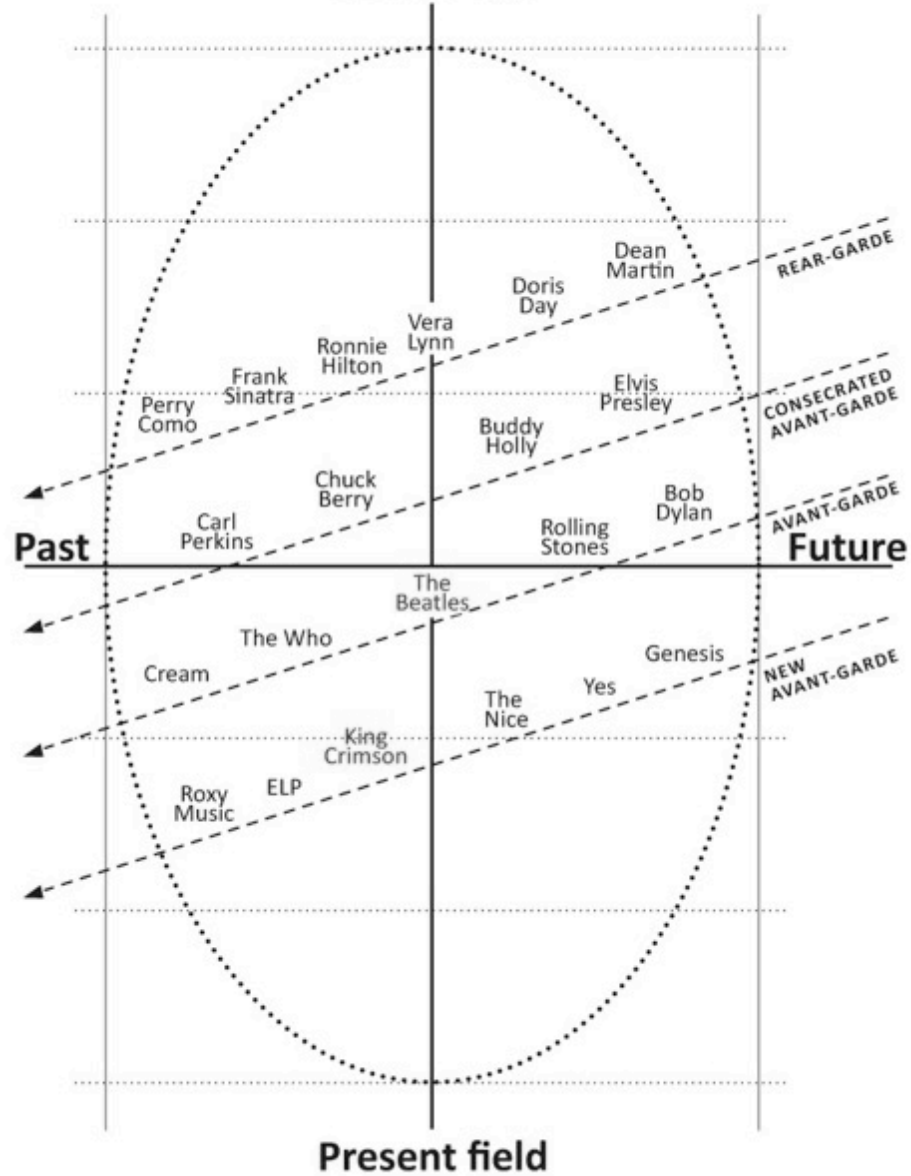
- Form over Function
- Produces its own norms of production
- Own evaluative criteria of products
- Obeys laws of competition for strictly cultural recognitions – granted by peers (privileged and competitors)

Large Scale Symbolic Production

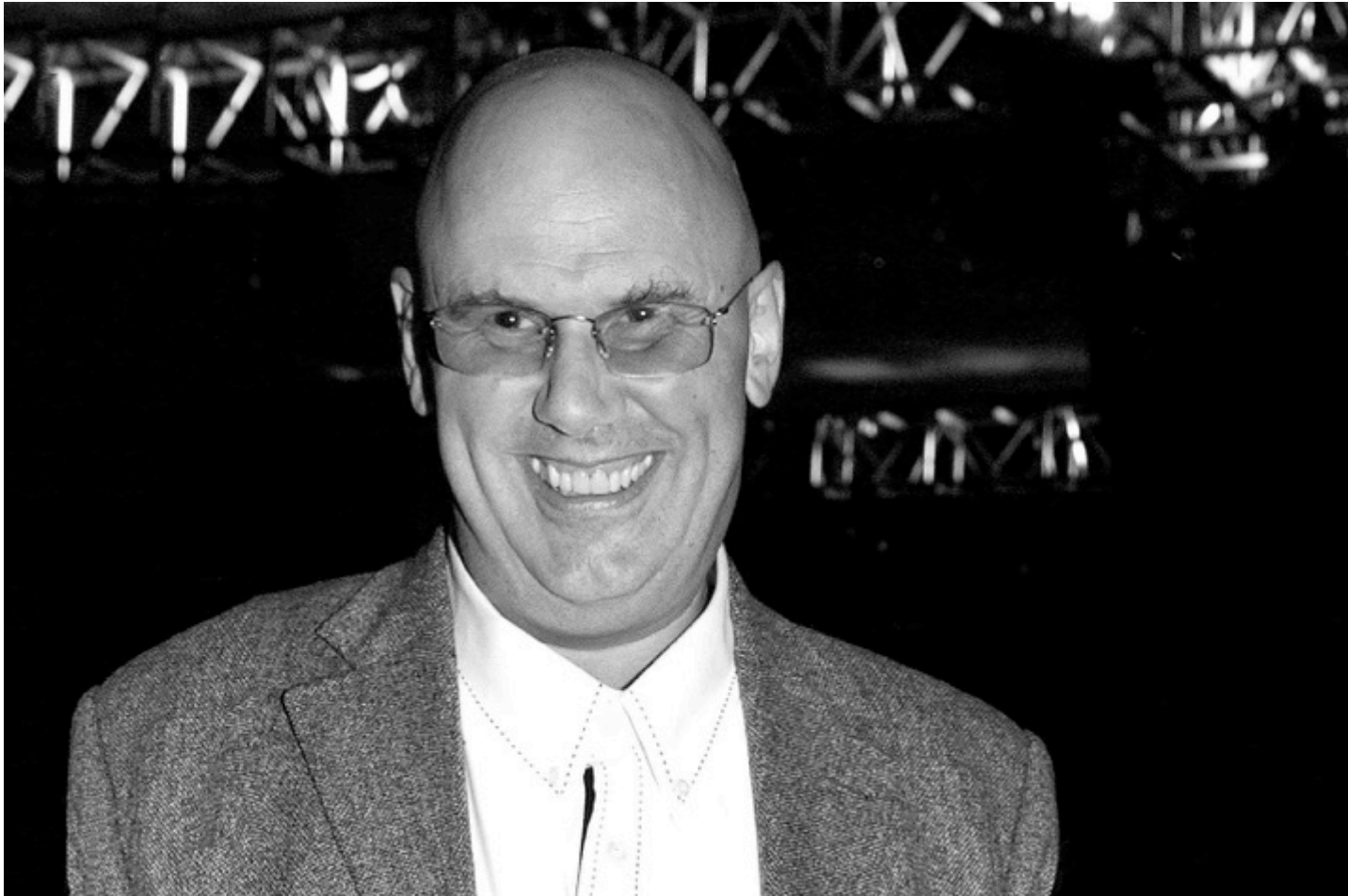
- Function and form
- Obeys laws of competition for the conquest of as vast a market as possible.



Artistic age



David Enthoven



Sam Alder



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Witness

Witness

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Affhorment Taylor

Robert Farpp

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For and on behalf of E.G. Music Ltd

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(THE PUBLISHERS)

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).

Twist and Shout



END

Thank You'''. .

