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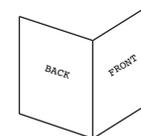
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ARTIST: KINKS	JOB #:			PMS	PMS	COLORS
TITLE: MUSWELL HILLBILLIES (2CD Deluxe Edition)	SEPARATOR:					
TEMPLATE: UMG_CD_BOOK_SADDLE_JUL00.qxt						



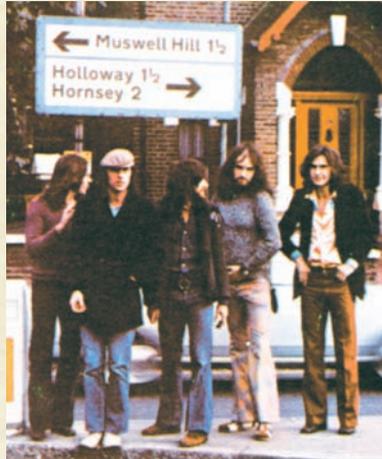
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DISC ONE

Released as 'Muswell Hillbillies' on US LP RCA Victor LSP-4644, November 24, 1971 UK RCA Victor SF 8243, November 26, 1971

- 1 **20th Century Man** 5:55
Recorded October 6, 1971
- 2 **Acute Schizophrenia Paranoia Blues** 3:30
Recorded August 25, 1971
- 3 **Holiday** 2:39
Recorded September 3, 1971
- 4 **Skin And Bone** 3:38
Recorded September 3, 1971
- 5 **Alcohol** 3:35
Recorded September, 1971
- 6 **Complicated Life** 4:02
Recorded September 16, 1971
- 7 **Here Come The People In Gray** 3:45
Recorded August 25, 1971
- 8 **Have A Cuppa Tea** 3:43
Recorded September 20, 1971
- 9 **Holloway Jail** 3:25
Recorded August 29, 1971
- 10 **Oklahoma U.S.A.** 2:38
Recorded September 16, 1971
- 11 **Uncle Son** 2:30
Recorded September 20, 1971
- 12 **Muswell Hillbilly** 4:56
Recorded October 17, 1971



DISC TWO

- 1 **Lavender Lane** 3:49*
Recorded Morgan Studio 1, London, September 20, 1971. Mixed by Dougal Lott, Konk Studios, London, December 2012.
- 2 **Mountain Woman** 3:09
Recorded Morgan Studio 1, London, September 16, 1971. Mixed by Richard Edwards, assisted by Albert Pinheiro, Konk Studios, London, February 27, 1998. Originally released on US Muswell Hillbillies CD Velvel 63467-78719 2, July 14, 1998; in the UK August 31, 1998.



Disc One: Tracks 1-12 released as 'Muswell Hillbillies' on US LP RCA Victor LSP-4644, November 24, 1971 UK RCA Victor SF 8243, November 26, 1971

Musicians
Ray Davies: guitars & vocals
Dave Davies: guitars & vocals
John Dalton: bass guitar
Mick Avory: drums
John Gosling: keyboards, squeeze box, harmonium

Horns by **The Mike Cotton Sound**
 Disc One: 2, 5 & Disc Two: 1, 12-14
Mike Cotton: trumpet
 except BBC sessions: Disc Two: 12-14 Mike Rosen
Alan Holmes: clarinet
John Beecham: trombone, tuba
Vicki Brown: female backing vocals: Disc One: 4 & 9
Ken Jones: harmonica: Disc One

All songs produced by **Raymond Douglas Davies**
 BBC tracks produced by **John Walters**

All tracks written by Raymond Douglas Davies

All songs published by Sony / ATV Music Publishing (UK), except 'Acute Schizophrenia Paranoia Blues', 'Have A Cuppa Tea', 'Lavender Lane', 'Nobody's Fool' and '20th Century Man' published by Davray Music Ltd.; 'Holiday', 'Complicated Life', 'Holloway Jail', 'Uncle Son', 'Mountain Woman' and 'Kentucky Moon' published by Sony ATV Tunes LLC O/B/O Davray Music Ltd.

Horn overdubs on Disc One: 2, 5 & Disc Two: 1
 Recorded Morgan Studios, London, October 22, 1971.
 All tracks recorded Morgan Studio 1, London except Disc One: 7 & 10 recorded in Studio 2; Disc Two: 12-14 recorded BBC Kensington House Studio T-1, London, May 5, 1972. All tracks originally mixed Morgan Studios, London, late October/early November 1971 except for BBC recordings and as noted.

All songs recorded 8-track except Disc One: 1, 7 & 12 recorded 16-track; Disc Two: 7 on 3 tracks of 16-tracks; 12-14 unknown.

All songs originally engineered by Mike Bobak except 20th Century Man by Roger Quedsted; assistant engineers: Mike Butcher, Barry Hammond, Martin Levan, Greg Jackman, Peter & Neil. BBC recordings engineered by Bob Conduct.

Re-mastered by **Andrew Sandoval** and **Dan Hersch** with thanks to **Andy Pearce**
 Co-ordination for Universal: **Steve Hammonds**
 A&R: **Ed Carruthers**
 Sleeve notes: **Daniel Rachel**
 Annotations: **Doug Hinman**

CD package designed by: **Phil Smee** at *Waldo's Design & Dream Emporium*, St Albans

Original LP design and photography by **Bloomsbury Group**

Memorabilia and photos courtesy: **Doug Hinman** and the **Strange Things Archive**

Thanks to:
 Doug Hinman, Johnny Hudson, Chris Metzler, Klaus Schmalenbach, Russell Smith, Barbara Cherone and Dave Collins

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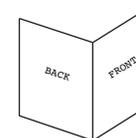
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TEMPLATE: UMG_CD_BOOK_SADDLE_JUL00.qxt						



CTP TARGET

HEAD
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And use you all your life.
Bless you uncle son,
They won't forget you when the revolution comes.

Muswell Hillbilly

Well I said goodbye to Rosie Rooke this morning,
I'm gonna miss her bloodshot alcoholic eyes,
She wore her Sunday hat so she'd impress me,
I'm gonna carry her memory 'til the day I die.

They'll move me up to Muswell Hill tomorrow,
Photographs and souvenirs are all I've got,
They're gonna try and make me change my way
of living,
But they'll never make me something that I'm not.

Cos I'm a Muswell Hillbilly boy,
but my heart lies in old West Virginia,

Never seen New Orleans, Oklahoma, Tennessee,
Still I dream of the Black Hills that I ain't never seen.

They're putting us in little boxes,
No character just uniformity,
They're trying to build a computerised community,
But they'll never make a zombie out of me.

They'll try and make me study elocution,
Because they say my accent isn't right,
They can clear the slums as part of their solution,
But they're never gonna kill my cockney pride.

Cos I'm a Muswell Hillbilly boy,
My heart lies in Old West Virginia,
Though my hills are not green,
I have seen them in my dreams,
Take me back to those Black Hills,
That I have never seen.

3 Have A Cuppa Tea
(alternate version) 3:32*

Recorded Morgan Studio 1, London, September 20,
1971. Mixed by Dougal Lott, Konk Studios, London,
December 2012.

4 Muswell Hillbilly (1976 remix) 3:49

Recorded Morgan Studios, London, October 17, 1971.
Remixed by Ray Davies and Roger Wake, Konk
Studios, London, March 1976. Originally released on
US LP The Kinks' Greatest/Celluloid Heroes RCA
Victor APL1-1743, May 1976; in the UK RCA Victor
RS 1059, June 25, 1976.

5 Uncle Son (alternate version) 2:43*

Recorded Morgan Studios, London, September 20,
1971. Mixed by Dougal Lott, Konk Studios, London,
December 2012.

6 Kentucky Moon 3:54

Recorded Morgan Studio 1, London, September 16,
1971. Mixed by Richard Edwards, assisted by Albert
Pinheiro at Konk Studios, London, February 27, 1998.
Originally released on US Muswell Hillbillies
CD Velvet 63467-78719 2, July 14, 1998; in the UK
August 31, 1998.

7 Nobody's Fool (demo) 2:36*

Recorded Morgan Studio 1, London, October 6, 1971.
Mixed by Dougal Lott, Konk Studios, London,
December 2012.

8 20th Century Man
(alternate instrumental take) 3:02*

Recorded Morgan Studio 1, London, October 6, 1971.
Mixed by Dougal Lott, Konk Studios, London,
December 2012.

9 20th Century Man (1976 remix) 5:03

Recorded Morgan Studio 1, October 6, 1971. Remixed
by Ray Davies and Roger Wake, Konk Studios,
London, March 1976. Originally released on US LP
The Kinks' Greatest/Celluloid Heroes RCA Victor
APL1-1743, May 1976; in the UK RCA Victor RS
1059, June 25, 1976.

10 Queenie

(instrumental backing track) 3:41*
Recorded Morgan Studios, London, September 1971.
Mixed by Dougal Lott, Konk Studios, London,
December 2012.

12 Acute Schizophrenia Paranoia Blues
(BBC version) 3:47

Originally broadcast BBC Radio-1 programme The
John Peel Show, May 16, 1972. Originally released on
UK The Kinks At The BBC 5CD/1 DVD boxed set
Sanctuary 279 721-8, August 21, 2012.

13 Holiday (BBC version) 3:12

Originally broadcast BBC Radio-1 programme The
John Peel Show, May 16, 1972. Originally released on
UK The Kinks: BBC Sessions, 1964-1977 2CD
Sanctuary SAND10, March 12, 2001; in the US
Sanctuary 06076 84504-2, March 20, 2001.

14 Skin And Bone (BBC version) 2:38

Originally broadcast BBC Radio-1 programme The
John Peel Show, May 16, 1972. Originally released on
UK The Kinks: BBC Sessions, 1964-1977 2CD
Sanctuary SAND10, March 12, 2001; in the US
Sanctuary 06076 84504-2, March 20, 2001.

* PREVIOUSLY UNRELEASED

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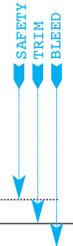
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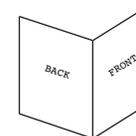
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CD BOOK SADDLE STITCH



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Alongside The Beatles, The Stones and The Who, The Kinks defined the Sixties musical landscape. Then, as popular culture embraced drugs and psychedelic sounds, the commercial success of the north London four-piece suddenly waned – The Kinks went their own way. After the top ten hits of ‘Waterloo Sunset’ and ‘Autumn Almanac’, in 1967, The Kinks would not chart again as highly for a further three years. The Summer of Love dissolved in a cold breeze and a darker decade loomed. Ironically, the songwriting of Ray Davies blossomed and his group issued a remarkable set of innovative works. Artistic progression was in abundance and The Kinks went from Black & White to Technicolor: The Village Green Preservation Society in 1968, Arthur (Or The Decline And Fall Of The British Empire) in 1969, and in November 1970 Lola Versus Powerman And The Moneygoround • Part One. Each record captured an evolving and broadening musicianship. The three long players were constructed around individual thematic links and stand firm amongst The Kinks finest works. Yet despite over half a dozen associated singles, including ‘Days’, ‘Shangri-La’ and ‘Lola’, the albums failed to make any impression on the single buying public. There followed a film soundtrack Percy and then after an eight year relationship The Kinks left their record label, Pye. Released on R.C.A. Records in November 1971 Muswell Hillbillies was a startling presentation. It was The Kinks as never heard before. Viewed more than forty years on, it is a fascinating oddity and simultaneously one of their greatest records. The twelve track disc was an appropriation of American musical forms, wallpapered and embedded with an indigenous English quality. It was a melting pot of stateside genres encompassing Delta blues, New Orleans jazz and Sun Records country. Julien Temple: “The Kinks had in one stroke made US music their own, reinventing it as north London blues.” At the heart of the record lay a troubled dialogue; the inherent contradiction between tradition and modernity.

Muswell Hillbillies opens with ‘20th Century Man’ casting the polemic of past, present and future. The writer recognises *the age of machinery* and the *wonderful world of technology* but in the next breath sings *I don't wanna be here*. Ray Davies: “I’m singing as if it’s down to my chest. I don’t really want the listener in on everything I’m saying – it almost needs sub-titles.” The tight, closeted sound is very much a production feature of the album. The atmosphere is dry, direct and largely unrestricted by studio effects. The strength of The Kinks was allowing the storytelling to dictate the aural experience. “I wrote a little fictional script which I worked out before I wrote the song. ‘20th Century Man’ was a person that was holed up. He attached dynamite to all the doors and windows and threatened to blow himself up if they demolished his house; the last house standing in the street.” Dave Davies: “People want to destroy small things of beauty. Is it because we’ve become more technologically minded or is it just a path that leads up your own arse?”

‘Here Come The People in Grey’, originally positioned as the first track on side two, is central to the album concept of ‘us’ and ‘them’. It describes *Her Majesty’s Government’s* faceless communication with a council tenant. Musically, the echoes of Chuck Berry resound as the protagonist declares *I’m gonna fight me a one man revolution*. Late Sixties London was still a playground of history scarred by the Luftwaffe’s wartime air raids, but now remaining bomb sites were being cleared to allow local council planning housing renewals. Ray Davies’ lyricism focused attention to the lives of everyday people affected by government policies. Beyond simple reportage, his songs imaginatively and poetically recast local personalities. “I used characters that I heard my parents talk about like Frankie Simes.



You get tea with your afternoon tea
For any old ailment or disease
For Christ sake have a cuppa tea.

Chorus,

Whatever the situation whatever the race or creed,
Tea knows no segregation, no class nor pedigree
It knows no motivations, no sect or organisation,
It knows no one religion,
Nor political belief.

Chorus.

Holloway Jail

They took my baby, to Holloway jail,
They took my baby, down Holloway jail,
She was a lady, when she went in,
Now she’s in jail, and it’s giving me hell.

She was just succeeding in the city,
She was just beginning to excel,
Then a spiv named Frankie Simes
Led her to a life of crime,
And led her on the downward trail.

Frankie came home late from work one evening,
The C.I.D. were hot on his trail,
Frankie promised everything,
And then he went and turned her in,
She went and took the rap for him,
Now she’s impaled in Holloway jail.

They took my baby, down Holloway jail,
They took my baby, to Holloway jail,
There ain’t no pity, there ain’t no bail,
And she assures me that it’s living hell.

She was young and ever so pretty,
Now she looks so old and pale,
She never sees the day,
She wastes her life away,
Sitting in that prison cell.

They took my baby to Holloway jail,
They locked my baby, in Holloway jail,

She was a lady when she went in,
Now she’s in jail, and it’s giving me hell.
She’s impaled, in Holloway jail.

Oklahoma U.S.A.

All life we work but work is bore,
If life’s for livin’ what’s livin’ for,
She lives in a house that’s near decay,
Built for the industrial revolution,
But in her dreams she is far away,
In Oklahoma U.S.A.
With Shirley Jones and Gordon McRea,
As she buys her paper at the corner shop,
She’s walkin’ on the surrey with the fringe on top,
Cos in her dreams she is far away,
In Oklahoma U.S.A.,
She walks to work but she’s still in a daze,
She’s Rita Hayworth or Doris Day,
And Errol Flynn’s gonna take her away,
To Oklahoma U.S.A.,
All life we work but work is a bore,
If life’s for livin’ then what’s livin’ for.

Uncle Son

He was just a workin’ man,
Simple rules and simple plans,
Fancy words he didn’t understand,
He loved with his heart,
He worked with his hands.

Liberals dream of equal rights,
Conservatives live in a world gone by,
Socialists preach of a promised land,
But old uncle son, was an ordinary man.

Bless you uncle son,
They won’t forget you, when the revolution comes.

Unionists tell you when to strike,
Generals tell you when to fight,
Preachers tell you wrong from right,
They’ll feed you when you’re born,

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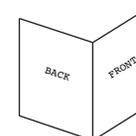
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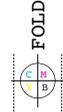
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CTP
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Gonna beat those people in grey,
But here come the people in grey,
To take me away.

The people in grey have gone and taken away my right to
voice my complaint,
Her Majesty's Government have sent me a form I must
complete it today.
But it's making me blue, don't wanna tell all my secrets to
The people in grey.

I'm gonna pass me a brand new resolution,
I'm gonna fight me a one man revolution, somehow,
Gonna start my rebellion today.
But here come the people in grey,
To take me away.

Oh, Lord, those people in grey,
I gotta get back at those people in grey,
Here come the people in grey,
To take me away.

Have a cup of tea

*Granny looks like the side of a mountain,
and she's always ravin' and rantin'
and she's always puffin' and pantin'
and she's always brewin' up tea
to a cure for melancholia,
A cure for hepatitis, chronic insomnia,
and for water on the knee.*

*It's a cure
for any old ailment or disease,
for christsake have a cup of tea
Hallelujah*

*I'm lost on the river the river of no return,
I can't make decisions and I don't know
which way to turn*

*They're watchin' my house
and they're tappin' my telephone.
I don't trust nobody
but I'm much too scared to be on my own.
And the income tax collector
has got his beady eyes on me.*

Have a Cuppa Tea

Granny's always ravin' and rantin'
And she's always puffin' and pantin',
And she's always screaming and shouting,
And she's always brewing up tea.

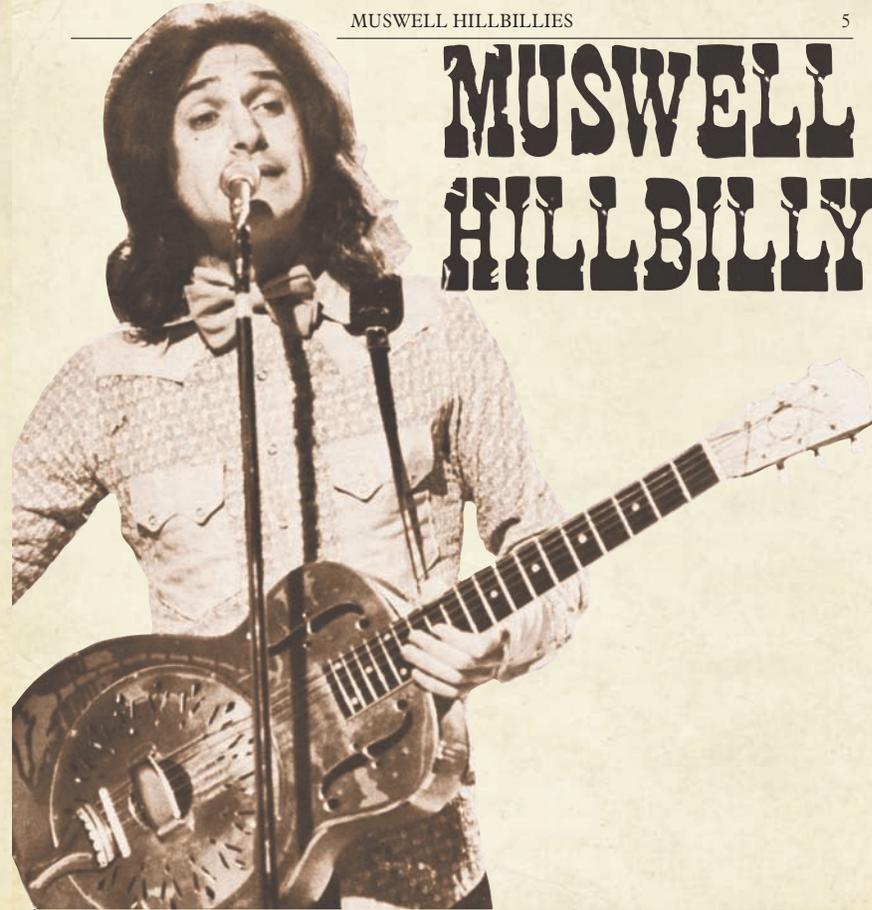
Grandpappy's never late for his dinner,
Cos he loves his leg of beef
And he washes it down with a brandy,
And a fresh made cup of tea.

Chorus:
Have a cuppa tea, have a cuppa tea,
have a cuppa tea, have a cuppa tea,
Halleluja, halleluja, halleluja, Rosie Lea
Halleluja, halleluja, halleluja Rosie Lea.

If you feel a bit under the weather,
If you feel a little bit peeved,
Take granny's stand-by potion
For any old cough or wheeze.
It's a cure for hepatitis it's a cure for
chronic insomnia,
It's a cure for tonsillitis and for water
on the knee.

Chorus
Tea in the morning, tea in the evening,
tea at supper time,
You get tea when it's raining, tea when
it's snowing.
Tea when the weather's fine,
You get tea as a mid-day stimulant

MUSWELL HILLBILLY



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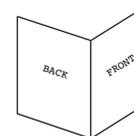
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MUSWELL HILLBILLIES

19

And he got mixed up with a floosie
And she led him to a life of indecision.
The floosie made him spend his dole
She left him lying on Skid Row
A drunken lag in some Salvation Army Mission.
It's such a shame.

Oh demon alcohol,
Sad memories I cannot recall,
Who thought I would say,
Damn it all and blow it all,
Oh demon alcohol,
Memories I cannot recall,
Who thought I would fall a slave to demon alcohol.

Barley wine pink gin,
He'll drink anything,
Port, pernod or tequila,
Rum, scotch, vodka on the rocks,
As long as all his troubles disappeared.
But he messed up his life and he beat up his wife,
And the floosie's gone and found another sucker
She's gonna turn him on to drink
She's gonna lead him to the brink
And when his money's gone,
She'll leave him in the gutter,
It's such a shame.

Oh demon alcohol,
Sad memories I cannot recall,
Who thought I would fall,
A slave to demon alcohol.

Complicated Life

Well I woke this morning with a pain in my neck,
A pain in my heart and a pain in my chest,
I went to the good doctor and the good doctor said,
You gotta slow down your life or you're gonna be dead,
Cut out the struggle and strife,
It only complicates your life.

Well I cut down women I cut out booze,
I stopped ironing my shirts, cleaning my shoes,
I stopped going to work, reading the news,

I'm sitting twiddling my thumbs cos I got nothing to do,
Minimal exercise,
To help uncomplicate my life,
Gotta stand and face it life is so complicated,
Ladi dah di dahdah, ladi dah di dah dah,
Got to get away from the complicated life son,
Life is overated, life is complicated,
Must alleviate this, complicated life.

Like old Mother Hubbard
I got nothin' in the cupboard,
Got no dinner and I got no supper,
Holes in my shoes I got holes in my socks,
I can't go to work cos I can't get a job,
The bills are rising sky high,
It's such a complicated life,
Gotta stand and face it,
Life is so complicated.

Here Come the People In Grey

I got a letter this morning with serious news
that's gone and ruined my day,
The borough surveyor's used compulsory purchase
to acquire my domaine,
They're gonna pull up the floors, they're gonna
knock down the walls,
They're gonna dig up the drains.

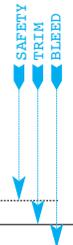
Here come the people in grey they're gonna take
me away to Lord knows where,
But I'm so unprepared I got no time to pack and
I got nothing to wear,
Here come the people in grey,
To take me away.

Me and my baby's gonna get on a train that's
gonna take us away,
I'm gonna live in a tent, we're gonna pay no more
rent we're gonna pay no more rates,
We're gonna live in a field, we're gonna buy me gun,
to keep the policemen away.

I'm gonna pass me a brand new resolution,
I'm gonna fight me a one man revolution, someway,

19

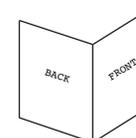
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CTP
TARGET

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18

18

THE KINKS

Don't eat no mashed potatoes,
Don't eat no buttered scones
Stay away from carbohydrates
You're gonna look like skin and bone.

Living on the edge of starvation
And she says she's got no appetite
And her father and her mother
And her sisters and her brothers
Couldn't see her when she walked by
She looked like skin and bone.

Don't eat no mashed potatoes,
Don't eat no buttered scones
Stay away from carbohydrates
You're gonna look like skin and bone.

She used to be so cuddly,
She used to be so fat,
But oh what a sin cos she's oh so thin

That she lost all the friends that she had,
She looks like skin and bone

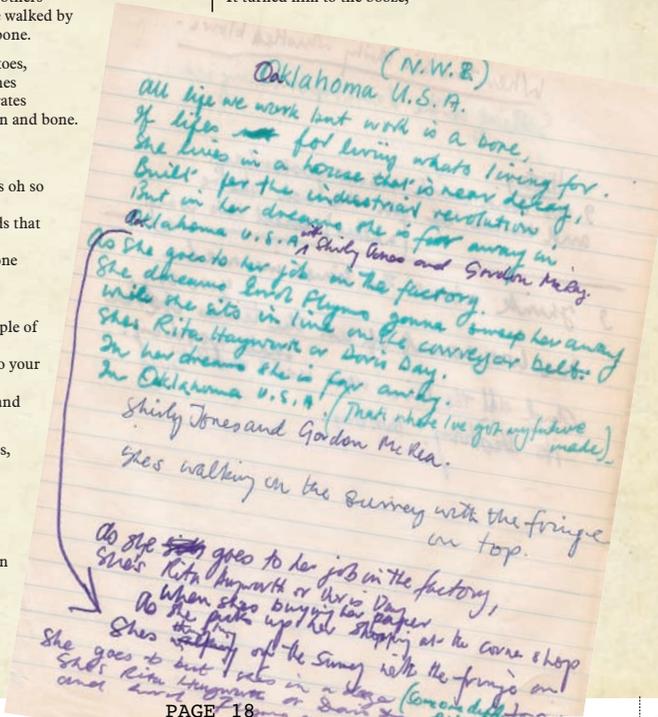
If you look flabby
And you feel overweight,
And you wanna lose a couple of stone,
Take a crash course diet do your daily exercises
And you'll look like skin and bone.

Come on rattle them bones,
Put your hands up to the ceiling,
Bend your hips and touch your toes,
Do your daily exercises,
You're gonna look like skin and bone,

Don't eat no mashed potatoes, etc.

Alcohol

Here is a story about a sinner,
He used to be a winner who enjoyed a life of prominence and position,
But the pressures at the office and his socialite engagements,
And his selfish wife's fanatical ambition,
It turned him to the booze,



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MUSWELL HILLBILLIES

7

Rosie Rooke really existed. She was my mother's best friend." *Old Rosie Rooke* appears in 'Lavender Lane' a hitherto unreleased gem from the album sessions. From Ray's opening four bar count double tracked guitars and the verse melody revisit the famous descant of 'Waterloo Sunset'. Dave harmonises behind an occasional Marc Bolan styled voice and Ray sings *instead of 'off' they said 'orf' instead of 'yeah' they said 'ya'*. It is wonderful and full sounding recording complete with brass accompaniment and uplifting musical changes. The song 'Rosie Rooke' has been the subject of much folklore amongst Kinks fans. Yet despite extensive searches in the depths of the Konk archive the mythical mastertape has remained undiscovered.

Dave: "These songs are all characters in our family; aunts and uncles, people that have suffered oppression. We were reflecting back...how socially people's families were being dismantled." *He loved with his heart / He worked with his hands.* John Gosling: "Uncle Son" was a very personal song about Ray and Dave's uncle." The lyrical edge was party political, but Davies reminds the listener that the ordinary man just needs *simple rules and simple plans*. The faces of his youth provided an entry point for Ray's writing but significantly symbolised the ending of an era. By drawing upon his immediate surroundings and taking commonplace images fermented within the neighbouring environment, the record celebrated a knowing authenticity.

Where many of the songs on Muswell Hillbillies largely depicted a distressed daily existence 'Oklahoma U.S.A.' presented a beautifully understated ode to silver screen escapism. *She walks to work but she's still in a daze / She's Rita Hayworth or Doris Day / And Errol Flynn's gonna take her away.* It was an emotive fantasy, and poignantly a fitting tribute to the passing of Ray and Dave's sister. "Rene died whilst she was dancing to 'Surrey With The Fringe On Top' at the Lyceum Ballroom on my thirteenth birthday." Ray wrote *she's walkin' on the surrey with the fringe on top*, "Sometimes love songs are so tender and personal you don't want people to hear them. That's certainly the case with 'Oklahoma USA'. It was written on a battered Spanish nylon string guitar. I barre the A chord then do quick movements keeping the root pedal. John did a beautiful piano part.": "That was just Ray, Dave and me. I overdubbed a harmonium, pumped by two foot pedals. It made so much noise wheezing and creaking that we nearly abandoned the idea." The touching ballad was a formidable achievement heading the following year's 'Celluloid Heroes' *All life we work but work is a bore / If life's for livin' then what's livin' for.* Dave: "Me and Ray were brought up with an awful lot of genres and styles of music. It's the foundation of whatever The Kinks became. You draw on all those ideas and funny licks. Even Doris Day records are in their somewhere."

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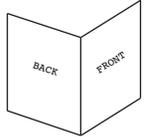
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MUSWELL HILLBILLIES

17

They're watching my house and they're tapping
my telephone,
I can't trust nobody, but I'm much too scared to be
on my own
And the income tax collector's got his beady eye
on me,
Oh there ain't no cure for acute schizophrenia disease.
No there ain't no cure for
Schizophrenia disease.

Holiday

Holiday,
Oh what a lovely day today,
I'm so glad they sent me away,
To have a little holiday today, holiday,
Holiday,
And I'm just standing on the end of a pier,
Hoping and dreaming you were here,
To share my little holiday,

Lookin' in the sky, for a gap in the clouds,
Sometimes I think that sun ain't never coming out,
But I'd rather be here than in that dirty old town,
I had to leave the city cos it broke me down,

Oh holiday, oh what a lovely day today,
I think I'll get down on my little knees and pray,
thank you Lord,
Thank heaven for this holiday, holiday,
I'm leaving insecurity behind me,
The environmental pressures got me down,
I don't need no sedatives to pull me round,
I don't need no sleeping pills to help me sleep sound,

Oh holiday,
Oh what a lovely day today,
I think I'll get down on my knees and pray,
That's what I'll do,
Thank heaven for this holiday,

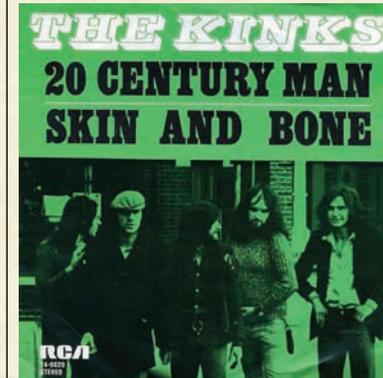
Lying on the beach with my back burned rare,
And the salt gets in my blisters and the sand gets
in my hair,

And the sea's an open sewer,
But I really couldn't care,
I'm breathing through my mouth
so I don't have to sniff the air,

Oh holiday,
Oh what a lovely day today,
I'm so glad they sent me away,
To have a little holiday.

Skin and Bone

Fat Flabby Annie was incredibly big
She weighed just about sixteen stone
And then a fake dietician went and put her on a diet
Now she looks like skin and bone.
Do the meditation and yoga
And she's thrown away the good food guide
And she's given up the alcohol and pizzas
And the pies and now she looks as if she's ready to die,
You can't see her walk by.



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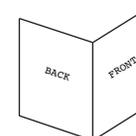
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C M Y B

16

16

THE KINKS

20th Century Man

This is the age of machinery,
A mechanical nightmare,
The wonderful world of technology,
Napalm hydrogen bombs biological warfare,

This is the twentieth century,
But too much aggravation
It's the age of insanity,
What has become of the green pleasant fields
of Jerusalem.

Ain't got no ambition, I'm just disillusioned
I'm a twentieth century man but I don't wanna be here.
My mama said she can't understand me
She can't see my motivation
Just give me some security,
I'm a paranoid schizoid product of the
twentieth century.

You keep all your smart modern writers
Give me William Shakespeare
You keep all your smart modern painters
I'll take Rembrandt, Titian, Da Vinci
and Gainsborough,

Girl we gotta get out of here
We gotta find a solution
I'm a twentieth century man but I don't want
to die here.

I was born in a welfare state
Ruled by bureaucracy
Controlled by civil servants
And people dressed in grey
Got no privacy got no liberty
Cos the twentieth century people
Took it all away from me.

Don't wanna get myself shot down
By some trigger happy policeman,
Gotta keep a hold on my sanity
I'm a twentieth century man but I don't wanna
die here.

My mama says she can't understand me
She can't see my motivation
Ain't got no security,
I'm a twentieth century man but I don't wanna be here.

This is the twentieth century
But too much aggravation
This is the edge of insanity
I'm a twentieth century man but I don't wanna be here.

Acute Schizophrenia Paranoia Blues

I'm too terrified to walk out of my own front door,
They're demonstrating outside I think they're gonna
start the third world war,
I've been to my local head shrinker,
To help classify my disease,
He said it's one of the cases of acute schizophrenia
he sees.

Well the milkman's a spy, and the grocer keeps on
following me,
And the woman next door's an undercover for
the K.G.B.,
And the man from the Social Security
Keeps on invading my privacy,
Oh there ain't no cure for acute schizophrenia disease.

I've got acute schizophrenia paranoia too,
Schizophrenia, schizophrenia,
I've got it, you've got it, we can't lose,
Acute schizophrenia blues.

I'm lost on the river, the river of no return,
I can't make decisions, I don't know which way
I'm gonna turn,
Even my old dad, lost some of the best friends he
ever had,
Apparently, his was a case of acute schizophrenia too.

I got acute schizophrenia paranoia too,
Schizophrenia, schizophrenia,
I've got it, you've got it, we can't lose,
Acute schizophrenia blues,



MUSWELL HILLBILLIES

9

Recording sessions for Muswell Hillbillies began in late summer 1971 at Morgan Studios. John 'Nobby' Dalton: "Before going into the studio we'd go round Ray's house. He'd sit at the piano and run through the song and we'd just jot down the chords, or Dave might suggest playing something together." John: "As the writer Ray pretty much had the tracks finished in his head however hard we tried to interpret the ideas. He asked Mike Bobak, the engineer, to source some ancient BBC radio-announcer type microphones. They were the size of bricks. The sessions got longer and longer and Ray remixed and remixed until one morning we even found Mike slumped over the desk exhausted." With simple song structures and a paucity of middle eights, songs flourished with sprinkled extras. "On 'Complicated Life' I tried to blend the organ with Dave's lovely slide guitar parts." Mick Avory: "We had Joe Brown's wife on 'Holloway Jail' she was part of the singing group The Vernon Girls." Ray: "We'd gone through a phase of expanding through the Sixties. Muswell Hillbillies was a return to what we thought we were as people."

Much of the album utilises an easy twelve-bar blues turnaround. By contrast 'Holiday' benefits from a smoking ragtime approach. John: "It was a musical postcard of the Great British holidaymaker on some rancid beach, determined to enjoy it. Ray had been on a much-needed holiday in Cornwall and sang it with a huge cigar in his mouth. I wrestled with an accordion but couldn't keep the air going in so Ken Jones, our loyal road manager, pumped the bellows while I concentrated on the chord sequence. It's end-of-the-Pier Kinks." Similarly, a song about Ray and Dave's granny, 'Have a Cuppa Tea' complete with genteel piano fills, is evocative of British Music Hall with the unbeatably joyous refrain *Hallelujah, Rosie Lea*. Paul McCartney's 'English Tea' aside, and written some thirty-five years later, there has never been a greater song about the wonders of brewing up. The Kinks freely indulged in unfashionable genres and freed from the constraint of high profile pop existence the band explored music without reservation. Dixieland jazz charms 'Alcohol' with images of prohibition and Thirties America in a melancholic cocktail. The songs tale of a *simmer* tainted by *demon booze* and *floosies* is authentically enriched by the Mike

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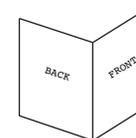
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Cotton Sound. Trumpet, trombone, clarinet and tuba canvas the musical terrain with traditional New Orleans pizzazz. Dave: "I liked it on the record, but going over in the stage thing...I wasn't quite sure." Despite initial misgivings, the guitarist came to appreciate the expanded arrangements and the Mike Cotton Sound trio would become a defining feature of The Kinks live and recorded appeal. During 1971 the band performed publicly in the UK for the first time in three years. They toured America for the fifth time in eighteen months and managed two trips to

Australia. Mick: "During 'Alcohol' Ray would balance a bottle of beer on his head. It was entertaining, part of the loose atmosphere." Nobby: "How he did that I don't know - just had a knack. He must have a flat head or something." John: 'Alcohol' became our theme song. The Americans even dubbed us The Juicers." On tour ever new avenues of amusement were presented to the audience and soon the front row would be filled by the likes of Andy Warhol and his Factory entourage. The dramatic increasingly became a fundamental part of any Kinks live outing.

"My parents came from inner Holloway, Islington. My mother was born in Barnsbury when it was a slum. People say, 'How upper class' now it's become elevated to that level because Tony Blair lived there. Muswell Hill was more affluent and harder to fit in. It was a change of identity. We felt like we were reverting back to our origins. It's a play on the Beverly Hillbillies." Ray's identification with the Sixties comedy was an inspired analogy of Rural Southerners who strike oil, pack their new found wealth on the back of a truck, and settle alongside Hollywood's elite. The record was an educating engagement with a proud display of roots in the face of aspirational social mobility. Dave: "Whatever family you live in, we're all trying to pretend we can cope. As kids, Ray and I witnessed the gaps and cracks in people's lives; relationships going wrong; people just being depressed. We had our own language...like we did as kids. Ray was a withdrawn boy and I was out there amongst it all. Our humour connected us very profoundly and galvanised a lot of the emotions that we found more difficult. We connected as family, closer than we'd been since before The Kinks. What was important about this record was that Nobby and Baptist were starting to integrate well in the band. Mick had been there and knew the signs and messages. It's not like an actor for a film. It takes time to get to know people. They were more with our ideas." John Dalton had re-joined the band in 1969 after brief employment three years earlier and a jolting down to earth reality check, "After Face To Face I'd gone from a Kink to a coalman." John: "Fitting in wasn't that difficult. Nobby invited me over to his local. I went clubbing a lot with Mick. Dave and I enjoyed the same tastes in music: Dylan, The Byrds, and Neil Young."

mine in the midst of all the Troubles and they burned the English flag. It was a sign that there was an undercurrent." The location was chosen for the front cover of the record with the band seen propping up the bar. A couple of locals look towards the camera, one or two in the direction of the band, whilst other regulars are seen reading papers or relaxed with their pints. There are no women. Dave: "You don't see people like that in Hornsey or north London anymore. They were all locals apart from our road manager." The sleeve was presented as a gatefold with an inside image depiction of backstreet homes surrounded by corrugated iron fencing. The Kinks all have shoulder length hair and are indifferently dressed in jeans and Seventies casual wear. John Gosling: "It was just the five of us having a beer together on our way to a demolition site up towards Highgate Hill. I got hold of an old broom and uncovered the body of a dead cat outside a shop called Cats on Holiday. It's such a striking contrast to the sartorial elegance of those 'Carnabetian' shots of The Kinks in the Sixties." Nobby: "That was my old white Rover 2000 in the background. We'd all driven there, except Ray, who didn't drive in those days."

Muswell Hillbillies marked a new beginning for The Kinks. It was a search for individualism enabled by a group uniting the roots of American music to contemporary English life. Dave: "In all great music whether it's Beethoven, The Kinks or The Beatles there's moments where you can tell they are so locked in with each other emotionally. Ray and I worked in odd ways, even from when we were at school playing football. It's a good analogy for music. When you know the players, you know intuitively what to do."

Daniel Rachel
London
Summer 2013

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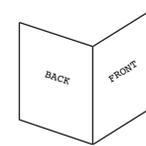
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recordings. The project never materialised, but alongside the two previously unreleased recordings on this edition there is the opportunity to embrace 'Mountain Woman', driven by Dave's distinctive and warm two chord electric guitar riff, and a demo version of the delicately delivered 'Kentucky Moon'.

Muswell Hillbillies was a bold statement; thematic, focused and musically authentic. It addressed the forcible removable of the working-class from inner city London to the suburbs. Mick: "Urban regeneration sums it up. Knocking down old buildings and putting up boxes. Every other band was doing something completely different. We never followed a trend. It was guided by Ray's songs." Ray:

Humour is ever present throughout Muswell Hillbillies disavowing any heavier content. *Fat Flabby Annie was incredibly big / She weighed just about sixteen stone / And then a fake dietician went and put her on a diet / Now she looks like skin and bone.* John: "Skin and Bone' was a great chance to boogie. Bit of Fats Domino in there. We rehearsed that at Ray's house and even tried with me playing bass alongside Nobby. Thankfully I reverted to the piano to double the riff. We recorded the Mike Cotton Sound in the studio lavvies; the echo in there was ideal." The bop-trio further featured on 'Acute Schizophrenia Paranoia Blues' which tipped a hat to Eddie Cochran's *ain't no cure for the summertime blues* whilst paying ragtime homage to Champion Jack Dupree and Eddie Boyd. Tension is industriously heightened between the tragic *too terrified to walk out of my own front door* and the comic *the milkman's a spy and the grocer keeps on following me*. Recalling the formative years of The Kinks, original bass player Pete Quaipe informed Johnny Black, "We were trying to do Big Bill Broonzy style blues...not the upbeat pop of Eddie Cochran." The Kinks had come full circle.

Across Muswell Hillbillies the spectrum of American musical tradition is re-invented with a spirited Englishness: it was ad-hoc and playful and centred by a home-baked narrative. Dave: "There's a lot of information and musical ideas in this record. Ray was good at orchestrating and piecing all the



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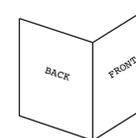
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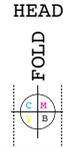


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elements together." **'Muswell Hillbillies'** is a fitting close to the album's multilateral musical engagement. "I like way that it's in two places; picking country and back-beat in that rock 'n' roll way. It's trying to marry the style of the great American players. We were big fans." The guitarist's interplay revives memories of Fifties greats like Scotty Moore and Cliff Gallup as the song cantors from one key to a dynamic mid-song tone change. The verse responds accordingly *They're gonna try and make me change my way of living / But they'll never make me something that I'm not.* "Ray was a genius with the lyrics," John Gosling observed, "Brilliantly drawn comparisons." Julien Temple: "His documentary approach to lyrics might seem to be a distancing device, exploring other people's lives rather than his own – but it's therapy. The characters function almost as friends, providing ways of analysing aspects of himself." Ray: "Something of me did end up in the songs. It's inevitable: Less than you would imagine; more than you would think."

Over 45 minutes Muswell Hillbillies presents the listener with the paradoxes of contemporary living: *smart modern writers* and painters over *Shakespeare* and *Di Vinci*; people driven to *alcohol*; diet fads; *schizophrenia*; cinematic idols; and the mortality of the working man. The rewards in the song cycle are manifold and understandably there was a reluctance to dismantle its overall impact with individual releases. Ray had made the decision to not write songs for the Top Forty and it goes some way to explaining the records absence from the UK charts. It scrapped to a lowly #100 on the US Billboard whilst the only single '20th Century Man'

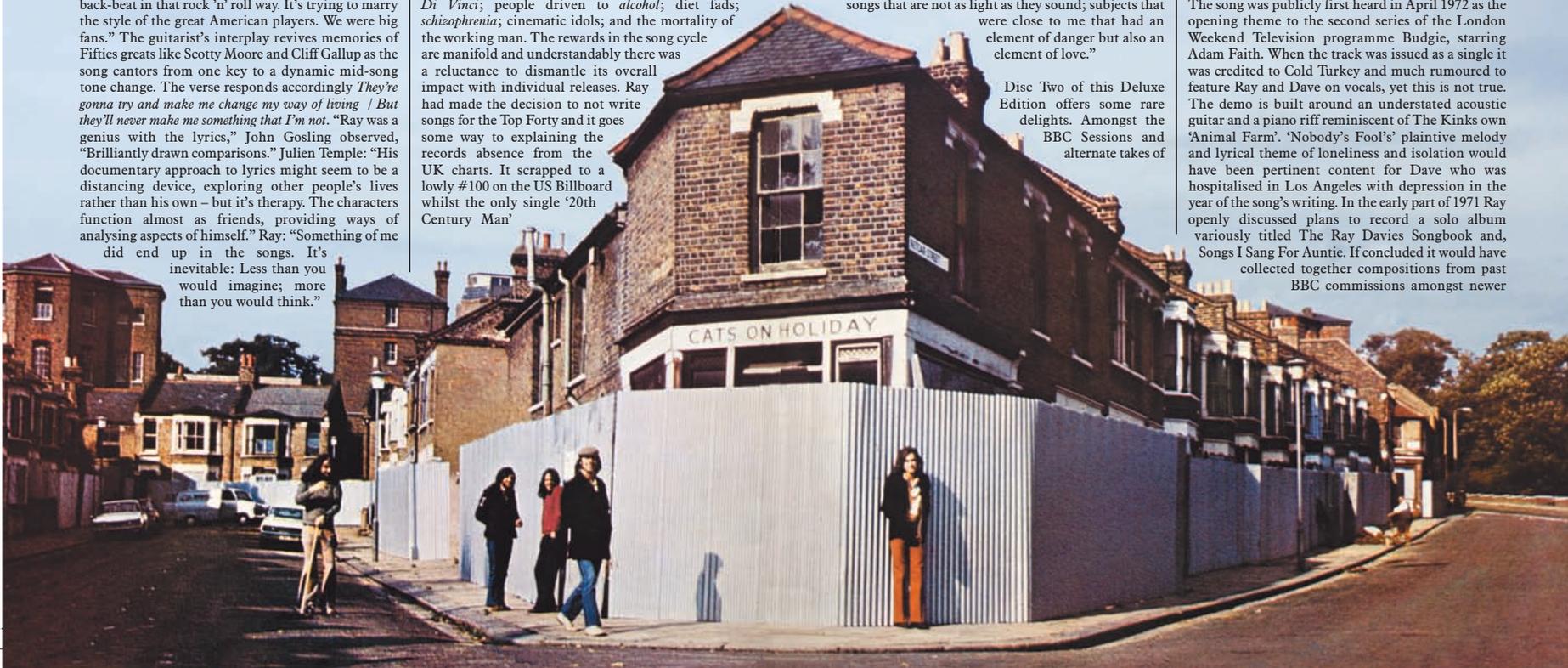
backed with 'Skin And Bone' failed to chart at all. Ray "The songs didn't belong to anyone except our fans. We were a success despite ourselves. I wanted to write songs that are not as light as they sound; subjects that were close to me that had an element of danger but also an element of love."

Disc Two of this Deluxe Edition offers some rare delights. Amongst the BBC Sessions and alternate takes of

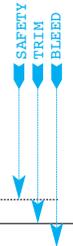
tracks from the album are four songs withheld from the original release. Together with the aforementioned 'Lavender Lane' is a second track '**Nobody's Fool**'. The song was publicly first heard in April 1972 as the opening theme to the second series of the London Weekend Television programme *Budgie*, starring Adam Faith. When the track was issued as a single it was credited to Cold Turkey and much rumoured to feature Ray and Dave on vocals, yet this is not true. The demo is built around an understated acoustic guitar and a piano riff reminiscent of The Kinks own 'Animal Farm'. 'Nobody's Fool's' plaintive melody and lyrical theme of loneliness and isolation would have been pertinent content for Dave who was hospitalised in Los Angeles with depression in the year of the song's writing. In the early part of 1971 Ray openly discussed plans to record a solo album variously titled *The Ray Davies Songbook* and *Songs I Sang For Auntie*. If concluded it would have collected together compositions from past BBC commissions amongst newer

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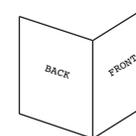
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