

“Apeman”

The Kinks’s Romantic Expression of Environmental Politics and the Paradox of Human Evolution¹

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In 1970 the Kinks released their eighth studio album, *Lola versus Powerman and the Moneygoround, Part One*, from which the featured song “Apeman” reached No. 5 on the UK singles chart.² “Apeman” tells the story of a man who wishes to leave his modern city life in order to revert back to a simpler pre-evolutionary state. Although this hit song was released during a wave of environmentalism in the United States and Great Britain when activists created organizations and passed laws to protect nature, the Kinks exercised a “back to the land” approach that looked to the earlier wave of

¹ An earlier version of this analysis appeared in my unpublished paper “Animal Metaphor: Freedom and Entrapment in Rock and Metal Music.”

² Dave Emlen, “The Kinks’ Chart Positions,” accessed August 21, 2016, <http://www.kindakinks.net/charts.html>. The band intended to release a sequel to the album but never carried out their plan.

environmentalism established in the ideologies of romantic poets such as John Ruskin and William Wordsworth. The lyrics of “Apeman” share an important sentiment with these poets: modern man strips nature of its simplistic beauty by taking advantage of its raw materials for industrialization and urbanization. The Kinks expressed their concerns about the environment by romantically idealizing nature and by acknowledging that the urban environment created by humans ultimately poses a threat to humanity’s survival. This is documented in “Apeman” as lead singer Ray Davies discusses a desire to escape inflation, starvation, over-population, and nuclear war. The Kinks aurally present this agenda by shifting from man-made machine samples to the jungle-influenced sounds that ultimately prevail in the song.

“Apeman” and the other songs that appear on *Lola* remain canonical to this day as evidenced by their continued appearance and high ratings in music reviews, such as *Rolling Stone*’s album guides and AllMusic.³ The song has also been covered three times since its release and can be heard in several films (see appendix 1). The single reached the No. 5 position on the UK singles chart but only peaked at No. 45 in the US charts.⁴ Its environmental themes, vastly different than those in other songs of its time, can be read within the context of the environmental and political protests in England and the United States during the late sixties and early seventies.

Waves of Environmentalism:

Literary vs. Participatory Forms of Activism

Environmentalism occurred in waves with varying forms of activism. The first wave of environmentalism, beginning in nineteenth-century England, emphasized social, cultural, and political action. The movement began as an immediate response to industrialization and urbanization. The cities of England were transformed into areas lined with textile mills, coalmines, shipyards, and railroads, and people left the countryside in hope of finding work in the city. Wary of industrialization, the first wave of environmentalists used written and spoken forms of activism in order to persuade others to become aware of industrialization’s consequences and to join their cause. The poets William Wordsworth and John Ruskin wrote critiques of the threat of industrialization to England’s rural landscape and culture. During this period the term “back to the land” became a rallying call

³ “Lola versus Powerman and the Moneygoround, Part One,” Acclaimed Music, accessed August 21, 2016, <http://www.acclaimedmusic.net/Current/A1662.htm>.

⁴ This is most likely due to the band’s inability to tour the United States from 1965 to 1969, discussed later.

to recognize the damaging consequences of industrialization and to protect the purity of nature.⁵

Wordsworth’s poetry exemplifies the romantic beliefs in the sacred union between humanity and nature as well as in the necessity of self-authenticity in art. Wordsworth believed that “the role of the poet becomes, therefore, to help people *to feel* by providing a model through art.”⁶ Environmental historian Ramachandra Guha explains Wordsworth’s philosophy by interpolating portions of Wordsworth’s “The Ruined Cottage”:
“In the country, and only there, lay ‘the secret spirit of humanity,’ which, despite war, revolution and economic change, ‘mid the calm oblivious tendencies of nature, mid her plants, her weeds and flowers, and silent overgrowings, still survived.’”⁷

While Wordsworth focused on the healing powers of nature, John Ruskin focused on the negative consequences of industrialization, such as the pollution of health and landscape, in his *Fors Clavigera*, a collection of monthly letters addressed to the workmen of Great Britain. One such letter, titled “The White-Thorn Blossom,” addresses the consequences of water pollution: every English river had become “a common sewer, so that you cannot so much as baptize an English baby but with filth, unless you hold its face out in the rain, and even that falls dirty.”⁸ The political writings of Wordsworth and Ruskin inspired the establishment of societies who lobbied for pollution control laws and the preservation of woodland areas and wildlife, including the Commons Preservation Society, the Selborne League, the Coal Smoke Abatement Society, and the National Trust.⁹

In the 1960s and ’70s, a second wave of environmentalism sprouted in both England and the United States with other social movements, such as the feminist, peace, and civil rights movements. The second wave continued to emphasize social, cultural, and political change, but rather than calling on only the written word to persuade participation, the second wave borrowed protest tactics from the other contemporary social movements. The civil rights movement inspired environmentalists to march in support of nature preservation, and the anti-war movement’s “teach-ins” inspired Earth Day in

⁵ Ramachandra Guha, *Environmentalism: A Global History* (New York: Longman, 2000), 4–5.

⁶ Michael Kraus, “The Greatest Rock Star of the 19th Century: Ray Davies, Romanticism, and the Art of Being English,” *Popular Music and Society* 29 (2006): 203.

⁷ Guha, *Environmentalism*, 11.

⁸ Ruskin quoted in *ibid.*, 13.

⁹ *Ibid.*, 16–17.

the United States. Twenty million people participated in the first Earth Day in 1970 by planting trees and protesting outside of factories and power plants.¹⁰

Political scholar John Orman contrasts the two groups of 1960s counterculture in the United States: the dope culture and the rock culture.¹¹ Dope culture passively consumed rock music to cultivate self-reflection and existentialist thought, whereas rock culture used music to reject the conservative ideals of mainstream society and create a call to action. Rejecting consumerism, they declared a need to venture “back to the land” and live in communes. The British counterculture similarly despised consumerism and embraced the activism promoted by rock music. Environmental issues became noticeably more prevalent within London’s counterculture beginning in 1967 and the press began referring to those within the counterculture as “Flower Children.”¹² American cultural scholar David Ingram defines “flower power” as “a Romantic desire to return to what was perceived as a simpler, more natural form of social life based on the communal patterns of premodern tribal societies.”¹³ In this, parallel ideals appear among the English romantics of the nineteenth century and the counterculture of the 1960s, though a major difference lies in their chosen forms of activism.

Environmental activism arose from collective fear of detrimental environmental issues, such as air and water pollution, overpopulation, and nuclear warfare. A string of publications in the 1960s brought these issues to the public’s attention: ecologist Rachel Carson’s *Silent Spring* (1962) warned against pesticides in agriculture, biologist Paul Ehrlich’s *The Population Bomb* (1968) expressed fears of overpopulation, and sociologist Lewis Mumford’s *The Myth of the Machine* (1970) cautioned against industrialization’s commodification of time that distances humans from nature.¹⁴ Musicians responded to these concerns by writing topical songs that were successful enough to land on the *Billboard* Hot 100.¹⁵ Artists also participated in high-profile events with political and social agendas, such as the Human

¹⁰ Ibid., 80.

¹¹ David Ingram, *Jukebox in the Garden: Ecocriticism and American Popular Music Since 1960* (New York: Rodopi, 2010), 119.

¹² Barry Miles, “Spirit of the Underground: The 60s Rebel,” *The Guardian*, January 30, 2011, accessed August 21, 2016, <http://www.theguardian.com/culture/2011/jan/30/underground-arts-60s-rebel-counterculture>.

¹³ Ingram, *Jukebox in the Garden*, 119.

¹⁴ Ibid., 11 and 28.

¹⁵ For example, artists such as Barry McGuire, the Byrds, and the Grateful Dead demonstrated their fear of nuclear warfare in their music (see appendix 2). Other artists, such as Joni Mitchell in “Big Yellow Taxi,” focused on the destruction caused by industrial development and pollution.

Be-In (San Francisco’s Golden Gate Park in 1967) and Woodstock (Bethel, New York in 1969).

However, unlike activist musicians who responded to environmental concerns through song and participation in political events, the Kinks expressed their anxieties about the environment through escapism. The band was aware of the issues, as evidenced in their lyrics; however, rather than actively protest, they created literary commentary, like the romantic poets, in an attempt to incite thought and action. The Kinks did not appear at the Monterey Pop Festival, Woodstock, or any similar major rock events. This lack of participation can be explained in part by the loss of working visas for the band to visit the States during that time, but also by Ray Davies’s unwillingness to follow marketing instructions from the music industry. Private reports from acquaintances suggest that the band viewed record company-motivated “public political commitment” as insincere.¹⁶ In this, the Kinks shared Wordsworth’s belief in the purpose of art: to achieve self-authenticity.

*The Beginning of the Kinks’s Nostalgia
for English Romantic Themes*

The Labour-voting and working-class Davies family, settled in the urban center of London but moved out of the city to Fortis Green in 1940 in order to distance themselves from the bomb damage of World War II. Ray (b. 1944) and Dave Davies (b. 1947) were raised in what Ray described as the “leafy suburbs.”¹⁷ The Kinks, comprised of Ray Davies (songwriter/lead vocals/guitar), Dave Davies (vocals/guitar), Pete Quaipe (vocals, bass), and Mick Avory (drums), formed in 1963. The boys’ working class backgrounds inspired a theme within the Kinks’s repertoire, described by Dave Davies as the desire “to communicate the struggle of the working man trying to survive in a greedy and purely materialistic society.”¹⁸ During the Kinks’s first American tour in 1965, Ray Davies got into a fistfight with an American Federation of Musicians union member backstage before the band’s scheduled appearance on *The Dick Clark Show*.¹⁹ For the next four years, at the height of the British Invasion, the union refused to give the band permits

¹⁶ Kraus, “The Greatest Rock Star of the 19th Century,” 209–10.

¹⁷ Thomas Kitts, *Ray Davies: Not Like Everybody Else* (New York: Routledge, 2008), 2.

¹⁸ Keith Gildart, “From ‘Dead End Streets’ to ‘Shangri Las’: Negotiating Social Class and Post-War Politics with Ray Davies and the Kinks,” *Contemporary British History* 26 (2012): 276.

¹⁹ It is rumored that the fight occurred because the union member made a derogatory comment about British Invasion bands taking jobs away from American musicians.

to perform in the United States.²⁰ After the rejection by American union officials, Ray Davies embraced English culture by incorporating themes of eighteenth-century English romanticism into his writing. In *Ray Davies: Not Like Everybody Else* biographer Thomas Kitts lists English romantic themes present in the Kinks’s lyrics after 1966: “a strong faith in the individual and in uncorrupted human goodness, a faith in intuition . . . as superior to reason, a preference for nature over civilization, with nature as a source of human restoration and a reflection of the inner world of the self.”²¹ The Kinks introduced these themes in several songs, such as “Waterloo Sunset” and “Autumn Almanac,” which appeared on the album *Something Else*. Environmental themes became prevalent throughout the Kinks’s sixth studio album, *The Kinks Are the Village Green Preservation Society*, in its reliance on nostalgia as a means to reject modernity and its message that nature will ultimately triumph over civilization.

The Kinks Are the Village Green Preservation Society, a title inspired by a fan’s notion that the band had been preserving memories through restorative nostalgia, was released in 1968. In the same year, anti-Vietnam protests took place outside the American embassy in Grosvenor Square, the British economy was down due to the devaluation of the pound, and the Labour Party initiated the “I’m Backing Britain” campaign that called for the consumption of British-made goods. Popular music scholar Andy Miller states, “1968 was a year of anger and unrest, of fear of the future and nostalgia for a safer past, of preservation societies, affinities and affiliates.”²² The Kinks recognized British society’s desire for nostalgia during these uncertain times and postulated romantic ideals as a solution, albeit with a British sense of sarcasm. Ray Davies emphasizes the importance of conservation in the title track of the album. “The Village Green Preservation Society” begins with a list of cultural items that should be preserved: strawberry jam, the George Cross, Sherlock Homes, and Tudor houses. The chorus includes the lyrics, “Preserving the old ways from being abused / Protecting the new ways for me and for you.”

Ray Davies’s creation of the imaginary Village Green Preservation Society is reminiscent of the environmental societies of the nineteenth century, especially the Commons Preservation Society. In his book *The English Village Green* cultural historian Brian Bailey writes:

²⁰ Neville Marten and Jeff Hudson, *The Kinks* (London: Sanctuary, 2001), 64.

²¹ Kitts, *Ray Davies*, 84–85.

²² Andy Miller, *The Kinks Are the Village Green Preservation Society*. 33 1/3 4, (New York: The Continuum International, 2003), 46 and 49.

The English village green is a little patch of grassland that still strikes a chord in the hearts of most native men and women two hundred years after the Industrial Revolution changed the majority of us to urban dwellers. It represents rural peace and quiet, as well as a community spirit that does not obtain in towns, and sets up in most of us a yearning for that fondly imagined country paradise, lost by the growth of imperialism and capitalism which have made England an over-populated country of noisy and dirty towns and cities where the mass of men, as Thoreau put it, lead lives of quiet desperation.²³

Not only do the Kinks preserve the concept of the village green, one of rural tranquility, but the lyrics of “The Village Green Preservation Society” also reject postwar English architecture and visual representations of industrialization. As Ray Davies sings, “We are the Office Block Persecution Affinity” and “We are the Skyscraper Condemnation Affiliate.”

In yet another attempt on this album to seek sanctuary in a simpler time, the Kinks created an image of pastoral idealism with the song “Animal Farm” (with no apparent reference to Orwell’s novel). The lyrics describe the narrator’s sense of safety in a landscape removed from mainstream society:

*Dreams often fade and die in a bad, bad world
I’ll take you where real animals are playing
And people are real people not just playing*

These lyrics suggest that the narrator feels most comfortable in a communal experience with his pre-evolutionary, animalistic state. Ray Davies states, “This was just me thinking everybody else’s mad and we are all animals anyway—which is really the idea of the whole album.”²⁴ Biologist Vassiliki Betty Smocovitis has noted that idealization of a pre-evolutionary state allows artists a certain amount of distance from the problems of civilization so that they might overcome them. In “Singing His Praises: Darwin and His Theory in Song and Musical Production,” she says:

Popular audiences could thus be treated to shows and songs that made fun of, or had fun with, ephemeral images that played on Darwinian themes, but they were able to do so in part because

²³ Ibid., 45.

²⁴ Ibid., 76.

those same themes embodied anxieties of the modern period; this was one way to confront and defuse them.²⁵

“Animal Farm” is a precursor to “Apeman,” insofar as they both share the philosophy that humans are ideally like animals. Interestingly, “Animal Farm” takes place in a landscape that demonstrates an animal’s inherent and natural behavior but not its physical freedom. One presumes the animals residing on the farm are being raised for slaughter, which demonstrates the social hierarchy of animals serving humans. Ray Davies does not mention this possibility but rather suggests a return to innocence, evoking the English pastoral theme that things will never be as good as they once were.²⁶ Rather than returning to the innocence of childhood, like other artists (J. D. Salinger, for instance), Davies returns to the innocence of the primal state of humanity.

Going Back to the Jungle:

“Apeman” and the Paradox of Human Evolution

These themes, as well as Ray Davies’s preoccupation with the music industry’s exploitation of artistic integrity, culminate in *Lola*. The tracks on the album collectively tell the story of the Contender, who leaves home in search of a career in music only to become disheartened and mistreated by Powerman (the owner of the Contender’s publishing rights) and Rats (the corporation).²⁷ Ingram refers to the notion of music representing societal ideologies as “structural homology,” which he defines as when “the formal structures of music are seen as homologous to the social and political structures of human society.”²⁸ *Lola* engages with this idea as “Apeman” is positioned between the tracks “Rats” and “Powerman,” symbolizing the Contender’s entrapment in commercialized society. Kitts states, “Davies’s characters are often eccentric, brooding, angst-ridden, disillusioned, restless, and self-absorbed . . . they try to escape from themselves, whether through nature, or other means, [which are] usually temporary and ultimately unfulfilling.”²⁹ The Contender escapes the issues of urbanization as well as the responsibilities of civilization by returning to an earlier time.

The song begins with an industrial atmosphere, created by samples of train whistles, car horns, and car engines. The sample recordings of these manmade objects have no rhythmic function in the song, but are rather an

²⁵ Vassiliki Smocovitis, “Singing His Praises: Darwin and His Theory in Song and Musical Production,” *Isis* 100 (2009): 612.

²⁶ *Ibid.*, 82.

²⁷ Kitts, *Ray Davies*, 155.

²⁸ Ingram, *Jukebox in the Garden*, 34.

²⁹ Kitts, *Ray Davies*, 97.

introduction to the narrator’s story. A short piano introduction is then followed by a calypso rhythm, performed on the piano and acoustic guitar (see figure).

Figure: The Kinks, “Apeman,” m.2



The calypso rhythm is played after every mention of “apeman” in the verses.³⁰ More calypso influences are heard in the use of maracas throughout the chorus and in Davies’s change from British to Caribbean accent for the lyrics:

*I don't feel safe in this world no more
I don't want to die in a nuclear war
I want to sail away to a distant shore
And make like an ape man*

The stark contrast between the calypso references and the sounds of machines characterizes the contrast between jungle and city presented in the lyrics.

The Kinks’s appropriation of calypso music in order to represent the jungle engages with issues of primitivism prevalent in the nineteenth and twentieth centuries. In *Rock Music in the Mirror of Romanticism* Robert Pattison states, “the myth of the primitive is the creation of a Western minority and coeval with the industrial era, of which it is the pastoral reflection.”³¹ Both groups, the romantics and the counterculture, used the concept of primitivism to escape from modern anxieties. Regarding the “exoticizing” of non-Western cultures by the counterculture, musicologist Nadya Zimmerman states, “When one’s own sociopolitical system is oppressive and imperialist, then freedom, escape, and alternative realities can seem possible by immersion in radically different constructions of radically different cultures.”³² The Kinks appropriated calypso, a musical style associated with exoticized representations of Caribbean culture: isolated,

³⁰ The appropriation of the calypso style is also influenced by the mass migration of West Indian immigrants to Britain after WWII. The British Nationality Act of 1948 created a single British citizenship for people from Britain as well as from its colonies.

³¹ Robert Pattison, *The Triumph of Vulgarly: Rock Music in the Mirror of Romanticism* (New York and Oxford: Oxford University Press, 1987), 37.

³² Nadya Zimmerman, *Counterculture Kaleidoscope: Musical and Cultural Perspectives on Late Sixties San Francisco* (Ann Arbor: The University of Michigan Press, 2008), 62.

idyllic Caribbean islands, covered with green palm trees and surrounded by clear, blue water, were in stark contrast to the city, represented by sounds of the heavily-populated, concrete-covered streets of London.

Another antithesis occurs when Ray Davies begins speaking rather than singing the lyrics in the third verse.

[spoken] *In man’s evolution he has created the city and
The motor traffic rumble, but give me half a chance
And I’d be taking off my clothes and living in the jungle*
[sung] *’Cause the only time that I feel at ease,
Is swinging up and down in a coconut tree,
Oh, what a life of luxury, to be like an ape man*

Samples of birdsong accompany these lyrics, and chimpanzee howls arise on the word “ease.” In “Biomusic and Popular Culture” Henrik Brumm defines biomusic as a particular form of sampling that uses naturalistic recordings instead of samples from another musical piece.³³ The biomusic contrasts with the modern city life Ray Davies describes through speech, but becomes normalized as the lyrics shift to jungle life presented in song.

Kraus believes that the “solution” to industrialization that “Apeman” offers requires a “going back,” not “to the country” as was typically thought by late-1960s and early-1970s counterculturalists, but rather “to the jungle.”³⁴ By advocating a return to the jungle, Ray Davies escalates the counterculture’s promotion of commune living and suggests that we can escape the follies of mankind by returning to the primal state of apes in a natural habitat. Anthropologist Timothy Ingold seeks to challenge assumptions about animals by explaining that animality “has been extended to describe the imagined condition of human beings ‘in the raw,’ untouched by the values and mores of culture or civilization.”³⁵ Similarly, Ray Davies suggests that humans are not superior to animals because civilization has just as many negative consequences as it does benefits. He believes that humans should ideally behave like animals, because animals are genuine but humans have been poisoned by the artificiality of civilization. In “Apeman” Ray Davies mocks the biological hierarchy that places humans in a position superior to animals, a position that emphasizes the importance of sophistication, enculturation, and civilization. He equates the physical

³³ Henrik Brumm, “Biomusic and Popular Culture: The Use of Animal Sounds in the Music of the Beatles,” *Journal of Popular Music Studies* 24 (2012): 25.

³⁴ Kraus, “The Greatest Rock Star,” 204.

³⁵ Timothy Ingold, *What Is an Animal?* (Boston: Unwin Hyman, 1988), 5.

entrapment of zoo animals with the social entrapment of humans in the modern world:

*So I'm no better than the animals sitting in their cages in the zoo man
Because compared to the flowers and the birds and the trees I am an
apeman.*

The Kinks echo Ruskin’s theme of the environmental penalties of industrialization when Ray Davies sings about the consequences of air pollution:

*I look out the window, but I can't see the sky,
'Cause the air pollution is fogging up my eyes,
I want to get out of this city alive,
And make like an ape man*

In the second verse Ray Davies attempts to confront modern anxieties about over-population, starvation, nuclear war, air pollution, inflation, and crazed politicians by satirizing sophistication and civilization:

*I think I'm so educated and I'm so civilized
'Cause I'm a strict vegetarian
But with the over-population and inflation and starvation
And the crazy politicians
I don't feel safe in this world no more*

In sum, rather than suggesting a direct call for action or participating in environmental protests, the Kinks preferred to incite social consciousness in their listeners by questioning modern society’s position as the pinnacle of human existence. “Apeman” manifests, both lyrically and musically, the paradox of human evolution. Ray Davies contrasts the consequences of industrialization against the unity of humanity and nature: a dichotomy that recalls themes posed by Ruskin and Wordsworth. These antitheses are staged through lyrics regarding the anxieties of living in a city, followed directly by lyrics longing for an escape to a natural landscape.

*The Position of “Apeman” in Environmental Music
of the 1960s and '70s Rock Culture*

The paradox of human evolution presented in “Apeman” parallels a paradox within the 1960s and '70s rock culture. Rock musicians who were concerned with environmental issues and sought to become one with nature usually expressed these views through music that paradoxically incorporated electronic technology (electric guitars, microphones, amplifiers, and sound

production equipment) and was produced on vinyl records, a product of the oil industry. Pattison explains that for the rock musician, “man’s proper home is the pastoral Eden of accomplished feeling where self is identical with the universe . . . One road to this leads through the primitive past of Romantic mythology, but another lies directly through scientific invention. Both converge on infinity.”³⁶ Listeners strived for a unity with nature but did so through products that threatened the sanctity of that unity. The Kinks participated in this dilemma. In keeping with Wordsworth’s ideology, they were more concerned with the poet’s role as a messenger of social commentary than with the medium. Rock music provided a platform for the Kinks to disseminate their socially conscious messages—amplified on loudspeakers, by endless playback, and for a mass audience, who would accept environmental messages in practice as well as in theory.

In conclusion, the Kinks’s “Apeman” embodies elements of both nineteenth-century English romanticism as well as 1960s and ’70s counterculturalism. The lyrics of “Apeman” incorporate several styles and themes of English romantic poetry, such as Wordsworth’s belief in the healing power of nature and Ruskin’s concern with the consequences of industrialization. The Kinks also borrow the English pastoral theme, which Miller characterizes as “a retrospective, self-renewing pessimism. Things will never be as good as they used to be.”³⁷ The pastoral theme requires a commitment and return to the past in order to better one’s self. Ingram states, “This relationship with the past is also a relationship with the natural world and the rural, and can take two forms: a conservative desire to return to old ways or a more progressive desire to reclaim the best of the past for what may be useful in the future.”³⁸ While “The Village Green Preservation Society” as well as other environmentally conscious rock songs offer solutions for future preservation, “Apeman” portrays environmentalist endeavors in an anachronistic light and satirizes the follies of mankind through the exaggerated suggestion of returning to a pre-evolutionary state.

³⁶ Pattison, *The Triumph of Vulgarly*, 126.

³⁷ Miller, *The Kinks Are the Village Green Preservation Society*, 82.

³⁸ Ingram, *The Jukebox in the Garden*, 48.

Appendix 1: “Apeman” Cover Versions and Use in Film

Cover versions:

1. Jack Wild, *Everything’s Coming Up Roses*, 1971 (British)
2. Fish, *Songs from the Mirror*, 1993 (Scottish)
3. The Format, *B-Sides and Rarities*, 2007 (American)

Use in film:

1. *Club Paradise*, 1986
2. *Link*, 1986
3. *Mondovino*, 2004

Appendix 2: Songs about the Fear of Nuclear Warfare³⁹

1. Barry McGuire, “Eve of Destruction,” 1965
2. The Byrds, “I Come and Stand at Every Door,” 1966. This song was based on Pete Seeger’s version of Nazim Hikmet’s poem about a child killed in Hiroshima.
3. Grateful Dead, “Morning Dew,” 1967. This song about nuclear annihilation was written by folksinger Bonnie Dobson.
4. Jefferson Airplane, “House at Pooneil Corner,” 1968. This song depicted the earth after a nuclear holocaust. The artwork on the cover of the album, *Crown of Creation*, featured a mushroom cloud from an atomic bomb.

³⁹ Ibid., 127.

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