

= Lola Versus Powerman and the Moneygoround , Part One =

Lola Versus Powerman and the Moneygoround , Part One , commonly abbreviated to Lola Versus Powerman , or just Lola , is the eighth studio album by British rock band the Kinks , recorded and released in 1970 . A concept album , it is a satirical appraisal of the music industry , including song publishers , unions , the press , accountants , business managers , and life on the road . Musically Lola Versus Powerman is varied , described by Stephen Thomas Erlewine as " a wildly unfocused but nonetheless dazzling tour de force " , containing some of Ray Davies ' strongest songs .

Although it appeared during a transitional period for the Kinks , Lola Versus Powerman was a success both critically and commercially for the group , charting in the Top 40 in America and helping restore them in the public eye , making it a " comeback " album . It contained two hit singles : " Lola " , which reached the top 10 in the US and UK , and " Apeman " , which peaked at number five in the UK .

= = Background and recording = =

The Kinks ban by the American Federation of Musicians on performing in America , which had been in force since 1965 , was lifted in 1969 , so the group 's management arranged a North American tour . However , members of the band fell ill , and the tour was shuffled , resulting in the band playing only a few dates in America and Canada . A follow @-@ up tour in 1970 met with similar results , with the group performing at only a select number of venues , with many dates cancelled . The down time between the tours allowed Ray Davies , lead singer and songwriter of the group , to develop the band 's next single , " Lola " .

The Kinks returned to England to start work on their new LP in spring 1970 . The group used Morgan Studios , an independent studio in Willesden , London , which was a change for them . They would continue recording their albums there until Preservation , when they switched to their newly purchased studio , Konk . Recording began in late April / early May . Some of the first songs recorded were " Lola " , the outtake " The Good Life " , " Powerman " and " Got to Be Free " . The sessions for " Lola " were especially long , and the recording continued into late May . Davies would recall later how he achieved the signature clangy sound at the beginning of the track :

The National Steel would play an integral part in many Kinks projects after that . In the 1972 song " Supersonic Rocket Ship " , Ray Davies would use the guitar to create a Caribbean feel for the record . Davies would play it on numerous Top of The Pops appearances , and it would be featured in several music videos the Kinks made in the future , including " Scattered " in 1992 .

Keyboardist John Gosling was added to the Kinks ' lineup in May . He auditioned on the final backing master track for " Lola " , and was hired soon after . He was initially taken on solely for their upcoming US tour , but his post evolved into a more permanent position soon after . Gosling would remain with the band until 1977 , departing after the release of Sleepwalker . Dubbing for " Lola " was finished in June . Recording for the LP was completed by October , and it was mixed throughout the remainder of the month . Lola Versus Powerman and the Moneygoround , Part One was released on 27 November 1970 .

For " Lola " , Ray Davies overdubbed the trademarked word " Coca @-@ Cola " with the generic " cherry @-@ cola " for the mono single release , as product placement rules meant the BBC (being a public service broadcaster) would not have played it . The lyrics in the gatefold sleeve of the original LP use the " cherry @-@ cola " line , though the album track contains the original stereo " Coca @-@ Cola " version . A similar situation was encountered with the song " Apeman " , concerning the line " the air pollution is a @-@ foggin ' up my eyes " . " Fogging " was mistaken for " fucking " , and consequently Ray Davies had to re @-@ record this line prior to its single release .

= = Release = =

= = = Critical response = = =

Lola Versus Powerman was well @-@ received throughout the British music press . A review in New Musical Express called " [Ray] Davies ... one of the finest writers in contemporary rock , " and praised the record 's British styles and originality . Melody Maker 's interpretation of Lola Versus Powerman was Davies " taking a cheeky nibble " at the pop music business ; they continued that " The music 's pure Kinks simplicity ? but it works . "

The album received generally positive reviews in the US . Rolling Stone magazine commented that it was " the best Kinks album yet " . Writing in his " Consumer Guide " column of The Village Voice , Robert Christgau commented that " Lola " had been an " astounding single , " but gave Lola Versus Powerman a mixed review , saying that " the melodies are still there , but in this context they sound corny rather than plaintive . " The single " Lola " received positive reviews , and , due to its success , an interview with Ray Davies by Jonathan Cott was featured as a cover story for Rolling Stone in November 1970 .

= = = Current opinion = = =

Modern critical opinion towards Lola Versus Powerman is generally positive but often mixed . Initially given a positive review by the magazine in 1971 , Rolling Stone rated it 3 1 / 2 out of 5 stars in its 1992 printing ? however , the fourth edition (published in 2004) ranked it at only 2 stars . Stephen Thomas Erlewine of Allmusic gave the album a positive review , writing that " Davies never really delivers a cohesive story , but the record holds together because it 's one of his strongest sets of songs . "

= = = Chart performance = = =

Lola Versus Powerman and the Moneygoround , Part One went virtually unnoticed by the record @-@ buying public in the UK and failed to chart , despite the success of its lead single , " Lola " , which topped the New Musical Express charts in the UK , and reached # 2 on Melody Maker . " Lola " became the Kinks ' biggest success since " Sunny Afternoon " in 1966 ; the group would never again have another single reach this position in the UK . " Lola " was also successful in the US market , charting at # 9 on the Billboard Hot 100 singles chart , staying on the charts for 14 weeks . It also peaked at # 7 on the Record World charts . Lola Versus Powerman and the Moneygoround , Part One reached # 35 on Billboard , and on the Record World charts it peaked at # 22 , making it their most successful album since the mid @-@ 60s .

= = Aftermath and legacy = =

The success of the singles and album allowed the Kinks to negotiate a new contract with RCA Records , construct their own London Studio , which they named Konk , and assume more creative and managerial control . The record also proved influential : Tom Petty told Rolling Stone that he " especially liked " it , and cited the album as an influence on The Last DJ , another album critical of the music industry .

Tracks from Lola Versus Powerman have been featured in multiple films across several languages . One of the most notable uses of songs from the album was when " This Time Tomorrow " , " Strangers " , and " Powerman " were featured in the 2007 Wes Anderson film The Darjeeling Limited ; these tracks were later included on the accompanying soundtrack album . In France , " This Time Tomorrow " appeared in the 2005 Philippe Garrel film Les amants réguliers . " Apeman " has been featured in multiple films , including Mondovino (2004) and Harold Ramis ' Club Paradise (1986) .

= = Themes = =

The album is a satirical look at the various facets of the music industry , including song publishers (" Denmark Street ") , unions (" Get Back in Line ") , the press and the hit @-@ making machine ("

Top of the Pops ") , accountants and business managers (" The Moneygoround ") and the road (" This Time Tomorrow ") . Musically , Lola Versus Powerman is varied , contrasting gentle ballads like " Get Back in Line " and " A Long Way From Home " against hard rock songs like " Rats " and " Powerman " , with " Denmark Street " and " The Moneygoround " paying homage to the English music hall tradition .

= = Part Two = =

Before the release of Lola Versus Powerman and the Moneygoround , Part One the band discussed the possibility of it being released as a double album . According to Doug Hinman 's book , The Kinks : All Day and All of the Night , a sequel album was planned for release sometime in 1971 , but was ultimately scrapped and the band opted to record Muswell Hillbillies instead . Due to the fact that an official title to the follow @-@ up album was never revealed , Hinman refers to the album as " Lola Versus Powerman and the Moneygoround , Part Two " and suggests that preliminary sessions may have occurred in late 1970 / early 1971 . It is unclear what songs would have appeared on this album , and it is unknown if any songs were even recorded , with the possible exception of some unreleased backing tracks . Almost certainly no songs were completed or mastered .

= = Chart positions = =

= = = Album = = =

= = = Singles = = =

All positions sourced to except where noted .

= = Track listing = =

All tracks written by Ray Davies except where noted .

The 2014 Deluxe edition included the Kinks ' following album Percy as a second disc , also with bonus tracks . The 2 @-@ disc set is titled Lola versus Powerman and The Moneygoround and Percy .

= = Personnel = =

Ray Davies ? lead vocals , guitar , harmonica , keyboards , resonator guitar

Dave Davies ? lead guitar , banjo , backing vocals , lead vocals on " Strangers " and " Rats " , co @-@ lead vocal on " Powerman "

Mick Avory ? drums , percussion

John Dalton ? bass guitar , backing vocals

John Gosling ? keyboards , piano , organ