

## Doyle – Kinks Review

Doyle's background in British culture and history helps to seat this work amongst a growing body of like studies.

But may wonder if American Doyle knows what a semi-detached house is (a duplex, for the best American equivalent), and that the Davies' grew up in a crowded terrace (or row, in the USA) house opposite a pub in working class Fortis Green. He does indeed, and the concept of suburban semi-detaches, as symbol of middle class success and prosperity, features largely in the work.

– Doyle brings a fresh new perspective to the proceedings. Especially strong are the chapters that cover the Kinks' output from 1968 through to 1972 – *Village Green* through to *Muswell Hillbillies*.

Doyle's purpose – and he succeeds – is to show how

???' XXX.

Subsequent chapters thus establish the Kinks world and physical environment in post-war London, the Kinks' early days at the centre of 'Swingin' London', the Kinks and rock music as historical preservation (VG chapter), the 'glory of being boring' (Arthur chapter), and finally Muswell Hillbillies vs Big Brother –

His final summary reflects the myriad XXX of the outside – semi-detachment – that ties together the eras of the Kinks output – leaving room for further discussion especially of the Kinks and America, the later Kinks, the reception of the Kinks in latter day popular music and English culture.

There is a select bibliography and extensive references, a select discography; there are useful illustrations throughout.

Overall, It Central to the work is the kinks working class identity – the jolly 'all hands together; image a bit more myth than reality – and again a reflection of