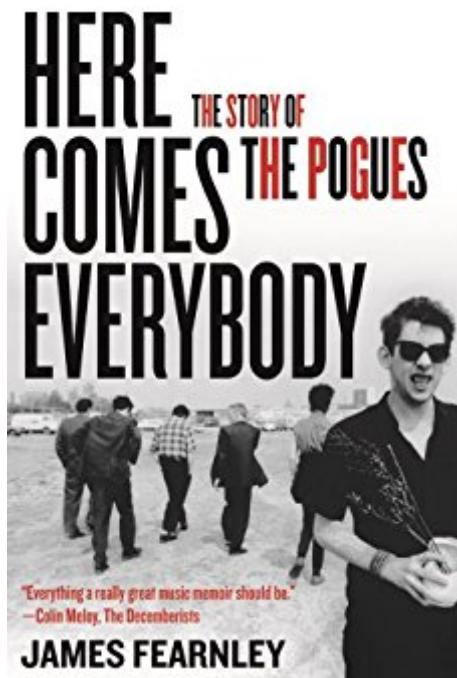


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# Here Comes Everybody: The Story Of The Pogues



## Synopsis

The Pogues injected the fury of punk into Irish folk music and gave the world the troubled, iconic, darkly romantic songwriter Shane MacGowan. *Here Comes Everybody* is a memoir written by founding member and accordion player James Fearnley, drawn from his personal experiences and the series of journals and correspondence he kept throughout the band's career. Fearnley describes the coalescence of a disparate collection of vagabonds living in the squats of London's Kings Cross, with, at its center, the charismatic MacGowan and his idea of turning Irish traditional music on its head. With beauty, lyricism, and great candor, Fearnley tells the story of how the band watched helplessly as their singer descended into a dark and isolated world of drugs and alcohol, and sets forth the increasingly desperate measures they were forced to take.

## Book Information

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## Customer Reviews

Very in-depth look at one of the more intriguing groups of the genre. A lot of particular focus on Shane MacGowan and his personal demons, but I suppose, he is kind of the star of the group, so

casual Pogues fans would enjoy that part of it. Hardcore fans will enjoy the sidebars about the other people in the group simply writing songs or arranging instrumentals with a singular goal in mind, while the leader was off trouncing around somewhere.

This book surprised me. Not because I liked it; I knew I would. Having read Fearnley's Pogues reunion tour diaries I knew he could write, and his frank retelling of the Pogues' private moments captivates. What surprised me was Fearnley's use of, as he puts it, "the tools and sensibilities of a fiction writer." Fearnley was an aspiring writer before he joined the Pogues, telling founders MacGowan and Finer he would only join the band if it didn't interfere with the novel he was writing. Another surprise is that Fearnley chose not to deal with the reunited 21st Century Pogues. The book opens with the August 1991 band meeting in Japan when MacGowan's mates decided to fire him from the band he started. Then the history of the Pogues' first incarnation is told in a kind of flashback before ending in 1991 onstage during MacGowan's last performance with the band (pre-reunion, that is). The approach works nicely. What I like best about *HERE COMES EVERYBODY* is Fearnley's candor, from the cover photo to the final sentence, in placing Shane MacGowan at the story's center. As a MacGowan fanatic I've often felt his band mates exhibited ingratitude towards him. While Fearnley makes it clear that MacGowan was responsible for the band's demise, he seems to recognize that their careers were built on Shane's genius. Overall, this book should delight Pogues fans.

*Rake at the Gates of Hell: Shane MacGowan in Context*

This wasn't a bad book but it was pompous in some distinct ways, and read at times like the author had a thesaurus propped up beside him.

I came to the Pogues kind of late, but with a pedigree. It was Joe Strummer who recommended them to me, if you can believe it. What a nice man, and as Mr. Fearnley states in his acknowledgements, I wish he was still around to thank. That said, I haven't read a music memoir since "No One Here Gets Out Alive" quite some years ago, but I would definitely recommend this book as a good read. I enjoyed it very much. It must be very unique to find a musician who is also a capable writer. Who better to tell the story of the band than someone who actually lived it? To me, it's the personal insight that really sets this book apart from just a basic compilation of facts. Hope you read it and enjoy it, too.

I'll start by saying this: I've read a lot of music books and memoirs. A LOT. And not just famous

ones, weird crap like the autobiography by some random horn player from Three Dog Night, and that canonical 300 page book on "Louie Louie", so if I have some kind of authority on something in this world, I tend to think this is probably it. With that said, I believe this is one of the top 3 music books I've ever read (Nick Kent's "The Dark Stuff" is definitely one of the other two, and Michael Azerrad's "Our Band Could Be Your Life" may be the other). James Fearnley describes early on in the book his dream to be a writer rather than a musician, and I can see why. He has a rare and remarkable skill in telling a story, peppering the narrative with subtle detail, beautiful imagery, and a keen sense of observation. He shares his memories-- which come semi-fictionalized, but based on his memory and diaries-- with alacrity, melancholy, wistfulness, and self-deprecation. They are engaging and human, and there's rarely a page that doesn't suffuse the reader with the drunken mixture of boundless promise and impending collapse that being a part of the Pogues must have been filled with. Some may find Fearnley's use of arcane vocabulary pretentious or unnecessary, but I personally found the story augmented by his deliberate and exacting word choices. A brilliant book, and one that I find myself returning to often.

Beautifully and poetically rendered, this book makes vivid the wondrous yet tragic story, in rich yet honest human terms, of the fascinating and brilliant world of what The Pogues were, and perhaps more poignantly, what they could've been, if not for the demons too often haunting creative genius. It makes me more appreciative of what they've already given, while also making me yearn for more. Just as I wish as a complete unit with Shane that they could create more music (though sadly this seems not to be in the cards), this book of James' makes me wish to know the rest of the story to the present. But, if nothing else, I surely hope Mr. Fearnley chooses to keep writing.

In the book James Fearnley alludes to the time when he was primarily a writer, and I think he has exercised his considerable skill in talking about his time with the Pogues. I wasn't expecting a great description of the Scandinavian countryside. An excellent account of everything that went on inside his band--I knew Elvis Costello produced "Rum, Sodomy and the Lash" but had no idea how involved he was. I always hear people talking and writing about how they were surprised that Shane MacGowan is still alive, now I'm surprised anyone is still alive. I recommend this book for anyone interested in the Pogues, or the 80's music scene in Europe. This book fills the bill on both accounts!

This book amazed me; I loved the Pogues in the 80's in the very beginning when Shane was not so

addled and burnt out, and I always knew they were great musicians and Shane a great songwriter, but this book expressed the fact of what gifted musicians they really were, and what strong constitutions they had to survive all the grueling touring amid constant substance abuse. James Fearnley told it like it was, painfully so...

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