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McGough's work, alongside that of Brian Patten and Adrian Henri (The Liverpool Poets), it went on to sell over half a million copies and to become the bestselling poetry anthology of all time.

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- Written for students and academics of

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Roger McGough is one of Britain's best loved poets and this collection 'charts [his] passage from youthful exuberance to the wry reflection of his later years. What remains the same throughout the 40 years is the poet's winning wit, accessibility and abiding readability' Independent

'Time has confirmed ... that McGough's talent was much more substantial than many of his long-forgotten detractors suspected. If he was a pop poet it was not in any ephemeral sense. A shy extrovert ... he has given voice to poetry and

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found a voice of his own which is
humourful, introspective,
irreverent, easy on the ear,
conversational. It is also
memorable and enduring and fresh.
Age has not withered [his lines]
nor diminished their potency. Of
how much modern poetry can you
say that?' Sunday Herald

A comprehensive and scholarly
review of contemporary British
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from noted scholars in the field, A
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Brian Patten is perhaps the most
accessible and popular. Now his
love poems, old and new, are
collected together in his single
volume.

Discusses how jazz legend Miles
Davis's seminal album "Kind of
Blue" has changed both music and
culture since its release in 1959,
and explains how it influenced
diverse artists such as Steve Reich
and the Velvet Underground.

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Roger McGough is one of Britain's best-loved poets, and something of a national institution. His name is ubiquitous with matter-of-fact Scouse humour, easy-going charm, and perfect observations of the idiosyncrasies of everyday life, whether you know him from his poetry, or from his regular broadcasts on television or radio. Roger first rose to prominence in the 1960s as a member of the pop group The Scaffold, who had two number one hits - Thank U Very Much and Lily The Pink. He began his poetry career performing with The Grimms, alongside fellow Liverpool poets Adrian Henri and Brian Patten, with whom he went on to publish *The Mersey Sound*, which remains the biggest-selling British poetry book ever. This is

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his autobiography - and like the best of his poetry it is packed full of hilarious observations, unbelievable stories, nostalgic reminiscences and bittersweet tales of love, life and loss. From his memories of growing up in Liverpool, playing in bombed out houses as a young boy, to the skiffle-crazed days of his adolescence, through to his time at university - and his meetings there with Larkin. He explores his sudden, almost overnight fame and success with Mike McCartney et al in The Scaffold, as well as his time working with George Martin, and co-writing the Yellow Submarine film script for the Beatles, through his international touring days, to the present. He certainly has many a story to tell

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about meeting some fascinating characters: Bob Dylan, John Lennon, Marlon Brando, Alan Ginsberg, Pete McCarthy and Salman Rushdie all appear amongst others, but it's his sheer story-telling nous, and his gift for observing the minutia of everyday life, and to completely capture a moment in time which sets this apart from other books. His life story is one that will be universally identifiable to those who grew up with him - who embraced the verve and irreverence of the sixties, only to end up as slightly embittered romantic cynics. This is done here in the most funny, poignant, bittersweet, and melancholic autobiography you will read this year - a man whose hugely popular

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take on it all resonates with honesty and humour.

Take comfort from this. You have a book in your hand not a loaded gun or a parking fine or an invitation card to the wedding of the one you should have married. Roger McGough is a poet at once directly accessible and a master of the art of surprise, in which the everyday world is refreshingly and, at times, darkly reimagined. Although a distinct sense of menace inhabits many of the poems, he faces the uncertainties and fears of ageing with characteristic wit and courage. One of the most striking poems in this new collection is a reworking of his famous 1960s poem 'let Me Die a Youngman's Death' this time

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entitled 'Not For Me a
Youngmans's Death'. He is a poet
of many voices, the Scottish hard
man, the smug husband on his
deathbed, the odious self-deceiver
of the title poem. McGough is
equally 'At Home with the
Surrealists' as he is on an
underground station waiting for a
train that will never arrive. Always
inventive and irrepressibly comic,
the warmth and honesty of the
voice reaffirms his position as a
true original.

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