
THE IQ FAQ v3.1

The 'Frequently Asked Questions' about the british progressive rock band IQ

(Originally from ' IT ALL POSTS HERE ')

'The FAQ is amazing!'

'It's great that something like this is possible.

IQ gets dragged kicking and screaming into the 21st century!!!'

- Dr Powder (aka Peter Nicholls) -

Version 1 compiled by Ryan Newton Harris.

Version 2, 2.1 and 2.2 compiled by Ed Sander with invaluable assistance from Neil Durant and the members of "It All Posts Here".

Version 3.0 corrected, re-written and updated by Mark Hughes.

REVIEWED

By Mark hughes at 11:41 am, Apr 13, 2005

Version 3.1 minor update by [Guy Tkach](#) & Frédéric Cermelj.

FOR PUBLIC RELEASE

PART 1

IQ ON THE INTERNET

1.1) 'It All Posts Here' Mailing List

1.1.1) What is 'It All Posts Here'?

'It All Posts Here' is an official e-mail based newsletter which is sent to subscribers on a relatively infrequent basis. The newsletter contains full information on IQ and individual band members, interesting IQ related stuff on the internet, new releases, tours and anything else that comes to mind. What is more, with each edition one lucky subscriber will win a free CD.

1.1.2) A brief history of the list

The list was started in early 1993 by Neil Durant when he realized there were enough people out on the Internet interested in IQ, and that some interesting discussions/tape swaps etc. could take place which would be beyond the context of existing lists.

The name of the digest was decided by a vote relatively early on. It was looking likely that the name would be 'The xth Human Gateway' (and the number 'x' would increase with each digest), but at the last minute someone suggested 'It All Posts Here' which is a very appropriate anagram of the IQ song title 'It All Stops Here', and everybody re-voted for that.

The list was mentioned in one of the official IQ fan club newsletters in 1993 in an article written by IQ bass player John Jowitt. John was also very helpful in sending a box of a dozen IQ 'Ever' CDs several weeks before they had been officially released for list members to buy.

In October 1998 Neil changed jobs which prevented him from administrating the mailing list resulting in IAPH being put on temporary hold. With no sign of IAPH being resurrected by December 1997, Ed Sander agreed to take temporary care of the list. With a transfer to an automated major-domo mailing list IAPH was restarted in January 1998.

However, by December 2001 the number of regular postings had declined to such an extent that Ed decided to stop running the list as a discussion forum and instead it became an official subscription news service list for the band and GEP.

1.1.3) How do I subscribe to IAPH?

To subscribe to It All Post Here, visit the 'Interact' page on the official IQ website at <http://www.gep.co.uk/iq/>

Select the IAPH section and enter a valid e-mail address. You can choose to receive e-mails in HTML format (with full colour pictures and formatting) or as plain text.

1.1.4) The FAQ

The FAQ is a document containing Frequently Asked Questions by people who subscribed to the discussion version of IAPH.

The first FAQ was put together by Ryan Newton Harris in the early days of IAPH. It included several random facts about IQ and a long list of progressive bands. Over subsequent issues, new questions were posed and interesting facts were posted in the mailing list and in May 1996 Neil Durant asked for volunteers to update the FAQ. The task was taken up by Ed Sander who collated relevant information

from the first 320 issues of **IAPH**, combined them with the original FAQ and material from other sources and, after some proof reading and help by Neil Durant, the new FAQ was born.

Approximately half of the FAQ consists of actual quotes from **IAPH**. Actual answers by list members on questions asked have been combined and edited. If possible a quote from one of the band members regarding the topic has been included to give the band's point of view.

Although Ed updated the FAQ annually for a few years, by 2004 no updates had been made for five years. The task of editing the FAQ and adding pertinent new information was taken on by official IQ biographer **Mark Hughes**. Although the FAQ has outgrown its original function of being a list of Q & A's and is now more of a quick reference guide to IQ, it can never be a complete history of the band. A detailed history of the band will be published in Mark's biography scheduled for release in 2005.

1.2) World Wide Web pages

There are several World Wide Web progressive rock sites featuring IQ, which include album lyrics, photos of IQ live, news etc.

1.2.1) Official site

Dark Matter <http://www.gep.co.uk/iq/>

The Official IQ Website is designed and maintained by Dene Wilby.

Dark Matter offers:

- The latest news
- Forthcoming releases and live dates
- (not too serious) introductions to the band members
- An album discography and videography
- A collection of video clips of the band and sound clips of IQ songs
- A discussion board
- A chat room
- IAPH subscription form
- Competitions
- Merchandise
- And lots of other goodies

1.2.2) Fan sites

1.2.2.1) English Language

The IQ Museum

<http://iqmuseum.free.fr/>

Amazing website dedicated to archiving all things IQ! Very comprehensive and well worth a visit. Everything you would ever want to know about the band can probably be found somewhere on this site! You can help site author Frédéric Cermelj complete the museum by contributing scans of rare IQ material or donating items missing from the museum.

Collected Underground - the IQ Trading Group

<http://launch.groups.yahoo.com/group/CollectedUnderground/>

Join up if you are interested in trading IQ concerts!

The Lush Attic (Dutch IQ Site)

<http://www.dprp.vuurwerk.nl/bands/iq/index.html>

Although not regularly updated (with several links out of date), the Dutch site does contain a variety of pictures through the ages, 1995 and 1998 IAPH poll results, lyrics, guitar tabs, Maurice Dam's history of IQ and assorted other goodies. In the process of being merged with The IQ Museum.

Subterranea

<http://iqsubterranea.tripod.com/>

Currently a quite stark site but does contain lyrics for the first two albums and some quite nice PC wallpapers.

German IQ Page

<http://pf4.phil.uni-sb.de/projekte/progrock/IQ/>

Not updated since 1998, the site contains some lyrics, pictures, back issues of It All Posts Here and IAPH News and the earliest version, in both plain ASCII and HTML, of this FAQ document.

IQ Midi Files

<http://progressive.ngi.it>

Italian page containing midi files from most of the IQ albums along with reminiscences about IQ concerts attended by the site authors and a wide collection of photographs from the gigs.

John Damen's IQ Page

<http://www.jdamen.tmfweb.nl/iq.htm/>

Contains a fairly comprehensive history of the band and an up-to-date discography. Also includes a selection of author's own pictures.

Prog Archives

http://www.progarchives.com/Progressive_rock_discography_BAND.asp?band_id=165

Includes free mp3 downloads of 'Widow's Peak', 'Failsafe' and 'The Wrong Side Of Weird'.

Gibraltar Encyclopedia of Progressive Rock

<http://www.gepr.net/i.html#IQ>

Includes complete discography, an overview of the band and several fan-penned reviews.

Marco's Martin web page

<http://www.home.zonnet.nl/neasden/orford-e.htm>

Martin is the only member of IQ to currently have a webpage dedicated to him!

1.2.2.2) Other languages**El Último Sitio Humano (Spanish)**

<http://www.watcher.cl/bandas/iq.php>

Discography with reviews; nice scans of CD sleeves (including bootlegs [see 3.11])

La Fontaine De Salmacis (French)

<http://perso.ksurf.net/salmacis/IQ.html>

Reviews of several IQ albums.

Valedictory (French)

<http://valedictory.chez.tiscali.fr/iq.htm>

Web page with very brief history of the band.

1.3) IRC chats

There are transcripts of three IRC chats with IQ members currently available on the web:

- ❖ The first one, from Sunday 6th August 1995, featured the infamous Dr. Powder (Peter Nicholls). A transcription of this chat can be found in back issues of IAPH 238 and IAPH 239, downloadable from the German IQ site (see 1.2.1).
 - ❖ The second, from Sunday 19 May 1996, saw Dr. Powder joined by the rather sinister Teeth (John Jowitt). A transcription of this chat can be found in IAPH 309.
 - ❖ The third chat from Wednesday 28th October 2003, again features Dr. Powder and can be found, along with photographs taken during the chat, on the official IQ website.
- (Note: unfortunately it was not possible to record the latest chat from Wednesday 27th April 2005 with Andy Edwards due to the use of a poor java tool).

PART 2

THE BAND AND IT'S MEMBERS

2.1) IQ Timeline

July 1976	Mike Holmes (guitar) meets Peter Nicholls (vocals) and Niall Hayden (drums). Together they form 'The Gilm' see 2.11.1).
Sept 1976	'The Gilm' change their name to 'The Lens' (see 2.11.2). Kevin Sharpe (keyboards) and Rob Thomson (bass) join the band.
June 1977	'The Lens' is temporarily put on ice when Mike, Niall, Peter and Kev form the punk band 'The Hawaii Spacers' (see 2.11.3).
Jan 1977	'The Lens' reforms with Mike, Peter, Rob Thomson (bass), Brian Marshall (drums) and Pete Blackler (keys).
June 1978	Peter Nicholls makes his only live appearance with The Lens at Netley Abbey, Hampshire. He did not sing, but announced the songs.
Sept 1978	Rob, Peter and Pete leave 'The Lens'. A replacement for Pete is found in Martin Orford but no suitable bass player can be immediately found. Carmine Brudenell joins as a dancer but then Niall also quits leaving the group as an instrumental trio. Eventually Brian's bother, Les (Ledge) Marshall, is persuaded to join on bass.
June 1979	Peter, Niall and Kev form 'Delfin' (see 2.11.4)
Late 1979	The Lens record their 'No TV Tonite' demo.
1979/80	Mike Holmes joins 'Saruman Grass' (see 2.11.12) and records his 'Bake me Beauty' demo cassette (see 2.11.2) while remaining a member of 'The Lens'.
Aug 1981	'Delfin' disbands. Peter Nicholls joins Dave Bennett (guitar, bass, keys) in a new songwriting venture under the name 'Atmo and the Spheres' (see 2.11.5).
June 1981	The Lens splits. The following month Mike, Martin and Carmine form IQ, the line-up completed with the addition of Mark Ridout (drums) and Tim Esau (bass). The new group plays their first gig at the end of June at the Top Rank in Reading.
Mar 1982	Peter and Dave join Mark Riley (guitar), Andy-Wright Williams (bass) and Phil Marsh (drums) from 'Formation' to form 'The Same Curtain' (see 2.11.7). Most of IQ gradually relocate to London.
May 1982	The Same Curtain play live in Manchester. Mike Holmes is present and later asks his old pal Peter to join IQ as vocalist. Carmine leaves before Peter officially joins.
June 1982	Peter's first two IQ gigs, at The Moonlight (1st) and The Wellington (27th), with Mark Ridout on drums.
July 1982	Mark is replaced by Paul Cook. First live performance of Peter, Tim, Martin, Mike and Paul was at Park Hotel, Southampton on 24th July.
Sept 1982	IQ release 'Seven Stories into Eight' cassette (see 3.3).
Oct 1982	Melody Maker issue a flexidisc containing an edited version of an early IQ track called 'Beef in Box'. The track features Martin and Mike on vocals with a rap by Carmine. The following month, the full version of the track is released on Melody Maker's 'Playback' compilation album.
Feb 1983	First appearance at London's Marquee Club as support to 'Twelfth Night'.
Aug 1983	'Tales of the Lush Attic' (see 3.1.1) is recorded in four days.
Sept 1983	First headline performance at The Marquee which was supposed to be a launch party for 'Tales from the Lush Attic'. However, printing delays postponed the official release. Start of first major UK tour.
May 1984	IQ's Radio 1 Friday Rock Show session is broadcast.
Nov 1984	Release of 'Barbell is In' (7" & 12" vinyls).
Dec 1984	Legendary New Year's concert at the Marquee (see 5.1) with free 'Hollow Afternoon' single to all attendees.
1984	Early part of the year was taken up with writing before entering the studio in March to start recording 'The Wake'.
May 1985	'Living Proof' concert at Camden Palace (See 3.5).
June 1985	Release of 'The Wake' followed by Major tour supporting Wishbone Ash.
July 1985	Live Aid concert (see 2.6) at the Marquee after which Peter leaves the band.

Oct 1985	Release of Corners 7" and 12". Paul L Menel is recruited and begins rehearsing with the band for November tour supporting Magnum.
Nov 1985	Release of 'Nine in a Pond is Here' double vinyl album (see 3.6) which contains three sides of tour rehearsals and one side of more humorous music.
Mar 1986	Publishing deal with Warner-Chappel Music signed.
Apr 1986	Release of one-sided 'Nomzamo' fan club single. Showcase performance at the Piccadilly Theatre, London
May 1986	Release of shaped 'IQ' picture disc.
Aug 1986	Release of 'Living Proof' (see 3.5) by Irate Management featuring Peter on vocals. Album is disowned by the band who are frustrated in their efforts to have album stopped by lack of finances. Situation worsened by the release of a video in November
Sept 1986	First international gig (SI double concert with Pallas in Amsterdam, Holland).
Dec 1986	IQ sign major deal with Squawk label and continue writing material for new album.
Apr 1987	Release Passing Strangers 7"/12" and 'Nomzamo' album, followed by major European tour (Holland, Germany, France).
June 1987	Release of 'Fascination'/'Bold Grenadier' fan club single.
Aug 1987	Release of Promises 7"/12" single and special German edition of 'Nomzamo' with bonus 'Here, There and Everywhere' live 12".
Nov 1987	European tour during which the new tracks 'Through my Fingers', an early version of what would become 'Wurensch' and 'Over the Moon' (see 4.8.1) are played for the first time.
Jan 1988	Writing sessions for 'Are You Sitting Comfortably?' in Dorset
Jun 1988	Recording of 'Are You Sitting Comfortably?' at Jacob's Studios in Surrey.
July 1988	'Out on the Green' festivals with Jethro Tull
Dec 1988	Release of 'A Different Magic Roundabout'/'The Big Balls of Bert Christ' fan club single. End of the year Christmas gig at the Marquee with Martin providing vocals as Paul M was ill with influenza.
Feb 1989	After much delay, Polygram finally sanction release of 'Are You Sitting Comfortably' (see 3.8) and accompanying single 'Sold on You' 7"/12"/CDS. IQ start major European tour as support to Mike and the Mechanics.
Mar 1989	Filing of promotional video for 'Drive On' (see 3.19.2), scheduled as the next single (see 3.8.2).
May 1989	Polygram pull release of 'Drive On' after Squawk Records close down leaving IQ without a record contract (see 6.9.1). Undeterred, IQ play a short UK tour in June before internal differences result in Tim and Paul deciding to leave IQ.
Sept 1989	'Farewell to Tim and Paul' concert At the Marquee (see 2.7) after which IQ enter a period of hiatus.
Jan 1990	Resurrection of the group at a one-off Marquee concert with Martin on vocals and Les (Ledge) Marshall on bass. Special guest Peter Nicholls is reunited with the group for the encore of 'The Enemy Smacks'. Response is so great band return for impromptu performance of 'Awake and Nervous'.
Feb 1990	One-off gig in Paris with Peter on vocals (see 2.8).
Aug 1990	Death of Les 'Ledge' Marshall brings Martin, Mike, Peter and Paul closer together and they decide that Les would have wanted them to carry on.
Feb 1991	Illegal issue of 'Tales of The Lush Attic', 'The Wake' and first three sides of 'Nine In A Pond Is Here' on CD by French MSI label.
Mar 1991	Release of 'J'ai Pollette d'Arnu' (see 3.2.7) on recently formed GEP label (see 6.1) to finance recording of new album.
Apr 1991	John Jowitt, who had previously supported IQ while in his previous band 'Ark' is recruited as the new bass player.
July 1991	First appearance of the new line-up at the 'Hoover the Bat' concert at The Marquee (see 5.2)
Oct 1991	Writing of new material starts with early versions of 'Further Away' and 'Out of Nowhere' performed at November gigs in Holland.
Jan 1992	'Nostalgia' 10th anniversary concert and Ledge Benefit concert (see 5.3).
May 1992	Recording of 'The Last Human Gateway (middle section)'/ 'A Bit of Love Lost' fan club single at Parklands Studios in Hampshire.

Sept 1992	Recording of 'Resistance (N.T.O.C.)' also at Parklands Studios.
Oct 1992	Reissue of 'Living Proof' and Niadem's Ghost's 'In Sheltered Winds' on CD by GEP. New material premiered at two UK concerts.
Feb 1993	Record Collector magazine features an article on IQ (available on The Lush Attic website (see 1.2)); SI Compilation Disc Too, featuring tracks by IQ, Paul Menel and Clive Nolan/Martin Orford is released.
May 1993	IQ headline Progfest '93 in Los Angeles, USA (see 5.4).
Jun 1993	Launch of 'Ever' at Kleve in Germany. Concert recorded and filmed for future release (see 5.5).
Sept 1993	European tour.
Dec 1993	IQ achieve an almost clean sweep at the Classic Rock Society annual awards ceremony.
Jan 1994	Recording of Geoff Mann Tribute 'Apathetic And Here, I...'
Feb 1994	Second US concert - San José in California. Followed by sporadic concerts in Germany, UK and Planet Pul Festival, Holland.
Aug 1994	Release of the Mannerisms Geoff Mann tribute album (see 3.10) and GEP edition of 'Tales From The Lush Attic'.
Nov 1994	Release of GEP versions of 'The Wake' (Oct) and Nomzamo (Nov). Five-date European tour including new track provisionally titled 'Big Pouf Piano'.
Jan 1995	Last appearance at The Marquee.
Mar 1995	Release of GEP version of 'Are You Sitting Comfortably?'
May 1995	IQ debut another new song at gigs in Whitchurch and Rotherham with a third new number being played at concerts in Tring and Bury in September.
Nov 1995	Reintroduction of the full version of 'The Last Human Gateway' into the live set at gigs in Birmingham and London.
Jan 1996	IQ headline 'New Progressions 2' at the London Astoria playing a total of five new tracks, three of which had not been performed before.
Apr 1996	Weekend of European dates to celebrate the release of the 'Forever Live' box set (double CD, video and booklet) (see 3.9)
Jun 1996	IQ take a break from writing to play The Met in Bury. Rest of the year is spent writing, working or playing with other groups (Martin with John Wetton and John with Arena).
Dec 1996	The IQ Christmas Office Party at the LA2 in London.
May 1997	Prior to entering the recording studio, IQ play gigs in Newark, UK and four dates in mainland Europe to road test some of the new material. Despite illness the concerts seem to have inspired the band as the final four days of writing before recording starts are very productive.
June 1997	Start of recording sessions for Subterranea
Sep 1997	Album launched with two concerts at The Met in Bury
Nov 1997	Three date mini tour of Europe to see if it was feasible to take the Subterranea show on the road.
Jan 1998	Premiere performance of Subterranea at London's Shepherd's Bush Empire.
Feb 1998	Start of recording sessions for 'Seven Stories Into 98' To remain true to the spirit of the original, the band record the whole album over three weekends.
Mar 1998	'Forever Live' CD gains independent release with a redesigned booklet.
Apr 1998	Seven-date European Subterranea tour taking in Switzerland, France, Germany and Holland. 'Seven Stories into 98' released in time for the tour. The release not only included the previously unreleased bonus track 'Eloko Bella Neechi' but also a bonus CD of the original cassette recordings.
June 1998	IQ perform three shows in Quebec, Canada.
July 1998	Long awaited return of the band for performances in Spain and Italy.
Jan 1999	Three European dates in Germany and Holland.
Mar 1999	Release of rarities collection 'The Lost Attic'. Subterranea show at the Astoria in London.
Apr 1999	Final Subterranea shows at in Met in Bury and the 013 in Tilburg, Holland. The latter gig was filmed for future release.

June 1999	IQ return to America to headline NEARfest and then venture to South America for the first time for two concerts in Chile and one in Argentina.
Aug 1999	Final show of the year headlining the Whitchurch Festival.
Jan 2000	Start of writing sessions for new album.
Aug 2000	First performance of the year again headlining the Whitchurch Festival during which three new songs were premiered. The appearance also coincided with the release of the 'Subterranea: The Concert' CD and video and Martin's solo album 'Classical Music and Popular Songs'. A week later the band were back in the studio starting recording 'The Seventh House'.
Nov 2000	Release of 'The Seventh House'. Nine-date European tour including gigs in France, Luxembourg, Italy, Germany and Switzerland.
Dec 2000	Christmas concerts in London and Rotherham.
Feb 2001	'The Seventh House' released to distributors; Mike had remixed a few tracks although the changes were relatively minor and very subtle.
Apr 2001	Mike and Martin start work recording 'A Word In Your Eye', a collection of material written and performed by 'The Lens'.
Nov 2001	IQ gigs in Bury and Crewe.
Dec 2001	'20 years of Prog Nonsense' anniversary concert at London's Mean Fiddler. The show featured a performance by 'The Lens' (Martin and Mike joined by John and Paul) with special guest Tim Esau joined the band on stage for the first time in 12 years. The show was filmed for future release.
Jan 2002	20th Anniversary European tour taking in France, Germany, Switzerland, Holland and Belgium.
Apr 2002	Release of 'Subterranea, The Concert' DVD.
Jun 2002	IQ headline an Ant Glynne (Rick Wakeman's guitarist) benefit concert in Rotherham.
Aug 2002	Martin begins pre-production work on the re-recording of 'Tales From The Lush Attic'.
Winter 02	Four UK gigs in Bury, Southampton, Bilston and the annual Christmas show in London.
Feb 2003	Martin, Mike and Paul hold preliminary writing sessions for a new album.
July 2003	Release of the first Official IQ Archive recording, the complete show recorded at Aschaffenburg in Germany on 16 February 2002.
Aug 2003	First concert of the year at the Whitchurch Festival. The band plays a compilation of new material.
Sept 2003	Three European dates in Belgium, Germany and Holland.
Oct 2003	John guests at a concert by IQ tribute band IQ-J in Tokyo.
Nov 2003	IQ headline the first night of the Progeny Festival at the London Astoria.
Jan 2004	Writing sessions for new album begin.
Mar 2004	IQ headlines the Bajaprolog festival in Mexico, during which they perform some new material, although it is far from completed.
Apr 2004	Recording 'Dark Matter'.
May 2004	Seven date European tour taking in Holland, Germany, Poland, Belgium and France to launch 'Dark Matter' album.
Oct 2004	'Dark Mattour' continues with dates in Bury, Holland, Chippingham (headling Progfest.) Release of IQ20 double DVD featuring the entire Anniversary concert of 15th December 2001, the support set from 'The Lens' and a host of extras.
Nov 2004	Further UK dates in Bilston and Rotherham where the band headline the Classic Rock Society Awards Night.
Dec 2004	'Christmas Party' at the Mean Fiddler, London.
Feb 2005	Paul Cook has decided to leave the band. After 23 years of good services and for personal reasons it came to him that it was time to start a new life in the north of Scotland. The 2004 'Christmas gig' in the Mean Fiddler Astoria 2 (11 th December) was his last gig.
Apr 2005	Andy Edwards is the new drummer. He starts gigging with IQ in July 2005 at The Medley, Montreal, Canada.

2.2) How and when was IQ formed?

In July 1981, Martin Orford (keyboards), Mike Holmes (guitar), Mark Ridout (drums) and Carmine Brudenell (dancer) from the recently disbanded 'The Lens' were joined by bassist Tim Esau to form 'IQ'. Tim had previously been in a Southampton club band 'Eclipse' (see 2.11.6) earning good money playing cover versions. A move to London early in 1982 coincided with the departure of Mark Ridout and, by May, Carmine Brudenell. Old friend Peter Nicholls was recruited following Mike's witnessing of the only performance of Peter's old band 'The Same Curtain'. The vacant drum stool was soon occupied by fellow Southampton resident Paul Cook.

2.3) How did IQ get their name?

Peter Nicholls: "IQ does stand for 'Intelligence Quotient' but we certainly didn't choose the name because we're all intelligent! When the band was formed in 1981, nobody could decide on a name. At the time, Mike was studying psychology so, in desperation, we got one of his books, opened it at any page and pointed at the first word he saw, which was....IQ!" [YBD Interview]

John: "The band might well have headed off in a very different direction had The Lens, originally The Giln, opted instead for Hilda and the Ogdenettes, The Sex Bachelors (starring Ken and Ron) or even The Fester Sesters. As it was, a brief flirtation with punk rock in the late seventies resulted in the group being temporarily known as The Hawaii Spacers. According to legend, the name IQ itself was chosen after flicking randomly through a psychology textbook." [IQ Newsletter 28]

2.4) What are the different line-ups for IQ?

July 1981 - Early 1982

Mark Ridout (drums), Mike Holmes (guitar), Martin Orford (keyboards), Tim Esau (bass), Carmine Brudenell (dance/vocals)

June 1982 - August 1985

Paul Cook (drums), Tim Esau (bass), Mike Holmes (guitar), Peter Nicholls (vocals), Martin Orford (Keyboard).

Albums: Tales from the Lush Attic, The Wake, Living Proof

October 1985 - August 1989

Paul Cook (drums), Tim Esau (bass), Mike Holmes (guitar), Paul Menel (vocals), Martin Orford (Keyboard).

Albums: Nomzamo, Are You Sitting Comfortably?, J'ai Pollette d'Arnu

September 1989 - August 1990

Mike Holmes (guitar), Martin Orford (keyboards, vocals), Paul Cook (drums), Les Marshall (bass)

- Note: this line-up only played two concerts. At the first one Peter Nicholls joined the band for the encores but sang for the whole of the second one.

January 1991 – March 2005

Paul Cook (drums), Mike Holmes (guitar), John Jowitt (bass), Peter Nicholls (vocals), Martin Orford (Keyboard).

Albums: Ever, Forever Live, Subterranea, Seven Stories into 98, Subterranea The Concert, The Seventh House, Dark Matter

April 2005 – Present

Andy Edwards (drums), Mike Holmes (guitar), John Jowitt (bass), Peter Nicholls (vocals), Martin Orford (Keyboard)

2.5) Do the members of IQ have day jobs, and if so, what do they do?

- ❖ Martin teaches piano, takes care of the day-to-day running of GEP and fits in session work whenever it crops up.
- ❖ Paul teaches drums and is an accomplished landscape gardener.
- ❖ By day, Mike is a Corporate Database Manager with the Health Education Council (an international health advisory agency) and by night he is a DJ for a London club.
- ❖ Peter works for Galt Toys in their Children's Books department.
- ❖ John is a Chartered Town Planner with his own business.
- ❖ Andy is working daily as a drumming teacher.

More info about Andy on his personal website: <http://www.andyedwardsmusic.com/index.html>

2.5.1) Did Peter Nicholls take art lessons?

Peter: "I did a foundation course in Art, and in fact my real job is as a freelance illustrator, working mostly on children's comics and books. I like the fact that, with IQ, I do all the artwork, we write all the songs together, Mike produces the albums, and the whole thing is completely self-contained, it's 100% IQ." (This quote is from round the time of Ever before Peter changed jobs and Tony Lythgoe became involved in producing the excellent CD artwork used on recent albums)

2.5.2) What music-related artwork, other than for IQ, has Peter done?

- Strangers on a Train's second album
- Mad as a Hatter - Shadowland
- Ring of Roses - Shadowland (re-release)
- In Sheltered Winds - Niadem's Ghost album
- SI Compilation Disc Too
- Various illustrations for numerous fanzines
- Various illustrations for the official UK fan club magazine
- Illustrations for the 'Denzil the Dragon ...' discography (see 2.1)
- Much more

2.6) What made Peter Nicholls quit IQ?

Shortly after leaving the band Peter gave the following statement:

"I'd been discontented for quite some time and I could only hide my dissatisfaction for so long. I agreed to stay for the band's recent tour because I felt I owed it to 'The Wake'. I enjoyed the tour but by the end of it I was stretched too thin and my commitment to the band was waning. For me, IQ had started to become a job of work and it came to mean a dilution of my aims and ideals. The business side of things began to take on more importance and as the size of the machine we were making increased so did the restrictions on the creativity. More and more I could feel my heart going out of it. Constantly I felt at odds with decisions we made, with the result that the others and I drew away from each other. We didn't share the same dreams anymore. I owe the audience sincerity and in this band I wasn't able to give it. The decision has

been a long time in the making but finally my instincts won and I had to escape the limitations of the band.” [Sounds Sep 85 / Kerrang! Oct 85]

He has subsequently elaborated further:

Peter: “The actual truth is that NONE of us really got on anymore. We'd spent so much time together and we'd just ran out of things to say to each other. We disagreed on some key aspects of where IQ's music should be going, and how the band was being managed, and there was a ridiculous amount of tension every single day. In addition to this I was going through some very difficult personal problems outside of the band, situations which had nothing to do with IQ, and I couldn't see any way for it to improve. So I left because it was all too much to handle.”

[A letter to 'It All Posts Here']

“There was an incredible moment of tension at this time. We didn't speak to each other, and for me it was really a feeling of ‘them or me’. Something had to break, and I decided to go - very hard decision to make, I couldn't sleep at night.” [Fascination Dutch IQ Fanclub, nr. 2]

“What happened was... When I left, the relations within the band were rather bad. We didn't speak to each other. I don't know how it came to this... We were spending a lot of time together, lived in the same house together and finally it all became too claustrophobic. When I left, it wasn't actually what I wanted, but the situation was getting worse and worse instead of better. So I thought to myself: either I go on with something I didn't appreciate at all or I leave.” [SI Magazine, November 1991]

2.7) Why did Paul Menel and Tim Esau leave IQ?

Paul Menel: “When Squawk decided to pull out of the recording business (see 6.9.1) and concentrate their efforts, and more importantly their resources, on their management company they effectively left IQ up a very smelly creek without a paddle. So what do you do? Do you call it a day, even though your world standing isn't huge but it's definitely as big as it's ever been or do you say “well look this isn't working right now but with a few changes it will”? In typical IQ fashion we said both, though, as usual, not with one tongue. Paul, Martin and Mike opted for the former because they don't want to try and get a major deal again, they prefer all the attraction and allurements that a small independent label can offer them. They've all gone and found jobs and want to carry on IQ on a part-time basis. The ironic thing is that you can't get much more part-time than IQ has been in recent years. We should have been out there gigging, trying to build on the following that we used to have, in the UK especially instead of trying to find excuses not to. We've got nothing to be ashamed of, we've written some classic songs that people want to hear.”

“When I first joined IQ the quality that I most admired was the willingness to try and that ability to execute new styles of music. So again it was disappointing when instead of building on what we'd achieved on ‘Are You Sitting Comfortably?’ the new songs that we'd been writing sounded like a complete and utter regression. It was obvious that we couldn't agree on the band's direction but what we did agree on was the fact that this music wouldn't get us a new deal, something that Tim and myself wanted badly but the others didn't. Agreeing to differ I think that's called.”

“Tim and myself have been writing together for the past month or so with a view to getting a band together and hopefully touring in October or November.” [IQ Newsletter 11, August 1989]

Mike Holmes: “I think Paul and Tim left because they were not happy with the kind of rock music we were playing. They wanted to do something like the Tubes, and that's okay. I like the Tubes, but it's not something I'd like to play. I think Tim and Paul wouldn't have left if the record company hadn't gone bankrupt. They saw it as a way to get the band into a commercial direction, which did not make everybody happy, but it was indeed what happened. They did not have enough faith in the band to go on without financial support.” [SI Magazine, July 1993]

2.8) What made Peter Nicholls return as IQ's vocalist?

After Tim Esau left as IQ's bass player, IQ recruited Les 'Ledge' Marshall who used to play with The Lens, and had been a long time friend of the band. Nicholls returned for old time's sake to sing an encore at a gig in the Marquee (Jan 6th, 1990, with Martin Orford singing for the main set); he sang 'The Enemy Smacks' and 'Awake and Nervous'.

Peter Nicholls: "Then there was an opportunity to do a show in Paris; a promoter had asked if we wanted to do a gig but only if the original line-up played; he had probably heard about the gig in the Marquee. I still wasn't back in the band, it was a one-off thing. Later the idea came that if the band would go on, I might as well join them now that our friendship was re-established. But there was still some resistance within the band, because they felt they had to prove they were progressing, instead of coming back with the old singer. When Ledge died everything became unstable, nobody knew what they wanted anymore. So it was decided to stop the band for a while to give everybody some time to get over the loss of a personal friend. In January [1991] everybody got together again. Mike called me and asked me if I would like to do some things with the band, and I said yes, sure! So in January we decided to go on with the band. Now that we'd lost Ledge all the differences of the past seemed very childish. Ledge's death made us realise that we had to maintain our friendship because it's very valuable." [SI Magazine, November 1991]

Peter: "Without doubt, it was losing Ledge which brought us all closer together and, I think, made us realize the value and importance of the friendships we have. When the time felt right for IQ to get into action again, I think we each had the same feeling, that if it was going to happen we should all be together to do it or not at all. In that way, I'm quite sure that Ledge was instrumental in pulling us back together, and so he lives on in the spirit of the band. People said Ledge wouldn't have wanted the band to die with him and I think that's probably true. Even so, it was hard to imagine how it would feel trying to carry on without him there. By being together, we can keep him closer to us, and perhaps that's what Ledge would have wanted for everyone to stay together." [IQ Newsletter #12]

2.9) Whatever became of Paul Menel and Tim Esau?

Paul Menel released a track on SI Compilation Disc Too, with Tim Esau playing bass on the track. The track was very far from being anything proggy, and certainly wasn't near the quality of the tracks from the Menel-IQ albums. The track's called 'Let's Hear it for Freedom' and featured lots of finger-snaps and Madonna-esque rhythms. The beginning sounds a lot like the start of the live version of 'Promises' on 'J'ai Polette d'Arnu'.

The following text is included in the booklet of the Compilation Disc:

"Paul Menel's talents as a songwriter and performer were first acclaimed when he fronted IQ between '86 and '89, recording two albums, 'Nomzamo' and 'Are You Sitting Comfortably?', feeling that his ambitions could not be fulfilled within the constraints of IQ however, he quit the band and recorded songs with Tim Esau (also ex-IQ) and Gerard Johnson who engineered the 'Nomzamo' album.

Over the next year he compiled songs for his debut album before, "as much as my surprise as anyone else's", he had to take time of to have a baby (Nathan James born 24-9-91). Paul will be showcasing his new material in Europe in 1993."

Paul was last seen playing in 1995 in a new band called The Great Outdoors, at The Orange, and The Marquee, both in London, around January 1995. Apparently the music was unlike anything he'd done with IQ, with a more acoustic country rock direction.

Shortly after the release of Forever Live Paul called GEP asking how the band dared to release a box set without his approval, seemingly not knowing that it concerned a live album and video and not a collection of old recordings. Paul seems to have given up music and is reportedly working as a journalist. He is no longer in contact with the band and seems to refute any attempts that have been made to establish contact.

Tim is currently writing film and TV music for the BBC. Tim was present at the bands Subterranea show at the Shepherd's Bush Empire on January 24th, 1998 and played two numbers with the band at the 20th anniversary concert at the LA2 in December 2001.

2.10) How did John Jowitt join IQ?

Peter Nicholls: "When Tim left, John got in contact with Martin. John had been a long-time fan of the band. And when they chose Ledge he understood; Ledge had been involved with the band for very long (see 2.11.2) so it was his rightful position. After Ledge died it became quite a problem for John. On one hand he wanted to let us know he was still interested but on the other hand he had to take the whole situation into account. It would have sounded like 'he isn't here anymore, but I am'. Eventually John did get in contact with Martin again. At the time we got the band together again we wanted to keep it as simple as possible. We knew John wanted it, we had met him before and we thought he was a great guy and we knew how he played, so the choice was quite easy. We did arrange a sort of audition, with Steve from Jadis on drums because Paul wasn't able to come, but at that time it was practically already decided he would be chosen." [SI Magazine, November 1991]

2.11) Related Bands

The bands are presented in the approximate order of members of IQ involvement.

2.11.1) Triangular Heel

Don Clark wrote: "This band was probably the first in which Martin performed (1975-77). Triangular Heel were a four piece band; Martin (Keyboards, Flute, Guitar), Derek Pike (Guitar), Ian Tuppen (Bass), and Don Clark (Drums), with lyrics for their own material often being written by Andy MacKenna. All band members attended Price's Grammar School in Fareham, Hampshire, where the music practice rooms were often monopolized by the band. The band did a number of gigs in the area playing a mix of cover versions and their own compositions. Their own material ranged from throw away pop songs; ('One Night Stand Man' springs to mind though Martin always stressed it wasn't autobiographical) to more complex progressive material which invariably won School song writing competitions. Cover versions weren't the standard stuff either. The band regularly played 'Firth of Fifth', because in Martin's words "It's the easiest thing off 'Selling England'..!" Not only did the band write its own material, but Derek Pike also built the keyboards Martin used. (BTW the band's name came from an incident when someone stepped on a piece of polystyrene - leaving a hole that could have been made by a triangular heel. The band's logo was M.C. Escher's drawing of an impossible 3D triangle).

Triangular Heel's five minutes of fame came on the BBC South regional children's program 'Hey Look - That's Me!'. In the series that they appeared, they were the only band - the BBC spotting Martin's talents in his formative years. The audition for the show required three numbers. The band chose a standard cover of Simon and Garfunkel's 'I am a Rock', one of Martin's compositions 'Prism', and probably the clincher, a storming version of America's 'The Sandman'. The broadcast number was 'Prism' which featured Martin on flute and keyboards. When the band performed on the BBC it wanted to protect its material. Rather than publish it, the best way to stop someone nicking the material was to find a way to prove the date of composition. The score was written out and sent by Royal Mail to us in a Registered Mail envelope. I have the envelope still unopened, which the date is clearly visible should anyone want to challenge when it was written."

The band ultimately folded after Martin and Derek completed their "A" levels and moved on to further studies at other colleges.

⇒ Available recordings featuring members of IQ: *none*, although 'Fusion', which appeared on Martin Orford's solo album (see 2.11.20) is based on a number originally played by Triangular Heel.

2.11.2) The Giln

After meeting each other in July 1976, Mike Holmes (guitar), Peter Nicholls (vocals) and Niall Hayden (drums) decided to form a band together. Calling themselves 'The Giln' the group met up for rehearsals whenever possible, although the physical distance between the homes of the members meant the band never progressed further. In early 1977, they changed their name to 'The Lens' after the addition of new members (see 2.11.3).

⇒ Available recordings featuring members of IQ: *none*

2.11.3) The Lens

'The Lens' were formed in January 1977 when **Rob Thomson** (bass) and **Pete Blackler** (keyboards) joined the three members of 'The Giln' (see 2.11.2). In June 1978 Rob Thomson and **Peter Nicholls** (who had only made one live appearance with the band and then only singing on the encore) left, Peter Blackler was replaced by **Martin Orford** and **Brian Marshall** was added as a second drummer. The two drum / no bass line-up didn't last long with **Niall Hayden** soon leaving. Brian's brother Les 'Ledge' Marshall was drafted in on bass, soon followed by synth player **Kev Sharpe** and dancer **Carmine Brudenell**. In late 1979 'The Lens' released their first demo tape under the title of 'No TV Tonite'. The tape was entirely instrumental and featured tracks that they had recorded over the previous year.

The complete track list for No TV Tonight was:

Side A: Choosing a Farmer (Part 1), Sleep Until You Wake, On Stephen's Castle Down, Shafts of Light, The Run.

Side B: Another Realisation, Of Tide and Change, Dans Le Parc Du Chateau Noir.

A second demo tape was compiled in early 1980 featuring Hen, 'Choosing A Farmer (Part 2)' and 'For Christ's Sake'. However, this was not put on general sale and 'Choosing A Farmer (part 2)' was never mixed.

In January 1981 **Mark Ridout** from 'Saruman Grass' (see 2.11.7) joined on drums with **Brian Marshall** switching to adding synth sound effects due to an on-going wrist injury. However, the internal atmosphere within the group, mainly due to antagonism between the two Marshall brothers, was such that in June 1981 Martin and Mike both left 'The Lens' thereby effectively ending the group.

During the life of 'The Lens' Mike compiled a demo tape of his own idiosyncratic compositions called 'Bake Me Beauty'. The tape was purely for Mike's own use and consisted of titles like 'The Story of Cow and the Grocery Boys' which, along with several other pieces from the tape, would appear on the fourth side of the official bootleg album 'Nine in a Pond is Here'.

⇒ Available recordings featuring members of IQ: poor quality copies of 'No TV Tonite' are in circulation although the only official material currently available is the 'A Word In Your Eye' CD that features modern recordings of Lens material.

2.11.4) The Hawaii Spacers

At the height of the Punk explosion in the the Summer of 1977, Mike Holmes, Niall Hayden and Peter Nicholls along with synth player Kev Sharpe formed a short-lived punk band called 'The Hawaii Spacers'. Some demos were recorded, although they don't appear to feature Peter, but the band never performed live.

⇒ Available recordings featuring members of IQ: *none*

2.11.5) Delfin

In mid 1979 Peter Nicholls and Niall Hayden joined with Kev Sharpe who had just left 'The Lens' (see 2.11.3) and formed 'Delfin'. A more improvisational group, there were plans to record an independent single, 'Eyes Look in' c/w 'Stark' (both numbers written by Peter), although neither track got past the rough demo stage. The music was freeform and improvisational with all three members dabbling on keyboards, Niall playing drums and Peter adding flute and the occasional drum rhythm. Things never really worked out and after Niall quit in June 1981, the group called it a day. Peter went on to write with friend Dave Bennett in 'Atmo and the Spheres' (see 2.11.7).

⇒ Available recordings featuring members of IQ: *none*

2.11.6) Saruman Grass

'Saruman Grass' were formed in 1979 by Gary Chandler (guitar/vocals), Trevor Dawkins (bass), Mark Ridout (drums) and Mike Holmes (guitar).

In 1981 the band evolved into the first line-up of Jadis (see 2.11.11), when Mike Holmes left and was replaced by Les Marshall.

⇒ Available recordings featuring members of IQ: *none*

2.11.7) Atmo and the Spheres

After Delfin (see 2.11.5) split, Peter Nicholls teamed up with Dave Bennett in a writing partnership called Atmo and the Spheres. Dave handled guitar, bass and keyboards) while Peter sang, played drums and added some piano. The duo had plenty of rehearsals and made several demo recordings including 'My Life Underwater' and 'Remember' (both recorded in 1981), 'The Drift' and 'When The Dark Falls' (both recorded in 1982). Realising that the pair of them couldn't perform the material they had written live, they teamed up with some other local musicians to form 'The Same Curtain' (see 2.11.9).

⇒ Available recordings featuring members of IQ: *none*

2.11.8) Eclipse

Eclipse was the band Tim Esau played in before being recruited as the bassist for IQ. Tim had gained both experience and a small fortune playing in this Southampton club band. Rumour has it that Tim was asked to join as soon as the other members realized that he owned a four-track and a drum machine!

⇒ Available recordings featuring members of IQ: *none*

2.11.9) The Same Curtain

In March of 1982 Peter Nicholls and Dave Bennett of 'Atmo and the Spheres' (see 2.11.7) teamed up with Mark Riley on guitar, Andy Wright-Williams on bass and Phil Marsh on drums (who were working together as 'Formation') to form 'The Same Curtain'. The group played solely one concert on 21st May 1982 at Manchester UMIST which was recorded. Although Peter prepared artwork for the live tape (titled 'Mamendown') it was never officially released. The band performed six songs: 'Wingless Victory', 'When The Dark Falls', 'The Drift', 'Don't Turn Away', 'For The Taking' and 'Hunger In Red' with Peter occupying the drums tool for the final song. Mike Holmes was present at the gig to see his old friend and decided that Peter was exactly what he was looking for to provide vocals in his and Martin's new band.

⇒ Available recordings featuring members of IQ: The Same Curtain did not record any in the studio however the recording of the only concert they ever played is available: poor quality copies of 'Mamendown' are in circulation.

2.11.10) Niadem's Ghost

After **Peter Nicholls** left IQ in 1985 he formed the band Niadem's Ghost, together with **Dave Bennett** (guitar), **Brian Grantham** (drums) and **Dave Thompkins** (bass) who had been working together as 'We Happy Few'. 1986 saw the independent release of their album 'In Sheltered Winds', which was musically very different to IQ, being more of a straightforward rock album. In January 1987 the band recorded three new tracks for Piccadilly Radio in Manchester which were subsequently released as the 'Thirst' cassette.

Peter Nicholls: "The idea behind this was to do something completely different from IQ. A lot of people, or certain people, expected an IQ part 2, which would have been a bit strange because then I wouldn't have had to leave IQ! I also had the feeling I wouldn't be able to find better musicians to play that kind of music, so I really wanted something different. Therefore the sound of Niadem's Ghost was brought back to the essence; an idea to start all over again. Furthermore, the other members of Niadem's Ghost didn't like all that 'ex-IQ'-stuff they heard everybody talking about. I can understand that because it was really me and the other three. And when the band was interviewed we always got questions about IQ. That put me in a difficult position because I was proud of the things I had done with IQ; it were the personal things beside the music which made it difficult. Niadem's Ghost eventually broke up because there was no more money, basically". [SI Magazine, November 1991]

⇒ Available recordings featuring members of IQ: 'In Sheltered Winds' (GEP CD featuring the original album and 'Thirst' cassette).

2.11.11) The Ice Babies

A band **John Jowitt** dallied with in 1985 until "I found out how much money they owed!". Vocalist Lee later joined John's friend and IQ roadie Mark Westwood in White Trash.

⇒ Available recordings featuring members of IQ: *none*

2.11.12) The Cuddly Toys

John Jowitt (about one of his early bands): "Came back to Birmingham and joined another band which was called The Cuddly Toys, which was most famous for releasing a song by David Bowie and Mark Bolan ('Madman'). They had done a demo and the band had found a copy of this demo and released it as a proper song. It was a big hit in Bratislava or something."

[The Cage #3, 1996]

"In 1985 I joined a band called The Cuddly Toys, replacing Paul Raven who went on to join Killing Joke." [IQ Newsletter 28]

⇒ Available recordings featuring members of IQ: *none* (John didn't play on any of the released Cuddly Toys material).

2.11.13) The First

John Jowitt: "In 1987 I joined The First, a Birmingham band who should have made it. At the time the local papers said it was between us and The Wonderstuff. Right time, wrong band. The guitarist, Mark Gemini Thwaite (honest), now plays with The Mission."

- (Note from Mark Hughes: Mark Gemini Thwaite played with The Mission from 1992 to 1996 and then again when the band reformed in 1999-2000. He currently fronts 'New Disease'). [IQ Newsletter 28]

John left The First to join ARK (see 2.11.14):

“[Dickie Dean and I] had been dissatisfied with The First because of the guitarist. Whilst very good at songwriting and playing his instrument, he was to human relations what John Major is to good government.” [Fascination #9]

⇒ Available recordings featuring members of IQ: *none*

2.11.14) Ark

Originally formed in 1986 after brief incarnations as ‘Damascus’ and then ‘Kite’ the band comprised **Steve Haris** (guitar-synth and backing vocals), **Andy Harris** (bass), **Anthony Short** (vocals & flute), **Pete Wheatley** (lead guitar) and **Dave Robins** (drums) (who had replaced original drummer **Gary Davis**). Releasing a few cassette singles the group could finally afford to release a limited edition vinyl single featuring ‘Communications’ and ‘Home for the Summer’ in 1987.

In 1988 the band entered a Midlands “Battle of the Bands” competition and won the first heat. Unfortunately Andy Harris then decided to leave and was replaced by John Jowitt. After winning the final the group used their studio time prize to record the mini album ‘The Dreams of Mr Jones’.

John: “Ark was the first band with whom I recorded something that was actually released. I'd previously done loads of tapes for my own and other people's bands which I still have lying about gathering dust somewhere, but the feeling of being able to hold a piece of plastic with you on it for the first time is hard to beat.” [Fascination #9]

Further line-up changes occurred in early 1989 when Dave Robins was replaced by John's old band mate in ‘The First’ (see 2.11.13), **Richard ‘Dickie’ Dean**. The new line up recorded the 12" ‘New Scientist’ EP before supporting IQ on three dates of their limited UK ‘Are You Sitting Comfortably?’ tour, playing a headline gig in Paris and support It Bites in Holland. John left the band in October 1990 due to disagreements as to the future direction of the band.

John: “And then I left them around 1990 because they changed direction. They seemed to be doing quite well in Europe because of the type of music. They decided they wanted to go heavier. And though I have got nothing against heavy music, I thought it didn't suit the band. Ark were great at what they did. Very English, very quirky, you know that folky character. And when that changed I left.” [The Cage #3, 1996]

Ark went on to release several other recordings with various line-ups but finally split in February 1995. John rejoined the band for one number at their farewell concert.

Further information on Ark can be found at: <http://easyweb.easynet.co.uk/~missbarbell/ark/ark.html>

⇒ Available recordings featuring members of IQ: John played on 'The Dreams of Mr Jones' album (1989), the ‘Stand Alone’ and ‘Archives 1983-1990’ cassettes (1990) and the ‘New Scientist’ EP (1990). Copies of the album and EP occasionally turn up on internet auction or rare record sites.

2.11.15) Jadis

Jadis were formed from ‘Saruman Grass’ (see 2.11.6) in 1982 and originally featured **Gary Chandler** (guitar/vocals), **Trevor Dawkins** (bass), **Les ‘Ledge’ Marshall** (guitar) and **Mark Ridout** (drums). This line-up recorded the Baboon enquiries demo tape. In September 1985 **Paul Alwin** replaced Mark Ridout with Les Marshall leaving in November 1986. Instead of replacing Les with another guitarist, the sound of the band was expanded by the addition of keyboard player **Pete Salmon** and the band first come to national attention when they support IQ on their ‘Nomzamo’ tour and Marillion on their ‘Clutching At Straws’ tour. Further line-up changes occurred in July 1988 when Paul Alwin was replaced by **Mark Law** and in June 1989 when both Trevor Dawkins and Mark Law left the band. A vinyl album of demo

material was released in order to pay off band debts and is now a highly prized (and priced!) recording. The history of Jadis resumes in early 1990 with the addition of **Martin Orford** (keyboards), **Steve Christey** (drums) and ex-Quasar bassist **Nick May**. Martin, a long-standing friend of Gary Chandler had already played on a Jadis demo in 1986, prior to the recruitment of Pete Salmon.). In October 1991, just prior to the recording of the band first proper album, Nick May jumped ship to join 'The Enid' and John Jowitt stepped in as an emergency replacement, although he soon became a permanent member. This line-up recorded two albums, 'More Than Meets The Eye' and 'Across The Water' before in March 1995 both John and Martin announced their departure citing pressures of work, the priority of a new IQ album and the fact that Jadis was really Gary's band and opportunities to contribute to the writing were limited. **Steve Hunt** (bass) was immediately recruited although Martin did continue playing with the group until October 1995 when **Mike Torr** was established as his replacement.

The latest line-up recorded 'Somersault' and the live album 'As Daylight Fades' which featured Martin playing flute on one track. A reversal of personnel occurred in July 1998 when Martin stepped in to cover the band's live commitments following Mike Torr's departure and John was reunited with the group in February 1999 after the band offered to fill in for Peter Banks at the Progworld2 festival in Holland after the ex-Yes guitarist had to pull out at the last minute. This, the current, line-up, released 'Understand' in 2000, the live 'Alive Outside' in 2002 and 'Fanatic' in 2003. A collection of re-recordings of early songs and live material was released under the title 'Medium Rare' in 2001. The group are currently (November 2004) writing their new album which should be ready for release in spring 2005.

Martin Orford: "If I was to actually go into the degrees of incestuous relationship between IQ and Jadis it would run into hours."

John Jowitt: "When we went out to a gig once, Martin who had been playing with Jadis said they got a problem with the bass player. And I said 'Oh well, I'll do it', and we both went 'hahahaha'. Later he asked 'Did you mean it, would you really do it?' and I said 'Of course I would'. Eleven days later I was in doing the first Jadis album. Literally going down the motorway humming the tunes like 'hmmmdumdum, yes that would fit perfectly there'. I stayed with Jadis until last year [1995]." [The Cage #3, 1996]

Gary Chandler (on Martin leaving): "This is due mainly to the increasing workload that Martin has in his capacity as a director of GEP Records, and also because he is committed to writing and recording a new IQ album in the course of the next year. Martin felt that it would not be fair to expect Jadis to put all their activities "on hold" while he concentrates on other projects, and it was mutually agreed that it would be better for the band to find a new keyboardist. The split is totally amicable (apart from all the blood!), and Martin is very keen to make guest appearances on future Jadis recordings."

John Jowitt: "That was one of the reasons I left in the end. I wanted to get more involved in the writing, but it's very much Gary's band." [The Cage #3, 1996]

Further information on Jadis can be found at <http://www.jadis-net.co.uk/>

⇒ Available recordings featuring members of IQ: Both Martin and John appear on the 'More Than Meets The Eye', 'Across The Water', 'Understand', 'Medium Rare', 'Alive Outside' and 'Fanatic' albums. Martin also appears on one track of 'As Daylight Fades'.

2.11.16) Arena

The history of Arena is rather convoluted. The brainchild of **Clive Nolan**, keyboard player for Pendragon and numerous other musical projects, and **Mick Pointer**, drummer on Marillion's debut album, the band released their first album, 'Songs From The Lions Cage' in February 1995. At that time the group consisted of **Clif Orsi** (bass), **John Carson** (vocals) and **Keith More** (guitar) who had replaced original guitarist **Jeff Ward** prior to recording the album. A planned European tour in November and December of 1995 was cancelled following the departure of John Carson, although his replacement, **Paul Wrightson**, was in place in time for the group to play at the Classic Rock Society awards night in December where

they won several awards. In May 1996 bassist Cliff Orsi also announced his departure and was replaced by the ever-dependable **John Jowitt**.

John: "I talked to someone who said that they had lost their bass player and I jokingly said: "Oh, I'd like to do that". And before I knew I got a phone call with someone asking: "Remember that you said you'd like to join Arena? Did you mean that? YES."

The second album, 'Pride', was released in the autumn of 1996 accompanied by a full tour and the release of the limited edition French 'Edits' EP. In early 1997 further personnel changes occur when Keith More is replaced by **John Mitchell** whose first contribution to the band was on The Cry EP. The same year the band released the live album 'Welcome To The Stage' which was accompanied by the fan club release 'Welcome Back To The Stage'. The band returned to the studio for the concept album 'The Visitor', released in 1998 and then entered a relatively quiet period while various members worked on side projects. In 1999 first Paul Wrightson and then John Jowitt announce their departure to be replaced by **Rob Snowden** and **Ian Salmon**, respectively. Prior to John's departure the second fan club CD 'The Visitor Revisited', featuring acoustic and live versions of some of the album tracks, is released in May 1999. With a stable line-up, the band has carried on touring and recording releasing 'Immortal?' (2000), the live 'Breakfast In Biarritz' (2001), 'Contagion' (2003), 'Contagious EP' (2003), 'Contagium EP' (2003), 'Caught In The Act' (DVD) (2003) and 'Live & Life' (2004) which, as the title suggests, is another live album. A third fan club CD 'Unlocking The Cage 1995-2000' was released in 2001 featuring unreleased material from various Arena line-ups, with a fourth fan club only release, the live 'Radiance' appearing in 2003. 2005 will see the release of the next full Arena album 'Pepper's Ghost' and a headline appearance at ROSfest which will see John Jowitt rejoin the band for this one appearance due to Ian Salmon's unavailability.

More information about Arena can be found at <http://www.verglas.com/ArenaWorld/index.htm>

⇒ Available recordings featuring members of IQ: 'Pride', 'Welcome To The Stage', 'The Cry', 'The Visitor'

2.11.17) King Duck

'King Duck' is a loose project formed by **John Jowitt** with two old friends, **Mark Westwood** (guitars) and **Chris Coffey** (drums). Prior to joining IQ in 1990 Mark and John had written several songs which were never recorded properly as they could not find a suitable vocalist. The relationship continued after John joined IQ with the bassist playing on an early demo for the group, now known as 'China Rose', and joining them on stage for one concert. Mark and John were reunited in 1994 and the musical partnership revived.

The most notable concert was at the Classic Rock Society 'Second Annual Awards Night' in December 1994, which featured a set of cover versions..

John: "It's all about fun, really. Having a good time with music which our own bands probably wouldn't play. The gigs have included guest appearances from Martin Orford and Gary Chandler, as well as IQ and Jadis guitar tech **Oggie Ogden**. Growing interest in Mark's other band, 'White Trash', means that opportunities for future work with the Duck will be limited. "I'm sure we'll play together again at some time in the future. It's been good experience writing material in a different environment to IQ ...".

⇒ Available recordings featuring members of IQ: *none*

2.11.18) Soft Explosion

A band with **Rob Vincent** ('Birdland'), **Chris Coffey** ('King Duck', see 2.11.17) and **Maurice Deebank** ('Felt'). **John Jowitt** played bass on a demo which was recorded in the summer of '94. Their music is in a St. Etienne soft-pop vein.

⇒ Available recordings featuring members of IQ: *none*

2.11.19) Mink

Offshoot of Jadis featuring Gary Chandler (guitars), Steve Christey (drums), John Jowitt (bass) and **Julia Worsley** (vocals). The group recorded a four-track EP in 1998 which was distributed amongst record labels but never saw a general release. The Mink songs were performed once when Julia joined Jadis on-stage at the Progworld 2 Festival in February 1999.

⇒ Available recordings featuring members of IQ: *none*

2.11.20) Dirtbox

Following John Jowitt's departure from Arena (see 2.11.16) the musical partnership of Jowitt and Mark Westwood was resumed with the aim of finally writing and recording some material. The album, 'Uneasy Listening' was released in November 1999 with most of the material being played by John and Mark with drummer **Rob Green**. Guests on the album included Martin Orford (piano on one track), **Tony Wright** (saxophone on one track) and vocalists **Tracy Hitchings**, Ian Gould and **Matt Goodluck** (who between them sang on four songs).

Mark Westwood: "With this type of project, there are no boundaries, you can write exactly what feels right for the song. There are no preconceptions about what the songs should sound like."

Although a second album was planned and several tracks written, to date there has been no sign of a new album. However, a couple of 'Dirtbox' songs were performed live in Tokyo when John and Mark joined Japanese tribute band **IQ-J** onstage in October 2003.

⇒ Available recordings featuring members of IQ: 'Uneasy Listening'

2.11.21) The 'Martin Orford Band'

Group put together by Martin in order to better perform material from his solo album 'Classical Music and Popular Songs'. The band consisted of Martin on keyboards and vocals, John Jowitt on bass, Steve Christey on drums and Mark Westwood on guitar. The band only played two concerts in August and September 2001.

⇒ Available recordings featuring members of IQ: *none*

2.12) Why did Peter Nicholls wear make-up on stage?

Peter: "For me, the make up is pursuing a theatrical tradition rather than a rock tradition. My reasons for doing it are more in keeping with theatre and necessarily with rock performers of the past. It's unfortunate that as soon as someone comes on stage who's taking a bit of care over the way he presents himself and the band, then instantly all the allegations are hurled at him of being a Peter Gabriel copyist. I think all that is redundant now. IQ has proved itself as a [valid musical unit] and I've proved myself as an individual performer."

[Beacon Radio interview '85]

With the release of *The Wake* Peter decided to slowly quit using the make-up: "... it's not gone totally. One or two distraught people have said, "Where's the warpaint?!" I had a letter from somebody saying, "Is this an attempt to make the band more accessible to a wider audience?" It's not that at all, it's just that, for myself, I wanted a change for the time being, because we've released a new album. We played the Marquee on New Years Eve (see 5.1) and in many ways that felt like the end of that stage of the band. So now we're into Stage Two or whatever, and I just wanted to have a different appearance, I wanted to feel different. I didn't want to be restricted to the make-up."

"In the early days it was good because it gave the band some sort of memorable impact ... an identity. If you're playing in a pub, you want to do something that will make people remember you because very few people would remember this sort of music on one hearing. You definitely need to know it before it sinks in. I've worn that make-up for about two years now, but it's not to say that that area of the band's presentation is gone forever, it certainly isn't."

[Safe as Milk interview '85]

NB. Peter also wore face paint at The Same Curtain concert in Manchester.

2.13) Collaborations

2.13.1) NO

The "NO" (Nolan-Orford) tune on the SI Compilation Disc Too (Quantum Leap) was the result of Clive Nolan calling Martin and basically saying, "Hey Martin, you know those types of songs that people say are just overly bombastic playing, yeah - let's get together and do one of those!"

The booklet of the compilation CD includes the following text: "Clive Nolan and Martin Orford are two of the most outstanding keyboard players in today's British progressive rock scene, whilst preparing for the joint European tour of their respective bands Shadowland and Jadis the idea arose to dedicate an anthem to the tour which was going out under the name 'the love ambassadors to the world'. As the piece started taking shape the working title 'the commanders of love' was changed to 'Quantum Leap'. Friends that happened to be around at the time were forced to play on the track. When asked about a possible sequel, everybody just slammed the phone down ... lurv' !"

Clive and Martin are backed up by **Peter Gee** (guitars), **Karl Groom** (guitars), John Jowitt (bass) and **Dave Wagstaffe** (drums).

2.13.2) 'Eh!'

One of the bands Geoff Mann (see 2.13.5) used to play in was called 'EH! Geoff Mann band'. After Geoff died of cancer in 1993 some of his best friends got together to record tracks the tribute album 'Mannerisms' (see 3.10). Peter Nicholls joined 'Eh!' on vocals for their contribution 'Sob Stories'. This track was originally released by 'The Bond'.

2.13.3) Flap

Peter Nicholls' second appearance on the 'Mannerisms' tribute album (see 3.10) was with Tony Lythgoe (drums), Andy McEvoy (Chapman Stick) and Paul Turner (guitars) under the name 'Flap'. They recorded the track 'Down Here', originally released by the 'EH! Geoff Mann Band'.

Peter: "Flap was like a band waiting to happen. Tony, Paul and Andy are all very talented players and damn fine chaps. I think 'Down Here' turned out really well (eventually!). Hopefully, we'll do more stuff in the future, when we can get it together. I'd really like that."

[IQ Newsletter 28]

2.13.4) John Wetton

Dave Wagstaffe from Landmarq was originally asked to put together a band for John Wetton's solo performances. Landmarq's keyboard player **Steve Leigh** was unable to do it, so Clive Nolan from Pendragon was asked but he had prior commitments. Clive called Martin and that's how **John Wetton** (ex-Asia, ex-King Crimson, ex-UK) got in contact with IQ's keyboard player. Since John Wetton had been

one of Martin's idols for years he immediately accepted the challenge to replace Clive, although he only had two weeks to learn the material and no more than two four-hour rehearsal sessions with the band before the tour started. Martin has now played many concerts with John Wetton but the association came to an end in 2001. John Jowitt was also a member of the group for some of the concerts. There's a very nice story about Martin's work with John in one of the official IQ newsletters (see 6.2.1) and in The Magic Roundabout (see 6.2.4).

Available recordings featuring members of IQ: Live In Argentina, Arkangel, Progfest '97, Hazey Monety, Nomansland, Sub Rosa, Live At Sunset Plaza, Sinister, Rock Of Faith

2.13.4.1) What are the solo pieces that Martin played during concerts with John Wetton?

Martin has played two solo pieces with John Wetton's band, Quilmes and Tatras. Both appear on his solo album 'Classical Music and popular Songs'. Quilmes was named, by John Wetton, after a popular Argentinian Beer and in keeping with that line of nomenclature, Tatras also derived its name from a foreign beer!

2.14) Guest appearances

2.14.1) Geoff Mann

Geoff Mann was vocalist in 'Twelfth Night' until 1983 when he left to eventually become a minister in the Church of England. He continued his musical career as a solo artist and with 'The Bond' and 'Eh! Geoff Mann Band'. In 1992, Peter Nicholls guested on Geoff's last solo album, 'Second Chants', before his untimely death in February 1993.

Peter: "Geoff and I had known each other since about 1983 when we first supported Twelfth Night at The Marquee, and we had a lot in common, I think. He was a good friend. We also lived pretty near to each other, which is how he came to ask me to add some backing vocals and odd bits and pieces to the album...On the track 'Yes', we were just messing about at the microphone, doing silly voices and having a laugh, and Geoff said, 'Yes that's okay'. I thought he meant the recording level was okay, but he actually meant that was a take! That's how it was done." [IQ Newsletter 22]

Peter: "Contributing to Geoff Mann's 'Second Chants' album was brilliant, I really loved it and I'm very proud of my involvement in that project. Geoff was fantastic to work with, full of ideas and enthusiasm. We had lots of fun doing the track 'Yes' ... totally spontaneous and mad ... and I still think 'Homeless' is a great song." [IQ Newsletter 28]

'Second Chants' contains the original version of 'Apathetic and Here, I ...', the song IQ chose to cover for the Geoff Mann tribute album 'Mannerisms' (see 3.10)

After 'Second Chants' Geoff and Peter had plans to record a joint album:

Peter: "We did intend to record an album together, a joint effort, and in fact we'd begun writing songs for it. That would have been great, it would have been so good to work together on a project from start to finish. But I'm very grateful that I was given the chance to be a part of 'Second Chants', it was an experience that I learned a lot from and I really treasure. Geoff was unique, one in a million, and I miss him very much." [IQ Newsletter 22]

2.14.2) Big Big Train

Big Big Train's connections with IQ go back a long way as bassist Andy Poole was at one time a roadie for The Lens and IQ. The band's first proper album, 'Goodbye to the Age of Steam' was released by GEP in 1993 with the follow-up, 'English Boy Wonders' also appearing on GEP in 1997. Martin appeared on

several tracks of 'Goodbye to the Age of Steam' singing backing vocals and played the flute on 'English Boy Wonders'. The group also supported IQ and Jadis on several dates about the time of the release of this album.

Following poor sales and the general impression that the band hadn't advanced from their debut release, Big Big Train went into hibernation finally resurfacing with 'Bard' in 2002 although by this time their association with GEP had ended. A further album, 'Gathering Speed' was released in 2004 with the promise of a new EP scheduled for release in early 2005.

More information on Big Big Train can be found at <http://www.bigbigtrain.com/>

2.14.3) Moira Falls

Martin plays flute on the track 'Traveller' from the band's debut album 'The Long Goodbye' (1995). He also attempted to play saxophone on the title track but the sax available in the studio was in the wrong key.

The group released a second album, Embrace, in 1998 and hope to have a third completed for release in 2005.

➤ More information on Moria Falls can be found at <http://www.moriafalls.com/>

PART 3

SPECIFIC RELEASES

(both official and unofficial)

3.1) Discography

1981

10/81 Cas Meet Me Under The Mecca Ballroom (A Southampton Compilation Vol. 2) (Four tracks)

1982

10/82 FD Melody Maker flexi-disc (Four tracks including 'Beef in Box' by IQ)

10/82 Cas Seven Stories Into Eight (handmade cover, see 3.3)

11/82 LP Melody Maker Playback Volume 1 (10 tracks, incl. 'Beef in Box')

1983

07/83 Cas Seven Stories Into Eight (re-release with different intro to IQ)

09/83 LP Tales from the Lush Attic (pale blue MRC version) (see 3.2.1)

09/83 LP Tales from the Lush Attic (dark blue MRC & COSRL versions)

1984

07/84 12" Awake & Nervous (edit) (B: Through the Corridors)

09/84 Cas Seven Stories Into Eight (re-release with studio version of 'For Christs Sake')

09/84 LP Tales from the Lush Attic (brown COSRL version)

11/84 7" Barbell is In (B: Just Changing Hands)

11/84 12" Barbell is In (lizard mix) (B: Dans le Parc Du Chateau Noir)

12/84 7" Hollow Afternoon (free 1-sided single) (see 5.1)

1985

05/85 LP The Wake (Sahara & Mayking test pressings)

06/85 LP The Wake (Sahara) (see 3.2.2)

10/85 7" Corners (remix) (B: The 1000 Days)

10/85 12" Corners (B: The 1000 Days, The Wake)

11/85 2LP Nine in a Pond is Here (Light brown STAL version) (see 3.2.4)

1986

01/86 Cas The Wake (Sahara, bonus: 'Dans le Parc du Chateau Noir')

04/86 CD The Wake (Samurai, bonus: 'Dans le Parc du Chateau Noir')

04/86 7" Nomzamo (demo) (fan-club single) (see 3.17)

05/86 Cas Tales from the Lush Attic (Samurai, bonus track: 'Just Changing Hands')

05/86 7" It All Stops Here (re-recorded) (shaped PD, B: Intelligence Quotient)

08/86 LP Living Proof (Samurai) (see 3.2.3)

10/86 CD Tales from the Lush Attic (Samurai)

10/86 CD Living Proof (Samurai)

11/86 Vid Living Proof (Samurai)

1987

04/87 7" Passing Strangers (B: Nomzamo)

04/87 12" Passing Strangers (B: Colourflow, No Love Lost [piano/vocal])

04/87 LP Nomzamo (Squawk, Mercury & Metronome versions) (see 3.2.5)

04/87 Cas	Nomzamo (Squawk)
04/87 Cas	Nomzamo (Metronome, bonus: Colourflow)
04/87 CD (piano/vocal))	Nomzamo (Squawk, Mercury, Metronome versions. Bonus tracks: Colourflow & No Love Lost
04/87 Cas	Nomzamo (Mercury, bonus: Colourflow)
??/87 12"	No Love Lost (DJ promo, B: Human Nature)
05/87 CD	Polygram Compact Discoverer (promo sampler, includes No Love Lost by IQ)
06/87 7"	Fascination (fan club single, B: The Bold Grenadier part 1)
08/87 7"	Promises (Squawk, A+B: Promises (edit) radio promo)
08/87 12"	Promises (Squawk, A+B: Promises, promo)
08/87 7"	Promises (Squawk, B: Human Nature (edit))
08/87 7"	Promises (Metronome, B: No Love Lost)
08/87 7"	Promises (Mercury, B: Nomzamo)
08/87 12"	Promises ('... beaver mix') (Squawk. B: Promises (7") + Human Nature [edit])
08/87 12"	Promises (Metronome, Mercury. B: Nomzamo, No Love Lost [piano/vocal])
08/87 Vid	Promises (4 minute promo video) (see 3.19.1)
??/87 d12"	Full Metal Hits (4 track double 12", includes Promises by IQ)
09/87 LP	Nomzamo (Metronome version with 'Here, There and Everywhere) (see 3.7)
11/87 7"	Still Life (one sided promo)

1988

??/88 LP, Cas	Nomzamo (Mercury, Argentina version)
??/88 12"	Maxi Simple (6 track promo sampler, includes Promises by IQ)
12/88 7"	The Big Balls of Bert Christ (fan club single, B: A Different Magic Roundabout [honest])

1988

02/89 LP, Cas, CD	Are You Sitting Comfortably? (Squawk, Vertigo) (see 3.2.6)
02/89 7"	Sold on You (B: Through My Fingers)
02/89 12"	Sold on You (B: Through My Fingers, Wurens)
02/89 CDS	Sold on You (B: Through My Fingers, Promises, Colourflow)
06/89 7"	Drive On (promo, B: Still Life)
06/89 12"	Drive On (promo, B: Nothing at All, Wurens)
06/89 12"	Drive On (promo, A+B: Drive On)
06/89 CDS	Drive On (B: War Heroes, Sera Sera, Passing Strangers (live))
06/89 Cas	Drive On (1-track promo)
06/89 Vid	Drive On (4 minute promo video)
??/89 LP, Cas	17 Top Lentos (17 track sampler, includes Still Life by IQ)
??/89 12"	Maxi Simple (6-track sampler, includes Drive On by IQ)
??/89 CD	The Album Network Tune Up CD #31 (18-track promo, includes Drive On)

1991

02/91 CD	Tales from the Lush Attic (MSI version)
02/91 CD	The Wake (MSI version)
02/91 CD	Nine in a Pond is Here (MSI version, 4th side missing)
06/91 CD	Nine in a Pond is Here (MSI Picture Disc version, 4th side missing)
06/91 CD	Tales from the Lush Attic (MSI Picture Disc version)

06/91	CD	The Wake (MSI Picture Disc version)
06/91	CD	J'ai Pollette D'arnu (green writing on sleeve, black inner sleeve) (see 3.2.7)
09/91	CD	J'ai Pollette D'arnu (green writing on sleeve, blue inner sleeve)
1992		
9/92	CDS	Bulba Nenny Noo (fan club single, The Last Human Gateway [acoustic middle section] & A Bit of Love Lost [What Time is Lunch? Mix])
10/92	CD	Living Proof (GEP)
1993		
??/93	CD	J'ai Pollette D'arnu (reprint, yellow writing on sleeve)
02/93	CD	SI Compilation Disc too (includes N.T.O.C. (Resistance) by IQ)
05/93	Cas	Ever (advance tape)
06/93	CD	Ever (GEP)
06/93	CDS	The Darkest Hour (promo: The Darkest Hour (edit), Out of Nowhere (edit), The Darkest Hour (full album version))
1994		
02/94	CD	Ever (ZERO, Japan)
08/94	Cas	Ever (Maraton, Poland)
08/94	CD	Tales from the Lush Attic (GEP version, bonus: 'Just Changing Hands' & secret track)
08/94	CD	The Wake (GEP version, bonus: Magic Roundabout (demo) & 1000 Days (demo))
??/94	CD	Mannerisms (includes Apathetic and Here, I ... by IQ) (see 3.10)
1995		
02/95	CD	Are You Sitting Comfortably? (GEP, bonus: Nothing At All (live))
1996		
04/96	Box	Forever Live (Box Set; booklet, 2CD and video) (see 3.2.6)
1997		
09/97	2CD	Subterranea (see 3.2.7)
09/97	CDS	Music From Subterranea (promo: Subterranea (edit), Failsafe, Breathtaker, Unsolid Ground)
1998		
03/98	2CD	Seven Stories into Ninety Eight (see 3.3)
1999		
03/99	CD	The Lost Attic - A Collection of rarities (1983-1999)
05/99	CD	Classic Cuts No.4 (Free with Classic Rock Magazine). Includes 'The Universal Scam'.
2000		
08/00	2CD	Video 'Subterranea The Concert'
11/00	CD	The Seventh House
2001		
02/01	CD	The Seventh House (containing slightly remixed versions of 'Wrong Side Of Weird', 'Erosion', 'Zero Hour' and 'Guiding Light')
2002		
04/02	DVD	Subterranea The Concert
2003		
04/03	2CD	Archive Collection Colos-Saal, Aschaffenburg, Germany 16th February 2002 (limited to 2000 copies)
2004		
05/04	CD	Dark Matter

09/04 CD Out There: The Future of Prog Rock (Free with Classic Rock Magazine). Includes 'You Never Will'.
10/04 DVD IQ20

FD = Flexi Disc Cas = Cassette Vid = Video d12" = double 12" Box = Box Set MRC = Major Record Company COSRL = Classic One Shoe Record Labels STAL = The Super Tortured Artist Label
--

A very comprehensive IQ discography has been compiled by Fabian von Poser of the German IQ Fan Club 'The Magic Roundabout' (see 6.2.4). This A5 thingy, called 'Denzil the Dragon Runs Away to the Moon', was privately produced in an initial run of 200 copies and includes everything released by the band from 'Seven Stories ...' (see 3.3) to 'Forever Live' (see 3.9). All releases in all different formats and even unofficial video's and CDs are featured. It also has a front cover designed by Peter Nicholls.

3.2) Which tracks can be found on the albums?

3.2.1) Seven Stories Into Eight

Capital Letters (In Surgical Spirit Land) (3:46), About Lake Five (5:01), Intelligence Quotient (6:55), For Christ's Sake (5:05), Barbell Is In (5:31), Fascination (5:56), For The Taking (4:17), It All Stops Here (6:57)

3.2.2) Tales from the Lush Attic

The Last Human Gateway (19:46), Through The Corridors (Oh Shit Me!) (2:35), Awake And Nervous (7:46), My Baby Treats Me Right 'Cos I'm A Hard Loving Man All Night Long (1:43), The Enemy Smacks (13:50), Just Changing Hands (5:12) [GEP CD and Sahara/Samurai MC]

3.2.3) The Wake

Outer Limits (8:15), The Wake (3:12), The Magic Roundabout (8:18), Corners (6:20), Widow's Peak (9:12), The Thousand Days (5:12), Headlong (7:25), Dans Le Parc Du Chateau Noir (7:37) [Samurai, Sacem, MSI and GEP CDs and Sahara MC], The Thousand Days (demo) (3:55), The Magic Roundabout (demo) (6:27) [GEP CD].

3.2.4) Living Proof

Awake And Nervous (7:25), Outer Limits (7:36), It All Stops Here (7:20), Just Changing Hands (5:40), The Wake (4:13), The Magic Roundabout (7:31), Widow's Peak (9:11), The Thousand Days (3:59), Corners (5:11)

3.2.5) Nine in a Pond is Here

It All Stops Here (7:10), Fascination (5:48), Intelligence Quotient (7:20), The Last Human Gateway (19:55), Awake And Nervous (7:24), Outer Limits (5:56), The Wake (3:48), Glen Miller Medley (3:36),

Flak (2:37), The Story Of Cow And The Grocery Boys (5:24), Lost Horizon (1:54), Robo II (1:15), Funk Is In My Brain (2:22), Stomach Of Animal (3:40), Sno It Pe Crep (Truth) (1:03)

The MSI CD version omits everything from Flak onwards.

3.2.6) Nomzamo

No Love Lost (5:57), Promises (As The Years Go By) (4:29), Nomzamo (6:58), Still Life (5:56), Passing Strangers (3:46), Human Nature (9:37), Screaming (4:05),

Common Ground (6:56), Colourflow (5:21) [Squawk CD and Cas, GEP CD], No Love Lost (piano/vocal version) (4.11) [Squawk and GEP CDs], Common Ground (live) (6.34) [GEP CD]

3.2.7) Are You Sitting Comfortably?

War Heroes (6:26), Drive On (4:55), Nostalgia (2:22), Falling Apart At The Seams (7:47), Sold On You (4:38), Through My Fingers (5:33), Wurensh (9:38), Nothing At All (4:42), Nothing At All (live) (4:44) [GEP CD]

3.2.8) J'ai Pollette d'Arnu

It All Stops Here (7:40), Sera Sera (2:43), Intelligence Quotient (7:33), Dans Le Parc Du Chateau Noir (7:38), Medley: The Last Human Gateway / Outer

Limits / It All Stops Here / The Enemy Smacks (live) (14:26), Common Ground (live) (6:56), Promises (live) (7:06), Wurensh (live) (8:35)

3.2.9) Ever

The Darkest Hour (10:51), Fading Senses i.After All ii.Fading Senses (6:35), Out Of Nowhere (5:08), Further Away (14:29), Leap Of Faith (7:21), Came Down (5:56)

3.2.10) Forever Live

The Wake (5:09), The Darkest Hour (10:28), Widow's Peak (9:32), Out Of Nowhere (5:17), Nostalgia/Falling Apart At The Seams (10:49), The Last Human Gateway (middle section) (4:06), Fading Senses (6:55), The Thousand Days (4:20), Leap Of Faith (7:09), Human Nature (10:09), The Enemy Smacks (15:59), Headlong (7:40), The Last Human Gateway (end section) (8:01), No Love Lost (5:51) (CD only)

3.2.11) Subterranea

Overture (4:38), Provider (1:36), Subterranea (5:53), Sleepless Incidental (6:23), Failsafe (8:57), Speak My Name (3:34), Tunnel Vision (7:24), Infernal Chorus (5:09), King of Fools (2:02), The Sense in Sanity (4:47), State of Mine (1:59), Laid Low (1:29), Breathmaker (6:04), Capricorn (5:16), The Other Side (2:22), Unsolid Ground (5:04), Somewhere in Time (7:11), High Waters (2:43), The Narrow Margin (20:00)

3.2.12) Seven Stories into Ninety Eight

Re-recording of the original 'Seven Stories Into Eight' demo tape with additional track. The CD comes with a bonus disc of original recordings (see 3.2.1)

Capital Letters (In Surgical Spirit Land) (3:49), About Lake Five (5:26), Intelligence Quotient (8:18), For Christ's Sake (5:17), Barbell Is In (4:53), Fascination (7:03), For The Taking (4:33), It All Stops Here (7:53), Eloko Bella Neechi (5:16)

3.2.13 The Lost Attic

The Universal Scam (5:05), Wintertell (3:01), The Last Human Gateway (middle section) (4:01), Hollow Afternoon (1999 recording) (4:41), Apathetic And Here, I... (7:26), N.T.O.C. (Resistance) (4:49), Eyes Of The Blind (3:14), Barbell Is In (12" Lizard Mix) (6:29), The Bold Grenadier (3:38), My Legs (2:16), Fascination (5:53), Hollow Afternoon (4:51), Awake And Nervous (radio session (7:10), Just Changing Hands (radio session (5:17), Widow's Peak (radio session (8:52)

3.2.14) Subterranea The Concert

Overture (4:34), Provider (1:36), Subterranea (5:29), Sleepless Incidental (6:04), Failsafe (8:37), Speak My Name (3:48), Tunnel Vision (7:17), Infernal Chorus (4:38), King of Fools (2:15), The Sense in Sanity (4:38), State of Mine (2:29), Laid Low (1:35), Breathtaker (5:), Capricorn (5:36), The Other Side (2:32), Unsolid Ground (5:03), Somewhere in Time (6:38), High Waters (2:47), The Narrow Margin (20:00)

3.2.15) The Seventh House

The Wrong Side Of Weird (12:24), Erosion (5:44), The Seventh House (14:26), Zero Hour (7:11), Shooting Angels (7:22), Guiding Light (9:58)

3.2.16) Dark Matter

Sacred Sound (11:40), Red Dust Shadow (5:53), You Never Will (4:54), Born Brilliant (5:20), Harvest Of Souls (24:29)

3.3) What was 'Seven Stories into Eight'?

In 1981, even before the arrival of Peter and Paul, IQ had begun recording demo versions of their first tracks.

Martin: "Our facilities back then basically consisted of Tim's 4-track Portastudio. We would record either at home or in one of the changing rooms at Willesden Sports Centre, where we used to rehearse for gigs."

In 1982 IQ released a collection of demos under the title 'Seven Stories into Eight'. Individually produced by the band in their flat in London, there are three versions of the cassette, albeit with only slight differences between each version. The second version has the acoustic introduction to 'Intelligence Quotient' replaced with various 'farmyard noises' while the third version has the live version of 'For Christ's Sake' found on the other two issues replaced by a studio version as the live tape was misplaced.

Peter: "It was actually the only way we could get material out. When we released it, we just had these songs that we wanted to have available for people, and it did really well as a cassette

album. The only problem was that we felt certain of the recorded versions didn't really do justice to the songs themselves, which is why we released 'Barbell Is In' again."

Martin: " 'Seven Stories' was not only an important album to get out from the point of view of the music, it was also very important financially because we'd just moved to London, we were totally skint, and had we not sold a lot of copies, I don't think IQ would be around today."

[Beacon Radio interview '85]

3.4) Tales from the Lush Attic

3.4.1) How long did it take to record 'Tales from the Lush Attic'?

Peter Nicholls: "The first album really wasn't produced at all. It was recorded in four days, and mixed in one day. When we were mixing it, we all sat at the desk next to their own particular channels, you know, I was by the vocals, thinking I'll just put them up a bit in the mix, and it was just a very primitive DIY arrangement, everybody just chipped in."

3.4.2) Different versions of the 'Tales from the Lush Attic' LP

Mark Hughes has carried out extensive research into the numbering of the vinyl copies of 'Tales From The Lush Attic'. It is believed that, in total, there were 1500 numbered sleeves. Numbers 1 to 200 were in the original pale blue sleeve and numbers 201 to 1500 in the darker blue sleeve. The first 1000 sleeves contained the first pressing of the album on 'The Major Record Company' label whilst sleeves numbered 1001 to 1500 contained the second pressing of the album on 'The Classic One-Shoe Record Label'.

9/83 Major Record Label, MAJ 1001: Original pale blue numbered sleeve, IQ logo in block letters, black on blue Major Record Company label, 200 numbered copies, w/insert

9/83 Major Record Label, MAJ 1001: 1st re., dark blue numbered sleeve, IQ logo in fancy letters, black on blue Major Record Company label, 800 numbered copies, w/insert

9/83 Classic One Shoe Record L., MAJ 1001: 2nd re., dark blue numbered sleeve, IQ logo in fancy letters, black on blue Classic One Shoe Record label, 200 copies, w/insert

9/84 Classic One Shoe Record L., MAJ 1001: 3rd re., brown border sleeve, blue on white Classic One Shoe Record label, w/insert

One fan claims to have a sleeve with the number 1347! This is most likely a band joke and in reality it is number 134 or 347.

3.4.3) What's that Secret Track on the GEP version of 'Tales From The Lush Attic'?

On the GEP version of 'Tales From The Lush Attic', if the CD is left to play on after the end of 'Just Changing Hands' after about four minutes of silence a short (approximately one minute) instrumental piece of Indian raga music can be heard. The 'secret' track does not have an official title and is not sequenced as a separate track.

John Jowitt: "It's something strange that Mike did. He knows several Abba songs in Hindu. Seriously."

Mike Holmes: "Oh, we just recorded this for a bit of fun, while we were mixing the album!"

3.5) Living Proof

[Record Collector]: "As the band prepared for a tour supporting Magnum in November and December 85, LWT (London Weekend Television) broadcast a show that had been especially recorded for the 'Live from London' television series a few months earlier at the Camden Palace, on May 13th. Although this caught

IQ performing well below par, hindered by collapsing microphone stands and faulty keyboard settings, the program took on special significance as it featured Peter on vocals. Pressure from the producer prevented performances of either of the 'Tales' epics, and the short set (drawn predominantly from 'The Wake') was hardly typical of the band's live show. The same could also be said for the audience who looked as if they'd been dragged off the street, such was their overall lack of enthusiasm for this unadvertised afternoon performance."

When IQ broke with their management, Irate promptly, and illegally, issued this concert under the name of 'Living Proof', a joint live album and video, via Samurai. Initially the band didn't even know about this release!

3.5.1) Why was 'Living Proof' released twice?

The album was first released by Samurai without the band's permission, and was subsequently withdrawn from the shops. However it proved to be a popular album, and so when GEP (see 6.1) was founded IQ decided to re-release the album with new artwork and photographs taken at the actual concert.

3.5.2) Who did the artwork/photos to the original release of 'Living Proof'?

The original artwork for Living Proof was done by **Jamie Lockhead**, who worked at 'Samurai' at the time. (Jamie had also been the drummer in 'Coltsfoot'.) The photographs (which only appeared in the CD version although the illustrations of the band members were based on the photographs) were taken by **Graeme Durant** (Neil Durant's brother), although not during the 'Live from London' performance.

3.6) What was 'Nine in a Pond is Here'?

'Nine in a Pond is Here' is a double 'official bootleg' vinyl album sold at gigs and by mail order in 1985. It contained three sides of rehearsals with Paul Menel recorded in October 1985 and was released to give the fans a chance to hear the new singer and also to raise some much needed funds for the band. The fourth side was a collection of humorous and wacky songs and instrumentals, some of which were originally included on Mike Holmes' 'Bake Me Beauty' cassette...

In 1991 a bootleg vinyl version of the album (under the title 'Live Revelation') was released and shortly after MSI put out a CD version that omitted the fourth side. As with all of the MSI releases (see 3.14), the legality of the releases is questionable; what is certain is that IQ did not receive any royalties from the sale of any of these albums.

3.6.1) What was the stuff on side four of 'Nine In A Pond Is Here' like?

"Side 4 is fairly similar to 'Beef in Box' which appeared on the Melody Maker red stripe LP, and contains lots of electronic stuff about Boxer the Nun and terrapin races and generally shouldn't be taken too seriously. They did use to play 'Stomach of Animal' live though."

James Wills, who was present when the stuff on side 4 was recorded, wrote:

"Most of the stuff on side 4 pre-dates all IQ releases, including 'Seven Stories into Eight'. The stuff that is contemporary to the actual album release is 'Flak', 'Robo II (an extract)', 'Sno It Pe Crep' and some of the little bits in-between the tracks."

Flak: "As the voice delivering the lines 'tit love love' and 'Boxer The Nun' (not "A fox of a nun") I am the 'James' that gets a thank you after Gary. 'Gary' is of course Gary Chandler of Jadis who makes the strange noise right at the start of 'Flak'. Mike was showing me how the sampler worked and Gary was round, and just made that noise into the sampler. God knows how he did

it and we begged him to do it again, but he couldn't. Mike, with a tiny weenie bit of help (just encouragement really) from me, made 'Flak' that night. The "lyrics" are all lines from his poetry book, as is of course 'The Story Of Cow And The Grocery Boys' as well."

'The Story of Cow and the Grocery Boys': It's basically Carmine singing Mike's poems, with a lot of "Shoobeddy-doo, skiddelly ba-ba-ba" to make it all fit.

THE STORY OF COW AND THE GROCERY BOYS

This, is the story of the cow and the grocery boys

Once the cow and the grocery boys

Knitted a very big vest

Then they looked up into the sky

Then they trampled a hedgehog

Till he was very, very, very, very ill

And then they frightened a dolphin

Then they knitted a very big vest

Laaga nin

Once

Tomato empire was savaged by a very big vest

Soon Boxer the Nun lit a fire

Until cow and the grocery boys

Turned up, and knitted a huge vest.

Carmine then went on to sing about Martin – "I love Spag Bog" refers to Martin's habit of cooking spaghetti bolognaise. "What you givin' it?" was something Martin sometimes said instead of 'what are you doing?' and 'Put it in the bin' is something Martin just used to say rather a lot!

'Sno It Pe Crep', as pointed out in the FAQ (4.8.4) is *perceptions* backwards. But this was never intended for IQ, it was actually the theme music to a training video that Mike was commissioned to do (money was short in those days). The film was called 'Perceptions' and Mike preferred the way it sounded backwards. If you play the track backwards, you can hear the word 'Perceptions' sung through a vocoder.

'A Snek, you know...' is asterixed on the sleeve and refers only to 'Robo II (an extract)' which was indeed made into a film; not a real film, just an amusing *home video* that involved Ledge dressing up as a nun called Boxer. The basic premise of the film is that Boxer, a nun, and wicked lead guitar player sees a vision of the two headed messiah 'Miki & Griff' and goes in search of them. She is aided by Stinger, *played* on the brief excerpt on the NIAPIH by Mike, but in the film, played by **Gary Chandler**.

The "snek" on NIAPIH goes like this:

Boxer "Those big eyes in the pot. The more the do, I always say"

Stinger "Keep me warm all eve"

B "Robo's delight is mine tonight"

S "Saucy me, saucy you"

B "The back of the shack, Jack"

S "I like a giraffe. Fffff. Tea a la transport"

B "Foo"

S "Oh foo"

B "Glan is o' glan"

- S "What is a saucy number doing in a town like this"
- B "Don't ask me, Stingy baby"
- S "You really know how to make your axe scream, look Box baby, were things really that bad at the abbey?"
- B "O Stinger, I didn't really want to leave, but as I said, I'm looking for...something...someone. Perhaps I shouldn't say what, or who."
- S "But Box baby, I want to help you, I want to help you, I want to help you."
- B "Perhaps you'd like to help"
- S "Perhaps I could help you."
- B "If only I 'ad some help"
- S "Well, is there anything I can do to help?"
- B "Now...Who can I get to help me?"
- S "Listen Boxy love, you can rely on me for anything at all, night or day or custard or hay or badgers or wheat or gristle or wool"
- B "Oh Sting darlin'gy, take me to the terrapin races. And put that match out!"
- S "What match?"
- B "Why, this one..."

'Lost Horizon' - Mike thought the story of Lost Horizon (Shangri-La and all that) would make a great concept album, but this piece of music is the only thing he wrote for it. It was meant to be used at the point when the protagonists first arrive in Shangri-La and adjust to the way of life there.

3.6.2) What different versions of the 'Nine in a Pond' LP are there?

The LP version had the two records crammed into a single plain white sleeve. Along with the sleeve, but not attached to it, was a sheet of paper with the liner notes and a picture of a couple in turn-of-the-century style dress; Frank and Edna (see 6.3), Edna sitting down with some flowers, Frank standing up, both wearing wedding gear. This picture can also be seen on the back of the 'Forever Live' booklet.

MSI released two CD versions, one with the booklet sleeve featuring a picture of a coffin labelled 'The Last Human Gateway' and a picture disc version, which unfortunately comes with no sleeve. Both CD versions omit all of side four of the original album.

3.6.3) Does GEP have any plans to release 'Nine in a Pond is Here' on CD?

No!

Peter: "Apparently not. As I understand it, the reason for the Nine in a Pond double album being released in the first place was to introduce Paul Menel to the IQ audience after I jumped ship in 1985. Strictly speaking, it was only ever intended to be a limited edition 'official bootleg'."

3.7) What was 'Here, There and Everywhere'?

The 12" 'Here There and Everywhere' was released as a bonus together with the German Nomzamo LP. The LP sleeve has a yellow sticker on it, saying "*Including free bonus EP*", "*iQ 'LIVE' EP*" and "*Limited Edition*". The EP has its own catalogue number (metronome 870 085-1), but has ever been sold separately from the LP. It contains the following live tracks, recorded during the '87 Nomzamo tour:

Medley: The Wake/The Last Human Gateway (closing section) (9.49), Passing Strangers (3.33), Common Ground (6.26)

There is no information about where it was recorded. The EP-sleeve just says "*Tracks recorded during 1987*". The LP sleeve has the catalogue number 834 181-1, which is different from the number of the LP itself (832 141-1), which shows that the LP is probably the same as the *normal* release, just the fact that it is packed together with the EP makes it a 'limited edition' with a different catalogue number. This edition seems to be pretty rare.

The live version of Common Ground was later added to the GEP version of the Nomzamo CD as a bonus track.

3.8) Are You Sitting Comfortably?

3.8.1) Who produced 'Are You Sitting Comfortably?'.

Terry Brown, best known for his work with Rush and, more recently Sigur Ros.

Martin Orford: "We got in touch with Terry Brown because we were all very impressed with his work with Rush and Cutting Crew. As we were about to record an album with some long progressive songs and some commercial songs, Terry seemed the ideal choice since his record has proven he was able to produce great albums in either style. Luckily, Terry loved our songs and was available at the right time. We were pleased to find that Terry was prepared to leave the epic songs pretty much as we wanted them to be and to only aim for commerciality on the songs that suited that approach. Whilst I don't agree with some of the minor details in Terry's production of the album, I think overall he did a great job and I personally found him very easy to work with."

Mike Holmes: "We have learned a lot while working with Terry and Ken. Especially Terry made us sound a lot more commercial. That was his instruction and he did it well, although it's not necessarily the way we'd like to sound." [SI Magazine July 1993]

3.8.2) The 'Drive On' releases

The 'Drive On' single was due to be released on 22nd May 1989, quotes from one of the IQ newsletters were "This is the single that **MUST** make it into the charts. Talk is that if this one doesn't make it then the record deal is in trouble. That would be a real shame 'cos I have already heard some of the material for the next LP and it's unbelievable."

However, due to the demise of Squawk Records, 'Drive On' was never officially released.

Promotional versions of the following releases are in circulation:

- UK 7" 6/89 Mercury MERDJ295 (B: Still Life, promo only, w/promo info-sheet and sticker)
- UK 12" 6/89 Mercury MERXDJ295 (B: Nothing at All, Wurensch, promo only 12" in plain black sleeve)
- USA 12" 1989 Squawk PRO 700-1 (A+B: Drive On (4.28), promo only 12" in white Polygram sleeve w/sticker)
- NL CDS 6/89 Squawk 874411-2 (B: War Heroes, Sera Sera, Passing Strangers (live), withdrawn CD single)
- NL Tape 6/89 Phonogram no cat. no. (1-track advance promo tape in plain yellow Polygram sleeve)
- UK VID 6/89 Squawk no cat. no. (four minutes promo video, the tape comes in a plain black box)

3.9) Forever Live

3.9.1) What gig is the video and CD taken from?

Kleve Stadthalle, 12th June 1993 (see 5.5).

3.9.2) Does the box set include the complete performance?

Peter Nicholls: “Yes with the exception of Wiggle which we played while the camera crew changed film in the cameras, and Magic Roundabout at the end which was awful!”

3.9.3) Why wasn't Further Away played?

The booklet accompanying the box set has the following explanation:

When eventually the band took the stage for the soundcheck, late in the afternoon, nerves were already frayed, and even the arrival of the first copies of 'Ever' (which would be released that night) couldn't lift the tension. Playing through 'Further Away', still a new track to the band, and one which had never previously been played live in its entirety, feelings began to filter through that maybe this wouldn't be the concert to yield the confident version needed for the live album. In the dressing room afterwards, an hour before curtain up, the decision was made to drop it from the set.

3.9.4) Why was 'No Love Lost' left off the video?

Peter Nicholls: “We just thought the end of Gateway was a better way to end the video, more of a dramatic end to the gig. But it was a shame to waste a good version of NLL so we put it on the CD as an extra track. Also I think the camera work was shite.”

3.9.5) And what about 'Magic Roundabout'?

Peter Nicholls: “Magic Roundabout was an unrehearsed extra encore and it was shit.”

3.9.6) Was the two faces design on the box set plagiarised from Pink Floyd?

As Forever Live was released in 1996, two years after Pink Floyd's 'Division Bell', the question has arisen if the IQ design was influenced by the Floyd album sleeve. The answer is no as IQ had first used the angular head motif back in 1991.

3.9.7) Were any overdubs done for 'Forever Live'?

Peter Nicholls: “We've been asked a couple of times if there are any overdubs on 'Forever Live' and yes, there are. Most bands, when preparing a live album, will record a few shows on a tour (or possibly the whole tour) so that they can select the best performances. As you know, we weren't in that position with the box set because it was a recording of only one gig. Of course, knowing that put us under a lot of pressure and of course we made mistakes on the night. Given that we very much wanted to present 'Forever Live' as a polished, deluxe item we did some bits of cheating in the studio to iron out the creases and polish the rough edges. Sometimes, though, it was a case of twiddling with the sound, rather than eliminating bum notes, to improve the overall sound quality. It's nothing new. Most live albums have been subjected to some tinkering at some point. I read that on 'Pulse', Pink Floyd even managed to join together different performances of the same song!” [IQ Internet]

3.9.8) Why did it take so long to release the box set?

Although the concert was filmed in June 1993 it took almost three years to release the box set. Mike gave the following reasons (among some not quite serious ones) for the delay in IQ Newsletter 28:

- i) The gig was filmed by a German company who then seemed to disappear - anyway, it was over a year before we got the films back.
- ii) We decided to use an English company to mix the vision simply because it would be easier and cheaper. They advised us that the mix would take no longer than two days. Of course this was completely untrue, probably due to the fact that I attended the video mix (in platforms, of course) and kept on insisting that we go back to do a piece again. In the end it took nearly a week to complete (over a period of months).
- iii) Whilst mixing the visuals we had a huge problem with synchronizing the sound to the vision - even in the final mix there are one or two points where the sound doesn't seem to match up with what's on screen.
- iv) There were one or two overdubs in the studio later, but these were kept to a minimum and were only done when strictly necessary, honest.... (see 3.9.7)

3.9.9) Why wasn't Came Down played?

Since people were not yet familiar with the Ever material - the album was released on the same day the gig was filmed - the band decided to skip Came Down because the audience might not be that interested in a slow, new song. In other words, the song might 'take the set down'.

3.9.10) Where can I get the 'IQ Testing Times' shirt Peter wears?

Peter: "Sorry, the shirt isn't an official IQ one. It was just a shirt I happened to see in a shop one day. Having a huge 'IQ' emblazoned on the front of it, of course I had to buy it."

[IQ Newsletter 30/31]

3.9.11) Will the Forever Live video be released separately?

The video will not be released separately although a DVD of the concert is scheduled for release in, hopefully, 2005.

3.10) Mannerisms - the Geoff Mann tribute album

'Mannerisms' is an album with cover versions of songs by Geoff Mann (see 2.13.5), performed by bands and artists who knew Geoff.

IQ recorded a version of Geoff's 'Apathetic and Here, I...' for this album which features a sample of 'Even Song (1)'; both of these songs were originally on Geoff's 'Second Chants' album released in 1992.

John Jowitt: "...one of the things with Ever that followed us through the album was the actual loss of a lot of good friends - the dedication on the album is to various people we lost, some during the recording of the album, Geoff Mann, formerly of Twelfth Night died just over twelve months ago, of cancer, and there is an album being put together as a tribute album featuring Geoff's tracks by various artists, and that was our contribution. It was a song originally on Second Chants, his last solo album, and that's a slightly different version."

Mike Holmes: "That's what we've done with this one - it started out as a two and a half minute track and we made a seven and a half minute track out of it in the end."

Peter Nicholls also appears on two other tracks on the Mannerisms album; he does vocals on 'Sob Stories', performed by 'Eh!' and on 'Down Here', performed by Flap. John and Martin can be heard on the Jadis contribution 'Never Mind'.

3.11) Bootleg CDs

Although there are now numerous IQ concerts available on CD, either transferred from original audience tapes or recorded directly to DAT, at least two bootlegs were commercially produced. With the proliferation of home CD burners it is very unlikely that there will be any more commercially produced bootleg CDs.

3.11.1) Headlong

Headlong was released on Silver Shadow records (CD 9210). It's an audience recording from the Amsterdam Paradiso concert on 30 November 1991. The sound quality is not too bad, though the audience is quite loud (and enthusiastic).

The track listing is:

Eloko/Widow's Peak (9:58), It All Stops Here (7:26), Further Away (8:06), The Wake (4:11), Nostalgia/Falling Apart At The Seams (10:01), Here We Are (5:32), Human Nature (10:01), Band Introduction (2:05), The Enemy Smacks (14:59)

The cover is a drawing of the band (by Peter) lifted from a copy of the fan club magazine. There are no liner notes. It claims all songs are composed by "Nicholls & Orford"!

'Introduction' is actually Peter thanking everybody (sound man, lights man, band members) while the rest of the band play a basic 12-bar blues quietly in the background.

'Further Away' is surprisingly similar to the version on 'Ever'. The lyric is quite different in places but musically it's very close. It stops half way through the familiar version. Rumours have it that the band saw this CD and decided to maintain the title of Further Away (which was still untitled). The words 'Further Away' are featured prominently in the lyrics of this early version. At the time this song was played it still had the working title 'Egg Dicky Dicky'.

"Here We Are" is the most interesting track. It's an early slower version of "Out Of Nowhere". The lyric and vocal melody is much the same but the rest of the music is very different. The working title for this track was in fact 'Unholy Cow'.

Peter: "My original idea for Out of Nowhere, or Unholy Cow as it was first called (!), was for it to be slower, something more along the lines, I suppose, of The Wake. We played it live in that format a few times, with a different intro riff, middle section and lyrics, but we didn't think it felt right, it seemed to drag its heels somewhat. Mike suggested speeding up the tempo and adding the 'chugging' guitar, and straight away it sounded much better. Although I made a brief, incomplete demo of the song in the earlier state, the only full recordings that exist are from gigs, as on the Headlong bootleg CD, and rehearsals so I don't imagine anything will ever be officially released." [IQ Newsletter 30]

3.11.2) Nostalgia

The sound quality of the main concert is very reasonable and the sound level is pretty constant. However, the audio quality of the bonus tracks (see below) leaves a lot to be desired. The talking between the tracks is maintained, hence the long track timings. The booklet includes several live photos with a front cover showing Peter on stage wearing a Marilyn Monroe t-shirt. This bootleg contains early versions of Out of Nowhere and Further Away.

CD 1:

Widow's Peak (10:26), No Love Lost (6:44), It All Stops Here (9:25), Further Away (9:24), Nostalgia/Falling Apart At The Seams (10:45), The Thousand Days (5:02), The Last Human Gateway (20:57)

CD 2:

Corners (including 'Stagnation') (8:31), Out Of Nowhere (7:14), Intelligence Quotient (8:31), Human Nature (12:36), Sufragette City (3:58), Barbell Is In (4:52), Fascination (6.19)** , Dans Le Parc Du Chateau Noir (7.13), Medley: For Christ's Sake / The Cinema Show / Robbery, Assault & Battery / The Musical Box (8.30) *, God Save The Queen (2.58)*, New Year's Day (4.37)*

(All tracks from 01/11/92 Marquee, London except * 12/31/84 Marquee, London ** 09/06/83 Chequers Club, Wellingborough)

The record 'company' is Alternative Recording Company, and the catalogue number is 'ARC 007-8'

➤ (Note: there were only 700 copies made)

3.12) Bootleg Video's

There are several bootleg videos of IQ, besides the concerts recorded by the band themselves. It is impossible to provide a full list of what bootleg videos there are as many were probably recorded for private purposes and have not been circulated. However, the band are eager to have copies of all videos that have been recorded so if you are in possession of one let the band know!

A partial list of known bootleg videos is included from the previous version of the FAQ:

- Watford Verulam Arms (Heads) 1983
- Bochum, Germany 1985
- Giessen, Holland July 1988 ("Sold On You" 5 minutes audience recording.)
- Holland or Germany 1989
- Tilburg, Holland 1989
- Marquee January 1990 (encores)
- Paris, France February 1990
- Kleve, Germany September 1991(120 minutes, audience recording)
- Amsterdam, Holland September 1991 (125 minutes soundboard recording)
- Marquee, Jan 1991 (about 80 min - terrible quality !)
- Royal Standard, London Jan 1992 (Benefit For Ledge concert)
- Tilburg 1992 (taped by SI Magazine)
- Progfest '93
- Erlangen E-werk September 1993 (really good)
- Rotherham September 1993
- Milan November 1984 ('Still can see at Night' 100 numbered copies)
- Bury October 1995
- The Bottom Line November 1995
- Uden April 1996

3.13) Live Tapes

As with bootleg videos, it is almost impossible to accurately list all of the IQ concerts that have been recorded in one form or another. **Guy Tkach** has gone a long way to identifying what recordings are

available and is in possession of a large number of these recordings. The Collected Underground IQ Trading group is also active in treeing rare archive recordings (see 1.2.2).

Set lists are known for the majority of the gigs performed by the band with the exception of those gigs pre-June 1982. These set list details also include gigs which were not recorded or traded. A note should be added that the majority of the gigs from June 82 when Peter joined until he left in June 1985 were recorded by him and are in his personal collection.

3.14) What's the deal with those 'naughty' French CDs?

According to Martin Orford the French CD's of 'The Wake', 'Tales From The Lush Attic' and 'Nine in a Pond is Here', released by MSI, are not really bootlegs. When IQ terminated their association with Irate Management, their manager sold the rights to the first two albums back to IQ and also to a French company. Thus, legal rights to the albums was in dispute and IQ couldn't afford an injunction into the sale of the albums. What is not in dispute was the fact that MSI did not pay IQ any royalties on sales of the CDs.

The MSI versions of 'Tales From The Lush Attic' and 'The Wake', which are no longer available, contain several typographical errors, are poorly presented and vastly inferior to the GEP re-releases. The MSI version of 'Nine In A Pond Is Here' is the only version released on CD, although it only contained the first three sides of the double album (see 3.6). This CD is no longer available and is becoming quite a rarity.

3.14.1) Why is The Last Human Gateway subtitled (21 minute version) on my MSI CD?

The cover of the MSI disc of 'Tales From The Lush Attic' states that TLHG is the *21 minute version* although it's only 19.56 minutes long! This faulty subtitle is either a joke by that label or, more likely, an error.

3.15) GEP Re-releases

During 92, 94 and 95 GEP, IQ's own record label (see 6.1), re-released the first 5 IQ albums. With the exception of 'Living Proof', the albums contain bonus tracks and have been remastered (see 3.15.1). The booklets have been completely redesigned and include contemporary photographs, lyrics and complete credits.

Martin: "The albums ['Nomzamo' & 'Are You Sitting Comfortably?'] were never actually owned by Phonogram. They were always owned by Peter Mensch and Cliff Burnstein, who are I'm sure still both incredibly rich man. Consequently, when we sent a communication via our solicitor's which basically said that we had the masters and were going to use them unless they had any real objections, I got a very nice fax from Cliff Burnstein sayin' go ahead, and the very best of luck. Although the earlier stuff ('Tales from the Lush Attic' and 'The Wake') had been licensed to Squawk, it had never actually been released, and the license had expired, so there were no problems there either." [Hard Roxx, Jan 98]

3.15.1) Are the studio re-releases of IQ albums by GEP remastered?

Martin: "Once we'd gotten the rights back we completely remastered everything, and every single album has been reissued with at least one bonus track appropriate to the period when the album was first released." [Hard Roxx, Jan 98]

3.16) What album should I buy next?

How long is a piece of string? It's all a matter of personal taste, each album has its merits and each is of exceedingly high quality. Frequent discussions on each album occur on the forum section of the official IQ website, why not check that out and see what recent opinions suggest?

3.17) What Fan Club singles have been released?

- 1986 - 'Nomzamo' demo - The Other Boxer (single sided)
- 1987 - Fascination (re-recorded) c/w The Bold Grenadier - Yet Another Boxer
- 1988 - A Different Magic Roundabout (Honest) c/w The Big Balls of Bert Christ (segue from AYSC) - One More Boxer
- 1992 - The Last Human Gateway (middle section) c/w A Bit of Love Lost (What Time Is Lunch? mix) - Bulba Neeny Noo

Mike Holmes (about the hip hop version of No Love Lost):

"That was humour. We did it as a relief for the Ledge benefit concert (see 5.3). Such a one-off gig is always a good excuse to be silly and put on weird clothes. Everybody likes it although not everybody wants to admit it. Dressing up is fun. The song worked quite well during the gig so we decided to put it on a fan club single." [SI Magazine July 1993]

3.18) 'Meet me under the Mecca Ballroom' tape

This tape was released by 'Stick it in your Ear Tapes' in 1981 or 1982. The tape, which is subtitled 'A Southampton Compilation vol. 2', includes five other Southampton bands.

The compilation includes the following tracks by IQ:

Capital Letters (In Surgical Spirit Land), Stomach of Animal, Intelligence Quotient, The End.

'The End' is merely a 10 seconds jingle followed by *the end* spoken through a Vocoder. 'Capital Letters (In Surgical Spirit Land)' and 'Intelligence Quotient' are the same versions as appear on 'Seven Stories Into Eight' and 'Stomach of Animal' was released on the vinyl version of 'Nine In A Pond Is Here'.

3.19) Video Clips

Two official video clips have been made for IQ singles: 'Drive on' and 'Promises'.

3.19.1) Promises

The Promises video seems to be filmed at the English south coast, high above the water in a rocky landscape. The video contains a lot of backward filming. First, we see a bass drum rolling up the hills towards a drum kit where Paul Cook is waiting. Lots of backwards filming. A guitar flies up out of the water and lands in Mike's hands, who immediately starts playing.

'Stay a while ... Say you'll pray'

During the first couplet we mainly see Paul Menel, Mike and Paul Cook. Various band members spontaneously roll into beach chairs while two sunglasses take possession of Mike and Tim.

'Justify the action ... torn apart'

During the second couplet we see the whole band playbacking. A long raincoat crawls up the hill towards the band and up on Mike. Tim is also covered by a long coat. During the chorus a scarf creeps up on Paul Menel and wraps itself around his neck. Several clouds begin to cover the sun.

‘Here the silence ... from my face’

While Paul Menel looks up the sky clears and the sun comes back. Mike wipes the sweat from his forehead. Paul Cook takes off his scarf and throws it on a hat-rack. Paul Menel also wipes his head. Mike takes of his scarf while Paul Menel removes his coat. The hat-rack gets fuller and fuller. During the chorus some beach chairs climb up the hill to comfort the band. None of the band members seems to be willing to appear for the camera and they shove it to and fro. When the last chorus starts we see that they are planning to pass the night in these surroundings; several sleeping bags 'swallow' the band members. During the fade-out we see Paul Cook's bass drum rolling down the hill.

As far as is known none of the band members own a copy of this video.

3.19.2) Drive On

The piece below is an edited version of an article taken from the IQ Fan Club Newsletter N°10 dated May 1989.

“Drive On” - An outline for a video by BRIAN WARD

Rather than illustrating the lyrics in a literal sense, the idea is to use them as the basis for a series of visual puns and sight-gags which build together to form a surreal pictorial collage, at times bizarre and disconcerting but always essentially humorous. Each individual line of the song would be taken out of context and illustrated in this way, each dictating its own environment, style and internal logic. Within a number of studio settings (some simply backdrops, others more complex in terms of design and construction but all boldly and colourfully stylised), the band would perform sometimes in sync. with their instruments, but more often *acting out* each illustrated scenario with the aid of various props and costumes. The camera style would be brash and dynamic; the lighting stark and vibrant like the landscape of a dream and each sequence would be cut together at break-neck speed.

For the purposes of this outline I will not identify each member of the band individually with the exception of Paul Menel. As I have already said, the band would play all the parts, but nearer the time, we could decide who would be best suited to play what part in each scenario. Here are some rough ideas in outline form, which give you an idea of the flexibility of the format.

“They Took The Man From Out Of Town” - An Eskimo (Martin) in full whaling gear sitting harmlessly in a New York railway station is suddenly ambushed by a gang of uniformed cops flashing badges and brandishing guns.

“They Won't Believe His Alibis” - The Eskimo pleads his innocence in court; the judge (Paul Cook) looks at him sceptically over his bifocals.

“And On That Day The Sky Fell Down” - As Paul sings to camera, a spectacular sky backdrop collapses behind him, revealing a gang of incompetent stage hands (Mike, Tim & Martin).

“I Swear I Heard A Young Boy Cry” - A reporter (Paul Menel) informs us that a grubby schoolboy (Mike) is smacked round the ear by a teacher (Paul Cook). He wipes a tear from his eye.

“I'm No Ordinary...” - A green faced extra-terrestrial (Paul Menel) pleads his innocence from the dock. The judge and jury look on in hypnotic disbelief.

“Drive On, Drive On, I Want To Go To Paradise” - A waiting tourist waves in a cab. At the wheel is the devil (Mike): horns, goatee beard, red face - the lot. In the back are three grinning demons. The tourist shakes his head as the devilish cab pulls away.

“The Feeling Cuts Me Like A Knife” - An ugly pirate (Paul Cook), with eye patch, hook, a knife between his teeth and sea and sky behind him, leers menacingly into camera.

“Drive On, Drive On” - A traffic cop (Tim) signals aggressively.

“The Rains Came Late Again This Year” - Paul, the reporter, waiting impatiently checks his watch and then is immediately drenched by a bucket of water.

“The Crops Won't Grow Without The Sun” - A scarecrow (Martin) standing in a field suddenly turns round with a look of sad disbelief as the sun is suddenly switched off.

“It's Better There Than Over Here” - Five men in sheep masks race from one field, over a fence to a greener one on the other side.

“When Will Dream Time Come” - Paul, in nightcap and nightshirt, sits up in bed. His four bedfellows look at each other quizzically. The judge calls for order in the courtroom.

“I'm No Ordinary...” - A two-headed alien in the dock this time. The judge and jury can't take much more of this. Two policemen (Mike and Tim) grab their pistols.

“Drive On, Drive On” - The devil pulls up in his demonic cab once more. The irritated tourist (Paul) shakes his head emphatically. The devil shrugs as if to say “Suit yourself, buddy”.

“The Feeling Cuts Me Like A Knife” - Brutus (Martin), in his toga in the Senate, creeps forward, knife in hand.

“Don't Lose Your Head” - Paul sings, his head on a platter. The centrepiece of an elaborate feast.

“Just Take Your Time” - Four removal men struggle with a grandfather clock.

“Can't You See” - The pirate shades his eyes as he scans the horizon.

“I'm Worth Waiting For” - Paul stands in the railroad station looking at his watch.

During the instrumental break, the band would be seen in a more straightforward performance situation, but against the various sets and backdrops. Intercut with this would be a reprise of the various sequences so far. The judge puts on a black cap to pronounce sentence. The Eskimo's hands are cuffed as he is lead away - the sky backdrop collapses once more, much to Paul's annoyance. The grubby schoolboy ducks to avoid another smack around the head - the devil snaps his fingers disconsolately as he fails to entice his passenger once more. Two more people get a bucket of water in the face - the pirate nicks his lip as he takes the knife from his teeth. Brutus quickly hides the knife behind his back with an awkward smile. The grandfather clock collapses - the removal men too late to stop it.

“Drive On, Drive On” - The tourist looks on in disbelief. In the cab are a bunch of angels complete with halos and wings. One of them jumps out and opens the door for him with charming alacrity. The tourist smiles and steps inside.

“Don't Lose Your Head” - The angel turns to camera with a mischievous grin, it's the devil himself. He draws his fingers slowly across his throat. An executioner raises his axe. Five singing heads on platters at the feast.

“Just Take Your Time” - A pick-pocket (Tim) casually steals Paul's watch.

“Can't You See” - The blindfolded figure of justice, scales in one hand, a sword in the other.

“I'm Worth Waiting For” - The Eskimo sings from his prison cell. The executioner sharpens his axe.

During the fade-out we again reprise the various situations: The devil winks to camera as he drives off; the pirate waves ‘goodbye’, a huge elastoplast on his face; the judge yawns; the New York cops salute; the removal men doff their caps; the schoolboy raises two fingers; the strange bedfellows dive under the blanket and Brutus gives a Roman salute, his toga now drenched in blood. And finally, Paul stands waiting to be drenched by yet another bucket of water. He braces himself but is covered in confetti instead.

This outline merely describes the action. What will really bring it to life is the band's performance and the strength of their individual personalities. I would hope to improvise other gags with them, based around each scenario and I intend to make full use of ‘out-takes’ and other spontaneous ‘cock-ups’ to add an intimacy and immediacy to the whole proceedings.

IQ: “Well the video has now been made and it follows the basic outline that you have just read. Those of you lucky enough to live in the TVS region of England may well have seen it on one of their late night shows. Any road up, as Mike says, it's very funny in a typical IQ way. I hope you get to see it soon.”

There seem to be stills from the video, Mike was dressed up as one of the policemen (no surprise!), Martin was a very menacing looking Brutus, and there is a shot of all of the band members' heads on platters at a banquet ! (This latter one appeared in Fascination #10).

3.20) Polish Collector Postcards Records

These are so-called flexi-postcards which enables people to send music by mail. In case of IQ, the pictures are an old monument. All of the (illegal) cards have same picture but come in different envelopes. Fifty copies of each card were made and there are also a handful (probably three to five) clear vinyl test pressings of each.

The following cards were issued:

- It All Stops Here (part 1) / It All Stops Here (part 2) / The Wake / Corners / The Thousand Days (demo) / Promises (As The Years Go By) / Promises (live) / No Love Lost / Passing Strangers / Screaming / Wurensch (part 1) / Wurensch (part 2) / Sera, Sera / The Darkest Hour (part 1) / Fading Senses / Came Down.

3.21) John Jowitt's contribution to Unprogged

John Jowitt contributed a song to the Classic Rock Society's compilation album 'Unprogged'. The song is called 'I Don't Love You Since You Ate my Dog' and features John on bass/vox, Steve Christey on drums, Greg Spawton on guitar, and Neil Taylor on keys. The track is written by Jowitt and Pete Wheatley.

John: "I've recorded a solo track for Martin Hudson's Classic Rock Society. It was a song I'd written at home and with IQ various members present their own material. If it's turned down then you're free to do with it whatever you like. Several people lent a helping hand. For instance Pete Wheely, ARK's (see 2.11.9) guitarist, helped and Neil Taylor, a keyboard player. When we went into the studio we did not have a singer so I had to do it myself. It's quite a good experience to have the chance to write a song and have complete control. I'm quite happy with the result. Steve Christy took care of the drums and Greg Spawton of Big Big Train plays and amazing guitar part. He was so nervous that he didn't want to have anybody else in the studio when it was recorded."

PART 4

THE MEANING OF LYRICS AND OTHER TRIVIA

4.1) Tales Of The Lush Attic

4.1.1) The Last Human Gateway

Someone's thoughts:

"The lyrics concern the concept of being alone but unable to die."

"Apparently it's a song about finding you're the last remaining living person on Earth."

4.1.2) Through the Corridors

'Through the Corridors' is about child molesting and paedophilia. This song was only given this title during the recordings of the Tales album although the song had been around for some time. The song was originally titled 'Oh Shit Me' and Peter often introduces it as gigs by this title.

4.1.3) Awake and Nervous

Awake and Nervous was about "a certain un-airconditioned nightmare in Wardour Street" (where the old Marquee was, the London music venue, now closed, where IQ used to play regularly, which got very very hot, sweaty and claustrophobic) although in a very veiled way - e.g. *blistered skin* is (if I recall correctly) about the how sweat looks in bright red light. It's to do with the feeling you get towards the end of the gig when you've been jumping up and down at the front too much.

4.1.4) The Enemy Smacks

Peter Nicholls: "I'm not in a position to condone or condemn. This song isn't intended as a moral tale, it's just using drugs as a starting point for a story. Everybody who gets involved with harder drugs knows the risks they're taking. I don't really think the drugs are the problem; it's the climate of the country that drives people to that. If the economy of the country was better, then maybe people wouldn't be forced to turn to something like that to try to escape from the rigours of modern life."

[University Radio Nottingham's 'Safe as Milk' show 6/17/85]

Despite speculation, the lyrics were not influenced by D.H. Lawrence's 'Rocking Horse Winner' as Peter has never read the story.

4.1.5) Just Changing Hands

A sordid tale of spousal abuse.

4.1.6) My Baby Treats Me Right ...

The track 'My Baby Treats Me Right Cause I'm A Hard Loving Man All Night' got its name because the band thought it would be fun to give a piece of classical music a title which would fit a hard rock song. Possibly influence by Spinal Tap.

4.2) The Wake

4.2.1) Is 'The Wake' a concept album, and, if so, what is it all about?

Peter himself has always been very cagey about what The Wake is about... He used to give a different answer every time he was asked! It seems to be about the undead, particularly reincarnation.

Peter Nicholls: "The Wake is definitely all about death. There's a story running right through it, of a main character who dies, but it's much too complicated to explain it all here."

Mike Holmes: "It's loosely a concept about death and dying and that sort of thing. But it doesn't have to be treated in a really morose way. It's just different aspects of this guy who dies and doesn't end up in either Heaven or Hell. A lot of things happen to him on the way."

Martin Orford: "I think it's good because it starts when he dies which is a good place to start a story and nobody's ever done it before with the exception of 'Heaven Can Wait'. That is roughly what this is about. It's quite a happy ending actually, the guy dies properly and finally makes it."

From 'Sounds' July 13 1985:

"Death shouldn't be a taboo subject, it's a fact of life and it gets most people in the end," asserts Peter. "We really wanted to do something dealing with it in an optimistic sort of way, and there's no reason why it should be a more turgid subject matter than say ..."

Tim: "Shopping .."

Peter: "Yeah, shopping for instance."

Mike: "Death is just there."

Peter: "Well, not for me because I'm being frozen, but that's another story!"

IQ's personal religious philosophy, I pondered?

Tim: "You don't actually believe all that old rubbish do you?"

Peter: "You can't get a group of people who agree point for point on one given philosophy, and to be honest it's not a philosophy that we particularly want to preach."

Mike: "It's just a story and has no hidden religious over-tones."

Peter: "The subject matter is very strong and there's a definite substance to the lyrics. I'm not suggesting that the kids need their minds bending, but audiences are generally given little credit for their intelligence and I think in many cases appreciate a little more vocal stimulation."

Peter: "Basically, the loose concept of the album, the theme behind it, is death, and I know that if you say that, a lot of people are going to be intimidated by it and put off by it, but really the main point is that it's a story. In the early part, the central character dies and the story is then what happens to him after he's died. At the end of the story, he comes back to life. It's not religious or supporting any belief in reincarnation or anything like that, it's just basically a story. Death is a central part of life and so 'The Wake' is the title for obvious reasons."

Martin: "There's the dual meaning of 'The Wake' ... there's 'The Wake' as in the funeral party and 'The Wake' as in waking up."

Peter: "The story is sufficiently vague for people to make of it what they will. It's there if they want it, but if not it's just a collection of seven songs."

[Beacon radio interview '85]

Peter: "This album has a story, though the concept is very loose. After we'd recorded it, we still had one or two titles to sort out and we sat down and talked about it to try and decide on some, and there were two

completely opposite ideas that came out as to what the album is about. That's good because it makes it quite ambiguous, people can read into it what they want to." [Safe as Milk interview '85]

Quotes on individual songs. Note that Peter keeps given different explanations every time. Martin once confirmed that he really likes to keep people in the dark as far as the lyrics go.

OUTER LIMITS:

Peter: "...the starting point of the album is 'Outer Limits' where the story begins with a man dying. Then we get into metaphysical land where he has to cross a symbolic bridge. At the end of the bridge heaven awaits him, but if he gets distracted along the way he may fall off into purgatory, whatever that may be. It's all very heavy stuff." [Sounds, July 13 1985]

Peter: " 'Outer Limits' is chronologically the second part of the story: he's died and there's a bridge which he has to cross. At then end of this bridge, there's a mythical heaven, whatever that is, and down below there's the equally mythical Hell. So he has to cross the bridge to get to The Other Side."

[Beacon Radio interview '85]

MAGIC ROUNDABOUT:

Peter: "... 'The Magic Roundabout' is written from the point of view of this man's wife. So, although I write in the first person, it's not always me that I'm writing about."

[Beacon Radio interview '85]

WIDOW'S PEAK:

Peter: "Well, Widow's Peak is actually the first part of the story because that's where the character is buried alive, and he dies in that coffin. It comes in a flashback at the start of side two."

[Beacon Radio interview '85]

- Remarks: Widow's Peak is a pun on part of the lyrics of the song: 'Don't want to hear the widow speaking'. Something which most people whose first language isn't English will not know is that 'Widow's Peak' is not referring to a geological feature but refers to 'a V-shaped point in the hairline in the middle of the male forehead [from the belief that it presaged early widowhood]'.

THE THOUSAND DAYS

When asked, Peter always used to give a different explanation – "It's about Anne Boleyn", "It's about/for people who've been waiting a long time", "It's about life, and death"...

4.2.2) Where do the titles of the songs on 'The Wake' come from?

Some of the songs on The Wake got their titles in strange ways:

'The Magic Roundabout' came from a children's TV program which had a tune remarkably similar to the bass line in the end section Martin wrote for the concerned song!

"There he was, Peter Nicholls, at the typesetters, many moons ago, getting the finishing touches done to The Wake CD and the guy at the office says: 'so what's the name of the last track?', Peter says 'errrr don't know....hang on a minute'. He calls Mike on the phone:

Peter: Quick we need a title for the last track

Mike: Errrrrrr

Peter: What about, er.....'Headlong'

Mike: Yeah, OK

And so it was decided in a few seconds the title of that very popular IQ track."

4.2.3) What is the english translation of « Dans Le Parc Du Château Noir »?

"In the park of the black castle".

4.2.4) Is the guy with the painted face on the cover of 'The Wake' Peter?

Peter: "No! Some people are convinced it's me, but it isn't. Actually, I stole the image from a film by the name of 'Quest for Fire'. To be honest, I've never seen the film itself, I just had some photos from it which I thought looked really good, and I adapted that main face for the cover artwork. There, the secret's out!"

[IQ Newsletter 22]

4.3) Nomzamo

4.3.1) Nomzamo

This piece appeared in the 'Nomzamo' tour guide (1987): Is This A Land To Inherit?

Born in 1934 in the mountains of the Pondoland in South Africa, Nomzamo Winnifred Mandikizela was one of nine children. When her mother died she worked in the fields and wore her first pair of shoes when she went to secondary school.

When she was 20 she met Nelson Mandela in Johannesburg when he was already a figure of considerable stature; a patron of her college, one of South Africa's first black lawyers and a leader of the African National Congress, ANC.

Although Mandela was 18 years her senior Winnie was immediately attracted to the man and they were married soon after. But because of her continual detention by the authorities, now, after 30 years of marriage they have lived together for only four months. "When I married him, I married the struggle," is a recent quote of Winnie's.

She has been arrested and banned for her political activities, describing detention as "being seized at dawn, getting dragged away from your children screaming and clinging to your skirt, imploring the white man dragging mummy away to leave her alone." When Soweto flared up in 1976 and more than 600 school children protesting at a new law compelling them to be taught Afrikaans were shot by police, Winnie once again was outspoken in the support of the students, but in the aftermath spent another five months in jail. Six months later the authorities banished her to a small part of Brandfort in the semi-desert of the Orange free State. She lived in a tiny house in one of the rows screened from the white residential areas by a hill. But the defiance of this 'one woman resistance army,' which has provided a continual source of inspiration to her people and transformed her into a nationalist leader in her own right continued and breaking all petty Apartheid rules she refused to use the non-white hatch in shops and soon all the other blacks followed.

Her exile neither broke her spirit or cast her into obscurity as intended by the regime that views her with growing alarm. When told she needed permission to go to church her reaction was typical:- "Granting permission to worship is God's right and no-one else's," and duly arranged for an Anglican priest to visit her once a week.

In September 1985 her house was mysteriously burned down. She blames the security police. They deny it. It is only the latest of numerous attempts on her life.

Throughout all this she believes that the ANC is being forced into violence by the white intransigence: "a non-violent organization was forced to take up the spear," she says "the fight will and must go on!"

In her own native tongue of Xhosa, Nomzamo means literally 'one who will suffer many trials' and she prefers this name to Winnie, feeling it is more apt. The sickening abhorrence of Apartheid lives on.

It seems too much to ask for an equal peaceful living.....

John: "The title of the Nomzamo album relates to Winnie Madela's middle name and means 'One who will suffer many trials', which has a strange ring of truth, given her subsequent career."

[IQ Newsletter 28]

4.3.2) Common Ground

This song is about the beginning of the first battle of the Somme, one of two important series of battles fought in the Somme River area in France by the British and the French against German forces during World War I (1914-1918).

The following poets were present at the Somme and might be the poet Paul Menel refers to in 'Common Ground': Wilfred Owen, Siegfried Sassoon, Robert Graves, John Masfield.

4.3.3) No Love Lost

No Love Lost is about apartheid. Paul Menel felt pretty strong about that subject and was one of those 'political' lyric writers. It shows in both the Nomzamo (Nomzamo, No Love Lost, Common Ground) and AYSC (Drive On - which is about the aboriginals) albums.

4.3.4) Screaming

Screaming is about the relation between the Americans and Russians in the mid eighties.

4.4) 'Are You Sitting Comfortably?'

4.4.1) War Heroes

Martin: "Most of the lyrics in this song were inspired by a radio programme about the world-famous amnesiac Kurt Waldheim. It's quite self-explanatory in meaning and no particular country is involved. It could be one of hundreds." [Source: IQ Newsletter #8, June 1988]

The lyrics for this song were written by Martin Orford and *translated into decent English* by Paul Menel. Most of the music for this song had already been written ten years earlier. According to Martin this song was meant to illustrate a different side of war, that of coming home and being received as heroes.

4.4.2) Drive On

Paul Menel: "The idea for 'Drive On' already existed since the last album. During the time of the Australian bicentennial I read a story about the problem of the Aborigines. I've seen a whole lot of documentaries about apartheid in Australia. You see, the papers write our lyrics, not us."

Drive on is a song about the death of John Pat, an Australian aborigine who died in police custody whilst on a charge of drunken behaviour in 1983. The 16 year-old was dragged unconscious into a police cell and later bled to death from head injuries after a fight with police. Such death, official *irregularities* seem to date back to the first settlement but John Pat's death was so widely publicised that for the first time the plight of the Aborigine in Australia received recognition nationally. It's not surprising to find then that

while the Australians and indeed the people in the UK and USA were celebrating the country's 200 years of European settlement in a blaze of publicity, under the official theme of 'Living Together', the Aborigine population, who after all had been in Australia for thousands of years before the white settlers arrived, didn't feel much like celebrating.

From at least 325,000 at the time of the British arrival only 40,000 full-blooded Aborigines survive today. Australia, which in recent years has taken one of the toughest stands on imposing sanctions against South Africa, still has an unofficial Apartheid system in its own country. It wasn't until 1962 that aborigines were belatedly given the vote.

But of all the injustices, Aborigines feel the loss of land most keenly. Fundamental to their culture and identity is their social, religious and mystical affinity to the land. They believe that the earth and everything thereon was created by great creatures in a creation time called Dreamtime and certain features, such as Ayers Rock contain the spirits of the creators and are therefore sacred sites, revered like any christian does a cathedral or shrine.

When will dreamtime come?

[Source: IQ Newsletter #8, June 1988]

4.4.3) Nostalgia / Falling Apart at the Seams

Paul Menel: "Some time ago a doctor told me a story about a schizophrenic, someone who lives in a completely different world of perception, but still thinks there's nothing wrong with him. The talk-over in 'Falling Apart at the Seams' is about that. In London you often walk amidst lots of people, but sometimes you feel very afraid and lonely and you get the feeling everybody is staring at you. That world is difficult to understand for normal people. In the past they thought that it was just a matter of certain chemical disturbances in the body. You see different colours your taste is different, etc. A lot of people sought refuge in drugs to be able to see what schizophrenic people see".

During the concerned talk-over Paul can be heard saying the following lines:

Have you ever had the feeling that you're being watched?
Well it... can happen in a crowd on the high street,
Or even if you're on your own.
You could be walking down the street and er...
I don't know how people just seem to either look away or just
Stare at their feet rather than look at you.
No-one seems to have the time for anyone anymore.
Everyone's working their fingers down to the bone.

Paul: "... there are some autobiographical bits. The part about Les, my landlord. One evening I was pondering over the lyrics for that piece of music when he came to my door again. It was about just 11 o' clock and the music wasn't that loud at all, but still the bastard came complaining that he would sent his friends round. The lyrics were finished quite quickly after that."

During the concerned part of the song you can hear Les raving in the background:

Les, Les the Landlord's here to throw me out (Ha ha !)
I gave him everything yes everything, everything
But he still wants more
(* Oy I wanna word with you *)
Les, Les the Landlord sends his brothers round

I'll take on anything yes everything, everything
But don't bleed on my floor
(* *It's my bleedin' floor, innit?*
Who owns the bloody place?
Who pays the cleaning bills anyway?
*I can do what I want. *)*

The voice of Les the Landlord is done by Martin Griffiths.

4.4.4) Wurensh

Paul Menel: "How we got the title for the song? When we started writing it we thought the music sounded a bit like Rush, so we gave it the working title 'New Rush'. It's an anagram of that."

4.5) J'ai Pollete d'Arnu

4.5.1) What's the translation of 'J'ai Pollette d'Arnu'?

Actually it has no sensible translation! - IQ themselves have admitted that it's just a meaningless French-sounding phrase. 'J'ai' is French for 'I have', Pollette and Arnu are not French words, so could be considered names. 'd' is short for 'de' which means 'of'. In other words, if one would translate 'J'ai Pollette d'Arnu' the result would be 'I have Pollette of Arnu'. The closest French sounding to "J'ai Pollette d'Arnu" is: "J'ai pas l'air d'un nul". This sentence means literally: "I don't look like a useless idiot!".

By the way Paulette (Pollette) is the female firstname of Paul.

4.5.2) Why was 'J'ai Pollette d'Arnu' released?

Peter Nicholls: "The band set up their own label, 'Giant Electric Pea'. On that label we released J'ai Pollette d'Arnu, mainly to finance the next IQ studio album with the profits. That was in fact the reason." [SI Magazine, November 1991]

4.6) Ever

John Jowitt: "One of the things with Ever that followed us through the album was the actual loss of a lot of good friends - the dedication on the album is to various people we lost, some during the recording of the album, Geoff Mann, formerly of Twelfth Night"

According to Peter, Ever is about people dying. His father passed away some years ago, and then Ledge died, and Geoff (Mann), and finally Mike's father died while they were recording Ever. So, he says, Ever naturally evolved around death.

Peter Nicholls: " 'Ever', as I think everyone knows by now, does indeed deal with death. This came from the fact that we'd lost some people who were very important to us, and when I started to write the lyrics, it all came tumbling out in a torrent. While the album isn't about AIDS as such, this is obviously not a million miles away thematically."

Though some people thought that Leap of Faith was about AIDS, it's not.

Peter: "[Leap of Faith] is about passing on things from one generation to another."

[May 17th 1997, Newark, UK]

4.7) Subterranea

Peter Nicholls in the Rockstyle (French magazine) interview:

The album is about being a misfit, not being part of society. The main character has been kept in isolation for a long time and suddenly he's released into a city where he's overwhelmed by sights and sounds which he's never experienced before. Everything we might take for granted is completely new to him. Gradually he comes to realise that other people have been imprisoned as he was and, in a dramatic confrontation, he meets the person responsible for locking him away. The focus of the album is very much the central character's feelings and reactions to all these new experiences. He goes through a whole range of emotions, from confusion and fear through love and anger to eventual acceptance. There's a lot of anger on this album, actually, and the music has a harder edge than last time. There's a moment of optimism - just one! - in 'Speak My Name' which is a fairly uncomplicated love song (...)

Martin: "We wanted to assemble the music and lyrics at the same time, and we were quite conscious of the fact that since people have always applied a very personal interpretation to IQ's lyrics. So we didn't want to write a film script or anything that went into intimate detail, we just wanted to give a basic outline and let people fill in the gaps themselves. The basic story is about a guy who's held in isolation as part of some experiment, almost like an updated *Casper Howser* story, and as part of this experiment after all the sensory deprivation, he's let loose in the outside world, all the time being monitored by these people, and the inevitable happens - he falls in love. Then his love gets taken away from him, so he turns on his tormentors, kills one of them, and generally starts to get out of control. As the story moves on, he realised that he's not the only victim of the experiment, there are others who all carry the same mark, the strange symbol that is the recurring theme on the CD sleeve."

The symbol Martin refers to actually works on two levels, one as the mark of the people in the experiment, and the other, as a rather subtle IQ logo.

Martin continues: "So he finds all the other people who carry this mark, but their captors being rather good at this thing are too clever for them, they herd them into an old building and set fire to it in an attempt to destroy the evidence. In the final scene, the central character is the only survivor and he kind of resigns himself to going back into the same isolation where he started, so the whole thing comes full circle. If you see the stage show for 'Subterranea', Pete plays the central character. The central character starts off wearing all white, but by the time we reach the end of the show, he's clad entirely in black." [Hard Rock, Jan 98]

4.8) Seven Stories into (Ninety) Eight

4.8.1) Intelligence Quotient

Mike: "They're a set of questions generated by a confused individual immediately after a session with a psychiatrist."

4.8.2) Barbell is In

Mike: "... an attempt to explain the groove ... how it creeps up on you and before you know it, your feet start tapping and your into it, whether you want to be or not."

4.8.3) Fascination

Peter: “[The lyrics] were about obsession but I'm still not entirely sure what they mean.”

4.8.4) For the Taking

Peter: “It's an old-fashioned anti-war protest song. Eddie Slovik was the last American soldier to be executed for desertion.”

4.8.5) It All Stops Here

Penned by Martin during the last days of ‘The Lens’ (see 2.11.2), ‘It All Stops Here’ dealt with his experiences at college:

“The lyrics are about the awful time I had when I was there, I was perpetually at odds with the political ambitions of the Student Union, and the first lyrics are a parody of the idealist rubbish they used to spout. The end section is about one of those college romances that just didn't work out ... the sort of thing you get involved with when you're 18.”

4.9) What is

4.9.1) ‘N.T.O.C. (Resistance)’?

This was a song written by IQ for release on a compilation CD made by Dutch progressive record company SI records (now bankrupt).

The letters N.T.O.C. stand for ‘Nine Tins of Chunkie’ (a brand of dog food). The story originates from when the band were all sitting on the beach one day and they found a shopping list which listed, amongst other things, ‘Nine Tins of Chunkie’.

The music for this track was written around 1987 with Paul Menel as a song called ‘Over the Moon’, part of which became the end of ‘Wurensch’.

4.9.2) Wiggle?

This little ditty was developed to hide embarrassing silences in the IQ set when Mike or Tim broke a guitar string or similar problems. The rest of the band would strike up this simple tune, the only lyric being ‘wiggle’. Has become almost legendary and barely an IQ concert goes by without someone shouting “Wiggle!”.

- (Note: Wiggle was first performed at the Cellar Rock Club, Hemel Hempstead on 21st April 1983, there was a technical problem at the start of the gig and the cult of Wiggle was born from that moment.)

4.9.3) For Christ's Sake?

‘For Christ's Sake’ is a medley of Christmas carols that originates from the time of ‘The Lens’ and appeared on their ‘No TV Tonite’ cassette. A live version was also included on the original release of IQ's ‘Seven Stories Into Eight’ which was replaced with ‘The Lens’ version on later releases as the live master was mislaid. It consists of ‘God Rest Ye Merry Gentlemen’ and ‘Have Yourself A Merry Little Christmas’.

4.9.4) Sno it pec rep (truth)?

'Sno it pec rep' was, in fact, a rather dull thing called 'perceptions' that got played backwards, and sounded better (see 3.6).

4.9.5) 'Stomach of Animal'?

'Stomach of Animal' is a tune which has been played live on a number of occasions ever since the beginning of IQ. It also appeared on the wacky 4th side of 'Nine in a Pond is Here' (see 3.6).

4.10) Hidden Messages

4.10.1) What does the backwards sample at the beginning of 'It All Stops Here' on 'J'ai Pollette d'Arnu' say?

"Now as if I never knew you, life goes on in different towns."

4.10.2) The end of 'Screaming'.

"... has anyone noticed the *hidden message* at the very end of 'Screaming'? It seems to me to sort of repeat one of the lines in the song..."

4.10.3) The end of 'The Last Human Gateway'.

Six seconds after Peter finishes the vocals in 'The Last Human Gateway', you can hear him, very faintly, say: "*Do it again*" in the background. Peter wasn't happy with that section and said "*Do it Again*" but they never got the chance so there it is, at 18:51 minutes.

4.11) Working titles

Here's a nice collection of working titles which IQ has used in the past:

WORKING TITLE	BECAME
Tina of the Netherlands	Tales from the Lush Attic
Antiques	Tales from the Lush Attic
Piganini	Corners
The Bridge	Outer Limits
Rant	The Wake (song)
Human Nature	Nomzamo (album)
Dolphins are Sexy	Are You Sitting Comfortably?
Snakedancing	Are You Sitting Comfortably?
Clump	Are You Sitting Comfortably?
3 Ham	Are You Sitting Comfortably?

To The Devil - A Budgie	Are You Sitting Comfortably?
Glamp	War Heroes
New Rush	Wurensh
Fuck the World, A Big Fart From IQ	Ever
Skating With The Naughty Rabbit	Ever
Nine Tins of Chunkie	NTOC Resistance
Two Looves	Darkest Hour
Unholy Cow/Pete's Song	Out of Nowhere (see 3.11.1)
Here We Are (bootleggers title)	Out of Nowhere
Egg Dickie Dickie	Fading Senses
Seven and Six	Leap of Faith
Bollocks	Further Away
Bollocks II	Out of Nowhere
Acoustic Track	Sleepless Incidental
Seagull/All Night Long	Failsafe
Life in a Day/Capital City	Tunnel Vision
The Kill	Infernal Chorus
Beatlesy	King of Fools
New 7/8	State of Mine
Big Pouf Piano	Laid Low/Breathtaker
Puckit	Capricorn
Alesis	The Other Side
Plimpton	Unsolid Ground
Bette Davis	Somewhere in Time
Mimp	High Waters
Clank Tingy Tingy	Beginning of 'The Narrow Margin'
ELB	Middle piece of 'The Narrow Margin'
Big Pouff Hair	Eyes of the Blind
Too Many Wigs	Subterranea
Wherein Swam Swans	Subterranea
Wacks Away, Me Hearties!	Subterranea
Lost in Toast	Subterranea
Gonks go Beat	Subterranea
Bitten by Bats	Subterranea

John: "Songs written around this time [Ever] were given working titles selected from a shopping list of quality banality and impressive spelling found on a beach in Great Yarmouth, back in the eighties. Thus, we had Two Looves and Nine Tins of Chunkie. Egg Dickie Dickie had no such basis in reality and was clearly the product of a sick mind."

4.12) Lyrics to 'Beef in a Box'

Take a rabbit from a horse
Pull a snake together
Do a bag in record time
Look at a pineapple for a month
Look at a different pineapple
Run to India upside down
Shout at your knee
Take a rabbit from a horse

You don't stop, you don't stop
You don't stop because beef in box (repeat)

You don't stop, beef in box
Jump in your Cadillac and go to the shops
Where you buy a copy of Practical Gardening
And attend to your rocks
And don't forget to change your socks
Or a rabbit or an ox
Or a llama or a newt
Or a stoat or a badger
And see the sheep in their flocks
A-hummin and a-dancin and a beef in box
Disco docks, box of socks
"Barbell is in" said the platinum fox
Beef, beef, eloko bella neechie
s.t.c. and sniff my v.
And if you're dying of the pox
Then clap your hands and beef in box

4.13) Rarest songs

4.13.1) 'A Visit'

In a private letter to Guy Tkach Peter Nicholls mentions that there is a song called 'A Visit' (not 'The Visit' as Peter writes below) which is one of the rarest IQ song. It was only ever played once at the 101 Club in Clapham London on 21st October 1982:

Peter: "(...) The other song is called 'The Visit' and it's one that I wrote when I was in a Springsteen mood. We played it live only once (which is the recording you've got) - I think it was

somewhere like the 101 Club in Clapham. I do have the gig on tape. There isn't a demo of it, just that live recording. The song was originally quite a bit longer. One of the rarest IQ songs".

The lyrics are as follows:

From overhead the clouds
Come down in lines of flame
And I'm alone and will the night
Be never at its end?
I heard that you got married
I heard that you got kids
I heard you started laughing
At everything we did
But take my hand tonight
And leave the world behind
While we can breathe we still can run
Come live the dream again
From horizon to horizon
As far as I can see
The oceans and the valleys
Belong to you and me
Tonight...is everything
Tonight...our hearts will sing(?)
Tonight...tonight
Tonight...is everything
Tonight...our hearts will ring
Tonight

4.13.2) 'Prayer for the Spiritual Masters'

Another song which has only appeared once is called 'Prayer for the Spiritual Masters'. This was played at Peter's first gig on 1st June 1982. Peter describes this as follows:

Peter: "Prayer to the Spiritual Masters disappeared after my first gig at The Moonlight...it was basically a Hare Krishna chant!!"

4.13.3) 'Kevin from Mars'

Are there any unreleased/rare tracks by IQ? Apart from the various covers IQ played live, the following tracks have been either played live or been recorded but have never been released:

- Kevin From Mars
- Over the Moon (later became 'N.T.O.C. (Resistance)' (see 4.9.1) and the end of 'Wurensch' (see 4.4.4))
- Diamonds And Pearls (played once in September 1995)
- Wiggle (see 4.9.2)

Lyrics to 'Kevin from Mars':

In a box, with a fish
I couldn't wear a giant tree
But when one shoe is red
A carpet is called "Dr Lara"

When a robin likes salmon
I know it's time to leave
Then my hip begins to inflate
Till Richard the llama says "stop"

Kevin from Mars
Kevin from Mars
Kevin from Kevin from Kevin from Mars

Kevin from Mars
Kevin from Mars
Kevin from Kevin from Kevin
Kevin from Mars
Kevin, Kevin from Mars
Kevin from Mars

➤ (Note : not sure if it was Richard the llama, or another name.)

4.14) Why is Peter reluctant to explain his lyrics?

Peter: "Everybody has his own interpretation, which can be totally different from what the writer, like myself, meant. But I think it's fantastic when someone comes up to me and tells me he likes the lyrics to a song and that it touches a sensitive chord. The listeners don't need me to tell them that the song is actually about XYZ. They just listen to the music or the lyrics and feel a certain meaning."

"I think it's great that my lyrics are interpreted in different ways. An album is never finished when the meaning of a song is individual to each listener. I used to do something with songs of which I wasn't sure what the words were. I just sang along the things I thought I heard, while it might have been something completely different. In good lyrics more choices of words are possible. I like it that everybody can contribute to an album in this way."

"I try not to analyze what I write, sometimes it's just the sound of certain words that pleases me. It might mean nothing but it might fit perfectly with the music." [Fascination 13/14]

PART 5

LEGENDARY GIGS AND OTHER CONCERT TRIVIA

5.1) The 84-85 New Years Concert (31-Dec-1984)

[Record Collector article]: The end of the year (84) was celebrated when IQ fanatics were treated to the bands New Years Eve party at the Marquee. Aside from three hours of music spread across two sets (the second was played in fancy dress and included covers ranging from a Genesis medley to Frankie Goes To Hollywood's 'Relax' and Motorhead's 'Ace of Spades'), ticket holders were also given a free one-sided single containing the Holmes/Nicholls composition 'Hollow Afternoon'. It appears that this was written with this one event in mind (it was played in the first set), as it has never been re-recorded or even performed live ever since. As the band later refused to part with spare copies, this 7" has become the rarest IQ recording to track down, and is worth 40 pounds.

[Note: Obviously since this article was written IQ have re-recorded 'Hollow Afternoon' and released it, along with the original version, on 'The Lost Attic']

The Setlist for the concert was:

First set:

Widow's Peak, The Magic Roundabout, Through The Corridors, Hollow Afternoon, The Last Human Gateway, The 1000 Days, It All Stops Here, Wiggle, Medley: Awake And Nervous - The Enemy Smacks

Second set (mostly cover versions):

Relax (Frankie Goes To Hollywood), Suffragette City (David Bowie), Hey Hey My My (Into The Black)(Neil Young), Open Your Heart (Human League), School's Out (Alice Cooper), Medley: For Christ's Sake - The Cinema Show - Robbery Assault & Battery - The Musical Box (Genesis), Cookability (TV Commercial), God Save The Queen (Sex Pistols), Glenn Miller Medley, Sweet Transvestite (Rocky Horror Show), Ace Of Spades (Motorhead), Barbell Is In (very strange version!), White Punks On Dope (The Tubes), Stomach Of Animal, Auld Lang Syne, New Year's Day (U2)

At this gig Peter disappeared off stage whilst the band played the Glenn Miller Medley. He reappeared in some form of cape which he flung off at the start of Sweet Transvestite to reveal the full works, black stockings, suspenders, red Basque and red knickers. After the gig he confessed that the moment he threw the cape off he had a panic attack that he had forgotten to put the knickers on! After the song he changed back into regular stage clothes whilst Martin sang 'Ace of Spades'. Mike also wore a nun's habit for part of the covers set.

Very appropriately, the commemorative T-shirt of this gig had the following slogan: "*I was a Nun in search of Fun*".

5.2) Hoover the Bat

That was the name of the Marquee gig on July 6, 1991 when Peter Nicholls officially returned to IQ for his first full gig, and it was also John Jowitt's first gig with the band. They played a mostly *old set* based on songs from 'The Wake' and 'Tales from the Lush Attic'.

➤ (Note : The full set for the 'HooverThe Bat' gig is in the Guy Tkach's 'The Archive' (see 6.5))

5.3) Ledge Benefit

After Ledge Marshall, their old bass player died, they did a tribute gig 25 January 1992 at the Royal Standard, London.

The first bands performing were Cake Air Basket, The Rode Krue (both fun-bands mainly consisting of IQ's road crew) and Jadis.

The full Jadis set list was as follow (mostly joke songs):

Hooplah / Every Day / The Beginning and the End / Talk to ya later /

Disastrous Tea / Moose go Gibbly / Stonehenge

'Miss Barbell' described the IQ gig as follows:

"Due to technical difficulties, IQ kicked off tonight with the infamous 'Wiggle' while Mike hurriedly fiddled about! Mike was wearing an absolutely gorgeous sequin tube-tube and tasteful 'wing' shades. The show proper began with the opening strains of 'Watcher of the Skies' and in grand style, and making a superb entrance, Pete emerged stage left in 'Watcher' outfit. The cheers were deafening, and rightly so because the performance was spot on. Then came a run of self-penned songs, including a blast from the past with "Kevin from Mars" followed by 'The Thousand Days', 'Human Nature' and 'Widow's Peak'. Next up was a surprise re-writes of 'No Love Lost' complete with rap-influenced three-way vocal from Pete, Paul "Mr Bear" Cook, and John. Definitely fan club single material!

The abridged version of 'The Last Human Gateway' brought an angelic quality to the evenings proceedings. If you weren't in the front row you probably missed the spectacle of John's heavenly help on the mouse piano! Martin's chance to take his place centre stage came with a dynamite rendition of Motorhead's 'Ace of Spades', and this led the way for Pete's costume change into Madonna for her classic 'Material Girl'. Several cat-calls and chants of...well I'm sure you can guess...had Pete parading saucily along the catwalk.

A call for requests brought forth 'Sweet Transvestite'. Alas Pete insisted they couldn't play it as it hadn't been rehearsed. However the band had other ideas and in no time at all the 'Rocky Horror' tune was pounding out its mesmerizing and raunchy groove. It later transpired that John had never played the song before and had busked his way through it! The same could be said for Pete, who managed to forget possibly the most important line of the whole song...well, that's Pete for you!

To close the set, we had 'Intelligence Quotient', together with the Genesis Medley which the boys used to play in their formative years, comprising segments from 'The Cinema Show', 'Robbery, Assault and Battery' and finally 'The Musical Box' complete with Pete in a black catsuit and old man mask. The curfew had passed but the audience refused to go, so having rounded up all the band members who had performed during the evening, the collective mass launched into a manic "White Punks on Dope" featuring several curious vocal performances...anyone know the words?!"

Barbell's full review can be found in IAPH 51.

The concert raised over 750 pounds to buy a headstone for Ledge, with any remainder to be donated to Lighthouse, the AIDS charity.

5.4) Gigs in the Americas.

5.4.1) Progfest '93

Progfest was a one day prog rock concert/festival held at the Royce Hall, University of California, Los Angeles on May 29th of 1993, originally intended as a two day event. IQ headlined the event, which also featured Citadel, Quill, and Anglagard (in that order). It was IQ's first live show in the States, and was so well received that they were invited back to play a show in San Jose in February 1994 (see 5.4.3).

The 1 hour 45 min. set was biased towards older material at the organisers' request. The band was received exceptionally well, both on and off-stage. Setlist was:

Outer Limits, The Wake, The Darkest Hour, The Last Human Gateway, The Thousand Days, Nostalgia/Falling Apart at the Seams, Leap of Faith, Human Nature, The Enemy Smacks, Headlong

The setlist grabbed from Peter's monitor lists a first encore of No Love Lost right before Headlong, but since the event was already running overtime the organisers must have asked the band to ditch one of the encore pieces.

5.4.1.1) Why did IQ hire instruments for Progfest instead of using their own?

“In order to (officially) perform live in the U.S. and earn dollars, a musician or a band has to get permission from the INS (Immigration and Naturalization Service) to do so. This requires (don't laugh) that a committee of government officials listen to your music and judge your merits. It is a big hassle to go through this for one gig.

In the case of Anglagard and IQ, they flew in as tourists, which meant that they could not bring any instruments in except for a few guitars. No mellotrons! Thus, the ProgFest organisers had to rent the mellos. Of course they had to find three of them for Anglagard, which, in a place like L.A., has a lower prior probability than seeing Elvis at a Burger King. Nevertheless they pulled it off! Anglagard brought their own mellotron technician with them, so all was fine. Martin ended up using one of those with vocal tapes. I should also make it clear that neither IQ nor Anglagard received compensation for ProgFest aside from free flights and accommodation (and of course free peanuts on the flight over). So, the fact that they flew in as tourists does not imply that they cheated on US taxes.”

5.4.2) San Jose 1994

The Cabaret is more-or-less a typical American bar, it seats about 400-500 - it's a place to go and drink and be entertained - albeit dancers, sport or music - The entertainment at the Cabaret is music which ranges from blues through jazz fusion to progressive rock. On Saturday 19th February IQ came to town for a show prog rock aficionados had longed for. They played for close on two hours did three encores - they picked from new and old songs. Humour abounded - Peter, Mike and John played the last verse of 'The Wake' lying on the floor - well it was the third encore, they used no expense spared pyrotechnic special effects - i.e. two of the crew threw confetti on the stage during an explosive moment in 'Out of Nowhere', Martin leaped in the air like a boy let out of school as they came back for the second encore and so on. They didn't play two songs on the original setlist. They decided not to do 'Wurensch' because Martin was having a hard time finding replacement sounds for the missing Prophet, and they didn't do 'Stomach of Animal' (second encore) because they were running out of time - we had to vacate the Cabaret at 2 am.

The set consisted of:

Darkest Hour, It All Stops Here, Widow's Peak, Fading Senses, Out of Nowhere, Awake and Nervous, The Last Human Gateway (middle section), Tea for Two (band introductions), No Love Lost, Leap of Faith, Common Ground, Human Nature, Headlong, The Last Human Gateway (end section), The Wake.

5.4.3) Other gigs in the Americas

- Foy Concert Hall, Bethlehem, Pennsylvania, USA NEARfest 26 June 1999
- Teatro Providencia, Santiago, Chile 30 June / 1 July 1999
- Teatro del Globo, Buenos Aires, Argentina 2 July 1999
- Bajaprogram, Mexicali, Mexico 6 March 2004
- Bethlehem, Pennsylvania NEARfest July 2005

5.5) Kleve June 12 1993

This was the concert at which the 'Forever Live' set was filmed and recorded (see also 3.9). Approximately 800 to 1000 people were there. Since the hall would have been too small, they removed some walls to include the foyer. Since the floor of the hall slopes in five or six levels towards the stage, a good view from all places was guaranteed. Before the stage there were two tracks for two moving cameras. The show started at 21:00. See 3.2.9 for set list, but note the following:

"The regular set closed with the performance of 'The Enemy Smacks'. The first two encores were 'Headlong' and the closing section of 'Gateway'. Then music was played over the PA, but the crowd cheered still for more. They turned the music louder, and so the crowd went. So IQ came finally back on stage playing 'No Love Lost'. After that, many people started heading for the doors. Again, music on the speakers and the hall lights were turned on. But the audience wanted still more. After an endless time (was it 5 minutes, 10 minutes?) they came back on stage again! Mike and Peter were discussing on stage what to play. Finally they decided for Mike's vote: the acoustic version of 'The Magic Roundabout'. After about 2 and a half hours the show was over." Because 'The Magic Roundabout' was unrehearsed and an impromptu performance that was not up to par, it does not feature on the 'Forever Live' CD or video.

5.6) IQ Christmas Office Party (Dec 13, '96)

The IQ Christmas Office Party gig at The London Astoria II turned out to be one of those notorious insane Christmas concerts.

The complete set list was:

The Enemy Smacks, Just Changing Hands, Darkest Hour, Clank Tingy Tingy (The Narrow Margin part 1), It All Stops Here, Sold on You, Awake and Nervous, White Christmas - A Walk Through the Forest - Further Away, Laid Low-Breathaker, Leap of Faith, New 7/8 (State of Mine), Came Down, Count Your Blessings, Out of Nowhere - Mamma Mia (Abba), Sugar Baby Love (Rubettes), Out of Nowhere, It's Oh So Quiet (Bjork).

Of course the band was fully dressed up; John as some kind of '70s throwback complete with white Elvis-like one-piece outfit and hairdo, Martin as some kind of Russian officer with moustache, whereas Peter and Paul swapped a big red-hair wig, and Peter also had a bizarre Christmas hat with a tiny snowman and holly.

5.7) IQ 20 LA2, London (15 December 2001)

20th anniversary concert filmed and released on the IQ20 DVD. Featured first live performance of 'The Lens' in over 20 years and special guest Tim Esau who rejoined the band for the first ever performance of 'Headlong' by the original five writers. Tim also played on the encore of 'The Wake'.

5.8) What were the theatricals of 'The Enemy Smacks' like?

When performing 'The Enemy Smacks' Peter often started with a black sleeveless T-shirt and tied a red-black cord around his right arm to symbolize drug abuse. He left the stage during the first instrumental passage and came back wearing a weird-looking jacket (looked like a straitjacket but with buttons in the front) and a white mask, just in time for the *Rocking Horse* section. He left the stage again, and for the *deliver a shiver to me* section he did just that - came back on stage donning a hooded robe, white mask and black lipstick. The darkened stage and a single red spotlight delivered a stunning grim reaper effect. At the very end he flashed the red-and-black cord under the robe and *died*. Pretty effective.

They also often used a strobe on the fast bits towards the end. A good example of a fully theatrical The Enemy Smacks can be found on the Forever Live Video.

5.9) Why does Peter Nicholls keep vanishing from the stage during gigs?

Whenever the band go into an instrumental section Peter usually vanishes, and takes the opportunity to do a quick costume change (these days it seems to be a T-shirt change - in the *olden days* he used to change his jacket more often).

The absence of Peter also gives the other band members a chance to step into the spotlight for a while.

5.10) Concert list

This is the most complete list of IQ concerts available. This list is updated regularly and the only things which may change from now on are the addition of set lists (due to size, set lists have not been included.)

The list was compiled by **Guy Tkach** with help from **Mark Hughes** and **Peter Nicholls**. Guy's book 'The Archive' (the very comprehensive collection of IQ-related information with concerts, sets, reviews, releases and memorabilia) provides more information and there are currently plans to somehow release this treasure trove of trivia to a wider audience (see 6.5).

Date	Venue
1981	
25 July	Reading Top Rank Club
date Unknown	Locarno, Portsmouth
date Unknown	The Joiners Arms, Southampton
date Unknown	The Hog's Grunt, Cricklewood
22 November	Park Hotel, Southampton
1982	
date Unknown	Pied Bull, Islington
date Unknown	The King's Head, Fulham
03 March	Feltham Airman
18 March	Southampton Polygon
02 April	Southampton Park Hotel
16 April	Luton Technical College
26 May	The Wellington, London
01 June	Moonlight Club London
27 June	The Wellington, London
24 July	Park Hotel, Southampton
08 October	Kingsland Hall, Southampton
09 October	Park Hotel, Southampton
19 October	The Rock Garden, Covent Garden, London
21 October	101 Club, Clapham, London
28 October	The Embassy Club, Mayfair, London
06 December	Ad Lib Club, Kensington, London
13 December	101 Club, Clapham, London

1983

14 January	Brunel University
15 January	Westminster Club, Oxford
24 January	Ad Lib Club, Kensington, London
27 January	Southampton University
03 February	Marquee Club, London
18 February	Marquee Club, London
26 February	Marquee Club, London
28 February	Ruskin Arms, East Ham, London
03 March	Feltham Airman's Club
12 March	Peartree Bridge Club, Milton Keynes
15 March	Marquee Club, London
26 March	The Angel, Toddington, London
29 March	Marquee Club, London
31 March	Royal Escape, Brighton
07 April	Ruskin Arms, East Ham, London
13 April	Marquee Club, London
14 April	Peartree Bridge Club, Milton Keynes
18 April	Southampton Guildhall
20 April	Dingwalls, Bristol
21 April	Cellar Rock Club, Hemel Hempstead
26 April	Mitre Tunnel, Greenwich, London
28 April	Sea Cadet Hall, Cambridge
30 April	Dingwalls, Sheffield
01 May	Playhouse Night Club, Edinburgh
02 May	Playhouse Night Club, Edinburgh
06 May	Kingsland Hall, Southampton
08 May	Golddiggers, Chippenham
12 May	Clouds, Preston
13 May	The Theatre, Southport
14 May	Peartree Bridge Club, Milton Keynes
25 May	The Wheatsheaf, Dunstable
27 May	Riverside Centre, Stafford
02 June	Veralum Arms, Watford
09 June	Chequers Club, Wellingborough
11 June	The Wheatsheaf, Dunstable
15 June	The Roxborough, Harrow
16 June	Marquee Club, London
17 June	Marquee Club, London
23 June	Compton Arms, Southampton
29 June	Fulham Greyhound, London
07 July	Woolwich Tramshed, London
09 July	The Target, Reading

14 July	Marquee Club, London
22 July	Fulham Greyhound, London
23 July	Swanspool Pavilion, Wellingborough
29 July	The Big Apple, Great Yarmouth
30 July	Whites Club, Norwich
31 July	Dukes Club, Ipswich
11 August	Waterside Club, Worcester
18 August	Veralum Arms, Watford
24 August	The Wheatsheaf, Dunstable
15 September	Marquee Club, London
22 September	Peartree Bridge Club, Milton Keynes
23 September	The Red Lion, Gravesend
30 September	The Big Apple, Great Yarmouth
01 October	Whites Club, Norwich
04 October	Marquee Club, London
18 October	Fulham Greyhound, London
19 October	Sheffield University Students' Union
20 October	The Gallery, Manchester
03 November	The Guildhall, Southampton
12 November	Dominion Theatre, London
17 November	Veralum Arms, Watford
18 November	Solent Suite, Southampton
19 November	The Apollo, Oxford
26 November	Marquee Club, London
07 December	Hull University Students' Union
23 December	Whites Club, Norwich
28 December	Swanspool Pavilion, Wellingborough
29 December	The Market Tavern, Hereford

1984

07 January	The Red Lion, Gravesend
12 January	Marquee Club, London
19 January	The Penny Farthing, Oxford
03 February	The General Wolfe, Coventry
08 February	Ziggy's, Plymouth
10 February	Kingsland Hall, Southampton
11 February	Treeforest Estate Club, South Wales
12 February	Memorial Hall, Newbridge
23 February	Marquee Club, London
09 March	The Fforde Green, Leeds
10 March	The Granary, Bristol
13 March	Marquee Club, London
16 March	Aberdeen University Students' Union

17 March	Eden Court Theatre, Inverness
18 March	Rico's, Bathgate
19 March	Park Lane, Hamilton
20 March	Tandhu, Bannockburn
23 March	The Penny Farthing, Oxford
06 April	City Limits, Cambridge
07 April	Tonypandy Royal Naval Club, Wales
11 April	Veralum Arms, Watford
12 April	The Gallery, Manchester
13 April	The Stairway, Birkenhead
14 April	Bier Kellar, Blackpool
21 April	JB's, Dudley
26 April	Marquee Club, London
16 May	Marquee Club, London
18 May	The Royal, Guildford
19 May	Cross Keys Institute, Gwent
20 May	Memorial Hall, Newbridge
22 May	The Granary, Bristol
23 May	Ziggy's, Plymouth
24 May	Regent Centre, Christchurch
26 May	University of Surrey, Guildford
02 June	Veralum Arms, Watford
05 July	Marquee Club, London
06 July	Marquee Club, London
11 July	Veralum Arms, Watford
13 July	The Royal, Guildford
04 August	Words, St. Albans
11 August	The Royal, Guildford
18 August	Marquee Club, London
19 August	Marquee Club, London
25 August	Swanspool Pavilion, Wellingborough
06 October	The Royal, Guildford
11 October	Marquee Club, London
12 October	Marquee Club, London
13 October	Marquee Club, London
20 October	The Granary, Bristol
22 October	The Gallery, Manchester
23 October	The Richmond, Brighton
24 October	Veralum Arms, Watford
25 October	Clouds, Preston
27 October	The General Wolfe, Coventry
28 October	Cosmo Club, Leeds
02 November	Royal Standard, Walthamstow, London

03 November	The Target, Reading
15 November	University of Bangor Students' Union
16 November	The Polytechnic Students' Union, Wolverhampton
17 November	Oxford City Supporters' Club
23 November	The Red Lion, Gravesend
29 November	The Railway Inn, Brighton
30 November	Seal Hayne Agricultural College, Newton Abbot
08 December	The Granary, Bristol
11 December	Washington Arts Centre, Newcastle
12 December	King Charles Hotel, Gillingham
14 December	The Royal, Guildford
15 December	Tonypandy Royal Naval Club, Wales
19 December	Veralum Arms, Watford
21 December	Market Tavern, Hereford
22 December	JB's, Dudley
31 December	Marquee Club, London

1985

26 February	The Granary, Bristol
18 April	Marquee Club, London
13 May	Camden Palace, London
01 June	University of Surrey, Guildford
02 June	Golddiggers, Chippingham
04 June	Pink Toothbrush, Rayleigh
05 June	The Odeon, Birmingham
06 June	Carneigie Hall, Workington
07 June	The Pavilion, Ayr
08 June	The Playhouse, Edinburgh
09 June	The Albert Hall, Stirling
10 June	Caird Hall, Dundee
11 June	Rock City, Nottingham
12 June	Manchester University Students' Union
13 June	The Assembly Hall, Worthing
14 June	Leas Cliffe Hall, Folkestone
15 June	City Hall, St. Albans
16 June	New Ocean Club, Cardiff
19 June	Theatre Royal, Lincoln
20 June	The Apollo, Oxford
21 June	Hammersmith Odeon, London
25 June	Croydon Underground
27 June	The Whitehouse, Whitehaven
28 June	The Venue, Glasgow
29 June	The Heathery, Wishaw

06 July	The Granary, Bristol
07 July	The Penny Farthing, Oxford
08 July	Silks, Thatcham
09 July	The Richmond, Brighton
12 July	Marquee Club, London
13 July	Marquee Club, London
14 November	Marquee Club, London
18 November	Assembly Hall, Worthing
19 November	The University of Cardiff Students' Union
20 November	Arts Centre, Poole
21 November	Lanchester University, Coventry
22 November	The University of Norwich Students' Union
23 November	City Hall, St. Albans
24 November	The Guildhall, Plymouth
25 November	Colston Hall, Bristol
26 November	De Montford Hall, Leicester
27 November	The Hexagon Theatre, Reading
28 November	Coliseum, St Austell
29 November	The University, Colchester
30 November	Leas Cliffe Hall, Folkestone
01 December	Theatre Royal, St. Helens
02 December	Rock City, Nottingham
03 December	Barrowlands, Glasgow
04 December	The Playhouse, Edinburgh
05 December	The Apollo, Manchester
06 December	Victoria Hall, Hanley
08 December	Coatham Bowl, Redcar
09 December	King George's Hall, Blackburn
10 December	The City Hall, Newcastle
11 December	St George's Hall, Bradford
12 December	The City Hall, Sheffield
13 December	The Odeon, Birmingham
14 December	Hammersmith Odeon, London

1986

22 March	Regent Centre, Christchurch
14 April	Shelly's, Stoke-on-Trent
15 April	Roxy's, Bristol
16 April	Rock City, Nottingham
17 April	The Marina Club, Swansea
19 April	JB's, Dudley
20 April	Piccadilly Theatre, London
13 September	Paradiso, Amsterdam, Holland

25 September Marquee Club, London
26 September Marquee Club, London
27 September Marquee Club, London

1987

10 March The Granary, Bristol
12 March Marquee Club, London
12 May Leas Cliffe Hall, Folkestone
13 May Montreux Pop Festival, Switzerland
15 May The Mayfair, Newcastle
16 May The Astoria, Leeds
19 May The Mayfair, Southampton
20 May Diamond Suite, Birmingham
21 May Marina Club, Swansea
22 May The Pavilion, Bath
23 May Greyfriars International Centre, Bedford
24 May The Astoria, London
25 May Shelly's, Stoke-on-Trent
26 May Rock City, Nottingham
27 May The International, Manchester
28 May Frenchies, Blackpool
29 May Dollars & Dimes, Bradford
02 June Maxim, Stuttgart, Germany
03 June Schallchthan, Munich, Germany
04 June Tour 3, Dusseldorf, Germany
05 June Capital, Hanover, Germany
06 June Bremen Festival, Bruchhausen, Germany
07 June Frei Heit 36, Hamburg, Germany
08 June Musichalle, Frankfurt, Germany
19 June Paradiso, Amsterdam, Holland
20 June Noorderligt, Tilburg, Holland
01 August British Music Fair, London
02 August British Music Fair, London
25 November Verije Vloer, Utrecht, Holland
27 November Het Bolwek, Sneek, Holland
28 November Willem 2, Den Bosch, Holland
29 November Markthalle, Hamburg, Germany
30 November Zeche, Bochum, Germany
01 December Musichalle, Frankfurt, Germany
02 December Maxim, Stuttgart, Germany
05 December Rex Club, Paris, France
08 December Marquee Club, London
09 December Marquee Club, London

1988

28 February	Marquee Club, London
04 March	Regent Centre, Christchurch
date Unknown	Letchworth
14 May	Marquee Club, London
09 July	Zeppelin Field, Nurnberg, Germany
10 July	Frauenfeld, Switzerland
16 July	Giessen Football Stadium, Germany
18 December	Marquee Club, London

1989

13 January	Noorderligt, Tilburg, Holland
14 January	Paradiso, Amsterdam, Holland
22 February	Volkhaus, Zurich, Switzerland
23 February	Teatro Orfeo, Milan, Italy
24 February	Forum, Ludwigsburg, Germany
26 February	Capital, Hanover, Germany
27 February	CCHI, Hamburg, Germany
28 February	Tour 3, Dusseldorf, Germany
01 March	Saga, Copenhagen, Denmark
02 March	Gota Lejon, Stockholm, Sweden
05 March	The Apollo, Manchester
06 March	Hammersmith Odeon, London
07 March	Leas Cliffe Hall, Folkestone
09 March	Deutsche Museum, Munich, Germany
10 March	Rhein Gold Halls, Mainz, Germany
11 March	Salle Des Fates Thonox, Geneva, Switzerland
13 March	Olympia, Paris, France
14 March	Ancienne Belgique, Brussels, Belgium
15 March	Miziekcentrum, Utrecht, Holland
17 March	The Playhouse, Edinburgh
18 March	City Hall, Newcastle
19 March	Hammersmith Odeon, London
06 June	The Irish Centre, Birmingham
07 June	Bier Keller, Bristol
08 June	The International, Manchester
11 June	Town and Country Club, London
20 July	Marquee Club, London
01 September	Marquee Club, London (new venue in Charing Cross Road)

1990

06 January	Marquee Club, London
22 February	La Cigale, Paris, France

1991

06 July	Marquee Club, London
14 September	Stadthalle, Kleve, Germany
29 November	Noorderligt, Tilburg, Holland
30 November	Paradiso, Amsterdam, Holland

1992

11 January	Marquee Club, London
25 January	Royal Standard, Walthamstow, London
03 October	Montgomery Hall, Rotherham
10 October	Marquee Club, London

1993

22 January	Noorderligt, Tilburg, Holland
29 May	Royce Hall, Los Angeles, USA
12 June	Stadthalle, Kleve, Germany
01 September	Tivoli, Uthrecht, Holland
02 September	Nighttown, Rotterdam, Holland
03 September	Noorderligt, Tilburg, Holland
04 September	Madhaus, Kleve, Germany
07 September	Knust, Hamburg, Germany
08 September	Garage, Tendsburg, Germany
09 September	Kurparkhalle, Cuxhaven, Germany
11 September	Knaack Club, Berlin, Germany
12 September	Gig, Hanover, Germany
13 September	Live Station, Dortmund, Germany
14 September	Erlangen E-werk, Germany
15 September	Animal House, Donaueschingen, Germany
16 September	Panzerhalle, Munich, Germany
17 September	Scala, Ludwigsburg, Germany
24 September	Herringthorpe Centre, Rotherham
02 October	Marquee Club, London
11 December	Testbourne Centre, Whitchurch

1994

19 February	The Cabaret, San Jose, California, USA
09 April	F36, Offenbach, Germany
10 April	Gig, Hanover, Germany
13 May	Herringthorpe Centre, Rotherham
04 June	Stadion De Kuip, Uden, Holland
02 November	Il Circolino, Milan, Italy
04 November	Thelonious, Bordeaux, France

05 November Theatre Dunois, Paris, France
06 November De Nieuwe Pul, Uden, Holland
07 November The Irish House, Karlsruhe, Germany

1995

07 January Marquee Club, London
08 May Testbourne Centre, Whitchurch
20 May Herringthorpe Centre, Rotherham
30 September The Court Centre, Tring
07 October The Met, Bury
02 November The Foundry, Birmingham
03 November Bottom Line, Shepherd's Bush, London

1996

02 February Astoria, London
26 April Star Club, Oberhausen, Germany
27 April De Nieuwe Pul, Uden, Holland
28 April Club Dunois, Paris, France
15 June The Met Bury
13 December The Astoria, London

1997

17 May Palace Theatre, Newark
29 May De Speelwaghen, Gorinchem, Holland
30 May De Lantaarn, Hellendoorn, Holland
31 May Star Club, Oberhausen, Germany
01 June Tivoli, Uthrecht, Holland
05 September The Met, Bury
06 September The Met, Bury
06 November De Steeple, Waregem, Belgium
07 November Noorderligt, Tilburg, Holland
09 November MTW, Offenbach, Germany

1998

24 January Shepherd's Bush Empire, London
02 April Amelgame, Yverdon-Les-Bains, Switzerland
03 April Theatre Barbey, Bordeaux, France
04 April Theatre Dunois, Paris, France
05 April Manufaktor, Schorndorf, Germany
06 April Zeche, Bochum, Germany
07 April MTW, Offenvach, Germany
08 April Paradiso, Amsterdam, Holland
25 June Le D'Auteuil, Quebec City, Canada

26 June	Le D'Auteuil, Quebec City, Canada
27 June	Le D'Auteuil, Quebec City, Canada
03 July	Sala Bikini, Barcelona, Spain
05 July	Castello Sforessco Di Vigevano, Italy

1999

15 January	Offenbach, Germany
16 January	De Nieuwe Pul, Uden, Holland
17 January	Zeche, Bochum, Germany
21 March	The Astoria, London
01 April	The Met, Bury
04 April	013, Tilburg, Holland
26 June	Foy Concert Hall, Bethlehem, Pennsylvania, USA
30 June	Teatro Providencia, Santiago, Chile
01 July	Teatro Providencia, Santiago, Chile
02 July	Teatro del Globo, Buenos Aires, Argentina
07 August	Whitchurch Festival

2000

05 August	Whitchurch Festival
17 November	Zoetermeer, Holland
18 November	La Maroquinerie, Paris France
19 November	Melusina, Luxembourg
20 November	Sala Bikini, Barcelona, Spain
21 November	Thunderroad, Codevila, Italy
22 November	Laiterie, Strasbourg, France
23 November	Zeche, Bochum, Germany
24 November	Colos-saal, Aschaffenburg, Germany
25 November	Amalgame, Switzerland
08 December	LA2, London
16 December	Oakwood Centre, Rotherham

2001

03 November	The Met, Bury
04 November	The Limelight, Crewe
15 December	LA2, London

2002

15 February	La Maroquinerie, Paris, France
16 February	Colos-saal, Aschaffenburg, Germany
17 February	Trezza D'Adda, Milan, Italy
19 February	Z7 Pratteln, Switzerland
20 February	013, Tilburg, Holland

21 February	Podium Hardenberg, Holland
22 February	De Boerderij, Zoetermeer, Holland
23 February	Spirit of 66, Verviers, Belgium
29 June	Oakwood Centre, Rotherham
12 October	The Met, Bury
09 November	The Brook, Southampton
08 December	Robin Hood 2, Wolverhampton
14 December	The Mean Fiddler, London

2003

01 August	Whitchurch Festival
12 September	Spirit of 66, Verviers, Belgium
13 September	De Boerderij, Zoetermeer, Holland
14 September	Capitl Musis Theater, Paderborn, Germany
15 November	London Astoria Progeny Festival

2004

06 March	Bajaprog, Mexicali, Mexico
14 May	De Boerderij, Zoetermeer, Holland
15 May	Colos-saal, Aschaffenburg, Germany
16 May	Bergkeller, Reichenbach, Germany
17 May	Filharmonia Pomorska, Bydgoszcz, Poland
18 May	Spirit of 66, Verviers, Belgium
19 May	De Kade, Zaandam, Holland
22 May	Festival De Sarlat, Sarlat, France
02 October	The Met, Bury
16 October	013 Tilburg, Holland
30 October	Progsfest Chippenham
06 November	Robin 2, Bilston
27 November	Oakwood Centre Rotherham, UK
11 December	The Mean Fiddler, London

2005

07 July	Medley Montreal, Canada
09 July	NEARfest 2005 Bethlehem Pennsylvania, USA
16 July	B.H. Festival Burg Herzberg, Germany
17 September	Robin 2 Bilston, UK
04 November	Colos-Saal Aschaffenburg, Germany
05 November	Spirit of '66 Verviers, Belgium
06 November	De Boerderij Zoetermeer, Holland
12 November	The Met Arts Centre Bury, UK
03 November	Oakwood Centre Rotherham, UK
10 December	The Mean Fiddler London, UK

PART 6 - MISCELLANEOUS Q&A'S

6.1) What is GEP?

GEP, or '**Giant Electric Pea**' is IQ's own record label, which they formed as a way to release their own (and other) progressive music independently from the music industry. G.E.P. also sells IQ merchandise. The address is:

G.E.P.
P.O. Box 24,
Bishop's Waltham,
Southampton,
Hampshire,
SO32 1XJ,
England

Martin Orford: "The gross incompetence we'd encountered before [with Phonogram] was a bit of an object lessons to us. I mean, having a hit record [Promises] nobody could actually buy, but which everybody knew, we thought that we couldn't possibly do any worse than that. We didn't really know much about the business, but we'd just been on a major and it didn't appear that they did either, so as we were a\on a level playing field we decided to give it a go. The label is basically run from my attic. We can't afford to have an office and employ staff because we've never had the cashflow to do it. So by necessity it's been a real cottage industry.... liberally."

[Hard Roxx, Jan 98]

Martin Orford: "I mean, it's not strictly IQ's label, two members of IQ are directors of it, and the whole idea of that was that we came out the deal with Squawk Records and the only tangible assets we had were our gear and we had a set of tapes from the last tour which we did with Paul Menel who was our previous singer, so we thought what the hell, we've gotta get this going again, were going to press these tapes up, were going to put some rarities from studio on there and we're going to make an album and see what happens. So we made the album which turned into 'J'ai Pollette d'Arnu' and started the ball rolling. That financed the Jadis record, and it's rolled on from there."

Peter Nicholls: "Certainly in the UK there's no way a progressive band could survive without doing it independently. The main thing about being with GEP is that we can do whatever we want musically whenever we want to do it and there's no pressure on IQ to be anything other than what we are and what it is and who we are and what we do and when we do it at all and all that, as you can imagine."

Martin: "When we started GEP Mike and I knew that running an independent label was a time-consuming occupation, since we had released IQ's original vinyl version of 'Tales' on our own label in the early eighties. Mike only works for GEP in his spare time, managing the record company is my full-time job. Therefore I am responsible for ordering and distributing the CDs, calculating royalties, etc. The other members of IQ are not a part of GEP, only Peter makes a contribution every now and then with some artwork. Besides Mike and myself there are two other directors, namely Thomas Waber, who takes care of the European side of GEP, and Laurence Dyer, the tour manager and lightshow designer for all GEP acts." [Fascination #11]

GEP has released material by: IQ, The Lens, Martin Orford, Jadis, Nadiem's Ghost (see 2.11.8), Threshold, Different Trains, Spock's Beard, Big Big Train, John Wetton and Renaissance. Full details can be found on the official GEP Internet site: <http://www.gep.co.uk>

6.1.1) Where does the name 'Giant Electric Pea' come from?

Martin: "The name 'Giant Electric Pea' is a joke from Mike: on 'Are You Sitting ...' he asked us to pretend to play a imaginary instrument (Gas-driven Sea biscuit, Giant Electric Pea, Enormous Sucking Trout and Flying Tart). When Ibanez Guitars offered Mike an endorsement deal shortly after the album was released he could give them the specifications for a custom-guitar which Ibanez would build especially for him. Mike wanted his guitar to be shaped like a *large round green vegetable*, Ibanez withdrew and we never heard of them again. We called the record label 'Giant Electric Pea' because the name matches perfectly with the silly sense of humour of the directors (and band members!). For business purposes we abbreviated the name to the more *efficient sounding* GEP." [Fascination #11]

6.2) Are there any IQ fan clubs?

6.2.1) The official fan club

The official fan club ceased operating in 2001 as it was felt that due to the sporadic nature of the newsletters, by the time they were released any news had already been circulated via electronic means. In addition, the relatively long periods of band activity and the lack of press coverage often meant that there was not sufficient material to fill a decent sized, regular newsletter.

6.2.2) Other Newsletters

It is believed that with the advent of the internet and IQ sites, the various other IQ fan clubs newsletters based in various countries around the world have also stopped operating. These included Common Ground (US), Fascination (Holland), The Magic Roundabout (Germany) and About Lake Five (UK). If any of these, or other fan clubs are in existence please send us details and we will include your information here!

6.3) Who are Frank and Edna?

Frank and Edna is an old couple who run the IQ fan club (see 6.1) and write the newsletters. Their true identity remains a well-kept secret. Frank and Edna's wedding picture could be seen on the sleeve of 'Nine in a Pond is Here' (see 3.6) which is also depicted on the back of the 'Forever Live' booklet.

6.4) What was 'The Scream'?

This was a magazine produced by Peter Nicholls and sold at early Marquee gigs. It ran to four issues.

6.5) What about 'IQ - The Archive'?

Guy Tkach' Archive is a compulsory guide about the band. It is compiled and manufactured manually by Guy himself as a *home made* document but looks like a coloured binded book. In its first version it was originally named: "IQ - The complete story - 20 years on" and includes the IQ family tree, the IQ discography and a listing of gigs the band have performed.

The second version has a more completed *gig guide* but also includes a bunch of reviews and presents many tickets. It covers the many years of IQ history from 1981 up to 2002.

The latest known Edition is the fourth one from 27th February 2005. An amazing job has been done and it is so big that it was necessary to divide the whole document into 3 parts:

- Volume One: 1981 to 1989
- Volume Two: 1990 to 1999
- Volume Three: 2000 to 2004

6.6) IQ often play covers (as encores) - what covers have they played?

Ace of Spades (Motorhead), Auld Lang Syne (traditional), Burn (Deep Purple), Cookability (British Gas Commercial), Count Your Blessings (Bing Crosby), Crazy Horses (The Osmonds), Genesis Medley (Cinema Show/Musical Box/Robbery, Assault & Battery), Glenn Miller Medley, God Save The Queen (Sex Pistols), Hey Hey My My (Neil Young), Jet (Paul McCartney and Wings), Like a Hurricane (Neil Young), Lillywhite Lilith (Genesis), Mamma Mia (Abba), Master of the Universe (Hawkwind), Material Girl (Madonna), New Years Day (U2), 'Oh I do like to be beside the seaside', Open Your Heart (Human League), Turn it on Again (Genesis), Relax (Frankie Goes to Hollywood), School's Out (Alice Cooper), It's Oh So Quiet (Bjork), Spectral Mornings (Steve Hackett), Suffragette City (Bowie), Sugar Baby Love (Rubettes), Sweet Transvestite (Rocky Horror Show), Tea for Two, Virginia Plain (Roxy Music), Watcher of the Skies (Genesis), White Punks on Dope (The Tubes) ...

Guy Tkach: "Another cover version the band played was 'On The Air' by Peter Gabriel, I only know of two gigs it was played at in October 1982."

6.7) Who was 'Kevin the Donkey'?

In the past, joining the IQ fan club would get you a picture of 'Kevin the Donkey'. On this picture he was wearing some really cool shades and there was a picture of IQ playing on the horizon. According to 'Frank' in the IQ Newsletter 32 Kevin is healthy and is now happily living at a Donkey Sanctuary in Devon. He's 22 years old (in 1997). The concerned newsletter also has a picture of Old Kev.

6.8) The Squawk Deal

Squawk was a subdivision of Vertigo/Polygram, set up by the world renowned management team of **Peter Mensch** and **Cliff Burnstein**, who thought it could break IQ to a wider audience. They claimed to be committed to encouraging album-based acts.

6.8.1) Why did Squawk drop IQ?

In reality IQ were not really dropped as Squawk went bust.

Martin: "Whilst Squawk records have financed 'Nomzamo' and 'Are You Sitting Comfortably?', that record company only really existed as a provider of financial backing; the marketing, promotion and general administration of our records was left up to Phonogram, and here lay the root of the problem. Now there we had a problem because Phonogram had passed on IQ several times already, and when they finally had IQ foisted upon them, we were very unwelcome visitors. I tend to think that somebody high up in the Phonogram organisation must have said *"If we do nothing for a couple of years, they'll lose their deal and we won't be bothered anymore". And that's exactly what happened.*"

"(...) We had a huge radio hit in Germany with the 'Promises' single, I mean this thing was on the German equivalent of Radio One at least eight or nine times a day. Anyway, I was sitting in

a restaurant in Dusseldorf with a few people from Phonogram, and I made a remark to the effect that we must be selling loads of CD's as 'Promises' was all over the radio. The response I got amazed me because they said that they didn't consider there to have been enough interest to press any copies up yet! As you can imagine, I just went ballistic, I just couldn't believe the sheer incompetence."

"One thing I do know for sure is that when we arrived back in the UK fresh from the Mike and the Mechanics tour, the 'Are You Sitting Comfortably?' album was dead as a doornail already as far as Phonogram UK was concerned. It had only been out for about two weeks, and it was abundantly clear that only the bare minimum of promotion had been done. Internationally, things had admittedly been much better, with the German and Dutch divisions of Phonogram working particularly hard on the band, but even in these territories album sales were relatively disappointing, despite the enthusiastic support we had received from the IQ fans in Europe. Knowing that we needed a hit record somewhere to justify keeping our record deal, our last chance seemed to lie in the US market. Here, 'Drive On' had been selected as a single, and Squawk records had parted with a great deal of money for us to make an excellent video for this song. Then came the news that only two out of the many FM radio stations had playlisted the single, neither of whom ever played it. The video, despite being accepted by MTV never saw the light of day either, and by now, we were getting seriously worried about the future of our deal with Squawk. However, when news came, it was not quite as we feared; rather than simply dropping IQ, Peter Mensch informed us that he was closing down Squawk records completely, to concentrate solely on his management company. Considering the fact that Squawk had always maintained a policy of signing acts on their musical and songwriting ability rather than instant commerciality or image, its demise is a rather sad reflection on the current state of the music industry. From our point of view, Squawk were always willing to finance every project we chose to pursue, and hey must have lost hundreds of thousands of pounds on IQ alone. I can't help thinking that if they had had the time and the inclination to become directly concerned with the way their records were being marketed, rather than just sitting back and handing over the money, it could have been a very different story."

[Sources: Hard Roxx, Jan 98 / IQ Newsletter 11, 1989]

6.8.2) Was there a lot of pressure from Squawk to write commercial material with 'Nomzamo' and 'Are you Sitting ...'?

Martin Orford: "Despite what some people might think, we have never written a commercial song because a record company told us to do. Much as I am an out-and-out prog rocker, I have my own ideas about what I think constitutes a good pop song and I will always want to write the occasional commercial song. I am quite aware that songs such as 'Drive On' seem to offend the progressive rock purists but I am just as proud of that song as I am of something like 'It All Stops Here', 'Nostalgia' or any of the other epic songs I've written or co-written. Squawk records never imposed any restrictions on our writing. What a shame that such a healthy attitude could not have been rewarded with a hit record!"

"At the time of 'Are you Sitting Comfortably?' we knew we were on our way out from Phonogram, but we were still writing fairly commercial songs. This wasn't under any record company pressure I might add, I mean lots of people have said that when we were with Phonogram they were forced to write commercial material, but that's rubbish! We wrote commercial music because we wanted to be pop stars! We wanted to lay Wembley Arena and be on Top of the Pops, and yeah we wrote pop songs; I happen to think we wrote some pretty good pop songs. Even though the major label thing was on its way out, we were still writing more commercial songs because we were still thinking that we may just get lucky. By the time 'Ever' came about, all that had gone, so we had to pick up on all the things which were definitive IQ, all the things that people had supported the band through thick and thin over. It was pretty obvious that the more commercial stuff hadn't gone down too well, so we kinda lost that a little and released what I think is a good, but rather safe album in 'Ever'. Safe in the sense that we had to release a record that was archetypal IQ)" [Hard Roxx, Jan 98]

However, **Mike Holmes** said: "... we are no longer trying to write pop singles. We've proven that that can have disastrous results. I'm thinking about 'Drive On', which I don't like. Maybe

Martin thinks it's good, because he wrote it. 'Promises' wasn't an attempt to write a pop song, it just worked out that way. With 'Are You Sitting Comfortably?' the record company gave us the instruction to produce a hit single, otherwise the label would not survive."

[SI Magazine, July 1993]

6.9) Who was Mr. Nosey?

Mr. Nosey was a bright green cuddly toy with a very large nose that used to sit on Martin's keyboards. **Edna:** "... Mr. Nosey was indeed a very popular extra member of the band in the early eighties and he was often jokingly named as the composer of The Last Human Gateway. I asked the boys about him but unfortunately no-one seems to know where he is nowadays. Martin, whose mascot he was, says the most likely explanation for this disappearance is that he was accidentally left behind one night after a concert. Oops!"

➤ IQ's official newsletter #30 contains a picture of Peter and Mr. Nosey, taken by **Mark Hughes**.

6.10) The IQ Computer Game

Many years ago (between Tales and Wake) an IQ fan named Paul Johnston wrote a computer adventure game based around the 'fab IQ boys' for the ZX spectrum. The intention was to sell the game at concerts. Copies were given to the band and to Irate, the then IQ management. However due to the release of The Wake it took over six months before he was given the go ahead to publish, by which time the game and computer platform were out of date and he did not take the project any further. As far as Paul's aware there are no copies in existence (Paul has *in progress* versions but no complete version) unless any of the versions he gave out still exist.

6.11) Martin Orford's TV appearances

Martin's first TV appearance was with his College band Triangular Heel (2.11.15).

In November 1994 Martin could be seen in the BBC 1 program 'The Great British Quiz'. He was the captain of The Waltham Maniacs, along with team-mates Chris O'Leary and Andy McKenna. Andy was a long time school mate of Martin who wrote lyrics for Martin's first band - Triangular Heel - before going in to journalism.

6.12) Peter Nicholl's TV appearance (Cheggers Plays Pop)

Peter: "This goes all the way back to 1980 when I was still a gangly youth at drama school. The BBC were looking for four team leaders for the second series of 'Cheggers', and somehow I landed the job. Naturally, I was on the red team. The format of the show was pretty simple: teams of school kids hurtling about the place, answering easy questions and diving like mad things over enormous inflatables, interspersed with pop acts of the day doing their thing. My job was to keep the kids out of the camera shot until they were needed to fling themselves across the studio. This was all pre-video, I don't know anyone who taped it at the time. I'm not even sure if the stuff still exists in the BBC vaults. I never saw the shows when they were broadcasted. Micky Dolenz from The Monkees was a guest one week so at least I got to meet him, which was cool." [IQ Newsletter 28]

➤ (Note: A clip from a programme that Peter was on has since been found and can, on occasion, be viewed on the official IQ website.

6.13) Whatever happened to John's hair?

John: "To tell you the truth: in the live video of IQ you can see me with a haircut they call a 'number-one-haircut' in England, because of the length. As always, I went to the hairdresser and the guy asked: 'Number one?'. I thought he was talking about the length but when I looked in the mirror all my hair was gone. That's really true. It's been like this since 1994."

6.14) Band's musical gear

6.14.1) Has Mike Holmes ever used a guitar synth?

Mike Holmes has been using them for a long time. Back in the old days he used one of the Roland guitar synthesizer with the strut going from the body to the end of the neck. There is picture of him on the inner sleeve of 'Are You Sitting Comfortably?' (GEP version) playing this Roland GR-707 thingy (which was notoriously dodgy in its day - as were all guitar synths, what with the A/D conversion having a huge problem tracking chords and fast notes). He's also used a Roland GR-1 and a GK2. It's often surprising when you see IQ live, that parts you always imagined were keyboard parts turn out to be guitar synth. There are some nice guitar synth parts on "Ever", and a nice thing Mike has done a few times is to play a guitar synth line, and then fade in lead guitar over it after a few bars to double up with it.

Mike: "Yes, I've used guitar synths for over ten years now, first the GR 700 and 707, and now the GR1 and GK2 pickup on a Strat." [IQ Newsletter 19, 1993]

On the 'Forever Live' video Mike can be seen playing guitar-synth on a couple of tracks, most notable during 'Nostalgia'.

6.14.2) What keyboard equipment does/did Martin Orford use?

- ARP 2600 - The Lens
- Pianovox Electric Piano (1977-1980) - featured on 'No TV Tonite'
- Wem Tieschord Organ (1978-1980) - featured on 'No TV Tonite'
- Hohner String Machine (1979-1982) - features on 'No TV Tonite', 'Seven Stories into Eight' and 'Tales from the Lush Attic'
- Roland VK1 Organ (1979-1985) - features on 'Seven Stories into Eight' and 'Tales from the Lush Attic' (especially Enemy and Gateway)
- Logan String Melody (1983-1987) - featured on 'The Wake' (especially Outer Limits and Headlong)
- Fender Rhodes Stage 73 (1980-1983) - brief appearances on 'Seven Stories into Eight' and 'Tales from the Lush Attic'
- ARP Odissey (1981-???) - all leads on 'Seven Stories into Eight' and 'Tales from the Lush Attic'
- Yamaha CS80 (1983-1987) - featured on 'The Wake' (especially the opening of Magic Roundabout) and bits on 'Nomzamo'
- Moog Source (1985-1987) - features on 'Intelligence Quotient' (J'ai Pollette D'Arnu)

Martin's has also used the following keyboards but we have no details of what he currently uses:

- Yamaha PF85
- Yamaha SY85, a very versatile digital synthesizer with very 'big' sounds.

- Roland D50, a legendary early digital synth with very rich sound textures.
- OSC Oscar, a pricey analogue monosynth, used for most synth leads live.
- Emu Systems Emax, a fairly old sampling keyboard used for Mellotron live.
- Sequential Circuits Prophet VS, a very powerful analogue polysynth.

The more memorable equipment used by Martin Orford in the past includes:

- Mellotron - The early tape-sampler for those legendary massive choir sounds
 - PB01 F.M. Yamaha multi-timbral module
- More about Martin's keyboards on **The IQ Museum** <http://iqmuseum.free.fr>

6.14.3) What basses did John use?

John has used the following basses:

- Ibanez Musician
- Jay Dee Mark King Supernatural (bought '86, sold '87)
- Musicman Stingray (badly burned when a pyro exploded at the wrong moment)
- Jay Dee (another one, bought shortly after John joined IQ)
- Musicman (another one)
- 1973 Fender Jazz (bought in 88)
- Wal Custom Fretless
- Status Series 2 (5 string)
- Rickenbacker
- Rob Williams Custom 5-string bass

6.14.4) What equipment does Andy Edwards use?

Andy Edwards plays a wide range of drum devices:

- His drum kit is mainly based on the new Tama Superstar (previously Starclassic). Details as follows: Bass Drum 22X18 SMB2218, Tom Toms 8X8 SMT0808 10X9 SMT1009 12X10 SMT1210 14X12 SMT1412 16X14 SMT16X14, Snare Drums), 14X6 1/2 SMS 1465 FTH 10X5 1/2 Artwood Series Maple Snare AM255-10
- Cobra pedals
- Zildjian cymbals
- Aquarian Drumheads

6.15) The Crew

During the most recent tours IQ worked with the following live crew:

- **Rob Aubrey** - Sound Engineer

- **Laurence Dyer** - Lighting Designer and Operator
- **Martin 'Oggie' Ogden** - Assistant lights/General Roadie/Truck Driver
- **Anne Holmes** - Merchandise
- **Mark Westwood** - Bass/Stage Tech
- **Andy Labrow** - General Roadie/Truck Driver
- **Andy McEvoy** - Video and Projections/Truck Driver
- **Dene Wilby** - Video and Projections
- **Tony Silcox** - Merchandising
- **Anne Fox** - Catering/Merchandising
- **Tony Lythgoe** - Graphic Designer and Merchandise
- **Arie Verstegen** - Agent/Tour manager

Although throughout the years they have had many crew who have provided sterling service for the band. These include **Fifi le Beef**, **Nigel Dunbar**, **Les**, **Lewty**, **Karla**, and **Mat Goodluck** as well as many others (apologies to those not mentioned!)

- End of IQ FAQ -
