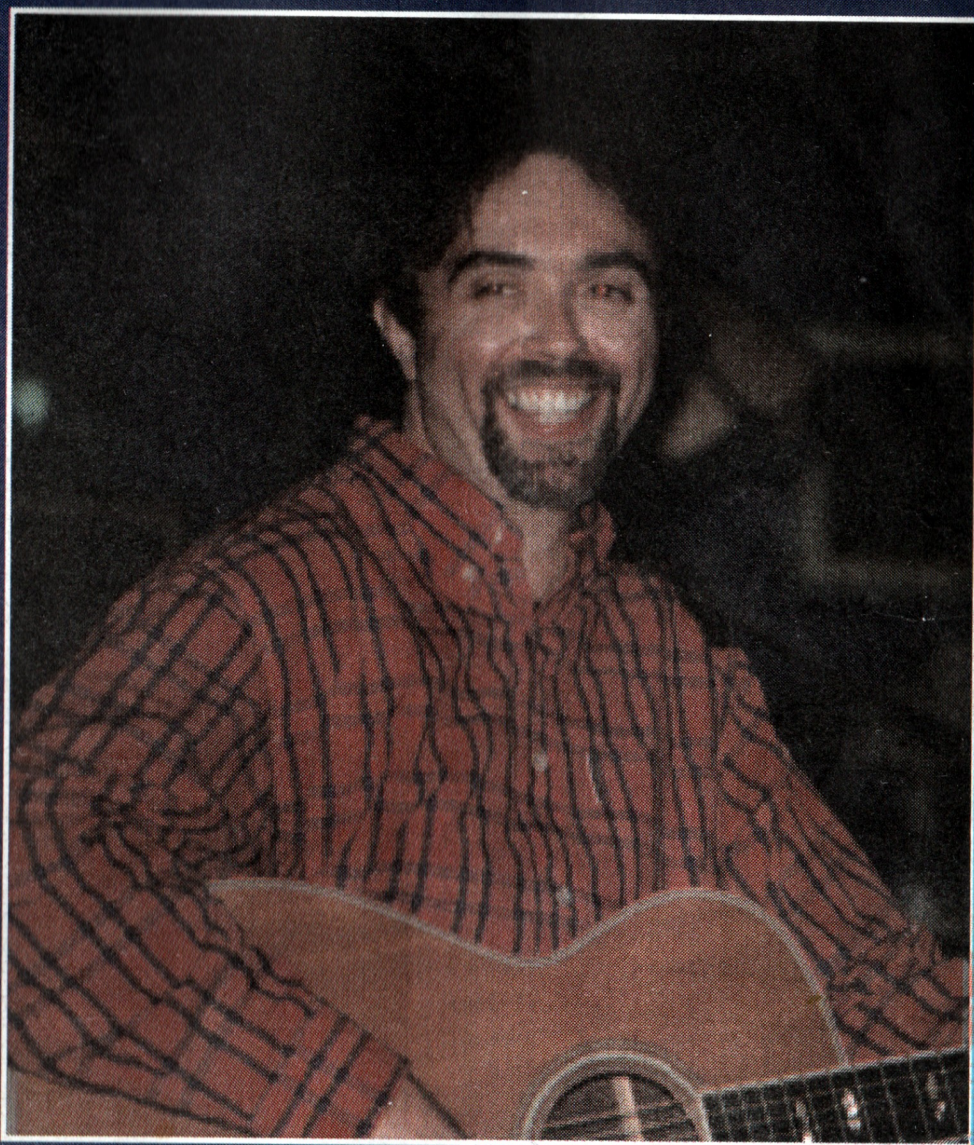


CAMARADERIE



THE OFFICIAL IAN McNABB MAGAZINE

Richard Moorsom asked me if I wanted to say anything as a little intro to the mag. I guess I do. Firstly, I want to thank Paul Warry for all the work he did on "McNabb Rag", and I hope we have his blessing in taking up where he left off. I also want to thank Richard for offering to do this, and I've offered him a little help and a lot of encouragement along the way. I'm sure the mag will become bigger and better the longer it goes on, as we all get the hang of how you do these things. It will certainly improve the more you good people out there get involved. From small thing big things come and all that.

Anyway, I'm sorry I've been so quiet over the last couple of years, but I can assure you it wasn't my doing. The record company I was signed to came to an end, and I ended up signed to another record company who didn't give a monkeys about me. Such is life. Anyway, it took a lot of effort and time for me to become free of unwanted entanglements, but here I am. Free as a bird. In your face from now on brothers and sisters. Get used to it. I'm back and mad as hell, and I'm gonna git ya. OK?

I aim to release at least one album per year on my own label, 'Fairfield Records'. I will tour the UK at least twice a year, probably once as a solo act and again with a band. I haven't quite worked it all out yet but it's all on the drawing board. You'll be seeing a lot of other artists of my ilk following a similar path over the next few years, as I'm afraid the bean-counters have taken over music asylum. I think it's gonna be a lot of fun. The world is changing daily with the advent of internet-global communication, and I'm one of the people who think it's incredibly positive. If you thought punk rock was a revolution, well you better hold on to your hat. I'll be selling my records at gigs (something I've never done before), over the 'net, and also through the T'n'T mailing society. I may put a few into the shops...you'll probably know about that by the time this letter has been printed.

And that's about it really. Thanks for sticking with me, buying the records, swag, coming to the gigs etc, etc, without you guys I'd be dead. DED you here me?

See you at the import section,

IAN McNABB,
MERSEYSIDE,
ENGLAND,
JULY 1998.

McNABB RAG

Dear Reader

As many of you may already know from communications from myself and/or T'n'T Society, I've decided to pack this fanzine malarkey in!

I've had to make the desperately grown up decision to concentrate on changing my career and will be devoting at least the next two years to academic study in my spare time from work. Consequently, I have 'handed over the reins' to a new editor, Richard Moorsom who has written the vast majority of this issue (9). Richard has been a big fan of Ian's for many a year and was last seen on T-shirt selling duty at Ian's four Christmas '96 shows. I know he will be able to devote far more time and enthusiasm to the fanzine than I, so you should see more issues, more frequently with him at the helm!

For the record the new address for the fanzine is :-



I still intend to get along to as many gigs as possible, following Ian's trail to worldwide domination, and may even get around to writing some contributions for future issues.

I guess it just remains for me to say thanks to the 'faithful few', as Ian calls us, for buying, contributing and reading the fanzine over the last five years or so. (That's especially so to the ones who subscribed to issue 9 and had to waited almost 2 years to receive it - sorry folks!).

I've made many friends along the way and will look forward to you all buying me a drink at a concert venue near you sometime!! Should anyone wish to write to me personally after Richard has taken over then just ask Richard to forward your letter to me.

Err, drive on....

Paul Warry
June 1998

Many thanks to Ian for his introduction - and of course for his music. Thanks to Paul for the last 8 issues of McNabb Rag and for starting the fanzine up. Paul reminds me that issues 2-8 are still available at £2 each. Please write to me for details. The new name for the fanzine, it's new appearance and content were Ian's idea - I hope you like it.

I have been following Ian's career since 1984 after hearing his records being plugged on Mike Read's radio one breakfast show. My first concert was in 1986 at Manchester University and from then on I was hooked! I attend as many shows as possible and managed to see all 8 shows on the recent tour despite having two young children. I would like to thank my wife for putting up with my obsession and to Gavin Wilkinson for accompanying me on so many long journeys from up here in the north of England. A special thank you goes to Tony Strutt for his 80 minute interview with Ian. Tony has a fanzine out which includes a questionnaire with Ian. It features interviews with the likes of Embrace and other indie bands. Available from ~~124 Cambridge Road, Blackdown, London, SE3 9AF~~ for £2. Thanks also to Gerry Gardner for all the photos.

Ian has been quite busy since the last issue of the fanzine. In December 1996 he did a short tour of Northern venues under the name Gak Mummies (see later for article). New songs were played from his October 1996 demos which eventually surfaced in 1997. Other releases in 1997 included Mike Scott's album Still Burning which had backing vocals provided by Ian and a greatest hits compilation "My Own Way". This was followed by a worldwide tour playing bass in Mike's band.

1998 started with Ian going to Jamaica for a songwriters convention where he hung out with Dave Stewart. Several new songs were penned and some were aired during the short tour in May. This included a 6 night residency at Birmingham's Ronnie Scotts (see later for review). The eagerly anticipated lyric book is due for release to co-incide with the forthcoming album. It includes the lyrics to thirty of Ian's songs with comments about each one. Ian's new acoustic album is titled "A Party Political Broadcast On Behalf Of The Emotional Party" and was completed in June. It should be available by the time this issue is printed. Ian informs me it is a one-off project and not a change of musical direction. He says that "wives and girlfriends will weep" on hearing it. This all leads up to the biggest solo tour Ian has embarked on commencing in early October and running through to December. Despite all this activity Ian managed to squeeze in a trip to the V98 festival with Zak Starkey recently.

I would like to sign off with a plea you all McNabb fans out there. I am trying to compile a list of all the solo concerts Ian has performed. I am having particular difficulty with the years 1991 and 1992. Anyone who saw Ian during these years please give me details. Has anyone got recordings of Manchester University November 1991 and Ashton-Under-Lyne Witchwood from 1993?

I hope you enjoy reading this issue and would appreciate any suggestions or criticisms. Please send any contributions for the next issue to me at the address on page 3. I am proposing to produce the magazine twice a year. This should be possible with Ian's promise of album and two tours every year. Please send cheques for £6 payable to Richard Moorsom. This will cover the cost of the next two issues inclusive of postage and packing.

As Paul mentioned in his introduction I have produced the vast majority of this magazine myself. I would appreciate your contributions for future magazines. Please send me reviews and tapes of the new shows, any local newspaper cuttings/interviews, etc. Every little helps!

That's it for this time - hope to see you all at the shows!
Richard Moorsom - September 1998

OCTOBER '96 AND ALL THAT

In October 1996 Ian recorded some 20 songs in demo form (see trackography for details). He decided to play 4 Northern shows in December '96 to showcase some of them. I was fortunate enough to attend all 4. His band consisted of Gordon Longwith, Daniel Strittmatter, Mocker and former Icicle Work Roy Corkill. Ian chose the name "Gak Mummies" for the band. He explained to me that Gak is slang for cocaine and that he had seen a TV programme where traces of cocaine had been found in 90% of Egyptian mummies (despite the coke leaf not being grown anywhere near Egypt). 6 of the tracks were eventually released through T'n'T in December 1997.

The tracks were eventually whittled down to 16. (Ian didn't like the other 4) They were : Mystery Of The Cocaine Mummies, Friend Of My Enemy, Moment In The Sun, Alright With Me, Liverpool Girl, (If We Believe) What Love Can Do, A Guy Like Me, Open Air, You Only Get What You Deserve, Bloom, (I wish I was in) California, Nothing Less Than The Very Best, Loveless Age, Right On Time, Rockin' For Jesus and Glory Be.

The collection kicks off with the lively instrumental Mystery Of The Cocaine Mummies (aka Gak Mummy #1). This short guitar-based track neatly flows into the lively Friend Of My Enemy. This strong track was played at the live shows. Moment In The Sun is a melodic song with Ian in positive mood and voice. Alright With Me is already familiar to us - I particularly like the "making faces at the traffic lights" line. Liverpool Girl then follows and keeps up the rocky feel to this collection. Despite Ian saying this track would never come out, he has re-recorded it for the new album and even changed some of the words.

The next two tracks have also been released on the demo CD and provide a slower pace to the collection. Both feature drums which are absent on the new album versions. Open Air sees a return to the rock-orientated style. You Only Get What You Deserve and Bloom are both familiar to us but are different from the versions on the new album.

California is one of the outstanding tracks - it has a catchy guitar riff and is very uptempo. Ian provides us with several references to the American state in this "tribute" song. Nothing Less.. sees Ian singing about the standards acceptable for his woman. The best track in my view is Loveless Age. It is the heaviest song and it is an entirely different arrangement from the stripped-down new version. (Note the Fat Cat reference - see interview) The heavy version was chosen for the Gak Mummies tour. Right On Time sees a return to the slower tempo. This beautiful track sees Ian in a more romantic mood as he shows his happiness at meeting a girl just when he wanted to. The track is only short and went down well when premiered at the Chester show.

I'm not sure about the next track! Rockin' For Jesus is either a serious religious track or a tongue-in-cheek McNabb special. With lines like "He's the cat we sinners dig" I tend to think it may be the latter. (Ian later confirmed to me that the song is a total mickey-take) The guitar sound and overall feel remind me of T-Rex's "Get It On". This upbeat track leads appropriately into the final track Glory Be. With a similar "spiritual" theme this track was also the final cut on the 6-track demos. Does it remind anyone else of "Starry Blue Eyed Wonder" ?

The tracks bear the hallmark of a great album and really gel well together. I would love to see some of the unreleased tracks as future b-sides or album tracks. The whole feel of the album is lively and positive as opposed to the more melodic and quiet new album. The new album is certainly a grower whereas October '96 is direct and "in yer face". Superb ! Island Records don't know what they're missing!

It was foggy as we set off on the three hour journey from Middlesbrough to Chester. We arrived at 6 o'clock and went inside to catch the soundcheck. After being challenged by a few of the staff, I was recognised by Ian's road manager (also called Ian) who allowed us to stay.

After a brief rendition of Who Do You Love, Ian and the band launched into three new songs. The soundcheck was completed with an acoustic version of Camaraderie. Ian's road manager then approached me and asked if I would man the merchandising stall for the evening. I happily agreed but explained that I didn't want to miss the show! I saw Ian outside and asked for an interview after the show. "Defo!" he replied. Following a visit to the nearby Burger King we headed back to Telford's Warehouse. The staff were busy putting candles in bottles onto the tables and bars. It was a nice venue and the stage was made to resemble a living room. There was even a Hilda Ogden style "muriel" complete with ducks!

After selling a few fanzines, I waited for the road manager to return. The first song was underway as he made his way back. It turned out to be the first song from the soundcheck and may be titled "Lover's Age". It was a lively start and after a long instrumental intro the band the band launched into "Right On Time" - another new track. It was back to the lively material with "Friend Of My Enemy" - complete with Roy and Gordon's harmonious backing vocals. I recognised these three songs from the soundcheck and was getting to like them already.

The new songs were rounded off with "Alright With Me". Up to this point my view was poor as the stage was low and I was at the back of the crowd. I soon pushed my way forward as "Fire Inside My Soul" got underway. The crowd livened up on hearing this popular track. "Evangeline" and "I'm A Genius" followed before the band left the stage only for Ian to quickly return with his acoustic guitar. "Camaraderie" and "Hollow Horse" were well received before Ian launched into another new track - this time a slower tune. The band then returned and Ian was asked the inevitable "What's a Gak Mummy?". "Me and two hours" he replied before playing "When It All Comes Down". This version began with the guitar solos usually played towards the end of the song. A shorter than normal "Child inside a father" followed before the band left the stage.

The crowd had been fairly quiet until this point but soon livened up as Ian asked if there were and Liverpool girls in the audience. Like me they were probably expecting to hear "Understanding Jane". Instead, we were treated to a humorous uptempo song entitled "Liverpool Girl". This must be the first McNabb track I can recall with the word crisps in it! A good version of "That's Why I Believe" followed before the ever popular "Stone My Soul". McNabb's new anthem once again had the crowd chanting in unison. "Understanding Jane" saw many of the crowd dancing and jumping about and got the best response of the evening. The "Who Do You Love" medley wrapped the show up nicely.

Ian's road manager caught me on the way out and asked me to help out with the merchandising again the following night. I readily agreed before happily embarking on our long journey home. Sadly no time for my interview as the driver wanted to hit the road as soon as possible.

Set List :- Loveless Age, Right On Time, Friend Of My Enemy, Alright With Me, Fire Inside My Soul, Evangeline, I'm A Genius, Camaraderie, Hollow Horse, You Only Get What You Deserve, When It All Comes Down, Child Inside A Father, Liverpool Girl, That's Why I Believe, Stone My Soul, Understanding Jane, Who Do You Love medley

Duchess Of York, Leeds 10 December 1996

Despite being the nearest venue to home, we found ourselves rushing to make the soundcheck at the Duchess of York. We arrived in time for Blackbird, Loves Young Dream and Camaraderie. Ian then played a humorous version of Barclay James Harvest's "Mocking Bird" - much to everyone's amusement.

I apologised to Ian for leaving so soon the previous night and arranged to interview him after their pre-gig meal. This also gave us the ideal opportunity to find my car and park it a lot nearer. Ian gave me twenty minutes of interesting chat and some of the material is to be found in this issue. The remainder will follow later.

Although I was tucked away in a corner, several people found me and bought their McNabb souvenirs. As the opening bars of "Loveless Age" belted out I spotted a television monitor relaying the action from the stage. This meant I didn't miss anything as I waited for the road manager to relieve me from my duties.

The band performed essentially the same set as at Chester. I felt the atmosphere was better tonight and everyone had a good view of the stage. The new songs went down well, with "A Guy Like Me" replacing "Alright With Me".

Later on there was a hitch when Ian's mike packed up. He improvised by using Gordon's and said "where there's a will there's a way" before playing "Camaraderie". As the band left the stage after "Child Inside A Father" I was asked to man the stall again. I still managed to dance to "Liverpool Girl" as I made my way back. It was good to hear "Still Got The Fever" although I was disappointed not to hear "Stone My Soul". It would have gone down a treat as the crowd were in fine voice.

After a short journey home I was now faced with a day off - although it was my wife's birthday!

Set List :- Loveless Age, Right On Time, Friend Of My Enemy, Guy Like Me, Fire Inside My Soul, Evangeline, I'm A Genius, Camaraderie, Hollow Horse, When It All Comes Down, Child Inside A Father, Liverpool Girl, That's Why I Believe, Still Got The Fever, Understanding Jane, Who Do You Love medley

Hop And Grape, Manchester 12 December 1996

Traffic delayed us on the M62 as we approached Manchester for the gig at the University. We had no trouble finding the venue, having seen Ian play there several times. I ran at top speed from the car in the hope of catching the soundcheck. All the doors were locked and I thought I'd missed it. The band, however, were running late after filming Liverpool Girl for Granada TV. Rumour had it that this was to be the next single.

This afforded us some time to grab a bite to eat in the University bar. I met up again with the road manager as the soundcheck began and Ian played Cortez The Killer and Child Inside A Father. I was soon shown where my "patch" was to be and was somewhat surprised to discover that it was outside the hall and that I might have to miss the show!

Luckily I came up with an idea and, as Loveless Age began, I packed up the 2 holdalls of T-shirts and took them inside the hall. I stood with them at the back and got a great view of the show.

Once again, similar material was showcased. The highlight for me came during the acoustic set. Ian played a rousing version of Hollow Horse and then followed this with Love Is A Wonderful Colour. Halfway through he went back into Hollow Horse and the crowd were in raptures.

During "Who Do You Love" Ian apologised for the delays and explained that the band were to be shown on Granada TV the following evening at 6:50. We went backstage to hand in the gear and have a chat before leaving for our accommodation. We wondered whether we'd get to see a rare McNabb TV appearance the following day.

Set List :- Loveless Age, Right On Time, Friend Of My Enemy, Guy Like Me, Fire Inside My Soul, Evangeline, I'm A Genius, Camaraderie, Hollow Horse, Love Is A Wonderful Colour, When It All Comes Down, Child Inside A Father, Liverpool Girl, That's Why I Believe, Stone My Soul, Understanding Jane, Who Do You Love

Lomax, Liverpool 13 December 1996

No problems in finding the Lomax, having seen Ian play there three times in recent years. We were in plenty of time having spent the night in Manchester. The soundcheck was the same as at Chester. I caught Ian explaining the Hollow Horse / Love Is medley from the previous show. He had hit a high note and then couldn't remember which song he was singing! I don't think that anyone minded. There was a break in the soundcheck as we went downstairs to the bar to catch Ian on Granada TV. Sadly, only 90 seconds of Liverpool Girl were shown.

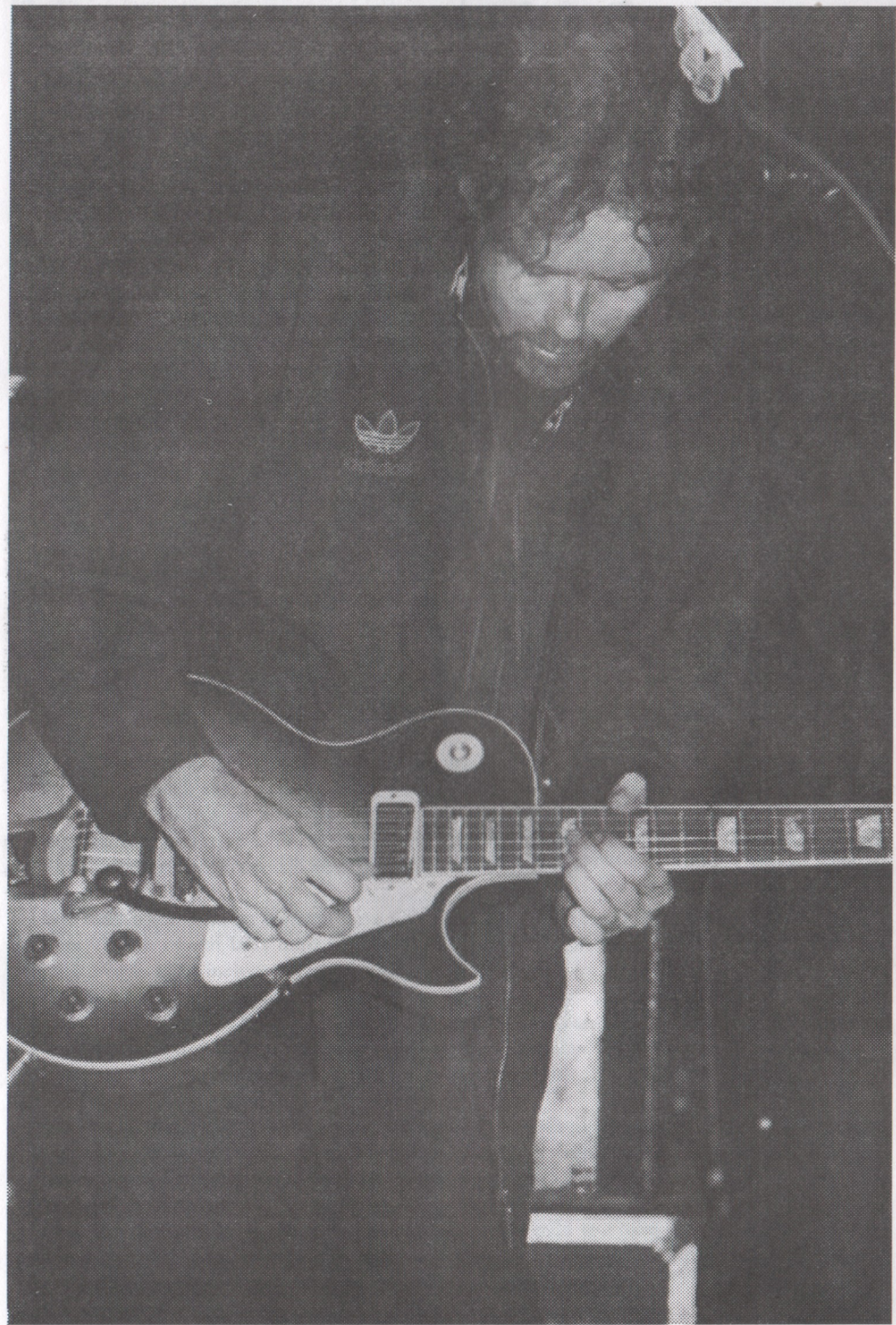
A capacity local crowd enjoyed essentially the same set as previous shows. I stood downstairs and was pushed and shoved as fans tried to get a glimpse of their idol. Evangeline had the audience at the front going wild. Hollow Horse was again outstanding with the crowd singing almost the entire song without Ian. He kept joining in every now and again to keep us in time!

I made my way up to the balcony as it got busier at the front. I got a great view as the band played Child Inside A Father. Liverpool Girl was predictably well received as was an extended version of Still Got The Fever. As the song reached the end, Ian began singing snatches of 1970's glam rock songs! These included See My Baby Jive, Blockbuster and Hello Hello I'm Back Again. Being a big fan of this era myself, I really enjoyed this "medley".

Stone My Soul again had the crowd chanting and Understanding Jane had everybody dancing and punching the air down at the front. The Who Do Love medley finished it all off and the band took a well deserved bow to rapturous applause.

I rushed back to the stall where things were hotting up. Half an hour later we went backstage where we had been invited to the after-show party. I explained that we couldn't stay and thanked everyone for a great week. Roll on next year!

Set List :- Loveless Age, Right On Time, Friend Of My Enemy, Guy Like Me, Fire Inside My Soul, Evangeline, I'm A Genius, Camaraderie, Hollow Horse, Love Is A Wonderful Colour, When It All Comes Down, Child Inside A Father, Liverpool Girl, That's Why I Believe, Still Got The Fever, Understanding Jane, Stone My Soul, Who Do You Love medley



Tape Catalogue

An idea mentioned in previous issues of McNabb Rag was the production of a tape catalogue. Unfortunately, this project never reached fruition. I have acquired various tapes over the years from record fairs and fellow fans and would use these as the basis of the catalogue. Please send in details of all live tapes you have. I will send out the catalogue with the next issue of the fanzine. Also send in any details of videos for possible video compilation and catalogue.

LOVE IS A WONDERFUL COLOUR ?

I managed to catch an amusing item on VH-1 whilst watching "10 of the best" a few weeks ago. The featured artist was Billy Bragg and he recalled his time with the Icicle Works as follows :-

"I did a lot of gigs with the Icicle Works in the mid 1980s. I used to travel around Britain with my guitar in one hand and my amp in the other. I used to switch between New Model Army dates and Icicle Works dates in the north of England. It was great fun. I remember a particular gig in Liverpool that this video brings to mind. It was around the time of this single and you'll see in the video there's loads of leaves swirling everywhere. So the Icicle Works' roadies and mates all went over to a nearby park - it was autumn - and gathered up piles and piles of leaves. You know, like you do when you're a kid, and they put them all into sacks - big black bin bag sacks. At the end of Love Is A Wonderful Colour they emptied all these sacks onto the stage. And all the leaves and twigs came out. But you know what else there is in parks that's on the ground - think of something that dogs leave behind - yes that was in the sacks as well. So they were emptying all this over the stage and all over the front row of the audience. It was one of those wonderful, wonderful gigs. At the end, as everybody walked away, the whole place was knee deep in leaves and kind of dry, hard dog faeces!"

Internet

A major development since the last issue is the emergence of the internet. The unofficial Ian McNabb website is run by American Carl Seiler. It has interesting articles and reviews as well as all the latest news. It's address is :-

<http://ourworld.compuserve.com/homepages/lcseiler/ian.htm>

Food For Thought - Ten Tasty Titles

- 1 - Hollow Sauce
- 2 - Motorcycle Cider
- 3 - I'm A Guinness
- 4 - Bread Lightning
- 5 - Birds Fly (Wispa to a Cream)
- 6 - One Stew Love
- 7 - Hot Pot Gospel
- 8 - Small Price Of A Ricicle
- 9 - Permanent Cabbage
- 10 - Mersey Beef

My Own Way - The Words And Music Of Ian McNabb

In December 1997 the T'n'T Society released Ian's greatest hits. The track listing was :-

(I go) My Own Way, Great Dreams Of Heaven, That's Why I Believe, If Love Was Like Guitars, These Are The Days, For You Angel, You Must Be Prepared To Dream, Child Inside A Father, Potency, Sad Strange Solitary Catholic Mystic, Evangeline (live), Camaraderie, You Stone My Soul and I'm A Genius.

The collection was put together from tracks chosen by Ian himself and follows his solo career in mainly chronological order. (The exception being the title track which opens the proceedings) He told me that the tracks he chose were less personal - which explains the non-inclusion of the obvious choice "Fire Inside My Soul". Interesting to note that the singles "Go Into The Light", "Don't Put Your Spell On Me" and Merseybeast" were also omitted. I quizzed him about the inclusion of Sad Strange Solitary Catholic Mystic and he told me that this was to show that "Hey, I can do film music as well".

The first five tracks are all taken from Ian's debut album "Truth and Beauty". The single version of My Own Way kicks off the compilation in a lively manner. This is followed by the album version of the ever-popular "Great Dreams Of Heaven". This song was Ian's first solo single and always features in his live performances. The next three tracks are two singles and a b-side and continue the strong selection of early material.

For You Angel is a mystery to me! It was released as a b-side to "My Own Way" and "due to popular demand" was re-released as a b-side of "Go Into The Light". It was voted second favourite b-side by the readers of this magazine (see poll). As far as I know it has only been played live on one occasion. It is the only non-album track on this collection.

The following four tracks are taken from the much-acclaimed second album Head Like A Rock. We kick off with two tracks recorded with Crazy Horse. Both are very strong songs and still feature prominently in Ian's live set. Potency was pencilled in to be a single but it never materialised. This track has recently been reintroduced to the live set. The HLAR selection ends with the above-mentioned Sad Strange Solitary Catholic Mystic.

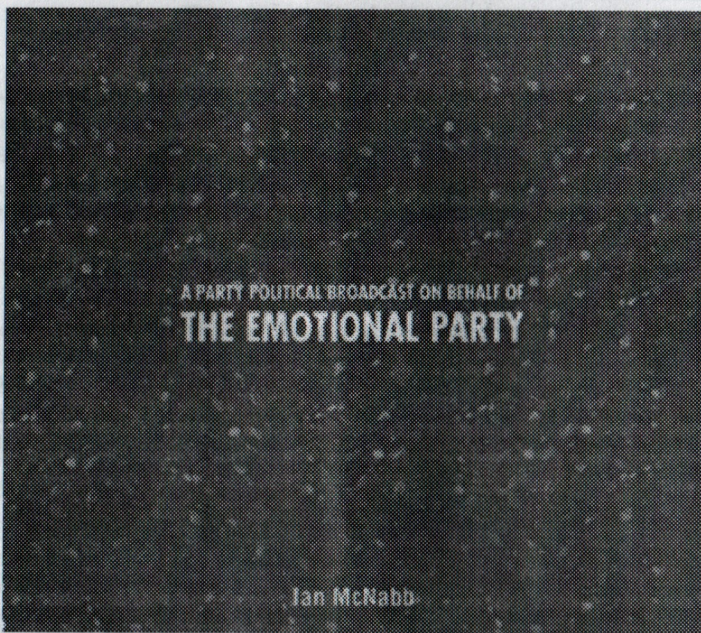
The next track is taken from the live CD given away with Ian's third album "Merseybeast". Evangeline is one of Ian's most popular songs and always goes down well live. This is the only Icicle Works track included. This version captures the song very well and is a welcome choice.

The final three tracks are from Merseybeast. Camaraderie is another popular track - I guess Ian must like it as well judging by the new name of the magazine! You Stone My Soul is Ian's new anthem and always goes down well live. I'm A Genius rounds off the collection.

Ian tells me that this compilation will not be released commercially - so those of you who haven't got your copy yet could miss out. The album shows the strength of Ian's material and highlights his versatility. It contains a great blend of rock tracks, ballads and instrumentals.

I would welcome readers views on the tracks chosen. Would you have selected different tracks? Please let me know what you think of the selection. The only relevant info I can glean from the poll is that Fire Inside My Soul is the most popular McNabb solo track.

Clocking in at just under 80 minutes this collection is a winner and deserves a wider audience.



Ian's latest album is a new venture for him both musically and commercially. It is not available in the shops and is entirely acoustic. The songs are quiet and romantic and the album has a mellow atmosphere.

The opening track is superb and I can see it becoming a crowd favourite. It is written in "A Day In The Life" style. We see the subject of the song (Ian said it wasn't about him when premiering the track at Ronnie Scott's) getting up in the morning through to his journey home after a night out. Great lines include "Standing in a disco like the Count of Monte Christo" and "You climb into a taxi cab you're dreaming of that old kebab".

The next four tracks were all recorded for the October 96 demos (see earlier article) and appear here in different form. The version of Loveless Age is totally different and gives the song a new feel altogether. It features Mike Scott and Anto Thistlethwaite of the Waterboys playing and singing. Liverpool Girl has been similarly re-recorded and features Anto on mandolin. This song could be Understanding Jane Part Two and has acquired less of a raw edge as well as a few lyric changes.

For me, the best track is The Man Who Can Make A Woman Laugh. It is very melodic and sings the praises of the men "whose looks may not compare with those who never have to pay for clothes". Maybe Ian should have included "You're Ugly (And I Love You)" alongside.

Little Princess features Anto on sax and is a very personal song. Some great guitar work on this one. Girls Are Birds is a piano ballad and tells of a lost love. The title of the song is a deliberate double entendre Ian informs me.

The album is a grower - I had to play it a few times and listen to the words carefully before fully appreciating it. It is definitely a success and I'm looking forward to hearing the new tracks played live. Ian says in the interview that he has been rocking for 17 years so maybe the next album can contain a blend of ballads and rockers. Ian's party political broadcast certainly gets my vote!

SONGS PLAYED ON RECENT TOUR

8 Times

A Guy Like Me And A Girl Like You
 Fire Inside My Soul
 You Stone My Soul
 Hollow Horse
 Out Of Season
 Potency

6 Times

Camaraderie
 Liverpool Girl
 Merseybeast
 When It All Comes Down

4 Times

A Little Bit Of Magic
 Permanent Damage
 You Only Get What You Deserve
 Great Dreams Of Heaven
 I'm A Genius
 Little Princess

2 Times

You Must Be Prepared To Dream

1 Time

You've Got To Hide Your Love Away
 Triad / Chestnut Mare
 Love's Young Dream
 I Will Rock You
 I Only Have Eyes For You
 That's Why I Believe
 One True Love
 Heart Of Gold
 Loveless Age

7 Times

Evangeline
 Light My Fire
 Love Is A Wonderful Colour

5 Times

Child Inside A Father
 Understanding Jane
 Too Close To The Sun

3 Times

I Don't Want To Talk About It
 I'm Game
 Little Girl Lost

Still Got The Fever
 Who Do You Love

Into The Mystic
 Experience
 Up Here In The North Of England
 Cortez The Killer
 What She Did To My Mind
 These Are The Days
 Blackbird
 Beautiful Old Mystery

Ian's first ever residency was in this all-seater jazz café. The venue had a restaurant and people were eating meals and not even facing the stage for some of the shows. This affected Ian and he received some advice from his mother as revealed at the last show. She told him "I've got an album called "Sinatra at the Sands" and he was the greatest singer that ever lived. Between every song he did you can hear the clicking of knives and forks on plates. So you go down that road my son!". Not all the crowd were there to see Ian - some were members who were there for 21st birthdays or just a night out. These people tended to talk through the shows which annoyed Ian from time to time. He challenged them to talk over Fire Inside My Soul at one point. He also made regular comments about the expensive drinks and chicken and chips.

The McNabb fans were treated to a superb sound and a strong vocal performance from Ian. Every show was over 2 hours long and 26 songs were played on the 28th (a record ?). Each show followed the same format of a 50 minute set followed by the rockier "proper" concert lasting around 90 minutes. Attendances varied from night to night. The first night was well attended and the last night was a sell-out.

Ian was also in fine form regarding jokes and story telling. He told a joke about a light bulb at each show and promised the punchline would be given at the last show. Sadly, it wasn't! A long story about Crazy Horse revealed their overwhelming reaction on 'first' visiting Liverpool. Ian later discovered they had already played in Liverpool with Neil Young and couldn't remember anything about it! Another tale told of Ian's stay in Jamaica with Dave Stewart. A friend of Dave's was having an iron gate made by none other than Bob Dylan! Apparently Bob is obsessed with welding! An interesting revelation was made about Stone My Soul. When Ian was working with Mike Scott they both offered songs to Rod Stewart. Rod recorded Mike's and rejected Stone My Soul. Ian explained that there had been a bit of "Rod envy" for a while.

Before playing Too Close To The Sun live for the first time Ian revealed that he wrote the song after hearing about Kurt Cobain's suicide. It was pointed out to him by supporting artist Corina Round that when he sang the song it was exactly a year since Jeff Buckley had died. Ian found this an eerie coincidence and dedicated the song to Jeff at each subsequent show.

On one performance of Still Got The Fever Ian revealed some of his musical milestones. They were seeing T-Rex on Top Of The Pops in 1972, Roy Wood singing See My Baby Jive and Ozzy Osbourne singing about Going Through Changes; dropping the needle on a record that was on a label called Virgin. The band was the Sex Pistols and the first track was Holiday In The Sun the last track was E.M.I. ; The Clash singing White Man In Hammersmith Palais.

Preston Adelphi 01/06/98

This is more like it! The venue was an upstairs room in a pub and the atmosphere was good. The crowd were attentive and sang along to all their favourites. The set was essentially the same as the Birmingham shows - we even got an interval. One notable difference was Ian's version of Queen's "We Will Rock You" (sung as I Will Rock You) - complete with the opening line of "We Are The Champions". Guess who's got Queen's greatest hits!

Liverpool Neptune 02/06/98

The all-seater theatre was a sell-out. No interval this time. Ian says it is his best show (see interview).

TRACKOGRAPHY UPDATE

| | | | |
|--|---|-------------------------------------|---|
| Play The Hand They Deal You | | What's It All About | |
| For You, Angel | | Still Got The Fever | |
| Sometimes I Think About You | | May You Always | |
| Fire Inside My Soul | | Time You Were In Love | |
| Go Into The Light | | The New Golden Age | * |
| As A Life Goes By | | This Time Is Forever | |
| Potency | | Child Inside A Father | |
| You Must Be Prepared To Dream | | Woo Yer | |
| Sad Strange Solitary Catholic Mystic | | That's Why The Darkness Exists | |
| The Available Light | | A Little Bit Of Magic | |
| Love's Young Dream | | Blaze Away | * |
| Beautiful Old Mystery | | Merseybeast | |
| Me And The Devil | * | Camaraderie | |
| Don't Put Your Spell On Me | | Heydays | |
| Too Close To The Sun | | Sing! | * |
| Don't Patronise Me | | Rock | |
| Time Of My Time | * | I'm A Genius | |
| Affirmation | | You Stone My Soul | |
| Pretty Boys With Big Guitars | | Snaked | |
| Rockin' For Jesus | # | Gak Mummy No 1 | # |
| Loveless Age | | Right On Time | |
| Friend Of My Enemy | # | Liverpool Girl | |
| Alright With Me | | Not Lost Enough To Be Rescued | # |
| Moment In The Sun | # | Beautiful Obsession | # |
| I Understand Completely | # | Bloom | |
| (I Wish I Was In) California | # | A Guy Like Me (And A Girl Like You) | |
| Found Me A Rainbow | # | You Only Get What You Deserve | |
| (If We Believe) What Love Can Do | | Glory Be | |
| Open Air | # | Experience | |
| You're Ugly (And I Love You) | # | The Perfectionist | # |
| Nothin' Less Than The Very Best | # | Can You Still Be Amazed? | # |
| Sex With Someone You Love | | Little Princess | |
| Absolutely Wrong | | Girls Are Birds | |
| They Settled For Less Than They Wanted | | | |
| The Man Who Can Make A Woman Laugh | | | |

Tracks marked * are from the demos for the Merseybeast album

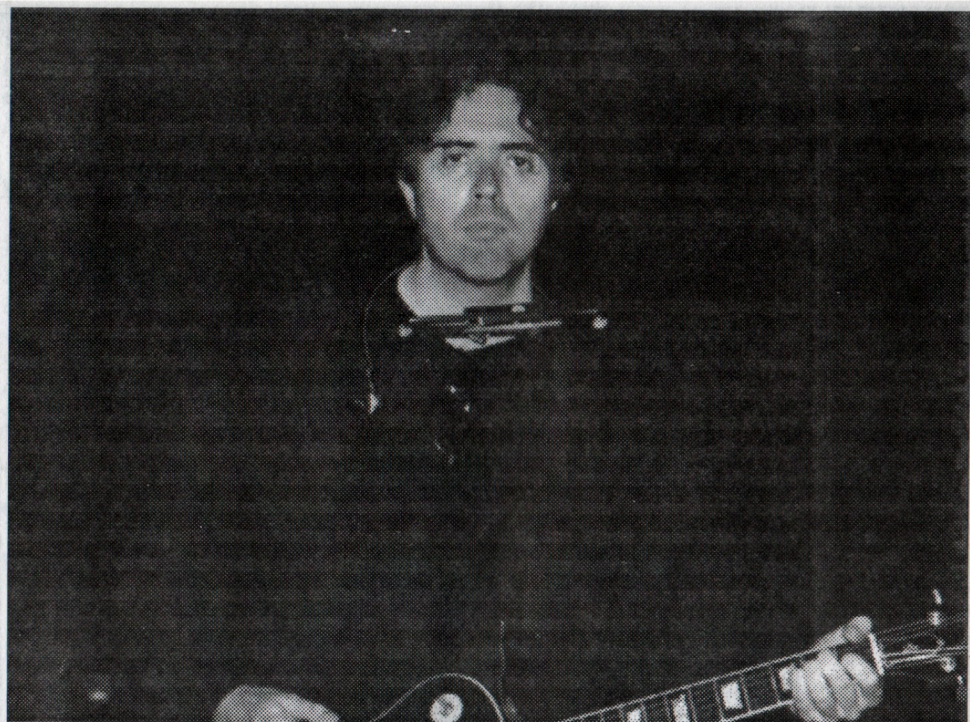
Tracks marked # are from the October 1996 demos

Experience was played live during the recent tour

COVER VERSIONS UPDATE

| | |
|--------------------------------------|----------------------------|
| Rockin' In The Free World | - Neil Young |
| Tonight's The Night | - Neil Young |
| Like A Hurricane | - Neil Young |
| Cortez The Killer | - Neil Young |
| Heart Of Gold | - Neil Young |
| Out On The Weekend | - Neil Young |
| I Don't Want To Talk About It | - Crazy Horse |
| * Imagine | - John Lennon |
| Ticket To Ride | - The Beatles |
| You've Got To Hide Your Love Away | - The Beatles |
| Blackbird | - The Beatles |
| Till There Was You | - Meredith Willson |
| So You Wanna Be A Rock 'n' Roll Star | - The Byrds |
| * Everybody's Been Burned | - The Byrds |
| * Live Forever | - Oasis |
| Breathe | - Pink Floyd |
| * Children Of The Revolution | - T.Rex |
| * Join Together | - The Who |
| * Love Is All Around | - The Troggs |
| Glastonbury Song | - The Waterboys |
| Preparing To Fly | - The Waterboys |
| Pushin' Too Hard | - The Seeds |
| * Knockin' On Heaven's Door | - Bob Dylan |
| * Lay Lady Lay | - Bob Dylan |
| There She Goes | - The La's |
| * The Back Of Love | - Echo and the Bunnymen |
| * You'll Never Walk Alone | - Gerry and The Pacemakers |
| Anarchy In The U.K. | - Sex Pistols |
| I Only Have Eyes For You | - Art Garfunkel |
| * We Will Rock You | - Queen |
| * Rave On John Donne | - Van Morrison |
| * Whole Lotta Rosie | - AC/DC |
| * I Put A Spell On You | - Sreamin' Jay Hawkins |
| * Blockbuster | - Sweet |
| * See My Baby Jive | - Wizzard |
| * Hello Hello I'm Back Again | - Gary Glitter |

Songs marked * are incomplete versions



GUITAR !

Understanding Jane by R I McNabb

INTRO | VERSE 1 | CHORUS | VERSE 2 | CHORUS | MIDDLE 8 | CHORUS | OUTRO

INTRO

C5 /// | F5 /// | C5 /// | G5 ///

VERSE

C5 /// | F5 /// | C5 /// | G5 ///

C5 /// | F5 /// | C5 /// | G5 ///

CHORUS

C5 /// | F5 /// | C5 /// | G5 ///

C5 /// | F5 /// | C5 / G5 / | C5 ///

MIDDLE 8

C5 /// | F5 /// | C5 /// | G5 ///

C5 /// | F5 /// | C5 / G5 / | C5 ///

C5 /// | F5 /// | C5 /// | G5 ///

OUTRO

C5 / G5 / | C5 /// | C5 / G5 / | F5 ///

F5 /// | C5

VERSE 1

I've been so lonely she can't understand the way I feel

I'm holding on, I'm walking home alone

I'm here without her

Well it seems that all the boys appreciate her

All the girls speak highly of her energy

D'you think that it could work for Jane and me

CHORUS

But I still want her, I still remember summer

Way back when we both felt the same

And I still love her, I can't stop thinking of her

I'm having trouble understanding Jane

VERSE 2

One by one my marbles left me

Jane would smile, but never hold me

One night at the pool hall, asked her if she'd hold my cue

Can't impress her with no fancy car

Resigned to bein' here, at the bar

I lose my mind, shiver in responsibility

OUTRO

Yes I'm having trouble understanding Jane

Yes I'm having trouble understanding Jane

Understanding Jane

Thanks to Dave Greer for this tablature. More to come in future issues.

Thank you to everyone who completed the poll. The results were a lot more clear cut than the first poll (see McNabb Rag issue two). This may be due to the much greater selection of songs. I spent hours completing my entry and found that it didn't match anyone else's in the slightest. Anyway, here are the results :-

MERSEYBEAST - THE VERDICT

- | | |
|------------------------------|--------------------------|
| 1 Merseybeast | 8 Camaraderie |
| 2 You Stone My Soul | 9 Affirmation |
| 3 Don't Put Your Spell On Me | 10 Beautiful Old Mystery |
| 4 Love's Young Dream | 11 Too Close To The Sun |
| 5 I'm A Genius | 12 A Little Bit Of Magic |
| 6 They Settled For Less | 13 Available Light |
| 7 Heydays | |

The title track and last single was a clear winner. Popular live track "Stone" edged out the first single "Spell" by only one vote

BEST L.P.



- | | |
|---------------------|----------------------------|
| 1 Merseybeast | 5 Blind |
| 2 Truth And Beauty | 6 Icicle Works |
| 3 Head Like A Rock | 7 Small Price Of A Bicycle |
| 4 Defeat Your Enemy | 8 Permanent Damage |

The three solo albums topped this poll. This may be because many fans are solely McNabb fans and do not own Icicle Works material.

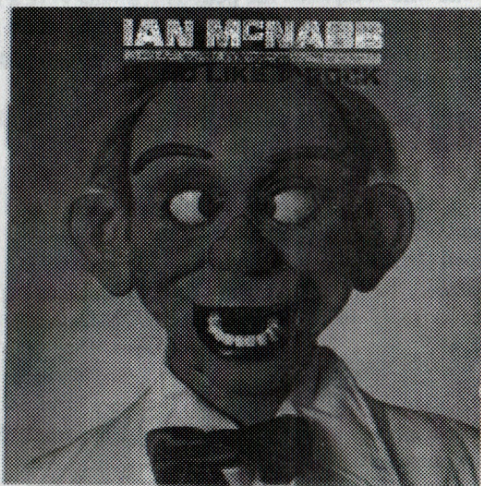
N.B. Blind replaced Defeat your Enemy as most popular Icicle Works album

FAVOURITE COVER VERSION

- 1 Goin' Back
- 2 Needle And The Damage Done
- 3 Into The Mystic

Goin' Back was a clear winner from the 36 tracks voted for

FAVOURITE SLEEVE



- 1 Head Like A Rock
- 2 Merseybeast
- 3 Truth And Beauty

Head like a rock just edged it from Merseybeast. Not everyone specified whether they were voting for Merseybeast album or single.

NB Last times winner Blind USA album only received two votes.

FAVOURITE B SIDE

- 1 Don't Patronise Me
- 2 For You Angel
- 3 Play The Hand They Deal You
Slingshot

Two solo tracks topped this section. 35 tracks were voted for altogether.

WORST 5 SONGS

- 1 2-2-3
- 2 Kiss Off
- 3 Hot Profit Gospel
- 4 Acid Hell Nightmare

2-2-3 replaced Kiss Off as the winner of this category.

N.B. The top seven songs were all Icicle Works songs

FAVOURITE GUITAR SOLO

- 1 When It All Comes Down
- 2 Fire Inside My Soul
- 3 What She Did To My Mind

When it all comes down is a clear winner as in the last poll.

FAVOURITE LIVE SONGS

- 1 When It All Comes Down
- 2 Hollow Horse
- 3 Understanding Jane
- 4 What She Did To My Mind

Very similar results to the last poll. The top five songs were all Icicle Works songs. When it all comes down was a clear winner last time. Interesting to note that Starry Blue Eyed Wonder (fourth in the last poll) was nowhere to be seen this time.

BEST COLLABORATOR

- 1 Crazy Horse
- 2 Ian Broudie
- 3 Roy Corkill



Crazy Horse were clear winners of this category. For some reason Scott Walker and Elvis Costello also polled votes (?)

FAVOURITE LYRIC

- 1 Hollow Horse
- 2 When It All Comes Down
- 3 Fire Inside My Soul
- 4 Merseybeast
- 5 Up Here In The North Of England

N.B. Hollow Horse and When It All Comes Down polled exactly the same amount of votes. Hollow Horse scored more first places thus making it the winner of this category once again.

WORST LYRIC

- 1 Tin Can
- 2 Motorcycle Rider
- 3 2-2-3

N.B. 2-2-3 was the only one of the above to score heavily in the 5 worst songs category

FAVOURITE VIDEO

- 1 You Must Be Prepared To Dream
- 2 Don't Put Your Spell On Me
- 3 Love Is A Wonderful Colour

For this category over half the sheets were blank! This underlines the need for a video compilation as soon as possible. The lack of TV publicity may also be a reason why so many readers haven't seen a McNabb video yet.

FAVOURITE SONGS

- 1 When It All Comes Down
- 2 Hollow Horse
- 3 Fire Inside My Soul
- 4 Out Of Season
- 5 What She Did To My Mind
Understanding Jane

85 songs were voted for and only one vote separated the top two.

IS McNABB YOUR FAVOURITE ARTIST ?

70% said that he was. The only other artist to receive more than one vote was Neil Young. Other favourites included The Stranglers, Mike Scott and Mike Peters (last seen at Ian's show at Liverpool Neptune).

FANZINE IMPROVEMENTS

More of :-

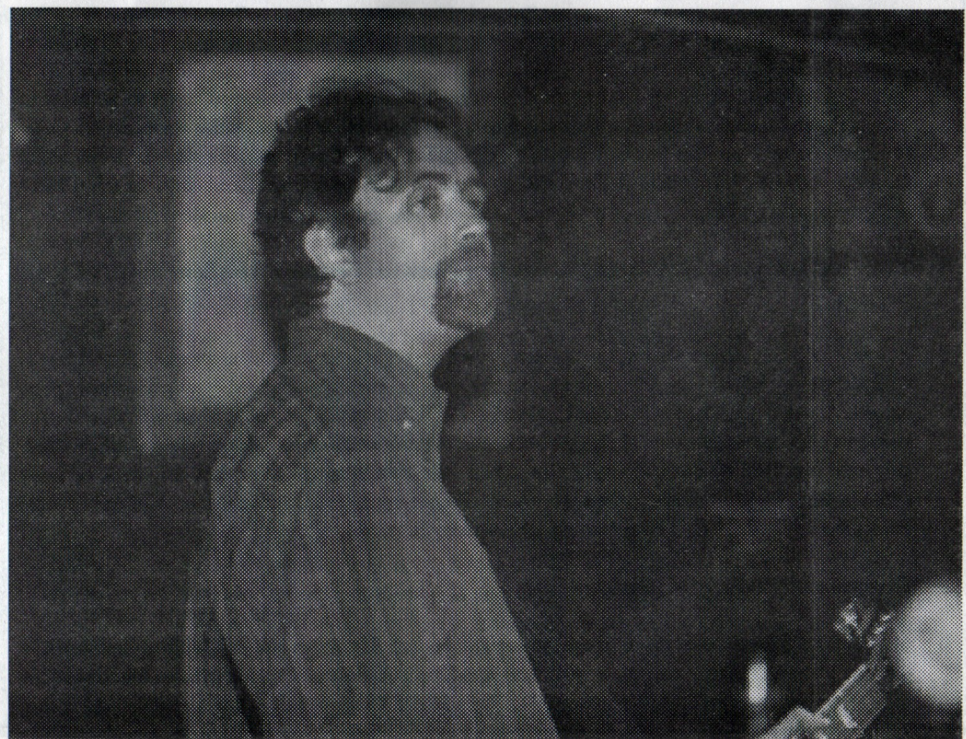
- 1 Interviews with Ian and band members
- 2 Pages
- 3 Internet sites and contacts

Less of :-

- 1 Concert reviews

This was the only real criticism of the fanzine.

Hopefully you will find that several of these changes have been implemented already in this issue.



Tony Strutt caught up with Ian prior to his show at London's Mean Fiddler with Mike Scott. The extensive interview covered varying aspects of Ian's career and personal life.

T: Do you always write from your own perspective, do you always write from your point of view and do you ever reject lyrics for being too personal? ie you don't want your soul to be beared too much. Some of the songs about broken relationships you don't want the other half to hear it and think "you bastard why did you put that out!" You don't really care what they think?

I: No, I do care! For reasons which I won't go into, there's a couple knocking around at the moment. I never censor myself, I never go "no it's too this and it's too that" whatever. Like the new record I'm going to do - it's nearly all about relationships. It's almost, nobody run for cover yet, but it's kind of a bit more towards the Permanent Damage type thing. Except it hasn't got that kind of drunken out-of-tuneness to it. And it's really very quiet and very acoustic. And I've got a couple of funny songs - I tend to write songs that are directly about me or they're like observational and it could be anyone, you know. There's a couple of songs knocking round at the moment which almost name names and the people involved are going to hear it and they're going to know about it. There was a song the other night that I was doing - a new song I've written called Little Princess - which is almost graphic. It's like this is what happened- when the person hears it they'll freak out. But I'm not going to not put it on a record. I'd like to think that when I turn my toes up - whenever that may be - you'll be able to pretty much look at everything I've done and know exactly what was going on. And I think that's what you should have from an artist - well with the best artists anyway. Obviously I do quite a bit of fluff but that's maybe 20-15% of what I'm doing is fluff stuff - a bit jokey and what have you. But most of it is absolutely the truth and I think that's what's good about it.

T: Because you can relate to it

I: Yes. And I think "well this has happened to me and therefore there's going to be somebody else that something similar has happened to". Because I'm just the same as everybody else. So maybe they'll go "oh f--- h--- I don't believe you said that - because that's exactly what happened to me!" Whereas if I try and sweeten it with metaphors and stuff which I have done in the past a bit

T: There was talk about Permanent Damage being reissued because it's on Sony and it's not on Beggars.

I: Yes that will happen probably some time round about the middle of next year. The thing is that Permanent Damage didn't come out the way it was supposed to. It was a compromise record. I was going through a dark period and CBS wanted hits so I changed what it was going to be to accommodate them. So subsequently it's neither one thing nor the other. Like side one is a load of attempted pop songs and side two is more like what the sessions were actually like. So the reissue, when we eventually get round to sorting it out, will have a few tracks that were left off. There was about another six tracks.

T: There was about thirty wasn't there?

I: And some of them never made it and were really good. There's a song called Fat Cat which is like my observations on someone who is pretending to be a protest singer when in actual fact they're trying to make a load of money. I always hated the artwork - it was rushed and it was

horrible. On the reissue standard things will be addressed on that album to make it better.

T: Have you got a new publishing deal or record deal ?

I: I've got a publishing deal with this company called Blue Mountain which is quite a small company and they keep it that way. Their main acts - they've only got about ten acts - are U2, Bob Marley and James. They've also got all the Free stuff. They're a really small company and I went with them because at Warner Chappell I felt I was such a small fish in a large pond. I wasn't really getting anywhere. I'd been with them for a long time. I'd recouped - I don't owe them any money - which is quite an unusual situation for someone like me to be in.

T: Have you got a new record deal?

I: I haven't got a record deal at the moment. This Way Up went arse over tit and basically Island records inherited them. I sent them the October 96 demos of which there were about 19,20 songs, I think. I didn't hear from them. They weren't answering my calls and I thought I can either contractually push it through and force them to do it and I thought well I can either push this uphill for the next two years and have it come out and go in the charts for one week and out the next like they usually did or I could get out now. But the cool thing about it was that they'd already picked my option up so they had to pay me money to go away. So that was a kind of bitter sweet thing although it is a kind of strange thing when someone gives you a load of money not to make a record. It's like "please don't make a record - here's a load of money", just to make sure that you don't want to do it.

T: What's happening with the acoustic album?

I: The acoustic album I'm starting on June 22nd and I'm going to do it in a week. It will be very much in the spirit of the shows I just did. I've started using a lot of Echoplex guitar which is like this kind of triplet lead guitar. It sounds huge, you know. John Martyn pioneered it. I'm really into that. I've written a couple of songs with that kind of vibe to it. I'm going to re-record a couple of old songs - old Icicle Works songs. I haven't quite decide which ones yet. Out of Season's probably likely to be re-recorded.

T: Is the acoustic album going to come out through the T'n'T Society or have you got a label for that?

I: It will only be available through the T'n'T Society and at gigs. I'm cutting out the middle man. I can make money out of doing that. I've got loads of labels - well about three or four - labels like Cooking Vinyl and Ryko, those kind of more artist-friendly labels, offering me deals. But the thing is that the amount of money they'd give me to make a record I could probably muster myself and in turn for wanting that money they want me to sign up to them for three or four albums.

T: You don't know if it's going to develop ...

I: Yeah and you don't know what's going to happen. The other thing is I'm 36 - no I'm 37 - I always forget because it's not important. I always forget what year it is so I have to kind of go "it's 98 so therefore...". So at my age - my tender age - it's like I don't want to be signing something that's going to take care of me 'till I'm 40. And I don't know what's going to happen then. When you're 23 or even when you're 30 you kind of go ok but when you get a

bit older you go "well I don't want to commit myself to that - I might not want to do that when I'm 40" So I'm in a situation, fortunately, whereby I'm able to finance. That's what I did with Truth and Beauty.

T: When do you find it easier to write? Are you writing all the time?

I: No. I only really write when I have to. And I don't mean that I don't enjoy writing but I find that if I have a deadline it's much more conducive to hard work than whenever you want. Like I know I'm going in the studio on June 22nd and I've already got about nine songs I want to record but maybe I could do better. So when I get back home next week I'll have a couple of days in bed and then I'll be working because I know I've got to do something. When I'm not writing, all the stuff that happens to me and the experiences I have end up going into songs anyway.

T: Do you waste a lot of recorded material, do you bin it or keep it aside for reference ?

I: Generally most of the stuff that doesn't come out is sometimes because the song wasn't that good. Sometimes it's because I was disappointed with the recording or because I've written some new stuff which I think is a lot better. But there's quite a lot of stuff now - like a backlog of stuff - going back to even Icies days. There's some really good songs. But given the opportunity of doing one of those songs or write something new .. If you write something new it feels better, you know. And every time I do a record I always toy. Like since I did Head Like A Rock - there was so much stuff written for Head Like A Rock - an awful lot of material - and I ended up using ten songs. But whenever I resurrect them what happens is they always make it to the preliminary stages of a new record and I might record a couple of them. There's a couple of songs I've recorded about four times. There's a song called New Golden Age which I really like. I was thinking about doing that for the acoustic record that I'm doing. I don't want to make albums that are 70 minutes long all the time. It's just too easy to do to put everything on there. You end up with an album that's potentially a great album but you have to wade through it to get to the good stuff. I'd rather have a 45 minute album that's got the good stuff on it.

T: You've never done any duets. I know you did a duet in Liverpool at the Lomax - a Girl Like You - with a female singer. Is that something you don't really want to do ?

I: That was an experiment

T: Did it work ?

I: No it didn't - not for me. I did that because I'd been playing with Mike and I quite fancied getting my teeth into a new project. Something a bit different. There was another guitar player and a girl singer. The concept was like a rock Beautiful South which I think is a good idea. Like a bit of a Jefferson Airplane type vibe. The girl singer was fantastic and the guitar player was a perfect foil for me. The thing that didn't really fit was that I felt a bit weird being in a band and having somebody else standing in front. I think it really would have worked if I would have gone for it. It's not an ego thing it's just that I really do feel that I'm supposed to be a solo artist. For better or for worse, singer/songwriters aren't really getting much of a crack these days. It's quite hard. Unless you're Bernard Butler - but that's because he was in Suede and on Creation.

T: You mentioned that in October you're doing a 40 date tour of every dive going

- I: They won't be dives
- T: I mean Reading Alleycat and those sort of places
- I: Well I don't know if it will be places like that. There's a lot of really small theatres that hold maybe 3 or 4 hundred people. I played at the Neptune in Liverpool last week and from my own point of view it felt like I got the most satisfaction that I've had for possibly ever.
- T: Is that because it's your home town as well ?
- I: Well it's a great theatre. Everybody was sitting down, the vibe was fantastic and I was playing all my good stuff - and not playing a lot of stuff. I'm quite proud of the fact that I can do a gig without playing When It All Comes Down and Great Dreams of Heaven and it felt fantastic. So I think we're going to look into doing places like that. Obviously there's going to be some, like you say, dives. Instead of doing a big Royal Court gig I'll do a gig in Wigan or a gig in Preston that kind of thing. It's going to be between 30 and 40 dates.
- T: And the album's going to be available for the tour ?
- I: I think it might be really cool if the album is available maybe a month before I do my gigs - through the TnT society and then at the gigs.
- T: How many new songs have you actually got in total ? I heard it was up to about 80.
- I: There's more than that. They're not all great - I've got millions of songs. There's a lot of s—te. In fact I've released a lot of s—te. Less so these days. Out of the 20 I recorded in October 96 I really really love about 12. Since then I've got about between 15 and 20 new ones that I really like
- T: After the Icicle Works spilt up - the original line-up - you never settled with a stable line-up. Do you prefer to pick and choose who you play with now rather than base it round a band ? Or do you like the solo thing and then you decide who you play with and when ?
- I: To be honest with you I've still never really found a band that I thought was definitive. And also because of the financial constraints The thing is now it's so expensive now. When you're in your 20s you can always find people to play with you for the rider. When you get to our age people have got kids and they, understandably, want to get paid for it. For me to go on tour or to do a gig is not cost effective to do. So I end up roping in my mates - who are good players but not necessarily the right people you should be playing with. I've never really thought "wow this is it". The band I had for Merseybeast I thought was pretty good. But then I went off it quite quickly. I think probably one of the good things about being a solo artist is that you can use a different band every time. I can never decide whether I want another guitar player or whether I should just do it myself.
- T: With the Icicle Works songs, do you find that there are songs that you specifically like to play or do you find that you have to do them as crowd pleasers ?
- I: It's different every time. Sometimes I'm quite confrontational and I'll go out and play a lot of new stuff. I always tend to play new stuff at the beginning of the set because you've got everybody's attention. So they'll listen to it and they know that there's going to be good stuff that they want to hear coming up later. I virtually always open with a new song. If I go and

see a band or an artist and they start with a new song I think it's great - it shows great confidence. When I played in Liverpool I didn't have a set list, which is quite exciting and different. When I came off I noticed that I hadn't played anything off Truth and Beauty at all. I played 3 tracks off Head Like A Rock, 5 tracks off Merseybeast, 3 new tracks and 6 Icies tracks. I enjoy playing them - sometimes I don't want to play them. If I'm in the middle of doing a gig and then I stick Evangeline in people just go mad - and it's not that good a song. It's not as good as Great Dreams Of Heaven. But it's catchy and people remember it. And they remember when Understanding Jane came out - it's a stupid little song but people just love it. I was playing Love Is A Wonderful Colour last week and I enjoyed it. I don't think that people expect me to play it so that's another reason why it's played.

T: There was talk of a lyric book

I: Yeah that's happening. That's happening now. I'm just finishing off these songs that I want to do. The first thing is to get the cd done and then I'll get the lyric book together. I know I've said this for ages but I want to get everything together in time for the tour.

T: Has playing bass with Mike made you more hungry for the guitar? You've been playing bass with Mike for about a year now haven't you ?

I: Well, no. Off and on. I played around 3 months in total last year. I do quite like playing bass if I like the music. It's a different thing - I quite like standing there and having all this force behind me lifting me off my feet.

T: Is it something you learned years ago ?

I: It's easy to play the bass if you play the guitar. Mike's got quite a lot of different styles. He's got funky tracks and rock 'n' roll. I like to stretch myself a bit. I wouldn't play bass for anybody else. The reason I played with Mike was because I just kind of fell into it because we're friends. I like his music and I wasn't doing anything else last year. This year I'm dead busy and it's been a tiring experience. For instance, on Saturday I had to come down here and rehearse and on Monday I had to travel to Preston then Liverpool on Tuesday. I love it really but it's been quite tiring. But I just love music. If I'm standing there feeling a bit knackered playing the bass at 2 in the afternoon then that's OK. I'd much rather be doing that than doing nothing.

T: When you go in the studio do you know pretty much what you want to do and where the direction's going and the production you want to do to it or is it half and half ?

I: I'm not the kind of person who has a demo. I used to have an eight track in the cellar we had and I'd get up every day, go downstairs look at all the gear and then go back up and shut the door. I'd say "I'm not sitting down twiddling knobs". I write songs then record them on a walkman in case I forget them. Usually I don't forget them if they're a good song. When I go in the studio I think I know what I want to do. But I kind of make it up as I go along. I'm pretty good like that. I love to work quick. You get inspired when you hear stuff coming back off tape. So I usually make it up as I go along.

T: Apart from the obvious - REM, Green on Red, Mike (Scott) - is there anyone about now who you rate that's your age ?

I: Jeff Buckley ...

T: What about the Unbelievable Truth and Gomez ?

I: I saw the Unbelievable Truth in Glasgow a few months back and it was a bit boring

T: To me they're like middle of the road Radiohead

I: I haven't heard the album but I don't feel inclined to get and get it. Gomez, I bought the album as soon as I saw it just for that one track - Get Miles. But it seems to me that if you've got a guy who can sing like that then why let anybody else sing? It's a bit like two different bands, you know. I'm still working on that one but there's immediately two or three tracks that really leap out.

T: They supported Embrace last December

I: They're not my generation though are they. They're 22,23. Anybody who's my age - mid to late 30s? I can't think - I don't think there's too many of us doing that kind of singer/songwriter type of thing.

T: What about Ron

I: Ron Sexsmith. Yeah - I mean he's good and that but there's no danger in it, you know. And it's very flat and it's kind of the same all the way through. It's pleasant enough.

T: It's like background music

I: Well there's nothing wrong with that. Nothing's really blowing me away.

T: Prior to the Icicle Works I believe you were in bands like Young World and City Lights. Were they just teenage things - nothing serious - or were they proper bands? You were in the Cherry Boys as well, weren't you ?

I: No I wasn't. Chris was in the Cherry Boys. Young World and City Lights were both cabaret bands - we used to play working men's clubs and we'd work four or five nights a week playing popular songs and the hits of the day. The negative thing to it is that you don't write your own songs and I didn't start writing songs seriously 'till later on. But I really learned to play and I really learned how to perform.

T: There's a lot of bands now that start off as tribute bands and they go through that and learn their craft through that and go on.

I: I think that you need to learn to be able to perform well and what holds an audience and not to be scared. I'm always a little bit scared when I get on stage - as you should be. That's what gives you your energy for the first couple of numbers and then you settle into it. You learn to read an audience really early on. I'm convinced that people go on about certain artists being fantastic front men and I'd really like to see what Liam Gallagher would be like as a front man if he'd had to walk on to an empty club where everybody thought they were shit. I know that that's probably happened to them once. The audience does all the work, you know.

T: Are you still a Brookie fan ?

I: Brookie? Well I haven't seen it for a long while. It's like Sunday dinner, you know, it's like something you must have.

T: As a Liverpudlian, how do Liverpudlians see it ? Do they think it's praising Liverpool or slagging it off ?

I: Nobody mentions it. Nobody in Liverpool that I speak to ever talks about Brookie.

T: I believe you auditioned for Paul Usher's job

I: I did - in 1981. We both went for the Barry Grant job.

T: Are you still friends with Paul ?

I: I haven't seen him Last time I saw him was about ten years ago when we did this this called Soap Aid.

T: I know he left Brookie to get into music.

I: Well he's always wanted to be a rock star. I quite fancied doing a bit of acting.

T: You did Brideshead Revisited

I: Yeah I did Brideshead - what else was I in? I was in a couple of those Alan Bleasdale plays but I never had a speaking part. But I was on the verge of getting one. I was kind if moving into the next level. The the Icicle Works started and kind if took off - thank God!

T: Do you like women singers and songwriters ?

I: Yeah.

T: Have you heard Emma Townsend's album ?

I: Yeah I've got it.

T: What do you think ? It's a bit samey ..

I: I played it once. It didn't really knock me out. I love Kate Bush and Joni Mitchell.

T: I love Beth Orton.

I: I haven't really heard much of her stuff. It's funny but every time I look at my cd collection I find myself skirting past those. Maybe it's because I'm a 'lad'.

T: You're not really a man's man !

I: I love songs that speak from a female point of view. But the things that really connect with me are guys singing about guys. That's just the way it is with me.

T: Do you think the Doors box set and Beach Boys box sets lived up to their worth ?

I: Well there's 2 Beach Boys box sets.

T: Are there ? The Pet Sounds one ...

I: The Pet Sounds one is a real fan boy item. I am a fan boy and I just find myself playing stereo Pet Sounds all the time. I never play the rest of it. The other Beach Boys is great. I love box sets - I get excited even talking about them. It's such a subjective thing the choice of tracks. I still find find that I have to have the individual albums. I suppose the coolest thing about box sets is that you get unreleased stuff and all that kind of thing. The Doors box set was very ambitious and on paper I'd go for that. 3 discs of unreleased material - fantastic. It's very hard to listen to a lot of it. I think the live disc is great. It should come out - it's probably the best live Doors album. Absolutely live is a bit flat in places. Alive she cried is a great record. The really great thing is that it's quite hard to find later Doors live material. His singing is spot on. The only criticism is that there's too many covers on it. I played that disc a lot - it's great. Definitive version of Celebration of the Lizard - much better than Absolutely Live. I've got bootlegs of Rock Is Dead - but what I do have to say is if I would have bought the other two discs as bootlegs I would have been thrilled to bits. Because it's an official release .. should it have come out - yes. It should have come out. Also the thing is that they weren't together for a very long time. It's a lot easier to make a great Who box set or a great anybody box set. But bands together for five years ? So all those things weighed up I'd probably give it about 6 out of 10.

T: You've never mentioned this anywhere but would you like to tell us about your family background ? Were you an only child ?

I: Only child ..

T: So the McNabb involved in Brookie is not a relation ?

I: No - a lot of people think it is. My mum was an awful lot younger than my dad and it's hard to think maybe the way that I go. My dad died in 1980. He was 67 and had cancer. They'd always really encouraged me. Because I was an only child I was spoilt. I basically got everything that I needed.

T: Were they musically inclined ?

I: My mum used to get up and sing Mister Sandman at the local club. But no, not at all. My family on my dad's side were very musical. No professional musicians but there'd always be songs.

T: A typical Liverpool family where everyone goes to the pub and sings a lot ?

I: Everyone goes to the pub and sings a lot - which is great. It really is a great thing.

T: Did they encourage you ?

I: They encouraged me in everything I did. I had an idyllic childhood really. If there were any kind of problems there they were very minimal. I think I'm very lucky. I think that if you get that bit right then life's a lot easier. I think a lot of people have problems when they are children and it stays with them for life. I think when have a really nice childhood it's so much easier. There was always a lot of love. There was never any weirdness or resentment. I

saw TRex on TV and said "I want a guitar" and they bought me a guitar. Then they said "listen son you've got to do this properly. You've got to go and have lessons." So they sent me off to college every Saturday morning and I'd learn how to write music.

T: Was it classical ?

I: I learned to play classical guitar. In those days there weren't the pop courses that there are now. In those days it was just classical. So I thought if you're going to do this then do it properly. Which is cool, you know. So I went and I learned how to read music. I can still read music but there's no need for me to do it. So I'm f—in apalling at it. But if you showed me some music ... The best thing about it was that I really learned how to play the guitar. I didn't love it by any means - I just thought "this is a means to an end. This is going to make me a great guitar player." My parents said to me "the thing is son, if you can read music you can get a gig anywhere." I was learning to sight read and then I realised that you didn't have to be able to do it.



T: When you got the Icicle Works together how did you originally meet Chris and Chris ?

I: Well I'd known Chris Sharrock because he was the drummer in Young World. When Young World were going I was 14 and Chris was 9. We used to gig all the time. I've known Chris since he was 9 and he was great then. He hasn't changed much. I was playing with this quite successful cabaret band called City Lights and he'd be playing with his brother in cabaret bands. We were always close. Then I said that one day I wanted to do my own band and write songs. Then he was in a band called the Cherry Boys who you mentioned earlier. They were like a mod band. They were really good actually but it was really the wrong time to be a mod band. This was in 1980. Everyone was kind of laughing at them because they were too much like the Jam - it isn't funny to do that now. Then I said let's get a band together. We were into BeBop Deluxe and so we formed the Icicle Works. I put an advert in the paper for a bass player. Chris Layhe came along and he fitted in. We all got on. Me and Chris saw a very early Soft Cell at the Futurama in 1980 and the Bunnymen were on the same thing. We

couldn't believe we liked the Bunnymen so much because they just had a traditional rock lineup. We were a bit snooty, we wanted keyboards. We didn't like traditional - we wanted to be weird. So that's what the Icicle Works originally was. Like a bit of a sci-fi band - because it's a sci-fi name.

T: You were born in 1960. What was it like being brought up in Liverpool at the time when the Beatles were really heavy?

I: We loved them. But when I started trying to do a band it was very uncool to sound like them. And we came from Liverpool as well so we couldn't even really acknowledge that. Liverpool was kind of laughed at until you had Eric's. The new wave really sorted out Liverpool. I got into the Beatles around 74-75 - the second generation. It was the furthest thing from my mind. Everyone was into the Doors and the Velvets and MC5 - all that kind of new wave American stuff - and that sorted us out. To illustrate the point to you, in 1986 my guitar tech came up to me and said "I've been to see this band and they're f---in brilliant." A Liverpool band. I said what are they like and he said "like the Stones and the Beatles. You've got to come and see them" I went to see them and they were incredible - they were called the La's. I gave them gigs supporting the Icicle Works and they died a death. It was in 87 and they supported us at the Town and Country club.

T: I remember you told Chris "watch this band they're going to be brilliant". Then he p---ed off and left to go with the La's!

I: I dragged him out to see them. Nobody sounded like the Beatles I still don't think the La's sound like the Beatles - but that was obviously where it was coming from. The La's were ahead of their time - they were either so late that they were ridiculously late or they were so early. The Beatles thing was always there - I listened to them from about 1975 till about 78 and then I was into punk. The Beatles were always there though.

T: As a Liverpudlian do you think the city's changed in the last few years. It seems more clubby - has it got away from the band feel?

I: It's got a lot better since the Lomax opened - which I was instrumental in. Not financially - I helped them out by doing my gigs there. It's got a lot better. I don't know what to say. That's a book in itself me talking about Liverpool. You can go and see a gig pretty much any night of the week. It's better but it's still a long way off what it should be though.

T: It's still a lot more friendly city than London - I know you didn't like London.

I: I did like it. When I'm in London I love it. I do still get very stressed out by the traffic. In Liverpool you can get into a car and drive into town in 20 minutes. Today I was in the van from Fulham for an hour $\frac{3}{4}$ to come a few miles.

T: You said in the Rag that you weren't really close to Chris and Chris.

I: I was very close to Chris Sharrock - I was never that close to Chris Layhe.

T: What do you think of bands like Drugstore who use cello and Tindersticks who use violins instead of another guitar?

I: Well that's good but the thing is you tend to be stuck with it then. If someone's in the band

and they play the cello or the violin or the oboe then that kind of means you're going to have that on virtually every track. On the tracks where you don't have that you have to find them something else to do. So it's a bit limited.

- T: Do you think REM will suffer with Bill Berry going for a walkabout? He sold his drum kit within a week of leaving the band.
- I: I've never been interested in REM since Reckoning. I stopped buying their records ages ago mainly because I was hearing them so much on the radio. Then everybody told me that I should buy New Adventures in Hi-Fi so I went out and bought it. I thought there was a couple of flashes of the old REM. I played it two or three times. I think a lot of it is really pretentious. So will it affect them - I doubt it. I sort of went off REM - even when they started doing well. It wasn't because they were very popular all of a sudden. I still he's got a great voice and I still think Peter Buck's a great guitar player. It's just that what they did never really did anything for me after those first two albums. Those first two albums destroyed me - they changed my life. I doubt if they'll be affected. I don't think that people who buy their records or are really keen on them really know who's in the band anyway.
- T: Are there any good new Liverpool bands? I know you were talking about Telephone before.
- I: They are now called Blue Seed. I haven't really heard too much of what they've done recently but I produced Telephone's demos.
- T: ..or any bands from the past that are doing new things. There's always talk of Lee Mavers getting off his backside.
- I: Well he's just had twins. So I don't think that will spur him on too much.
- T: There's a big La's article in Record Collector. The definitive history of everything they've never done. They chat to everyone apart from Chris. What about my mates Benny Profane? Joe McKenzie's quite a hip Liverpool dj now isn't he. John's got Cast now.
- I: I've never thought Cast were any good. I thought the first couple of singles were quite good. To me they just sound like a fourth division 60's band.
- T: There's been a lot of rock 'n' roll deaths recently. Jeff Buckley, Carl Wilson and Kurt Cobain. You dedicated Too Close To The Sun to Kurt Cobain. Are there any of those who you'll really miss personally?
- I: I was pretty sad about Jeff Buckley. I think that was just a bit daft really. I think he was a major talent and he was probably going to get better.
- T: What do you think of his mother telling the record company to put out the demos of the new album? Do you think it's a good idea?
- I: To be honest with you I think they should have just put the single disc out - the first one. The second one doesn't really add anything to the picture. Some of it is really unlistenable. I don't think we need to hear that Jeff Buckley's bought a studio demo of a Genesis track. What she should have done was put that album out and leave that to do its rounds for a couple of years. If people were really keen to hear more they could have stuck out all the demos. I'm sure there's going to be more stuff.

T: You play on bass now, you've always played guitar, you play keyboards occasionally - when I first saw the Icicle Works you were playing keyboards. Can you play drums as well ?

I: That's the weak link of the chain. If I had a drum kit I'm sure I could because if I really want to do something I tend to be able to do it. I'm lucky that way. I'd always wanted to be able to play the harmonica. I just got one and I didn't know how you did it. For years I kept saying I've got to learn to play the harmonica. Then I had a go very early on in the Icicles and it was all a bit Alanis Morissette. Then I just thought "F-- it I'm going to learn it" and I just learnt it and I could play it within 3 days. Not brilliantly - I'll never be able to play it like Stevie Wonder obviously. But I can certainly play it as good as Neil and Dylan. The thing about the harmonica is that it's got a great sound to it and if you're playing solo you can do little instrumental breaks. But I don't have a drum kit and therefore I don't ever practice. I played drums on the demos I did a couple of years ago and it's kind of clunky. But it's got a vibe to it the fact that you're playing everything on it.

T: Are there other solo projects we don't know about ? I know you did backing vocals on Mike's last album. Didn't you contribute to the first 3 Lightning Seeds albums ?

I: Yeah. I co-wrote a song on the first two albums. Then Broudie got dead famous and started asking famous people to write songs.

T: How did the poetry thing come about ? The Sir John Betjamen one put together by Mike Read

I: That was Mike Read's thing. He set Sir John Betjamen's poetry to music and asked me to sing one - which I did because he was a mate. Mike Read was always very good to the Icicle Works.

T: I've never seen him at a gig ever

I: Oh no he doesn't go to gigs

T: Too cool for that ?

I: I wouldn't say he was too cool.

T: What do you think of all these Scottish bands who just sound like Neil Young? Like Superstar, Teenage Fanclub, Thrum. It seems to be the only influence in Scotland. When you mention it they all deny it - especially Superstar.

I: I haven't heard the new Superstar. Everyone was telling me to get into Superstar. It's a bit weird for me having played with Crazy Horse to hear these bands who are trying to just emulate all that. I just think I've been there so what's the point in me listening to that? Teenage Fanclub's heart is all in the right place. They've turned into a hybrid The Byrds. Grand Prix - I like that album. The one after that I like about 5 tracks. I just don't feel compelled to listen to it. I enjoy it when I listen to it.

T: Are you still a big sci-fi fan ?

I: Yeah - not as much as some people though. I don't buy all the comics but I go and see the films.

T: What do you think of the recent films ?

I: I haven't seen them

T: You used to be a big Aiens fan didn't you. What did you think of the last one ?

I: When I went to see it it was two weeks after it came out. I was on tour with Mike and I went to see it in Glasgow. I was really looking forward to seeing it. I went with some mates - a couple of the band. It had been open for a couple of weeks so we could get down the front and go aaargh. I loved it. I still haven't seen it on video. I saw it when we came back from America on the 'plane. I love going to the pictures - on my own as well. I love going to the pictures on my own.

T: Are you a horror fan at all ?

I: No not really. I think Alien probably the definitive sci-fi horror. I'm not in gore for the sake of it.

T: I was into Peter Cushing, Hammer, Christopher Lee

I: That was much more subtle. It had great characters - that was what was scary about it. I wouldn't go to see a film to be scared. I went to see *Scream* because I've got a song in it. (*Birds Fly* was covered by Soho. Is this the only McNabb cover?) I just thought it was bulls-t - I wasn't scared at all. The idea of some bloke with a knife going round killing off good looking Hollywood brats - I mean kill more of them, you know !

T: Could you ever see yourself settling down and giving up the rock 'n' roll lifestyle ?

I: I doubt it

T: Do you think being a musician gets in the way of relationships?

I: Not if you really want one. What happens with me is that if I'm not busy or inspired or doing much then I tend to fall into relationships. Whereas when there's loads of work to do I don't even think about it. I'd prefer the latter ! I'm knocking on 40 now and I'm starting to think that this is how I'm going to be. I'm quite happy with that. I think peer pressure's got a lot to do with why people fall into relationships. You go out and everyone's got a bird and you haven't. I don't really care about it. One day, presumably, the right person will come along and the two will co-exist quite boring. I tend to get involved with women who are completely besotted with the whole thing about music or women who think I'm great but they don't really know anything about the music and they don't really care. I find that difficult because I can't really talk about too many other things other than music. If I really care about somebody I'll do the compilation tapes and say "get into this band". They say "oh I like that Buffalo Springsteen". I really try hard and I usually do get them into it. Have you read *Hi-fidelity* ? It's like that - you kind of bludgeon them over the head with Sam Cooke's greatest hits. There's this bit in *Hi-fidelity* where he says to his girlfriend - they're having an argument because they're splitting up - "don't you remember that compilation tape I did you with all those classic Solomon Burke tracks" She says "you mean the one with the brass band on it?". He says "brass band ? It was a horn section - F---in hell !". Women are into the fact that there's all these people watching "my man". It's fun but I still haven't found the one I'm looking for.

- T: Apparently Later finds you musically unsuitable. What the hell does that mean ? Watching the show for years, there's nothing on it that you haven't done.
- I: That's basically a get-out. They didn't want to put me on the show
- T: Was it possibly because most bands get bought onto the show ?
- I: No I don't think it's that. I've had it told to me in no uncertain terms that the guy who books for that show really doesn't like me at all. I've never met him.
- T: What do you think of shows like TFI Friday ?
- I: I don't think TFI Friday's a music show
- T: No but the bands are the best things on it
- I: But they always have the same bands on
- T: Electrafixion got booked to do it but when Chris Evans found out it was Mac he refused to have them on. Yet he's got the Bunnymen on virtually every week now.
- I: They did it with Nothing lasts forever and the third single. They're back on because it's the football track. The Bunnymen were really hip again weren't they. I think you've got to be hip - but Texas weren't hip and he fancied her so he had them on every week. That almost single-handedly turned it round for them. The power of that show is frightening. I went to see Eels a couple of years back when they were touring. Eels were always on TFI when they had a single out. That guy Will McDonald who's Chris' mate - Will will. I went to see Eels at the Academy in Manchester and the audience was going "will will". The guy said "you should get out more". Mike didn't get on Later either and I thought he was a prime contender. He'd been on before doing his acoustic thing. He went back and he didn't get it. Sometimes I think that if people don't want you on those shows then you're not going to get on it. I don't want to force the issue. I don't want to go on a show like that with people saying maybe he shouldn't be here. Doing shows like that, you've got to feel like you belong and really kick ass.
- T: Do you think a lot of it is just to please the record company because you've got a single out or whatever? Jack Docherty seems to have every band going.
- I: We did that with Mike. I've never really had anything like that. Certainly in my solo career I've never really had any big favours done. Somebody like me who's been around a long time - I've had a career now 17 years in the business and I'm still rocking - if they can't respect that then f-k them. And to be honest with you we'll be as we are.
- T: That's the end of it. Just to sum it up - if you were talking to an alien and you had to sum yourself up how would you do it ?
- I: I write songs - primarily for me. I like to make people happy, I think that's what it boils down to. The other day I was playing in Liverpool and it was sold out - it was fantastic. My mother was really excited and all of her mates were. My friends were all excited. Everyone was just really happy and I was happy. That's why I do it. Not for any ulterior motives not so that so I can seize power or get money and have control and manipulate. Genuinely all I want to do is play music and have people really like it. It's as simple as that.



LOOKING FOR A LITTLE BIT OF MAGIC ?

GAVIN WILKINSON is selling his Icicle Works/McNabb vinyl collection. He is also willing to swap items for photos, live tapes, etc. Please contact him at my address. The items are :-

Albums - Icicle Works, Small Price Of A Bicycle, Blind USA, Blind UK and Truth and Beauty.
12 inch singles - Melanie Still Hurts, Little Girl Lost, Evangeline, Motorcycle Rider - etched, Numb, Seven Horses, Evening Session, These Are The Days, All The Daughters, Hollow Horse, Prepared To Dream, Here Comes Trouble, North Of England, High Time, Love Is .. , When It All Comes Down and Go Into The Light.

DAVE HINGLEY has various Icicle Works and McNabb recordings to sell. They include promo CDs as well as regular releases. Contact him at 31 St. Andrews Crescent , Wellingborough, Northants, NN8 2EU.

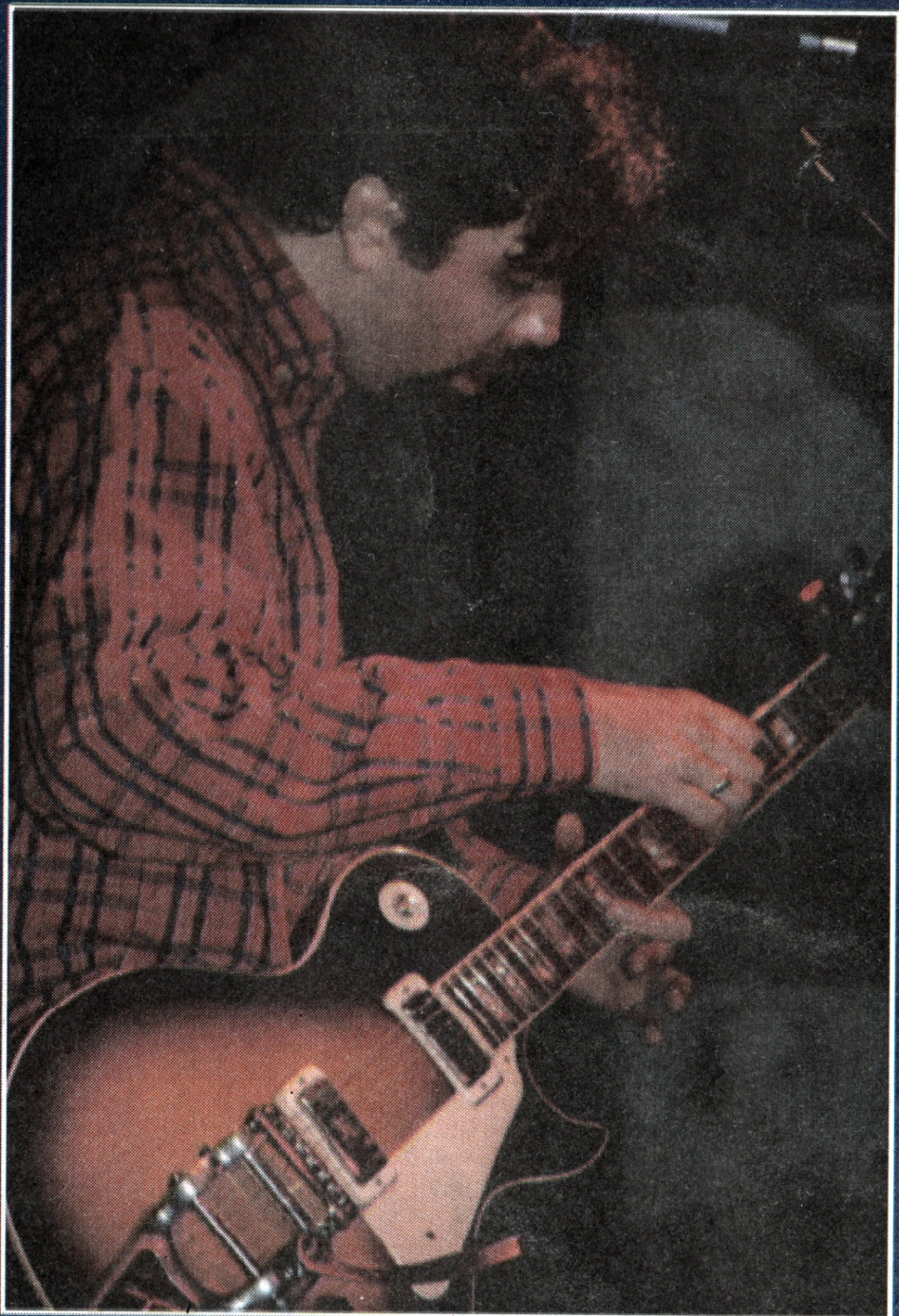
GOT TV SHOWS ON SATELLITE

Although not prolific on TV in 1996, I managed to catch several shows featuring Ian. These have all been on satellite TV with VH1 championing the Merseybeast LP for several weeks.

- VH1
- Interview with Ian about Merseybeast
 - 3 promotional videos shown on "3 from 1"
 - Don't put your spell on me promo
 - You Must Be Prepared To Dream promo
 - Merseybeast promo
 - Camaraderie live performances on "Take it to the bridge"
 - Merseybeast live performance on "Take it to the bridge"
 - Love is a wonderful colour promo shown several times
- UK Gold - Love is a wonderful colour "live" on Top of the pops
- Cartoon Network - "Toymaster" advert featuring looped intro from Evangeline

Sadly, two of the more interesting items due to be shown were both scrapped. MTV planned to show Ian's set from the Rock AM Ring summer festival. It was publicised in all the listings mags and was even on teletext the day of the show. Sadly, after sitting through three hours of sporadic interviews and two minute song segments, I realised that it was not going to be shown. I soon phoned MTV for an explanation, only to be told that they only showed the "good bits" from the festival! They also turned down my request for a taped copy of the show!

The other item was very similar. Ian was due to appear on "Scottish Today" during the last tour. This was to fit in with shows in Glasgow and Edinburgh. Two songs were recorded live and an interview was also to be broadcast. I contacted a friend in Edinburgh who kindly agreed to tape the show for me. Sadly, the item was ousted by some late local news and was never shown. I phoned up the television company and got the usual response that they had no plans to show it and that I couldn't have a copy of it. Anyone with copies of either of these items or any other videos please get in touch.



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