

# McNABB RAG.



ONE



Well here it is folks! Over four months after the original idea the first edition of 'McNabb Rag' is finally out.

Should the 'Truth and Beauty' album/gigs pull in enough punters and copies fall into the right hands then the potential is there for this McNabb fanzine to last a lot longer than just the one edition. By doing so it should bring together many people who, if they are like me, have been Icicle Works and/or Ian McNabb fans in isolation.

'McNabb Rag' will attempt to keep you informed of future McNabb releases, tours and appearances etc., while also acting as a forum for your views and ideas.

So here's an open invitation to all of you out there to put pen to paper and make a contribution to the second edition of 'McNabb Rag'. Perhaps you could review a gig on the new tour or the new solo album. Maybe you know the story behind the split up of the original Icicle Works and would like to enlighten the rest of us.

Or maybe you would just like to share your top 10 McNabb tunes with us.

What are you waiting for?

I look forward to hearing from you.

Take care,

Paul Warry.

'McNabb Rag' ,22 Forge Lane, Hanworth, Middlesex, TW13 6UW.

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#### THANKS

Ta very much to the following without whom etc.....Ian (of course) for doing the questionnaire and Geoff for putting up with me pestering him for information. Bryan Johnson for the article, Liz Rushton and Nigel Tapper for the articles and Stephen Murray for the drawings. Not forgetting Carolyn for helping with the typing and generally putting up with me and the mess while I got this thing together. If i've left anybody out (a very good possibility) then I'm sorry and thanks to you too.



The story so far...

The summer of 1988 heralded the end of The Icicle Works in its original form. Despite rave reviews 'Blind' peaked at no.40 in the album charts, dropping rapidly after. 'Little girl lost' enjoyed extensive airplay but only reached no.59 while the last single 'Here comes trouble' only appeared on the chart for one week - at about no.90.

The promise and expectation of commercial success seemed further away than ever. The obvious disappointment was later accompanied by rumours of a split within the band. Chris Sharrock had been linked with 'The La's' and Ian had been helping out his mates in 'Grown up strange'. Initially these rumours were played down. The N.M.E. reported Ian as saying that they were only having a 'short break' and that an album would be out 'some time next year'.

Sadly the short break turned out to be permanent departure for Chris Sharrock. Members of the fan club, 'Electric Ice', received a newsletter confirming that Chris had left the band but that the band would be continuing once the right replacement for him had been found. The result, it assured us, was the Icicle Works emerging as a 'supergroup'!

Somewhat reassured the wait for more news continued until November '88 when it was revealed that Chris Layhe had left the band also. Ian was now reported to be recording with Zak Starkey and had also recruited an old mate, and ex-Black member, Roy Corkhill on bass.

With Dave Green remaining the resident keyboards wizard, the new line-up played four gigs in December (plus a couple of secret ones at The Picket, Liverpool) airing new songs written since the split. One of these tracks, 'Get on the love thing', was recorded to help clinch the CBS deal. Following this, Zak's brief flirtation with the band ended, leaving amicably to form his own band, 'Ice'. Dave Green also parted company with Ian and Roy.

Immediately after signing to CBS Ian went into Liverpool's Amazon studios and recorded some 28 tracks written since the summer break up. 1989 saw a couple of low-key gigs in Manchester and Liverpool and Ian recorded 'Triad/Chestnut mare' for a Byrds tribute album. The year also saw Ian and Roy again trying to find the right replacements to form Icicle Works mark three! The men brought in were all Mancunians - Mark Revell (rhythm guitar), Paul Burgess (drums) and Dave Baldwin (keyboards).





The new look five piece went out on the road for a February tour to promote 'Motorcycle rider' - the first release from the Amazon recordings. The tour ended on the last day of March and was soon followed by another to coincide with the release of the album 'Permenant Damage' in May. The LP received mixed reviews, being described as 'disappointingly derivative' in some quarters with others, like the N.M.E., deeming it an 'honest, blood warming album' and promptly awarding it four and a half out of five! The fifteen date tour did little to improve sales of the album while the singles fared no better. 'Melanie still hurts' failed to make an impression (even with the added bonus of a free badge and two extra tracks on the seven inch!) and 'I still want you' reached no.99 for one week before dropping out!

Details are sketchy about the subsequent demise of the latest Icicle Works line up. Perhaps the writing was on the wall even before 'Permenant Damage' was released when Ian said,

"The band are great but I don't get attached to people now. They'll stay as long as they want to and I want them to. I'm a very strong character."

Clearly the stay was not to be very long!

The remainder of 1990 was quiet and fans had to wait until February '91 for news of McNabb activity. This came in the form of a few low key London gigs. Ian played a solo set with only Dave Baldwin helping out on keyboards on some tracks. A number of new songs were played, including the first solo single 'Great dreams of heaven'. Released in July on 12" and cd on 'WayCool' records (the Icicles had been dropped from the CBS roster some time before!), 'Dreams' got good reviews as did the accompanying gigs. The gigs also introduced Ian's new guitarist, Gordon Longworth. Roy Corkhill was seen still to be in the McNabb camp - this time in a tee - shirt selling capacity only!



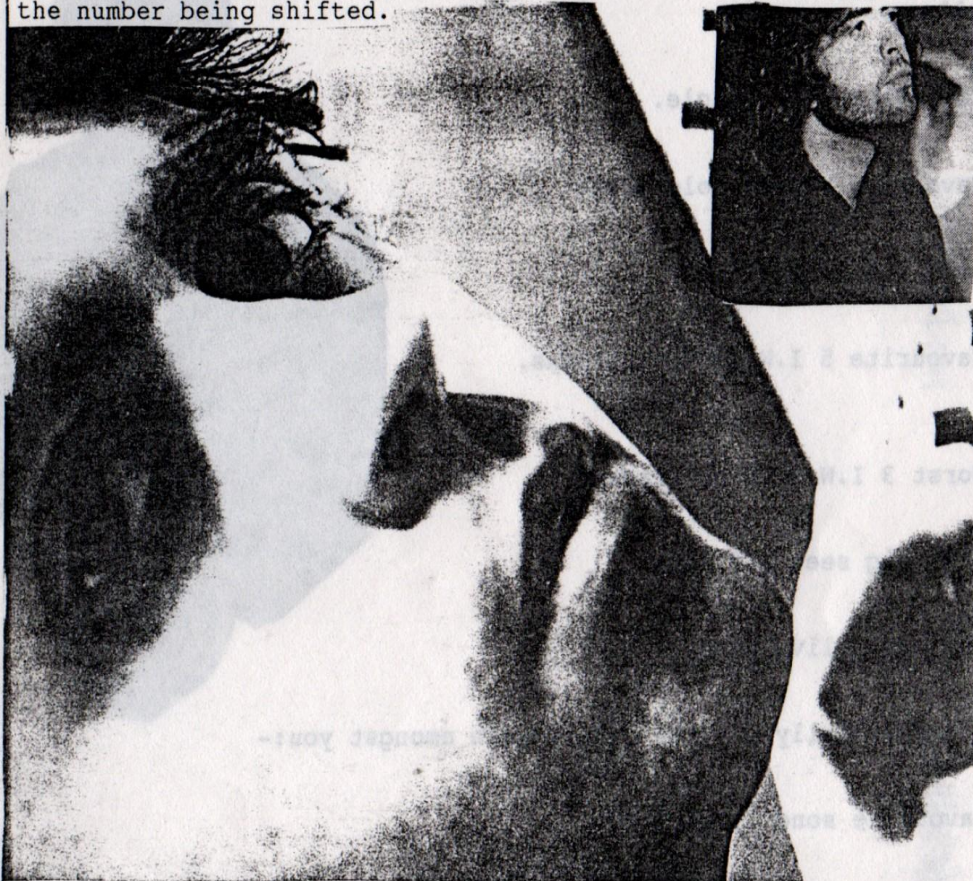
Mike Read, a long - time Icicle Works fan, did Ian a favour having him on Radio 1 roadshow to do 'Dreams'. News of his next single were also mentioned on the show. 'These are the days' was duly released in October, again on 12" and cd only. This time it was put out on Ian's own label, Fatcat (which incidentally, poppickers, is the name of an unreleased song from 'Permenant Damage' days).

Ian again played a number of gigs to promote 'Days' and ended the year playing a benefit for Children in Need alongside Alison Moyet, Thomas Lang and Kirsty McColl at the Borderline.



Sometime during this busy 1991, Ian found time to co-write the track 'Happy' with mate and 'Defeat' album producer, Ian Broudie. The track, featuring Ian on backing vocals, can be found on The Lightening Seeds album, 'Sense'.

The favour was returned in the early part of this year when Mr. Broudie lent Ian his studio equipment to record the first solo album, 'Truth and Beauty'. The rest of 1992 has been spent putting together the recently released 'Best of the The Icicle Works' package and its subsequent promotion. With little exception the release received rave reviews but entered the album charts at a disappointing no.60. News from the McNabb camp (namely, Geoff Muir, Ian's manager) is that the album is selling steadily and Beggars Banquet are more than happy with the number being shifted.



At the time of writing 'Truth and Beauty' is scheduled to come out on Fatcat, October 26th. This will be closely followed by the single 'If love were like guitars' in mid - November. An early review of the LP in 'Vox' magazine gave it the thumbs up with an impressive 9 out of 10. Should such reviews continue then it shouldn't be long before Ian finds himself signed to a major label again. A second album's worth of material has already been written (some 20 new songs) and recording plans are in the pipeline.

All being well, 1993 should be a good year for Ian McNabb. It would be ironic, but richly deserved, if we find him lighting up the charts again - exactly 10 years since his one and only hit, 'Love is a wonderful colour'. I certainly hope so.

**PAUL WARRY**

I apologise if any of the facts above are incorrect. I have a feeling some of the chronology may be. I've had to piece the bits together from articles and cuttings, combined with a lot of assumptions and guesswork. Should anybody have anything they'd like to add or correct please drop me a line.



### READER'S POLL

In the true tradition of most fanzines, here's an attempt to find a consensus on what we liked or disliked about the Icicle Works and Ian's career to date. You don't have to answer all the questions to send it in. Results will appear in the next issue.

Name:

Age:

Address:

Favourite I.W. single.

Favourite McNabb solo track.

Best I.W. album.

Favourite 5 I.W./McNabb tracks.

Worst 3 I.W./McNabb tracks.

Best gig seen (if any).

Favourite live song.

And especially for the really keen amongst you:-

Favourite song lyric/line.

Favourite guitar solo.

Best record sleeve/cover.

Favourite other bands/artists.

Icicle Works single that never was.

Answers, as with everything else, to McNabb Rag, 22 Forge Lane, Hanworth, Middlesex, TW13 6UW.





McNabb the Mouth

A selection of quotes , (and no doubt mis - quotes) culled from the music press 1983 - 1992.

"Basically what we're trying to do is get across forceful, emotional pop which is simple but different lyrically, and just a little fantastic. ('83)

"I enjoy irritating people much more than I enjoy entertaining them." ('84)

"People say Tears for Fears are a great band. They're not a fucking band at all, just blokes who know how to work a studio." ('85)

"We can't just record something that's good.....we try to make them tower." ('85)

"Typical Icicle Works is always predictably unpredictable. I know what we're like - I think we're very predictable because as soon as I hear one song I know what the next one's going to be: completely different." ('85/6)

"No, I must say, I think we're the saviours of British rock. If this group wasn't as good as it is, in my opinion we'd have split up a long time ago." ('86)

"There's bits of punk on the album, bits of psychedelia and bits of Frank Sinatra as well." (1st album '84)

"We sound like men on this LP, noy like earnest young boys with hands on hearts reaching out and all that stuff." ('Bike' '85)

"The whole American thing was really strange, being driven around Hollywood in limousines. Get in and walk 20 yards to your seat." (USA tour '84)

"There's not many bands who stay with an indie label for six years and then go to the biggest record company in the world." (signing to CBS '90)

"There's been three occasions in ten years when the Icicle Works have been hip." ('90)

"If I can't get a buzz out of everyone thinking I'm fantastic, then I can get an equal buzz out of everyone thinking I'm really dreadful." ('90)

"The Icicle Works are the Eddie 'the eagle' Edwards of British rock..." (1992)

"I don't just think it's the best thing I've done, I think it's the best thing anybody of my generation has done." ('Truth and Beauty' 1992)



## America '84 and all that

It's amazing what an appearance on 'The Tube' can do for one's career - especially if fellow guests happen to be some band called The 'Pretenders'.

Find below a selection of cuttings on Icicle Works (they had to drop the word 'the'!) during their stint Stateside as they knocked 'em dead with some tune called 'Whisper to a scream'.

## New On The Charts



### ICICLE WORKS

There's a certain amount of prophecy in the title of Icicle Works' debut single, "Whisper To A Scream (Birds Fly)." With the help of four opening slots on the Pretenders' current U.S. tour, the trio's career has taken off to the tune of a double debut on last week's charts. This week Icicle Works' Arista debut moves up to 69 on the Hot 100, while their self-titled album progresses to 135 on the pop album chart.

Ian McNabb, Chris Layhe and Chris Sharrock met through an advertisement in a Liverpool newspaper in 1981 and lifted their name from the title of a science fiction book. The

group's first project was an EP on their own Troll Kitchen label which peaked at 18 on New Music Express' indie chart. Their current single was first released on Situation 2, a Beggar's Banquet affiliate, and rose quickly to the number two slot on British indie charts.

The Pretenders saw the group on the tv show "The Tube" and extended the tour invitation just before Arista signed the group for the U.S. The British trio is now in the middle of a two-month U.S. tour that ends May 13 in Washington D.C.

Icicle Works is signed to Arista Records, 5 W. 57th St. New York, N.Y. 10019; (212) 489-7400.



**COLD CUTS**—Members of Arista group Icicle Works pose with executives from Chappell/Intersong, where the act has a worldwide publishing contract. Shown from left are group member Ian McNabb, Arista's West Coast a&r vice president Neil Portnow, the group's Chris Sharrock, Chappell/Intersong's talent acquisition senior vice president Ira Jaffe, and Icicle Work's Chris Layhe and manager Tony Barwood.



### Rolling Stone ICICLE WORKS

Arista  
★★★

Icicle Works are a young Liverpoolian group whose first album is like an aural rummage through a Haight-Ashbury head shop. It's all here: cosmic particles of thought afloat in an ether of backward guitar solos, sitarlike drones, squealing feedback and a recorder piping breathily along in a manner redolent of drugs and Donovan. And that's just *one song* ("Nirvana, we adore you," goes the chorus).

The Icicles bring a fresh urgency to the psychedelic-pop formula, interrupting their cranium-bending reality detours ("Culling time.../In the camp of unused dreams") with double-time choruses, Antmusic-style snare-drum rolls and minor-key melodies that hit like the first blast of autumn's chill.

The band seems fixated on elemental, outdoors things - trees, seasons, birds, deserts, dragonflies - seeing in the natural world a paradigm for the matter of living. Within a song, Icicle Works build, by addition, from mantralike calm to gale-force climax. The thrilling choruses and rollicking psych-pop punch of "A Factory in the Desert," "Whisper to a Scream (Birds Fly)" and "Chop the Tree," to name but a few, will shake you into a state not unlike ecstasy. Tune in and turn on.

—PARKE PUTERBAUGH

Icicle Works, a trio from Liverpool, play a short live set. Their pop harmonies and headlong buoyancy evoke a more ingenious era, yet their music has a distinctly modern air, created by a manic jungle beat and droning peals on electric guitar. The band plays hard and fast and true. Here are the sounds America will discover six months from now—and there, on the dance floor, are the outrageous fashions.

On the left: the band's manager, Tony Barwood.



## A QUIET CRUSADE

*Icicle Works opts for integrity*

NEW YORK—Britain's neo-psychedelic wave rages on, with the latest contender being a three-piece band from Liverpool that takes its name from a Frederick Pohl science fiction story and sings lyrics like "Armadillo skin and the leafy green/Our minds are where we keep her/The ideals born of the western world/Were always buried deeper."

Icicle Works' cosmic conundrums are not all in 4/4 time; the rhythmic variation under Ian McNabb's echoed guitar-picking suggests a Rush in the works as opposed to another Echo and the Bunnymen. The merging of sci-fi and nature imagery and the melding of '60s guitar sounds with '80s techno-arena-rock arrangements could be why Icicle Works' debut album is waxing, so to speak, the contempo-

trippy competition.

"We're like a melting pot of different influences," says tall, lanky bassist Chris Layhe. "Like the Byrds, late '60s American stuff. Also U2 and Big Country. But we like to create something new, maybe take something from somebody and mold it into a new shape."

Basically, the band's style is no-style: they prefer to win fans with their songs and not their looks. Layhe proudly points out that the video for the hit "Whisper To A Scream (Birds Fly)" is simple, straightforward, and "really cheap!" Ditto for their live performance on parts of the recent Pretenders and David Gilmour tours. No fancy costumes, no flashing lights.

"We're on a quiet, reserved sort of crusade," says Layhe. "We're great believers in integrity in music. There's not a lot of it around anymore." He sighs. "Bands like Dead or Alive, Marilyn... it's getting to be more like a circus."

—Stuart Cohn



Icicle Works (Chris Layhe, seated): Great believers in musical integrity



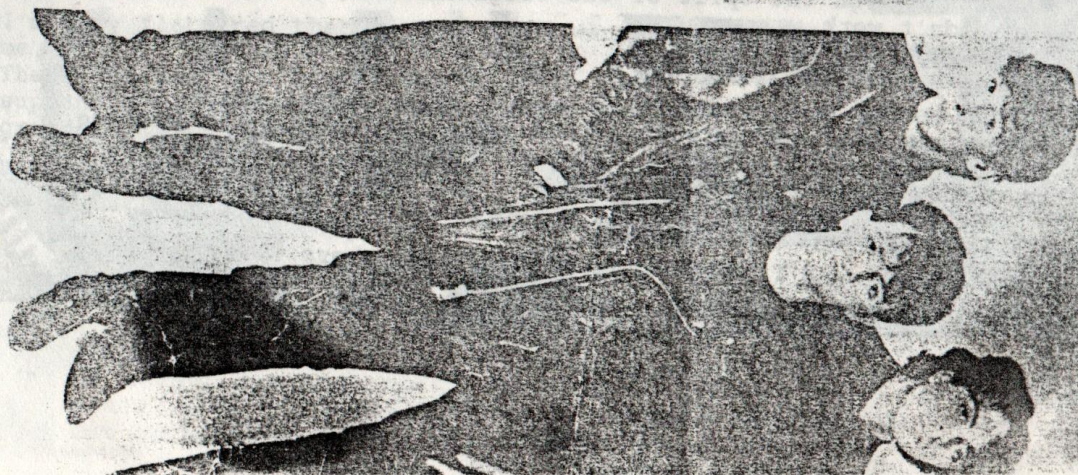
CAREER CRESCENDO—Like their Arista debut "From A Whisper To A Scream (Birds Fly)," Icicle Works' career has picked up considerable volume thanks to some opening slots on the Pretenders' current tour. Pictured from left after one such event are Icicle Works' Chris Layhe, Pretender Robbie McIntosh, Chris Sharrock and Ian McNabb of Icicle Works and Pretenders Chrissie Hynde and Martin Chambers.

**ICICLE WORKS** When the Icicle Works, a band from Liverpool, England, released a song called "Nirvana" as its first British single, the music press immediately began labeling the group as some sort of hippie-Buddhist outfit. "I suppose we were asking for it," says Ian McNabb, the trio's singer, guitarist, keyboardist and songwriter. "We actually encouraged it at first. We even started dressing that way. But we just wanted to confuse the press. We aren't Buddhists."

The Icicle Works aren't easy to categorize. "Whisper to a Scream (Birds Fly)," the band's first American single, features Chris Sharrock's rolling drums, Chris Layhe's pumping bass and McNabb's chiming guitar work. It's a pop song, but it owes as much to, say, African pop as it does to Sixties psychedelia.

The Icicle Works formed about two years ago, through an ad in a Liverpool newspaper. They took their name from a science-fiction short story by Frederik Pohl called "The Day the Icicle Works Closed." "It's a futuristic Humphrey Bogart detective story," explains McNabb. "We chose the name because we thought it was imaginative."

"Birds Fly" has already been a hit in England, and the group recently finished recording its debut LP, *Icicle Works*. Their success, along with that of other Liverpool groups like Echo and the Bunnymen and Frankie Goes to Hollywood, has prompted some scribes to hail this as the year of the Merseybeat Revival. "It's a romantic idea," says McNabb. "But I'm very cynical. The only band to survive the Merseybeat explosion twenty years ago was the Beatles. And I don't think anybody wants to wind up as the new Gerry and the Pacemakers."





McNabbspeak

A McNabb Questionnaire

In true N.M.E. style, where are you and what are your vibes like?

Home in Liverpool, I'm pickin' up Good Vibrations.

The new solo LP should see a resurgence of interest. How long did it take to record? Any particular influences/themes etc?

The LP took about 2 and a half weeks to record. The theme of the record comes from it's title 'Truth and Beauty'.

What's the set up as far as your band is concerned for the forthcoming tour? Are they a permanent band or just used for live outings?

I don't have a permanent band anymore, and don't foresee a time when I will.

News of the release of a 'best of the Icicle Works' LP comes as a very pleasant surprise. How did the project come about? How were the tracks selected? Did the two Chris's get involved at all?

It was Beggars idea, not mine, however, I selected the tracks and remixed five of them. The two Chris's were not involved.

While we're on the subject, any comments regarding the split up of the original Icicle Works [or the 2 other line ups for that matter]?

No comment on the split of the original band; the second line up didn't work.

Considering your songwriting career as a whole, which tracks have you been most proud of? Are there any you regret writing or recording?

I like most of the songs on the 'best of' [That's why they're there]. I wish I hadn't recorded all the others.



Likewise over the years you've had many career ups and downs. Looking back, what were the most notable high and low points?

High - First trip to America.

Low - Being ignored for three years.

Will any of the unrecorded Icicle Works songs over the years like 'solid ground', 'like weather', 'love gone wrong' etc. ever see the light of day? What other unreleased tracks are worth a mention?

The 'best of' contains the last unreleased tracks from the original band; the reason why other stuff remains unreleased is because it's not up to scratch.

So what can people expect from Ian McNabb in the future. i.e. after the new solo LP and tour? Is the second solo album being written even as we speak? Any plans for gigs in Europe or the States?

I shall be writing/recording/performing until the day i die. These are the only things I can do well. No plans as yet for gigs outside this country.

Many thanks for completing this questionnaire.

Any final comments?

I'm very flattered that anyone would want to do a magazine on me.

Thank you, and the people who wish to read it, for all your support. Your appreciation of my music will never be taken for granted.

sincerely

Ian McNabb

August '92.



WELL I NEVER.....

# ICICLE WORKS TRUTHS, HALF-TRUTHS AND DOWNRIGHT LIES.

The Icicle Works got their name from a '50's sci-fi book by Fredrick Pohl called 'The day the icicle works closed'.

When they first started out the I.W. had to supplement their income doing cover versions on the social club circuit. Nightly renditions of 'Una Paloma Blanca' helped them keep going thru' the 'Ascending' days of '81/2!

A record deal with Scratch records produced no records whatsoever.

In the States on the '84 tour, the band sold out and did a radio commercial for Budweiser beer - rewriting the words to Bird's fly.

Again in the States, Ian was once booked for speeding thru' an Indian reservation by Apache's wielding machetes'.

The Icicle Works was not the original name for the dynamic trio. The original name was The Bureau, followed by the Icicle Bureau.

Rumour has it that when Ian used to head out on tour he used to leave strict instructions for his mum to tape 'Dallas' every week.

Carrying on with the soap theme, The Iccies often used to come on stage to both Brookside and Coronation St theme tunes.

This must explain why Ian once auditioned for the part of Barry Grant in Brooky.

On the return flight from the '84 States tour the bloke sitting in front of Ian just died. There he stayed in his seat until they landed by which time, Ian recalled, he was 'a bit ripe'.

John Peel referred to Ian affectionately as the 'midfield general' of the band.

The lads once appeared on a T.V. show in the U.S. immediately after a woman talking about p.m.t!

The Icicle Works became the Spacemen 3 for a day way back in the early days - they delivered a tape to a radio station all dressed up in cosmic spacesuits!

As if this weren't bad enough, the band also once dressed up as buddhists for, fittingly, a performance of Nirvana.

Ian and ex - keyboard wizard Dave Green once got beaten up trying to get into their own after - gig party! After their Soap Aid appearance in '86, McNabb was punched by bouncers and thrown down a flight of stairs - closely followed by Dave.



## "MY FIRST VISIT TO BATH"

written by  
BRYAN JOHNSON

July 1991, "Great dreams of heaven" had just been released and Ian was doing his first solo tour. I had seen most of the London shows earlier in the year, but this was something different. The first show with the new Guitarist, Gordon.

The timing was also perfect. I had managed to get the week off work, making it easier to travel to Bath and also the London show at the Borderline on Friday. At this time not yet being able to drive a car, (I have since passed my test so the next tour should be a lot easier!) I had to rely on British Rail - not easy when I live in Bournemouth and Ian's shows have a tendency to start after midnight let alone finishing !! - but who cares? that's what Rock and Roll is all about isn't it?

The good thing about Bath is that the station is right in the heart of the main shopping area, so all I had to do was find my partner in crime, Rob and then find the Moles club.

British Rail were on time (for once!) and Rob was there waiting, luckily he had a rough knowledge of the area i.e. he knew where the best pubs were, so, as it was only 4.15pm and the Moles club didn't open until 9pm we set upon our task. After about 20 minutes and another fifteen walking up and down the road in which the club was supposed to be in, we found it, only by chance, looking down some steps, though in retrospect it is logical that a place called the Moles club should be underground!

Having found the place we had to be in and still having three and a half hours to kill we decided to double back and check out some of the pubs we had passed on our way to the club. We managed to pass away the hours quite pleasantly in several of them, including a very good Irish pub where we spent at least one and half hours discussing the many talents of Van Morrison and what a good line up it was at the Feile festival in August. (At that point some bloke who overheard our conversation tried to get us to buy some tickets for the three day event for £99 including transport and accommodation, so we made our exit and started our way back to the Moles club!).

It was approximately 8.15pm at this point, the doors were due to open at 9pm (but we all know that rarely happens!) so we thought we'd hang around outside and queue up. After about 10 minutes of doing so the familiar sound of the intro to "Great Dreams" could be heard. We had arrived just in time to catch the soundcheck. What we heard was basically what we knew



already ("dreams", "comes down," "Up here",) but to end with, a faster arrangement of "Great Dreams"(possibly with the new guitarist), so the excitement was mounting.

At 9.40pm the doors finally opened and by now a reasonable queue had appeared, sporting a good number of ICICLE WORKS T-shirts which was all the more encouraging.

Upon entering we found the bar (surprise, surprise!) and also discovered the merchandise stall, manned by none other than ROY the bassist from the last band, previously seen as acting roadie at the support gig at the Town & Country Club for GREEN ON RED. It was good to chat to Roy again and he hinted that he would probably be on stage with Ian again soon, but for now he was happy selling T-shirts.

At approximately 10.30pm Ian came on stage to great applause, there was a great atmosphere in the Moles club and I expect that Ian will play there again. He played for just over an hour with highlights being a reworked intro to "When it all comes down" and "Up here in the north of England" both featuring Gordon to great effect. the show ended with the uptempo "Great dreams of heaven". Afterwards, we went backstage to say hello to Ian and Geoff (Muir - manager) before they had to go. It was a great show, Ian enjoyed it and said he was looking forward to playing at the Borderline as were we! So we said our goodbyes and went back to the bar.

As it was just after midnight and because the club stayed open until 2.00am, we decided to stay in and pass the time (as it was now Sunday morning and the first train back was not until 9.45am, there wasn't much else to do).

When it came to 2.00am we stocked up on some take-outs of Newcastle Brown ale from the bar and started to make our way back to the station. It was a warm night, the weather was good and it was great to get some fresh air. Soon, as often happens after lots of drink you get that feeling inside that says F-O-O-D so we wandered around looking for somewhere open to get something to eat (unlike Bournemouth you can get food in Bath after 10.30). We eventually came upon a take away selling pasties and onion bhajis (strange combination - but it seemed like a good idea at the time) so in we went. Rob ordered first but somehow I ended up with his food and he waiting for mine that never came! By the time it did, I had finished, so I ordered some Bhajis to take out on the way to the station. Upon doing so I realised that they were cold and had not been warmed up in the microwave like the last one that I'd had, but I thought no more of it and everything seemed O.K.

When we made it to the station we discovered that it was closed until 7.00am so we decided to try and get some sleep in the car park! I can still remember getting soaked as Rob tried in vain to open the Newcastle Brown Ale against the



railings (you would have thought he would have brought a bottle opener, but never mind). Anyway, I found myself a piece of car park without any oil on the ground and tried to get some sleep.

I managed a little bit and awoke at about 6am and discovered that I had managed to get oil on my jeans after all, so I walked around for a little bit to wake myself up. At this point Rob appeared back on the scene so we walked down to the front of the station to wait for it to open with the intention of sitting in the waiting room.

The station opened and we found the waiting room and I was impressed to see that it had a sofa and comfy chairs! - so it seemed a great opportunity to get more sleep - we still had another 2.5 hours before our trains came.

At 9.00am Rob's train back to London came, so we said goodbye until Friday and I went back to the waiting room. My train was due at 9.40am so it wasn't long to wait and I sat down and put the walkman on. At about 9.20am I started to feel VERY ILL! So much so that I had to find the gents room as I thought I was going to be sick. It was at this point that I heard the station announcement state that my train had just arrived on platform 3!. Nothing happened so I made my way to the train, got on, sat down, and began to feel a little better.

There isn't a direct line between Bath and Bournemouth so I had to change at Southampton. As the train approached Southampton I began to get that feeling again but this time it was much worse. Because of engineering works it took a painstakingly long time to get into the actual station. When it finally did I don't think I've ever seen myself move so fast (in fact I'm sure the train was still moving). I made it - just!. I won't go into the gory details, let's just say afterwards I felt a lot better!!

By this time the train to Bournemouth was on its way and I arrived home in time for Sunday roast and then went straight to bed.

So all in all my first visit to Bath was quite an event. Good beer, great music and I can't wait for the next time that Ian plays there. One thing is certain - I won't be on the cold onion Bhajis again!

Drive On,  
Bryan Johnson - possibly the only McNabb fan on the south coast!!!\*

\*If there are any of you out there why not drop me a line (or anywhere for that matter).  
write to:-  
Bryan Johnson



### Trackography.

Here's a list of McNabb tunes penned and performed at one stage or another since The Icicle Works formed. I'm sure it is not a comprehensive list and some of you are bound to have obscure gems that need to be added - if so please let me know.

Every fanzine editor is allowed at least one bit of indulgence. I'm no exception. If anybody has a recording of the tracks marked, no matter how poor the quality, please get in touch. To say I would be interested in obtaining copies of them is putting it mildly.

This list is as chronological as I could make it.

Artificial World	Are we Dreamers
A cure for something	Lunar holiday
All in the gleam of a scientists eye	Sympathy
When winter lasted forever	All is right
Irish soldiers	Highways of desire *
The gifts of love	Climbing your mountain
The clockmaker	Nirvana
Love hunt	Scirocco
Bird's fly	Reverie girl
Love is a wonderful colour	Gunboys
In the dance the shamen led	Waterline
The devil on horseback	Chop the tree
Reap the rich harvest	As the dragonfly flies
Lover's day	Cauldron of love
Out of season	Factory in the desert
Scarecrow	Ragweed campaign
Hollow horse	The Atheist
A pocketful of nothing	All the daughters
Seven horses	Slingshot
Beggar's legacy	Perambulator
Rapids	Windfall
Assumed sundown	Diamond in the rough
Mountain coming to Mohammed	Deep in the woods
When you hear the mission bell	Saint's sojourn
Book of reason	Conscience of kings
When it all comes down	Understanding Jane
(Let's go) down to the river	Hometown
Who do you want for your love?	Impossibly three lovers
John Geoffrey Muir, shopkeeper	
Up here in the North of England	Evangeline
Everybody loves to play the fool	Hope springs eternal
When you were mine	Sweet Thursday
Truck driver's lament	Travelling chest
Walking with with a mountain	High time
Don't let it rain on my parade	Broken hearted fool
Starry blue-eyed wonder	Acid hell nightmare
Little girl lost	Blind
	two two three



Solid ground  
 Kiss off  
 Sure thing  
 One true love  
 Stood before Saint Peter  
 Walk a while with me  
 Hot profit gospel  
 Like weather  
 Love gone wrong  
 Get on the love thing  
 Turn any corner  
 Victoria's ghost  
 I think i'm gonna be o.k.  
 What she did to my mind  
 looks like rain  
 Baby don't burn  
 Hope street rag  
 When the crying's done  
 I dreamt I was a beautiful  
 woman  
 Fire inside \*  
 The world is turning \*  
 Wouldn't it be great  
 It's not gonna rain forever \*  
 That's why I believe  
 Power of song  
 The presence of the one  
 Road not taken  
 If love were like guitars  
 (I go) my own way  
 Story of my life

Firepower  
 Whipping boy  
 Shit creek  
 What do you want me to do?  
 Here comes trouble  
 Tin can  
 One time  
 Red lightening  
 Permanent damage  
 Motorcycle rider  
 People change  
 Melanie still hurts  
 One good eye  
 Let's get loaded  
 I still want you  
 Woman on my mind  
 Dumb angel  
 Mickey's blue  
 I want that girl  
 Hey Mary Anne \*  
 Fatcat \*  
 Sweet disposition  
 Great dreams of heaven  
 Make love to you  
 These are the days  
 Trams in Amsterdam  
 Daddy  
 I'm Game  
 Truth and beauty  
 Trip with me

Three of the tracks at least (shit creek, hollow horse and perambulator) were co-written with Chris Layhe. Chris also wrote 'Waiting in the wings', 'Michael'(\*), 'Waylaid' and 'Stand up and be counted'(\*).

I hope this list has been useful in helping fill in any gaps you may have in your collection. Please contact me with any additions or corrections.





### VIDEO COMPILATION

While everybody was pleased to see the release of the 'best of' album, many were disappointed it wasn't accompanied by a similar compilation on video.

In an attempt to rectify this, and thus help prevent our copies of 'seven horses deep' deteriorating even more thru' repeated watching, I think it would be a good idea to compile our own.

Here's the plan: anybody with a complete, good quality video appearance by the Icicle Works/McNabb please write to me with details. Basically i'll need to know what you have and whether you would be willing to send the video to me. The obvious snag is the risk involved in sending something like your prized 'Hollow Horse' vid thru' the great British post. This problem could be overcome, however, either if you had your own video copying facilities or would be willing to cough up the cost of sending it recorded delivery.

All the video's that are sent will be copied onto one video tape and then copies can be reproduced for roughly the price of a blank video tape plus P & P. More details of which will appear in the next 'McNabb Rag' or by contacting me about late November/December time.

Finally, I guarantee the safe return of all videos sent to me.

So, as with all appeals, please give generously.



P.S. just in case this falls into the wrong hands i.e. the local constabulary, for example, and by some strange twist of fate anything mentioned above appears to be, heaven forbid, somewhat less than legal then I would just like to point out that I never actually intended to carry out any of the above. Honest. I'm only joking. 'Or am I? (as a Mr. V. Reeves once said).

One final thing, if there is a Gaz Grimm reading this, or anybody who knows him, please could you get in touch. Ta.



### Next issue

All being well, issue 2 of 'McNabb Rag' will be available early next year. Needless to say, a lot depends on the interest and the number of contributions I receive.

I plan to have a wanted/swaps section along with a pen - pal slot. So if your after some long forgotten recording from Blackburn in 1984 or would like to meet up with fellow McNabb lovers in your area or the otherside of the country then get writing.

A questionnaire with an Iccies loving 'celeb' is currently being arranged and the results of the reader's poll will be published.

If you can't contibute in any other way, please send us in your poll answers.

Other ideas include a trivia quiz and a 'fan file' spotlight. It goes without saying that any other ideas will be more than welcome.

Finally, even if you don't have anything to say or contribute but would like a copy of future editions then just send me your name and address and I'll add your details to the 'mailing list'.

Hope you've enjoyed this issue. Let's do it again sometime!

PW.







**DRIVE ON...**