

McNABB RAG.



THREE

UPDATE

Welcome to the 3rd issue of 'McNABB Rag' and apologies to those of you who expected it out early in April. Moving to the new address below was not, unfortunately, hitch-free and seemed to go on forever.

This issue features reviews of some of the January shows. I couldn't print everyone I received this time but more will find their way into issue 4. I'd also like to include some March tour reviews (but I haven't received any yet!) when it appears sometime in September or October.

The second single release of the year, 'Great Dreams' got good reviews and some decent airplay. It was disappointing, therefore, not to see it make the top 80. By now 'I'm Game' will be out and hopefully fairing better. A fourth single has recently been recorded with John Leckie (Stone Roses producer) at London's RAK studio's and should be released in August. It'll be a new version of 'My own way' coupled with the new track, 'Play the hand they deal you' (which opened many of the March dates!).

A fifth single has been pencilled in for the end of the year and by the time August comes around, Ian's second solo LP should have been recorded with an expected release date of January '94 !

Promo visits to Europe have proved beneficial. Sales are very encouraging, with Germany currently shifting the most copies. This was probably helped by 'Truth and Beauty' being voted (by 10 music journalists) album of the month in 'Musik Express Sounds'. Ian's recent tour of Germany with Big Country (12 shows) should ensure further exposure. 'Truth and Beauty' is also selling well in France, Sweden, Italy, Holland and Switzerland. Further afield, Geoff Muir recently got a fax from a label in Indonesia who want to put 'My own Way' on a compilation album !

After supporting Suzanne Vega in Lausanne, Zurich, Rotterdam, Antwerp and Paris (plus his own shows in Milan and er..., Appeldoorn), Ian will have kept up his U.K profile with 5 Aztec Camera dates at the end of May.

If this wasn't enough activity, there's also the prospect of catching Ian perform at some of this Summer's festivals. Definitely confirmed is The Pheonix 1993 at Long Marston, Stratford-upon-Avon Sunday July 18th (Mean Fiddler stage). Also on the cards are appearances at Glastonbury, Fleadh and Heineken but check press for confirmation!

Ian and the band made a third trip to Glasgow this year (late April) when they recorded a live TV show, 'No Stilletto's'. Six tracks were filmed (My own way/Game/Dreams/Truth/Days/Presence) for 'The Late Show' in July or August, but it remains to be seen how many will be shown.

Contributions/correspondence/back issues/sae's etc. to

Paul Warry 'McNABB Rag', 102 Munster Avenue, Hounslow
Middlesex, TW4 5BJ England.

Apologies to those of you who expected to find information about the eagerly anticipated video compilation. Since the start of the year Ian has only spent a total of about five days at home! It'll take about this long just to sort through the hours and hours of footage he's got. Have patience and hopefully we'll get our hands on a decent compilation before the year's out!

There was a very positive response to the idea of a live tape catalogue - mainly from those with no, or very few, tapes to trade. A catalogue is possible in the future if enough people send me their list of tapes on a separate piece of paper with details of length, quality, price, venue etc. Will those who've already written, please get in touch again with an up to date list.

Keep the photo's/articles/reviews etc coming in and if you enjoy **McNABB Rag** No.3 and want to be informed of future issues please send me your name and address (plus an sae or two if possible). If I've not replied to anybody's letter in the last few months it may well be because I've not received it due to the change of address. Please write again if this is the case.

Paul Warry
May '93

McNABB Merchandise

Missed the March tour? 'Hollow Horse '84' t - shirt getting a bit small for you? Here's the latest in the way of merchandise on Ian (plus a few oldies!).

T-Shirts

Truth and Beauty/Great Dreams £8.00

Assorted Icicle Works/Motorcycle/Melanie etc £6.00

Long Sleeve

Truth and Beauty/Great Dreams £10.00

Assorted IW Motorcycle & hooded tops £8.00

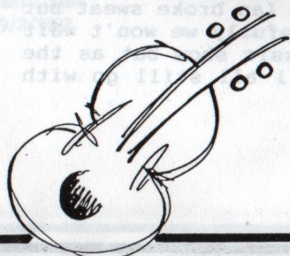
Polo Shirts

Truth and Beauty £10.00

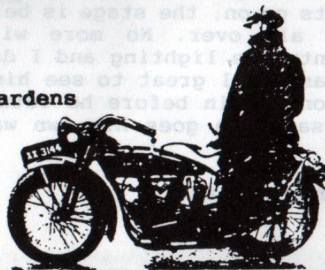
Specify size (most are L or XL) and colour preference (with 2nd and 3rd choices, just in case).

Add 10% of total to cover P & P.

All available from :-



Geoff Muir
39 Lockett Gardens
Salford
M3 6BJ
England.



King Tut's Wah Wah Hut 22/1/93

HE GOES HIS OWN WAY!

TRUTH!

If you don't mind me asking Ian McNABB but where the hell have you been? It's been over two and a half years since you graced this same stage and in that void of time I find I've got a house, I'm getting married and changing job and I nearly quit the booze. I'm holding you responsible.

The truth is, here we are again watching the crowd slowly gather before the stage where before stood a support band that both enlightened and frightened us (if you see this band you'll know what I mean!). Then on he strolls with the band. It's good to see Roy Corkhill still in the scheme of things. I soon realise I needn't have played the new album before I arrived tonight as it was delivered to us from start to finish and I can't recall this being done in the past. Still he is clearly enjoying himself soaking up the earlier excitement from the crowd who are equally glad to see him. But over an hour later and still no 'Hollow Horse', no 'Understanding Jane'. By this time some in the crowd are getting restless and through the airing of 'The Presence of the One' you could just make out the words over the noise of the squabbling crowd.



Beauty!

As usual the voice and guitars are beautiful and indeed the whole sound washes across an audience who are now lapping it up and at last pogoing at the front with the arrival of 'When it all comes down'. At last it's the Icicle Works. Next the crowd pleaser 'Evangeline' and the never ending 'Bird's Fly' left us gasping for more. Indeed the band LEFT us permanently. Just when things were beginning to warm up up the lights go on, the stage is being cleared and we refuse to believe it's all over. No more wild guitar solo's, no dry ice or adventurous lighting and I don't think even Ian broke sweat but it was still great to see him again and hopefully we won't wait as long again before he returns. Not a classic show but as the man says, he goes his own way now and we'll all still go with him.

Stephen Murray.

IAN McNABB IN BLACK ?

Those who were present at September's Grand gig would have heard Ian remark "And to think I could have joined the Stranglers", after a particularly rousing version of 'Understanding Jane'. This was greeted with some amusement by the audience, but as I am a great admirer of the music of both Ian and the Stranglers, a possible union seemed an intriguing concept. After the concert I wondered whether such a partnership was ever a possibility, or was Ian just being mischievous ? I decided that I would try and find out the truth.

I first contacted Marian Shepherd who runs the Stranglers Information Service (SIS) and edits the groups own fanzine 'Strangled'. Marian informed me that Ian was indeed considered as a replacement for Hugh Cornwell, and is highly regarded by JJ Burnel, the Stranglers bassist. Ian was a "hot contender" to join the group while Joe Strummer and Ian's friend and fellow Liverpoolian Pete Wylie were also considered. The Stranglers and Ian were also 'label mates', both signed to CBS Epic, when Ian released 'Permanent Damage'.

I was asked to interview Ian for Strangled, and therefore was able to discuss the matter with him in person. Ian confirmed that he'd been approached by Muff Winwood, the guy who had signed him to Epic, and asked about whether he would be interested in joining the Stranglers. Ian explained that when Hugh left, Epic were not keen on keeping the Stranglers, they were also not too happy with the commercial performance of 'Permanent Damage'. Some corporate 'big-wig' therefore had the 'bright' idea of putting Ian in the Stranglers, in the hope of having a commercial concern.

Ian admits that he did give the idea some consideration, especially as he had always loved the Stranglers. He was also at a pretty low ebb during this period so the idea probably seemed more appealing then than it would have done now. The Stranglers wanted someone to write with, and Ian concedes that he has never been a good collaborator with anybody, and prefers to write on his own. Ian did however go into the studio and wrote about 4 songs with the Stranglers in mind, one of which was a 'keyboardy' piece reminiscent of 'Golden Brown'. Ian remarked that "The songs were really good but were just not me, it was like the Stranglers with me singing". These songs may crop up in the future according to Ian.

The Stranglers eventually replaced Hugh Cornwell with John Ellis on guitar and Paul Roberts on vocals. Ian was asked by the Stranglers to support them at Brixton Academy in June 1991, on their first major tour with the new line up. His support act was well received by a Stranglers following which is not renown for it's tolerance to support groups. Personally, I'm glad that Ian didn't join the Stranglers. Such a merger would have benefited the Stranglers but I don't think Ian would have fitted into the group. Mind you, I would have loved to have heard Ian singing 'Go Buddy Go' or 'Something better change'. What about it, Ian ? You must have room for one cover version on the next tour !

GARY LOGAN
19/2/1993

Cover version Update

I'm reliably informed that the following were omitted from issue two's piece on cover versions.

When the music's over ('87)
Go Johnny go ('87)
Rock 'N' Roll part 1 ('88)
Absolute sweet Marie ('84)
Born Free ('85)
Live like a refugee ('85)
Two little boys ('85)

The Doors
Elvis Presley
Gary Glitter
Bob Dylan
Film theme
Tom Petty
Rolf Harris



"Right then you two, get ready to come in with
'each had a wooden horse'!"

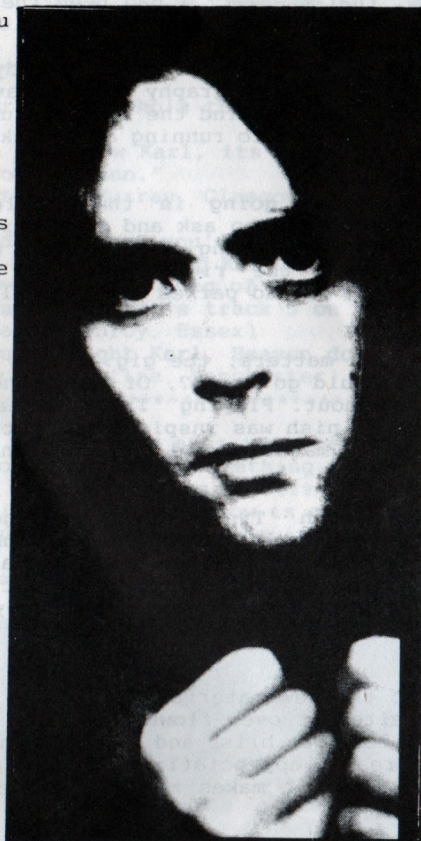
Between the wars ('86)
Won't get fooled again ('86)
We are family
Last Christmas ('86 or '87)
Unknown Legend ('93)
Montague Terrace in blue
(Virgin megastore - Jan '93)
This is how it feels
Maggie's farm ('85)
Four strong winds ('85)
Can't get enough (of your love '85)
That's what dreams are made for
(live '85 and March '93)
A pirate looks at forty
Blackbird (23/3/93 - Leeds)
What is this thing called love ('85)

Billy Bragg
The Who
Sister Sledge
Wham
Neil Young
Scott Walker
Inspirational carpets
Bob Dylan
Neil Young
Bad Company
Green on Red
Jimmy Buffet
The Beatles
Neil Young

.....and while we're on the subject, here's a list of all the tracks that readers' wanted to see covered. Get to it Ian!

Go buddy go
Down in the tube
station at midnight
Is she really going
out with him ?
The least we can
do
Daydream believer
Close to me
Trust me
Every breath you
take
Love of the
bayou
So you want to
be a rock &
roll star
Wasn't born to
follow
Stories for boys
This is
The whole of the
moon
Don't bring me
down
Whiskey in the
jar
Girl's talk
I hear you
knocking
Down on me
God only knows
Cocaine
Adam raised
a Cain
Angel
Hey Joe
Brontasaurus
Radar love
Honky tonk
woman
Friction
What goes on

Goin' back
1969
Spacehopper
Five to one
Drive
See the sky
about to rain
Some velvet
morning



The Stranglers
The Jam

Joe Jackson

Chisty Moore

The Monkees
The Cure
Jesus Jones
The Police

The Byrds

The Byrds

The Byrds

U.2.
Aslan
The Waterboys

E.L.O

Thin Lizzy

Dave Edmunds
Dave Edmunds

Janis Joplin
Beach Boys
J.J. Cale
Bruce
Springsteen
Jimi Hendrix
Jimi Hendrix
The Move
Golden Earring
Rolling Stones

Television
Velvet
Underground
Neil Young
The Stooges
Julian Cope
The Doors
R.E.M.
Neil Young

Lee Hazelwood
& Nancy Sinatra

GOD'S OWN BAND

Sunday 24th January. My other half and I set off on our way to Leicester University to see Ian McNabb and his band. Expectation turned quickly to potential disaster when after only one mile of our journey we stopped for petrol only to find that our petrol cap lock was stuck!. However, a quick trip back home to try out another key led to success and we were on our way again.

We should have realised by this episode that it wasn't going to be a problem-free evening but as we managed to get to the University, what else could go wrong? Well, quite simply Leicester university is a big place but are there any signs to the students union....naaaa, of course not. I would just like to say at this point, that the fact I had been there before for a gig is irrelevant (though I think my fiancée disagrees!).

After much deliberation we parked by the study of physics building (as it turned out geography would have been more appropriate!). We then tried to find the students union, walking turned to jogging which turned to running as the skies opened up and basically pissed it down!

Not knowing where you are going in the middle of a huge university complex with no-one to ask and torrential rain is no fun believe me. Anyway, after doing an extremely unscenic tour of the grounds we found the right building and we also found....our car.!! Yes, we had parked less than 100 yards away from the venue!.

On to far more important matters, the gig. Surely once Ian was on stage nothing else could go wrong?, Of course not, the great man was majestic throughout. Playing 'Truth & Beauty' in it's entirety from start to finish was inspired in that there was no muted applause for the new material and fans constantly demanding older stuff.

The set was excellent with 'Truth & Beauty' and the simply inspirational 'Prescence' standing out. The version of "Dreams" was probably the 6th different one I've heard and also the best. Also a great choice of venue (even if it was difficult to find!) with only other McNabbites around me and no annoying bastards waiting for the post gig disco, who always talk through the most beautiful songs.

The crowd response to the new material was really encouraging, but obviously the excitement over-flowed when the introduction to "WIACD" began. The rest was bliss and Ian left thanking us all for coming and being really appreciative of our support. Thanks for those kind words Ian, it makes my rain sodden jeans seem somewhat irrelevant.

It was great to see Ian so happy, laughing and joking with the crowd. It just goes to show that it's the music and freedom that bring happiness, not money. It's so good to see such a talented bloke really enjoying himself. Good luck for the future Ian.

Dale Collett.

Caption Competition

Congratulations to Rosi Knight from Bristol for the winning entry below. Ian picked it just before heading off to Germany with Big Country. Thanks to everyone who entered. A grey 'Truth and Beauty' t-shirt will be making its way to Rosi very shortly.



Winner **Karl says "Who's this f**king wino?"**

Runner up **"Be nice now Karl, its Pierce Morgan from the Sun."**
(Stephen Murray, Glasgow)

Honourable mentions **"I didn't know you'd been to the Vinny Jones school of ball - grabbing Karl."** (Paul Bredbury, Cheshire)
"Hey Karl what song of mine am I miming - I'll give you a clue, it's track 5 on 'Blind'."
(Ralph Conroy, Essex)
"You're right Karl, Heaven does rhyme with seven!"
(Don Valentine, Manchester)

It will come as no surprise that the average McNABB/IW fan will be a fast approaching thirtysomething. What is a little more unusual is that he also appeals to certain elements of the forty and fiftysomethings as well. Below is a picture sent in by Dale Collett of his dad (49) proudly showing off his extensive Works collection. Mr Collett Snr likes nothing better on a Sunday afternoon than nodding off to the calming sounds of 'Shit creek' and 'Factory in the desert'!





'If You Want to Defeat Your Enemy'

Don Valentine

My favourite album by the Icicle Works is 'Enemy'. After the euphoria of 'Bicycle' and prior to the perpetually dark 'Damage' this was the Icicle Works' Zenith.

THE REVIEW

As an album of dark verses linked with chart topping choruses this links in with any other Icicle Works offering but a maturity was shining through and the epic opener 'Hope springs eternal' kicks off to a promising start.

'Travelling chest' and 'Sweet Thursday' although a little twee developed into fine live songs and changed the mood to an uptempo combo sound; this up being shattered by track four. 'Up here in the North of England', as McNABB says, is about Liverpool and Liverpool isn't about Richard and Judy. A tirade about professional scousers and city problems is perhaps Ian's finest melancholy moment leading nicely into the ideal pop song, 'Who do you want for your love?'.

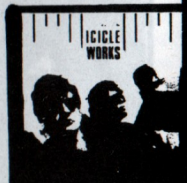
Side two starts admirably, 'When you were mine', the Icicle big sound minus guitar leading into 'Evangeline', though my opinion is that this is the weak point of the album. 'Evangeline' is probably a good idea gone wrong, it doesn't gel with the sum of it's parts.

'Truck Driver's Lament' is another melancholy atmospheric verse leading into one of the finest guitar solo's produced by the scouse icon, a superb blend of blues/rock fret work. Ian was to start to showcase his sterling guitar work on future tracks 'One good eye', 'Shit creek' etc.

This leads into the album's highpoint 'Understanding Jane' the number one that never was, a reaction to a US record company exec's demand to write for truck drivers (as was the previous track.). This is garage rock at it's finest, INTRO, VERSE, CHORUS, SOLO, END.

Ending with 'Walking with a mountain' an attempt to change mood and mellow the album out almost works and completes a great answer to the then regular critics.

Bonus tracks on CD are the serene 'Everybody loves to play the fool', the sublime 'Don't let it rain on my parade', a faithful rendition of Van Morrison's 'Into the mystic', truly excellent and finally the over rated dismal 'Never saw my Hometown'. Considering the crap in '86-'87 this is an amazing album perhaps let down a little by Ian McNABB's search for the perfect when excellent is easily attained.



"These are a few of his favourite things"

Name: Robert Ian McNABB
Age: 32
Address: Liverpool

Favourite I.W. single.	Bird's Fly
Favourite McNabb solo track.	These are the days
Best I.W. album.	Best of
Favourite 5 I.W./McNabb tracks.	Great Dreams of Heaven
Bird's Fly	These are the days
Hollow Horse	Presence of the one
Love is a Wonderful colour	Truth and Beauty
When it all comes down	I'm Game
Evangeline	
Worst 3 I.W./McNabb tracks.	Kiss off
	All the daughters
	Seven horses
Best gig seen.	Neil Young
	(Wembley '87)
	Tom Waits
	(Hammersmith Odeon '87)
	Bird's Fly
Favourite live song.	Great dreams of heaven
	(last verse)
Favourite song lyric/line.	My own way
Favourite guitar solo.	
Best record sleeve/cover.	Seven horses
Favourite other bands/artists.	A - Z of rock
	(too many!)
Icicle Works single that never was.	Baby don't burn



FANZINES

Since starting 'McNABB Rag' I've received much in the way of praise and encouragement from readers who themselves are involved in or edit their own fanzines. Indeed the latest issues of most of these publications will be giving 'McNABB RAG' a plug. Here's my chance to thank them and return the favour.

'Strangled' magazine is currently on it's 38th issue and covers everything about the activities of those men in black. The summer issue should feature a McNABB interview courtesy of Gary Logan and can be obtained by sending £2.75 and/or writing to **Marian Shepherd**, 'Stranglers Information Service', P.O. Box 195, Cambridge, CB4 2QJ.

'Gypsy Explorer' has recently celebrated it's fifth year and is dedicated to the memory and music of Marc Bolan & T Rex. You can get the latest copy for £1.95 by writing to its editor **Mark Pearson**, 'Gypsy Explorer', P.O. BOX 15, Leyland, Preston, Lancs, PR5 2FP.

'E.P. Magazine' is East Anglia's best music and entertainment mag! So says regular contributor and McNABB fan, Steve Plunkett. Its free and the recent Easter edition featuring pieces on Power of Dreams, Senseless Things and Stephen King can be obtained from **Vigilante Publications**, 9 Dukesbridge Court, Duke Street, Reading, Berkshire, RG1 4SA.

'Chronic Town' is one of a growing number of British R.E.M. fanzines. The last issue (Feb #5) had features on Athens. GA, readers poll results and a debate on whether R.E.M. have 'sold out' or not. Issue 6 is available now priced £1.50 (plus A4 s.a.e.) from editor and shiny happy person, **Paul Holmes**, 27 Oriel Drive, Old Roan, Liverpool L10 3JL.

'White Lemonade' has already been mentioned previously (issue 2) but deserves another little plug. It covers a lot of Welsh bands (Anhrefn, Ankst) but has done pieces on The Wedding Present, Darling buds etc. Send £1 and/or write to **Darren Jones**, 10 Kimberely Way, Glynfach, Porth, Rhondda, Mid Glamorgan, South Wales CF39 9HS.

'The Amazing Pudding' will be a familiar name if you're a fan of Pink Floyd & Roger Waters. It's fast approaching it's 60th issue and is very reasonably priced. (£1 for first mag ordered and 90p thereafter). For more information send an s.a.e. to editor **Andy Mabbett**, 61 Maynell House, Browns Green, Birmingham, B20 1BE.

If you would like your fanzine mentioned in future editions of 'McNABB Rag' then send some info about prices etc and the latest issue and I'll squeeze it in somewhere!

...in the Presence of the One.

A couple of weeks after Ian's January tour, Gary Logan travelled up to Liverpool to interview him for 'Strangled' magazine. (see fanzine page for more details). Gary did a spot of moonlighting and very kindly sent in the results.

G: First of all, 'Truth and Beauty', your debut solo album, how has it been received so far?

I: It's gone down really well.

G: It's had lots of good reviews.

I: Yeah, it's starting all over again for me, which I think is a good thing. **The Icicle Works** thing was becoming a drag, and I was writing songs to fit the bill. I could go on for hours about how much better it is now.



G: How has the album done so far? It doesn't seem to have done much in the charts.

I: Well, that's not really the idea.

G: But it would be nice to have some commercial success.

I: Well this album's done over 10,000 and it's been out three weeks.

G: Which is good for a small label.

I: It's good for anything. Record sales are down, so for an upstart from Liverpool who's just doing his own thing, that's very healthy.

G: What about radio play which is usually a problem for you. You tried to get around it by writing "If love was like guitars", which you admit was geared to radio. Did the play work?

I: Yeah, it's been on the radio a bit, but I've kind of given up trying to second guess Radio 1. I do say flippant things like 'If love...' is rubbish but I don't really mean it. I think it's great, it doesn't say anything but 'She loves you' doesn't say anything either and that's great. I really like songs that don't mean anything. I mean what does 'Shiny Happy people' mean? There are a lot of songs that actually mean something on 'Truth and Beauty', and there aren't many songs that I hear these days that mean something, especially by my generation.

G: You did a short but intensive tour when the album first came out. Was it hard going?

I: Yeah, it was 'promo-city'. It was really hard work but it's going great and looking really good. I've just come back from Europe and **The Icicle Works** never really did much in Europe, but the albums doing great and getting loads of airplay. We'll be pulling tracks off the album all year and I'll be touring all year.

G: You did the instore thing at H.M.V, what was that like ?

I: It's a bit weird but after I'd done one I went "Oh alright", I kind of sussed it out then and started enjoying it.

G: Before 'This Way Up', was there no interest from record companies ?

I: No.

G: None at all ? What about Beggars Banquet ?

I: No, not really, I wasn't interested in Beggars Banquet.



G: Your last 5 releases have been on 5 different labels.

I: Is that a fact....Yeah, you're only right, I didn't think about that! But now I'm settled and have a good deal and some good people behind me.

- G: The album is very upbeat and optimistic, yet you were quite depressed when you wrote the songs. Did you deliberately try to write upbeat songs to counter your depression?
- I: I always write about me, because that is all I know about. And in the past, like the last album for Epic with the reconstructed Icicle Works, 'Permanent Damage' was very much a reflection of how I felt at the time and I tried to write a couple of catchy ones as well.



- G: I thought 'Permanent Damage' was a very good album. It was lyrically dark and pessimistic, more so than 'Truth and Beauty'.
- I: But what I was about to say was that I wasn't too happy when I wrote that record and I was even unhappier when I made 'Truth and Beauty'. But I thought that I couldn't make another dark record. I slipped into that thing where when you feel a bit depressed, you listen to a record that you really like, and it does make you feel better. So the first song that I wrote was 'That's why I believe' and I went "I like that, it's nice". So I thought that I'd try and write an album like that.
- G: 'Trams in Amsterdam' is one of my favourite songs, but it's not on the album.
- I: That song just didn't fit on the album. In Europe they say "Oh you must release 'Trams in Amsterdam'". It's just a B-side, but it's got a nice feel to it.
- G: Why wasn't 'Permanent Damage' your first solo album?
- I: Well, he (Muff Winwood, who signed Ian to Epic) wanted me to carry on with the name because of the fan base. And also 1990 was the year of 'baggy', where if you didn't come from Manchester no one was interested. We were just a straight ahead solid rock band doing songs, so no one was interested. I think that people will like 'Permanent Damage' in years to come, when it fits in with the rest of what I've done.

G: A lot of bands are doing cover versions these days. **The Icicle Works** used to do covers live but didn't overdo them. What do you think of Rolf's version of 'Stairway to Heaven' ?

I: I've got it ! Have you heard the B-side ? It's the Australian Doors doing 'Stairway to Heaven'.

G: No, I haven't. It's a bit sad when it goes straight into the charts at No.9.

I: No, it's a great record ! You're always going to have records like that. I think that there's nothing wrong with doing covers, and giving them a really good kicking.

G: Will you be doing any cover versions on the new tour ?

I: No. I just have enough material of my own to do.

G: How do you think the concert at the Grand (Jan 26th) worked? You played the entire album first. How was that received?

I: I didn't really like the last concert at the Grand, I didn't have a good night.

G: Was the decision to do that a record company decision ?

I: No, everything I do is my decision, I wanted to do that. It worked everywhere except London.

G: The audiences are probably more reticent and subdued in London.

I: But also I do understand that it is a big lump to swallow, a whole album from beginning to end. I just feel so strongly about the album that I wanted to say "Look I was in the Icicle Works so thanks for coming but this is what I do now. I'm going to play Icicle Works' songs for you but this is the main thing now".

G: You've moved on.

I: Yeah. But at the Grand I had a few technical problems, plus a few other things.

G: You had problems at the gig before Christmas. Your guitar didn't work.

I: Yeah. Well all my equipment's been overhauled now because everyone was fucked off that happened. What's basically happened with me now is that I'm getting across to a few new people who didn't like **The Icicle Works**. But the most significant thing that happened is that I've got all those fans back that I seemed to lose for 2 years. There were loads of people turned away from the Grand, and it's not long ago that I was doing Camden Underworld and there were about 30 people there.

G: But that could be because you weren't as well publicised before. It's like 'These are the days', I didn't even realise it had been released.

I: Oh, tell me about it. It was like everybody liked 'Great dreams of heaven', and it did kind of o.k. for someone who couldn't get arrested. Then we did 'These are the days', which I thought was great and very commercial and very radio, but it just didn't get played, it didn't even get reviewed ! We did a little tour, and we had to cancel all the gigs because we'd sold like 3 tickets. I played the Duchess of York in Leeds during the 'Great dreams...' jaunt, and there were like 350 people in there. And then we put 'These are the days' out and toured at Leeds and it sold about 10 tickets, so we had to pull the gig. So I was going "What the fuck's going on here?". It was very weird, I don't know what happened.

G: I always assumed that **The Icicle Works** were fairly close as a group, but reading recent articles of yours, this wasn't the case. And looking at older interviews with the band, there would be a picture of you in the foreground and a blurred picture of the two Chris's in the background. Was that deliberate ?

I: No, we just automatically used to stand like that. I was very close with Chris the drummer, I was never really that close to the bass player, we were poles apart.

G: Have you any idea what they are doing now ?

I: Chris Sharrock is playing with Karl Wallinger (**World Party**) at the moment. It's only recently that I've started talking to him again. I rang up Karl about 2 weeks ago and Chris answered the 'phone, and we got talking again. We went through a lot of shit and we had just fallen out. Being in a band is exactly the same as being married, except sometimes it's a bit more intense. I certainly felt like that when the band broke up...I had a problem dealing with it for a long time, because that is all I've done in my entire adult life. Then all of a sudden it's not there anymore.



G: You enjoyed commercial success with your first **Icicle Works** album, but you've said that you're not impressed with it.

I: I'm not impressed with any of them to be honest with you. Some people are great when they start and then just go downhill. I just like to think that I'm getting better, that the songs get better.

G: Well for me 'Blind' is my favourite album.

I: Yeah, but the problem with it...I don't think that it's very good. One of the problems that I have is that I like so many different types of music that I can't be in a group that sounds like one particular style.

- G:** **The Icicle Works** were never like that though.
- I:** No, but that is what stopped us getting really popular, because we'd get rockers into 'Shit creek' and then they'd hate 'Little girl lost' and vice versa. God ! I can't believe that I made an album like 'Blind', to me it just sounds like a various artists album.
- G:** That's what one of the reviewers said. He defied anyone to find 2 songs which sounded as if they were by the same group.
- I:** Which is rather an art in itself, I guess. With 'Truth and Beauty', some people are still saying it's very diverse, but I feel it's much more cohesive than any other album of mine. It always sounds different to me and I've listened to it so many times it's not healthy. 'Truth and Beauty' has lasted longest for me.
- G:** I love the mellow sound of it. Most of my favourite **Icicle Works** songs are the more mellow songs like 'Blind' and 'Walk a while with me'.
- I:** I've had a few 'Icicles' fans who don't like the new album, because it's not like 'Understanding Jane'. And I've also had people who never liked the Icicle Works who really like this album. I'm more interested in getting across to new people than pleasing old ones, because there isn't that many of them anyway. I've never sold a tremendous amount of records. I mean I really love those people for buying my records, but I can't make records just to please them. I've got to please me, because if I'm not pleasing me, the records are going to be missing something anyway.

Gary Logan
February 1993

Evergreen Dazed

Evergreen Dazed are a two piece Leicester band who recently sent me their first vinyl release, 'Cloudbeams in your eye'. All instruments are played by Mark Turrell who embarked on a musical career after hearing 'Love is a wonderful colour' and promptly bought his sister's guitar !

He later edited the fanzine 'Can't be Beat' (now the name of his record label) and interviewed the Icicle Works in it's first issue. More recently he's teamed up with Elizabeth Bruce (vocals) to form Evergreen Dazed.

Standout tracks on 'Cloudbeams' are the Cocteau-ish 'Wonder' with it's excellent crescendo of an ending and 'See your eyes' which could easily be off one of the better Everything but the Girl LP's. Mark shows off his exceptional guitar playing on the instrumental 'c.m.f.w' and Elizabeth's voice is best appreciated on the beautiful, 'time'. With an album to look forward to sometime in January '94 you can expect to hear a lot more about Evergreen Dazed in the future.

For more information about Evergreen Dazed or for a copy of the eight track, 'Cloudbeams in your eye' (£5.50 inc. P & P - cheques made payable to M.Turrell) contact: **Can't Be Beat Records, 9 Goodes Lane, Syston, Leicester, LE7 2JL.**

INCLEMENT WEATHER... by Mike Starkey

Reading the various accounts of the things you good folk go through to get to see McNabb/Icicle Works concerts in the last issue prompted me to put pen to paper... well, fingers to keyboard at least... and recount my journey to the Leicester University gig on the last McNabb tour.

So you've got to picture the scene. I'm a 29-year-old former radio newsreader, who suddenly had a complete change of career direction and am now training to be a vicar in the Church of England. Honest, it really DOES happen. I guess Truth & Beauty sometimes do come down... in unexpected ways.

I'm just finishing training at a vicar-factory (Theological College to the uninitiated) in Nottingham. And I was irritated to discover the Leicester gig was the same evening I was due to lead a service in north Nottingham.

Dilemma. Do I miss the service or the concert?

Answer: I rush through the service at top speed, mentally humming Great Dreams of Heaven (appropriate, eh? - it could have been worse. Say, One Good Eye or Two Two Three). I leave the old dears breathless by the end, then dive into my car. Incidentally, I'm still wearing cassock and surplice - the slightly bizarre ecclesiastical garb people like me have to dress up in.

Down the M1, God and the old ladies get their revenge. It rains - and we're talking rain of Noah proportions. There's driving sleet, gale-force winds, and cars merrily blown across the road in front and behind. As the car swings wildly, I pray. I apologize to God for making a pig's ear of the service. The inclement weather subsides. I get lost in Leicester. I could swear I heard God laughing.

Arrive at the University Students' Union with two minutes to go before McNabb's due on stage. Suddenly remember how I must look to the doormen. To avoid being propositioned I rush back to the car and get changed (uncomfortable, that). Rush in, just in time to hear the opening chords of My Own Way.

Brilliant.

By the way, from June I'll be based in Ealing, and I'm toying with the idea of doing a service using some Icicle Works/McNabb tracks. Any takers?

THE UPS AND DOWNS OF MEETING IAN McNABB

I can't remember the exact date, but it must have been around the Summer of '85 when I was first in the same room as Ian McNabb. Maybe it was some of the northern reticence in me or just a plain lack of courage but I couldn't find it in me to go up and say 'hello' to the man who's guitar playing, songwriting and singing I had been in awe of for the last couple of years.

Many of you will find this difficult to believe as I've seen people go up to their idols and be at complete ease and ultra - confident. However, my first 'meeting' consisted of just a quick look at the man. That was the first time I saw the Icicle works and unfortunately some clowns started to throw bottles at them. The two Chris's walked off but our man just played on and said "if anyone throws a bottle at me I'm gonna fuck them". This did the trick and the band managed to finish the set. Not much chance of them coming back, I thought.

I couldn't believe it when they did come back to Aberdeen to play the same venue, called incidentally 'The Venue'. But they did and I was determined to meet the man this time around at the gig. While wondering whether I would have another drink, who should I spy at the bar all alone but Mr. McNabb himself. Grabbing the bull by the horns so to speak, I made my way up to him with a piece of paper and mumbled the very poor opener, "have you got a pen, Ian?" "No, sorry mate I haven't", was the reply. The barmaid didn't have one either so I panicked and asked some more questions. I can't remember what I asked him but it probably wasn't the good ones I had intended to. I no doubt asked him what he had for his tea that night and didn't he find it cold in Aberdeen. Not very rock'n'roll. Two throws of the dice and as yet no autograph. However for this young chap, just standing next to him looking at the beard you could lose a badger in was enough to send me on cloud nine.

The next chance I got to meet Ian was at Newcastle Poly during the 'Blind' tour. Mick Winder (ex - roadie and fan club organiser) had got myself and my girlfriend (now my wife) on the guest list and we were lucky enough to get in to the soundcheck. The hall itself was the students' canteen and it's worth mentioning that during a pretty loud version of 'shit creek' a canteen lady dropped a tray of plates with the sudden volume. Very funny at the time but I suppose you had to be there, as they say.

Ian was on good form that day and very happy with most of the 'Blind' reviews, especially the 'Sounds' one. My girlfriend was reading Robin Cook's book, 'Coma' at the time and it was this she asked him to sign. He opened up the book and wrote, "To Dawn, and I'm usually in one" above and below the title! I asked him if Carol Clerk was still a fan (she used to write for Melody Maker) to which he replied, "I'm not sure, she's always pissed when we talk to her". He was also raving about his fave album at the time, World Party's 'Private Revolution'.



The next encounter was the time I made my way up to Thurso to see the new five piece Icicle Works and once again got to see the soundcheck. The band had had a long journey and they all looked pretty tired but Ian still found some time for a chat and to sign an album cover. I told him I thought it was going to be a bit heavier this time around and he agreed but said they were not going to play 'shit creek'. A slow starter but a great gig once it got going.

And finally, the same line - up came to Caesars Palace in Aberdeen. It was a Tuesday and I had the day off work. I spoke to Geoff Muir in the morning and asked if I could watch the soundcheck. He told me there would be no problem and to come back about 4.30. I arrived back at nearer four o'clock and the crew were still setting up the gear. Ian wasn't there but the rest of the band made me feel very welcome and REV in particular was a real gent and a very funny bloke. Ian arrived at about half past five and after a few words with the crew he came and sat down with me and spoke for about 20 minutes. We had a great conversation and discussed many things. He was a bit mad with Radio 1 for not playing 'Melanie'. He also wasn't too chuffed with the 'Q' review of 'Permanent Damage' and complained that while it was perfectly o.k. for World Party to sound like the Beatles and the Stones on a review on the next page, it wasn't on for the Icicle works to sound like the Byrds on one track. Plus the fact that the reviewer had failed to mention the best track on the album, 'Dumb Angel'. He also told me that day that he only wrote 'Shit creek' as a reaction to the crop of bands who thought they were the new Led Zepplin and how he thought that they were all woefully wide of the target.

After the soundcheck with the band he stayed up and sang a song which I'd never heard before or since and played his white Gretsch. This was probably my fondest memory of the man and will stay with me a long time. I left the band tucking into they're tea - a case of Grolsch and a tray of sarnies. The gig that night was the best I've seen, Ian left the stage with a huge grin on his face.

So there you go folks, after two disasters finally some joy. At the end of it all, I hope you've enjoyed my story and drive on, one and all.

Derek McCombie

Review - The Grand

I'd been looking forward to this gig so much I guess something had to go wrong. The journey from Romford to Clapham was a nightmare. Wrong turns, detours, diversions and 3 hours long. Was it worth the hassle? Of course! It was great to see the 'Sold Out' sign - as long as you've got tickets!

I knew the evening was improving when I entered to the sound of The Alarm's 'Change' LP - there are one or two Alarm fans left in the country. Ian & Co. appeared around 9.45 and informed us that the promoter had arranged a long show. Somebody buy that person a drink!

The first set consisted of the fabulous 'Truth and Beauty' LP, kicking off with one of the strongest tracks in 'Go my own way'. I think this song is potential single material. Most of 'Great Dreams' was acoustic until the end - a nice bit of variety. 'Truth and Beauty' somehow reminds me of the Icicle Works more than any other track but I can't quite work out why. The change in the middle worked better live; it seems so clinical on the LP.

Ian spoke, with a few interruptions, about songwriting before playing 'Guitars'. He said there were 3 types of songs. Songs you really like writing, songs you feel you're expected to write and songs you write to get on the radio! 'Guitars' was the biggest load of *****! he could write - and it got on the radio!



'These are the days' was great but I'm not sure whether it would be worth re-releasing as a single. 'I'm Game' is apparently Ian's version of 'My favourite things' - well we know about the 'wine!!' (see photo back of issue 2!). I won't mention 'ecstasy wrapped up in speed'.

'Story of my life' lasted about 1 second before Ian walked off stage. Technical hitches resolved, he returned and carried on. 'Believe' is a story about a man driving home from work unhappy with life when a song comes on the radio reminding him of his youth and he thinks maybe life's not so bad after all. Or something like that. 'Believe' certainly cheers me up anyway.



'Trip with me' and 'Make love to you' were excellent before the finale of 'Presence'. The quiet start was not best appreciated in the noisy 'Grand' but the build up is so powerful. At around 12 minutes it's a long song but I cannot fault it. Another classic for the future.

After a short break it was time for 'Sing-a-long-a-Mc'. The cheers that met the opening chords of 'WIACD', 'Evangeline' and 'Bird's Fly' showed the amount of old IW fans in the crowd. We were not disappointed and I for one was 'Ho(a)rse' at the end.

A short acoustic spot of an 'REM' mickey take - "REM don't do it for me anymore, Michael Stipe's lyrics are so obscure" and the crowd singing 'Hollow Horse' whilst Ian rested his tonsils. Finally the band came back for 'Up here' - a song Ian thought had been buried but is still relevant in the current political situation.

'Understanding Jane' pleased a lot of the crowd who'd been shouting for it all night and 'Firepower' was impressive. Ian had apologised for the poor performance - "bands' menstruate and tonight we are ON!" - but Ian and the band were fantastic and I hope there are more gigs very soon!

Jason Bradley.

Some Trivial answers

Congratulations to John Tuson who won the quiz from issue 2. 'This Way Up' will be forwarding the promised bag of McNABB goodies very shortly. Among them will be a complete set of all CD's released to date plus a special early numbered vinyl copy of 'T & B'. The 'Great Dreams' video is included, as is a poster for the LP, some test pressings and a promotional Domino bootlace tie!

Nobody got all the questions right but John got at least one more right than the rest. Thanks again to those who entered and all at 'TWU'.

To put you out of your misery, here's the answers.

1. Name the two people, one a politician, the other a musician, who are credited with inspiring two Icicle Works LP Titles?
Norman Tebbit - Small price of a bicycle
Bob Dylan - Defeat your enemy
2. Who once described Ian as the 'Midfield General' of the band?
John Peel
3. 'Up here in the North of England' was written from the 'bare bones' of which other IW song?
Ragweed Campaign
4. Who, rumour has it, is 'Starry blue - eyed wonder' dedicated to?
Mike Scott (The Waterboys)
5. 'Truth and Beauty' is Ian's 6th studio LP. What is the main difference between the first three and the last three?
Most answered that the last 3 were self - produced. However, another main difference is that the titles of the last 3 are also actual songs on the albums! (Blind, PD and T & B.)
6. Name two McNabb compositions with the words 'inclement weather' in them.
Chop the tree Truth and Beauty
7. What was 'Seven singles deep' originally going to be called?
Best Kept Secrets
8. Only one Iccies song, at least to my knowledge, has appeared on a movie soundtrack. Name the song and the movie.
Nobody got this one. 'Understanding Jane' appeared on the U.S. movie 'Date with an Angel'!
9. Who played brass on 'All the daughters'?
Lip Service
10. Under what name back in '86 was Ian going to release 'It makes no difference' as a single?
Melting Bear

Clapham Grand 26/1/93

If I was to say :- 'THE ICICLE WORKS' (the most under estimated pop-rock band in living history) had split up the reaction of about EIGHTY PER-CENT of the audience at this gig would probably be - "yes, I know."

Then surely it's time people realised and appreciated the fact that Ian McNABB is now doin' it on his own - I think deep down they do. So why? Oh why? during the 'Truth and Beauty' set, such a bunch of 'wally's' - except about the other twenty per-cent - who chant and beckon for 'Evangeline!', 'Jane!', 'Bird's fly!'. At one stage I even heard 'Wonderful colour'!! (and moved swiftly to the bar as quickly as I could!). I wouldn't care, this was in the middle of 'I'm game' (just the fifth track!).

"Come on please - it's 1993!"

To all you 'Historical Icicles' out there, please walk into a decent store, look under the letter 'M' and you'll see an album by Ian McNABB - called 'Truth and Beauty' (No! Not Ian McShane!!). Please purchase and play to death, listen and learn, that there is life after 'The Icicle Works'.

Even though Ian explained politely at the beginning of the set he was to play the whole album, near the end or even in the middle of 'Presence of the one', people started walking out! LOYAL McNABB fans to the end ay?! I don't think.

If they would have been a bit more patient and cared to stay, the old 'faves' were next - 'When it all comes down', 'Evangeline', 'Bird's fly', 'Jane' and the excellent 'Firepower!' (a personal favourite). 'Up here in the North of England' was also thrown in for good measure!

But for me the 'Truth and Beauty' set was tremendous. Shame there was a non-entity of a crowd compared with the Leeds and Bristol venues. They shouted and raved for the Icicle Works tunes - got them; and still stood there like fish waiting to feed! - unbelievable. Still - you can't please everyone, Ian.

At least at Leeds, Bristol and even a half full Leicester University appreciated the fact that it's 1993, a new album to consider and the 'ICIES' have gone, but definitely not forgotten!

Ian McNABB is on his own, he's got a contract, a great backing band, they all do the business on stage and he's enjoying himself more now (so it seems). So come on, don't walk out - stay. 'Truth and Beauty', if the next album is as good, well.....you know the rest! Miss this and weep.

Thanks for the last short tour Ian, I had a great time anyway! Also thanks for the last 65 Icicle Works performances I also had the pleasure of attending!! 'Story of my life' I suppose; All the best to all who are loyal and sail with 'Boots'.

Cheers

GAZ (no longer the plank! - at least I don't think so.)

McNABB at H.M.V

Tuesday 26th January. The previous night had seen Ian McNABB and his band deliver a storming set at Bristol's Mauretania where we were treated to a live performance of the new album in it's entirety, followed by an old favourites set comprising 'When it all comes down', 'Evangeline', 'Bird's fly', 'Firepower' and 'Understanding Jane' (Wot no Horse?).

Towards the end of the show Ian announced that he would be making an appearance at the town's H.M.V. record store at 1.30pm the next day.

At around 1.20pm Geoff Muir arrived with a small P.A. system and proceeded to rig it up in front of the 30 or so people who had turned up to watch. A short while after Ian walked in to be greeted by a polite round of applause followed by a tangible silence that he acknowledged by placing a finger on his lips and saying SHHH!

The opening number was a very mellow 'Great dreams of heaven' followed by a superb version of 'These are the days' which, in it's stripped down acoustic form was even more beautiful than the standard arrangement. Next up was 'I'm Game' and when Ian got to the line 'sharing a smoke' he stopped playing to sing the line unaccompanied. Nice one!



After stating that he doesn't usually do covers (oh really?) he played 'Unknown Legend' from Neil Young's excellent new album 'Harvest Moon'. The song was given the full McNABB treatment, sung in a rich, warm style quite different to Young's fragile warble.

The last song was then introduced: "Some of you might remember that I used to be in a band called Echo and the Bunnymen. This is a song that we used to do!!" And that song was 'One true love', a strange choice maybe, but very enjoyable none the less. Afterwards Ian thanked us for listening and hung around to sign albums and chat. He certainly knows how to brighten up a wet Tuesday afternoon!

John Pickford.

WANTED

Paul Eagleton is 29 and has been an I.W/McNABB fanatic for nearly 10 years. His first experience being a performance of 'Cauldron of love' on childrens T.V. one Saturday morning. He'd like to hear from fellow fans in his area - ~~50 Eagle Hill, Westwood, Huntingdon, Cambs. CB10 5BY~~

Paul Bredbury is 24 and after 'These are the days' on CD. Also he'd be interested to know if anybody has a tape of the 'Jabez' gig in Manchester Oct '92 or the gig at the University, Manchester March '93. ~~1 Manor Road, Newton, Notts, Chester, CH1 4HG~~

Mike Starkey has the U.S. version of 'Blind' on CD for sale or would exchange for IW CD singles. Offers to ~~4-11-1993-93, 100-100, 100-100, 100-100~~

Richard Moorsom is interested in obtaining live tapes of IW containing cover versions or different versions of their own songs. He would also like any video/t.v. performances etc and has various live recordings (including solo) which he'd be willing to trade. ~~10-11-1993, 100-100, 100-100, 100-100~~

Don Valentine is also after the odd live tape or two and can be contacted at ~~100-100, 100-100, 100-100, 100-100~~ 0QJ.

Noel Cully is desperately seeking 'Jane' (with live 'You ain't seen nothin' yet) and any other early Icies vinyl. Not surprisingly, 'Nirvana' comes into this category. He's also after American 'Blind' and live 'good quality' tapes, especially Colchester '90. A copy of 'Ascending' is pushing it but he lives in hope. ~~100-100, 100-100, 100-100, 100-100~~

Paul Bredbury (above) also wrote and suggested having a 'top 10' feature in future issues. To start the ball rolling here's his favourite 10 live tracks.

1. (I go) My own way
2. Starry blue-eyed wonder
3. That's why I believe
4. When it all comes down
5. What she did to my mind
6. Up here in the north of England
7. If love was like guitars
8. These are the days
9. Firepower
10. Great dreams of heaven

Truth and Beauty

One of the most underrated singer/songwriters of the decade, ex-Icicle Worker, Ian McNABB is back with a vengeance, with his stunning debut album titled 'Truth and Beauty'. This fine collection of songs already rates as one of 1993's masterpieces.

As always McNABB set his own trends here, although to date the solo material is of a more mellow pace in comparison to lat Icicle Works recordings. The lyrics are as intense and at times as humorous as ever, with quips about cheap red wine all of the time and crazy scenes of football teams and 1967.

Listen out for 'These are the days' and 'That's why I believe', a real driving song to be played at high volume as you cruise around with your windows, and of course, hood down. And for the atmospheric 'Presence of the One', a real spine tingler. The title track is also a fine song that Lennon and McCartney could quite easily have written.

If you loved The Icicle Works, buy the album.

If you missed the Icicle Works, buy the album, you'll love it.

As McNABB once wrote,
Good fortune comes to
those who wait,
well it's here.

If this ship sails into
your home town,
jump aboard,
you will not
be disappointed!

Steve Plunkett



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