

McNABB RAG



Update

I hope you're all well and looking forward to McNABB activity in 1994. There's going to be lots of it and plenty of surprises!

Ian rounded off the latter part of '93 with his 'Electrifying Acoustic' solo tour and a great Christmas show at the Lomax club in Liverpool. The 9 date tour was generally well received and saw Ian perform some new versions of old songs as well as a fair share of new material and cover versions. I'm sure it won't be the last time we see this type of show.

This Way Up had reason to celebrate the end of the year with the success of The Tindersticks LP giving the new label some decent exposure - having been voted 'Album of the year' in Melody Maker. The absence of 'Truth and Beauty' in the poll was a travesty, but not unexpected!


News of an imminent Icicle Works live CD release appeared in the N.M.E. in January. A copy of the BBC live in concert show from Golders Green, Hippodrome in January '87 arrived on my doorstep in February, courtesy of the label, **Windsong** (Cat No. WINCD053). As Ian (boots) explains in the sleeve note, it is not the best live performance they ever gave but is a 'clear snapshot in a not - completely - unflattering light'. Six of the seven tracks played were singles ('Who do you..', 'Evangeline', 'Little girl lost', 'Up here..', 'Jane' and 'When it all comes down'), accompanied by a great version of 'Starry blue'. Personal favourite is 'Up here..' closely followed by the seven and a half minute version of 'WIACD' that closes the show. A stormin' version of 'Hollow horse' kicking off the set wouldn't have gone amiss, but then I shouldn't complain. I only hope that this first ever live Icicle Works CD sells well, gets good reviews and one day Beggars Banquet decide to put out the entire concert that was recorded at the Astoria in 1988!

See ya

Paul Warry

For subscription information/back issues etc contact :-

'McNABB Rag'
c/o Paul Warry



(Please enclose an s.a.e with all correspondence!)

Front cover photo: Stan, Roy or Jo on a hot pre-quake November day in LA!

Back cover photo: Paul Slattery - Phoenix festival, July '93.

"You're gonna get everything you wanted..."

Ian's eagerly awaited second solo album was completed in early February and is expected to come out in June or July. It was recorded between late November and Mid December at RedZone studios in Burbank, Los Angeles and mixed at Mayfair Studios, London in late January/early February.

There are a lot of surprises surrounding the promotion of the LP but I can't give too much away at the moment - all will be revealed in issue 6 due out late June/early July (hopefully a few weeks before the release date!)

I can give you the tracklisting of the album which is, as yet, untitled. Like 'Truth and Beauty', it may well come out on double vinyl and is again over 60 minutes long. The running order is :-

Fire inside my soul
You must be prepared to dream
Child inside a father
Still got the fever
Potency
Go into the light
As a life goes by
Sad Strange Solitary Catholic Mystic
This time is forever
May you always

Ian gave me a sneak preview listen at the TWU office recently which brought back some great memories of my trip to L.A. to see some of it being recorded (more of this in issue 6!).

As mentioned in issue 4, Crazy Horse guest on the album, playing on four of the tracks - the first three and the last one! Many of you who attended Ian's solo shows in October/November will have heard a much slower version of 'Fire inside my soul' either starting or ending the set while Ian aired 'You must be prepared to dream' at the Lomax gig in Liverpool just before Christmas.

'Potency' is Ian's favourite cut which he reckons old Iccies fans will love and he was particularly pleased with how his first proper instrumental, 'Sad Strange Solitary Catholic Mystic', had turned out. 'Still got the fever', at one time the album's title, sounds excellent and would make a great single. Those who like the stripped down acoustic version from the October tour free CD will not be disappointed when they hear it.

"I can't tell you where this journey ends..."

Other tracks worked on in L.A., but not making the album, were 'Time you were in love' and Scott Walker's 'Montague Terrace in blue' which may well feature as b-sides. More b-sides were recorded in late February and, as usual, Ian says there's plenty of material left over. For example, work on a new, slow song 'New golden age' was scrapped at RedZone but may well appear on the third album which can be expected in 1995 - Ian told me that he wants to put an album out every year and I, for one, have no complaints about that!

1993...a brief review

January Ian begins the year inasapiciously with a low key gig at the Tivoli in Dublin, playing the 'Truth and Beauty' album to an empty hall. The 6 date January tour proper begins in Glasgow and ends with a sell-out show at the Grand, Clapham. 'Guitars' gets plenty of airplay and N.M.E. 'Single of the week' but fails to go top 40.

February A promotional trip to Europe takes in Amsterdam, Paris, Milan and Cologne in a week. Loads of interviews and acoustic performances are crammed in, including one played to Phonogram employees and invited journalists in Cologne.

March A second tour of nine dates plugs the re-released 'Great dreams of heaven'. Despite an accompanying video there's no improvement in chart positioning. 'McNABB Rag' moves house on the night Ian ends the tour at the Astoria.

April Glasgow gets a third visit from the band when they do a six song set at The Cottiers church for BBC Scotland's 'No Stilletoe's' programme.

May Most of the month is spent supporting Big Country and Suzanne Vega around Europe. They return to play 5 shows with Aztec Camera and promote the new release, 'I'm Game'.

June The first day of the month sees 'I'm Game' come out and Ian play his last show with Roddy and Co. at Liverpool's Royal Court.

July Ian and Geoff go their seperate ways prior to the Pheonix warm up gig at the Garage. The festival set goes down very well but, again, there's no review in the national music press. Ian plans his holiday around Neil Young's European tour and flys to Israel with Andrew and Judith (Neil subsequently cancels the dates in Tel Aviv and Jerusalem !).

August The John Leckie re-mix of '(I go) my own way' comes out and peaks at no. 94 with very little airplay again. Ian gets down to writing new material for the next album.

September A quiet month spent writing more new material and enjoying some time at home. A perfect opportunity for Ian to do the promised Icicle Works compilation video is wasted!

October The 'electrifying solo' tour is announced and Ian heads out, complete with leather cap and living room, to do 9 shows. Does his chances of Radio 5 airplay little good by swearing during 'Still got the fever' on Mark Radcliffe's show ("I can't tell you just exactly where this fuckin' journey ends").

November Finishes the tour and heads off to L.A. to record a new album at RedZone studio in Burbank. A number of guest musicians help out and about 13 tracks are worked on.

December Returns home and plays a great gig at new venue, the Lomax, in Liverpool. Gets ready to begin mixing the new material.

Full Name

Robert Ian McNABB

Date/Place of Birth

3.11.60 Liverpool.

Instruments

Guitar, Keyboards.

Previous Bands

Young world/City lights.

First Public Appearance

An ant in the school play.

Other Occupations

You're kidding!

Favourite Records

Today; 'Tonight's the night' Neil Young,

'Bone machine' Tom Waits.

Favourite Bands

Beatles, Beach Boys
(there aren't many bands I don't like, there's room for everyone.)

Favourite TV/

Films/Books

Brookside, Sci-fi,
don't read much anymore.

Likes

Peace & quiet, Saturday night, Rockin'.

Dislikes

Business/Any activity not involving music.

Favourite McNABB/IW record

Today: For you, Angel/Like weather.

First meeting with McNABB

I've never been to me.

Claim to fame

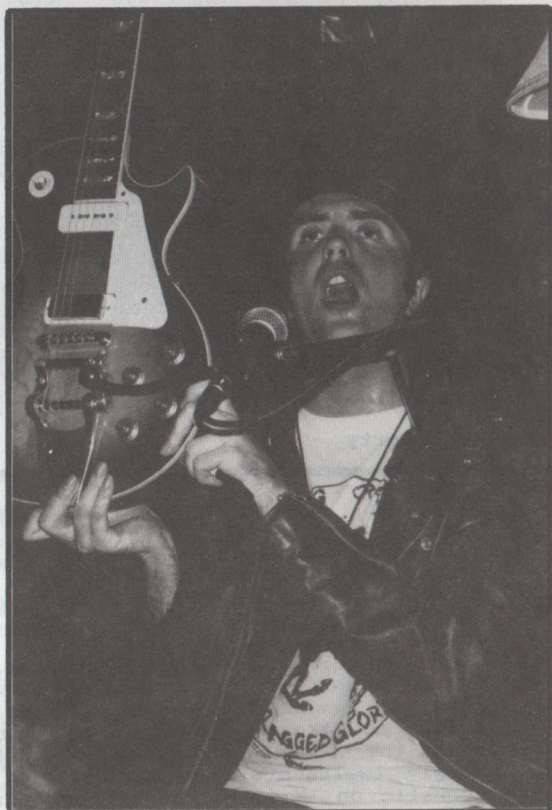
Met Neil Young. Joe Walsh has crawled around my floor.

Ambitions

Make a few bob, sell a few records, travel, play music

Funniest McNABB story

Sorry, you couldn't afford me.



The day McNABB came to Chorlton

It was a lovely Sunday evening in July '91 and Ian was playing a small set for a local radio station called 'KFM' (it was later taken over by the Signal network and is now called Signal Cheshire). I had just bought the new single and wondered if being 24 was too old to get my purchase signed by one of my heroes.

Ian was due on about 8.30. I arrived about 7.15 and hit the 'Red stripe' like I'd been in the desert. About 8 o'clock I was slightly rockin' and asked a young lady behind the bar if Ian was close by. She said he was upstairs having a drink with the band. Upstairs I went before the gig and although he seemed a bit taken aback he was more than happy to sign my now treasured possession.

The set was brilliant and I couldn't help singing and dancing about. Most of the songs were from the third album onwards. Some of the gems were 'Evangeline', 'Up here in the North of England', 'Understanding Jane', 'When it all comes down', 'Blind', 'Hope street rag', 'What she did to my mind', and 'Melanie still hurts'...not forgetting 'Great dreams of Heaven'. When I look back at that night I think of Great dreams of McNABB!

Leo Doherty

Guitar Corner

Welcome to Guitar Corner. If, like me, you have admired McNABB'S fine guitar playing almost as much as the excellent songs he writes then hopefully you will enjoy and contribute to these very pages in future.

The first time I really appreciated Ian's deft touches on the fretboard was when my friend was playing the middle section of 'Love is a wonderful colour' on an acoustic guitar. That was enough to make me invest in the first album. By the time I'd heard the second album I was hooked (sad pun not intended). The jangly twelve-string rickenbacker, the feedback, the mighty acoustic on 'Kings', the biting chords on 'All the daughters' made Ian, in my opinion, the complete guitarist. Although he's no Satriani (not my cup of tea anyway!) and by his own admission he can't play 'that modern shit' (Yes he can!), he does more than enough to get my vote.

My favourite solo's at the moment are from 'Truck Driver's Lament' and 'These are the days'. I love the way the note's seem to be welded together.

I've included here the chords to 'I'm Game', not too tuff I'm sure you'll agree, some of the chords I've mentioned are actually in the song! If anyone would like to do a similar article to grace a 'McNABB Rag' in future, then I, for one, look forward to reading it. It doesn't have to be this basic, if you can do some tab for the solo's on the latest album, terrific.

Tune - in next time for the chord of the month!

Ricky Marshall
(NOT!)



I'M Game

D-D/F#bG D-D/F#bG
 Fishing boats Winter coats
 D D/F#b D D/F#bG
 Cheap red wine all of the time
 Falling leaves New year's eve
 Strong handshakes A day in the lakes

Em G Em G Bm G Bm
 We could find some things to do this Sunday afternoon
 G E D-D/F#b-G
 A bite to eat a breath of air I'm Game x 4

Old friends round out in town
 Games of chance a little romance
 Girls with soul Rock 'n' Roll
 Telling jokes sharing a smoke

Meet me on the lane and we could waste an hour or two
 And all your friends could tag along I'm Game x 4

 E Emj7 Am B
 Is it real the sleepy way you feel
 E Emj7 Am B
 Is it true a smile comes back to you
 C G F
 Lazy days and big decisions I'm still young
 E A D-D/F#b-G
 I understand the things that me cry

We could be together baby for a little while
 A bite to eat a breath of air I'm Game x 4

**F#b - shold read F#bass
 (R I McNABB 1992)**

No Stiletto's review

Ian and the band enjoyed long overdue National television coverage when they appeared on BBC 2's 'No Stiletto's' programme on Thursday 26th August. I had last seen Ian on the television way back in 1987 when the Icicle Works appeared on 'The Tube' so I was looking forward to this appearance. Ian was saved until the final show of the series and it was certainly a case of saving the best until last. So, video recorder at the ready, I settled down and enjoyed the show!

The programme was commissioned by BBC Scotland and filmed in Cottiers Church in Glasgow. The church looked impressive but according to Roy was in an advanced state of dereliction! The church setting certainly provided an unusual and atmospheric background for the music. Ian, complete with full band, started the programme off with 'My own way' and ended with 'Great Dreams of Heaven' and 'Truth and Beauty'. All three songs were similar renditions to the versions performed during the January tour and, apart from some strained vocals on the beginning of 'Truth and Beauty', were impressively performed. Viewers were also treated to some backstage footage with Ian, which showed glimpses of his humour and sense of fun. Prior to 'Great Dreams' Ian is chatting backstage to the film crew and asks if they have any 'amusing stuff' on film, receiving little response he pretends to be communicating with a mime artist!

One song which was recorded but never shown was 'Presence of the one' which incorporated the Cottiers church organ! This caused several problems during recording not least because the organ was situated quite a distance from the main stage. This, combined with the time delay caused by the air travelling up the pipes, made the timing of the organ accompaniment extremely difficult. Roy saw a rough cut of the song and expressed satisfaction with how it turned out, and would have liked to have seen it shown. Ian had the option of which songs would be played on the programme but obviously the length of 'Presence' precluded it from serious consideration. It would have been interesting to hear the organ sound, especially as I loved the keyboard sound on the original album version.

It was noticeable on the programme that Ian was the main attraction and deservedly so. I don't know if the programme helped to find any new Ian McNABB fans but it did a good job of showcasing the band and captured the vibrancy of Ian's live performance.

Ian avoided playing any Icicle Works songs which might suggest to some fans that there is life beyond the Icicle Works. I'd have preferred 'These are the days' to 'Great Dreams of heaven' but, taking into account the setting for the programme, the latter was an inspirational choice. I just hope that it isn't another six years before I see Ian on the television again!

Gary Logan

Nicky Marshall
(NOT!)

The Electrifying Solo Review

Ian embarked on a solo tour in the middle of October, playing at nine small venues in England. For the benefit of those who couldn't make it to any of the shows, here's what you missed. Thanks to everybody who sent in their reviews, set lists and photographs.

Monday October 18th - Birmingham Edwards No.8

Ian McNABB unplugged? Well almost, if it weren't for a few choice riffs on the old Gibson that would have made a Neil Young fan weep! In fact Ian pays tribute to his hero's influence with tonight's performance; a stirring blend of gentle 'folkiness' and raw angst.

Decked out in leather jacket and matching cap and with an inspired choice of lighting (half a dozen candles and a chintzy lamp, no less), we're treated to some ninety minutes of heart 'n' soul entertainment.

Ian settles into his stride with 'What she did to my mind', always one of my personal favourites for its sheer power and given a new slant with tonight's 'no frills' delivery. 'These are the days' flows beautifully as does 'I'm Game'. The latter is indicative of the emotive quality of even the most straightforward of McNABB's lyrics. Not everything makes the grade: 'That's why I believe' - again a classic cut - flounders once or twice, bogged down by the slew of reverb provided by Ian's keyboard player -cum- guitar tuner. 'Evangeline' slips by me almost unnoticed, although I feel sure this was due to the small minority of morons who insisted on talking and laughing amongst themselves throughout the performance - and they always stand right at the front. Natch! A refund from any of you ignorant gits can be passed on via 'McNABB Rag'!

Always ready to tackle other artists' material, Ian gives us the Byrds 'So you want to be a rock and roll star' and the Beatles 'Blackbird' and makes them his own. In addition the two new compositions on the promo only CD single are aired and duly given the thumbs up, boding well for the new long player.

"Play 'Hollow Horse', Robert!" yells one insistent fan. He does, of course, but saves it for the encore - and we all get to exercise our lungs in a mass singalongaboots, before he goes his own way.

Cheers Ian, and until the next time: "Got a good song, with me all the day thru"....

Dave Hingley

Set list :- What she did to my mind/Great dreams of heaven/I'm Game/Evangeline/That's why I believe/Blackbird/Permanent damage/Little girl lost/So you want to be a rock 'n' roll star/If love was like guitars/Understanding Jane/These are the days/Sometimes I think about you/Blind/Hollow Horse/Still got the fever/(I go) my own way.

Ian Jones

Tuesday October 19th - London Borderline

A packed venue where Ian was invited to perform as part of the club's fifth anniversary celebrations. Although the music press chose (again) to ignore all of the gigs on the tour in their 'Live' pages, Ian did get a decent review in the Evening Standard (reproduced below).

'Sentiment and talent from a resilient troubadour'

The Borderline, that cosy Tex-Mex cantina, is celebrating its fifth birthday this week and showcasing a fistful of acts that run the gamut from the virtually sublime Pooka to the frankly ridiculous Fish, with the middle of the festivities taken up by sturdy but sensitive lads from the North, namely Burnley's Milltown Brothers and Sunderland's Martin Stephenson.

I doubt if any of them will make half the impact that Liverpool's Ian McNABB made last night. Armed with his electric guitars, lethal weapons as it transpired this resilient troubadour with a travelling army of scally followers turned the phase one-man band on its head and administered the shoe leather.

Having once been a pop star of sorts in the Icicle Works - remember their eighties hit 'From a whisper to a scream (Birds Fly)'? - McNABB is longer in the tooth but steadier in the saddle. He soon found the level of sound needed to cast the appropriate spell. With his six-stringed troop of Gibsons turned to the key of F#m and a vocal prowess reminiscent of Scott Walker in his heyday, the singer kicked off with a reserivior dog of a ballad, a murderous bloodthirsty brute that rode to its conclusion on choppy waves of reverberating guitar.

There were more tender moments to soothe, of course - the reveries of 'That's why I believe' and the spatial effects of 'Great dreams of heaven', itself a cunning re-write of the Byrds' 'Bells of Rhymney'. But still one felt McNABB was at his best when he cut the sentiment out and went straight for the jugular.

Accentuating an all-round talent, he chased down a terrific version of 'So you want to be a rock 'n' roll star' with his own anthem, 'If love was like guitars', complete with daft homages to the riff circa 1973. A while later he was after sniffing a Liverpudlian barmaid's apron and laying on the folk songs.

He's a bit of a mould breaker, this Ian McNABB, and a terrific entertainer.

Max Bell

Set list :- What she did to my mind/Great dreams of heaven/I'm Game/Evangeline/That's why I believe/Blackbird/Permanent damage Little girl lost/So you want to be a rock 'n' roll star/If love was like guitars (medley)/Understanding Jane/These are the days/Sometimes I think about you/Blind/Still got the fever/One true love/(I go) my own way/Hollow Horse/The 'high' song/Firepower/Fire inside my soul.

Friday October 22nd - Leeds Duchess of York

The venue was the scene of Ian's best gig on the January tour and the city was where I saw him play his longest gig (to my knowledge) - some 2 and 3/4 hours at the Irish Centre in March '93. Some wrote to say they enjoyed the show but were annoyed that Ian sat down from start to finish. Inevitably, during numbers like 'Evangeline' and 'Hollow Horse' the absence of a full backing band - 'to blast the songs out' - was bemoaned by a few. Covers played tonight included 'Needle and the damage done' and 'Anarchy in the UK' plus parts of 'You'll never walk alone' and the Bunynmen's 'Back of love'.

Set list :- What she did to my mind/Great dreams of heaven/I'm game/Evangeline/That's why I believe/Blackbird/Permanent damage
When it all comes down/Little girl lost/So you want to be a rock 'n' roll star/Understanding Jane/The needle and the damage done
These are the days/Sometimes I think about you/Blind/Still got the fever/Up here in the North of England/Anarchy in the UK/?
(incomplete)

Wednesday October 27th - Manchester Boardwalk

Here again some fans were unhappy that Ian chose to sit down for the entire set depriving them of a decent view. However this was the format for all the gigs and it was only at this venue, with its very low stage, did the 'unplugged and seated' presentation prove a problem!



Friday October 29th - Hull New Adelphi club

The Adelphi is a small, cosy venue with great atmosphere and great beer, ideal for the more intimate kind of gig. I've particularly fond memories of a towering performance here in 1990 by the Chills, one of the best bands I've seen, and a similar performance from Ian McNABB would do nicely thank you very much!

The stage was lit dimly by one small lamp and Ian, having perched himself on a stool, opened with a slow, insinuating song new to me. With a hard-edged guitar sound and an interesting, personal lyric, it was a fine start to the night and the crowd were warmed and ready for more.



The Icicle Works fans were not going to be disappointed and a few old favourites were soon thrown in for good measure. Highlights were 'Love is a wonderful colour', 'Evangeline' and 'Little girl lost', all performed with the sort of zest and fervour sadly lacking in chart songs these days. Bugglegum pop-stars and faceless DJ's, who needs them? Good memories but hell, these songs are still fresh and full of life.

'Great dreams of heaven' and 'If love was like guitars' both bounced with energy and exuded power. Two hearty slices of pop rock, these stood for me as the best songs on 'Truth and Beauty' and sounded tremendous live. Mellow numbers such as 'These are the days' and 'That's why I believe' were equally as impressive, sentiment and feeling practically leaping from the stage. Ian was enjoying himself. 'Sometimes I think about you' continued the momentum, a touching little song with an engaging lyric, a hint of irony and a Dylanesque harmonica. A welcome addition to the repertoire.

A few covers had been promised and songs by the La's and the Byrds were enthusiastically delivered and happily received. Good bands and popular selections! Ian also supplied plenty of banter, a few stories and even a Lee Mayers impression to further confirm that he's still a mighty performer. He closed the night with 'My own way', perhaps a slightly disappointing choice, but the crowd had seen a storming set anyway.

Ian left the stage to loud applause and we went home happy. I hope he plays the Adelphi again soon.

Steve Howdle

Set list :- Fire inside my soul/I'm Game/Love is a wonderful colour/Great dreams of heaven/That's why I believe/Permanent damage/Lay lady lay....Little girl lost/There she goes/So you want to be a rock 'n' roll star/If love was like guitars (medley)/These are the days/Sometimes I think about you/Blind/Still got the fever/(I go) my own way.

Monday 1st November - Tunbridge Wells the Forum

No review but those who went seemed to enjoy the show, especially as Ian spent time at the end chatting to them.

Tuesday 2nd November - Northampton Roadmenders

Another tour, but with a difference. Not only a solo tour but the possibility of a free CD!

I have often despaired when a new tour's details are released to see how often there are none, or just one date in the East of England. However, finding that before the doors open at 8.00pm there are no more than thirty people in the queue, I can perhaps understand the reasoning.

Things start to busy up and at 9.30pm Ian takes to the stage which has been, presumably set up to look like Ian's front room. First song is a new one, a fast song, lyrically looking back on his career. Then, surprisingly, an acoustic version of 'wonderful colour' which I'd not heard him perform since the final Icicle Works tour.

Favourites such as 'Hollow Horse', 'Guitars', 'I'm Game', 'Blind' and 'Little Girl Lost' were interspersed with witty banter (Ian recalling his 'Brookside audition' and singing 'Evangeline' with the replaced name, Sharon!) A request by Ian for 'any requests' is quickly aborted when 'Great dreams' is chosen. Halfway through the first verse Ian says "this is a load of cack" and, instead, launches into 'Believe'.

Highlights were a country type version of 'Understanding Jane', 'Knockin' on heaven's door'/'These are the days' medley and a great final rendition of 'Goin' back'.

A great 2 hours, a great free CD and whilst the band were missed at times, I hope the idea will be repeated!

Kevin Bodger

Wednesday 3rd November - Bristol Fleece and Firkin



Rob (Williamson) kindly gave me a lift down to this gig... Ian's third Bristol show in 1993! An excellent venue and a very responsive crowd made Ian's 33rd birthday gig his favourite of the tour. No surprises as far as the set was concerned but the playing and delivery was particularly impressive tonight. Local boy Gerard Langley of the Blue Aeroplanes was spotted in the audience and one of his ever-changing entourage provided the evening's support.

Set list :- Fire inside my soul/I'm game/Great dreams of heaven/Evangeline/Blackbird/Permanent damage/That's why I believe/Little girl lost/So you want to be a rock 'n' roll star/If love was like guitars/Understanding Jane/These are the days/Sometimes I think about you/Blind/Still got the fever/(I go) my own way.

Thursday 4th November - Sheffield Hallam University

Over-indulgence at Ian's birthday bash the night before meant the last show of the tour was a relatively lacklustre affair. Ian was knackered but still managed another two hours plus show.

Set list:- Fire inside my soul/What she did to my mind/I'm Game/Great dreams of heaven/Evangeline/That's why I believe/Blackbird/Permanent damage/Little girl lost/So you want to be a rock 'n' roll star/If love was like guitars (medley)/Understanding Jane/Hope street rag/These are the days/Still got the fever/Melanie still hurts/Hollow horse/When it all comes down/(I go) my own way.

Saturday 18th December - Liverpool Lomax club

Fresh from recording a new album in LA, Ian played his last gig of the year (and the tenth 'Electrifying acoustic' show) at Liverpool's newest music venue. McNABB fans were packed into both tiers of the club and Roy's new band, Candyman, provided a very enjoyable support (despite their drummer apparently going AWOL just before the gig!).

Present in the audience were Tony Barwood (ex-Icicle Works manager), Carl from the Farm, Pete Wylie and Ian Broudie - not forgetting Ian's biggest fan (No, not you Gaz), his mum!

Ian came on about 11.30 and the next two and a quarter hours saw him belt out some 22 songs, starting off with the 'autobiographical' 'Fire inside my soul'. He then followed by giving 'You must be prepared to dream' its first live airing (both great, slow renditions - but wait 'til you hear the versions on the album!).

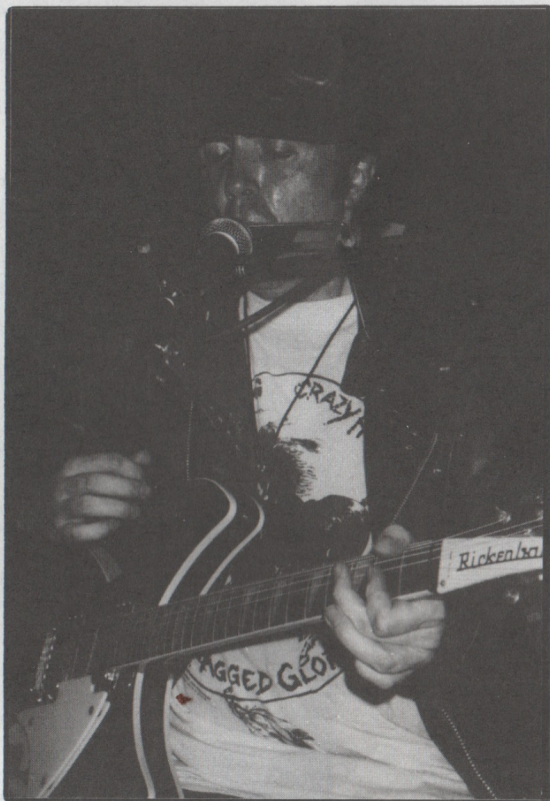
All the usual favourites followed, including 'Evangeline', 'Jane' and a 'Starry - blue/Little girl lost' medley.

The 'Truth and Beauty' album was well represented but Ian saved his finest performance for 'Still got the fever' before leaving the stage lapping up the applause. He was on form and loving every minute!

As ever the audience's patience was rewarded with encores that included 'One true love', 'Love is a wonderful colour', 'Hollow horse' and 'WIACD'.



Fittingly, Ian ended the show with a version of 'Rockin' in the free world' that Neil would have been proud of! He left the stage saying "stick with me and I won't let you down"! Having heard the new album, I know he wasn't lying!



Set list :- Fire inside my soul/You must be prepared to dream/Great dreams of heaven/Evangeline/That's why I believe/Blackbird/Permanent damage/Starry blue-eyed wonder
....Little girl lost/So you want to be a rock 'n' roll star/If love was like guitars (medley)/These are the days/Understanding Jane/Sometimes I think about you/Blind/Still got the fever/One true love/Up here in the North of England/Hollow horse/When it all comes down/Love is a wonderful colour/(I go) my own way/Rockin' in the free world.

Photo credits: The following kindly sent in the tour snaps that appear in this issue:- Rosi Knight, Martin Holden, Steve Howdle, Ian Hardman and Gary Logan. Thanks also to those who I've very probably left out!

Discography
1988-1993

- March 1990** **Motorcycle Rider** (Epic Works)
b/w Turn any corner (7") Works 100
b/w Turn any corner/People change (12") Works T100
b/w Turn any corner/People change (12") Works E100
(one sided etched disc)
b/w Let's get loaded/Red lightening (12") Works Q100
b/w Turn any corner/People change/Victoria's ghost (CD) Works C100
- May 1990** **Melanie still hurts** (Epic Works)
b/w When the crying's done (7") Works 101
b/w When the crying's done/Mickey's blue/I dreamt I was a beautiful woman (7" 33 rpm gatefold sleeve with enamel badge) Works Q101
b/w When the crying's done/Mickey's blue (12") Works T101
b/w When the crying's done/Mickey's blue/I dreamt I was a beautiful woman (CD) Works C101
- July 1990** **I still want you** (Epic Works)
b/w I want that girl (7") Works 102
b/w I want that girl/Wouldn't it be great (12") Works T102
b/w I want that girl/It's not gonna rain forever/Sweet disposition (10") Works Q102
b/w I want that girl/Wouldn't it be great/Sweet disposition (CD) Works C102
- July 1991** **Great dreams of heaven** (Way Cool)
b/w That's why I believe/Make love to you/Power of song (12" and CD) Way 14T/Way 14CD
- Oct 1991** **These are the days** (Fat Cat)
b/w Trams in Amsterdam/Great dreams of heaven (acoustic) (12" and CD) FC 001T/001CD
- Jan 1993** **If love was like guitars** (This Way Up)
b/w Trams in Amsterdam (7") Way 211
b/w Trams in Amsterdam/Great dreams of heaven (acoustic) (CD) Way 233
- March 1993** **Great dreams of heaven** (This Way Up)
b/w Unknown legend (7" and cassingle) Way 822/Way 844
b/w Unknown legend/I'm game (acoustic) Caroline No (acoustic) (CD) Way 833
- May 1993** **I'm Game** (This Way Up)
b/w A pirate looks at forty (7") Way 1211
b/w What's it all about/A pirate looks at forty (CD) Way 1233
- Aug 1993** **(I go) My own way** (This Way Up)
b/w Play the hand they deal you/If my daddy could see me now/For you, Angel (10" and CD) Way 1688/Way 1633

(Apologies to anybody expecting details of albums, oddities and rare releases. These will now appear in the next issue.)

WANTED

(Anybody who can come up with a far less boring title for this page gets a copy of the next issue free!)

Wanted : 'Melanie still hurts' CD single. ~~11111 Street, 28~~
~~11111 Street, 28~~

Bryan Hopson has a copy of the 'No Stilletoes' appearance in glorious hi-fi stereo up for grabs. He'd be willing to swap it for any Icicles concert footage (except Seven horses). ~~21 Queen~~
~~21 Queen~~

Gert Stuut is 'McNABB Rag's' first Dutch reader and is after some CD singles. High on his list are 'Motorcycle Rider', 'I'm Game', 'If love was like guitars' and the free October tour CD. If you can oblige then write to him at ~~11111 Street 21 (22), 6811 DG~~
Arnhem Holland.

'For sale framed McNABB concert photo'. 10" x 8" shot of Ian on stage Tunbridge Wells November '93. £15 plus £2.50 p & p. Cheques/Postal orders to ~~11111 Street 21 (22), 6811 DG~~
~~11111 Street 21 (22), 6811 DG~~

Paul Eagleton is seeking some some pen-pals and after Icicle Works and McNABB photographs. He's keen to get hold of a copy of the March Leeds Irish Centre gig and would like to say 'hi' to two fans he met at the October Northampton solo show - one from Stevenage, the other from Leicester. ~~11111 Street 21 (22), 6811 DG~~
~~11111 Street 21 (22), 6811 DG~~

If you've got a few decent live tapes to trade then Darren Holmes would like to hear from you. He lives at ~~11111 Street 21 (22), 6811 DG~~
~~11111 Street 21 (22), 6811 DG~~

(Remember to write all future entries on a separate piece of paper).

Ten for today

- | | | |
|----|----------------------------|----------------------------|
| 1 | That's why I believe | Understanding Jane |
| 2 | If love was like guitars | Motorcycle rider |
| 3 | Make love to you | If love was like guitars |
| 4 | Hollow horse | Hollow horse |
| 5 | High time (acoustic) | Love is a wonderful colour |
| 6 | (I go) my own way (single) | Starry blue-eyed wonder |
| 7 | Great dreams of heaven | Baby don't burn |
| 8 | When it all comes down | Great dreams of heaven |
| 9 | For you, angel | Little girl lost |
| 10 | Evangeline | Lover's day |

Michael Walker
Oldham, Lancs

Steve Howdle
Beverley, Humberside

Roy Corkhill Interview
Part Two

G After the demise of Black, was that when you met Ian?

R I'd known Ian for ages.

G How did you meet?

R The first time that I met him he played Prescott Methodist Church hall, with the original Icicle Works. It must have been one of the first gigs that they'd done. They were dead young.

G Have you heard the Ascending tape? It was very keyboard orientated. It sounds unlike anything that appeared on the first album.

R No I haven't, I'd like to hear that. Ian used to have this quest to play as many instruments as he possibly could. He'd have a guitar round his neck and his headphone mike on, and he used to play loads of keyboards. Oh, he used to play the recorder as well!

G How did you get to join the Icicle Works?

R After the demise of Black...

G Which was?

R It must have been 1988, I think. The beginning of '88. I was working with Mocker of Grown up Strange, and Ian was playing guitar and doing backing vocals. Dave Green was doing keyboards with myself and Jimmy Hughes, the drummer with Black. We went on tour with Ian and I think he just enjoyed the vibe.

G So Ian was tasting life outside the Icicle Works.

R We also did a surprise gig for somebody's birthday, which was me, Ian, Dave Green, Chris Sharrock and Phil Wylie and that was a laugh. I think Ian just envisaged getting me in at one stage because I don't think he and Chris Layhe ever got on that well. But when Chris Sharrock left, it fucked it all up.

G Because Chris Sharrock left first?

R Yeah, well he had a kid and stuff, and I think he basically just wanted more money. Once he'd gone, Ian wasn't going to stick around with Chris Layhe. He'd met Zak at another charity thing and he was up for it so we ended up as a three piece. I think that Ian was worried about the new set up, but I just knew it was going to be good, and it was, or I think it was.

G How much rehearsal did you have for that tour?

R About two weeks. Zak was up here staying with Mick Winder, he used to go out and get pissed every night! We got his dad at the London gig as well - Ringo came to see us!

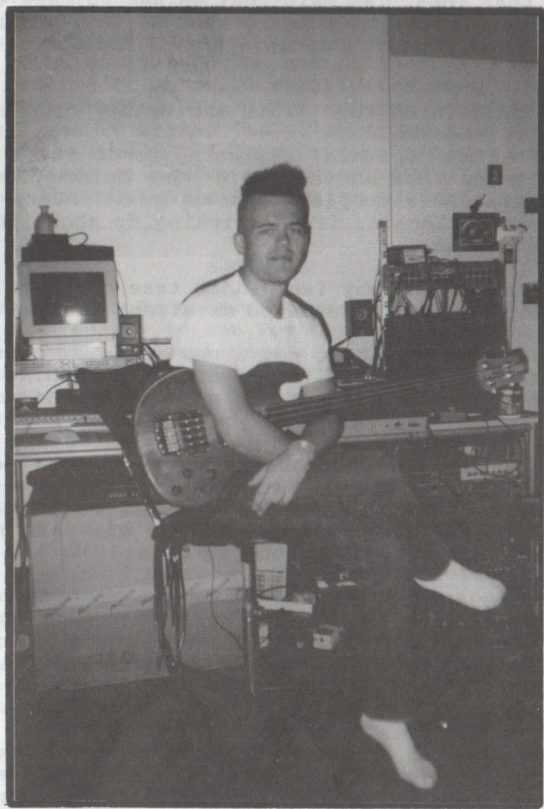
- G Do you now consider yourself a permanent member of the band?
Ian has said that he doesn't like the idea of a permanent band.
- R It's weird because we were just talking about this last week. The attitude of this band isn't as permanent as the Icicle Works. I've been involved with the band since 1988 and I've known Ian longer than that. I like the role that I've got in the band.
- G Why did the first band not work? Was it due to musical or personal differences?
- R It was all a bit strange that year. Basically CBS wanted to sign the band they'd seen with Zak and me, but Zak had his own thing and left. I think it would have done well, especially in America with having a Beatles son in it, and Ian having already had the success of Birds Fly over there. So they then signed Ian as a solo act, but with a view that he was the Icicle Works. So there was me and Dave, and then they got Rev in and Paul Burgess. We did the 'Permanent Damage' album and then it was just "let's tour and sell this album". We did a hell of a lot of dates, about sixty in that year, probably more. We just seemed to tour for ever, which was great because we all got on well.
- G Were all those dates in England?
- R We did one European stint of about ten days. It was a bit disappointing because it wasn't very well attended...There was just something wrong with the band.
- G But nothing that you can explain?
- R I know why Ian calls them the Pantomime Icicle Works because it was like Sub Icicle Works. It wasn't really going forward. I can't imagine that band doing anything.
- G What is it like being in the band with Ian, can he be temperamental?
- R No he's pretty cool actually. Its easier because he's a friend you can tell each other anything and you know it's not a dig. We've had a lot of experiences as well, we're all older and nobody's going to throw a tantrum in this band.
- G With the original Icicle Works the relationship between the band disintegrated completely.
- R Everything has it's day basically, you can only keep the enthusiasm going for so long. That's what happened to the Icicle Works I suppose, they'd lost the spark, the enthusiasm to keep going.
- G Ian said that the band weren't speaking to each other at the end.
- R I saw the '88 tour at the Apollo in Manchester and they weren't getting on that well. It was at the end of the tour and they had an after show party. I don't believe anyone was speaking to anyone else. Ian would be in one corner with his mates. There was Chris Sharrock in another corner with his wife and a few other people and Chris Layhe in another place and no one was talking to each other. And then it just blew up after that.

G What has the audience reaction been like on the last few tours? Have you noticed any changes in the audience, any increased interest?

R I've got my glasses on, so I can only see the first three rows!

G Ian was telling us about a couple of years ago when gigs were cancelled due to lack of interest.

R I think what really didn't work was when he did the acoustic tour. A lot of 'Icies' fans turned up expecting to hear 'Love is a wonderful colour' and stuff, and he was doing an acoustic set with just him and Gordon, and Dave on keyboards.



G I saw him support the Stranglers at Brixton and was a little disappointed. Ian needs a band behind him.

R The fans weren't really into it, the real fans were but there was a lot of like football chanting, 'we want Evangeline'. They just wouldn't listen to what he was trying to do.

G Do you get annoyed when you play the newer stuff and people are shouting for Icicle Works tracks?

R Yeah. I just find it strange that they still expect you to be playing that stuff. There seems to be a lot of fans that are stuck in the 1980's. They must turn up to every Ian McNABB gig and expect to see that Chris Layhe and Chris Sharrock have miraculously rejoined the band and everyone is ten years younger. I just find that strange because with stuff like 'Guitars' and 'My own way' you can jump about and be stupid to them if you want. There's as much energy in them as in 'Evangeline' but they don't seem interested.

G And Ian explained what he was doing when he did the Truth and Beauty album first.

R I liked that idea. Ian said that we had to make the point of telling people first, this is what we are going to do and then we'll do some of the old stuff. I thought that it worked well.

G I was disappointed that Truth and Beauty didn't have more commercial success.

R I thought that 'Guitars' was going to do it, I must admit. They battered that on the radio just before Christmas then it was released a couple of weeks into January and they didn't play it again. It was picking up about three plays a day at one time.

G I can't understand why Ian didn't take off more after Truth and Beauty. The album received excellent reviews in the music press.

R It's partly because he's not a new artist. You're not going to create that much excitement out of something that's been going for ten years. Ian's the same as me, he just wants to make a living. It's weird but you're either nothing or you're massive. There's no where inbetween and no big indie scene anymore. I mean, Ian's probably one of the few people who is making a reasonable living and he's the only one who is. It's not generating enough money to support five people, it's only supporting Ian. It's all done on the cheap at the moment - Truth and Beauty cost buttons to record!

G Have you any inside information on the Geoff Muir split? Was he sacked?

R Well, it would appear so, I don't know the juicy gossip myself. Basically Geoff became a manager because he was there.

G He and Ian had been together for a long time.

R He's been looking after Ian all the time I'd been with him, and that's at least five years. It must be seven years or something. When he started he was a sound engineer, but he was actually a better manager than the manager was, so Geoff became the manager.

G What does a manager actually do - book gigs, transport?

R Yeah, that sort of stuff. They've got to get on with record company people, and be very 'nice' and very approachable. I mean, I like Geoff, but he can be a right twat sometimes.

He's not one of those people that on first impressions you're going to go "Oh what a nice man. We'll do all we can for Ian McNABB".

G So he could rub people up the wrong way?

R Well yeah, he can be a bit arrogant sometimes. It doesn't matter how much you believe or think your band is brilliant, the manager has just to sell that product; or do what he thinks is best for them to try and help them make a living. So they don't actually have to need any knowledge of actual music.

G Have you any favourite Ian McNABB gigs?

R The Phoenix actually, I really enjoyed that.

G Do you enjoy touring?

R Oh yeah. I'll do anything to get on tour. If its selling T-shirts, fine, I'll do it. I get excited when I see concerts on the telly. The only bad part is when it comes to the end of a tour, and it's like 'shit, what are we going to do for the next three months'. I do recording and stuff but it's not quite the same. It's nice to get out and play...we probably won't do a gig now until the Spring of next year.

Candyman

Those who saw Ian at December's Lomax gig in Liverpool, would have had an opportunity to see Roy Corkill's own band Candyman, playing as support. Roy mentioned the group who were previously known as Zoo in issue 4, and remarked then that the band still needed to develop. Candyman presently consists of Roy, his mate and co-writer Geoff, and Jackie the singer. They did have a drummer, but according to Roy he disappeared before the Lomax gig and has not been seen since!

Candyman's progress has been low key, and Roy and Geoff seem happy to let the band develop at it's own pace. The band have only played a handful of gigs (all in Liverpool), culminating in the Lomax gig, where I believe most of the existing material was aired. Of the 9 songs that I have heard, 3 in particular stand out, 'Tell me why', 'Protect me' and 'I still want you'. The music is best described as poppy and melodic so McNABB fans expecting rocky numbers will be disappointed. Jackie has a strong, clear voice and at times sounds like early Madonna, but she also has her own distinctive singing style, which is very easy on the ears. All the songs also contain Roy's distinctive bass sound and some subtle guitar work.

When I spoke to Roy in January, it was obvious that he had little time to devote to Candyman, due to his commitments to Ian's band and his attempt to drink Liverpool dry over Christmas and New Year. Roy did raise the possibility of some of the songs being included on a compilation album of Liverpool bands, but there are no definite plans as yet. If you get the chance go see the band, I'm sure that you won't be disappointed.

Gary Logan

Revelation

(or how I came to love the Icicle Works!)

It's always been a popular pastime to try and remember what you were doing at the time of major events. Most people can recall where they were when JFK was shot or when they heard that Elvis Presley or, more recently, Freddie Mercury had died. So I thought I'd share with you the moment when I realised that I'd been hooked by the music of Ian McNABB and the Icicle Works.

At this point it would be tempting to say that I'd been there right from the start, having heard **Ascending** played on John Peel and loved every note. The problem, however, is that it's not true!

I must confess to having been fairly unmoved by **Bird's Fly** first time around, which admittedly seems almost blasphemous in retrospect but may have had something to do with the fact that the loathsome Simon Bates was a big champion of the record...

My first taste for McNABB'S ear for an epic pop song came with **Love is a wonderful colour**, which I remember being performed with great gusto on 'the Tube'. This time I was sufficiently impressed to go out and buy the 12". The other tracks sounded good as well but I still thought it was probably another case of a Liverpool band with one classic song and then a large dose of mediocrity (see also The Lotus Eaters, Wah! etc, etc).

My 'revelation' came one dark evening in 1984 and, as with a lot of great discoveries, it came about by accident. At home for a University holiday, deprived of my record collection which was still stranded in St Andrews and not in the mood for another interrogation from my parents as to whether or not I drank too much, I sought solace in John Peel. Now, I'd been an avid listener to Peellie in the halcyon days of punk, but I reckon he'd now gone off the boil a bit...

At ten the familiar Liverpudlian tones of everyone's favourite DJ announced that his show that night would include a new session by The Icicle Works, "which is always welcome". Absent-mindedly and fairly half-heartedly I slipped a C90 into the tape-deck (pausing only to give thanks for my Performing Rights Licence allowing me to home-tape...NOT!).

The rest is history...**Hollow Horse** was first, grabbing my attention sufficiently to make me stick around for the rest of the session with the all-important tape rolling. Next came **Deep in the woods**, still to officially see the light of day, then a sublime **Conscience of Kings** (with slightly different lyrics to the album version, trainspotters!). Last but by no means least, the wonderful **When you hear the mission bell**. To these ears this is at least the equal of anything on Small Price (Hollow Horse included), but sadly it never made the final LP and has languished in the vaults ever since.

Whilst I'd been impressed right from the start of the session, this was nothing compared to the impression my tape of it was going to make on me over the next few weeks. I naturally bought the LP when it appeared, then caught up on the back-catalogue I'd missed by being cloth-eared in the first place!

It is a measure of McNABB's songwriting prowess and prolific output that two fine songs from this session remain unreleased, rejected as 'inferior' by the Man. I would heartily recommend that any McNABB devotee should try to get hold of a copy of this session. Hopefully then you'll be able to appreciate what I've been babbling on about.

Apologies if this might have been a bit personal and therefore not meant a great deal to many of you, but it's a good memory which I thought might at least make you think of when you became a convert. If so, share it with the fanzine, particularly if you climbed aboard after the Icicles...

As ever, goodwill to all those who sail with us...

Pete O'Hara

Ten lovely numbers

Love hunt

Lover's day

If love was like
guitars

Love is a wonderful
colour

Make love to you

Time you were in love

One true love

Cauldron of love

Who do you want for
your love?

Everybody loves to
play the fool



Bandfile

Full Name Nick 'Stan' Warren
Date/Place of Birth Ashton, Manchester 1968.
Instruments Bass/Roland vocal expander.
Previous Bands Stone Roses.
First Public Appearance School youth club 1982.
Other Occupations Sound engineer/Quality manager.
Favourite Records Anything with 'Dub' in title.
Favourite Bands Beatles/Kraftwerk/The Doors/Carpenters.
Favourite TV/Films/Books Families/Fawlty Towers/Brookside/The Abyss
Any books on The Stones (Keith).
Likes Smoking/Meddling with gadgets.
Dislikes The takers in life.
Favourite McNABB/IW record Presence of the one/Play the Hand/
For you, Angel.

First meeting with McNABB Rehearsals for the Bike tour.
Claim to fame I know Roy Corkill quite well.
Ambitions To be in Brookside.
Funniest McNABB Story My life wouldn't be worth living if I told you.

Full Name Roy Gordon Corkill
Date/Place of Birth Broadgreen, Liverpool 1964.
Instruments Bass/Keyboards.
Previous Bands Here's Johnny/Black.
First Public Appearance Squirrel in Toad of Toad Hall at school.
Other Occupations Fishmonger.
Favourite Records Van Halen 1 the Album.
Favourite Bands Beatles/Van Halen.

Favourite TV/Films/Books Wasp factory:Iain Banks/Koyaanisqatsi
Rita, Sue & Bob Too.
Likes Women/Music/Guinness.
Dislikes Fascists/Politicians/Black pudding.
Favourite McNABB/IW Record When it all comes down.

First meeting with McNABB 1981 Prescott Methodist Church Hall
(early I.W. gig).
Claim to Fame I know Nick Warren.
Ambitions To lose my virginity ?
Funniest McNABB Story Unprintable.



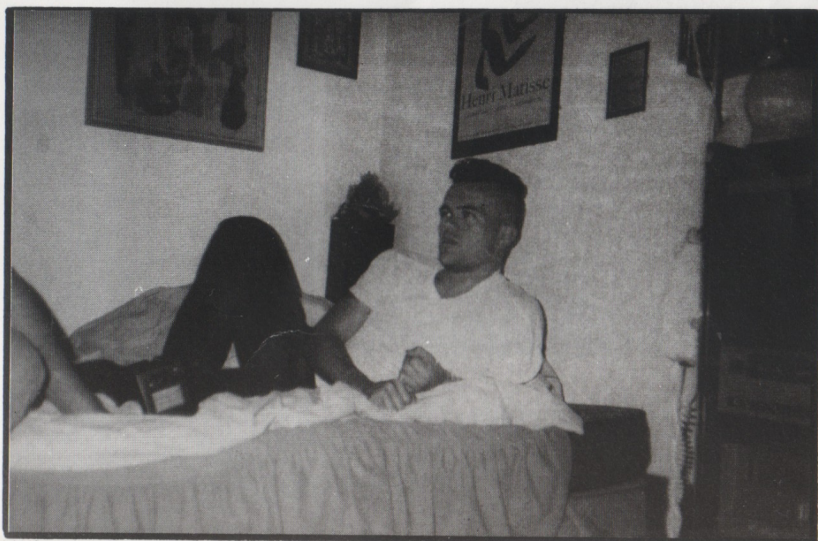
Stan sizing up a new gadget in the studio!
 (sorry Stan, this is the only photo I
 had of you!).

Next Issue...

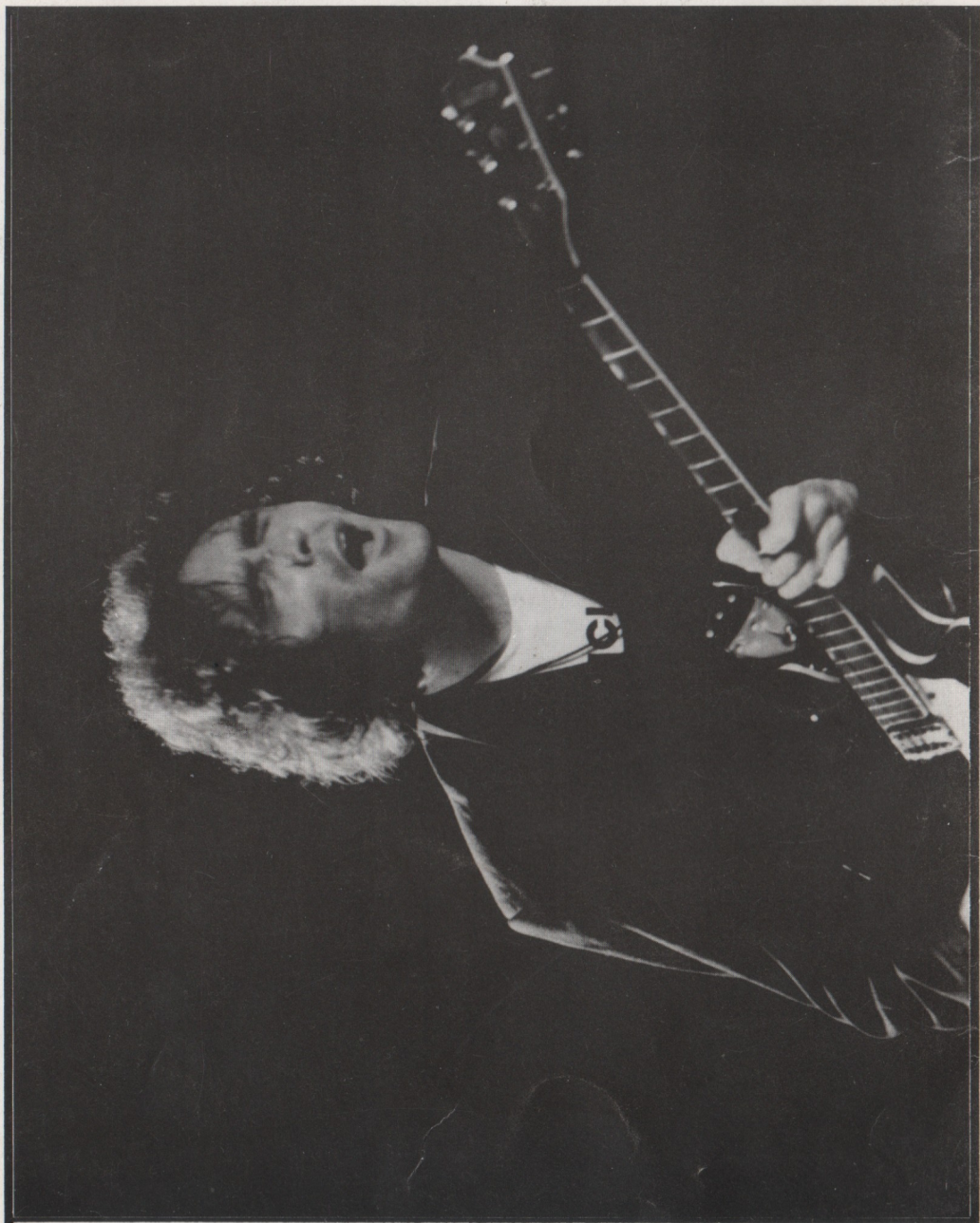
Ian has promised an exclusive interview to talk about the new album, the guest musicians and the plans to promote it. There'll be articles and photo's from the recording sessions in LA plus all the latest news and reviews.

Future features may include a look at IW/McNABB radio sessions and another reader's poll so let me know your ideas, questions or information.

Late news.....Ian flies out to California in early April to record some video's with Crazy Horse. Barring any more earthquakes they'll do promo's for the expected first couple of singles off the album, 'You must be prepared to dream' and 'Fire inside my soul'. This Way Up are flying out a number of music journalists to cover the event so expect plenty of coverage from the likes of 'Q'magazine in June or July.



Roy reflecting on those seminal squirrel years!



Missed the October tour free CD? Want to know when Ian is playing in Scunthorpe? Then keep in touch with all McNABB activities and releases by joining **T 'n' T Society** c/o This Way Up, 10 Kendrick Mews, London SW7 3HG.