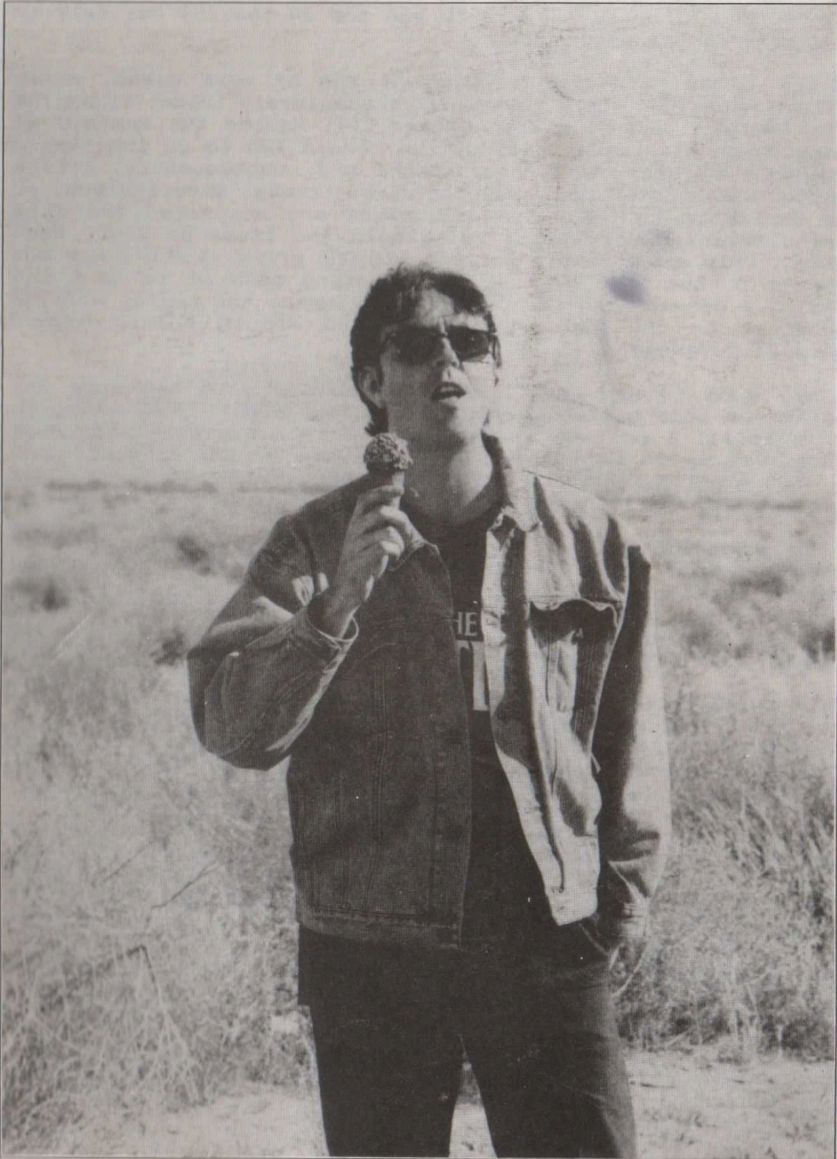


McNABB RAG



UPDATE

Well it was a long wait for 'You must be prepared to dream' and 'Head like a Rock' to be released but I'm sure you agree that it was worth it. Both did very well in their first week of release with the single entering at no. 54 before slipping out of the charts. The album sneaked in to the top 30 (no.29) but fell to number 74 in the second week.

It has to be said that reviews of the LP were mixed, while certain magazines chose to ignore it completely (clue: it begins with 'Melody' and ends with 'Maker'!!). Having two members of Crazy Horse playing on half of the record led to an inevitable abundance of Neil Young comparisons and, consequently, little mention was made of the remaining seven tracks. Nevertheless, it was fantastic to hear that the album was nominated for this year's Mercury Music prize vying with the likes of Blur, Paul Weller, Pulp and M People for the £25,000 prize. I can't see him winning it but with William Hill quoting odds of 14 to 1 Ian remains a decent long shot. Whatever happens the awards will be broadcast on the BBC (Sept 13th) and should ensure decent national coverage.

It was good to see (and hear) Ian working with his mate Zak Starkey on some b-sides prior to shooting the 'Dream' video in LA in April. I believe it was their first recordings together since 'Get on the love thing' helped secure the CBS contract back in '89. (And before you write in, this track has never been released and was only played at four shows in December '88!).

To help promote 'Go into the light' Ian begins a 16 date 'Electric Solo' tour on September 8th (it remains to be seen whether he plans to take his candelabra, table etc and remain seated for the whole show as with last year's dates!). It'll be the first time that Scottish readers will get chance to see this kind of show but I'm afraid Wales has been left out again.

Prior to the tour Ian will have played a live set on Virgin 1215 from the Edinburgh festival and gone on short Promo trips to Belgium and Holland. September also sees the release of the Third Lightening Seeds LP 'Jollification' to which Ian has again contributed.

A third single later in the year may well see a return to the Crazy Horse connection if This Way Up decide to release an edited 'Fire inside my soul'. Other contenders are 'Potency' and 'This time is forever'. Whichever track is chosen, expect it to be accompanied by Ian's interpretation of Scott Walker's 'Montague Terrace in blue'.

*
* 'McNABB RAG'
* c/o Paul Warry
* 102 [REDACTED]
* Please enclose an s.a.e with
* all correspondence/contributions.
* Hounslow
* Middlesex
* [REDACTED]
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Crazy Horse flew over from LA only 5 days before the first gig in Manchester in late June. Rehearsals were held near the Cavern in Liverpool and consisted of a twice daily run through of the entire set. While the Manchester show was a sell-out, the two London shows were well attended but not packed.

The second of the London shows was the most eventful as it was recorded for a future live album and saw a guest appearance from Noel Gallagher of Oasis (on the encore of Sky Saxon & The Seeds' 'Pushin' too hard'). Among the audience were many Neil Young fans who I'd like to think went away reasonably impressed.

Soon after the London show ended the band drove through the night to the Glastonbury festival. Although they were one of the first acts on, both band and set were well received. Channel 4 showed 'You must be prepared to dream' and 5 tracks were broadcast by Johnnie Walker on Radio 1 the following day. 'When it all comes down', 'Evangeline' and 'What she did to my mind' were aired before Ian introduced Waterboy Mike Scott on stage for versions of 'Glastonbury song' and 'Preparing to fly'.

The band also found time to give interviews and play live tracks on GLR (Understanding Jane, May you always) and Johnnie Walker's Radio 1 show (These are the days, You must be prepared to dream). Ian later did an acoustic version of 'Dream' on Paul Ross's Virgin show and sang along to 'Go into the light' on the Radio 1 Roadshow! Two new songs were played in late August at Ian's semi-acoustic set during Virgin's week at the Edinburgh festival. In a marquee tent near Waverley shopping centre he performed 'A little bit of magic' and 'The available light'; both slow numbers in the 'Still got the fever'/'Blind' mould. 'You must be prepared to dream' and 'Fire inside my soul' could also be heard in the background but weren't broadcast!

No doubt Ian will be playing these and, hopefully, other new material on the forthcoming tour which should be accompanied by more local and national coverage so listen out for that. If you do manage to get along to one of the shows try and stay sober enough to consider writing a review for the next issue (or at least take a few photo's)!

Unless you live in Japan your copy of 'HLAR' won't have the lyrics printed on it so, after a number of requests, I've enclosed them in this issue. Max Bell's biography is, hopefully, more than a reasonable substitute for the interview with Ian that was promised for this issue. Promotional commitments etc made it difficult to arrange but I'm working on getting something sorted out for the next one (honest!).

Thanks go to everybody who sent in contributions over the last 4 months (If it doesn't appear in this issue, expect it in the next one!); everyone who's subscribed to the last few issues and to Ian and This Way Up for putting 'McNABB Rag's' address on 'HLAR'.

Issue 7 - January 1995 - see you there!

FIRE INSIDE MY SOUL

Goin' where the sun is warmer, goin' where nobody knows my name,
Goin' where the trees are taller, goin' where there isn't any pain,
Goin' where the days are brighter, goin' where the load is lighter,
Goin' where they know a fighter, goin' down, down to Delta,
Got a head like a rock, and a fire inside my soul.

My dad died when I was twenty, I didn't cry but it tore me up inside,
I got a band and wrote some music, it wasn't bad and we went on a long
ride,
Started out in Sausalito, they said "You talk just like the Beatles",
Listenin' to the Flyin' Burrito's, made a call to my mother,
Got a great big hit, and a fire inside my soul.

Fell in love and moved to London, I didn't like the big time city lights,
Came apart and back together, love's strange, but love's the only way,
Back at home I lost some good friends, people change and something pure
ends,
Soon enough a broken heart mends, got drunk every night,
Got an achin' head, and a fire inside my soul.

These days I go my own way, people seem to like the song I sing,
I'm alive and feelin' pretty, now I know it's me and this guitar,
Gonna find the answer someday, got a dream she's comin' someday,
Gonna taxi sown the runway, gonna fly, play my music,
Got a great big heart, and a fire inside my soul.

I've learned, I think I'm ready, aim's good, hands are steady,
Great words of vision lead me and I'll love you if you let me,
Got a killin' smile, and a fire inside my soul.



Neil Young convention - University of Birmingham 23/07/94

Being a Neil Young fan I'd been toying with the idea of attending the convention for some time. There was, however, the complex problem of arranging for someone to look after the children all day. Looking for an added incentive I'd asked Paul Warry and Alan Jenkins (Neil Young Appreciation Society) if they'd heard if Ian was playing. I'd even asked Ian himself at the last two Manchester shows. No one knew! Anyway with the children taken care of I was off.

On arrival I bumped into Jimmy Robinson, the organiser. "Yes, Ian's turning up. He phoned last Thursday to confirm". Now I'm glad I made the effort.

Ian arrived mid afternoon and promptly purchased a record shops' worth of Young bootleg CD's. He was then introduced to Nikki Sudden of the Jacobites.

As the day progressed I managed to chat with Ian. Amongst other things I learned his plans for the evening. As Ian was not originally down to play he was to join the Jacobites at the end of the night and do a song or two. Here lay a problem. I had planned to leave around 9.00pm and rescue the child minder. However, with a little persuasion from Colin and Sue I phoned home and OK'd the late pass.

The Jacobites took the stage around 10.30ish performing 4 or 5 songs. Unfortunately for them I was more interested in what was to follow.

"I'd like to say I was introducing an old friend but as I've only just met him today...." as Nikki invited Ian to join them. He plugged in, asked the engineer to increase the mix to eleven and the show began.

The Jacobites did their best to keep up as Ian stormed through versions of 'Like a Hurricane', 'Cortez the Killer' and 'Rockin' in the free world'. He seized every opportunity to work out with long feedback - ridden guitar solo's. Obviously continuing the recent mood brought on by his collaborations with Crazy Horse.

The band left the stage as the previously subdued audience cheered for more. 'Tonight's the Night' followed introduced by The Jacobites as a "song they've never played before". However, the groove was soon found as they charged towards a noisy and triumphant finish.

Ian was pleased with his Neil Young like performance. I got the impression that the Jacobites were a little put out as their thunder had obviously been stolen. I bid farewell to Ian and headed back to Manchester grinning like a cheshire cat!

By the way if anyone has a tape of Ian's performance I would gladly trade for a copy!

Jim Greig

40 Blackhall Lane, Westbury, Wiltshire, Wiltshire, Wiltshire, Wiltshire

"HEAD LIKE A ROCK"

"These days I go my own way, people seem to like the song I sing..."

Ian McNabb has been charting a singular course in song ever since he formed the Icicle Works in his native Liverpool in 1980. A band that steered a quite different course to the prevailing Scouse trend, the Icicle Works enjoyed a success that included the singles 'Love is a wonderful colour' and 'Whisper to a scream (Birds Fly)'. Plus loads more songs you'll recognise fondly, then be surprised by who recorded them.

The Icicle Works all but survived into the nineties but, by then, McNabb was ready to tread that altogether more dangerous road as a solo artist.

A timely Icicle Works compilation in 1992 reminded us all that we should have paid more attention to Ian's songwriting skills. Then, two years ago McNabb released his epic solo album 'Truth and Beauty', and any doubts about the songwriting, not to mention the singing, were immediately crushed into a cocked hat.

A true solo LP in the old Todd Rundgren sense, he really did do just about everything himself and all this recorded in the proverbial shed in Oldham. It really was a shed too; there was no room for a drum kit and Ian concocted his metaphysical marvels in true "these four walls and me" fashion.

Enthusiastically received by those in the know, it mattered not how good 'Truth and Beauty' was, McNabb was still swimming against the tide, an unknown legend, as it were.

That was then, this isn't. McNabb's new venture is quite a different proposition, being an album recorded in Los Angeles with Crazy Horse, the Meters funk master drummer Joseph 'Zigaboo' Modeliste, top bass man Hutch Hutchinson, much sought after percussionist Tony Braunagel, another of LA's finest, pedal steel wizard Greg Leisz, of Kd Lang fame and a stellar cast of backing singers and players, all of whose musicianship has been honed in the classic sense. Epithets and plaudits are unnecessary.

Apart from Neil Young (Canadian fella, wears a plaid shirt) nobody else had ever worked with Crazy Horse's Ralph Molina and Billy Talbot until now. To answer a silly question: because nobody else had ever asked. The fact that McNabb did, and that his request didn't spook the Horse, speaks volumes for a record that was made in three weeks last Winter at Red Zone studios, Burbank, California.

According to McNabb: "To begin with we were both nervous of each other. They didn't know who I was. I did send Billy Talbot a CD of the last album but it melted in one of those natural disasters they have in LA from time to time."

Ian was pleased to enlist the co-producing talents of John Porter, an Englishman now resident at Red Zone. "I didn't want to feel like Kurtz in 'Apocalypse Now'. It can get a little strange out there."

Nevertheless, he knew what he wanted from Crazy Horse - "the whole point of their sound is country with the amps on full. Also, their vocals. The way they sing the choruses and the harmonies with all that grunge going on is one of the most original sounds in rock."

Screwing his courage to the sticking place Ian played the Horse his songs on an acoustic guitar. As it transpired, Talbot, Molina and recent Crazy Horse recruit Mike Hamilton (late of the Smithereens) were thrilled to bits, even more so when Ian pulled out a Les Paul with Bigsby tremolo arm from its case. Billy said the songs were 'bitchin'. Pre-recording the band took a trip to "Brazil". On went the amps, turned up full. "Crazy Horse don't use distortion. Just pure volume".



The way you hear the songs is pretty much how they were recorded with no drop-ins or overdubs. "It's all live, take after take. It was like being in Hamburg. You play until you stop for a beer. Then you start again. 'Fire inside my soul' is literally take 38. The Crazy Horse method is to keep going until everything is right, to get what they call 'the magic'."

'Fire inside my soul' is what McNabb calls "an autobiography in one song. It's like a mantra, this is what I do. In some ways the songs are all about the same sort of thing, which is deliberate."

That often naked enthusiasm McNabb brings to bear in his songs surfaces again in 'You must be prepared to dream'. "It's me saying, look, I was prepared to go after what I wanted! Here I am playing with my favourite American rock 'n' roll band; People, you must be prepared to dream!"

The initial suite of songs concludes with the reflective 'Child inside a Father' which Ian wrote with David Crosby in mind. "I'm starting to notice now the way people reach a stage in their lives where they feel they have to do certain things. In a way they sign off. I'm saying you don't have to change if you don't want to. "Obviously, I like the Beach Boys song 'Child is father to the man' and it's partly another twist on that. Maybe not new ground but very few people, apart from the likes of Van Morrison, are dealing with it now." The song also shows off those Crazy Horse harmonies to full effect.

In these guarded times McNabb's flourishing optimism may be deemed unusual but it is definitely refreshing. Unfashionable? Perish the thought. "There's no cynicism here. I'm sick of it. Other people do a good job of detailing deception, there's plenty of room for me to sing about how great things are."

Week 2 in Burbank found Modeliste, Hutchinson, Braunagel, Leisz and the heavenly choir of Mona Lisa Young, Maxine Anderson and Terry Young make the scene. "The thing about the Ziggy sessions was that by the second take they'd got it right. It was almost scripted. They immediately know what to play and nailed it down. 'Still got the fever' is similar to 'Child inside a Father'. The fever isn't an illness, it's an excitement."

'Potency' with its Beatley strings finale and muttered imprecations, gives the celebration a physical meaning. Did someone mention sex? "Well, I think I'm being obvious enough", McNabb laughs. "My feet feel like a dancer's...." Yeah, and the rest.

Featured here, also, are husband and wife team of organist Tommy Eyre and violinist Scarlet Rivera. As much as Mike Bloomfield or Al Kooper, Rivera's known for her work with Bob Dylan. Her playing on the 'Desire' album and with the Rolling Thunder Review makes her as legendary as Crazy Horse. So, too, Tommy Eyre, at 17, organist with Joe Cocker's Greaseband on 'With a little help from my friends' and later a sideman with the likes of Alex Harvey and, presently, Gary Moore.

And how can we not say more about those backing vocalists, a phrase which degenerates their contributions to sessions with the likes of Dylan, Michael Jackson, Marvin Gaye, U2 and so many others: Mona Lisa, Maxine and Terry are anything but unsung heroines. These gals may work for you, but as Bob Dylan would attest, they also work with you.

"There were so many moments making this record when I had to go into the toilet and go 'phewww'. I've never experienced anything like working with them. I'm used to working out harmonies on me own but with them it was like 'watcha want to sing, honey?' On the spot time. This came out so well it took on its own life and I don't even remember writing it. I'm pleased that the songs haven't been sitting around for ages waiting to be recorded. They went from having no demos to this wide screen."

Standing centre stage it's evident McNabb has developed his own style and sound to go with the songs, and that true voice sweeps all over the immaculate ballad 'As a life goes by'. "Originally this was going to be done with Crazy Horse as a sort of grungey 'Cortez the Killer'," recalls Ian. "I feel it's like with any album, the piss break's been and gone. You're ready to carry on. A fairly self-explanatory song. I tend to write about things I don't do with great authority but I still write what I like."

Given his penchant for the Beach Boys, it was high time McNabb did a vocal instrumental. He was after all in the right place, at the right time. 'Sad Strange Solitary Catholic Mystic' is actually a Neal Cassady description of beat guru Jack Kerouac's poignant philosophy. The homage is sweet but not oppressively so, with a fragrant whiff of Morricone's half-chewed cigar and a zephyr or three of pedal steel to remind you that, once upon a time in the west..."Yep, you do get a taste of the golden age but I hope it's like listening to something you love. Or, yes, you've heard it before, but not quite like this."

On hearing this track, though not one using Crazy Horse, it would be a sure bet that Jack Nitsche had arranged the strings. Not so, they're all down to that Englishman abroad, Tommy Eyre.

The session for 'This time is forever' was transformed for McNabb by Greg Leisz' eleventh hour contribution. "The weirdest thing is he doesn't play much. He sat there, asked what the lyric was about (a trudge through past lives and loves), unusual in itself, and then he sat down and changed the entire atmosphere. I remember I had a ticket to see David Crosby at the Whiskey that night and I really wanted to y'know, 'hang out', but Greg came in and we never did get there."

What finer way to finish the album than with the greetings card of 'May You Always', recorded with Crazy Horse and Mona Lisa's crew. For McNabb it was the natural finale. "It's a subtle retake on 'Forever Young' - or maybe not that subtle. Everyone's trying to change what they are and be somebody else, but really nothing changes."

Having made it to the watershed age of 33, Ian McNabb has made an album which he can be justly chuffed about; a genuine long player that is the antidote to short attention spans. As he says: "Not many people of my generation are given the opportunity to make a record in this fashion. I'm glad I did. I fired off these people."



A spot of air guitar during playback of one of the 'Fire inside' takes.

That he did, for sure, McNabb goes his own way. You'll like these songs. And that's the key to the greatness of this album. Recording with such musicians as these, the album couldn't be anything but good, it's Ian McNabb's writing and singing that takes it elsewhere. After all, you can take a horse to water...

Max Bell

Guest Roll of Honour

Billy Talbot, Ralph Molina - Founders of Crazy Horse, the legendary band who played with **Neil Young** on albums such as 'Ragged glory', 'After the Goldrush', 'Zuma', 'Rust never sleeps', 'Tonight's the night', 'Weld' etc. Crazy Horse have made albums and toured in their own right but Ian is the only solo performer they have sessioned with apart from Neil Young.

Mike Hamilton - The newest recruit to the Crazy Horse line-up having played with **The Smithereens**.

Joseph 'Zigaboo' Modeliste

- Without any doubt the most legendary drummer in New Orleans and a founder of **The Meters**. "Ziggy" has played on New Orleans classics by **Allen Toussaint, Lee Dorsey, Dr John** and **The Neville Brothers**. More recently he has been part of **Keith Richards' "New Barbarians"** and played with **Harry Connick Jr.**

Hutch Hutchinson - LA's most renowned bass player is now a permanent member of **Bonnie Raitt's** band and has also played recently on albums by **Jackson Browne, Brian Wilson, Bryan Adams, Elton John, Paul Young, Willie Nelson, Bob Seger** and **Ringo Starr**. Hutch has also been working on the new **Rolling Stones** album and playing live with **David Crosby**.

Tommy Eyre - A native of Sheffield, his first appearance was with **Joe Cocker** on 'With a little help from my friends' at the age of 17. He then went on to play with **Aynsley Dunbar** and **The Sensational Alex Harvey Band** and currently plays with **Gary Moore**.

Mona Lisa Young, Maxi Anderson, Terry Young - These three vocalists are one of the most sought after teams in the US having worked with **Bob Dylan, Neil Diamond, Joe Cocker, Elton John, Michael Jackson, Marvin Gaye, Al Green, U2, Randy Crawford** and many others.



Ian, Ziggy (and Dusty) outside RedZone.

Greg Leisz - Pedal steel player who has played in Los Angeles for some time with the likes of **Kd Lang**, **Dave Alvin** and **Matthew Sweet**.

Joe Sublett, **Darrel Leonard**, **Nick Lane** and **Marty Grebb** - "The Texacali Horns" - have featured on album's by **Bonnie Raitt**, **Steve Ray Vaughan**, **Rod Stewart**, **Buddy Guy**, **Otis Rush** and **Tom Petty** and the **Heartbreakers**.

Tony Braunagel - Percussionist on Ian's record, also well known Los Angeles drummer, has played with **Bette Midler**, **Taj Mahal** and **Otis Rush** as well as being in **Bonnie Raitt**'s band for a spell.

Martin Tillman - Cello player has worked with **Chicago**, **Ted Hawkins**, **Wild Colonial**s, **Tom Childs** and **Dramarama** as well as touring with **The Indigo Girls**.

Scarlet Rivera - Violin player best known for her work with **Bob Dylan** on 'Desire', 'Hard Rain' and 'The Rolling Thunder Review' and also in the film 'Renaldo & Clara'. Scarlet has also played with **John Hammond** and **Tracy Chapman** and has spent a lot of time touring with **The Indigo Girls**. She has had three solo albums released.

John Porter - The albums co-producer was born in the North of England but now resides in Los Angeles. John had a lengthy career as a musician playing with the likes of **Eric Clapton** before turning to engineering and then production. Early productions of John's include the early **Smiths** albums, **Roxy Music** and **Bryan Ferry**. More recently John had two Grammy nominations for albums with **Buddy Guy** and **Taj Mahal** and has completed the new **Otis Rush** LP. John can also be heard playing guitar and keyboards on Ian's record.

Pete Schwier - Mixing engineer Pete has produced artists such as **Prefab Sprout**, **Kim Appleby** and **Belouis Some**. His mixing and engineering credits include **Rod Stewart** 'Downtrain Train', **Electronic** 'Getting away with it', **The Pet Shop Boys** 'It's Alright', **Boy George** 'The Crying game', **Enya**, **Kim Wilde**, **Duran Duran** and live recordings with **Elton John**, **UB40**, **Pink Floyd**, **Dire Straits** and **The Pretenders**. Pete has also worked on albums with **The Jam**, **Queen** and **Brian May** and spent several years working as an engineer alongside producer **Trevor Horn** at Sarm studios.

Roy Corkill - Representing the British contingent Roy will be familiar as the bass player with Ian's last band and played on the 'Truth and Beauty' LP. In past times he was in a latter line-up of **The Icicle Works** and before that in **Black**. He plays bass and acoustic guitar.

Nick Warren - Also seen in Ian's last band line-up, 'Stan' plays keyboards on this record and doubles up as Ian's tour manager. Hailing from Manchester he's also spent a period as a member of the notorious **Stone Roses**.

YOU MUST BE PREPARED TO DREAM

You're goin' where the sun beats down, on previously barren ground,
You're goin' where the blue sky meets the ocean,
You're goin' to a special place, it's written all over your face,
But you must be prepared to dream...
You're lookin' at the higher ground, you're swimmin' in a sea of sound,
You're a chosen soul, you got a vision,
You're the first in line on every ride and you don't pay no admission
But you must be prepared to dream...

You're living in the perfect time, y'lookin' good and you're feelin' fine,
You're gonna get everything you want now,
You're gonna fly above the clouds where the music is so loud,
But you must be prepared to dream...
You're ridin' on a faster train, you're lookin' toward a higher plane,
Man, you don't need a reservation,
You're turnin' up right on cue, and it all comes down to you,
But you must be prepared to dream...

You're unique, one of a kind, you know it's comin' you can see the signs,
All your life you waited for this moment,
Pretty soon you're gonna fall in love and it's gonna last forever,
But you must be prepared to dream,

So set a course for the furthest star, y'know you're good now you know who you are
Nothing's gonna stop you, no one's gonna top you, believe it,
Y'gonna explode in a jewelled sky,
And they'll all be there to see you,
But you must be prepared to dream...



L.A. FEVER

My first exposure to The Icicle Works came in the early 80's, just after I moved from New Orleans, Louisiana to Los Angeles, California, where the local "cutting edge" rock station played "Whisper to a scream (Birds Fly)" so often it became something like an anthem. I still remember buying my first Works LP; it was the U.S. pressing of their self-titled debut, and I bought a used copy for \$1.98 - partly because I liked 'Birds Fly', but mostly because I liked the cover! Little did I know that the music inside would win me over with its intensity and emotion.

In the 10 years plus since that first purchase, I've had a wonderful time searching out recordings by the Works and Ian McNABB, though it has been tough going at times. As an American citizen living over 5,000 miles away from England, you can imagine how difficult it is to collect the music of an artist you really enjoy when most items are only available as hard-to-find imports! But tenacity does have its rewards, and except for the 'Ascending' cassette and the 'Understanding Jane' cassette, I have managed to acquire every item - including limited, unique or otherwise oddball pieces - released since 1982. It hasn't been easy. International phone calls to dealers I discovered by reading N.M.E., harassing the import buyer at my local record shop, scouring the tiny print in 'Goldmine' (the U.S. equivalent of 'Record Collector') and pestering my good mate Kevin in Bedford (England) all paid off in the end. For example, it was only in January of 1994 that I managed to find a copy of the 'Nirvana' 7", so if I can do it from here, the rest of you should not lose hope.

Along the way I discovered many unusual items I wasn't even looking for! Among them are U.S. promotional 12" singles with DJ - only remixes of 'Birds Fly' and 'The Kiss Off', a Japanese laserdisc of the Seven Horses Deep video, a U.S. promo-only interview cassette in which Ian talks about the differences between the U.S. and U.K. versions of 'Blind', and the original King Biscuit Flower Hour radio show (on vinyl) with 4 live tracks recorded in 1984. These four tracks - 'Dragonfly', 'Love is a wonderful colour', 'Cauldron of love' and 'Birds Fly' - were recorded at the same time as the awesome 'Nirvana' live track that appears on the B-side of the 'Hollow Horse' 12" and as track 6 on 'Best Kept Secrets'.

In July of 1993 I visited England for the first time and had hoped to see Ian perform live. Unfortunately, my timing was off, as he had just concluded a series of performances and would not be starting another series until I left town. I returned to California disappointed, though I had a tremendous time on my visit otherwise. One item I brought back with me was the August issue of 'Record Collector'. There I found the address for 'McNABB Rag' and decided to write in so I could finally speak to another soul who understood how I felt about Ian's music.

Things happened quickly from then on. I exchanged a couple of letters with our capable editor Paul Warry (where does the man find the time for all of this?!), and the next thing I knew Paul had notified me that Ian was coming to Los Angeles to record his new album! By virtue of the fact that I was the only U.S. fan on the 'McNABB Rag' mailing list and lived only a few minutes from the recording studio, Paul was able to secure permission from This Way Up representative Judith Riley for me to visit the studio. I had one week's notice to prepare to finally meet one of my favourite musicians.

Fortunately, Paul was able to steal away a few days to visit L.A., and I picked him up near the airport in Late November to travel over to the RedZone studio in Burbank where the recording sessions had begun a few days before.

I would be lying if I said I wasn't nervous. I didn't know what to say or how to behave. My greatest fear was that Ian might turn out to be an unpleasant person. My instincts told me I was being paranoid; I mean, if you read the liner notes Ian wrote for 'Best Kept Secrets', you can glean fairly easily that there is a warmth and self-effacing humour to the man, even when he trumpets his own horn. My instincts proved correct and Ian and his entire crew turned out to be extremely generous and patient with Paul and I as we literally sat in on recording sessions for hours at a time.

The day we arrived Crazy Horse, Neil Young's sometime back up band, were in the studio with Ian. All of the 'Crazy Horse' tracks ('Fire inside my soul', 'May you always', 'Be prepared to dream' and 'Child inside the father') were recorded 'live' with only the most minimal of clean-up work. The songs were simply played over and over again until they hit upon a rendition that was satisfactory to both Ian and the producer. The result is that the songs have an energetic quality that proves once and for all that Ian McNABB can write and perform kick ass Rock 'n' Roll!

A contemplative McNABB during the playback of the 13 tracks recorded at RedZone.



Once the Crazy Horse tracks were done, which pretty much took up the first week's work, nearly a dozen additional songs were recorded, with the help of the finest studio musicians in town. As a general rule, the Crazy Horse tracks are all much harder and more intense than anything else Ian recorded. Most of the other tracks sound highly polished by comparison, though not over-produced.

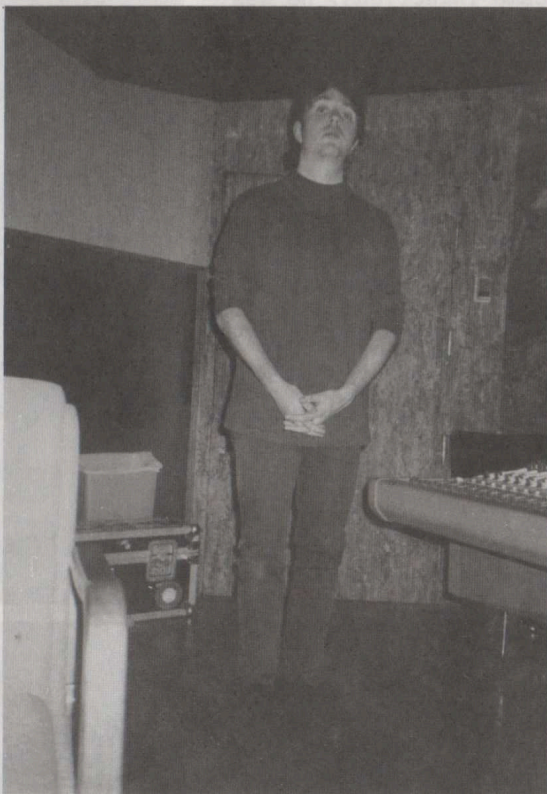
There were quite a few highlights for me, aside from simply being there:

* One of the lighter moments came when bassist Roy Corkill did a humorous 'lounge lizard' vocal rendition of the Scott Walker track 'Montague Terrace'. Ian told me that his rendition is intended as a b-side; Roy's very funny version obviously won't be released but it provided great moments of levity after a very long day in the studio.

* Speaking of levity, when things were getting tense or people were getting tired, Ian would put on his 'Gorilla head'- shaped slippers. This inevitably started a new round of jokes and culminated in a spontaneous, improvised song called 'Gorilla head feet', which he recorded with Crazy Horse. I don't think this one will see the light of day either!

* One weekday I dropped by the RedZone after work and found that a wonderfully talented musician was adding a pedal steel guitar to some of Ian's tracks. The pedal steel added to Ian's instrumental 'Sad Strange Solitary Catholic Mystic' is so intensely beautiful it nearly brought tears to my eyes.

* One night I sat down with Ian and showed him my collection of unusual and rare Icicle Works recordings (referred to above), most of which he had never seen, (There's an irony to this story that sticks with me to this very day.)



One proud owner of Gorilla head slippers.

* When I dropped by on the last day of recording Ian was fine tuning the tracks and adding percussion to some of them. By 11.00pm all of the tracks existed in 'rough mix' form and had been transferred to DAT. Then Ian sat back in his chair in the centre of the room (behind the mixing desk) and listened to over 70 minutes of completed work - all nice and LOUD over the studio speakers! He kindly asked me to join him, so I sat at his side and experienced something close to Nirvana! The new album may very well contain his most exciting and mature work to date.

"Hurry up and take it before
my slippers wear off"

One thing this experience has shown me is that there are genuinely talented people out there who really do care about quality music and songwriting. Watching Ian perform tirelessly for hour on end, his enthusiasm and enjoyment of his work became infectious. He was damn good (and he knew it!).

Living in Hollywood as I do, I have deliberately avoided opportunities to meet movie stars and other 'famous' people - partly out of fear, and partly because I didn't want to be disappointed with them. Ian McNabb, I'm happy to say, turned out to be a surprisingly funny, extremely nice and highly accessible guy. I'd like to publicly thank him, Judith at This Way Up and Paul for making this once-in-a-lifetime experience possible. I can think of no better way to have brought 1993 to a close!

Perry Glorioso

U.S.A.



Jo, Stan, Roy, Judith and Ian leaving RedZone

CHILD INSIDE A FATHER

I'm a child inside a father, I'm a boy within an old man,
I'm a new leaf on an oak tree at the dawn of the day,
I'm a baby, I'm beginning, I am learning and forgiving,
And the magic of the moment simply takes my breath away,
I have seen the promised land, a lily in a young girls hand,
I have lived for beauty from the moment I began,
I'm a child inside a father, I am innocent and wiser,
I am born of earth and water, I live only for today.

As I move towards my Autumn, I feel grateful and elated,
For the pleasures I have tasted, for the quiet of the night,
Though I often cried in sorrow for the ones who past before me,
As the sun will rise tomorrow this is how it must be.
I have seen the cost of war, the pieces shattered on the floor,
I have watched in sadness, as the children lost their way,
I'm a child inside a father, and the story far from over,
If the music is the master, let the lesson now begin.

I'm a child inside a father and it's clear that nothing changes,
Though the flesh and bone are ageing, we survive in the soul,
Like a baby, just beginning, we are learning and forgiving,
And the magic of the moment simply takes my breath away,
I'm a child inside a father...

STILL GOT THE FEVER

Nothing has changed with me, I'm still the same,
Kunnin' around with my soul on fire, tryna' play the game,
And I've still, I've still got the fever,
I was a baby when, I thought I knew,
I thought the world revolved around me, but didn't you?
And I've still, I've still got the fever.

Still got the fever, still on the run

I'm finding the answers, everywhere I look,
I hear it in music lately, I've read it in books,
And I've still, I've still got the fever,
And I still get excited about the silliest things,
I can't help myself smilin' when the birdy's sing,
'Cos I've still, I've still got the fever.

Still got the fever, still on the run

I've taken some knockbacks, I've taken some hits,
I've been invincible baby, and I've been in bits,
But I've still, I've still got the fever.
And I can't tell you where the journey ends,
But rest assured there's always somethin' waiting just around the
bend,
If you still
Well have you still got the fever?

Still got the fever, still on the run.

Icicle Works/Ian McNABB Rarities
(More Best Kept Secrets...)

Many thanks to Bryan Johnson for writing most of what follows and for pointing out the following omissions from issue 5's discography. They are :

May 1990 'Melanie still hurts' (Works C101) cassingle
July 1990 'I still want you' (Works C102) cassingle
Jan 1990 'Love is a wonderful colour/Birds fly'
(Old Gold) (7") OG9918

UK Rarities

Melting Bear - It makes no difference (Beggars Banquet)
b/w Nature's way/Sea song BEG 144/144T

Comments: Originally planned as a 'solo' release by Ian McNabb. Melting Bear featured Ian McNABB, Chris Sharrock and Tony Kelly and, according to the trade 'bible' "Music Master", was released in August 1985 on 7" and 12" formats. This has not been confirmed but 12" white label test pressings do exist which came in a plain white sleeve with the word "Melting Bear" (AKA THE ICICLE WORKS) handwritten on it. All three tracks later appeared on the 'Up here in the North of England' 12" and 'Evangeline' cassingle.

Rapids (Beggars Banquet)
b/w I never saw my hometown 'til I went around the
world/Into the Mystic BEG 154/154T

Comments: Originally to be released as a single to tie in with the 'Seven Singles Deep' compilation. Both 7" and 12" white label copies were pressed in gatefold sleeve which were a limited numbered edition and some were autographed by the band. Never released commercially, the two 'b' sides appeared on the cassette version of 'Seven Singles Deep' and as the 'b' sides of 'Understanding Jane'. 'Hometown' is also featured on 'Best Kept Secrets' and, along with 'Mystic', as part of the extra tracks on the 'Defeat your enemy' CD.

Best Kept Secrets (Beggars Banquet) Cat No.
Unknown

Comments: Single sides white label test pressing of the seven extra tracks featured on the cassette version of 'Seven Singles Deep'. Came with sheet containing track information.

**Understanding Jane/Who do you want for your
love?/Evangeline** (Beggars Banquet)
BEG 160T/BEG172T/BEG181T

Comments: White label test pressings of all three releases which had identical track listings to the regular copies but came in a plain white cardboard sleeve with each of the band's signature's on the front. Probably used for radio station and TV appearance competitions.

"Sounds Showcase 2" (Show 2)

Comments: A four track various artist 7" ep which featured 'Don't let it rain on my parade', given free with SOUNDS music paper in 1987. It came in a picture sleeve with small picture of the band on the back and information regarding the track. This is the only UK appearance of this track on vinyl but can be found as a bonus track on the cassette and CD versions of 'Defeat your enemy'. Also released in Europe as a 'b' side.



BBC Transcription Disc "In Concert 411"

(BBC Transcription Service
158234/5 S)

Comments: 2 sided single LP featuring one side by The Christians, the other by The Icicle Works. The show is from Golders Green, Hippodrome 5/1/87 and contains 30 minutes of live performance including introductions by Richard Skinner. This recording is now readily available on the recently released 'BBC RADIO 1 IN CONCERT' CD. It is probable that other BBC transcription discs exist for the many other times that the band were featured live on Radio 1 (and possibly other radio stations too.)

(Beggars Banquet) BEG 208 TX

Compilation albums

Comments: Budget price sampler of Beggars Banquet artists which included 'Perambulator'.

Comments: Double album featuring other artists such as Costello, McCartney, Chris Rea and Dire Straits. The one Icicle Works track is "The needle and the damage done", performed with Pete Dinklage. The gatefold sleeve featured a picture of the band (minus Dinklage). This track also now appears on the 'Best kept secrets' bonus CD contained with early copies of 'The best of the Icicle Works'. Recently an edited version of the double LP featuring 'needle' was released on a single budget CD (title and label unknown) and sold in branches of BOOTS (where else!)

Comments: Single CD containing various bands such as Dinosaur Jr, Richard Thompson, Miracle Legion and The Mock Turtles. Ian recorded and contributed 'Triad/Chestnut Mare' soon after The Icicle Works split. Always hard to find even when released initially, this track can also be found on the 'Best kept secrets' CD.

A version of 'Waterline' can be found on a 1982 'Jamming' magazine free cassette: 'Love is a wonderful colour' featured on a compilation put out by 'The Tube' in 1984 and, I believe, 'Sweet Thursday' appeared on a free Record Mirror cassette back in '86. Extended and acoustic versions of 'Thursday' also exist as does a 'US' version of 'Book of reason'. It was recorded with the intention of making 'The Small Price of a Bicycle' more attractive 'across the pond'. In the end 'Bike' didn't get a Stateside release but other re-mixed tracks may be available. 'When it all comes down ('92)' featured on a free CD with 'Rock Music CD' magazine back in October '92 etc, etc, etc.

Next Issue will feature all the album's released to date plus all the Icicle Works USA/European releases and rarities that are known to exist.

POTENCY

Potency lives in me,
I just see possibility,
Time to live, time to give,
I'm alive and I'm wide open.

My love knows no bounds
My feet feel like a dancer's,
And someday, someday
I'll have all the answers.

Potency thrives in me,
I just see what a life can be,
Time to rise, time to fly,
I'm still a child, from a dream woken.

My love knows no bounds
My feet feel like a dancer's,
And someday, someday
I'll have all the answers.



GO INTO THE LIGHT

Love shines, love will a light a way through the night,
Love shines, come alive, go into the light.

You can see the way ahead,
She lays beside you in your bed,
Please make love, go into the light
Hold her close and don't let go,
And, if you love her, tell her so,
There's not much time go into the light.

Love shines, love will light a way through the night,
Love shines, come alive, go into the light.

Take your brother by the hand,
Drop your guns and make a stand
We're all the same, go into the light
Stop your car, jump out the door,
Say "I ain't gonna take it anymore"
Time for change, go into the light.

Love shines, love will light a way through the night,
Love shines, come alive, go into the light.

SAD STRANGE SOLITARY CATHOLIC MYSTIC

MMMMMMMMMMMMMMMMMM

OOH OOH OOH

Aah!

MMMMMM

AS A LIFE GOES BY

Growin' up, lemonade, memories, country shade,
Things to do, as a life goes by.
Throw the dice, turn a card, get ahead, drive a car,
Much to see, as a life goes by.
As a life goes by, you may wonder why,
People kill, blood is spilled, children maimed, glasses filled,
Take a sip, as a life goes by.

Find a friend, wait for love, ask for help from up above,
Build a dream, as a life goes by.
Grow some wings, shout your name,
Take a chance, play the game,
Nothing ventured, nothing then to gain.
As a life goes by, please make sure and try,
To do some good, spread the word,
Breathe the air, have you heard,
You'll grow strong, as a life goes by.

Children come, children grow, teach them all that you know,
Then they go, as a life goes by.
Autumn Fall, Spring will call, Summer dreams, Summer means,
Days away, as a life goes by.
As a life goes by, sometimes you may cry,
But all in all, in the end,
The days we share too quickly end,
So use them well, as a life goes by.



For sale : 10" x 8" framed McNABB concert photo (above) of Ian seated on stage at Tunbridge Wells, November '93. £17. Concert photos of same gig, six shots for £2.50. Promo CD's £4 '(I go) my own way', 'I'm game' (just two versions of track). Cheques/Postal orders to G Logan, Flat 10, [redacted] A.

THIS TIME IS FOREVER

Look at the stars, they shine so bright, nights like these make me remember,
When the summer was long and warm, you could play until September,
Met my love by a sparklin' stream, we believed we'd stay together,
Now she's gone for the feelin' died, but I still remember Heather.

This time is forever, this time is for real

Look at the moon, it shines so bright, nights like these make me remember,
When the snow was on the ground, and my heart was young and tender,
Kissed my love by an open fire, we believed we'd found the real thing,
Now she's gone and I understand, only love can make your heart sing.

This time is forever, this time is for real.

Look at the sky at the open road, feel my journey's just beginning,
Seems to me when you think you're lost, that's the time you end up winning,
Come tomorrow, we take that ride, we begin a brand new story,
Doesn't matter how long it takes, everyone must share love's glory.

This time is forever, this time is for real.

MAY YOU ALWAYS

May you always be excited, may you always be a child,
May you always have the courage to let your dreams run wild,
May you always find a reason, to do the things you do,
May your vision always guide you down the path you know is true,
May you see in all directions, may you climb up to the sky,
May a mighty power ignite your soul and shine out of your eyes,
May you always be contented in everything you do,
May you always have the strength to see it through.

May you always have ambition, may you always have a plan,
May you always have a mission, may you always understand,
May you live for every moment, may you always have the chance,
May you never know the darkness, may you revel in romance,
May you fly above the ocean, may your brilliance match the sun,
May your young heart beat forever, may there be much more to come,
May you always have the patience to wait for something good,
When it don't arrive the time you thought it would.

May you always have a purpose, may you always find a way,
May you always have the willpower to stand by what you say,
May you always have the humour to take it as it comes,
May your heart be full of wonder, as the mystery runs and runs,
May the miracle of existence, the beauty of the night,
Electrify your mind and guide you up towards the light,
May you always be rewarded for the good things that you do,
And may you always be like you.

King's College - 23/06/94

No pen. Here I was, entering King's College Students Union and coming towards me was Ian McNABB and sex-symbol (as he was to be introduced later by Ian), Billy Talbot, with what one music journalist deemed the best bar-room band in the world. They were obviously on the way to find the nearest pub yet all I did was stand aside and gawp. Now I'm not an autograph collector but here I was, penless, standing close to the reception desk and all I did was stand aside and look!

I don't know how often King's College S.U. have gigs but this was a coup, in my jaundiced view the musical event of the year (so far) along with the Wonderstuff's final exit at the Phoenix festival.

As I enter the small hall I'm confronted by a wall of sound - support Jack Roberts and band are still soundchecking and somebody should have definitely checked the sound. It is not Wembley Arena so why do bands (and McNABB/Crazy Horse are no exception) instruct sound engineers to hoick the levels to such ridiculous levels in such confined spaces. And it was hot. Still the outlook over the Thames from the fourth floor of the building and the cheap Newcastle Brown were bonuses. I can confirm, though, Jack Roberts is the new Joe Cocker without the manic arm gestures but at least with original songs.

'Fire inside my soul' states Ian, the first of the tremolo and feedback saturated songs introduced tonight a la Springsteen, i.e. 1-2-3-4. I'm quite prepared to dream that a younger, slightly more melodic Neil Young is on stage albeit with a Scouse inflection. Ian is using all the tricks of Neil's 'WELD' phase and some I never knew he considered necessary previously - reverb, feedback, tremolo, distortion and extended solos.

An exquisite, elongated 'When it all comes down' follows 'Dream' with Nick Warren on Synth; he is the Frank Sampedro replacement (he only plays with C.H. when Mr. Young fronts the band) embellishing on keyboards only when necessary. The headbangers at the front are encouraged to sing to 'Evangeline' - flatly as expected but there again the backing vocals are a little dodgy too.

'Great dreams of heaven' is introduced by Ian as a Liverpool country song; Ian McNABB an ironist - discuss. Some beautiful guitar figures permeate 'These are the days' while 'What she did to my mind' is a typical (!) woman creating havoc with a young man's emotions type of opus. The introspective 'Hurricane-ish' 'Child inside a father' ended the main part of the set.

The first encore was a surprise - a ragged-vocal (main culprit, Billy Talbot) 'I don't want to talk about it' written by original Crazy Horse guitarist Danny Whitten who died over 20 years ago from a heroin overdose. A raucous 'Understanding Jane' ended the segment.

Called back again, Ian's harmonica began 'May you Always' (a distant cousin of Dylan's 'Forever Young') complimented by synth and guitar ending on a snatch of 'Norwegian wood'. A wag from the audience, when Ian generally asked whether the show had been enjoyable replied, "No, it was rubbish!"

To finish, Noel Gallagher of **Oasis** (who?) joined on guitar on 'Pushin' too hard' (a summary of the vocals) with the ending fizzling out in feedback and Ian telling us to go home. We did, but some bought a T-shirt before exiting.

Although the union hall wasn't full it was definitely a case of you had to be there!

Paul Kirsten

Set list (both London shows): Fire inside my soul/You must be prepared to dream/When it all comes down/Evangeline/Great dreams of heaven/These are the days/What she did to my mind/Child inside a father/I don't want to talk about it/Understanding Jane/May you always/Pushin' too hard (2nd show only).

Ten for Today

Birds Fly
Hollow Horse
When it all comes down
These are the days
If love was like guitars
Evangeline
Love is a wonderful
colour
Out of season
Great dreams of heaven
Little girl lost

Fire inside my soul
Motorcycle Rider
Up here in the North
of England
Great dreams of heaven
You must be prepared
to dream
Conscience of kings
Travelling chest
Understanding Jane
Assumed Sundown
Truth and Beauty

Gary Lees
Dukinfield, Cheshire

P Blower
Cheddleton, Staffs

Subscriptions - Thanks to everyone who subscribed to issues 5, 6 and 7. There was a very good response, especially after the album came out, and it looks very likely I'll be starting yearly subscriptions from issue 8. More details will be found in issue 7.

T 'n' T Society - Keep in touch with all Ian McNABB's activities by joining 'T n T Society'. Write for details to 10 Kendrick Mews, London SW7 3HG.

Introducing Reggie...

Reggie J Trickpuss adorns the cover of both 'Head like a Rock' and 'Go into the light'. He also makes an appearance in the video for 'You must be prepared to dream', which was filmed in Los Angeles back in April, and a close up shot of Reggie was used for the cover of the 4 track promo CD (featuring edited versions of 'Fire inside my soul', 'This time is forever', 'Still got the fever' and 'Go into the light') which was sent out to radio stations and record shops to plug 'HLAR'. It all begs the question, who the f**k is Reggie and where did he come from ?

Reggie's owner is professional ventriliquist, Alan Ende, who owns the largest private collection of ventriloquism memorabilia in the United States. Based in New York, Alan has been in the business of voice throwing since he was eight and now possesses over 50 'ventriloquial figures' ('dummys' to you and me!). Alan uses Reggie for the majority of his performances.

Promotional material for the album strongly featured Reggie - including black and white 60 x 40 giant posters, colour postcards, a cut out 'Reggie' puppet head (Wobbly head an option!) plus the obligatory 'Reggie' t-shirt.

Such has been the recent popularity of Mr Trickpuss, and in anticipation of a 'Mr Blobby-like' phenomenon spreading across the country, work on the first issue of 'Reggie Rag' has already begun!



Diamonds in the dust...

(Thanks to Kevin Bodger for giving the 'wanted' page a far more interesting new title!)

Neil Bowyer is after the following items: 'Evangeline' 12", 'Here comes trouble' CD single, the 'Seven Horses deep' video, The October '93 acoustic tour free CD and the 'Ascending' cassette (or a copy of it). If you can help out write with details of prices asked to [redacted] 3NT.

Duncan Watson returns to this page still looking to shift 'Who do you want for your love?' cassingle together with 'Motorcycle Rider' CD single and the 2 track CD promo of 'I'm game' (featuring the single and radio edit versions). As usual he's open to offers (good homes only!). Write to [redacted]

Gary Young will pay £20 for an ex/mint copy of the 6 track cassette, 'Ascending'. The original 7" version of 'Nirvana' on the Troll Kitchen label is also sought and he'll pay up to £15 for a copy in excellent/mint condition. [redacted]

Anybody with a spare copy of 'Permanent Damage' on CD could do **Gary Turner** a big favour and flog it to him. Or maybe you could pick it up from your local record store and help him out that way since he can't get hold of it anywhere in Stirling. Write to 53 [redacted] (This should have been included in issue 5 so apologies if you've managed to find a copy, Gary!).

Jim Greig has a big collection of Neil Young audio tapes plus one or two early Iccies gigs. He's eager to hear from anyone looking to trade Icicle/McNabb shows and can be contacted at 40 Bluebell [redacted]

Ian Howe will pay handsomely for CD copies of the following:- 'I still want you', '(I go) my own way' and the 'electrifying acoustic tour' free cd. A 10" or 12" copy of 'I still want you' and an original copy of 'Ascending' are also wanted. 45 Penkhall [redacted]

Has anyone got a copy of 'For you, Angel'? I've never heard it and it seems everyone else has. I have a spare copy of the free CD 'Still got the fever' to swop. [redacted]

Matt Banwell has a rare copy of the US '84 Westwood One concert by the Icicle Works featuring 7 tracks from the first LP plus 'Scarecrow'. Tempt him into a swap with a decent live tape from your collection. [redacted]

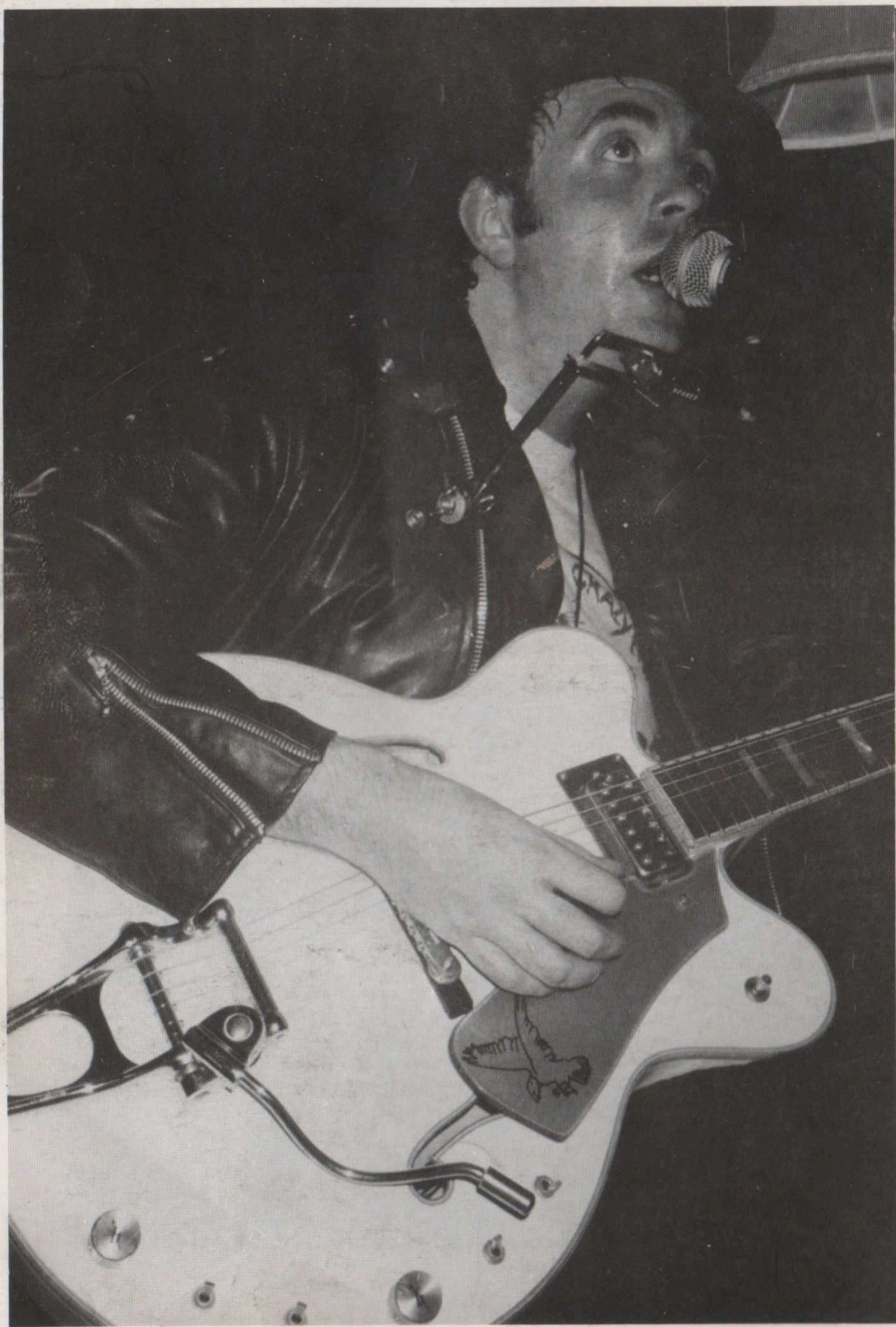


Photo: John Grant