

McNABB RAG

The Ian McNabb/Icicle Works Fanzine



Update

Sorry you've had to wait for this issue almost as long as a second Stone Roses album but things have been pretty quiet or late in the McNABB camp and contributions were slow coming in!

Until recently news of activity had been restricted to rumours of demo's being recorded at Parr Studios in Liverpool after the cancellation of studio time (because of an ear infection) earlier in the year! The promised Crazy Horse live album and gigs failed to materialise as did a third single from 'HEAR'!

More encouraging news was that Ian had spent much of the first five months of the year writing about 30 songs and more recently, had been putting a new band together.

After only about a week's rehearsals, May 23rd saw this new band make their first live appearance, supporting **Chuck Prophet** (ex Green on Red) on the first night of his UK tour at The Foundry in Birmingham. I was fortunate enough to catch this first gig together but missed the shows in Leeds and Newcastle that followed on the 24th and 25th.

The new band consists of **Russell Milton** on bass, **Daniel Strittmatter** on drums and **Nick 'Stan' Warren** on occasional keyboards. Little is known about Russell and Daniel except that they have worked together previously and were chosen by Ian at auditions held in London in early May.

Talking to Ian only minutes before taking the Foundry stage, he admitted to being a little nervous but was looking forward to the show. A band version of a song called 'Merseybeast' (some may remember it as 'Funky and free' from the last acoustic tour!) began the set. An excellent start with Ian's most radical lyric to date, this song may well give its name to the new album as well! It was well received by the handful of McNABB fans present as was the perennial favourite 'WIACD' which followed. 'Evangeline' got the, admittedly, small crowd tapping their feet before the pace slowed down for a new song, the summery 'You stole my soul'. The set came to an end with a brace of songs from 'HEAR'; 'You must be prepared to dream' and 'Child inside a father'. All in all a very polished debut performance and I, like many others present, wished they could have played longer.

Recorded and mixed over a five week period in late June/early July at Rockfield Studios (Monmouth, West Wales), the new long player may well include versions of some of the following tracks (some of which may have provisional titles!)

Merseybeast
A little bit of magic
Beautiful old mystery
Camaraderie
Love's young dream
Don't put your spell on me
Time of my time
They settled for less
than they wanted

place away
the available light
You stole my soul
Me and the devil
Heydays
Too close to the sun
Sing!
The new golden age

Ian described the new material to me as being "mainly melodic songs, about four minutes long and somewhere between the first two solo LPs". While we can expect a single or two before the end of the year it is reasonable to expect to have to wait until early next year for the new album. However some of the new material will get an airing at dates promised sometime in October so watch out for them!

Although 'Go into the light' disappointed in the charts reaching only number 66, the September tour was heralded a success judging by the letters I received. Some bemoaned the lack of a backing band, as with last year's tour (and now rectified!), but enjoyed the stripped down shows none the less. Reviews and set lists of most of the dates can be found in the following pages.

Ian and the TWU team took a night off from the tour on September 13th to attend the Mercury Music awards for 1994 at the Savoy. A good night was had by all and Ian can hold his head up high having finished a very respectable 4th, despite the absolute bollocks spouted about the album by the so-called pundits on BBC2's 'Late Show' coverage of the event! This achievement was recognised soon after when Britannia music club (no less!) described him as 'one of the most exciting prospects around' in promoting 'HLAR' to its members!

As is now almost traditional, Ian chose to end 1994 with some Xmas acoustic dates. The Mean Fiddler was the venue for the London show while Ian revisited the Lomax in Liverpool for two shows a week before Christmas. Again reviews are enclosed.

Ian's solo albums were well represented in some of the monthly magazine end of year polls. Mojo had 'Head like a Rock' as number 22 in its 'Top 25 LP's of the year' award. O, meanwhile, celebrated it's 100th issue by naming 'Truth and Beauty' in it's 100 best LP's released since the inception of the magazine in 1986! 'HLAR' was also named in its list of top 50's LP's of 1994.

An interview with Ian appears in a book about 'the strange and fascinating' occupation that is song-writing. Titled '**The Right to Imagination and Madness**' (£9.99, Independent Music Press), the book by Martin Roach features about 20 or so modern British song writers talking about their craft. Artists include Johnny Marr, Billy Bragg, David Gedge, Martin Carr, Wayne Hussey, Ian McCullough and Matt Johnson.

Over some 17 pages Ian tackles questions like 'Do you think that theoretical excellence can leave people arid of creativity?' and 'How would you explain the Toilet Works to a complete newcomer?'. We learn that the young Ian was well into science fiction but "Then I heard Marc Bolan on Top of the Pops and that was it really...!" Thank God for Marc Bolan!

Well I hope you enjoy this Issue and continue to send in your contributions (especially photos - I had to really scrape around to fill this issue!). Past experience has taught me to cease predicting when/if the next issue will come out so I'll just say "see you all next time!"

Paul Warry, Jun 95.

Guitar Corner Goes to Glasgow

Hello again, Ricky Marshall here once again to encourage budding strummers everywhere to well, strum along with the great man. This time I've done the chords (all the word appeared last time) for Fire Inside My Soul. A cop-out really, the easiest one on the album but a nice song to sing to impress/annoy your friends at parties. Anyway, I was going to do a wee bit about telecasters, Ians most used guitar (until Crazy Horse fever). However after seeing the gig at Glasgow in September I changed my mind.

What can I say, really the best I've seen by a long way. Mrs Marshall and myself went to Glasgow and to be honest I thought, with it just being Ian and guitars it would be a night best suited to Sad Old Guitar Spotters like myself. How wrong can you be? The place was packed, busier than the Truth and Beauty gig at the same venue. The crowd got behind him from the start. Everyone cheering and singing along. Ian responded with some phenomenal vocals, Still Got The fever in particular. Plenty of taking the Michael with the worst Scottish Accent I've heard. At least 3 times he knocked his head off the roof but even that couldn't take the smile off his face. A magical evening was ended with a breath-taking run through Lovers Day. He didn't disappear for long after the show, no sooner had he gone and he was back sitting on the edge of the stage for a chat and to write his name, a few times. When we left at 12.30 he was swinging a young lady round the stage!! Mrs Marshall now wants to have his babies!!!!

Fire Inside My Soul

G	Em
Going where the sun is warmer, Going where nobody knows my name	
G	Em-A-Em
Going where the trees are taller, Going where there isn't any pain	
C	Am
Going where the days are brighter, Going where the load is lighter	
Em	C
Going where they know a fighter, Going down, down to delta	
Am	G
Got a head like a rock, and a fire inside my soul.	

R I McNabb 1994

Electric Solo Tour '94

Armed with his 'Enormo set list from Hell' (see opposite), Ian set off on a 15 date solo tour last September (stopping only to attend the Mercury Music prize awards at the Savoy hotel and lavishly celebrating a very respectable 4th place!).

Thanks to everyone that found time to send in the reviews and/or set lists that follow. The gigs at Birmingham Edwards (12th), Edinburgh Venue (17th), Northampton Roadmenders (21st) and Gillingham Old Ash Tree (23rd) sadly went unreviewed.

ENORMO SET LIST

FROM HELL

GUITAR

GOB IRON

2.	BALLAD	F
2.	AVAILABLE LIGHT	F
2.	LITTLE BIT OF MAGIC	F
2.	BLAZE AWAY	C
1.	BEAUTIFUL OLD MYSTERY	--
1.	PREPARED TO DREAM	G
1.	THIS TIME IS FOREVER	D
TELE	MAY YOU ALWAYS	D
1.	FIRE INSIDE MY SOUL	D
2.	CHILD INSIDE A FATHER	C
345	STILL GOT THE FEVER	C
2.	POTENCY	--
2.	AS A LIFE GOES BY	C
2.	LOVERS DAY	--
1.	WONDERFUL COLOUR	--
MARTIN	HOLLOW HORSE	--
MARTIN	WHEN IT ALL COMES DOWN	--
MARTIN	UNDERSTANDING JANE	C
1.	UP HERE	--
2.	PLAY THE HAND	--
1.	WHAT SHE DID	G
MARTIN	PERMANENT DAMAGE	--
1.	MELANIE	--
1.	GREAT DREAMS	--
1.	THESE ARE THE DAYS	G
1.	I'M GAME	--
1.	ONE TRUE LOVE	--
1.	BELIEVE	D
345	BLIND	C
1.	ROCK N ROLL STAR	D
MARTIN	BLACK BIRD	--
1.	LITTLE GIRL LOST	--
1.	EVANGELINE	B
1.	DON'T WANT TO TALK ABOUT IT	G
1.	FIRE POWER	--

Leicester Princess Charlotte 8th Sept 1994

Having got back from Greece on the 4th, I hadn't got out of the taxi when friend and neighbour Neil rushed from his door, "Ian's playing the Charlotte" he blurted. "Brilliant. We'll be there" I replied.

The next day we discussed tactics "I want to leave here at six", I said, not wanting to be locked out.

The 8th soon came round. Having finished work I came home, showered and went round to Neils'. We had a couple of cans and saved a couple for the bus (which went all round the fuckin' houses's) discussing 'Ian and the Icicles' all the way. Neil being a new recruit to Ian's army was more excited than me, if that was possible.

We arrived at the gig about seven. The place was more or less empty. We got some more beer and proceeded into the show room. There were a couple of roadies/engineers setting up mixing panel. We stood watching Dave Gray tune up and loosen at his vocal chords. Returning to the bar for more refreshment we overheard a mobile phone conversation to the van carrying Ian's PA system and other kit being directed to the venue. We went back in the hall, all of a sudden the kit began to arrive. The door behind us suddenly burst open and Ian brushed past us, "Sorry lads" said our hero!

He went out to the van and returned laden with gear. Once his arms were empty I strode across the room, put my arm around his shoulders, shook his hand and thanked him for his music. He said thanks in return. I thought that would be it. I was far from wrong! Neil and I found ourselves having an indepth but informal chat with our 'mentor' for some 20 minutes or so.

We discussed working with 'Ralph and Billy'. Ian said it had been great but I got the impression he found some of their antics a bit much. We chatted also about the two Chris's. He said he'd recently started talking to Chris Layhe again, as he found it easier to speak than it was not too! Being a man of the skins myself I asked him if he thought Chris Sharrock was a good drummer, as I do. He said "The best!" and wouldn't mind working with him again in the future.

We asked him about the Mercury Award - would he win? "No", he said in the Liverpool accent we all love, "Blur will get that, but I'm going to the party (at the Savoy) the following night just for the free food and drink"!

Feeling more than pleased with ourselves we thought it best to let him get on with preparing for the show.

Dave Gray played a tidy set but no-one was really interested. It wasn't him they'd come to see.

Ian appeared on stage being careful not to bang his head - the new riser and the low ceiling making it a little difficult for a man of his stature.

His set was over far too soon but having heard highlights like 'Fever', 'Whisper to' and 'Two little boys' (which was requested from the floor) we sang every word to every song, shouting and waving at him as he played. He often waved or smiled back, possibly remembering our chat.

The night finished all too soon, we headed off with a few well travelled devotees in search of a kebab and a chat after the show!

Rod Bown
Wigston, Leicester

Sheffield Leadmill
10th Sept 1994

This gig was cancelled! For the first time (to my knowledge) Ian exercised his contractual right to pull a gig, only hours before he was supposed to perform. Although I have never had this confirmed, my understanding is that the gig was cancelled because the support band **Jale** turned up with a drum kit and refused to perform without it!

Cancelling at such a late stage obviously meant many fans were left disappointed as Ian drove off home to Liverpool (but some made it along to the sell-out Leeds show the following night!).

In his defence it should be remembered that Ian has never let his fans down like this before and his actions could be interpreted as those of an artist growing more confident in both his popularity and ability!

Charity Work(s)

DAILY RECORD, Tuesday, July 29, 1986

BAND-AID BAND IS BANNED IN SOAPY BUBBLE...

THE party after a day of "Soap-Aid" charity ended with people wearing a "Band-Aid" plaster!

For a pitched battle broke out on the steps of a pub.

In the middle of the melee were pop group **Icicle Works**, who were barred from the bash by bouncers.

And stars from **EastEnders**, **Brookside**, **Coronation Street** and **Emmerdale Farm** were turfed out when the landlord decided enough was enough.

DRINK

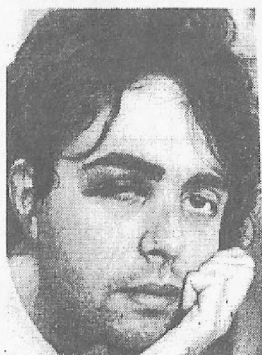
The punch-up happened at the **Fleece Hotel** in **St. Helen's**, **Lancashire**, after Sunday's concert at the local rugby ground featuring soap opera stars — with music from **Icicle Works**.

But if the concert was a flop — only 2000 people attended — the party organised in a room in the pub was a riot.

As the room reached its 400 limit, the group was barred.

Lead singer **Ian McNabb**, who claims he was beaten up by a bouncer and knocked down a flight of stairs, said yesterday:

"Our passes were in order, and



Ian McNabb . . . beaten up.

we just wanted a quick drink. But it all got out of hand."

As the brawl went on, the party was cancelled three hours early, and soap stars were told to leave.

Said a pub spokesman: "About 15 people turned up at the same time, claiming to be **Icicle Works**, when the room was full. They started the trouble."

A police spokesman said: "It appears the group tried repeatedly to gatecrash the party — and eventually they got a smack."

Leeds T & C II - 11 Sept 94

A new venue for Leeds and, quite possibly, the ideal set-up for this 'intimate' solo performance. Looking relaxed and quite happy propping up the bar, McNABB then managed to squeeze himself onto the raised platform to treat the 200 or so present to a near perfect 1 hour and forty five minutes of pure beauty.

Opening with 'HLAR''s farewell - 'May you always' - I've soon had our fear dispelled that a solo show may have been somewhat one-dimensional. Transfixed would best describe the crowd! The already legendary autobiog 'Fire inside my soul' was next up and sounded better than ever. Ian was now cooking - switching guitars by the track and singing as well as I've ever heard and yes, smiling throughout.

The genuine surprise and absolute treat for 'Icicles' veterans was the unexpected rendition of 'Lover's day', which apart from one crap line about 'tigers and velvet suites' sounded far from out of place with his more recent works. To hear this track live for the first time in 9 or 10 years really was special - more of the same next year Ian - 'Assumed Sundown' for instance!

Not too many other surprises followed, with the obligatory 'WIACD' going down as well as ever, although 2 new songs were most welcome. The second of these, part-hilarious, part heart-felt is probably called 'Funky & Free' and manages to name check various parts of Liverpool as well as getting the word 'genitals' in there - very formal I thought!

Ian's passion for his music and genuine bonhomie have often been highlighted in 'McNABB Rag' before - yet tonight really was a special show - with the fans having a real chance to hear the gear changes and subtle inflections of tracks usually played 'amps on full' at home. This allowed for a track I had taken very much for granted - 'Potency' - to sound altogether more satisfying in it's live form.

To conclude, an unmitigated triumph on the eve of the announcement of the Mercury album of the year. Not that I don't rate 'our' winning chances but as I walked past McNABB at the bar I heard him aping the "they larve a bit of it" lyric from 'Parklife' - has the man had inside info on the winner I wonder!

Still, no losers here tonight....and as long as the man continues to uplift, move, amuse, surprise and deliver such killer tunes - he can tour as often as he likes in whatever format and I'll still be there.

Funky? For sure.

....and Free? Well - cheap at twice the price at a fiver!

Set List: May you always/Fire inside my soul/You must be prepared to dream/WIACD/Lover's day/I'm Game/Beautiful old mystery/One true love/Potency/Still got the fever/Child inside a father/What she did to my mind/As a life goes by/Funky and free.

Mike Prenton

Leeds

St Helens Citadel 15th Sept 1994

Set list :- Fire inside my soul/I'm game/You must be prepared to dream/Child inside a father/Go into the light - Join together (medley)/Great dreams of heaven/This time is forever - Melanie still hurts (medley)/Still got the fever/May you always/Evangeline/Up here in the North of England/As a life goes by Potency/Hollow horse/Lover's day.

Glasgow King Tut's Wah Wah Hut 16th Sept 1994

Fire inside my soul/I'm game/These are the days/Beautiful old mystery/You must be prepared to dream/Child inside a father Still got the fever (Rave on John Donne/Birds fly medley) Evangeline/This time is forever/Great dreams of heaven/Hollow horse/As a life goes by/What you do to me (Teenage Fanclub extract)/Ballad (Funky 'n' free)/When it all comes down Permanent damage/Understanding Jane/Potency/Lover's day.

Photo: Charlie Taylor (Glasgow)



Newcastle Riverside 18th Sept 1994

One true love/What she did to my mind/I'm game/Great dreams of heaven/Beautiful old mystery/Still got the fever/Fire inside my soul/You must be prepared to dream/Love is a wonderful colour/When it all comes down/Understanding Jane/Child inside a father/As a life goes by/Hollow horse/May you always.

Horse Manure ?

In the event an evening with Ian McNABB and Crazy Horse turned out to be full of pleasant surprises in so far that it actually worked out! What could have been a possible disaster turned into a thoroughly enjoyable evening.

The portents were not good; Crazy Horse aren't my favourite backing group. My opinion of McNABB coloured by a miserable evening spent in Redcar circa '85, watching a drunken idiot careering around the stage farting into the mic, telling the (gradually drifting away) audience how stupid they were, could be summed up in a word - Dickhead!

A fogged up ambience developed in the car as we listen to the single which is bloody good. 'You must be prepared to dream' is a belter of a track. 'Sometimes I think about you' is reminiscent of 'Thrasher' whilst "Woo yer" is a pleasant melodic song with an irresistible hook. Buy! The evening suddenly started to look more promising - until the car stereo rejected the tape. Oh dear. Omen for the evening? Not so, fortunately.

We meet up with the Manchester (NYAS - Neil Young Appreciation Society!) contingent who drift away to listen to Wylie and Wah! whilst we speculate on the turnout. Only 55 tickets sold in London whilst our tickets are first in the 200's. Spot the crowd. (In the event the Hall was full of mainly McNABB fans it must be said!).

Lights go out, a grungy sound, some reverb - this after all is Crazy Horse - and we are into 'Don't cry no tears' - no its 'You must be prepared to dream'. Its unmistakably Crazy Horse - the swirling, menacing bass and the Molina back beat - Ralph as ever hidden behind his drum kit, reversed baseball cap firmly in place. Talbot, a real Lou Reed lookalike these days, firmly anchored between McNABB off centre left and 'Tone' Hamilton, slightly right of centre, trades licks with Billy. Only the whine is missing. And this time it really is 'You must be prepared to dream' - well I think so anyway - the vocals are so muffled - whatever it's being driven along by that Crazy Horse sound. A slight change in tempo and some vocal harmonising leads into a heavy melodic 'Stay here with me' (all titles approximate).

"Thank you very much for coming down, we appreciate it - we'll play all your favourites in due course". A fast and furious 'Vive Aqualine' or whatever comes and goes - McNABB does some superb improvisation, a shaky 'Gloria', 'Rock and Roll music' - before going straight back into 'Vive Aqualine' with some aplomb. The band are clearly enjoying themselves.

"Having a good time - we are" - smiles all round. "Its good to do a gig again. I thought we were doing Stonehenge". Another heavy riff fires through the murk as the tempo slows. Some consultations, McNABB drinks some bottled water. "Sign of the times - back in the '80's it used to be beer". Arh yes. The tempo picks up and its typical Crazy Horse again - 'What you done to my life' is another pleasant jaunty tune. I'm enjoying myself.



PHOTO © GREGG RALPH PALLUES

It's hot. I'm thirsty. 'What you done to my life' drives along - probably the best song of the evening so far. "Swing those lights way down low". Feedback and reverb fill the hall - sounds like 'Arc the single' - a steady build up, could be a Neil Young song this - another 'Inca Queen' or 'Cortez' - then reality takes over as it's McNABB's vocal that reaches me. Unfortunately the song doesn't do much so I dive off to the bar.

There's bellowed requests for Neil and Nabb songs from the various factions. "This is a Danny Whitten song" - well at least we knew who Danny Whitten was. McNABB starts the vocal for the song then steps back and allows Billy to take over the remainder of the vocal, and gets nearer to the essence of the song. 'I don't want to talk about it' seems to be Danny's epitaph to the world. Certainly the song has been recorded by lots of other artists.

"Billy Talbot and Ralph Molina" offers Ian, "this is a punk rock song I wrote in 1986 - I've never been on time you know". Some fast and furious noise comes spitting out the speakers. It's some sort of anthem to the Icicle Works fans as there's much leaping about, arm punching and joining in on the chorus. Pass. Ask me one on sport.

They go off and return. McNABB introduces the band individually and then its a slowed down 'Forever Young'. Well OK it's not. Except that its 'Forever Young' with altered words and a slightly slower tune. Strange. I'm singing the words but am at variance with McNABB.

"Thank you very much, we appreciate you - Thank you" said a smiling McNABB at the end. And it really was the end - Gram Parsons comes through the speakers.

So there you have it - or not as the case may be. Personally if they return so will I !

Bry Carter.

(Thanks to Bry for sending me this review which also appeared in the Neil Young Appreciation Society Mag, 'Broken Arrow'. Like many of the Neil Young fans present at the three gigs last June, I think he, somewhat reluctantly, enjoyed it! - PW)

Maker Mends!

Apologies are due to Melody Maker for criticising them in issue 6 for not reviewing 'HLAR'. Thanks to **Matt Banwell** for pointing out that a review **was** included in an edition last July (and a rather good one at that!).

Jennifer Nine's piece was kindly sent in by Matt and is reproduced below!

IAN McNABB & CRAZY HORSE

HEAD LIKE A ROCK
Quicksilver 522 298-2/10 tks/
76 mins/FP

SCOUSER, cynic, dreamer, taller than the rest of us.

Head like a rock.
Ian McNabb's been singing stuff like "There is a town in north Ontario" in that strangely big-as-dreams voice since long before ol' man Young was hip again. So, in case you assume roping in Crazy Horse for this sweeping act

of never-been-away is a wannabe gambit, Mac's put a ventriloquist's dummy on the cover.

And, on the back, a photo of himself in the middle of the road, holding a For Sale sign. Given that McNabb's (mis)spent a career dodging the MOR payoff his ridiculously large pop gifts could command, it's reason enough to love the record.

Should you need even more convincing, however, there's the Horses' trademark muscularity, all "authentic" guitars, harmonica, etc. Despite the crunch factor, it's

as capable of intimacy ("As A Life Goes By") as it is of Big American sounds ("Fire Inside My Soul", McNabb shamelessly roaring "Guitar!" as he splices the New World landscape with his own Merseyside).

Shunning the reheated Burritos most musos serve up when they visit the roots-rock kitchen, McNabb adds lashing of Beach Boys syrup to "Strange Sad Solitary Catholic Mystic", and, almost everywhere else, employs shameless bucketloads of gospel backing vocals as he

flags down Heaven.

The lyrics drip with McNabb's stubborn, head-in-the-clouds grandeur. The word "anthemic" may reek of scarves, but the ex-cicade's always had that visionary ache manifestly unsuited to small servings. It's untidy, and sometimes just this side of naff, but - as on blithe, touching closers "This Time Is Forever" and "May You Always" - glorious, nonetheless.

For all kinds of reasons, with Neil Young and Q magazine being the least of them.

JENNIFER NINE

Andrew Lauder Interview

This Summer of '94 saw Gary Logan once again make his way once to the offices of 'This Way Up' - this time to chat with the label's founder and manager, Andrew Lauder. Unfortunately the results of this encounter weren't ready for inclusion in the last issue and, combined with the lateness of this one, some of the interview appears a little out of date. Nevertheless it still makes for very interesting reading!

G Was Ian a good signing for you ?

A I certainly don't regret it, let's put it that way. The album and single obviously isn't out yet, but we have had some good feedback, the press is great and we have the dates with Crazy Horse which should cause more interest.

G The interest is certainly there.

A We've made friends overseas when we went and toured there and might even end up in the Far East! 'If love is like guitars' ended up on a compilation album somewhere in Indonesia with lots of other big name acts and sold bucketloads. The guy who owns the company in Hong Kong really likes Ian's stuff and wants to arrange some provisional tours which are tied in with the Hard Rock cafes in Singapore and Hong Kong - it sounds great to me! Australia are also putting out this album, where they didn't put out the last one.

G So things are looking good.

A More people are aware of Ian. Max Bell who writes for the Evening Standard has recently wrote the biography for us, and did the album review. He had a copy of 'Truth and Beauty' but never played it. It was only when he came to review Ian's show at the Borderline that he suddenly realised how good Ian was.

G How successful was the last tour?

A It went very well, it was nice to actually make some money out of it.

G I went to the Tunbridge Wells gig which wasn't very well attended, but then as a venue it doesn't usually have large attendances.

A It was probably the lowest attended. I spoke to the owner after the gig and he said it was the best gig they'd had for quite some time. Most of the promoters of the gigs thought that they were the best they'd put on for months, or the one that they'd enjoyed the most. Leeds was rammed, and was probably the most over the top in terms of crowd reaction. Bristol was the best performance-wise but the Northern gigs seemed to be the most enthusiastic.

G What was the idea of the tour?

A The Borderline came about because the guy who owns the place really likes Ian's music so invited Ian to play one of their 5th Anniversary nights, and offered about 2 grand! Once that was finalised we thought why not do some more solo gigs and make a short tour out of it. If we do the Far East it will end up as a solo thing.

G What is the situation with Ian's previous band?

A Well Roy obviously went to America to help record the album, but he's also got his own thing with the girl singer. Roy went to America as much as a friend to Ian than as a musician, it was good for Ian to have him around, to keep his feet on the ground.

G I'm a little bit worried that the Neil Young connection seems to be taking over. All the reviews seem to be more about **Crazy Horse** and Neil Young than Ian! Ian seems incidental, and I get the feeling that once **Crazy Horse** go back to the States the music press will ignore Ian.

A We were very wary of that, because the album is only half of **Crazy Horse**, the rest is the other band. We purposely decided that the next single wouldn't be a **Crazy Horse** number. Radio 1 didn't play 'You must be prepared to dream' because they said it was too raw, so the next one has to be something less raw or they won't play that one.

G Did you go over for the recordings?

A Yeah, the first week was the **Crazy Horse** stuff. Judith and I then went to New York and Chicago and missed the second week which was the other band. I really wanted to see that but it wasn't possible. I came back for the third week which was the over dubs.

G Is it right that **Crazy Horse** had to do loads of takes before they were happy?

A They would play and play until they felt that 'They'd got there'. That's the way that they work, whereas the other musicians were much more studio type of people. Ian would just play the song, and almost straight away they'd know what was required. Most of the non-**Crazy Horse** stuff was done first or second take.

G Were you aware of the Icicle Works?

A No, that's the weird thing' I was aware of it but I never bought the records. It was only afterwards that I bought the records.

G What do you think of them?

A I think the songs are good, I just think that the sound at times is all wrong, some of them are over produced. There's some great songs obviously and some of them will be on the **Crazy Horse** set.

G It must be frustrating for you to see Ian struggling to make his mark.

A We are having minor successes, 'If love was like guitars' did chart when we didn't expect it to. Unfortunately we kind of killed it by putting the album out the very next week. The album went in higher than we thought, it didn't last very long but it did go in pretty high.

G You re-released 'Great dreams of heaven' where I thought if you were going to re-release an earlier song it should have been 'These are the days'.

A You're probably right. Basically we thought that 'Great dreams' sounded like a hit. What we didn't realise is how many people had heard the song and how many copies were still around. The distributors would take it to the shops, and they'd say "Oh that, we've still got copies of that"! Then the reviews came out which said "It was great the first time and it still sounds great!" The record just got stuck below the charts, reached No. 75 and no further.

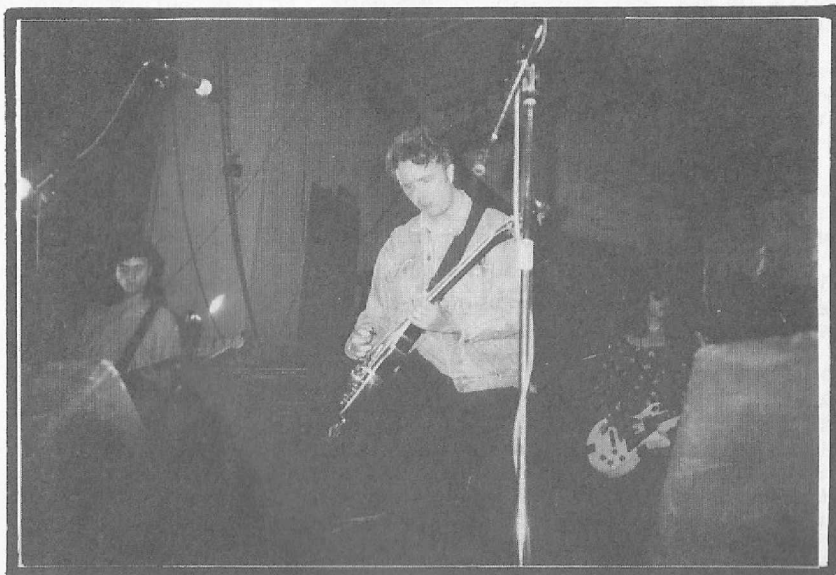
We were told that 'These are the days' was to be featured on a TV ad for a major Building Society, so we thought great, hold the single until the TV ad came out. But of course it all fell through.

G Is Judith going to remain as Ian's manager?

A Well yeah, she is sort of unpaid management. There were people who were wanting to do the job but we thought that as we've got the connections, Judith and I could take care of it between us. If it gets too much then we'll soon get someone else in, the label is obviously our main concern. But Ian's pretty experienced and knows what it's all about, he's not a difficult guy to manage.

G Is Ian a good person to work with from a record company point of view?

A He's become much more of a friend than almost anybody I've worked with. We get on really well and he's a big music fan like myself. I think that whatever happens with 'This Way Up' he'll still remain a very good friend.



Ian with the Jacobites at last year's Neil Young convention.
(Photo: Jim Greig)

A union I can master ??

My girlfriend, Michelle, had been behaving strangely for some time. I had, kindly I thought, put this down to nearly a decade of suffering from the side affects of my two addictions : Ian McNABB and Everton football club (a loose definition this). Long absences, despair, sudden mood changes all the common signs of the unrequited search for success.

December had been a grey, uninspiring time: Everton plummeting under the aptly named caretaker manager Gabriel (day of judgement and all that). The one thing I had to look forward to was Ian's gig at the Lomax in Liverpool which coincided with with our home game against Newcastle - perfecto.

I asked Michelle the ritual "the gig's at do you fancy coming?". This question normally provoked a similar expression to the one about tripe for breakfast (hey it was a treat in Liverpool in the sixties!) but on this occasion it engendered a positive almost euphoric response : what was going on ?

The gig has already been reviewed - my own personal favourite was a barnstorming single handed version of 'Rocking in the free world'. Afterwards we blagged some passes to Ian's thank you party where Michelle was given a poster (now proudly on our wall), a free signed t-shirt and a kiss from Ian as we left. All the concerts I'd been to and Ian has never kissed me once - clear discrimination against beer monsters!

The next day Michelle asked me to make a tape for her car of 'Still got the fever', 'Hollow horse' and some ballads : what was going on ?

It was Christmas eve a few days later and I had taken the day off so we could make an early start north to fulfil our family obligations, and take in a few game. It was before eight and Michelle was waking me up : what was going on ?

Michelle: "Do you love me ?"

Me: "I suppose so".

Michelle: "Good because we're getting married today".

Me: "Oh right I'd better get some champagne then".

The next hour or so was spent rounding up a handful of disbelieving friends who happened to be around to go to the wedding as nobody had been told. Hey what was going on ?

It's Luton registry office at midday on the 24th December, a definite end of term atmosphere, indeed a definite few glasses of Asti Spumante atmosphere : no chance of solum sacraments here - the registrar is wearing a Mr Blobby badge!

We and our four guests enter the inner chamber...to...the strains of.....'Still got the fever'. Oh blessed is Saint McNABB ! As the registrar begins the 'service' the words "Be careful what you dream of..." come over the ether a new wedding vow! This is all too much for the guests who by now are red faced by the effort of stifling laughter. The Registrar tries to keep the tape.

We are wife and man, sanctified in the presence of the one : So that's what's going on !!

Peter Finn
Luton

TEN FOR TODAY

Hollow horse
Fire inside my
soul
Love is a
wonderful colour
Sweet Thursday
What she did to
my mind
Seven Horses
When it all comes
down
May you always
Stood before St.
(Ian)
Out of season

Paul Reynolds
Hammersmith,
London

Solid ground
When it all comes
down ('92)
When you were mine
Sweet Thursday
Windfall
Hollow horse
For you, angel
Like Weather
Nirvana
Solid ground
(again!)

Rod Bown
Wigston, Leicester

It makes no
difference
Love hunt
If my daddy could
see me now
Nature's way
Presence of the one
I stood before
St. Peter
('94 version)
Truck driver's
lament
Should I stay.....
live (fond memories
of Astoria '88)
Like weather
One time

Noel Cully
Croydon, Surrey

" ONE
TRUE
LOVE...."



©WTF '94

That's why I believe
(I go) My own way
May you always
When it all comes down
Still got the fever
(free cd)
Fire inside my soul
Perambulator
Birds fly (frantic mix)
Child inside a father
Truth and Beauty
Dave Hawker
Chepstow, Gwent

When it all comes down
Goin' Back
Starry blue-eyed wonder
Stood before Saint Peter
What she did to my mind
I'm game
Go into the light
Great dreams of heaven
Bird's fly

James Rafferty
Preston, Lancs

Bristol Fleece and Firkin 20th Sept 1994

I started out at 4.30pm for the 100 mile drive to Bristol (the closest Ian came to Wales!) from my home in South West Wales, arriving at 6.30pm. I was really excited as I hadn't seen Ian perform since the Icicle Works split and couldn't wait.

After driving around Bristol twice I eventually found the pub, parked my car and settled down for the night.

Ian came on stage at approx. 9.45pm to rapturous applause and I had that funny, goosebumpingly feeling down my spine that I hadn't had for some years.

He opened the set with an acoustic version of 'Fire inside my soul' which I suppose was the best possible opening. He followed with 'One true love' and then the best bit of the first half - a truly brilliant and inspirational acoustic version of 'Great dreams of heaven' - in my view the best McNABB song to date. By this time I was in full voice and loving every minute.

After changing to his electric guitar some wag in the audience shouted out "play something lively", to which Ian responded with a crashing, brilliant version of the Pistols' 'Anarchy'. I think at this stage the pub went mad. Then came a singalong to my favourite Works song - 'Understanding Jane', where we were encouraged to sing every word.

After great versions of 'Melanie' and 'Go into the light' Ian announced to my disbelief that that was it, "Goodnight - see ya!" he said. Little did I know that the encore was to last almost as long as the show.

The encore contained such classics as 'If love was like guitars', 'Evangeline', 'Child inside a father', 'You must be prepared to dream' and 'Permanent damage', ending on a high with a rousing version of the all time crowd fave - 'Hollow Horse' (to which we were all again encouraged to sing!).

Too soon the show was over, but my night wasn't. I was determined to meet and talk to the great man. When my turn finally came I presented with my copy of 'Nirvana' for him to sign, and he looked really chuffed. He shook my hand, said cheers for coming and I was in heaven. I couldn't believe that I had actually spoken to him and shaken his hand.

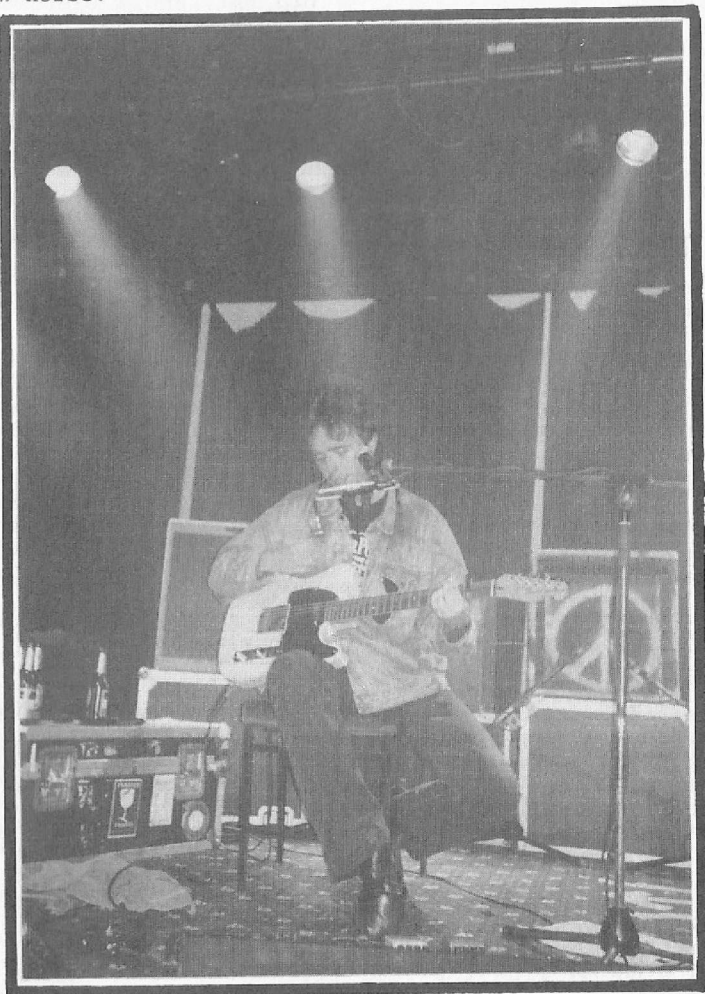
I eventually headed home, reluctant to leave, for my return 100 mile journey playing 'Head like a rock' on my car CD system. To date, that night remains the best night of my life and I can't wait to see him again. One thing though Ian - please come to Wales in 1995! I'm sure there are lots of fans like myself who would give you a great welcome.

Keep on rockin' and keep up the great work. In today's music scene, you're the star that shines the brightest of all!

Set list:- Fire inside my soul/One true love/When it all comes down/Great dreams of heaven/Beautiful old mystery/Still got the fever (Birds fly) medley/Anarchy in the U.K./Understanding Jane/Melanie still hurts/Won't get fooled again/Go into the light (Children of the revolution/Join together) medley/(Sunshine on a rainy day) If love was like guitars medley/Evangeline/Child inside a father/You must be prepared to dream/Permanent damage/Hollow horse.

Andrew Cole
Dyfed

Sitting down at the Citadel, St Helens!
(Photo: Neil R Smith)



Northampton Roadmenders 21st Sept 1994

Set list (no order) :- One true love/These are the days/I'm game/Potency/Still got the fever/Fire inside my soul/Lover's day/When it all comes down/Evangeline/Understanding Jane/This time is forever/New song ?/May you always/Child inside a father.

(Educated guess for 'new song' - Beautiful old mystery! PW)

Cambridge Junction 22/09/94

On the day before the Northampton gig (20th) I hadn't decided whether to go to Cambridge the following night. Stupid, really, if Ian was on form then of course you would want to go the next night. If he wasn't, then you'd still go to ensure you didn't miss out.

Now, Northampton was a good gig but bloody hot and only 1 1/2 hours long so sure enough I was heading for Cambridge the next night.

There must be something about the Junction in Cambridge as the last time Ian played there in 1990 was one of the longest Icicle Works gigs I've been to. Tonight Ian belted out 2 1/4 hours of the old, the present and the future.

The place was by no means full but the 'faithful few' were justly rewarded. Ian kicked off with one of the four new songs that he aired, not sure of the title, lyrically could be 'Truck Drivers Lament part II'!

Highlights of the highlights were 'Permanent Damage', a rousing 'Lover's Day' and 'Fire inside my soul' which, from the audience reaction, will replace 'Hollow Horse' as the fans' anthem. Ian left after 90 minutes to return with an encore that was almost an entire set in itself. A short interlude followed when Ian asked "Any requests?" and from the back someone yelled amongst the 'Jane's', 'WIACD', 'Evangelines' - 'Into the Mystic'. Ian seemed amazed to hear an original request for once and the bloke who requested it launched into a series of ecstatic yells as Ian performed an unrehearsed but note perfect 'Mystic'. Superb!

Ian finished with 'I don't want to talk about it' and left me glad I made the trip - Roll on album no.3.

Set list - Funky and free/Potency/As a life goes by/You must be prepared to dream/Fire inside my soul/Still got the fever/Lover's day/Great dreams of heaven/These are the days (Heavens door)/A little bit of magic/The available light/New song(Beautiful old mystery ?)/When it all comes down/Evangeline/Child inside a father/Permanent damage/What she did to my mind/Into the mystic/This time is forever (Melanie still hurts)/I don't want to talk about it.

Kevin Bodger

Following on from the fuss caused caused by Ian's choice of tracks for the 'Best kept secrets' CD, **Dave Hingley** from Dudley, West Midlands would like to propose an imaginary compilation entitled 'Beggars Legacy' made up from the Beggars Banquet back catalogue.

- | | |
|-------------------------------|---|
| 1. Beggars Legacy | 6. Waterline |
| 2. A pocketful of nothing | 7. It makes no difference |
| 3. Let's go down to the river | 8. Mr. Soul |
| 4. Scarecrow | 9. Waiting in the wings |
| 5. Slingshot | 10. When it all comes down (unabridged version) |

Ian McNABB

Think Positively!

The gentle 'Coolibri' reader knows that it was Ian McNABB as The Icicle Works frontman who is responsible for the wonderful hymn 'Love is a wonderful colour' because he will remember our review of his debut solo album. Ian can be described as a new wave survivor.

"Even today many people ask me about The Icicle Works", Ian remarks, frowning, "The strangest thing is that in those days we found less recognition than years later when the greatest hits was released. Everybody then said that that was just the kind of music and sound that most British groups are lacking today. Being the IW frontman hasn't helped me with my solo activities."

The Icicle Works doesn't seem to interest McNABB any more. His second solo album 'Head like a Rock' is musically miles away from the Liverpoolian's past.

"'Head like a Rock' was to be a harder, that is to say a rock album very much different from 'Truth and Beauty'. That's why I thought of a co-operation with Neil Young's Crazy Horse for the rock songs of the album. The next step was to ask them whether they were willing to produce a few songs together with an Englishman that was totally unknown to them. Their positive response took me completely by surprise. Some time later I found myself sitting in front of Ralph Molina, Billy Talbot and Mike Hamilton playing my songs on an acoustic guitar to them".

They liked it and the results were unusually hard rock songs like 'Fire inside my soul' which, of course, sounds a bit like Neil Young and Crazy Horse.

Crazy Horse's influence can be noticed only in a few songs off 'Head like a Rock'. After a rocking start McNABB becomes quieter finishing the album in a folky manner.

Ian admits "The music on 'Head like a Rock' presents me as a versatile musician. I don't want any music to disappear in a drawer. The same applies to the lyrics which should be regarded as a positive contrast to the rather destructive tones of other new rock groups."

(Thanks to Ulrich Rosynek for translating this review that appeared in German music mag, 'Coolibri'.)

REM - File under cheesecake. Regional get-togethers (meals and gig trips and anything else you may want to do). South-East, South West, Manchester, Yorkshire, North and Ireland (Midlands forming and Scotland on the way.) For more information **send s.a.e** (no reply without one) to **Sean 137 Norfolk Ave, Sanderstead, South Croydon, Surrey.**

Derby Wharehouse - 25 Sept 1994

May 10th 1988, Rock City, Nottingham; At this place and time an event occurred which has always stuck in my mind as being one of my most important happenings - the best concert I've ever attended.

The fab-ness of that Icicle Works gig almost caused me to give Ian McNABB's 'Electric Solo' tour a miss a few days ago - No ace bass lines, no Dave Green keyboard heroics and no Chris Sharrock. Seeing Ian sitting down on his own was surely going to ruin the memories, right ?

I now realise that avoiding seeing a solo artist because his previous band was so good is akin to saying you'll never eat again because you had a brilliant egg roll the other night that could never be bettered - life goes on and one must keep digesting! I was eventually talked round by a mate and off we drove to Derby's Wharehouse to see McNABB once more. I was sceptical, mainly because I've always expected so much from him (Ian, not my mate!), but there I was.

Ian McNABB walked onstage 20 minutes early, catching a few 'Enemy' T-shirted barfly's by surprise (including me) and, after a quick spoken intro, ran through an acoustic version of 'Fire inside my soul'. Adding to the atmosphere were the superfans near the stage, singing, whooping and yelling "Guitar" right at the right moment. Next up was 'Permanent Damage'...a personal fave. Well, yeah, good start lad; next, out came the 'Les Paul' along with the question "Well, whaddya wanna hear?".

This led to virtually everybody in the club trying to outdo one another by yelling the names of the most obscure 'B' sides they could think of. 'People Change' shouted one, 'Waiting in the wings' cried another. 'Waterline' my mate yelled, optimistically. "I'll do 'Lover's Day'" said Boots. Wow! Fabbo! One mega electric feedback version later, and everyone was well warmed up. I fought my way to the front and screamed 'Truck Driver's Lament' 3 times. "Don't know the words" came Ian's deadpan reply.

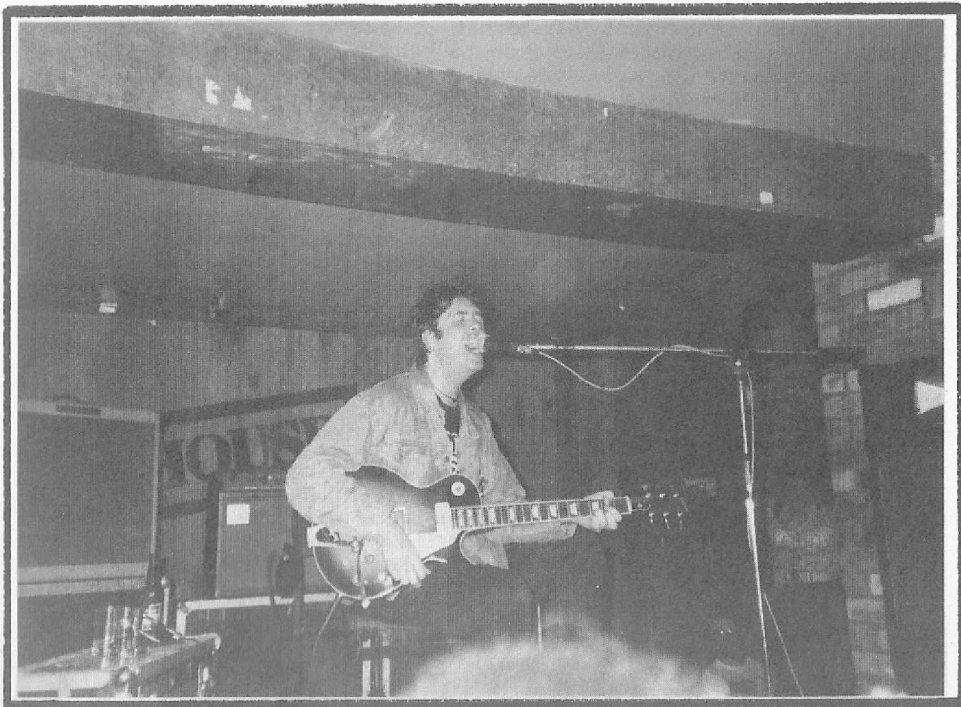
The banter between artist and audience was really welcome. Ian McNABB knows he's great, but he doesn't act like a star - he just is one. When people shouted references to the Mercury prize episode, he told everyone not to mention the name 'M' People. Then he sang a split seconds' worth of 'Movin' on up'! The bloke was enjoying himself and it showed. He introduced and 'enthusiastic' fan as being his cousin, rock solid Derby County left back Michael Forsyth. I never knew they were related - Good Lord! 2 criminally undervalued artists in one family!

Well, obviously not enough space to describe every song in detail, but one noticeable aspect was that he managed to mesmerise the audience with the acoustic stuff and also wind it up to a frenzy with his mad axeman exploits. Even the cheeky sod who requested "something by The Beatles" got his wish with a spine -jangling version of 'Twist and Shout' segued with 'Evangeline'. All this from a man sitting down. McNABB is good, sorry, God!

Bad points of the night....oh, loads. It rained; I missed 'You've been framed'; my mate pulled a chick and I didn't; Michael Forsyth jumped on my toe accidentally - Get the picture?

The absolute high point of the gig for me was a scorching run through of 'Child inside a father', but credit is also due to 'Hollow Horse' (of course) complete with word perfect accompaniment by the , er, boisterous fans upfront (including me, again). "Like a choir" praised McNABB gratefully. Also a new song 'Funky and I'm free' (I think that's the title..). Apparently he may include it on his next album depending on public reaction. Tonight's public reacted pretty well enough, and I hope the song gets recorded and released. The rendition included an ace mid-song apology for containing " the worst verse ever written - I know that you know it's complete crap". Yes, Ian made us laugh as well. The verse wasn't crap, It was brill (but I'm biased, of course)!

So there you go....back down to earth a few days later with only memories of the best gig I've ever been to; Icicle Works, May '88. But then again, Sept '94 might just have the edge...



Set list:- Fire inside my soul/Permanent damage/Lover's Day/Great dreams of heaven/As a life goes by/When it all comes down/Funky and I'm free/Still got the fever/Child inside a father/You must be prepared to dream/Little girl lost/Hollow horse/Understanding Jane (Gloria)/Evangeline (Twist and Shout)/Hey hey my my (Rock 'n' Roll).

Gary Woodward, Derby

London Borderline 26th and 27th Sept 1994

I was really looking forward to seeing Ian's shows at what must surely be his favourite London venue, especially as I had decided to miss all other tour dates in favour of a holiday in the South of France. Seven days in a freezing cold chalet and five days of torrential French rain later, I realised that I had made the wrong choice and hoped that these shows would go some way in making up for the Judith Chalmers nightmare I had just experienced!

The first show started brightly enough with Ian breezing through 'One true love' and the autobiographical 'Fire inside..'. Two new songs followed, the summery 'Beautiful old mystery' and the hysterical 'Funky 'n' free'. 'Head like a Rock' was well represented with 'Child inside a father', 'Still got the fever' and 'You must be prepared to dream' being played although Ian chose to end 'As a life goes by' somewhat abruptly, less than halfway through! Not for the first time something has pissed Ian off but I'm buggered if I know what - everything sounded great from where I was standing! Fortunately whatever upset him was soon forgotten.

After great renditions of 'Great dreams of heaven' and 'I'm game', I finally got the chance to hear live for the first time my favourite track from the new album (if not his entire back catalogue): 'Potency'. Despite straining somewhat to reach the higher notes, this stripped down rendition of the song remains the highlight of the gig for me.

Ian chooses the last song of the new album to end the show tonight. I was lucky enough to be in the studio when 'May you always' was recorded in L.A. and the ending still makes the hairs on the back of my neck stand on end! Before we know it Ian has left the stage, the lights are on and another McNABB gig is over. Not a classic by any means but I'm there again the following night along with many familiar faces.

Ian seems to be more into it on the second of these sell out shows giving us a great (and complete!) version of 'As a life goes by' as well as 'WIACD', 'Understanding Jane' and 'Available light'. 'Blind' is performed from the 'enormo set list from hell' which he hands out to the crowd at the front during a brief request spot. No 'Potency' but Ian more than makes up for this with a brilliant feedback-ridden version of 'Lover's day' that signals the end of both the gig and the September tour. I go home happy and get the brochures out for Bognor Regis, Summer '95!

26th

Set list:- One true love/Fire inside my soul/Beautiful old mystery/Funky 'n' free/Child inside a father/As a life goes by (part)/Still got the fever/You must be prepared to dream/Great dreams of heaven/I'm game/Potency/May you always.

27th

Set list:- Funky 'n' free/The available light/Child inside a father/As a life goes by/Fire inside my soul/When it all comes down/Still got the fever/May you always/Evangeline/Understanding Jane/Great dreams of heaven/One true love/Blind/Beautiful old mystery/Lovers day.

Diamonds in the dust..

Dave Hingley has various IW/McNABB rarities and collectables for sale plus an extensive range of live tapes, sessions and rare songs including 'Ascending' tracks to trade - especially for Birmingham 'Edwards No. 8' shows. Send an SAE to **20 Meeting Street, Dudley, West Midlands. DY2 0LT.**

Richard Moorsom has live audios and videos to trade and will listen to offers for 'I still want you', 'High time' and 'Little girl lost' CD singles. **46 Limetrees Close, Port Clarence, Middlesbrough, Cleveland. TS2 1SL.**

Would anyone be willing to tape the following B sides - 'Gunboys', 'The devil on horseback', 'Let's get loaded', 'Red lightening' and 'It's not gonna rain forever' ? In return **Tom Warrington** offers to tape just about every other non-album track, the Electric Ice Xmas cassette from 1986, various FM recordings including the Glastonbury '94 segment broadcast by Radio 1, McNABB/Crazy Horse interview with Johnnie Walker (2 live songs) and Icicle Works' Glasgow '88.

Tom is also a singer-songwriter and would be pleased to hear from any musicians in the Glasgow area who would be interested in playing original IW/McNABB inspired material. All details from **Tom Warrington Flat 1/02, 10 Albert Rd, Queens Park, Glasgow, G42 8DN.**

Mike Starkey has the following CD singles for sale: 'Head like a Rock' 4 track promo CD (£10); 'Melanie' (£5); 'Melanie' (no sleeve - £2); 'I still want you/Motorcycle rider' (£5 each). The following are all £3: Autumn tour 1993/If love was like guitars/Great dreams/I'm game /My own way/You must be prepared...(both versions)/Go into the light (both versions). Add £1 p & p per item, postage reductions for several items. **38 Airedale Rd, Ealing, London W5 4SD** or phone Mike on 081 567 6926.

Dave Lomax also has some rare IW records for sale. They include 'Seven Horses'(dbl pack), 'Seven Singles deep' (German import LP), White labels of 'Up here in the North of England'(12") and 'High time'(12") plus the following (all on 12"): 'WIACD', 'Numb', 'Here comes trouble' and 'Motorcycle Rider'(etched). Solo singles 'You must be prepared..' (CD) and 'Go into the light' (CD/CD remix/12"/Cassingle) are also up for grabs. Quality of sleeve/record varies from very good to mint.

Dave's 'wants' include 'Ascending', 'Nirvana' (7"), 'Hollow Horse'/'Who do you want.. (both 12"), 'Motorcycle Rider' (12" and CD), 'Understanding Jane' (cassingle) and 'I still want you' (10" and CD). Offers/information to **David Lomax, 22 Chestnut Grove, Barnton, Northwich, Cheshire CW8 4ST.**

Wanted/Trade - Live Icicle Works/McNABB tapes. Your list gets mine. I also have the following items for trade....'Nirvana' 7", 'Go into the light' (one track promo) CD. **Jim Greig 40 Bluebell Avenue, Moston, Manchester M40 9PR.**

London, Mean Fiddler Dec 12th 1994

Ian's Christmas show in the capital was well attended by the usual faithful who were treated to over 2 hours of vintage McNABB. At least this is what I'm told since I only managed to catch the first 4 and a half songs before leaving to get the last tube home! As Ian apparently explained later in the show, you don't come across these sorts of transport problems when you live in places like Liverpool and can just walk home from a gig. Unfortunately, walking home from Harlesden (North London) to Hounslow (West London) is not an option....especially as I wanted to spend Xmas at home!

Since the last time he had played in London, Ian had dropped the clean cut, by his standards, image in favour of his old leather jacket and Charles Manson-like scruffy beard (circa WIACD '85)! 'Funky and free' is a new song which was well received when first played on the September tour and began tonight's gig. Surely with tongue firmly placed in his cheek, Ian recounts a tale involving suicide, faked disappearances and decapitation with lyrics that have the crowd in hysterics! The song succeeds in namechecking both Miami and err, Wavertree and Fazackerly in Liverpool and has to be one of only a limited number of tunes with the word 'jammy' and 'genitals' in it. A must for the new LP!

Unfortunately I had left before Ian played 'Beautiful old mystery' - one of the stand out new songs from the September gigs. I also missed his version of the Beatles' 'Til there was you' and two brand new songs which, as far as I know, were played live for the first time. From what I can gather (from fans lucky enough to live within walking distance of the venue and who stayed until the end!), 'Me and the Devil' is a long, slow number that concentrates on the death of Ian's father and is musically described as 'Assumed Sundown' meets Morricone! While the value of a freindship and a desire to turn this into a loving relationship seems to be the theme of 'Camaraderie'.

My sources also said that the version of 'May you always' performed tonight was of a faster tempo than the album version and preceeded an excellent 'Child inside a father' that ended the main part of the set.

Returning to the stage and thanking **Jackie Leven** for a brilliant support slot, McNABB asked the now almost obligatory question of the audience - "Whatcha wanna hear?". From all the different requests Ian chose 'Understanding Jane' for the encore before ending the show, not for the first time this year, with Danny Whitten's 'I don't want to talk about it'.

Set list:- Funky 'n' free/Fire inside my soul/I'm game/You must be prepared to dream/Permanent damage/Beautiful old mystery/Still got the fever (Gloria)/The available light/'Til there was you/Great dreams of heaven/This time is forever/Me and the devil/What she did to my mind/Camaraderie/May you always/Child inside a father/Understanding Jane/I don't want to talk about it.

Liverpool Lomax Dec 17th 1994

Set list:- Lover's day/Fire inside my soul/You must be prepared to dream/I'm game/Evangeline/Still got the fever/When it all comes down/Hollow horse/'Til there was you/Funky 'n' free/Pretty vacant - Little girl lost/Child inside a father/Understanding Jane/May you always/I don't want to talk about it.

Liverpool Lomax Dec 18th 1994

Christmas had come early in wintry Liverpool, home of some of our greatest musicians and tonight was going to be no exception. I had squeezed my way into the Lomax along with my English, Dutch and Irish friends (attending their first 'communion' with Ian) hoping to receive their first Xmas present - a 'McNABB gig' (say no more).

Ian entered the fry and like his fellow scouser Ken Dodd looked like he didn't want to leave at the end! He was sporting a Santa Claus beard thus entering into the spirit of the night.

Obviously warmed by a drop or two Ian set off at a pace and warmed the 'Fire inside my soul'. For the next 2 hours we were treated to tracks from the 'Reggie' album ('You must be prepared to dream', 'Go into the light' etc) to classics like 'When it all comes down' and 'Evangeline'. Ian soon had the crowd bouncing and jiggling along even though it was a 'solo' night such was his sheer playing ability.

Ian invited requests from us all and duly played them, with a slightly harder feel to the gig than normal. For the encore Ian resisted festive favourites like Jingle Bells and opted for 'Rocking in the free world' before closing with a sing-along 'Hollow horse'.

My European friends, sweaty but impressed, invest in McNABB quality tee-shirts not, I suspect, to keep them warm but as a permanent reminder of an Xmas night to remember. Ian long 'may you always'...rock!

Neil R Smith
Leyland, Lancs.

T 'n' T Society - Join the thousands currently on the mailing list to receive Ian's free newsletters.
Write to: This Way Up, 10 Kendrick Mews,
London, SW7 3HG.

*
* 'McNABB RAG' *
* c/o Paul Warry *
* 102 Munster Avenue * Please enclose an s.a.e with *
* Hounslow * with all correspondence! *
* Middlesex *
* TW4 5BJ *
* *
* *



Photo: Rod Down (Leicester)

"Where the f**k did that plectrum go? It was my last one!"