

Sports

Handwritten text in Arabic script, likely a signature or title, placed on a piece of paper that is torn and layered over the background.



The ONLY OFFICIAL WET WET WET Magazine

• I • N • T • R • O •

WET WET WET

Contents.

page 4 **WHAT WHERE WHEN WHY WET**
A travelogue in distant parts — get the suntan oil out now!

page 6 **HOW THE WETS WON THE WORLD**
Part One of the history behind the hits.

page 8 **COLOUR POSTER**

page 10 **I REMEMBER**
When is a single not a single? Exclusive Pics!

page 12 **WEARABLE WETS and SWEET TEMPTATIONS**
Special offers for Splash readers only.

page 13 **BPI**
Behind the scenes at the awards everyone wants to win.

page 14 **COMPETITION TIME**

page 15 **FACT FILE**
Featuring Graeme Clark.

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Welcome to the very first edition of your very own Wet Wet Wet magazine, *Splash*. *Splash* gives you all the up-to-date news on Marti, Graeme, Neil and Tommy and what they think, their likes and dislikes, loves and hates. *Splash* tells you what's happening and when, who with and why.

GET TO KNOW US

Every issue will have special features, written by the band themselves that give a fascinating glimpse behind the scenes of the pop world. This issue, Wet Wet Wet spill the beans about what it's really like at the BPI awards and tell the story of the single that never was — "I Remember". Wet Wet Wet love what they do and have a lot of fun doing it, and *Splash* is brimming with photos the band have taken themselves of the places they visit. Check our permanent feature "What Where When Why" so you can jet around the world with them too!

In every issue we'll be delving deep into the past to tell you the full story behind the Wets' success. This issue we start in deepest Clydebank with a band with no lead singer and only three strings on their guitars . . .

But there is more . . . a full colour poster in the centre spread of every issue and on the back cover the first of our collectable solo posters (the only solo posters) starting this month with Graeme Clark, and two competitions in every issue to win fabulous Wet goodies!

GET TO KNOW YOU

We'd love to start a letters page specifically for *Splash* readers to give their views, fave raves and swap gossip. Write into us now for inclusion in "Summer" *Splash*. Remember, this is your magazine and we want to know what you think.

Tell us what sort of features you would like, what questions to ask in the Fact File section and what other sorts of information you want to know about Wet Wet Wet. Send in your suggestions and see them in print! Another way to get into print is to draw or cartoon the band. Remember, whenever you write to *Splash*, please put your membership number on the outside of the envelope, which means we'll always open your letters first!



Hot news and gossip! Wets on the road (man) again is the good news — the bad news is that it's not in Britain . . . yet . . . but if you live in Norway, Sweden, Holland, Belgium, Germany or France you'll be able to see them live in April and May . . . just as well that Marti's on a real health kick just now, working out lots and "trying to eat real food as much as possible" . . . with the exception of Jelly Babies, the band's new passion along with posing around in Rayban sunglasses . . . West of Scotland readers stay tuned to these pages for news of a charity mega-gig headed by the Wets in May at an, as yet, secret venue in Glasgow . . . Look out for the band on TV, first of all in a brilliant documentary on Channel Four on April 27th. This has been filmed over a whole year of the band's career from before "Wishing I Was Lucky" was released and so has an exclusive insight into their work, attitudes and day-to-day lives . . . look out for them on The Prince's Trust on June 6th along with Whitney Houston, Eric Clapton and Simply Red live on TV . . . and tune into No 73 on 26th March . . . annoyed by the appearance of tacky, cheap and nasty magazines that Wet Wet Wet have nothing to do with, the band are currently preparing a *Splash* Supplement for general release . . . remember, *Splash* is the only official Wet Wet Wet mag so don't waste your money on these tacky efforts in the shops . . . Look out for the video singles compilation in the shops now featuring "Wishing", "Sweet Little Mystery", "Angel Eyes", "Temptation" and "I Remember" (there's a chance to win one of these on page 14) . . . like the Americans say "Get Wet, Stay Wet" . . . the band have signed to a brand new label in USA called UNI and will be in America a lot this summer . . . on the back cover is the first of four solo posters of the band (start collecting now) with Graeme Clark . . . have a nice time, be full of the joys of spring and we'll see you with another dazzling issue of *Splash* in summer . . .





FOLLOW FOR FACTS...

THE FIFTH MEMBER OF WET WET WET. WHO IS HE?

Graeme Duffin is the guitarist in the band. When our original guitarist, Lindsay McCauley, who we were at school with, left we had to find a really brilliant session guitarist locally. Graeme already had a fearsome reputation in Scotland as a jazz guitarist but had just started doing session work with Glaswegian bands so we asked him if he would work with us. Since then, he's become so much more than a session player — he is a brilliant player, a sweet-tempered, lovely guy and he also writes all the guitar parts and sings backing vocals and helps to arrange backing vocals. We always describe him as an "associate member" because, although he wasn't in the original Wet Wet Wet line-up he means a lot to us and we couldn't do without him!

WHERE DID YOU MEET AND HOW LONG HAVE YOU BEEN TOGETHER?

We all went to the same school, Clydebank High, and were all in the same class, except for Tommy, who was in the year above us. Graeme Clark always wanted to be in a band and was right into punk rock at the time — he had all the Clash and Sex Pistols records and his big hero was Elvis Costello. So, he started off, brought in Neil Mitchell who didn't have any keyboards then and so used to have to hum along — Neil was the singer at that point! Then Tommy joined 'cos he had a drum kit — but he was a bit sceptical of Graeme because Graeme's bass only had three strings on it. Then, everybody remembered about a spiky haired guy who used to do Michael Jackson impersonations behind the sheds at break, so Marti Pellow was asked to join the group. We played our first gig as

"Vortex Motion" (very post-punk!) and our second at "The Wednesday Club" which was run by Elliot Davis (who is now our manager). That time we called ourselves Wet Wet Wet. That was late in 1984 . . . and we had just turned 18 years old.

WHERE DO YOU LIVE?

We all live in Glasgow, it's the only thing that keeps us sane! Lots of bands from here move away to London — but more and more people are staying and working in Glasgow as their home base. It is good to come home and come back to normality, although we get stopped a lot by people wanting an autograph or to say hello. There's something about Glaswegians that just keeps your feet firmly on the ground and real friends and family don't change towards you. Talking about earthy Glaswegians, Marti was getting a taxi one time into the town centre and the guy was playing a tape of "Popped In Souled Out". Marti, all chuffed at hearing his LP played, said, "Do you like the band then?" and the driver said, "Oh, aye, but I can't stand that lead singer!" (True story!). Until recently, we all lived at home with our mums but we've moved out now to get out of the way a bit. Often people have tracked down where our families live and camp outside the door which can make for a bit of a strain on family life! Still, we all say that we'll never move from here — it's home.

DO YOU HAVE ANY HOBBIES?

People always ask us that. We've been asked that soooo many times now that we just make up new ones all the time! We've been expert ice-hockey players, Thai boxers, collectors of hats, sunglasses . . . you name it! Truthfully, we all enjoy sports — mostly football.

In fact we played a charity tournament with a lot of other bands late last year, but we were beaten at the last moment by The Housemartins. Marti especially likes working out — he keeps very fit, Tom keeps super fit by drumming anyway but I suppose we're all waterbabies at heart. Especially when we are away from home working it's always an added bonus if we can get to have a swim every day.

DO YOU HAVE A GIRLFRIEND?

Well, we never really like answering personal questions like that, but, as it's you we will. The answer is YES and NO. Tom and Neil and Graeme have girlfriends, all of whom live in Glasgow and live in Glasgow and we've known them for a long time, even if in every case we haven't been going out with them for as long as that. Marti doesn't have a girlfriend yet, and he has been quoted often as saying (as the song "Angel Eyes" goes) "I've been all around the edges but I've never been in love" (Shame, sob . . .)

DO YOU THINK THAT SUCCESS HAS CHANGED YOU?

Like we said before, it's pretty hard to get big-headed when you live in Glasgow — people won't let you get away with coming on like a popstar! Not that we do anyway. I think that because we've always been a band, right from school that we see what we do as work — but it is the best job we ever had! We do work very hard though, and although we're always recognised in Britain in a lot of other European countries we're still just a wee band and that is good fun. Starting all over again from scratch is good, exciting!



WHAT WHERE WHEN WHY WET WET WET

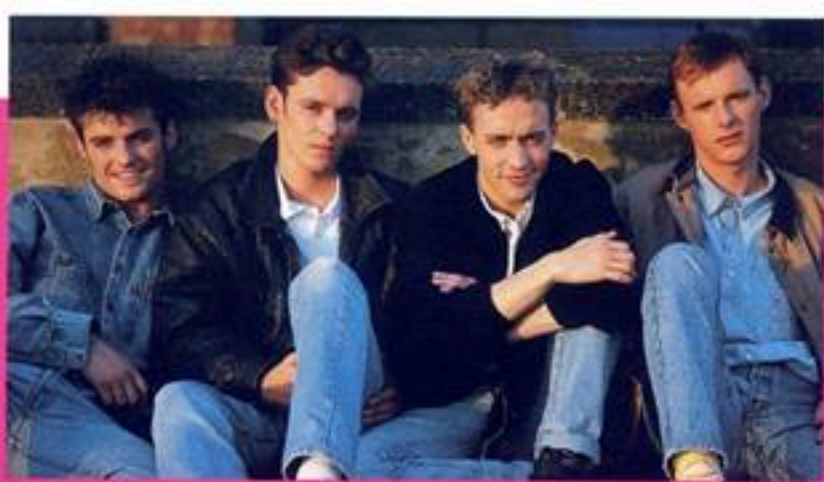


photo by Robert Erdmann

One of the best bits about being in a band is travelling around all over the place. Also, one of the worst bits about being in a band is constantly being away from home and the safety of your mum's washing machine!

Laundry problems aside, we love going to new and different countries. The first time we ever went abroad to work was when we went to Memphis, Tennessee to record with our hero Willie Mitchell, but you can read all about that and see the snaps we took in the summer *Splash* issue.

What you maybe don't realise is how much work there is to do abroad. I bet you think when we don't have a record out or a tour on or you don't see us on the telly for a couple of weeks you think we're at home lounging about! Well, we're not! Since "Wishing I Was Lucky" was a hit in Britain we've been constantly on the go promoting singles and the LP in "foreign territories" (the official title the record company gives them) and having a lot of fun doing it.

In the past year, we've been to Sweden, Norway, Holland, Italy, France, Ireland, Germany, Belgium and America — not just once, but loads of times. The shortest trip we've been on was to Oslo in Norway the first time we went, we arrived at dusk and left at dawn. It was hard work and we couldn't find a swimming pool open that late! (We like to go swimming . . .) Our favourite place so far is Amsterdam — the first time we went there we were only supposed to stay for one day but we just couldn't leave again so we had a long weekend instead.

So, you can imagine that we don't have much time to see anything in depth of the places we visit, although we have been to all the famous sights in Amsterdam like the Van Gogh museum and the Rijksmuseum and have spent quite a lot of time in Munich (the media centre of Germany) and Frankfurt and Hamburg. We are going back to Paris soon (for a whole week!) which is brilliant because the last time we were there it was only for two days and we only go to see the sights, like Monmartre, Notre Dame and the Champs Elysée by night — which is very pretty but not action packed. We will get to the top of the Eiffel Tower yet!

Since we started having hit singles in Europe, our schedule has been jam-packed, mostly to fly out to those countries and do TV shows, interviews and photo sessions. Our favourite photographer works for a German magazine called *Bravo* — he's a crazy person! The last time we were there, he drove a 1,000 cc Harley Davidson right through the building and into his

studio so we could pose on it! (We must try and get some of those photos . . .) Holland is one of the



Posing in Paris

countries where we are most successful, "Angel Eyes" is at number three there just now and is tipped to be our first number one single ever (unless "Temptation" does it first in Britain) but the people from the media are really strange. One photographer hauled a ten foot high plastic statue of an Egyptian mummy on to the set (we removed it) and a TV producer just gave us the hardest time ever by wanting us to do all sorts of bizarre things(!) on stage and when we wouldn't, he said we had lost touch with our fans (sure) and that "You can shake the hand of Gorbachov, but you cannot shake the hand of Bono." Yeah, Dutch people are really deep! Lucky for us that the people we work with are so calm.

A typical week would go like this. Wednesday: Record a song for Wogan.

Thursday: Do interviews with *RM*, *No 1*, *The Evening Standard*, *NME*. Meet two competition winners from *Just 17* for tea.

Friday: Graeme goes on "Singled Out" on Radio One to review the week's new releases.

Saturday: Fly to Dublin to be fresh for camera rehearsals for the Irish



Is the room tilting or what?



Munich — hotels are the same everywhere!

Music Awards on Sunday.
Monday: Fly to Newcastle to record "Temptation" for the last ever showing of "The Roxy". (Quite sad that one really 'cos the people on the Roxy were great.)
Tuesday: Go to Amsterdam to do a TV show called "Tip Top".
Wednesday: Come back to London to do interviews with Radio One and Capitol.
Thursday: Go home. Wash all our clothes and fall asleep. Phone all our friends to see how they are.
Friday: Fly to Paris for seven days of interviews and TV show recordings. Try and see as much as possible when we're there.
A week later, Monday: Go to play a Music Festival in Printon De Bourges in northern France with The Temptations and Barry White! Exciting!

single is people knowing who we are when we're just wandering about shopping or in a restaurant, and having a lot of people talking to us — which is always a good laugh. That's been happening in Britain for a year now but it's only just started to happen in Europe which is a really weird thing because we're all hopeless at languages and can't hold a conversation with anyone!

We always got recognised in Dublin because all of our singles have been hits there, but it wasn't until "Angel Eyes" that we got hits in Holland, Germany (leaping into the chart from 71 to 27 — the biggest jump ever for a new foreign band in Germany!), Belgium, Sweden, Norway, Denmark, Switzerland, Italy and . . . Mexico. Don't really know what happened in Mexico 'cos we've never been there, but it must have been something good. Oh, and "Wishing" was a hit in Israel too.

We'd love to be able to pack a couple of people away in our suitcases and let you see what it's like in all these places, but we think there would be objections (not least from the poor people in the suitcases). But we do take photos of everything all the time so you can see what happens. Tommy and Neil are the photographers in the band lugging really beat up cameras all around the world, but we all use them and in every edition of *Splash* there'll be a section like this showing you all the places we've visited. Obviously, we get some time off and at least one holiday a year for a week or so — Marti and Tommy went to Florida last year and Graeme and Neil went to France, so that's why there are Wet boys on the beach amongst these!



Neil trying to persuade James Dean to chuck smoking



Graeme soundchecking in Dublin



A Music Box interview in German and English



Beach boys — Marti & Tom on hols

Two weeks later: Go to New York to meet people from our American company and start promoting our first single "Wishing I Was Lucky" in the USA! (The Americans have a catch phrase for us which goes, "Get Wet, Real Wet, Wet Wet Wet!" so, as you can see, they're a bit loopy but a lot of fun.)

So, we get about a bit! One of the strangest things about having a hit



TV in Italy



Florida



Noel Edmonds' helicopter on the way to Torquay

HOW WET WET WET WON THE WORLD

BLACK AND WHITE BLUES

PART ONE: OBSCURITY BECKONS



Once upon a time, a long time ago... Looking back on it, everything that's happened to us seems so unlikely, miraculous and lucky, lucky that it does seem a bit like a fairy tale. Needless to say, there was nothing miraculous, or romantic, about the way we started off...

This was the routine. We had all left school and didn't have proper jobs. Or, rather, Neil and Marti didn't have jobs but Graeme worked part-time for a little while in a Chinese Restaurant and Tommy was on one of those old-fashioned job creation schemes where you knock down a wall and then build it again and then knock it down again etc etc etc. Anyway, we spent all day in Graeme's house (his mum's) rehearsing until the neighbours



came home from work, which is when we had to stop. (Graeme thinks that it's just as well we got to be successful so that the neighbours at least could say it might have been worth the torture of listening to us rehearse!) Graeme, Lindsay, Neil and Tommy played in the back room, but it was so noisy that, in order to hear himself, Marti sang in the kitchen to the gas cooker. Lindsay McCauley was the guitarist then and a friend from school — but he left. We still keep in touch with him and he comes to our gigs now and again, but he's got a band of his own now.

So we made a demo tape on a four track Portastudio and sent it to record companies. Hardly anyone wrote back except from Rough Trade but they didn't really understand what we wanted to do,



We went to London on the overnight coach, tired and skint, to see people. It wasn't until we played at The Wednesday Club, in Glasgow's Night Moves that we met someone who was as enthusiastic about us as we were ourselves. Small, thin and talkative, Elliot Davis had more energy and a bigger record collection than anyone we had ever met and he had the added advantage of loving what we were doing. He wanted to start an independent record label, named after the Dexy's Midnight Runners' song "Let's Make This Precious" and so we joined up as the first of two acts on The Precious Organisation. (That's why, when you look at our record labels, The Precious Organisation logo is always on there.)

So the story then became a bit complicated. We did a session for our local station, Radio Clyde, made more, better demos, wrote more and better songs and got involved in a huge bidding war over who would sign us in Britain. The short version of those months is as follows:

CHRONOLOGY

1977

12 year old school boy Graeme Clark, fed up with mooning around listening to his prized Clash, Elvis Costello and Stevie Wonder records, decides to start a band with Neil Mitchell on keyboards and Tom Cunningham on drums. Tom writes the unsurpassable punk epic "Nae Job".

(Which, thankfully, has never had a public performance.)

1980

Still rehearsing in Graeme's kitchen, the band take on Marti Pellow (along with

his mum's collection of sixties soul, Burt Bacharach, Dionne Warwick and his own Scritti Politti records), after hearing him singing to the gas cooker. The sense of destiny starts to look decidedly eerie.

1983

WET WET WET find their name in a Scritti song called "Getting Having And Holding" — the line is "my face wet, wet, with tears" which is pretty much how they feel about being unemployed in Clydebank.

1984

WET WET WET play their first gig at Elliot Davis' "Wednesday Club". Davis applauds loudly.

April 1984

Davis asks the band if they would like to work on his new record label "The

Precious Organisation". WET WET WET say yes, yes, yes.

August 1984

WET WET WET perform their first Precious gig at the Edinburgh Fringe. NME say "WET WET WET are the sort of boys who kiss with their eyes closed".

September 22nd

Melody Maker say "Cue WET WET WET, the stuff that dreams are made of... the band are razor sharp, hard and





fast, yet subtle . . . before your eyes this small, disheveled teenager (Marti) becomes — take your choice: Gaye? Redding? Green? Over-the-top Davis says to *The Maker* "We're not sitting on the fence — WE'RE BURNING THE FENCE DOWN!"

November 1984

The band write, re-write, re-re-write and re-re-re-write their songs. They make the quantum jump from good local indie band to up and coming chart hopefuls. Davis realises that, in the face of growing record company interest, licensing WET WET WET product will give them more opportunity to achieve the success they are capable of. Three songs, "The Moment You Left Me", "Keen For Loving" and the classic "Home And Away" begin the raving all over again.

January 1985

NME say "The potential of this shy band is frighteningly large . . . there emerges a soul sensibility distainful of the pop-soul revival credibility race."

A&R interest increases to a fantastic scale. *Melody Maker* say "It is not often you come across a band who are going to be more than successful, who you know will be somehow impo-

Profits on the London-Glasgow shuttle increase.

Sounds say "Think of the late Marvin Gaye Jr and early Stevie Wonder. Think of a 19 year old Clash fan with cheekbones like geometry, think of a future sex symbol of the eighties. Think all these and you have Marti Pellow."

February 26th

WET WET WET are forced into playing a gig in Shot's Prison in order to re-experience performing in front of an audience not totally comprising journalists and A&R types. Davis invites *NME*,

Sounds, Chrysalis Music and Phonogram Records. Luckily no-one was hurt in the ensuing car crash.

March 1985

A Radio Clyde session records "I Can Give You Everything", "Don't Let Me Be Lonely Tonight" and another classic, "I Remember".

April 26th

Chrysalis Music, undeterred by automobile accidents, sign WET WET WET to publishing after a gig in Glasgow. Phonogram's David Bates attends.

May 1985

A Capital Radio session and a gig at London's "The Bass Clef" go well. (Apart from Gary Crowley's inability to understand a Glaswegian accent.)

May 21st

Trip to London cancelled as WET WET WET walk away from Phonogram licensing deal because of the non-fulfillment of an important clause.

May 22nd

Phonogram relent, the Precious cats receive delivery of "one crate of Whiskas or any other name brand catfood" per month and WET WET WET sign the deal.

June 1985

WET WET WET write, re-write and re-re-write songs at Amazon Studios in Liverpool. A brilliant cover of Wonder's "Heaven Help Us All" (inspired by their involvement in a CND gig earlier in the year) and more classic Wet songs emerge, "Temptation", "We Can Love" and "Feel The Need".

July 1985

HOLIDAYS

August 13th

Gig at Ronnie Scott's.

FUTURE PLANS

To get, have and hold
. . . and make it
precious.

What happened then was that we went, as they say in the music biz "into the studio" to record our first singles and LP. And then we went in again, and again, and again. We wanted to make a brilliant soul/pop record but most of all we wanted it to sound just like US and that's what the producers we

worked with at first just didn't understand. We had two short sessions with two different producers that we just hated and so threw the tapes in the bin. What we were dreaming of was a miracle, to work with someone for whom we already had a deep respect, to make records with someone we considered a soul legend. And then our dream came true, the producer of some of our favourite records by Al Green, the early Tina Turner stuff and Carla Thomas agreed to work with an unknown British act. . . and we flew out to Memphis to meet with Willie Mitchell.

INSIDE
INFORMATION

**NEXT
BIG
THING:
LET'S
MAKE
THIS**

MELODY

FEBRUARY 23, 1985 45¢ WEEKLY

MAKER

WET WET WET



H O T
H O T
H O T

"The hottest unowned jewel in Britain".
 Nope? Fact fact fact fact it's very cheap.
 From Market about Glasgow's £10? 100? 100?
 100?

Summer
next issue-
MEMPHIS
Photos by the band-
U.S.A.



Photo by Russell Young

WET WET WET

I Remember

I Don't Believe

DOUBLE A-SIDE SINGLE



I REMEMBER

VIDEO



PER ARDUA AD ASTRA

WHEN IS A SINGLE NOT A SINGLE?

When you change your mind at the last minute. Sorry for being big-headed (huh) but by the time we released "Sweet Little Mystery" and the album had come out and done so well, we found it really hard to choose another track from the LP to be the third single. This was because we thought they were all absolutely brilliant! So, we wondered, what would JEWEL 5, our third single in the UK be? Would it be "I Don't Believe", a song close to our hearts with a strong message about the wickedness of the "Suss Laws" and a musical reference to our hero Linton Kwesi Johnston? Would it be "Temptation", our personal favourite on the LP, in the live set and the track which we lovingly produced and mixed ourselves and are most proud of? Would it be "Angel Eyes", a real swoon of a number which we had returned to again and again, writing it better and better until it

became the cornerstone of the LP? Or would it be "I Remember" the song which, in the early days, everyone went bananas about and which is still a firm favourite with everyone connected with the band?

We were stuck for a bit, but kept reminding ourselves that this was a great problem to have! (Being big-headed again!) We decided on "I Remember" and got to work. I'll bet everyone thinks that releasing a single from an LP is dead easy and it just gets wheeled off the album, stuck in a sleeve and bunged in the shops. This is not the way we do things — anything, especially something as exciting as releasing a record! So we got busy. We edited, overdubbed, remixed the record until we were even happier with it, did a great sleeve with an archive photo of Clydebank (the launch of the QE2) and had it beautifully hand-tinted. Then a brilliant (well, we thought so) idea struck us.

We decided to make the video for "I Remember" with a combination of filmed (not video-ed) footage of us performing and intersperse it with archive footage — just like in the sleeve — of things that were in our own background, favourite musicians, people, events. We even went so far as to supply actual photos of us when we were kids! (Which, as you can see on page 14 competition, is not big-headed of us at all!)

Anyway, we had just got to the end of a hard day's video shoot — and it is really hard work 'cos it takes ages to do even a minute of film so it takes all day and, usually, all night too — when we thought, "Maybe, we'll just release Angel Eyes" instead!

So we did. That's why a single isn't a single if you change your mind at the last minute! That is also why "Sweet Little Mystery" has the catalogue number JEWEL 4 and "Angel Eyes" is JEWEL 6. It was good fun going back to the beginning and doing everything all over again for "Angel Eyes". The special version of "I Remember" that we did didn't get released until March '88 when "Temptation" came out as a 12" single and no-one saw the video until The Video Singles Collection came out 'cos that has all the videos we've done on it.

Single releases are always really exciting because that's when our favourite tracks go out on their own and, if they're a hit (touch wood) then everyone gets to hear them so we always get steamed up about what the next single is. "Temptation" was a choice very close to our hearts and the single following that... well, maybe we haven't quite decided on that yet...



Translation - Through hard work to the stars!



Photos by Chris Clunn

MORE EXCLUSIVE PICTURES! This time from the video that wasn't a single. These are exclusive

WEARABLE WETS



liquid assets

STYLE — Simple, stylish — the Original Wet Wet Wet tee-shirt. When is your summer holiday again?

£4.00

SOME BABY FACE — Four Wets squared with lovely peepers — The Angel Eyes Tee-Shirt in full colour.

£5.00

WICKED — Temptation ... need we say more ...

£5.00

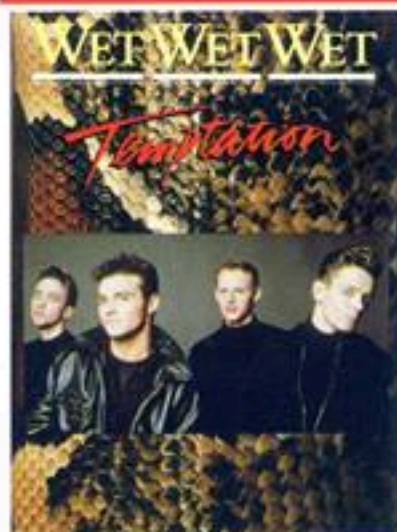
Temptation Starts Here

Top quality tee-shirts with your fave raves on the front (and sometimes back too) in glorious cool cottons. New designs are being dreamed up all the time and *Splash* is the only magazine through which all this is available. Top that? Easy! *Splash* members get a special discount when buying through the magazine on all these goodies!



WORLDWIDE — The Popped in Souled Out Tee-Shirt goes on into '88 with every gig from Newcastle to Paris and Edinburgh to Dublin ... if you didn't get it at the gig — get it now!

£5.00



£2.50

Temptation Poster 30" x 40"

Popped in Souled Out Poster Limited offer only! Giant 30" x 40" colour extravaganza! £2.50

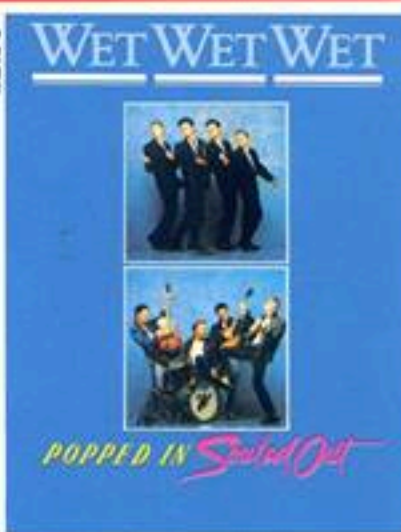


Photo Pack

Photo Pack Four individual pics and one group



Clock The only one that goes wet wet wet instead of tick tick tick

£10.00

Poster 3 23" x 35" £2.50



HOW TO ORDER

Just send us a letter with our name, address and membership number (because these special prices are for Fan Club members only). State what you'd like to order and how many. Don't forget to put the complete total at the bottom if you're ordering more than one item.

Your letter might look like this:

J. Smith
5 High Street

Newtown Membership No: 00000

I would like to order 1 tour t-shirt (£5.00) and 1 calendar (£2.00). Total £7.00.

DO NOT SEND CASH! Never send cash through the post. Instead, send a cheque or postal order (or international money order if you live outside Britain). If you send a cheque, make it payable to **PRECIOUS OBJECTS** — not *Splash* — and send it to 24 Gairbraid Ave, Glasgow G20 1XX. All prices include post and packing.



Popped in Souled Out Songbook
Well, everyone started off singing into a hairbrush in front of the mirror (gas cowers are good too!)
£3.50
Tour Brochure Full colour with all the facts and all the pics.
£3.00

WET WET WET WIN



WET WET WET



Poster 1 20" x 27 1/2" £1.50



Calendar A great way to watch the passing of time. £2.00



Badge Silver and black 1" diameter 80p

Poster 2 23" x 35" £2.50



It had always been a running joke with us that we'd go to the BPI awards and win something but when it actually happened we couldn't believe it.

We got to the Albert Hall the day before the awards ceremony to do a rehearsal and to be fresh for two more rehearsals and the performance the next night. We were doing "Angel Eyes" and "Temptation" live for the international broadcast of the show — from 7.30pm that night the whole thing was live on British TV but, later, an edited version with our performance in it went out to 200 million people all round the world! The BPI is the biggest music award in the world with even more viewers tuning into it than the American Grammy Awards and 1988 was the first year that Russia took the programme too.

The dress rehearsal in the afternoon was really exciting because all the other artists were there and it was a complete run-through of the whole programme. We were on first so we sat in the stall and watched the whole thing. Dusty Springfield and The Pet Shop Boys were really good fun and so were Bananarama but the best bit was seeing The Who do their stuff because they've been successful since — well as long as we can remember — and although they obviously look older now they were rockin' up a storm! All through the thing, Noel Edmonds was there reading out the categories and people came on to announce the winners and a little tiny snatch of music would be played and we'd guess the winner. "George Michael!" "Alison Moyet!" "U2!" Brilliant, d'you think they'll actually be here! (We really like U2.) When it came to the "Best Newcomer" award they played a snatch of "Sweet Little Mystery" and four guys walked on stage and we just about went bananas!

About five o'clock, we went back to the hotel to rest for an hour (we didn't) and then the limousine came to pick us up at six. What a laugh racing round the streets in London, past the park, stuck in traffic and on the road loads of other limos all converging on the Albert Hall. Craning our necks to peer in we waved to T'Pau and nipped past them at the traffic lights then arrived at The Albert Hall in a barrage of photographer's flash guns going off — it was like being Cary Grant arriving at The Oscar ceremony!

It wasn't long until we were called to do our numbers at 7.15 anyway. We'd played in The Albert Hall before — a charity gig for GreenPeace who we believe in a lot — but the sheer size of the place is overwhelming. That nervous feeling never lasts though, (just as well) because Tommy was clicking his sticks together to count us into the first bars of "Angel Eyes" and then all we think about is performing. We all get nervous and fidgety before a big performance though, and strangely enough, Marti probably gets most nervous, but you'd never guess 'cos he's always running about grinning and talking to people and fixing his clothes and cracking jokes. Neil is the most difficult to guess how he's feeling, he's very calm all the time and takes everything as it comes.



We walked back up to the front of house to take our seats in the box Phonogram had for us — in a good position right beside an aisle and quite close to the stage. We teased them unmercifully for the next hour, rehearsing our speeches (which we immediately forgot again) and saying we were going out for a wander around or we were tired and wanted to go and then Noel Edmonds said "And now for the Best Newcomer" award and we knew we'd won it because when we looked round there was a seven man TV crew behind us taking shots of our reaction so we didn't even hear Mike Smith say "Wet Wet Wet" before we were going down the stairs onto the stage, trying to remember all the things we wanted to say and all the people who voted for us to win this award. And that was the amazing thing really, that "Best Newcomer" is the *only* BPI award not voted for solely by the people in the music business, it is the *only* real award because it is the only one voted for by the people who *really* count — the people who love the music who care about the bands and who, at the end of the day buy the records.

And, before you ask "YES, BUT WHAT DID MARTI KICK?" well, the story is simply this: Mike Smith (or someone backstage) had put a muffin on the fork bit of the award so that he could say they were "The toast of the town". But we didn't hear him say it and didn't, therefore, get the joke and the first thing Marti did before even thinking about why, was see that there was a horrid old muffin sticking to our gorgeous much-prized award and so he kicked it off. OK?

Unfortunately, he also kicked off one of the prongs! Anyway, we rushed back up to the box and did an interview for Radio One on the way. Then someone popped a bottle of champagne, we had a toast, loads of people from various companies came by to say congratulations and we relaxed for the first time all day and watched the rest of the ceremony really chuffed with ourselves. Marti went crazy when The Who were on and climbed up on the ledge of the box to do the guitar solos along with them (and we didn't have the heart to ask him to come down so we could see too 'cos he was having such a good time) and Bananarama, who were in the next box kept making faces at us. Then we went in the Phonogram coach with Curiosity and Swing Out Sister (who are really sweet) to go for dinner and just everybody was there. Graeme had a big chat with Paul Young about the Memphis producer Willie Mitchell, Tommy met all of U2 and Marti was seen at one point deep in conversation with Rick Astley. He never did tell us what they were talking about.

In the meantime, we had broken the blooming statue even more by dropping it when the coach stopped at the traffic lights and everyone who saw it (we took turns in carrying it) said "But couldn't you stick it back together again" but we like it just the way it is. It's got its own history now and it sits in a glass case in our office at Pet Sounds because, as there was only one of it and we all wanted to take it home, we had to find a communal home for it!

WET WET WET



COMPETITION

BIG BEAMY SMILES ALL ROUND. NOT JUST ONE, BUT TWO COMPETITIONS IN EVERY ISSUE.

And, because this is the first issue, we start off with a very very special competition. **WIN THE ONLY WET WET WET PLATINUM DISC FOR "POPPED IN SOULED OUT"**

A priceless prize that'll be an ever-lasting memento of '88, commemorating the first 300,000 copies of "Popped In Souled Out" sold in the U.K.

This is what you do: In the first three issues of *Splash* there are three questions per issue. Answer these on a postcard stating your name, address, membership number and telephone number and send it in to us marked **PLATINUM SPLASH COMPETITION**. (N.B. Don't forget to write on your

membership number as your entry isn't valid without it!)

Our clever computer will store the answers that you send from the questions in *Spring Splash*, *Summer Splash* and *Autumn Splash*. From the correct entries we'll get The Wets to pick out a winner and phone you up before your special delivery of your very own "Popped In Souled Out" Platinum Disc!

REMEMBER State your membership number and answer all nine questions to win!

QUESTION ONE: What does Marti play on the back cover of "Popped In Souled Out"?

QUESTION TWO: Who is the fifth person in *Wet Wet Wet*?

QUESTION THREE: What was on the "B" side of the "Angel Eyes" 7"?

The next three questions are in *Summer Splash*... can you wait for it?

COMPETITION

"I REMEMBER" COMPETITION

1st Three Prizes: The first three correct out of the bag receive a copy of *WET WET WET* — THE VIDEO SINGLES featuring "Wishing I Was Lucky", "Sweet Little Mystery", "Angel Eyes", "I Remember" and the first chance to see the unreleased "I Remember" vid!

The first three winners will also win a signed copy of "I Remember" 7" special edition gatefold signed by the band, and a CD single, autographed posters and photos. **FIVE RUNNERS UP** win an autographed poster, *Wet Wet Wet* badge and a signed photo.

THIS IS WHAT YOU DO

GUESS THE WETS! These four devastatingly good looking chaps have changed a bit since these photos, featured in the "I Remember" video, were taken! You have to put the names to the faces!

Fill out your postcard like this:

Photo 1 is

Photo 2 is

Photo 3 is

Photo 4 is

YOUR NAME
YOUR ADDRESS
YOUR MEMBERSHIP
NUMBER

And send it to "I Remember" Competition

Splash Fan Club
24 Gairbraid Avenue
Glasgow G20 1XX



Maria Taggart is 16 and lives in Glasgow. Currently sitting her Higher Exams, she would like to become a Graphic Designer. We met her when she showed us a single sleeve design for "I Don't Believe" which we liked and so we asked her to do this illustration. The "Splashman" with his Umbrella dotted through the magazine is also hers.



24 Gairbraid Avenue,
Maryhill, Glasgow G20 1XX,
Scotland

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N.B. 2 competitions in each issue!

MONO KNOWS BEST. *****

TO FIND THE ANSWERS TO *

WET WET WET

The Precious Organisation



in your
code

Dear Graeme,

NAME

GRAEME CLARK

DATE OF BIRTH

15/4/66

FAVOURITE ARTICLE OF CLOTHING

JEANS

FAVOURITE GROUP/SOLO ARTIST

ELVIS COSTELLO

FAVOURITE PERSON

MARTIN LUTHER KING

FAVOURITE BOOK

THE BUS CONDUCTOR HINES

FAVOURITE FILM

COOL HAND LUKE

FAVOURITE TV SHOW

BOOKSIDE

FAVOURITE CAR/VEHICLE

MERCEDES

WHO WOULD YOU LIKE TO MEET? (LIVING PERSON)

GRAEME GOUNESS

WHAT HAS BEEN THE BIGGEST THRILL OF YOUR CAREER SO FAR?

NUMBER ONE ALBUM

WHAT IS THE COUNTRY YOU HAVE MOST ENJOYED VISITING?

HOLLAND

FAVOURITE SWEETIES

I TRY NOT TO BUT MARRATHONS

DO YOU LIKE ANIMALS AND WHAT ARE YOUR FAVOURITES?

NOT REALLY - APART FROM MY DOG LEROY

DO YOU HAVE A NICKNAME?

NO

DO YOU HAVE A FAVOURITE SAYING?

GET, HAVE 'N HOLD

NAME YOUR TOP THREE RECORDS OF ALL TIME

UPTOWN TOP RANKING, WATCHING THE DETECTIVES, LET'S GET IT ON

IF YOU COULD CHANGE ANY PART OF YOUR BODY, WHAT WOULD IT BE AND WHY?

NO - IN THEIR OWN WAY, EVERY PART OF ME I FIND ATTRACTIVE

IF YOU COULD INVITE THREE PEOPLE TO DINNER WHO WOULD THEY BE? (ANY ERA)

MY MUM, MY FRIEND AND MY GIRLFRIEND

THREE TIMES SINGING * Temptation * AND THE ANSWERS

FACT FILE

THESE OFTEN ASKED QUESTIONS ***** WAIT FOR A FULL MOON ***** TURN AROUND



