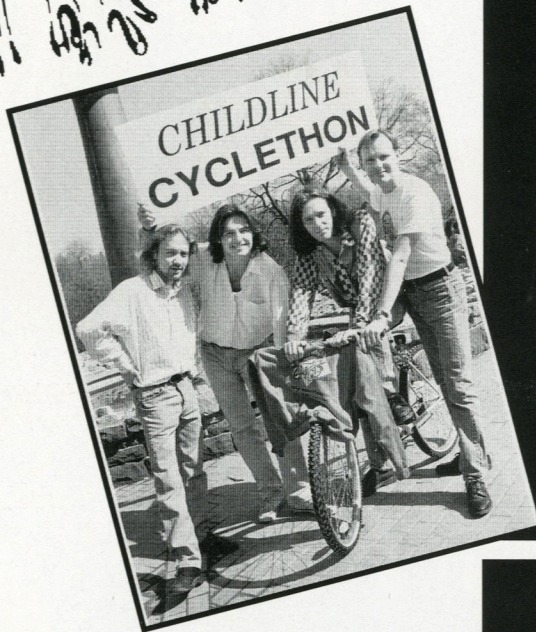
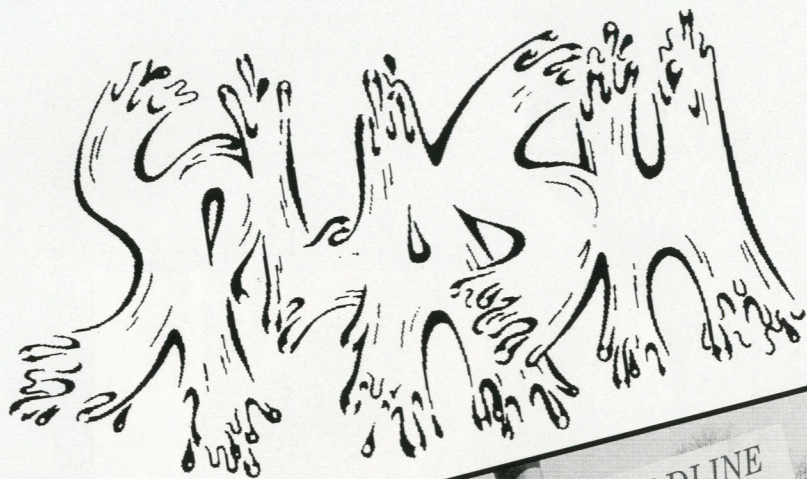




The ONLY OFFICAL *Wet Wet Wet* Magazine

contents



intro.

On the 25th of May of this year, 729 cyclists from all over Scotland took part in the Childline Cyclethon. They cycled the 39 miles from Glasgow to Stirling to raise money for Childline Scotland.

Childline Scotland has 4 lines open, 6 hours a day, 7 days a week and sadly, they average 400 calls a day.

Thankfully, Wet Wet Wet helped raise the profile of the event, the largest cycling event of the year, and the money raised is still flowing in.

ISSUE 10

4

11

Wets Recording Story...

8

9

Centre Fold...

12

13

*Letters, Poems,
Penpals...*

14

New Competitions, Answers...

No part of this magazine may be reproduced, stored in a retrieval system or transmitted by any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without the prior permission of the publisher.

Design & Artwork by Fastback Studios

Print & Production by Print Inc

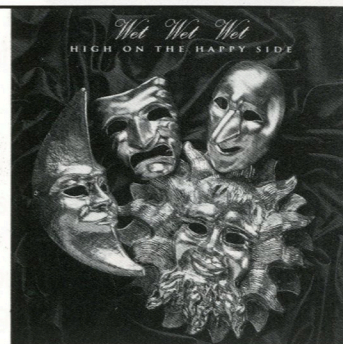
Photos by Jill Furmanovsky, D. Souness, N. Mitchell, T. Cunningham

(P) (C) 1991 THE PRECIOUS ORGANISATION LTD



Wet Wet Wet
HIGH ON THE
HAPPY SIDE

TOUR INFO



MARCH '92

2nd MANCHESTER, APOLLO

tickets £13 & £11

5th BOURNEMOUTH, INTERNATIONAL CENTRE

tickets £12.50

6th PLYMOUTH, PAVILLIONS

tickets £12.50

8th PETERBOROUGH, MALLARD PARK

tickets £12.50

9th SHEFFIELD, INTERNATIONAL ARENA

tickets £13 & £11

12th ABERDEEN, EXHIBITION & CONFERENCE CENTRE

tickets £12.50

13th GLASGOW, SECC

tickets £13 & £11

15th EDINBURGH, PLAYHOUSE

tickets £13 & £11

16th BIRMINGHAM, NEC ARENA

tickets £13 & £11

20th LONDON, WEMBLEY ARENA

tickets £13 & £11

The tour follows the release of Wet Wet Wet's third album "High On The Happy Side" which has been rescheduled for release on the 20th of January 1992. Also included will be a free album of cover versions, 9 tracks in total, that the band have just finished recording.

MAGGIE PIE AND THE IMPOSTERS

THE STORY SO FAR.

Maggie Pie And The Imposters finally came together in early '62. Every wednesday upstairs at the Caribbean Club they rehearsed. They loved to rehearse. They lived for the hour when the clock would strike 7 and rehearsal would begin. They rehearsed for a year!!!!.....then they went out to ply their wares on an unsuspecting world.

They loved to gig. They lived to play. They had decided that this was the golden road which would eventually lead them to fame, fortune and hopefully a plug in the local newspaper. The crowds got bigger and so did the venues. The money, unfortunately, stayed the same.

Eventually in '64 they got their first big break - a support slot on the countrywide tour opening for the then semi-pro outfit known as "The Why" (the three members of "The Why" later found their vocations in life as presenters on BBC Children's TV's "Playpen").

During this tour their eyes were opened to the possibilities of what was available to them as would-be "pop stars". The drugs, the girls - "The Why" seemed to get plenty of both - so why not Maggie Pie And The Imposters - they could but wait and hope.

The final date on the tour took them to what was at that point the pinnacle of their careers - a 7:30 p.m. slot at rock's shining star - London's The Marquee Club.

Destiny and a missed early bus home was to favour them, as in the audience that night was one of London's most influential radio DJ's - one Jimmy Gravel of Radio Isobel fame, who was overheard in a drunken brawl to comment - "Wow, that was helluva loud". Hence coining their now famous BIG LOUD SOUND. From now on it seemed the only way to describe Maggie Pie And The Imposters was the band with THE BIG LOUD SOUND.

Also in the audience was a slim 9 year old east end barrow boy, smooth-talking Clark - with a "C" - Kent. It was from him they accepted management in return for a round of beer. Clark as we now know is the man who made them what they are today.....one of the biggest, loudest bands in the entire country.

Late in '91 Clark was to meet, purely by chance you understand, the tour bus driver of Monolithic rock gods Wet Wet Wet, who mistakenly returned his uncouth proposition with an offer to get The Imposters free studio time on the back of the Wets. Hence today the very first album from Maggie Pie And The Imposters - "Cloak

MAGGIE PIE AND THE IMPOSTERS

"CLOAK AND DAGGER"

If You Only Knew
(Mose Allison)

Wouldn't Have Made A Difference
(Todd Rundgren)

Share your Love
(A. Braggs/R. Malone)

You've Got A Friend
(Carole King)

Angeline
(John Martyn)

Atlantic Avenue
(Ferrone/Gorrie/White)

Town Crier
(Elvis Costello)

Get Ready
(William Robinson)

Beg Your Pardon
Dear
(Craig/Smith)

Since September 1990
the Wets have been immersed in various stages of recording their
latest and undoubtably best album yet,

Wet Wet Wet HIGH ON THE HAPPY SIDE



On release, the album will be accompanied by a vast tour commencing March '92, numerous T.V. appearances and enough press coverage to wallpaper an entire recording studio. In other words, the boys will be back in the land of the living.

But where have they been for over a year? Why does it take so long to put an album together. What's involved? What exactly do the Wets do in the studio?

This issue of Splash will try to outline what happens behind the scenes. We'll offer a glimpse of how the boys work together and why it takes so long! Hopefully "High On The Happy Side" will be an even more enjoyable album for knowing a little about it and how it was made, and how much was put into it.

Marti - "One night last September (1990) I went round to Graeme's house and we were just mincin' about on guitar when suddenly a few chords started coming together. After that we phoned everyone up to try and get them together to go into the studio."

Sounds easy enough, but there's a lot more to it than simply jumping on a bus to the nearest recording studio. Recording at a hi-tech studio is a painfully expensive process, as everybody is aware.



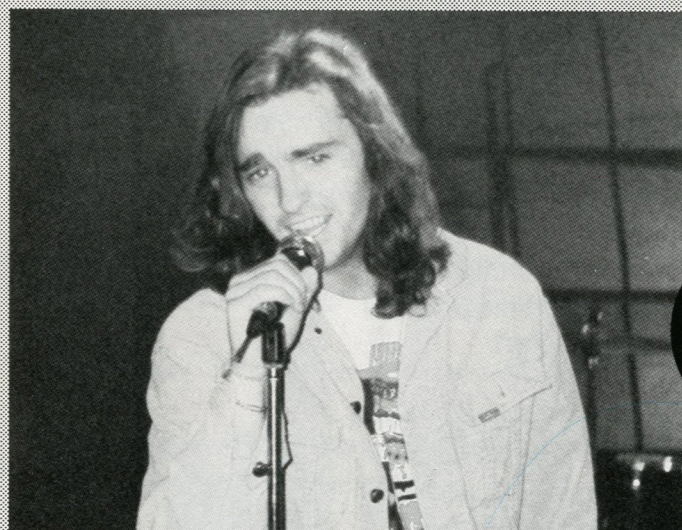
recording session. Three new songs were recorded - "Make It Tonight" "More Than Love" and "Brand New Sunrise".

"Make It Tonight", according to Marti, is all about how things might come across to you as happy, but that's only the way they appear". I asked Sandy Jones, studio engineer at Pet Sounds, the Wets own studio in Glasgow, how a song might come about. "One of them will have some sort of idea of a song, then they'll start to work on ideas, jam them through a few times. It can take days, sometimes, just working on the drums. Some ideas will take a week, others will take 20 minutes. It just depends".

Why so long?

Tommy - "We were going to try and stay at home in Glasgow, and write all the songs here, but we found we couldn't do it, there were too many distractions. So we put ourselves into a studio away from Glasgow where we know that right, we're here to work, let's do it. And then 3 days, weeks. . . whatever. . . later we walk out the studio with some new songs"

On 29th November 1990, the Wets booked into a recording studio called The Chapel, for an eight day



5



"They set themselves such high standards. Whereas a lot of bands are really complacent, and will say "that's the bassline, it goes Bom Bom Bom, and that's the bass drum, and it goes Bom Bom Bom". But as you hear from the Wets stuff, it's quite intricate. It comes across as pop music, but there's a lot of thought goes into it". Another reason for the amount of time spent in the studio is the process of editing, selecting ideas they feel are strong, and eliminating those they feel are weak or inappropriate. . .

"They'll go into the studio with maybe 25 ideas" explains Sandy, "out of these ideas, maybe the first idea they had, the chorus will come from that. The 14th idea, the verse will come from that, and so on. Of the 25 ideas, four songs might happen. Of the four songs, one might make the album. . .".

The boys went back to The Chapel for the second

Wet Wet Wet

session, between the 3rd and 16th of December and recorded what was to become the title track of the album "High On The Happy Side".

All Wets fans know the reasoning behind the titles Popped In Souled Out, The Memphis Sessions and Holding Back The River, so how did the name High On The Happy Side come about?

"It was a title born out of our states of mind at the time of writing the song. We were in our second session - 'this is a bit easier than we thought it would be - we can do this, this is okay - and it occurred to us that we'd come of age - that we genuinely knew how to put a song together in terms of structure and melody - better than we ever thought possible. And someone said, let's call the next one High On The Happy Side cause that's how we feel - and we all went 'Yeah Yeah Yeah' and then I think it was Marti said 'lets make that the title track of the next album' and we were like 'Yeah, that's a good idea too' so it became the title track and that's what the album's going to be called."

But isn't a fortnight an awful long time to spend on one song?

Well, not if you want to get it perfect. There are no rules of having to get it perfect, but there's nothing worse than hearing a shoddy sounding track. A lot depends on who the band are. Certain bands can get away with it. In saying that, "With A Little Help From My Friends" was a 1... 2... 3... GO!

On January 23rd of this year, the Wets went back to the studio, this time recording "How Long". Graeme in particular feels very close to this song. "Subconsciously

I think some of the elements of a recent failed relationship were coming into my psyche. I'd rather not say anything more about it at this stage because ultimately lyrics are there to be interpreted and everyone takes their own interpretation and so I'd

rather not put my interpretation on to the lyrics - I think it's more fun that way".

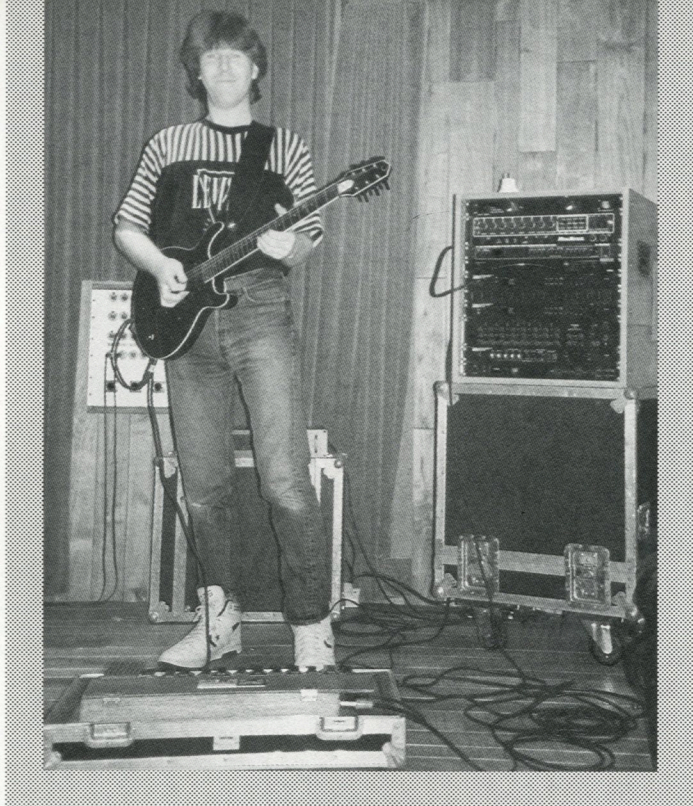
Five tracks down, five to go? Not quite, for the boys were dissatisfied with some of the work to date. Although "Make It Tonight" was left alone, the other four required work of some kind. So, on the 6th February, their fourth recording session began. They re-recorded "More Than Love" and in addition banged out one of the album's raver, "2 Days After Midnite". Later that year in Los Angeles, "More Than Love" was overdubbed, while "2 Days After Midnite" was completely re-recorded.

Do songs always change so dramatically?

"No" offers Graeme, "they don't always change. It's once you get into the studio. When you're playing live, you get a reaction. In the studio, you're not getting that reaction. Once you're in and you've got your hands on 24 tracks, you hear the stuff in a different light".



Working in such close confines all the time, with the same people, on material often of a very personal nature... it can't always be a bundle of laughs, can it?



If they're in the studio working and there's one person on a slight downer. . . it's not just the Wets, it applies to all bands. They will still try, but they'll end up bombing most of what they did that day. They're not machines, that's the thing.

In early March, the boys booked into Parkgate Studios in Sussex, and produced "Maybe Tomorrow".

On March 26th, they returned to "The Chapel" for the



last time, and left having recorded "Lip Service" and "Ordinary Love". The latter ended up as the B-side of "Make It Tonight".

Four weeks later, the Wets flew to Powerplay Studios in Zurich, Switzerland, not only "to improve our yodelling" as Marti joked, but also to cut the remaining two tracks on the album, "Put The Light On" and "Good Night Girl".

Having completed all the songs, it was now time to "master". Mastering means spending lots of time getting the sounds perfect. Everything must be of the highest possible quality.

"We began in downtown Los Angeles, where we could see the Hollywood sign and we spent three nice weeks there, sort of taking in the sights and working as well" explains Tommy. "The Studio - Ocean Way - was very 50's, they hadn't changed the desk or the room, so it still had that old - fashioned vibe about it, but in L.A. it's very easy to simply pick up a telephone, hire in musicians, and then they come in and play your song for you. That's something we definitely didn't do. What we did was used the facilities, but we recorded it ourselves. We took a little of Britain with us. . . ."

Marti agrees - "We took our own vibe with us".

Ah, the elusive "vibe" so many music types talk longingly of. . . but what is a "vibe"?

"Vibe" is one of many terms musicians use to describe mood or feel or soul. It's the most difficult thing in the world to define, but is easy to recognise, and every self-respecting musician/producer/arranger/performer wants to be able to claim he or she has most definitely got.

"Today's recording is of such a high standard, though, that all the feeling can actually be recorded out of a track. It's a fine balance. The more time spent on a song can improve the quality, but maybe not the feel. You lose the spontaneity, all the instant things. Feel is the hardest thing in the world to get on to a piece of vinyl. The most classic tracks, that's what makes them so good, there's something there that's more than just hearing it, there's that feeling of music getting right into you."

The Wets manager, Elliot Davis, agrees.

"Technology takes over. And when it takes over you



lose so much. We do it in a slightly different way. We have technical people looking after our boys, all our boys spend their time writing songs and making music. But as Marti says, and this is something he was taught by Willie Mitchell, you have to "fake" it in the studio. It's how little you fake it and how much is actually real to you, how much you can conjure up the emotions. If you're tired, you've been waiting in the studio for ten hours, you're fed up and you're just going through the motions, that'll come across as well".

Neil expands on this dilemma.

"On the question of Technology Wet Wet Wet have seen the best of both worlds."

"We worked with Willie Mitchell a man in his fifties who suffered from techno fear."

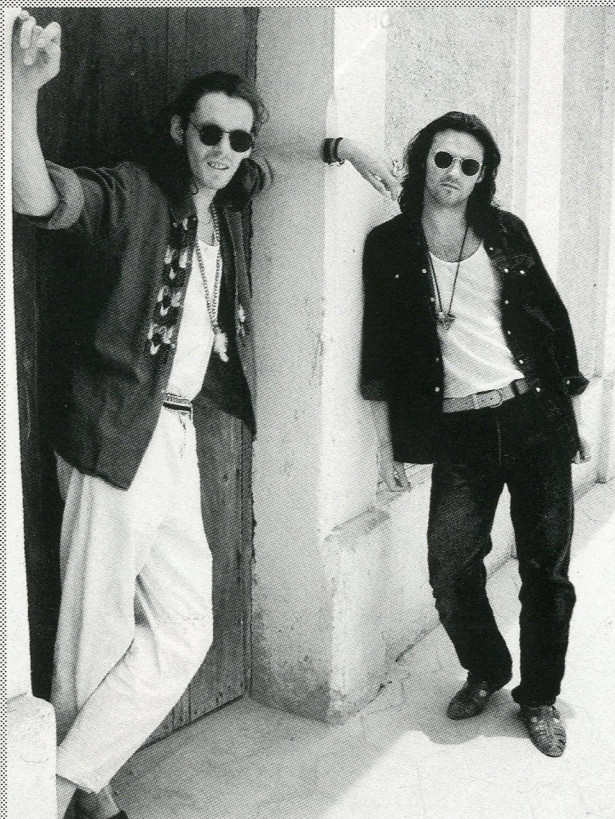
He had done most of his recordings with Al Green and Anne Peebles and so on, before the computer, The 24 track recorder, Dolby SR, Midi, Dx 7s etc etc so he never quite made it into that field, which in a way helped us because it showed us that a song, a good song, should stand up on its own, sung with an acoustic guitar or a piano. It shouldn't need technology to make it sound good. Just look at all the Beatles stuff recorded on a four track- still sounds as fresh and exciting today, 25 years on!

"We also worked with the very technical minded Stephen Hague (Pet Shop Boys etc) who was very much into Click Tracks, Midi keyboards, Computers etc. We're not knocking that at all, just maybe sometimes it will stifle a song, make it sound very clinical, very machine-like, very soulless thus, very boring!"

"In saying that, if technology is used in the right way it can improve a record and a recording greatly. Also, using a computer with a midi keyboard can greatly cut down the time-consuming process of keyboard parts, flying in vocals, cutting up the song etc, the list is endless."

Which clearly underlines the fundamental difference between playing live and recording.

For example, a lot of people love the Wets live, and on the Big Day, (which was released through the fan club on cassette only) there was a lot of passion there. If you played that tape repeatedly, you'd hear all the mistakes and wrong vocals or whatever.



Not only do the band tread a fine line between doing it right and doing it to death, they also have a far more tangible restraint on their studio activities.

"Bands waste money recording", agrees Elliot, "and unfortunately the Wets are no exception. Vast amounts of money go right down the tubes. You've got the bands comfort on one hand, and on the other you're trying to keep the costs down, so you take the middle ground as much as you can. But costs have gone through the roof. ... We're not by any means the cheapest recording artists Phonogram have, but we're by no means the dearest" he concludes.

By now, however, the end was in sight. The next step for the boys was to move in - literally - to an L.A. studio known, funnily enough, as The Chapel. Throughout July and August, the Wets sweated it out,



working furiously on completing the album. As Marti recalled "We'll just sit there, all of us in the studio, after we've done it and play it again and again and again".

Finally, after countless re-recordings, mixings, overdubbing, the album was complete. Well, almost. The title track, "High On Then Happy Side", was still not quite right. It was finally completed by flying rhythm technician Axel Kroell, who co-produced "Popped In Souled Out", to the Wets "Pet Sounds" studio in Glasgow. "High On The Happy Side" is the Wets "difficult" third album, following the slightly disappointing sales of *Holding Back The River*, and has been painstakingly composed and performed, and will be in the shops January 20th.

So, has it all been worth it?

Elliot has no doubts.

"When the boys played me the demos of the new album, I was flabbergasted at how good they were. I genuinely believe there are six hit singles on this album. They constantly surprise me and they constantly impress me. This is a superb album with

absolutely no bad moments at all. They've come up with a great batch of songs".

Graeme feels "It's a much more varied album than the last one. It's got a lot more of Wet Wet Wet on it, of what they are."

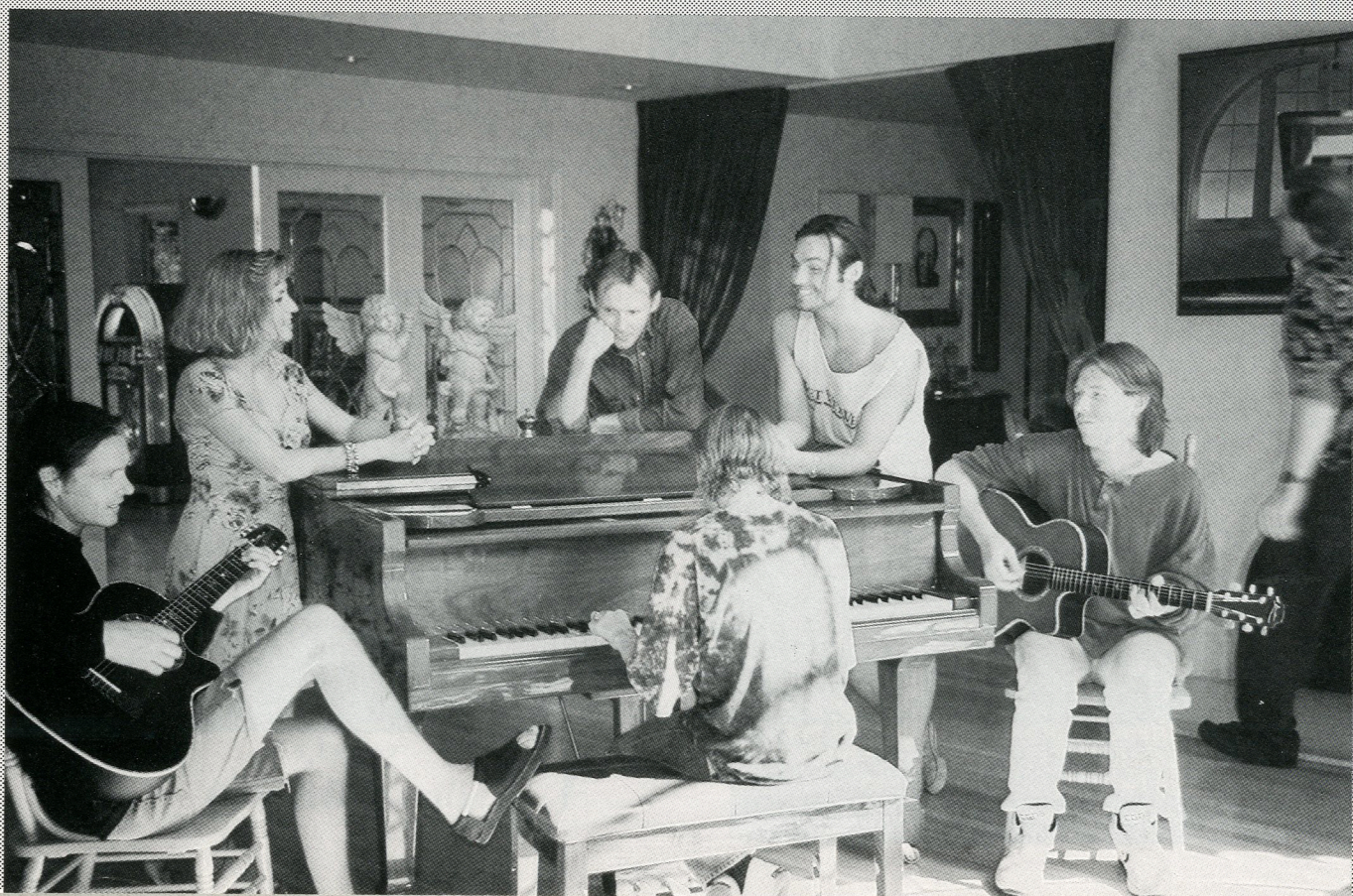
Tommy is no less enthusiastic. "The best bit's when you get a tape of the songs you've just recorded at the end of the session and you've already listened to it 300 times but you get into a car and play it there just to see what it sounds like and then you go home and play it on your hi fi and then 'round to a friend's house to play it on his to see what it sounds like in his living room and. . ."

The last words, though, must go to Elliot. I asked him if he ever worried that the Wets fans might forget about them, since they've been away so long.

"I never worry about our profile, because I have an all-encompassing belief in both my own and the band's ability to succeed. They are truly the most talented band that Scotland has ever produced".

High On The Happy Side is certainly proof of that.

Wet Wet Wet



LETTERS PAGE

Dear Marti, Neil, Graeme and Tom,

My big ambition (apart from meeting you guys) is to have a letter published in "Splash".

My letter is being written to warn all "Splashettes" about being ripped off. A while back I saw an ad from a girl who selling Wets singles.

I wrote to this girl and she sent me a mailing list. My mum looked at the prices she was charging. It was nearly £8.00 for the 7" of Wishing I Was Lucky.

We rang Pet Sounds and spoke to someone in the fan club, they were great, advising me to ignore this.

"Splash" wrote to the girl and funnily enough a few days later she wrote to me and told me the singles were no longer available.

Good on "Splash" and the Wets.

Vicki Kendall, Sale, Cheshire.

Advertisements for Splash Members

Have you met the Wets at least once in your life?
Do you want to share this moment with other fans?
All you have to do is write to me

Miss Laurence Achi
c/o Melle Fautrad
4 Rue Villafranca
75015 Paris
France

(please send an International Reply coupon for an answer)

I am doing a survey on Wet Wet Wet, please could you help by sending a postcard to me, stating the following:-

Name;
Address;
Favourite Wets song;
Favourite Wets Album;
Favourite Wets member;
Your age;

to Karl Watson
100 Meadow Lane
Coachville
Leicestershire
LE6 3DP



Colin O'Brien Head Teacher.

POETS CORNER

I love them Wet
I love them live
I love those guys with their Angel Eyes
I love their videos they give me a thrill
Probably because they're absolutely brill
They travel from nation to nation
To give everyone what they give me,
Temptation

Alison McCarrick, Wigan

Your a world away
I sit and look at your picture
I see you everyday
But I know I'll never meet you
'Cause you're a world away
I know so much about you
You're each and every way
But You'll never know about me
'Cause you're a world away
I dream one day I'll meet you
and my days will no longer be grey
But I know that dreams just don't come true
You're a world away

Caroline Bradley, Gateside

You're on my walls
And on my mind
You're my main concern
It's a love that's blind
I listen to you in bed and when I'm feeling blue
Oh how I would love to meet you
You're visible on the walls of my room at night
Your presence around me makes life so bright
Your music is great
And though we've never met
You'll always be in me heart
I love you Wet Wet Wet!!

Caroline Foster, 5935

Here's Tommy presenting an autographed platinum disc for Holding Back The River, during his visit to the bands' old school, Clydebank High School earlier this summer.

Tommy went back to school for the day in response to an appeal by the school for the day in response to an appeal by the school to raise funds by involving former pupils who have left and gone on to fame and fortune.

We all wish the school lots of luck with their fund raising!

SPECIAL OFFER

We are running a special offer on the Holding Back The River picture and Black Tour design T-shirts, featured on the order form enclosed with this magazine. They are of limited stock and are available for the bargain price of just £5.00 (includes Postage and Packaging).

Also available on special offer are issues 7, 8 and 9 of Splash for £3.00 each or all three for £5.00.

Just send a cheque or postal order made payable to Precious Objects, to Precious Objects, 24 Gairbraid Avenue, Glasgow G20 8YE. Please allow 28 days for delivery.

If you would like to be a member of Splash and receive 4 issues of the magazine, please write to:

*Splash,
24 Gairbraid Avenue,
Glasgow, G20 8YE*

Subscription rates include postage.

UK	£10.00
EUROPE	£12.00
USA	£15.00
CANADA	£15.00
AUSTRALIA	£15.00

If you live in the U.K. please enclose a bank cheque or Postal Order made out to Splash. Do not send cash.

If you live outside the U.K. or in Eire, please send an International Money Order in Sterling only.

Here are this issues penpals:

Angela Charlton

Raches Johns

Joanne

Jennie Farrow

Jackie Jones

Julie Orchard

F. Liebert

L.Grove

Emma Andrews

Sandra Vermeulen

Catherine Blakey

Claire Griffiths

Angela Lewis

Sara Hill

Tania Gorham

Deb Cox

Kath Read

Clare Pook

Michelle Waagmeester

Amanda Smith

HERE ARE THE COMPETITIONS FOR



TEN

COMPETITION

No.1

1. Name two of the studios the Wets recorded in?
2. Name the flying rhythm technician who co-produced Popped In Souled Out?
3. How many cyclists took part in the childline cyclethon?

Prize: CD single of "Make It Tonight" and "Put The Light On".

COMPETITION

No.2

Complete these titles of the following tracks on "High On The Happy Side".

1. More Than. . .
2. Brand New. . .
3. Good Night. . .

Prize: CD copy of "High On The Happy Side".

Answers on a postcard or sealed down envelope to SPLASH 24 Gairbraid Avenue, Glasgow, G20 8YE. Please mark clearly competition No.1 or No.2 Closing date for both competitions 28/2/92



COMPETITION WINNERS:

Here are all the winners and their answers for the last three magazines.

SPLASH 7

Sweet Surrender Acetate Competition:

The winners are S. Dalziel from Barrhead, Glasgow, and Diane Skiello from Ramsgate.

Both have received a copy of the 7" acetate of sweet Surrender.

Here are their answers:

1. Van Morrison
2. 1964
3. Heaven help Us All

Stay With Me Heartache/I Feel Fine Artwork Competition:

The winners are Jill Buckley from Nantwich who has received the 12" artwork, and Lisa Butler from Warwick who received the 7" artwork.

1. Get Ready and I Feel Fine
2. Fifty

SPLASH 8

Holding Back The River Tour Merchandise Competition:

Here are their answers:

The winner is Sharon Harris from Telford, and she received one each of the

following hold Back The River merchandise, picture t-shirt, black t-shirt, long sleeve t-shirt and signed tour brochure. Here are Sharon's answers:

1. Wembley Arena, London
2. Paul Spong
3. Peter Gabriel

Stay With Me Heartache Competition:

The Winner is Joanna Baker from Salford, and Joanna received all formats of the Stay With Me Heartache single.

Here are Joanna's answers:

1. 19th March
2. King Tut's Wah Wah Hut

SPLASH 9

Holding Back The River Promotional Shirt Competition:

The winner of the Promotional Holding Back The River Shirt is Elaine Hegarty from Onich, Inverness-shire.

Here are the answers Elaine sent:

1. Deacon Blue
2. Celtic Park
3. Two

Wordsearch Competition:

The winner of the fabulous Levi's Temptation Tour jacket is Rachel Moores from Stockport. Well done Rachel.



PHONELINE

The most up to date information on what the band are up to can be found on the Wet Wet Wet information Line. By dialling 0891 345 070, you can find out the most up to date tour information, the latest news on single releases, as well as interviews with the various members of the band. The cost of this service is 48p per minute at peak times and 36p per minute off peak (weekends and after 6pm). If you stay with parents, please check with them before you call the line.

SPECIAL OFFER FOR THE BIG DAY

WET WET WET have released a cassette only album, of songs recorded at **The Big Day on the 3rd June 1990** at George Square, this is available exclusively through Splash.

The cassette features 11 songs, 8 of which are cover versions including I Feel Fine, Get Ready and Second Hand News, and 3 of the bands own favourites, Wishing I Was Lucky, HTHDTGH. and Sweet Little Mystery.

The cassette costs **£3.50 for the UK only** (please quote your membership number). Please make cheques/postal orders payable to Precious Objects, to Big Day Offer, **24 Gairbraid Avenue, Glasgow G20 8YE.**

If you live **outside the UK** the cassette costs **£4.50** (please quote your membership number). Please make International Money Orders payable to: **Precious Objects, to Big Day Offer, 24 Gairbraid Avenue, Glasgow G20 8YE Scotland UK.**

If you are not a member of Splash, but would like to take advantage of this terrific offer send a cheque/postal order for **£4.50** made payable to Precious Objects, to Big Day Offer, **24 Gairbraid Avenue, Glasgow G20 8YE.**

Due to the delays in bank clearing, we will process your order more quickly if you send us a Postal Order.

