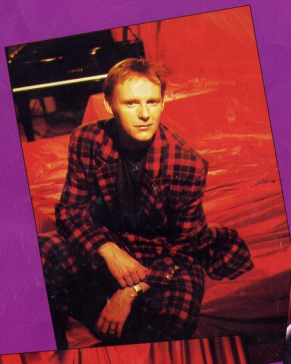


Wet Wet Wet



the only official *Wet Wet Wet* magazine

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hello to:

sharon bishop
shona brown
amanda burge
stephanie butler
heather coe
rowena edwards
lynne hoyle
dave johnson
lynsey martin
tammy newton
zaena spray
pam, paul and ben truss
danielle wilton
claire archer
joanne beer
zoe betteley
jill buckley
carole butler
ann cogley
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karen griffiths
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jackie jones
michelle kimber
lynne lamerton
pat mcdonald
kerrie mckittrick
alison palmer
sarah riding



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stop press

Wet Wet Wet have just announced the following concert dates.

- 24th November: Cardiff International Arena, tickets priced £15.00 and £12.50
- 25th November: Sheffield Arena, tickets priced £15.00 and £12.50
- 26th November: Whitley Bay Ice Rink, tickets priced £15.00
- 28th November: NEC Arena, Birmingham, tickets priced £15.00 and £12.50
- 3rd December: G-Mex Centre, Manchester, tickets priced £15.00 and £12.50
- 6th December: Wembley Arena, tickets priced £15.00 and £12.50
- 8th December: SE&CC, Glasgow, tickets priced £15.00 and £12.50

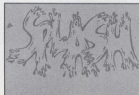
Tickets are for sale from the venues' box offices and from usual ticket outlets.

Please note that the fan club released details of the tour dates on the day that they were confirmed, both on the newsletter and on the phone line. No one else was able to sell tickets before this date. The NEC did a private promotion in which they accepted bookings for 2 weeks prior to the day tickets were released.

This was unconnected to the fan club.

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football crazy!...

We all know that the Wets are football crazy and they've proved this with a brand new, totally unique sponsorship deal which has been agreed between themselves and their hometown team Clydebank Football Club. The band are proud of their home town and were delighted to take the opportunity to sponsor Clydebank Football Club for the next two seasons.

At a recent photo session at Clydebank Football Club's home ground - Kilbowie Park - the band sported the Club's new team strip. Look out for the Wet Wet Wet logo emblazoned on the "Bankies" strips in the new football season. T-shirts, specially designed jerseys and official strips are all on offer to fans - perfect if you fancy a kick about on the lawn! See below for merchandise details.



"The band modelling the four Clydebank team strips, from left to right: away strip, goalie strip, third strip and official home strip."

wets united!

Just to show how committed they are to the sport, Wets United (a familiar sounding team including stars such as Neil Mitchell and Graeme Clark as well as the Wets road crew) challenged a team made up of the U2 road crew to a fast and furious game of football on Thursday 5th August, played at Kilbowie Park. Neil and Graeme showed that not only can they play the keyboard and bass guitar but they are also mean footballers. Striker Graeme scored an amazing hat trick and Neil outran everyone else on the wings. The result was 5 : 3 win to Wets United, leaving the U2 team to rethink their tactics in case they are ever again challenged by Wet Wet Wet!



"Graeme scoring the third of his hatrick against the U2 road crew team."

"Clydebank is a small town with a big heart. It has one resource in plenty - people. In the fifties, Clydebank was a busy manufacturing town, whose name was a stamp of quality. It all went wrong in the fifties and now the unemployed out-number the working.

There was nothing new to be proud of. The future hopes and dreams lay in the hands of the youth and it is they who have rebuilt Clydebank.

Wet Wet Wet hope that we are part of the new Clydebank. Our teaming up with Clydebank Football Club will hopefully focus attention on the good things of our town. We are proud to lend our name to this union and be known not as international pop stars but only as Clydebank boys."

Tommy

"It's great to be involved with Clydebank"
Marli

"I've always wanted to be a football player but I ended up in Wet Wet Wet. After my football match at Kilbowie Park, I've decided to stick with my keyboards."
Neil

"This project brings together two of the major loves of my life, my home and football, so I'm thrilled." **Graeme**



"Wet Wet Wet and the Clydebank team showing off their new strips."

Official Wet Wet Wet/Clydebank Football Club merchandise



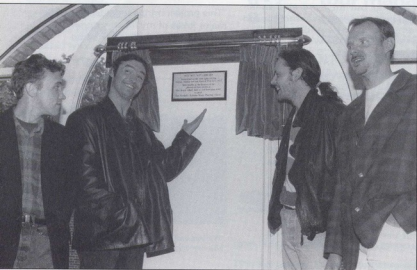
	UK	Rest of the World
Away Jersey	28.00	34.00
Goalie Jersey	28.00	34.00
Third Jersey	28.00	34.00
Official Home Jersey	28.00	34.00

we hope to bring you additional merchandise in the next few months...

Nordoff Robbins

Music Therapy Centre

1993 has been an important year in the history of Wet Wet Wet's fundraising efforts. Their union with the Nordoff Robbins Music Therapy Centre (the music industry's charity whose belief it is that children with communication difficulties can be eased through music) has taken up a great deal of the Wets time.



The band unveil the plaque at the new Wet Wet Wet Library

After the success of the Royal Albert Hall gig (see Splash 15 for a review and photographs) the money raised was used to open a new library for the centre. The new library will expand the centre's collection of books and periodicals dedicated to music therapy, which will help new research projects, publications and studies to be carried out. The library is also an important asset to other musical therapists and professionals who can make use of the facilities at the library.

The Wet Wet Wet library was opened during a dedication ceremony held in April. The Wets flew to London where they held a press conference, followed by the unveiling of a plaque declaring the Wet Wet Wet library well and truly open.

Nordoff Robbins Music Therapy Centre, Wet Wet Wet believe, is such an important charity that the band have continued their good work by donating all the proceeds from their "Wets Live At The Albert Hall" album and

thank you **Splash members**

**"you are helping Nordoff Robbins
continue their very
important work"**

wet wet wet

video as well as their double A-side single "Blue For You/This Time". A huge thank you must go to all Splash members who bought the single and album - you are helping Nordoff Robbins continue their very important work.

On 25th June, it was the turn of the Nordoff Robbins Music Therapy Centre to give to Wet Wet Wet.

The charity hold an annual Silver Clef Luncheon when they present various prizes to stars who have contributed to music during the year. Back in 1988, the Wets won the HMV Newcomers Award at the same event.

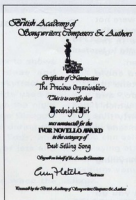
This year the awards included a very special presentation which would be made to a band who throughout the preceeding

months had worked incredibly hard to raise money for Nordoff Robbins. Wet Wet Wet and The Precious Organisation were honoured with the Silver Clef Thistle Award. This is a special one-off presentation made to Wet Wet Wet and The Precious Organisation to "recognise their commitment and dedication to the Nordoff Robbins Music Therapy Centre".

The band are delighted at receiving this very special award, the first time it has ever been given. The Wets and Precious hope to continue their happy relationship with Nordoff Robbins well into the future.

If you would like to know more about the Nordoff Robbins Music Therapy Centre, please write to:

The Fund Raising Office NRMTC 55 Fulham High Street London SW6 3JJ



best selling song of 92'

The Wets were greatly honoured this year when their number one song Goodnight Girl was nominated for an award at this year's Ivor Novello awards, held in London in May.

The Ivor Novello awards are the music industry's chance to honour Britain's songwriters and it is described as the "best and most accurate barometer of British songwriting". This is a very prestigious event, which is sponsored by the Performing Rights Society and organised by the British Academy of Songwriters, Composers and Authors.

The Wets were rightly delighted with their nomination in the category of "Best Selling Song of 1992". Let's hope the new album brings even more success!

best of 92'

5

Splash gets behind the scene with Dougie Souness the Wets' Tour Manager

In the first of a new occasional series, Splash goes behind the scenes to talk to the people who work for Wet Wet Wet. We managed to grab a few words with Dougie Souness, who is the Wets' Tour Manager to ask him what it's all like...

Splash: What is a "Tour Manager" and what does the job entail?

TM: There isn't one main area of responsibility: the Tour Manager is the person who is responsible for getting everybody and everything relating to a tour to any location, anywhere. One of the best descriptions of a Tour Manager that I've ever heard - apart from the obvious unprintable ones - was "the person responsible for organising and motivating the unorganisable and the unmotivatable". I would identify one of the most important responsibilities of the Tour Manager as making sure the band are 'sorted'. I'm the guy who has the overall responsibility for the organisation and execution of the tour. The Tour Manager knows exactly what is supposed to happen and when and the secret is to make sure that it all does. I could probably do with a lot more hands: maybe an octopus would make a good tour manager. As Tour Manager I have to liaise with the band, Elliot Davis (the band's manager), the band's agent, the concert promoter, the record company, the venues, the band's security, the office and the accountant. Generally the one key link between all these people is the tour manager. On tour I do have a production manager to deal with the production side of things which is an enormous help. On the day of a gig I'm really tied up with the band and it is his job to ensure that everything technical runs smoothly. He in turn has a second in command - the stage manager - whose job it is to make sure that the trucks carrying the gear gets unloaded in the right fashion and that everything is placed in the right location.

SPLASH: So, a good Tour manager has to delegate?

TM: Absolutely. It is always so hectic before each gig that I have the production manager deal with any technical matters, and delegate all the roadie work to the stage manager, while I go off to liaise with the band and perhaps the record company

because they've got interviews to do or some prize winners to meet the band.

SPLASH: What makes a good Tour Manager?

TM: I've always found carrying a baseball bat has made me a better tour manager! No... It's really about sorting things out. If the band are happy then I suppose something must have gone well.

SPLASH: How did you become Tour Manager for Wet Wet Wet?

TM: The band got hold of me one day, tied me down and tortured me until I agreed to do it.

SPLASH: Is that how tour managers are normally appointed?

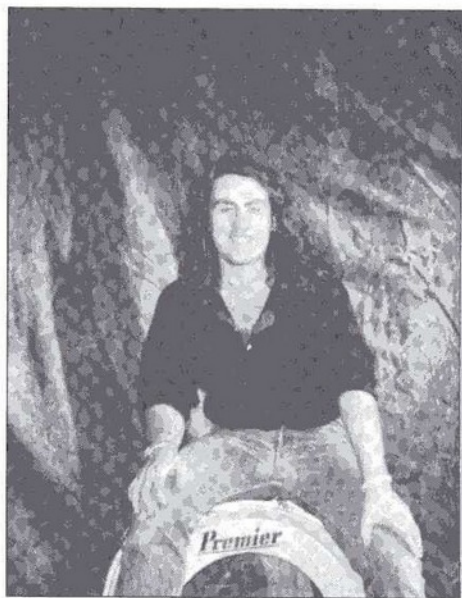
TM: Not really. Some people might volunteer, but more fool them! Do you want the truth? I used to play the drums in my own band, who were not as fortunate or never as talented as the Wets. We used to rehearse in the studio next door to the Wets and I got to know the guys and Elliot then. They needed someone who could drive - which I could do, to tune the drums - which I could do, and someone to repair things - which I could do. They gave me thirty five quid, which was a complete fortune at the time.

SPLASH: You have learned everything on the job?

TM: You pick the job up as you go along: well I did anyway.

SPLASH: What input do you put into a show?

TM: Technically, I've got a lot of say. The band generally come up with mad-cap ideas and they don't really know how to carry those ideas through from vision to construction. The Tour Manager has to make sure that a great idea is practical and will work on a 60 x 40 stage in front of



Dougie Souness
tour manager

that has been done, as Tour Manager you can't do anything else.

I am not really required at the studio so why hang around? I come back to the office to work on computer projects to enable me to organise the next tour that little bit better than before.

SPLASH: Describe life in the studio.

TM: Graeme Clark tends to run the show a lot at the studio. He generally knows what he wants from the others and he knows how to get it. It usually involves working into the middle of the night or the next morning, sleeping all day, until he gets those results. Of course everyone including Graeme Duffin has their own vital part to play in the recording process.

SPLASH: Do you organise everything to do with the tours?

TM: Well, Elliot Davis is the man who has to say this is when we should be touring. He's got to co-ordinate with Pete Nash (the band's agent) whose job it is to get the venues booked, through various concert promoters. Between them, they organise the concert dates and at that point come to me to say "this is where we are going and this is how much we are getting paid: organise the tour and make sure we come in under budget!"

SPLASH: Why are some venues used instead of others?

TM: I think a lot of it is down to how many tickets you can sell, basically. If you can only sell 1000 tickets you should be playing The Pavillion; if you can sell a few thousand tickets you should be playing at The Barrowlands; if you can sell 10,000 then you should be playing at the SECC and if you can sell 40,000 you should be playing a stadium venue such as Parkhead or Ibrox.

SPLASH: Why don't the band play smaller or more intimate clubs?

TM: We've done it before - I'm sure we'll do it again. For instance, the night before we played the SECC we played the Solid Rock Cafe. We also did the "Happy Clubbing" tour, so we have done smaller gigs. (The "Happy Clubbing" tour was a small scale tour undertaken by the band during November and December of 1991. It helped launch the Wets' album "High

On The Happy Side" and mixed the new songs with old favourites. The band played small club venues all over the country, from the Boardwalk in Manchester to the Henry Wood Hall in Glasgow and ending up at London's Subterranea.)

SPLASH: What makes a good venue?

TM: It depends on what you are looking for. Technically, arenas tend to be better as they have all the necessary facilities; you can get the trucks right in since the bigger the stage the easier it is to get organised unloading procedures. If it is somewhere that has never been used for a concert before - for example Glasgow Green or Arran - these things can be, how can I put it, a bit more exciting to organise.

SPLASH: Was Arran the most challenging concert you had to organise?

TM: Not really, though it certainly ranks up there. The free concert at Glasgow Green (The Wets at the Park) was certainly the most challenging. Arran also had its difficult points: probably the most difficult was physically getting everybody there. The crew worked incredibly hard getting the gear stripped and into the trucks and then driving overnight from Manchester to catch the 6am ferry to Arran and as soon as they got onto the island, getting everything set up for the live broadcast.

It wasn't really a party for the band either. It might sound glamorous, taking a private jet after the Manchester show at midnight to Glasgow airport (arriving in at 1.30am) and then taking a helicopter to Arran the next morning at 6.30am but it was exhausting.

SPLASH: What makes a concert successful?

TM: Again, it depends which way you look at it. Technically there are many factors but it's all down to good organisation beforehand. You really need to make sure you know what to expect before you turn up. You know what the stage is like, that these are the points in the roof you can fly the lighting and sound from, you know where your front of house desks are going to be, you know if there is going to be a clearance problem and so on. You really have to do your homework before hand and know what to expect in order to avoid any serious problems.

"I've always found carrying a baseball bat has made me a better tour manager!"

10,000 people.

I've introduced a few things to shows myself. A few of my ideas and concepts have included skytrackers (the big World War II lights used to track enemy planes through the night sky) which were used at the Glasgow Green concert and indoors during the Holding Back The River Tour, and pyrotechnics such as silver jets and flame throwers.

SPLASH: What do you do when the band aren't touring?

TM: The band are always doing something: If they're not on tour, they're either doing some promotional tour or they have some sort of press engagement.

The quietest times for me have to be when the band are all in the studio. You check that everyone and everything is at the studio, the band are settled, the gear is set up, the tapes (for recording) are there and any transportation is organised. Once all

continued on page 10





We only deal with professional people whom I am confident can carry out the technical specifications of their jobs to the best of their ability.

SPLASH: Are these all people you've worked with continually over the years?

TM: I have worked with many people, some who've come and some who've gone. You have to be professional - we don't take any risks. When there are 10,000 people in an arena and 9 musicians on stage it is important that you are sure of the 40 people that are working together to make the tour successful. You've got to know that everybody can do their job whether it be driving a truck, driving a bus, washing the band's clothes, setting up and tuning guitars, operating the sound and lighting equipment and so on.

SPLASH: Which has been your favourite tour?

TM: I don't really have a favourite tour. The way I see it, tours can only get better. It's hard to point to one specific tour or show and say this is the ultimate tour, though there have been times when I've thought "that was an excellent show tonight". One show in Paris stands out because previously we'd been playing a French provincial tour and we had played everything from cow sheds to school halls! Then all of a sudden the band were in Le Zenith in Paris, with a capacity of around 7,000. That was a great show.

Glasgow Green also stands out, as do the Arran Free Festival, the Edinburgh Castle gig and The Royal Albert Hall show with the Wren Orchestra because they were all so unique.

I would determine a successful show as one where the audience are happy and the band are happy: there is a great buzz when this happens.

In general the tours seem to be getting better, which is probably because we're getting older and a bit more experienced (and computerised)!

SPLASH: What makes you as Tour Manager happy?

TM: The best feeling is usually when the band have come off stage after a good show. They're buzzed up and you know the crowd have loved the show. Everybody is happy including Elliot, which is generally a sign that you've done something right.

studio?

caught in the act!



What happens when Wet Wet Wet are not touring or performing on television or making promotional appearances? It's what they're doing right now working hard on their new album. We asked Neil to take his camera into the murky depths of the studio, so we could find out what goes on when the guys are there.

The answer? Lots of work!

Photos courtesy of Neil Mitchell



here are some of your drawings



tamara franken



lynn beck



trevor reed



anita hunter



chloe howell

Wet Wet Wet in Verse

rachel busse

I hear their music beating out loud
through the air,
and sigh, praying and wishing I was
there.

There, where those boys breath and live,
Glasgow, a place that has so much to
give.

I long to see them and I hope it's soon,
for my heart can't take much more of
this gloom.

These Glaswegian boys are so special to
me.

The reason is... Well obviously:

Marti's voice is a symphony

Graeme's talent is extraordinary

Tom plays those drums like there's no

tomorrow and Neil plays out those tunes

full of laughter and sorrow.

These boys are fantastic, that's plain to

see.

So why haven't I seen them, and they

me?

Well I live on the other side of this world
so big.

A place I wish these boys would gig

Australia is that place and although it's

the best,

It can only get better with Wet Wet Wet.

sharon prodger

his smile melts your heart
so does the sparkle in his eyes
when he opens his mouth
his dulcet tones ring out.

He's called Marti Pellow
but we mustn't forget the rest
Neil on the keys and Graeme on the
bass and Tom thrashing cymbals and
beating his drum.

They have been around a while
and now they're not on trial
as they have proved to us
that they are here to stay.

Their music is just great
It's not pop or rave
what more is there left to say
But they're the best in every way.

lynne birmingham

We saw you at the castle
and the albert hall
if it had been possible
we'd have been at them all.

How long will you wait
you ask us every time
the answer is forever
you'll always be in your prime.

Marti, Graeme, Neil and Tom,
nothing makes us happier,
than when you burst into song.

Blue for you
how did you know,
we come and see you
and then you go.

By being your fans
will it become our right
to say to you
come on and make it tonight.

suzanne rae

'heaven at the castle'

inspired by marti singing 'this time' at
edinburgh castle as the smoke swirled
around and the light shone on him.

Up there on stage, a long way away

enveloped in clouds, his halo in place

there stands an angel, clothed like a god

he looks down below at the adoring

hoard

all fall silent, hypnotised by his stare

it's hard to believe that I'm really there

the moon comes behind him, a perfect

silhouette

created by Marti of Wet Wet Wet.

keep sending them in!

pen pals wanted

Stuart Hodgkinson

Laura Fulton

Angie Salt

Viv Gurney

Wendy Ryan

Katie Adams

Andrea Humphries

Claire

Andrew Thomas

Louise Munro

Sharon Prodger

Christine Stevenson

Paul Lomax

Kate Brookman

Nikki Wildes

write soon. bye!

graeme clark

on the spot

name: Graeme Clark

date of birth: 15/4/65

colour of eyes: Blue

colour of hair: Brown with grey stripes

height: 6ft approx.

married or single: Both! I'm married to the band!

favourite food: Thai

favourite holiday location: My life is just one big holiday, as people would have me believe.

best thing about being famous:

People have this myth that if you are famous, then you are obviously intelligent, witty, interesting. I am none of these things.

worst thing about being famous:

The people who don't think that when you are famous you are intelligent, witty and interesting.

what is your favourite journey?

Glasgow then onto Loch Lomond and eventually The Drovers.

how do you relax when not working?

I've just found this new Afganistan meditation technique. It's really good!!!

how do you cope with criticism?

Every football player comes in for criticism. I just buckle down at training and put it to the back of my mind.

what has been the highlight of your career so far?

Signing for Clydebank Football Club.

what would you be doing now if you weren't in the band?

I shudder to think, 6 years hard labour.

what thrills you?

Finishing a song! Seriously, after usually a week of going nowhere, suddenly it all takes shape and that thrills me.

why did you choose music?

Music chose me. I wasn't interested in music until Neil, Tommy and Marti asked me to start a band for them.

who has had the biggest influence on your career?

Phonogram!

who or what is your biggest musical influence: why?

I have so many, but really it has to be Neil.

favourite track you've recorded

"Julia Said", it's a new one.

favourite concert attended

So many to mention. I suppose it has to be the smaller, funkier gigs. I saw the Average White band recently and met them afterwards, so I guess that was a great night.

favourite concert given

Sheffield - such a great concert hall and great people. Glasgow for obvious reasons

best recording studio

We've got a few. In Britain: Real World. In America: Ocean Way and Chapel.

most exciting new act you've seen

Duncan Ferguson

how do you prepare for a gig?

We have a set ritual where we have three tracks that are played - Sledgehammer, Magnificent Seven, September - and those are the songs we get into before we go on.

what keeps you interested in music?

Marti and Neil's interest in expensive cars and houses

how would you like to be remembered?

This is a scary question because I don't really want to be remembered, well not in the immediate future.

where and when were you happiest?

At the birth of my son Alexander

what is your next ambition?

To play for and win the First Division Championship for Clydebank.

what single thing would improve the quality of your life?

Marti, Tommy and Neil agreeing with everything I say and do with no arguments and no hassles, but then everything would be boring so I guess it's not so bad after all.



splash competition

16

SPLASH

1. A Wet Wet Wet song is featured on the recently released video, *The Gift of Song*, a compilation of songs by various artists taken from *Children In Need* and *The Wogan Show*. Which song is it?

PRIZE: A copy of the video.

2a Which album is *Blue For You* taken from?

2b In which year was the song originally recorded?

PRIZE: All formats of the double A single recorded live at the Royal Albert Hall in November 1992, *Blue For You/This Time*.

3a On what date was this year's Silver Clef Luncheon?

3b What award were Wet Wet Wet honoured with at the luncheon?

PRIZE: A copy of the *Wet Wet Wet Live* at the Royal Albert Hall album.

Answers on a postcard or sealed down envelope to: SPLASH, 14/16 Speirs Wharf, Port Dundas, Glasgow, G4 9TB. Closing date for entries is 30th September 1993.

SPLASH 15 competition winners

Competition 1

Jill Buckley - Nantwich (09203)

Answers: 1. 19th Century

2. Queen Victoria

1. Jill has won a fabulous Royal Albert Hall concert T-shirt

2. Cheryl has won a copy of the *High On the Happy Side* album

Competition 2

Cheryl Richards - Kingswinford (12772)

Answer: The Wren Orchestra

competition winners

phoneline

a brilliant way to keep up to date!

0891 345 070

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 offers



item	prices		
	UK	EEC	rest of the world
white T-shirt			
(navy blue Wets logo)	£10.00	£12.50	£12.50
Black T-Shirt	£10.00	£12.50	£12.50
(Album Cover)			
Quality Metal Badges, set of four (each badge is approx 2.5cm high)	£12.50	£15.50	£15.50

please remember that all T-shirts are one size only - BIG AND BAGGY

limited edition merchandise

item	prices		
	UK	EEC	rest of the world
Bar Badge	£2.00	£2.55	£2.50
The essential 1993 Calendar (featuring brand new, full colour photos)	£3.00	£6.75	£6.50

first very special offer

We've come across some spare Edinburgh Castle merchandise, left over from when we moved offices, which we are delighted to offer you at bargain basement prices.

Edinburgh Castle T-shirts - Squares: £8.00 UK or £10.50 outside UK

Edinburgh Castle T-Shirt - Night: £8.00 UK or £10.50 outside UK

We have also found a tiny number of Edinburgh Castle Concert Brochures which we are selling at the original Splash price of £3.50 UK or £5.50 outside UK.

please remember that this is a very limited offer!

second very special offer

We're trying to clear some space in our stock room, so we're offering the ten SPLASH magazines at the bargain price of £2 each, or all ten together for £10! (rest of the world £15) Splash 11 and 12 are both sold out.

sold out sold out sold out

The Royal Albert Hall T-shirt, set of four postcards, the Lip Service poster, The High On The Happy Side T-shirt, tour brochure and 60" x 40" poster, the Edinburgh Castle tour brochure, the Holding Back The River tour brochure, the Big Day Cassette, the 24" x 17" poster with individual pictures and the 1988, 1989 and 1990 calendars are **ALL SOLD OUT**.

how to order

Send us a cheque or Postal Order for UK orders only made payable to Precious Objects, 14/16 Speirs Wharf, Port Dundas, Glasgow, G4 9TB. Please allow 28 days for delivery. If you live outside the UK or in Eire, please send an International Money Order in **Sterling Only**

MEMBERSHIP NUMBERS MUST BE QUOTED WITH ALL ORDERS FOR THEM TO BE PROCESSED.

