SPLASH



The ONLY OFFICIAL WET WET WET Magazine

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Issue No. 5

Splash is Back!

Here's something to cheer you up on those long, dark, boring winter nights. We've got a mega issue this time 'cos we wanted to give you the real Splash lowdown on the Glasgow Green gig, which those of you who were not there will now have seen on TV.

The gig was, of course, a tremendous success, so we have devoted the whole magazine to letting you see behind the scenes. It was one of the highlights of the band's career so far, and also marked their return with both a single, "Sweet Surrender" and the album, "Holding Back The River" (which is dissected by Marti and Graeme in Splash 6).

The impact of the concert was obviously reflected in the sales of "Sweet Surrender" which reached number 6 in the U.K. charts, and has gone on to be one of the band's biggest selling singles to date, with encouraging sales all across Europe. Indeed, the band are spending November in Europe undertaking a gruelling promotional tour, before going into pre-production for the Christmas shows in London.

Everyone was delighted at the album charting at number 2 on its first week of release, and everyone is optimistic that its sales will hold up over the Christmas period, when the second single from the album, "Broke Away" will be in the shops. The release date is 27th November, and the b-side is a special dance mix of "You've Had It", also taken from the album.

The 27th is also an important date as it marks the release of the Wet Wet Wet In The Park video, which features over an hour's worth of action from Glasgow Green, including versions of "Temptation", "I Wish" and "Blue For You". The cost is £9.99, and it sounds like a good Christmas present, if we say so ourselves.

Fiona Cummings from Armagh who won the first Platinum Splash competition will be meeting the band when they present the disc to her, and pictures of that will be in the first issue of 1990.

Finally, don't forget that you can get an update on what's happening to the band either by sending a S.A.E. to Splash for a newsletter or by phoning 0898 345070 for the latest news on what's happening. If you call the phone line and you live with your parents, please ask them first. It costs 38p per minute and 25p per minute after 6pm.

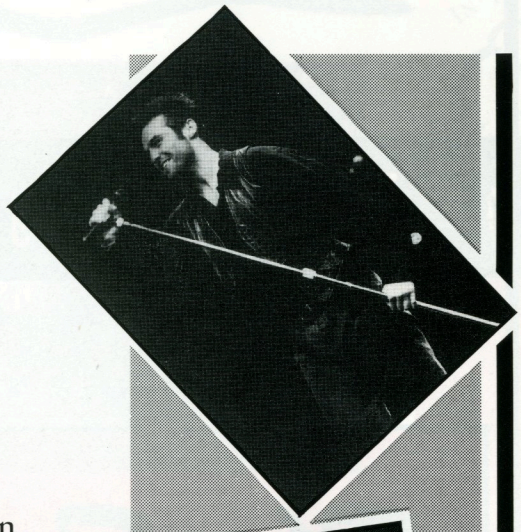


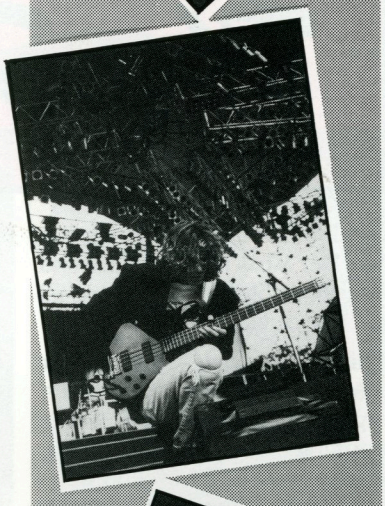
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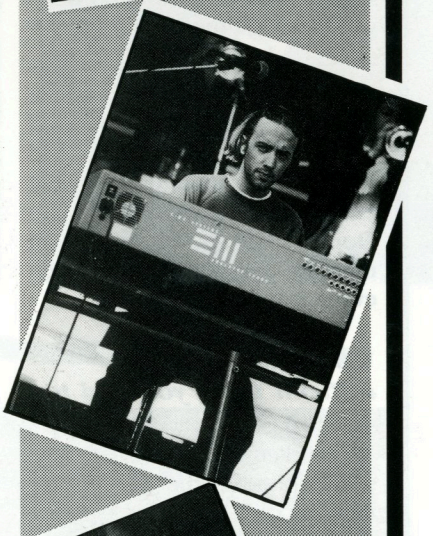
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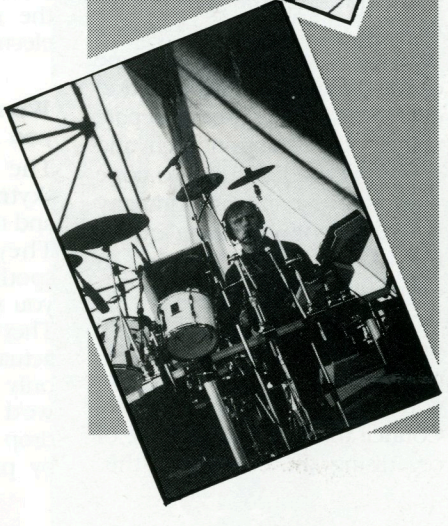
WET WET WET

GLASGOW GREEN FREE CONCERT · SEPT 10TH '89









GLASGOW GREEN

Wet Wet Wet's first gig to promote the new album, "Holding Back The River" took place in Glasgow on Sunday 10th September 1989. It was an historic occasion, not only for the band, who played to their biggest ever audience, estimated at over 75,000, but also for the fans, who got a chance to see Wet Wet Wet for nothing — their first free gig since the very early days when they were playing pubs in Glasgow.

Even if you were not at the show, you will probably have got some idea of the scale of the production from the recent TV documentary or video release, "Wet Wet Wet In The Park". The event required a huge amount of organising over a very short period of time, this co-ordination being carried out by the band's management, and in particular, tour manager Gordon "Dougie" McDougall. He spoke about the planning and preparation that went into this momentous event.

WHAT IS GLASGOW GREEN?

It's a green or common in the east end of the city centre. That is the oldest part of Glasgow where the commerce was centred in the days when Glasgow was one of the biggest trading cities in Europe. Glasgow Green was one of the first of the city's many municipal parks (the literal Gaelic translation of Glasgow as "Dear Green Place" remained true in one respect at least) and it still contains an enormous amount of the city's history within the walls of a beautiful Victorian museum, The People's Palace, which is dedicated to Glaswegian history.

HOW LONG DID IT TAKE TO ORGANISE IT?

We started talking about a possible concert somewhere, sometime in April. The initial propositions were Madison Square Gardens, where we had played last October with Elton John, or the Zenith in Paris where we had had a very successful gig. All we did was talk for ages because we really, really, wanted to do something in Scotland rather than anywhere else. Our favourite site for months was Edinburgh Castle just after the Tatoo was finished, but we just couldn't get the powers that be to agree to it, a real shame. It turned out better in the end because playing to a Glasgow crowd is amazing and we felt that Glasgow Green was a really special place.

WHO?

IN·THE·PARK
WET WET WET
GLASGOW GREENTREE CONCERT · SEPT 10TH '89

The Tour Manager

Gordon "Dougie" MacDougall is Wet Wet Wet's tour manager, and is responsible for organising all the fine details of the band's gigs.

This can involve working for months in advance of the dates, organising and co-ordinating the booking of hotels, lighting, staging, p.a.s and travel between gigs, amongst many other things!

The Glasgow Green show was the biggest event either Dougie or the band have been involved with to date — the logistics and financial arrangements being extremely complex. We spoke to Dougie about his work in making the Glasgow Green event run so smoothly.

What was the most difficult thing you had to organise?

We worked on a very short time span, putting the whole gig together over a few weeks rather than months and that was one of the main problems we had to overcome. Nothing can prepare you for some things though, and easily the hardest thing to cope with was the staging company we had booked pulling out at the last minute and having to completely replace them. Remember we had especially designed a stage — so it wasn't easy. The next hardest thing was convincing the Glasgow City Council that we were capable of organising an event like this. In the end they did have faith in us and were an invaluable help.

What were you most proud of?

The whole gig made me proud. But the main things I think, were the lights, sound, staging and let's not forget for a second the actual performance of the songs which were so spectacular, and finally the crowd which behaved so well.

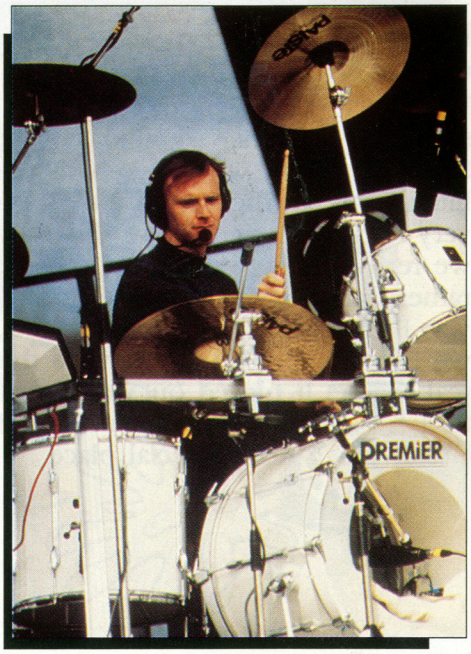
Who is Gonzo?

Gonzo was (and is) the sound engineer. He has worked with UB40 for 12 years and really grew up with them. He says that Glasgow Green was the best sound he ever got (but he probably says that to all the bands!). We're giving him a chance to prove it again at Wembley and Docklands this December 'cos we're even using the same sort of system, an electrovoice MT.

What special effects did you achieve?

The best things were the skytrackers, we had four in all and they look amazing outdoors! They are mega-powerful spotlights, a bit like floodlights you see in World War II films! They are so strong the lights can actually touch the clouds. The only effects we didn't have that we'd talked about was a plane to drop the band down to the stage by parachute! No, I'm serious!

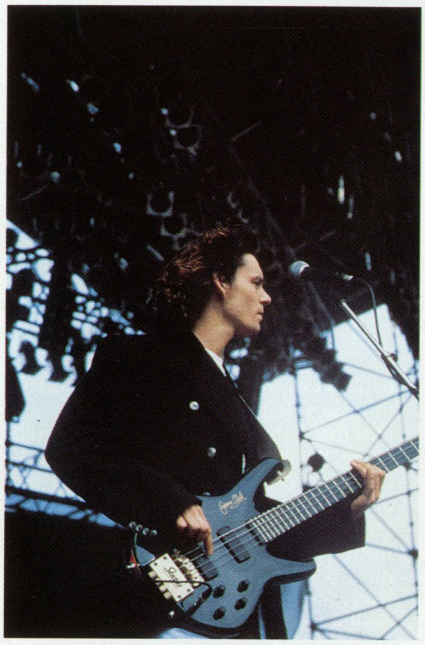




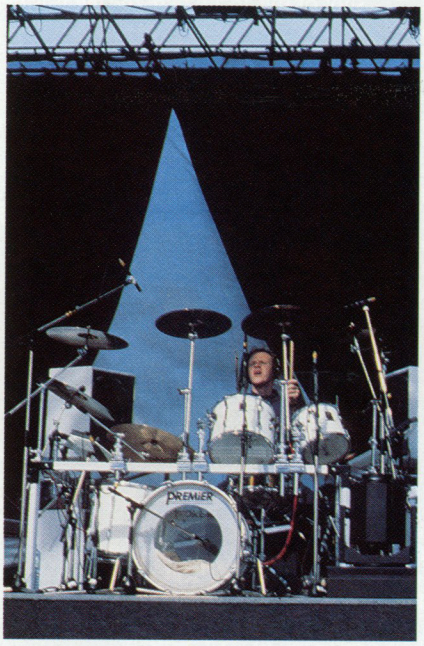
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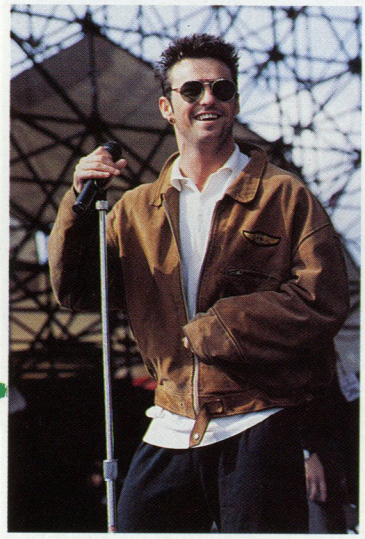
GLASGOW GREENTREE CONCERT · SEPT 10TH '94



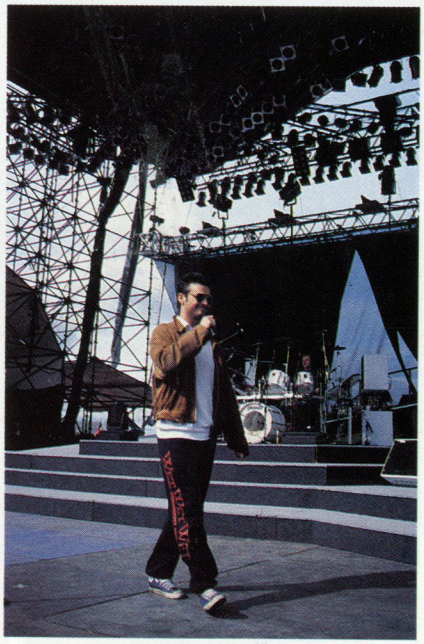












WET WET WET

GLASGOW GREEN FREE CONCERT · SEPT 10TH '89

Glasgow Green

MONDAY 4th SEPTEMBER

START REHEARSALS — We had been in Bath recording and had really got to the point where the LP had taken on momentum of its own with most tracks complete and everything starting to rush towards the deadline for recording and mixing which was September 21st 1989. That was only two and a half weeks away and not nearly enough time (we thought) to finish all the overdubs and bits and pieces still to go. In the middle of all that organising and planning and playing we had to stop dead in our tracks (literally!), wrench ourselves away from Real World and catapult into a studio in London big enough to take our new stage to start production rehearsals for the Glasgow Green Gig. Those sort of rehearsals are called "production" rehearsals or "pre-production" because it involves more than just the band turning up to play the songs and work out live arrangements and moves and a running order (set list) all the million things they have to think about when a live gig or tour is coming up. All of that is usually done in normal rehearsal time and — normally, whatever that is — rehearsals would start three weeks before gigs and we would do two weeks of pure rehearsal — pure music stuff — and one week of "pre-production". The production side is all technical stuff. We actually constructed the real stage we used at Glasgow Green to let us get used to where we could move and what it might feel like (but it's just not the same!). We were working with the full lighting rig in order to let the new lighting engineers, Louis Ball and Paul Selwood, plan what effects we wanted around the music that we were playing. The most important part of pre-production — or one of them at least — was that we got a chance to work with a brand new sound engineer, Gonzo (who's real name is Steve Smith) who was absolutely brilliant on the night. Gonzo had worked for 12 years with UB40 but we had never met him before so the pre-production time we spent with him was invaluable.

Really we worked extra hard that week putting in twelve or fourteen hours a day in rehearsal to try to squeeze what should have been three weeks rehearsals and production into three days. Tuesday we had to stop half way through to do interviews and then the film crew arrived. That was what was such a laugh about the whole Glasgow Green gig — we had at least one film crew with us every time we turned around! the whole thing was being filmed by a guy called Chris Gabrin and that involved an enormous amount of cameras and lighting and organisation at the actual concert itself — if you were there you couldn't have missed all the camera men on stage. To give you an idea how big a film crew it was, there were ten cameras in all (a ten camera shoot as they say in the film world!) — a lot of cameras, bearing in mind that something like Top of the Pops probably uses four or maybe five cameras in total. They weren't just filming the actual concert, though, they had started filming in Glasgow on Monday and really were filming everything that moved. They interviewed our manager, Elliot and our tour manager Dougie. They drove through the streets of Glasgow filming the city itself, they did an amazing 360′ shot of the area where the gig was held and also came down to London to film us rehearsing for the gig. Everywhere we went they were there! After a while we got really confused about the constant presence of a film crew recording our every gesture because by the weekend there were two! But it wasn't double vision. All day Saturday and Sunday — the day of the gig — we were trailed by a BBC documentary crew who were stunningly similar in look to the Chris Gabrin crew! That was weird. The BBC crew were doing more in-depth documentary stuff because that is the basis of their programme. That programme is being shown in November 30th in Scotland and on December 20th on the network and it will have live footage of the actual gig in it from the "ten camera shoot". We really only had Wednesday as a full and uninterrupted day to rehearse and that was the day that the horn section came in to brush up their parts and firm up arrangements.

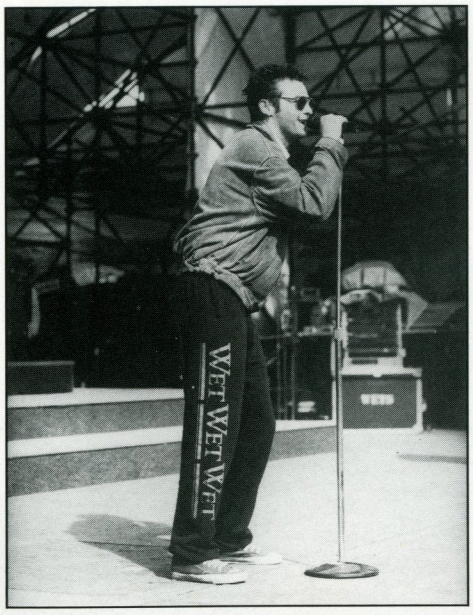
On Wednesday the staging went up to Glasgow to start being built on site. We started off with 40 guys working to construct and weld and put up scaffolding on Wednesday and finished on Friday with 120 people working away! The stage was absolutely vast — the biggest we'd played on since Nelson Mandela Day (!) and it took our breath away when we finished up in London and came home. Driving up to the gig site, just off King's Drive in Glasgow you have to cross a bridge (over the Clyde, obviously enough) and behind and above the row of trees sheltering the pitches area of Glasgow Green loomed this massive structure. We couldn't believe our eyes at first! By Friday we had done all the rehearsing we were going to and so came home to get ready for soundchecking on Saturday.

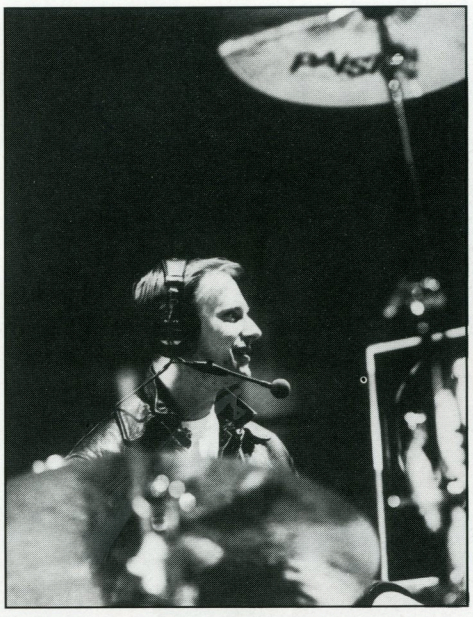
For weeks and months we had worried about the weather. The week before the gig we started to dream about it — mostly nightmares! That might sound like being silly to you but we really wanted this to be the best, biggest most fabby free concert that anyone had ever had and we worked so hard and so fast to make it happen we couldn't bear the idea that it might rain and no-one would come. We all had nightmares about it — everyone, even Elliot and Dougie, woke up at three o'clock in the morning at least one night the week before shivering from the deluge going on in their dreams. The weather was the only thing we could have no control over and that hard work and good planning wouldn't change so all we could do was hope and watch the long range weather forecast like it was the Delphi Oracle. All week, all we talked about was the weather, Dougie would find out what the long range forecast was in the early hours of each morning (this service is usually used by fishermen!) and we would discuss it all day. Sentences always started with things like, "Well the satellite pictures is saying" or "the expected temperatures are .....".

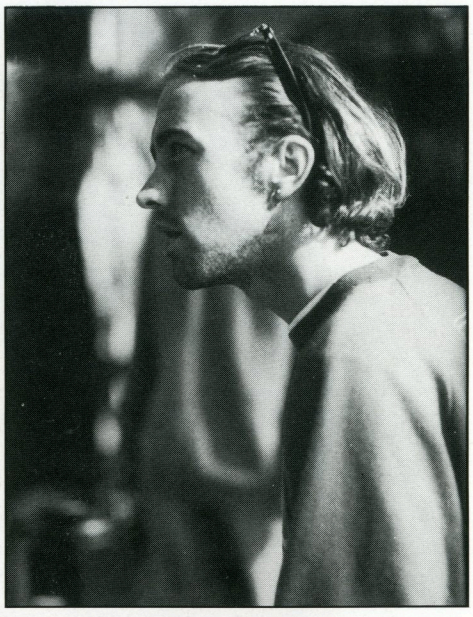
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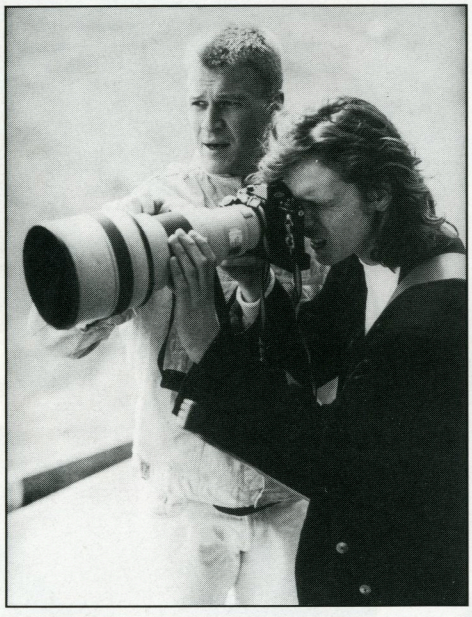
On Saturday 9th September, the day before the gig, it dawned bright with blue skies, a mild September day with a prevailing breeze. (A part of us said — why couldn't the gig be today?) The forecast for Sunday was mild with sunny intervals and we all breathed a sigh of relief. Saturday was a busy, busy day with loads of things happening and last minute details being put together. Graeme and Tommy got to the gig site about 9 o'clock in the morning with Neil arriving shortly after to start soundchecking. By about midday the horn section arrived from the airport having just flown up from London hotly followed by Marti who was all bundled up against the slightly chilly breeze sweeping onto the stage.

There is a rock and roll superstition about soundchecks that goes along the lines of "good soundcheck — bad gig". We always thought that was baloney and just a way for the sound man to get away with not sorting out all the problems at tthe soundcheck and therefore having to busk it while we are actually on stage to sort out extra problems (there are always extra problems). This particular soundcheck proved us right — it was great onstage sound (we listen to what we're doing on stage through the smaller amps you can actually see beside us which are played through monitors, whereas you listen to what we're playing through a different system — out front sound through big huge, enormous speaker stacks. It can sometimes be the

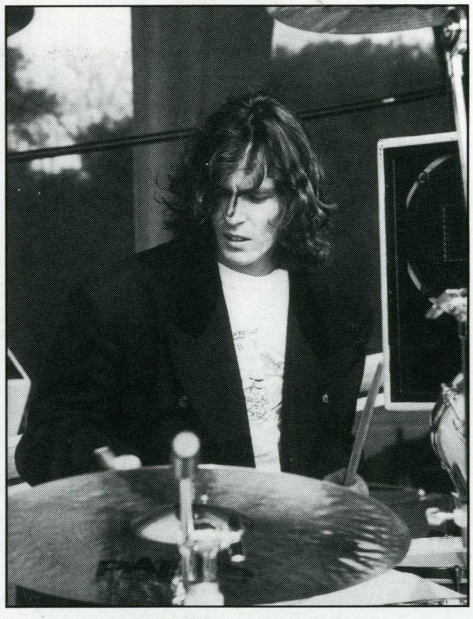

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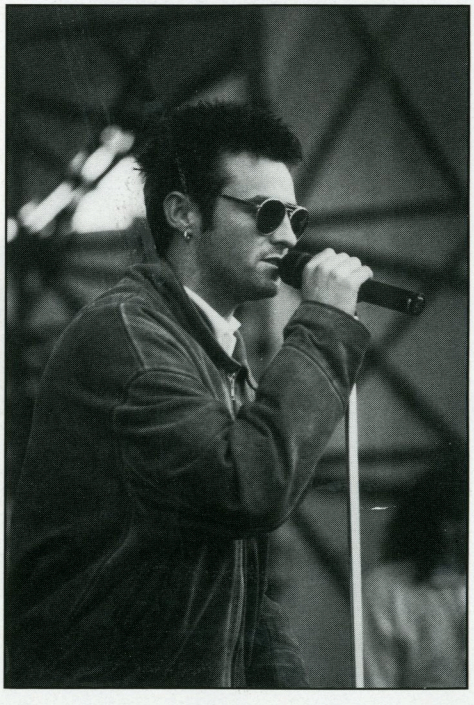







PREMIER





case that the band think this is awful because what they are hearing is completely different from what the audience is!) The outfront sound was great too — Gonzo was proving to be worth his weight in gold!

As the afternoon wore on it started to get cooler and the persistent breeze started to cause concern. If it was still this windy tomorrow we wouldn't be able to use curtains at the start of the intro to the gig. One of the lighting rigs started to act up and wouldn't move upwards and backwards the way it should, again for the opening segment of our set. The other bands who were soundchecking started to arrive after our soundcheck and briefing, the intro (which involved the lighting rig actually moving and so we had to know where and when, so we didn't run into it!). Everyone on the bill was playing for nothing because it was a free gig, so we're really grateful to the artists who lent their support, like Big Country, John Martyn, (one of our heroes) and our own label mates, Boom and Worldwide.

After our soundcheck and briefing we sat on the cold and now blustery stage with Tracy Macleod (a presenter on The Late Show) and talked about the new LP, the reasons for doing the gig, why it was free and all the whys and wherefores of our success and future success. This was the main interview we did for the BBC documentary. Then a hot dinner in production (the physiotherapist's block for the football pitches!) and we were ready for a long evening's work ahead.

Our favourite track on the new LP is "Hold Back The River" and we want that to be a single next year — this album's "Temptation" if you like. We want the video for that to be from the gig at Glasgow Green — it is a special feeling to play to such a big home crowd and we wanted that to be part of our favourite new song. Because of the fact that when the single is released it will be the recorded LP version that is a 7" and because when the video of the gig is released it will be a live version of the song we had to do some special filming on Saturday night, marry the live film we would get on Sunday to the studio, recorded single that will be released. Isn't this complicated? What it entailed was filming "cut away" or close ups of us singing to the recorded version so when you see the video it won't be as if Marti is singing completely out of time with his lip movements!

That took from about 9.00 o'clock at night till about 11.30pm. The weird thing was that we had been there all day and had even been playing a bit to soundcheck but relatively few people had turned up to watch. That evening it was as though jungle drums had started because people just started to show up. It was a cold night — as it was on the night of the gig — but the full light show was in effect and it was brilliant to be there even if it was a bit weird with no audience to speak of .... it was different the next day.

SUNDAY 10 SEPTEMBER 6.00am

The really fervent fans started turning up at about dawn on Sunday in order to get places right at the front of the stage. The massive area of the Green our stage was on could take up to 120,000 people and all week we had tortured ourselves about how many people would turn up. 10,000 or 100,000? If it rained, would anyone come at all? (Of course they would...). We phoned the production office at the site — about 25,000 people there, they thought, by about 2.00pm — estimates were about 2,000 people were arriving every 30 mins! The gig was happening at last and the crowd were a happy lot — there was no trouble all day, the police said. The earlier bands went down really well and, while it was a bit cloudy, the rain stayed away. We didn't get down to the site of the gig until nearly six o'clock but that didn't mean that we had all day to relax — no way. We were doing interviews all day, starting off with three Belgians, Dutch and French newspaper interviews then Mark Goodier from Radio One turned up to do an interview. At this point things started to get crazy — a writer and a photographer from Q magazine turned up to observe because they were doing a feature on the gig and we chatted to them as we went along. The obligatory two film crews were there and so, with all these journalists, cameras, photographers and radio people plus our tour manager, other management people, security, a driver for the bus we had to take us to the gig and people from Phonogram who were with the jornalists, TV cameras and radio people! The studio was mobbed with media but there were only a couple of fans outside waiting for autographs.

After doing all that — which took until five o'clock we finally started heading towards Glasgow Green. In order for us to get quickly from the studio to the press conference we had a police escort so we roared through the streets of Glasgow with flashing lights and motorbikes. As we got close to the Green, we could see streams and streams of people making their way there, little rivulets of people in ones and two joining up as they got closer and closer into a dense crowd flowing through the park towards the stage looming in the distance. The press conference was in The Winter Gardens — a beautiful Victorian glass house attached to The People's Palace (a Glasgow Museum) which has a stream running through it and huge goldfish and palm trees. After replying to a few strange — and mostly stupid, to be honest — questions from the press we met a few fans and then jumped back into the van to make the short journey across the park to the backstage area of the gig. As we had the obligatory film crew with us you'll be able to see that bit on the telly (the BBC documentary) quite funny actually, but we'll let you see what happened for your own eyes!

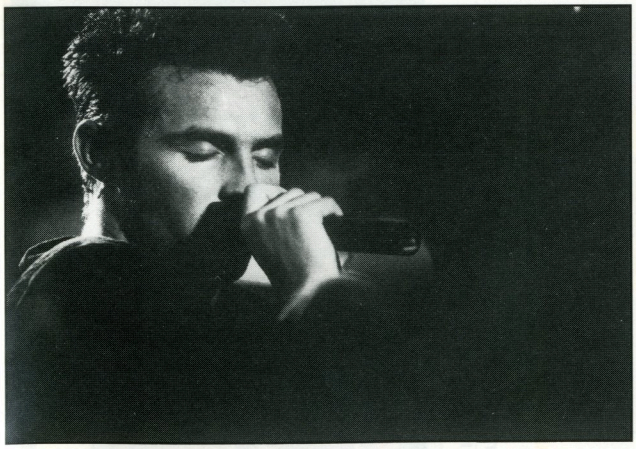
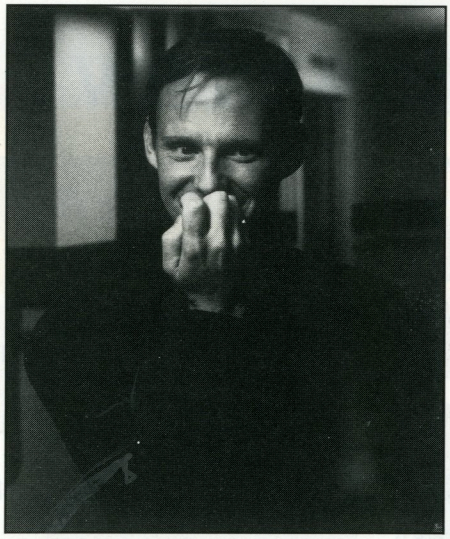
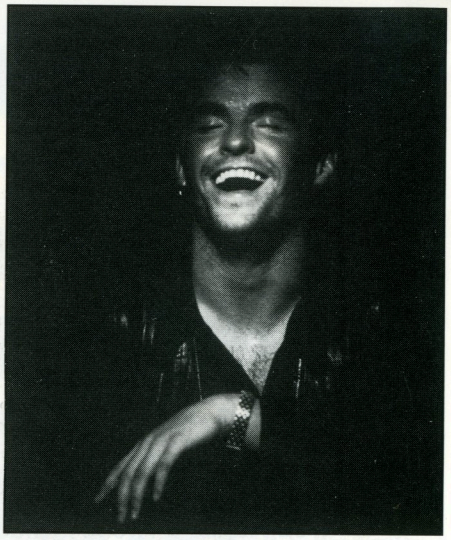
Backstage at the gig we only had another two hours to go — the longest two hours ever! We watched John Martyn on the monitor (a tiny TV screen) in our dressing room and just generally waited, ironed our clothes, fixed our hair, talked over sections of the set with the horns section, sat about making bad jokes. Then Dougie came to get us and it was show time.

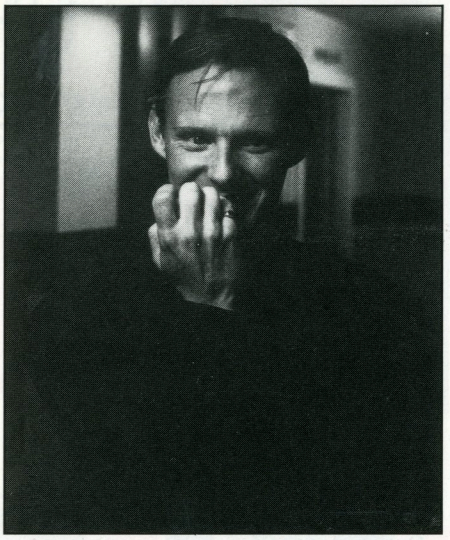
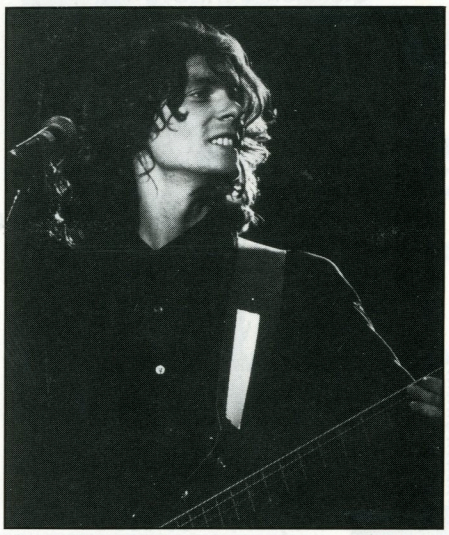
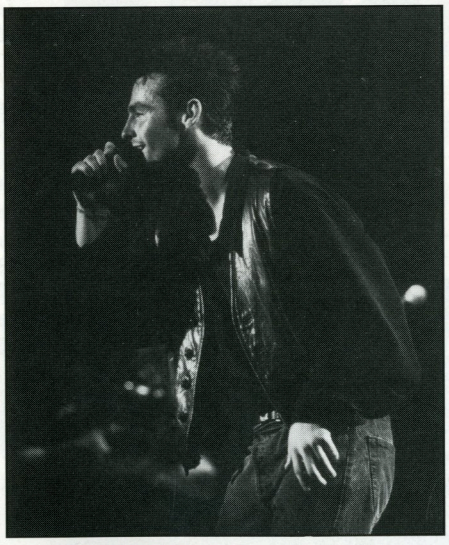
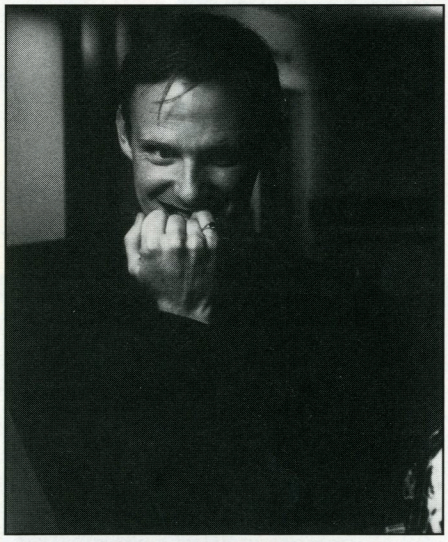
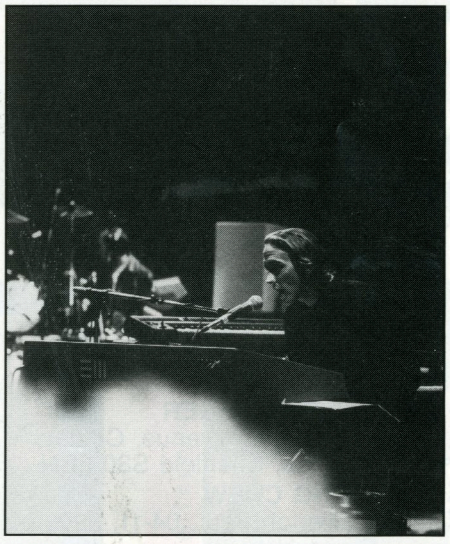
It was such a cold, crisp sort of night, all the clouds had disappeared about 5 o'clock and the wind had dropped (we could use the curtain after all) and the stars were already out in the sky which had only really gone dark 20 minutes before.

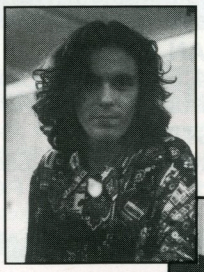
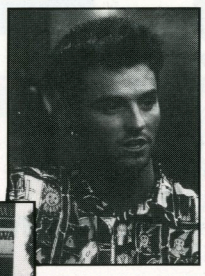
The walk to the stage was made even longer by the fact that we were closely followed by two TV crews (what's new) but we escaped onstage just in time to hear Mark Goodier say "Wet Wet Wet"! Everyone's cheers were drowned by the rumble of sparks generated by the intro section to the gig. The front section of lighting was lying between us and the audience but as it slowly swung upwards and the curtains swung back we could see the crowd for the first time. There must have been at least 75,000 people there, the faces stretching back to the upmost perimeters of the pitches. It was phenomenal. A perfect moment fell into place with the crowd stretching into the distance, the sky trackers kissing the few wisps of cloud left in the sky and the moon rising, almost full, up over the crowd (it was an added, and unplanned special effect.)

The gig itself passed in a blur of songs and cameras and crowds. Dougie had to come on just before the end of the set and asked the audience to step back, so many of the people at the front had been there since 6.00 am, it meant that a lot of them were cold and hungry and dizzy so the St. Andrews Ambulance men who looked after first aid had a hard, but successful ('cos they were great) night ahead.

All too soon it was over. Weeks of build up, hours and hours and hours working till Midnight, plotting, planning, rehearsing, perfecting, all over in two hours ..... It was Pure Dead Brilliant But .....

IN·THE·PARK
WET WET WET
GLASGOW GREEN FREE CONCERT - SEPT 10TH '89

by popular demand

Pen Pals Wanted

HELEN HOLDEN

JACKIE JONES

JOANNE FLOUNDERS

LIZ

JILLIAN MAIR

NYHOLM BIRCH

MAXINE TROTTER

ALISON McCARRICK

CHARLENE WOOD

JANE HORTON

YVONNE FIESS

SANDRA V. DRIEL

CLAIRE JULYAN

AMANDA GORDON

CARRIE JAGGER

WONG CHEW

CAROLINE WILLIAMS

ROSA TOMMASO

TRACEY WALKER

JULIE BAILES

AMANDA GREENHOUSE

JULIANNE WATTLES

RACHEL

JEREMY LOCKWOOD

MANDY MURPHY

GROUTA GABRIELLA

JOLANDA KRANENBURG

JOANNE SPROAT

KIRA POUTANEN

NICOLA MURPHY

DITANEY SIMON

LIZ JONES

AMANDA

LOUISE RIDOUT

JOANNA WISEMAN

SUSAN FRASER

JO STROUD

Janet McCloy has lost Nikki's address – please write again Nikki!
Jakki Clark from Glasgow – please write to Zoe Cunningham!

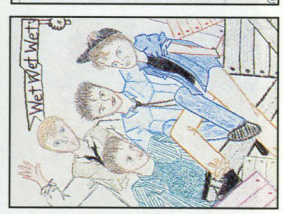
Here are some of your drawings!



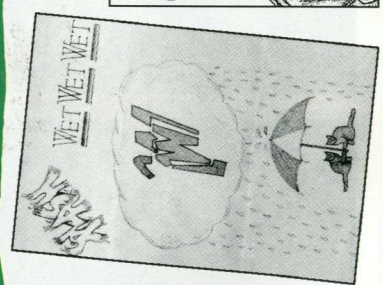


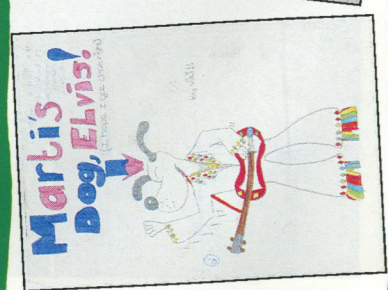












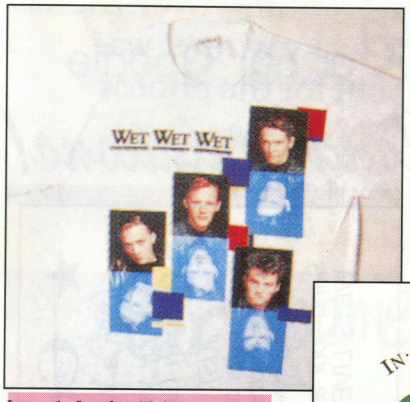
Lisa Leaning, Joanna Wiseman, Claire Elaine Sansum, H. Kimura, Tina Gunn, Viki Payne, Suzanne Fidler, Lee Allen.

Names of the various Splash readers who kindly sent in drawings . . .

Bye for now!

WEARABLE WETS

Temptation starts here.....



Item 1: Jumbo T-shirt
1 size only — £8.50

UK £6.00, World £8.00



Item 2: The Original
T-shirt. 1 size only — £6.00

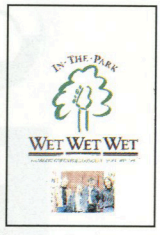












Item 10 — Splash 1 £3.00
Item 11 — Splash 2 £3.00
Item 12 — Splash 3 £3.00
Splash 4 — £3.00
Item 13 — Songbook £7.00
Glasgow Green Book

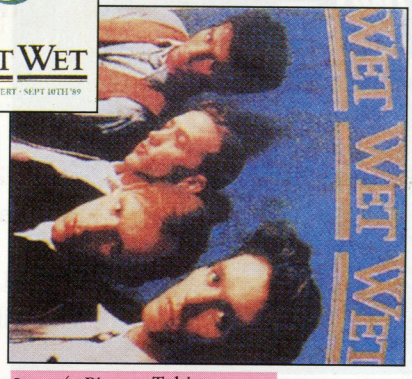
REMEMBER ALL T-SHIRTS ARE ONE SIZE ONLY

IN·THE·PARK
WET WET WET
GLASGOW GREEN FREE CONCERT · SEPT 10TH '89

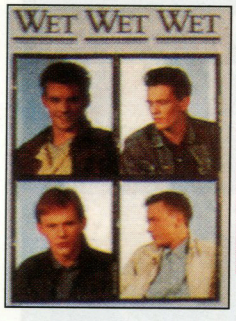


Item 3: Sweatshirt
1 size only — £10.00

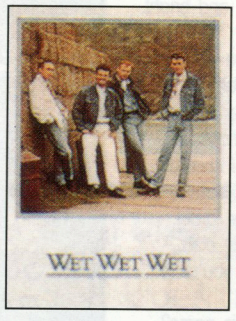
Wets In The Park T-shirt



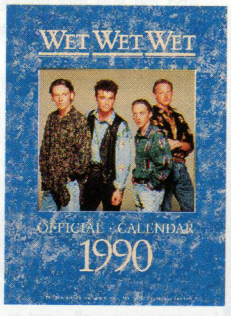
Item 4: Picture T-shirt
1 size only — £6.00



Item 8: Poster 24″ x 17″ £3.50



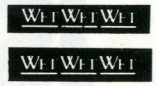
Item 9: Poster 28″ x 20″ £3.50



1990 Calendar: UK £3.25, World £5.50



Item 6: Poster 35″ x 24″ £3.50



Item 14: Badge £2.00





★ ★ ★ EXCLUSIVE TO SPLASH ★ ★ ★

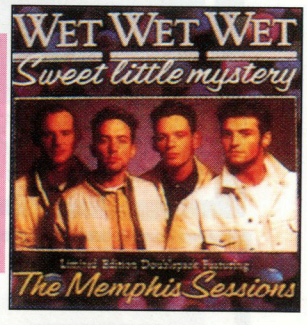
INTERVIEW PICTURE DISC

We trapped (ooh!) Marti, Graeme, Neil & Tommy in the Recording Studio (gasp!) and asked them all the questions you want the answers to and then (thrill?) made a SPECIAL EDITION 12″ PICTURE DISC especially for you that's not available anywhere else! Pretty serious huh?

It costs £4.00 (including postage, packing & VAT) and is only available from PRECIOUS OBJECTS at SPLASH. World price is £6.00 including postage etc.



Item 15: Gatefold £2.00



HOW TO ORDER: PLEASE USE ORDER FORM

If you live in the U.K. Please send a crossed cheque or Postal Order, payable to Precious Objects.
Write your name, address and membership no. on the back of the cheque or P.O.
Please allow 30 days for delivery.
Remember that all T-shirts are one size only.
If you live outside the U.K. (this includes Eire), please send an International Money Order, payable to Precious Objects, in STERLING only.
Write your name, address and membership no. on the back of the order.
Please allow 30 days for delivery.
Remember that all T-shirts are one size only.

N.B. The Glasgow Green T-shirt and souvenir brochure and the 1990 calendar are of limited availability only. Offer closes 28 Feb 1990. Orders by postcard only!

WET WET WET WINNERS

THE LUCKY WINNER of our Goodie Bag Competition is Joanna Davies from Sheffield. *Congratulations!*

COMPETITION

PLATINUM SPLASH COMPETITION
— Part Two —

Here is part two of the new platinum competition. Remember you have to answer all nine questions correctly to have a chance to win, three from Splash No.4, three from this and three from issue 6.

1. What are the two tracks on the B side of the Sweet Surrender cassette single?
2. What are the four objects pictured on the back cover of Sweet Surrender?
3. Which song is the new LP "Holding Back The River" named after?

Wait until you have answered all 9 questions, then send them in on a POSTCARD, marked Platinum Splash Competition.

★ Competition ★
— Win a Wets LIVE IN THE PARK video —

Win a fabby video of the Wets' phenomenal live gig in Glasgow Green and a T-shirt and brochure too!

JUST ANSWER THESE QUESTIONS:

1. In what area of Glasgow is Glasgow Green situated?
2. Name two other artists who played Glasgow Green?
3. Name one other band who played a free gig in Britain?

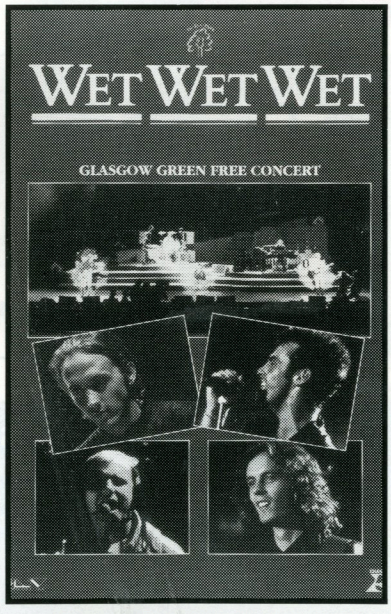
Send your answers in on a POSTCARD only to WETS LIVE IN THE PARK COMPETITION by 28 February 1990.



Jolanda Kranerburg from Utrecht, Holland sent this illustration for "Scarlet Avenue" we think that it is just super!

As I watch the stars that shine at night,
And the sun that shines so hot and bright.
I wonder what you're doing now,
And when I'll meet you if, where and how.
So please someone give me a break,
For when I dream of him my heart will ache.
When I look at you my eyes will flood,
And I can never do the things I should.
A lump in my throat, that's what I get,
And when I think of you I never forget.
How cute you are and handsomely built,
And how sweet you look when you're wearing your kilt.
I suppose you all want to know his name?
Marti Pellow, and there's no other the same.

Helen Holder kindly sent this poem to Splash about the band and also wants to be a Penpal.





24 Gairbraid Avenue,
Maryhill, Glasgow G20 8YE
Scotland

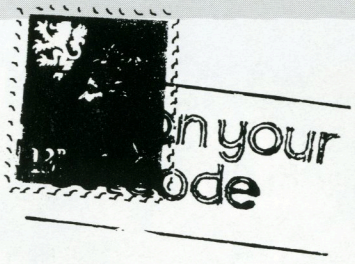
SUBSCRIPTION RATES inc. postage

U.K.	**£8.00**
EUROPE INC. EIRE	**£9.50**
U.S.A. & CANADA	**$20.00**
AUSTRALIA	**$21.00**

WET WET WET

The Precious Organization





Dear Graeme

NAME
Graeme Duffin

DATE OF BIRTH
28/2/56

FAVOURITE ARTICLE OF CLOTHING
A pair of giant furry lion slippers

FAVOURITE GROUP/SOLO ARTIST
Average White Band and Sting

FAVOURITE PERSON
Pamela (my wife)

FAVOURITE BOOK
Chronicles of Nardia - C.S. Lewis

FAVOURITE FILM
That Sinking Feeling

FAVOURITE TV SHOW
The Flintstones

WHO WOULD YOU LIKE TO MEET? (Living Person)
Mike Stern — one of my guitar heroes, whom I actually met at Realworld also Josie Lawrence, comedian

FAVOURITE CAR/VEHICLE
My Scalectrix Porsche & Jaguar with working lights

WHAT HAS BEEN THE BIGGEST THRILL OF YOUR CAREER SO FAR?
Playing the Gig at Glasgow Green and getting back home after a long tour

WHAT IS THE COUNTRY YOU HAVE MOST ENJOYED VISITING?
Dunno, haven't been to all yet. Maybe Italy, I like pasta

DO YOU LIKE ANIMALS AND WHAT ARE YOUR FAVOURITES?
Ma dug Elvis, no ma dug Clown, no, ma moggy Emily (silly name)

FAVOURITE SWEETIE
Yes please

DO YOU HAVE A FAVOURITE SAYING
"Your new guitar is finished"

DO YOU HAVE A NICKNAME?
With a name like Duffin I'm open to all sorts of deflamatory taunts

NAME YOUR TOP THREE RECORDS OF ALL TIME
1. September, Earth, Wind & Fire; Green Manalishi, Fleetwood Mac; Criticise, Alexander O'Neil

Fact File

Bye! XXX

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