

# HOUND DAWG MAGAZINE

*"I'M A HOUND DAWG!"*

**NO. 1 DEC 2009**



## THE KINKS

AN INTERVIEW WITH JOHN GOSLING

## DOUG YULE

LIFE AFTER THE VELVET  
UNDERGROUND

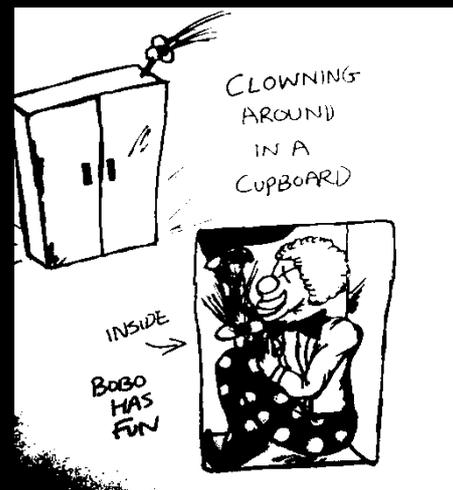


## CALIGULA

THE MAKING OF THE SLEAZIEST CULT  
MOVIE OF ALL TIME

## DEREK AND CLIVE

THE HIGH PRIESTS OF FILTH

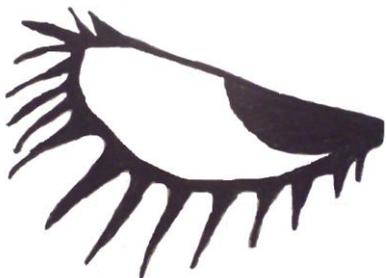


**POETRY - HUMOUR - INTERVIEWS - SHORT FICTION - REVIEWS - AND MORE**

Welcome to the free magazine **HOUND DAWG**, brought to you by Wisdom Twins Books. Ever since I was a kid I have always had a keen interest in writing. In the early 90s I would make up little magazines containing made up stories and fictitious gruesome matches of all my favourite wrestlers, then under the banner of WWF. Now the subject may have changed but the passion and interest is the same. Hound Dawg is basically me and a few other people pursuing avenues of interest. And who knows, my ramblings may just be interesting to others hopefully. The magazine focuses on music, movies, books and various other forms of art, excluding clay moulding and knitting. Why? I dunno, ask Des O Connor, he was the one who objected so strongly to the two said themes. I like Des but dislike his tan and his eternally youthful looks. Dorian Gray! Anyway, Hound Dawg Issue One pretty much sets the tone for the magazine; fresh, weird, unusual, unique, interesting, and fascinating; or if you don't enjoy it, most likely crap, trash, dross, rubbish, drivel and pants. Either way it was free so no loss there then eh? There is really no pleasing some people is there?

**Chris Wade.....**

Contact the editor by e mail:  
[chris.wade697@ntlworld.com](mailto:chris.wade697@ntlworld.com)



**WISDOM TWINS BOOKS WT 002**

# **INSIDE HOUND DAWG**

## **NO.1 DECEMBER 09**

**POETRY BY BEN SMITH**

**JIMMY CARL BLACK:  
THE INDIAN OF THE GROUP**

**AN INTERVIEW WITH US BAND ORANGE**

**AN INTERVIEW WITH QUADROPHENIA  
STAR GARY SHAIL**

**THE MAKING OF CALIGULA**

**A CHAT WITH EX VELVET  
UNDERGROUND GUITARIST DOUG YULE**

**THE SURREAL SECTION**

**POETRY BY DERRICK KEETON**

**AN INTERVIEW WITH FORMER KINKS  
KEYBOARDIST JOHN GOSLING**

**ALBUM REVIEW: SHAKIRA - SHE WOLF**

**WARNING: DEREK AND CLIVE**

**SHORT FICTION: HOPE BY  
SHARON DONALD**

**POETRY BY ALEXANDRA GLACET**

**CONTRIBUTORS**

Chris Wade, John Bance, Gary Shail, Ben Smith,  
Alexandra Glacet, Jerry Ford, Jake Hart,  
Derrick Keeton, Orange, John Gosling, Doug Yule  
Sharon Donald

# POETRY: BEN SMITH

---

**HERE ARE SOME POEMS BY MELBOURNE BASED 24 YEAR OLD, BENJAMIN SMITH, IN HIS OWN WORDS AN AVERAGE, DAY DREAMING DRUNK YOUNG MAN PRETENDING TO BE BEAT AND BOHO**



## HALF A HEART

There is a little boy,  
On television that only has half a heart

He says,  
"I wish I had a whole heart,  
And my mum and dad."

He says it with a beautiful smile  
That could warm the world

He has a hot mother.  
I remember that.

I open a beer after his scene  
And run a bath

The radio plays swing.

I dance with my girl  
She is wearing her pyjamas  
I'm naked.

We dance quietly.  
With bare feet.  
Together  
On the floor boards of my home.  
With the television still  
Playing  
In the other room

And she leaves me alone

With the swing

And the radio  
And an a world of guilt

And the wish  
That I only had half a heart,  
Too.

## NOT A CROOK

In the lounge room,  
After taking a piss,  
I throw my hands in the air  
And make two piece signs.

I'm in the nude  
And I'm pretending to be Richard Nixon.

I say,  
Inside my head,

"I am not a crook"

No one is home.  
I'm alone,  
But I still say it only to myself.  
Inside my head.

With a short girth of skin  
Peeling from the black bush of my pelvis

I roll it between my palms.

I pick up my beer.

I am not a crook.

Just like he said it,  
In that same voice,  
But inside my head

"I am not a crook."

## **CARAVAN**

**The budgies squawk  
In little wire cages.  
They dance in front of the mirror.  
Lucky,  
He sings.**

**Johnny gives me a beer,  
His wife barb,  
Reads in the other room.**

**We talk about racing.**

**He shows me the add in the paper,  
Advertising weekend tiling jobs.**

**He says  
I lost 300 this weekend.**

**Barry comes in on his cane,  
They only put with him so maybe they  
Could have a look in on his will.**

**I have heart burn from the  
Froth in this cheap  
Shit  
Beer.**

**I feel sick from everything else**

**An eternal headache that will never  
Go away.**

**He pulls out the bird.  
It bites his hand.  
We sit in silence and drink.**

**This world  
Is a poet.  
And birds in cages should never  
Be called lucky**

## **SOMETIMES**

**Sometimes I drive around town,  
with my dick in my hand.**

**Nothing perverted,  
Just outside my pants,  
and smiling out the windscreen.**

**Giving it some air.  
Because it gets lonely in dirty jeans  
and he wants to see the world too.**

**Sometimes I wonder if that's a strange thing to  
do,  
but it doesn't really matter  
cause no one will ever see me  
and I sure as shit  
will never mention it to anyone**



*(PHOTO: BEN SMITH)*

# JIMMY CARL BLACK: THE INDIAN OF THE GROUP

**REMEMBERING THE LEGENDARY DRUMMER OF THE ORIGINAL MOTHERS OF INVENTION WITH FRANK ZAPPA, WHO PASSED AWAY LAST YEAR, AGED 70.**

Jimmy Carl Black will forever be known for his trademark line, "I'm the Indian of the group," a line first heard on the unforgettable album by Frank Zappa and the Mothers of Invention; *We're Only in it for the Money*. But Jimmy had a massive career in the world of music, going as far back as the early 60s when he drummed for a band called The Keys. Born James Inkanish Jr in 1938, El Paso Texas, his interest in music began very early on, at the age of 6 in fact when he began to play the piano. By his early teens he was a pro trumpet player in his high school band. When he joined the USAF he took up drums professionally, although his first release was with The Keys in 1962. In 64 he moved to California and formed The Soul Giants. Frank Zappa, an eccentric musician who had recently come out of jail joined the band after their original guitarist went off to the army. "He joined the band and in three days he had taken over it," Black said.

By the mid 60s, the band were growing more off beat and surreal, delighting and shocking crowds in places like The Trip and The Whisky a Go Go. They were now called The Mothers of Invention, a band with a keen interest in knocking down barriers and altering perceptions of popular music. Before too long MGM signed them, as the band were gathering a huge following on the club circuit. Producer Tom Wilson, who also recorded the first Velvet Underground album, was shocked when he first heard the band after expecting to be producing a blues group. For those not in the know, whoever you are, Frank Zappa and the Mothers of Invention were quite simply the most demented, outrageous band of the 60s, delighting in shock, the weirdest ever songs performed on the stage with the most hilarious stage antics. Their first album, *Freak Out* (67)

set them on the road to success. After a few brilliant albums with the Mothers (including *We're Only in it for the Money*, in my book the best album of the 60s) Zappa fired the Mothers and went on to produce some of the most



ground breaking and unique music of the 20th century on his own. Though Jimmy would never turn down the chance to work with Zappa, it was never a fair ride. "Frank was the BOSS and was not open to anything that was not from his

head. There were no arguments about music because if you did, he would show you where the door was. Period."

Although Jimmy was saddened by the end of what he called one of the greatest bands of all time, he soldiered on in the world of music. He formed Geronimo Black in 1970, a band whose debut album was critically acclaimed but not very well publicized. Around this time he returned to work with Zappa (and Ringo Starr) on the ridiculously surreal film 200 Motels. Over the next few years Jimmy would put his unique style into many a musical outfit. The Grandmothers were a particular highlight, as were his experiences playing with Liverpool based group The Muffin Men.

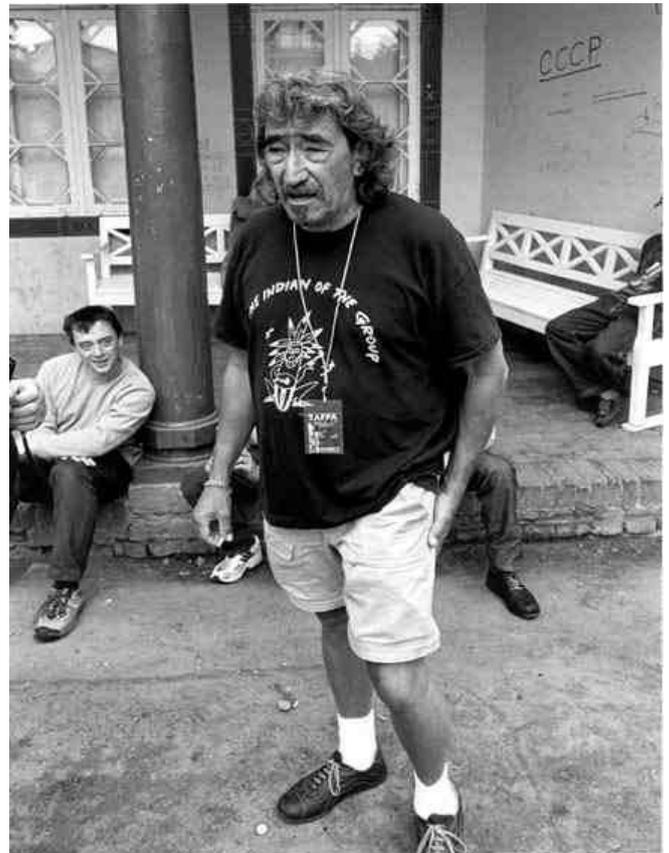
In 2004, Jimmy underwent 25 sessions of chemo therapy but didn't let this get in the way of his music. The same year he toured with The Muffins and in 2005 he went to Germany with The Jack and Jim and Pat Show, before recording an album with them that was released in 2007. In 2005 he found out that his distributing company for Inkanish Records, who were releasing all his albums, had gone bankrupt. Although he didn't really sell a lot of CDs, he still said they were a lot of fun to do and remained a massive attraction on the live circuit in the many varied acts he appeared in. In 2008 news was released that Jimmy's autobiography, For Mother's Sake would soon be released. But unfortunately in November 2008 Jimmy Carl Black lost his battle with lung cancer. It saddens me and countless others that Jimmy is gone, but he would not have wanted us to mourn; he would have wanted us to remember the music and all the great things he achieved in his varied career. Just look at the facts and see what this man got up to in those 50 fruitful years in music; he went on to play with Arthur Brown briefly in the 70s and Captain Beefheart, a totally surreal, legendary group led by the now reclusive Don Van Vliet, close associate and friend of the Frank Zappa circle. He even got his own brick on the Cavern club wall, alongside his late pal Frank Zappa. Jimmy once said he wished he could have got into a different professional career for the music industry sucked. But boy I'm glad he didn't. I envision Frank and Jimmy up in Heaven, creating some weird kind of dreamy

music together. Let's hope they don't start a rendition of Who Are the Brain Police.....

Jerry Ford of Inkanish Records remembered Jimmy fondly for me:

"Jimmy often said he was but a "*Simple Indian*", he made EVERYBODY around him feel special and valued his fans so very much. He was the real deal, what you saw was what you got and you better be ready cause you never knew (and he didn't either sometimes) what was going to happen when he was on stage. Jimmy Carl Black, Don Preston, Bunk Gardner Art Tripp, Roy Estrada and the rest of the original MOTHERS were what Zappa was writing about in the old days, they were what made the first bunch of albums really special. Those guys opened doors most musicians today are still afraid to walk through!"

***"It was a wild time - a time that I don't miss anymore. But then again, I'm 62 years old now and I think that lifestyle would probably put me where Frank's at now"***



**JIMMY CARL BLACK**  
**1938 - 2008**

**WORDS: CHRIS WADE**

# AN INTERVIEW WITH

# ★ ORANGE ★

**US PUNK-POP STARS RETURN WITH A NEW RECORD, PHOENIX, WHICH THEY CALL "THE DEFINITIVE ORANGE RECORD!" NOT ONLY THAT THEY PROMISE IT WILL, AHEM..... GET YOU LAID. WORDS: CHRIS WADE**

*Punk is always a difficult subject when discussing what genre a band might fit neatly into. It started as a revolutionary movement in the UK in 1977 with bands like The Stranglers and The Sex Pistols; angry stuff breaking down the barriers. Now it seems the phrase punk is thrown at anything remotely alternative. Punk has become a stadium affair, the very thing it set out to destroy. LA punk pop group Orange don't consider themselves a punk band and once again a band has been labelled with a genre they don't even want. Damn the music press, with their pigeon holing. Now with their third album, entitled Phoenix (on Hellcat Records) Orange are carving their own style and voice in the unforgiving world of the music business. Consisting of Brendan Minded (Lead Guitar), Perry Ladish (Guitar, Vocals), Joe Dexter (Bass, Vocals) and Zak Glosserman (Drums). Danny Keys called their last album, Escape from LA, the album of the year.*

**When did you guys first get together and what inspired you to get a band going?**

I was 13 when I moved to LA from England at which time both myself and my best friend Mike Valentine started playing bass. We started a band with 2 bass's and pre programmed key boards in my basement and



we called ourselves "West si-eed"! It was majestic, it was wonderful, and it was a complete mess. So after a few weeks we went to see our favourite band at the time, Sum 41, and after that we knew what we wanted to do with the rest of our lives. From there we formed what became Orange that very night.

**Who were your influences? Were you into old style British punk from the 70s or 80s US punk?**

For our first 2 records "Welcome to the world of Orange" and "Escape from LA" we drew on influences from bands such as Green Day and Blink 182 and for this current release "Phoenix" we wanted to paint, what I like to call a more colourful record so we busted out some of The Clash and The Cure and made what is giving you ear-gasms today!



### **Are you happy with your latest record?**

FUCK YES! It's the best things we've ever done. This is the definitive Orange record. Whether you're just getting into us or are an old school fans, BUY IT! It will change your life. And get you laid... I promise.

### **I don't need much help in that area with my girlfriend living with me and all that but thanks anyway. How did you end up signing to Hellcat?**

We recorded a 3 song demo when we were 16 just for our friends at school and to prove we actually existed, ha ha. After only a few days it ended up in the hands of Tim Armstrong through our good friend Bryan Rayban. As soon as Tim heard the record he said to Bryan "Do not give this demo to anyone else, I'm gonna sign them." Then sure enough Tim came to one of our shows at the Key Club and offered us a deal that night.

### **I'm a big Lou Reed fan. Why did you decide to cover Perfect Day?**

We were in the early stages of recording the new album when our producer, Gavin MacKillop (Sugarcult, Miley Cyrus, MXPX), randomly turned to us and said "Have you thought about covering a song?" to which we all reeled off a list of ideas we had, but as soon as he said "how about Perfect Day?" there was an undeniable energy boom in the room and you could tell that this would be the right

song for us to cover at this time in our career. It just felt big.

### **How do you file your brand of music? It seems punk fans are sceptical of you, judging by forums and stuff.**

That doesn't bother me at all. I've never considered us to be a punk band. I think that stigma comes with being signed to a street punk label like Hellcat. Tim knew what he was signing even back then before we really developed our sound and I know personally he wants to expand the sound of Hellcat. I think we're on the front lines of that change. I always have done.

### **What's been the most unusual or exciting place touring has taken you?**

Probably playing at a HUGE barn on a farm in the middle of nowhere. It was so much fun just because it was so fucking weird. The drum kit was set up in a chicken coop above the barn while we were rocking out on the ground. It was a really fun night.

### **What are your plans for the future, musically and career wise?**

Who knows man!? The music industry is so unpredictable. You can wake up one morning and suddenly you're the next big thing. Whatever happens with this release doesn't change that Orange will always be around releasing record after record for years to come. Dads, lock up your daughters because we're here to stay!



*Visit Orange's Myspace page for more details on their new album,;*

<http://www.myspace.com/orange>

# AN INTERVIEW WITH GARY SHAIL

WORDS: JONNY BANCE

**“Who d’yer fink yer are? Bleedin Prince Philip?”**  
This is just one of the many memorable quotes from the seminal youth mod movie of 1979, *Quadrophenia*. The words were uttered by Spider, played by Gary Shail, as the gang try to gatecrash a house party in Shepherds Bush.

The film was based on the 1973 concept album of the same name by The Who and starred an array of up and coming young actors that have since become household names. These included Phil Daniels, Toyah Willcox, Timothy Spall, Leslie Ash and Sting. It is a timeless classic with the universal themes of teen angst, rebellion and alienation brilliantly explored and depicted on screen. Jimmy (Phil Daniels) is the teen mod who goes off his rocker in an effort to find himself and discover “the real him” in 1960s London.

Gary Shail is a top guy, warm and accommodating, funny and obliging, and I was delighted to be able to talk to him at length about the making of the movie, his memories of filming some of the key scenes and also the curious *Spacehopper Quadrophenia!!!!!!* Read on and all will be revealed.....

**Jonny:** So, Gary, a brief 30 years then since *Quadrophenia* the film version was released?

**Gary:** I know! It’s unbelievable, where has the time gone?

**Jonny:** So how did you get the role of Spider in the film?

**Gary :** Well I had had been to drama school and *Quadrophenia* was my first job and what a job! I begged Franc (Roddam, the director) for the part and I did an audition and there we go. People think that we were all a cast of unknowns and to an extent we were but Mark Wingett (Dave) had studied at the National Film Theatre, Phil Daniels (Jimmy) was at the famous Anna Scher school in Islington and they had both done TV work and



theatre productions before *Quadrophenia*. Sting (Ace Face) was just about to make it big with his band The Police and Toyah Willcox (Monkey) was about to launch her singing career.

**Jonny:** I have heard about some famous stories of how you all got into the role!

**Gary:** Yes we were very much encouraged to get into character (laughs). It was a brilliant time. We were all between the ages of 17 to 19 and just a really close gang. We went to lots of parties together, shared a house together, and rode around London on our scooters. Health and safety rules just wouldn’t allow it today!! We were encouraged to research our characters, think about our backgrounds, our jobs, what our upbringing would be like. Franc really looked after us, we were just young kids who had to act out scenes involving taking drugs, smashing up shops, learning all the dances. Then when the camera stopped we had huge minders who would make sure we didn’t get too much into our roles!!!!

**Jonny:** Did you know much about the famous 1973 album *Quadrophenia* by The Who prior to filming?

**Gary:** Not really. At that time I was a punk. My mum was most impressed that instead of wearing all the leather trousers and having pink hair I had to go through a complete transformation! Smart suit and haircut to look like a cool, well dressed mod from the 60s.

I only really knew the early Who stuff but all the cast played the album over and over again during making the film. Now it’s a favourite. I love 515. A great song. Pete Townsend had over 90 songs for the album and had to whittle it down to about 20. I

am so glad this one was picked. It would've been criminal if it had not.

**Jonny:** At the crux of the film is the Mod versus Rockers; Brighton Bank Holiday riots. Tell me about filming that. It all looks so authentic! Mayhem recreated from the sixties onto the streets of Brighton...

**Gary:** I don't think Brighton Town Council knew what they had let themselves in for!! What you see on the screen is meant to be the May bank holiday of 1964. In reality it was late October in 1978 and very cold!! We had two weeks to film the riot scenes and it was chaos!! Extras came down from scooter clubs all over the country to film and either play a mod or rocker or even a policeman. We took Brighton over. We wanted it to look so authentic and being so young we did get carried away now and again!! Franc had to halt filming many times to get us back in line!! First day of filming he had quite a casualty list; broken bones, split noses, cuts and bruises. But it all looks great don't you think?!

**Jonny:** And you had a few cuts and bruises yourself I believe Gary! One of your main scenes is set on the streets of London when you have a run-in with a group of rockers after your scooter breaks down.

**Gary:** Yes, we were meant to film that at around 7 in the evening but due to technical issues it was much, much later. When we got to film it we were all a bit drunk as we had been drinking in the pub across the road!! Luckily I didn't have to drive the scooter too far before it breaks down so I was okay. When I got beat up, it did REALLY hurt. You can see in the film that I topple over my scooter and ..ouch... quite a bit of real pain there. Method acting!

**Jonny:** Indeed. So do you remember much about the night of the premiere of the film? 16th August 1979?

**Gary:** Hazy! It was great, we all arrived in a huge limo and all the members of The Who were there. I took a new girlfriend with me to impress her! Seeing the film all edited together with the music was superb. This was almost a year after we had begun filming.

**Jonny:** Does the film become a burden?

**Gary:** No! NEVER!!! The older that film gets the more popular it seems to become; young people discover it and go through those same universal

themes that Jimmy's character does. I wasn't really asked about it up until the last ten years. Now I get asked to go to scooter rallies, mod events and all sorts. It has become something quite special

**Jonny:** We must mention Spacehopper Quadrophenia...

**Gary:** It's hilarious! Even Pete Townsend loves it! I don't want to spoil it for people or even describe it but just go onto Youtube. Type in Spacehopper Quadrophenia and you will find it!

**Jonny:** Tell me a little bit about your new book Quadrophenia Remembered?

**Gary:** It's still in the very early stages. So many people had contacted me on Facebook telling me how much the film meant to them. They shared memories of when they first discovered it, that they had joined scooter clubs because of it or became a mod for life etc. So I thought I would compile a little book of memories as the stories were so good. I'm going to get some cast members to write about it also and try and include lots of pictures. Hopefully make a great read!



**Gary went onto star in hit 80s ITV Saturday teatime show Metal Mickey as well as The Professionals, The Bill and Johnny Jarvis.**

**His other film work includes The Bride co-starring Sting, Give My Regards to Broad Street with Sir Paul McCartney and Rocky Horror Show sequel Shock Treatment.**

**In the 90s he worked within sound production specialising in producing jingles for television, film and radio and he continues to write, record and produce music in his own recording studio in Hampshire.**

# CALIGULA

Caligula is quite possibly the most shocking mainstream film in the history of cinema. In an extract from his book, *Malcolm McDowell: On Screen*, Chris Wade explores the making of one of the most demented, perverted and controversial moments in the history of cinema. But how do the stars who initially disowned it view the film now?

---



"Caligula was my weirdest experience in films," wrote John Gielgud in his autobiography. As far as film history goes, Caligula is one of the weirdest ever made. Here is an extremely big budget re telling of the life and rulings of the truly insane Roman Emperor Caligula, one of the most sick and demented perverts in the history of the world. To the actors hired, the cream of British cinema, this was going to be a dramatic powerhouse. But the films' producer Bob Guccione had always had ambitions to make what he called a "legit" porno. "Instead of shooting 2 hours in a motel, shoot a serious one with serious actors and an important director," he said. Ben Hur writer Gore Vidal had written a screen play for Caligula and Guccione saw the perfect opportunity to "weave this story and do it explicitly." True, the times of the real life Caligula were very filthy indeed and if you were to make a porno of one guy it would be him. According to history he was one of the most twisted, evil, power drunk men ever to live, yet he was also one of the most popular Caesars among the people. Guccione selected an English cast, all highly respected, so no one would accuse this of being a skin flick. Huge sets were built, hundreds of extras were hired and pretty soon

they had rocketed past the initial 9 million budget.

After one days' shooting Maria Schneider, cast as Caligula's sister, quit the film calling it a "grotesque, pornographic parody!"

Tinto Brass quietly said to Malcolm, "Why don't we see that the police find a little something in her hotel room if you know what I mean?" Malcolm was outraged at this and said, "If you do that I am quitting the film!" A couple of days later Malcolm heard Schneider on the radio complaining about the horrific film, saying "And Brass with his sleazy right hand man Malcolm McDowell." McDowell was hurt by this, seeing as he had spared her an arrest.

The end result is pretty graphic, mostly in the bits Guccione was secretly filming on a night with his Penthouse pets. It is a shame, for underneath the deceitful filth are some remarkable performances. Contrary to popular belief, Brass did provide some of the graphic sex scenes but Guccione found them ugly, much preferring his Penthouse girls, who were apparently very egotistic and ignorant to the rest of the cast.

On that note McDowell is on blistering form, in what is definitely one of his top five performances; frightening, unpredictable and

at times very funny. He is pissed on power and abusing every single minute of it. "I wanted to make him an anarchist," McDowell said. "I didn't want to do every scene mad." Mark Kermode calls it "an electrifying performance, a thematic continuation of A Clockwork Orange's Alex De Large." Although Kermode really knows his movies I have to disagree slightly with him there; Malcolm's Caligula is in charge, ruling the world with no regard and no challengers, while Alex was the king of his own small world, but to those higher than him a mere snotty political pawn of society. In many ways his performance in Caligula is stronger than his more stylized, comic Alex de Large.

Peter O Toole who was according to Brass never sober during filming, is terrifying as Caligula's vile Grandfather, the paranoid, insane Emperor who knows he has to die in order for Caligula to take the throne. As Caligula's sister, Teresa Ann Savoy gives the madness a little stability in her solid, controlled performance. She hadn't much experience prior to the film and at times it shows, but all the same she does very well amidst the madness of the film.

John Gielgud is terrific in his brief role as Nerva, the wisest one around these insane surroundings before he slits his wrists in the bath and takes his own life.

**Nerva:** Tiberius, you were wise once.

**Tiberius:** Don't taunt me, I am old.

**Nerva:** I've watched you grow into a monster! One by one, I've seen you murder your family, your friends, the noblest men in Rome.

**Caligula:** That is Treason!

**Nerva:** No, it's the truth.

Helen Mirren is mysterious and suitably sexy as Caligula's promiscuous wife, who in order to ensure she doesn't bonk half his army he puts her on a lead. To say that the actress who played the Queen is involved in this type of thing today seems unbelievable. To be honest it is a ridiculous film. The BBFC said "We had to cut it; it was way over the top!" But the whole thing has to be seen to be believed, and is outrageously good fun. That is if you can stomach it. As a film, the obvious cuts and snips

are often distracting, as you can clearly see the distinct change in colour from shot to shot.

After its shocking release (in one of its 10 edits) Vidal had his name removed from the credits. "One of the worst movies ever made!" he once stated. "It is a joke movie!" Most actors involved turned their backs on it, some despise it and others even sued over it. It has to be one of, if not the messiest film ever made for all involved with it. Banned, ripped to bits by the censors and panned by the critics, only



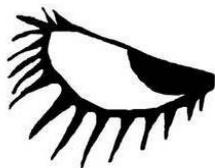
now has its original cut been restored for the latest 4 DVD box set release of the film.

McDowell's opinion on Caligula seems to alter from time to time. After its release he said, "I am glad the whole shambles is over! I now have some idea what it is like to be raped." Yet in 1982 he said, "It did my career a hell of a lot of good." In the 90s his son came to him and said, "Hey dad my friends say you've got a film in the porno section at Blockbusters." McDowell said, "Yes I have and I am very proud of it. How many of your friends' dads have a film in the porno section of Blockbuster?" His son excitedly exclaimed, "Yeah! Can I watch it?" "No," barked Malcolm, "not until your 21!" Yet he once called it "a career derailing mistake!"

Mirren once told an interviewer "I just don't want to talk about Caligula." But 30 years on I feel the fuss has died down. McDowell and Mirren both did commentaries for the DVD release in 2008 which shows, at least, a level of acceptance with Caligula. When I think of the film a few images pop into my head, some quite grotesque; Malcolm doing his Little Boots dance, the wedding day fisting, the orgy on the ship and the final shot of the film with Caligula's dead face at the bottom of the stone stairs. It is quite horrific but so over the top everybody needs to see it. As a document of the free Roman era it is accurate, although it occasionally appears just too explicit for mainstream cinema. Perhaps the truth hurts?

*MALCOLM MCDOWELL ON SCREEN is out now on Bright Pen Books.*

**MALCOLM  
McDOWELL  
ON SCREEN**



by chris wade

"I heartily recommend *Malcolm McDowell: On Screen....* simply the definitive guide to the film career of this legendary actor."

- Alt Reel



# A CHAT WITH DOUG YULE

IN ROCK N ROLL LEGEND DOUG YULE IS A KIND OF LOST HERO. BEST KNOWN AS JOHN CALE'S REPLACEMENT IN THE SEMINAL 60s GROUP THE VELVET UNDERGROUND, YULE'S IMPORTANCE IN THIS BAND SEEMS TO HAVE BEEN UNFAIRLY DIMMED OVER TIME. AFTER LOU REED JUMPED SHIP, YULE CONTINUED WITH A NEW VELVETS LINE UP AND RECORDED AN ALBUM, THE UNDERRATED *SQUEEZE*. DOUG IS STILL PLAYING MUSIC AND I WAS LUCKY ENOUGH TO GET SOME BRIEF WORDS FROM HIM (AND HIS DAUGHTER JENNIFER.....BONUS!) ABOUT THE VELVETS AND BEYOND.

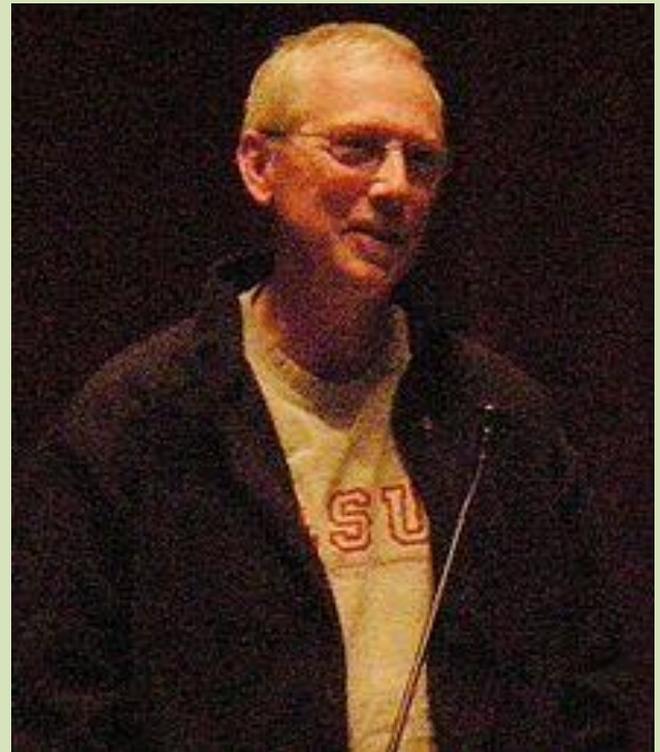
**WORDS: CHRIS WADE**

**So what were you playing music wise before the Velvet Underground?**

Church music (voice), marching band music (tuba), concert band music (tuba), folk music (guitar), bluegrass and old time music (banjo), old standards (piano), electric blues and rock (guitar, organ, bass).

**You were a fan of the VU, did you feel overwhelmed by playing Lou's songs and singing some of them?**

I only saw the band once before I joined. Jennifer gave a good answer to this: "You were a fan of the VU, did you feel overwhelmed by playing Lou's songs and singing some of them? This is a weird question (the use of "overwhelmed") that sounds like a present-day superfan of Lou's asking a question that wouldn't have relevance in 1968. Were you that big of a fan? I mean, you're no Jonathan Richman, that's for sure (as far as fandom goes). When you joined there wasn't this kind of legendary mystique that's been acquired over the last 40 plus years or at least it was in its infancy. I wouldn't imagine it would be overwhelming to play Lou's songs. The whole band was playing songs Lou had written. I would imagine you were just happy to be asked to play in a band that was booking shows and recording—a steady gig." Today, if a 20 year old were called and asked to play for Lou, he (or she) might feel as if they'd arrived. It could also have be an intimidating situation. When I was asked to join the VU, it felt like a step up to new things, not arrival at a destination. I'm still waiting for that.

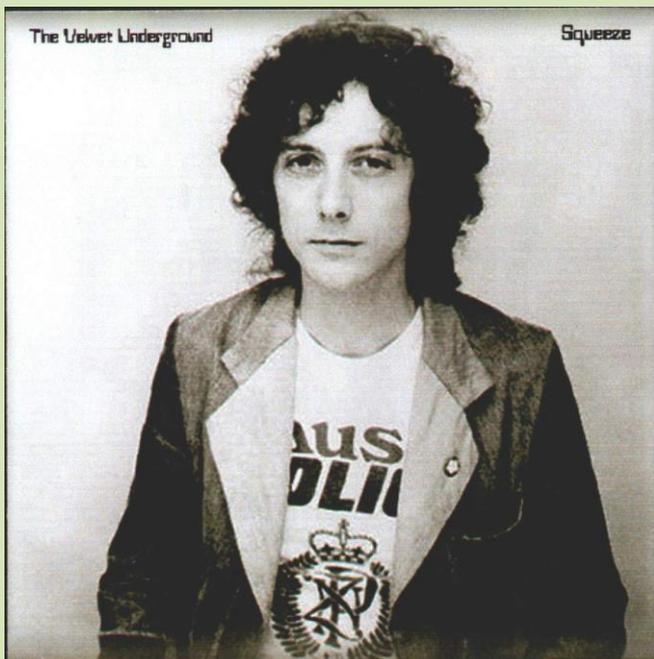


**The third VU album has a lot of sweet vocals and melodies thanks to you. What are your recollections of recording this album?**

I had a fair amount to do with the vocal harmonies but the melodies are Lou's. The sweetness was always there, it's the way he writes. Listen to Sunday Morning or Femme Fatale. Even the tunes that are set in chaotic distorted guitars have nice melodies, with the possible exception of the Murder Mystery. My recollections have been documented elsewhere.

**The extensive tour of 1969 is a legendary period. Which gigs were the most fun with the VU?**

Seattle, Washington and Eugene, Oregon—because



of people I met. In Seattle Chrissie Hynde came to see the group, something I never knew until fifteen years later when I read a piece she wrote where she mentions that show. In L.A. playing at the Whiskey and meeting Jimi Hendrix and Jim Morrison and a psychic and Miss Christine, one of the GTOs.

**Do you think the Loaded album should have been a hit?**

No, I think Loaded was a mistake. The group should have waited for Moe to be available instead of going ahead without her. I think commercial success was never in the cards for the group. It was too far out on the fringe.

**When Lou left and you took over, did you feel it was important to keep this group going?**

It was a band, not Lou and a backup band. We had commitments. We just kept going. I wasn't in charge although I was singing most of the leads.

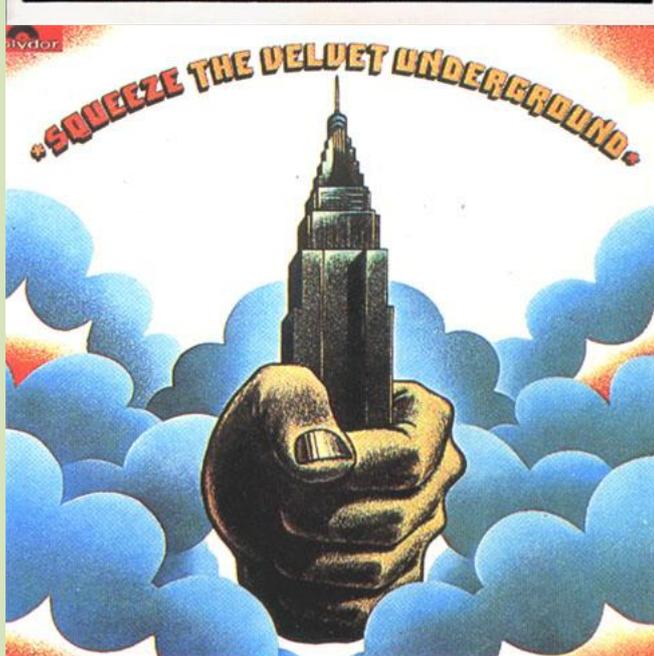
**Squeeze is a lost gem. How did recording this come about and how come it has become so obscure over the years?**

This has been talked to death.

**Fair enough. What have you been doing since the VU? Tell me a little about your current band if you could...**

Red Dog is a trio; fiddle, guitar/banjo and mandolin. It's the most fun I've had in the last 30 years. Check out [www.reddogseattle.com](http://www.reddogseattle.com). There's also a video of the band playing on YouTube.

**Hey it was very brief but this is Doug Yule for god's sake, a legend. Upon reflection my question about being overwhelmed by playing Lou's songs does look a little silly. I guess I was thinking in terms of 40 years down the line with the legendary reputation that has since become of the Velvets. Anyway, check out Doug Yule and his band Red Dog.**



## NOTES ON BODY TEMPERATURE

The following notes are just guidelines, but guidelines that are important! Well, important if you are lucky enough to be the owner of such a thing as a body temperature. If you do have one, we aim to help you keep it that way.

If you are anything like me then you like to keep your body temperature concealed, this is a good thing, it's for the best. A high percentage of people don't actually have a body temperature and this makes them very desirable to the less fortunate, there is a thriving black market for them and people will pay a lot for them. The only problem is, once a body temperature has been taken from its original owner it is rendered useless after 2 days. Most thieves realise this but the lure of even 2 days worth of body temperature is enough to drive even the sanest person to crime.

The key to keeping a body temperature is concealment. In public you should always keep it hidden, unless of course you are in a place where it is safe; there are special clubs and societies where you can go and comfortably lounge about with your body temperature on display.

Your main problem is going to be the jealousy of the less fortunate beings without a body temperature, for lack of one can drive people to do horrible things to you to get to yours, for example; hurt you in your face, throw wood at you, turn your collar up, use weaponry at you or even steal your taxi.

**BE AWARE!!** 3 Signs to look for in people who have no body temperature:

1 – They will look ill and be very pale with grey eyes.

2 – They will almost always wear long coats, usually black, like baddies in films.

3 – They will have an "A" on their person somewhere, usually on or about the ear.

I was once attacked by someone who wanted to steal my body temperature; he was clearly deranged and driven by desperation. He attacked me with a Bot-Fly knife, a knife used to remove Bot-fly larvae from horses. He was trying to pry my body temperature from my body with it. He was wearing tartan; don't even think he was Scottish! He seemed to just want a small piece of my body temperature but it doesn't work that way, if you lose a piece of it or a bit falls off then you lose it for good. Once a body temperature is broken it is unusable. After the attack I had to live without mine for a few days in case anyone else had seen what he was after and then coveted it themselves. This is why protection is important, some people wear gilletts (or body warmers), some wear tank tops, but I wear neither due to them being horrid items of clothing.

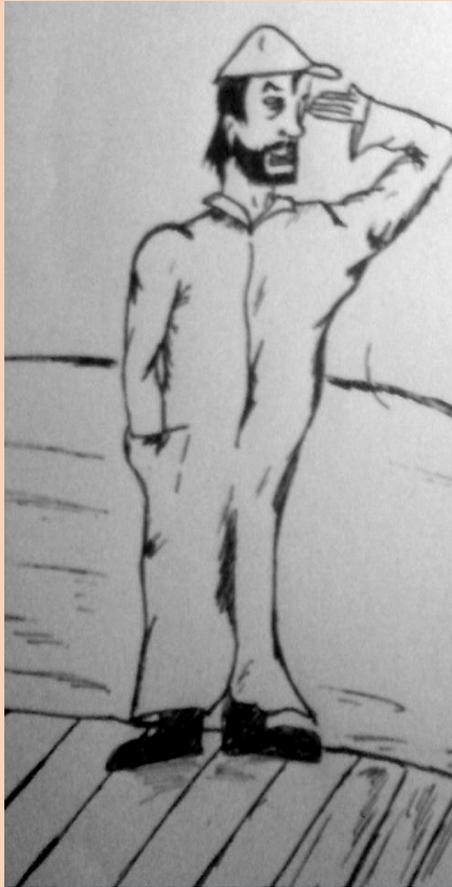
### Do

- Use it for a pillow.
- Join a Body temperature Club or Society.
- Have a safe place for it in case it needs storing temporarily or comes under threat.
- Give it some sun every now and again.
- Keep it clean, wash it weekly at least. (Showering is easiest)
- If possible you should invent a robot body guard and/or sentry unit for your protection. Robots don't sleep you see, so you would be protected in the night too.

### Don't

- Put it on a table, especially a metal one.
- Display it in a glass case.
- Put it near money boxes.
- Go out without protection; maybe take a sword or some spikes or something.
- Hide it under your bed.
- Write on it, especially with chalk or pastel colours.

## “THE NIGHT SHIP CAPTAIN” DOUGLAS CHANEY “THE LONELY LEADER OF NO ONE”



He is in charge of a ship at night, but is the only man on board, simply due to the fact that the ship is locked up at the harbour and EVERYONE is in bed tucked up.... but him. This lonely and sad man sneaks on to the ship and orders himself around.

“DOUGLAS!!”

“YES, NIGHT SHIP  
CAPTAIN?”

“MOP THE DECK!”

“AY AY CAP’N DOUGLAS.”

He is very, very lonely and extremely sad inside....

WILD

*by Keys McResty*

I became wilder as I grew older,  
lonelier and more desperate.  
Swimming for money in a sea  
of pitta bread and people with  
no ears. Me as wild as the  
forest, the jungle and the fiery  
dread of war.



## DIARY OF A NUISSANCE

### MONDAY:

Mixed lies amongst the formerly innocent farmers. Result? Dead duck and frozen arm chair.

### TUESDAY:

Hid behind a bush from angry farmers. Simpleton George was there too. I told him to SSSHHH! To ensure he didn't give up my position.

### WEDNESDAY:

Wrote on Judge Gaynor's' body while he slept. His wife awoke while I was in mid art work. Had to teach her a lesson, if you know what I mean.

### THURSDAY:

Had tea with Aunt Nelly. Spat in hers while she was getting 20 pounds from her purse to lend me.

### FRIDAY:

Spent the 20 on a whore. Then took it back while the said whore was putting her clothes back on.

### SATURDAY:

Set fire to post box after seeing Mrs Douglas post her charity donation cheque. Watched it burn for a good half hour.

### SUNDAY:

Made a tramp cry for stealing his blanket. All in all a good week.

**WORDS : CHRIS WADE**

# POETRY: DERRICK KEETON



---

**DERRICK KEETON IS A  
FREELANCE JOURNALIST  
AND WRITER WHO LIVES  
IN TENNESSEE.**

---

## Labor of Decent Men

Foundries of former fathers gone deep across the  
lands  
Their sweat runs the machines while mother's milk  
Seeps into the lungs of a ripe, newborn child  
What type of confinement is this?  
The burden solitary, the misnomer disciplinary  
Where work is led by a blind conundrum  
Whipping the backs of loving men  
His taste for their blood and conformity  
Runs deeper than divine authority  
And why would the wine of sweet taste  
Wait  
If there be no haste?  
For its grapes sprouted over the soil  
Where dead countrymen have toiled  
And now, just outside of town  
The rich are feeding on the marrow of our labor  
They are haunting the cerebral gelatins of our  
youths  
Souls  
When all are taken aback by the sight of health's  
decline  
As father once seemed fine, now steadily insipid  
His candor and humor all favoring sickness  
As it eats him, and other great men  
From the inside out  
I will claim waste to the once conquering caste  
As they mold out futures into particle scraps  
Materials wooden, steel, and hardship  
Love, communion, and friendship  
And as the suckling rests its tired eyes  
Mother removes the breast from tender lips  
And the steam is seen beyond the horizons glimpse  
As their husbands and lovers fret away  
In the foundries of serfdom and misplaced pride  
And as the former, their sweat gleams like a funeral  
pyre  
No song from the choir  
No wine before the Sunday ride

## Premise

**Ptomaine in the main channels of society  
Tried to tell them all the old fallacy of beauty  
My mind takes flight and doesn't know when  
to land  
I say  
My soul takes aim and fires low into mans  
unripe pains**

**Sybarite tripping over money's geared,  
manmade plight  
This verse and idiom for mutants blunt their  
lives trite  
Middle ground, the premise, promising,  
promulgates this:  
All are equal, none are unclean  
Obscene; our crazed bliss**

**Ran stark naked into the night  
Howling with mad wolves  
Stopped short, vacant, heart light  
Rabid as them, harsh truths  
Wild, materialistic, my thoughts sadistic**

**Boyish dreams of baseball and movie queens  
Ecstatic  
They stroll down red carpets, sick society I  
see  
Speaking and seeking a truth  
With a dead man in me**

# FINDING.....The **KINKS**



**THE KINKS WERE ONE OF THE SEMINAL BANDS OF THE 1960s AND REMAIN AS IMPORTANT TODAY AS IN THEIR FORMATION OVER 45 YEARS AGO. IN AN ONGOING FEATURE, CHRIS WADE ATTEMPTS TO FIND ALL THE MEMBERS OF THAT LEGENDARY GROUP. FIRST STOP, KINKS KEYBOARDS MAN JOHN GOSLING. WHO JOINED THE BAND IN 1970.....**

When I was a kid I remember seeing clips of The Kinks and noticing that a very hairy bloke was now in the band playing the organ. These were the famous Top of the Pops clip of Lola and the video for Ape Man when the lads roamed through the park in the best examples of shocking early 70s fashion. I was a bit dubious at first as I always thought there were only four Kinks. Of course, there were only four members in the golden 60s heyday, but Gosling joined the band in 1970 just in time for their return to the US after their ban from playing there in the 60s.

Gosling was with The Kinks through their most experimental era, when Ray Davies was penning crazy musical style show numbers and dressing up as Mr Flash on stage, the corrupt criminal with the big crazy hat. Gosling left in 1978 and hasn't been seen in the public eye much since. But why? I am always very curious about what happens to people after a particularly prolific period in their lives and finding out what happened to Gosling filled me with much interest and excitement. I contacted several people to see if they knew where Gosling was and one day an e mail appeared in my inbox. It was from John saying, quite happily that he would be more than willing to talk about life before, during and after The Kinks. I was excited to say the least. I always get a little giddy when I get to speak to people who I admire and this was one was no

exception. The day I stop getting excited about this type of thing will be a very sad one indeed. Anyway, John is a man who has been there and done that, being a part of one of rock music's most important bands in a particularly dynamic period in their existence. Part one in the search for the Kinks was complete and I had found John Gosling.

**Whereabouts did you grow up John?**

I was born in Paignton, South Devon, but grew up in Luton, Bedfordshire, where I learned to play the piano and organ while singing in the choir at the local church. I was also active on the local folk circuit, singing my own songs and Dylan, Paul Simon etc.

**What music did you like when you were growing up? The Kinks were everywhere in the UK and I'm sure you aware of The Kinks music, but were you a fan at all?**

I liked all kinds of music except jazz and opera. I was very much a Dylan and Beatles fan, but it was hearing the Kinks play Long Tall Sally on Saturday Club that prompted me to form my first rock band. We made our own guitars and amps. I played bass then.

**How did you become involved with The Kinks then?**

A man called Pete Frame, who happened to be my class monitor when I was at school in Luton, ran a music magazine called Zigzag and he gave my phone number to the Kinks management, who were looking for someone to play keyboards on the next tour of the USA. At the time I was studying at The Royal Academy of Music in London. I did the audition at Morgan studios in Willesden. One of the tracks eventually turned out to be Lola.

**As soon as you joined they made the big comeback with Lola and Ape-man. Were you overwhelmed with the sudden success?**

Of course; who wouldn't be? It was an incredible life-changing experience.

**How was life on the road with the band in the 70s? Wild times?**

Wild times indeed. Large amounts of alcohol were consumed, hotel furniture re-arranged etc. Whenever Dave and I shared a room we were located on a different floor to the rest of the band -we had the record player and were mad, bad and dangerous to know. Later on, as Dave became more withdrawn on tour, my room was dubbed 'the noisy room' where nobody got any sleep but plenty of everything else.

**What was the most memorable gig you played with the kinks?**

The Wolmann Rink in New York's Central Park was a gem. Sponsored by Schaeffer beer! Also, I loved playing the Rainbow Theatre in Finsbury Park.

**Ray was at his most unstable in the 70s. Did you ever feel his acts were going too far and did you fear for his safety?**

Yes.

**Did you feel that the albums were becoming a little too conceptual and off the wall or were you fond of the ever maddening concept LPs?**

I was not at all fond of the concept albums. The stage shows started off as fun, but became tedious and too structured. The band's identity was swallowed up by them.



**Why did you end up leaving the band?**

Several reasons-it was never the same after our bass player John Dalton left. I was tired of being part of Ray's touring entourage, which seemed to be getting bigger and bigger. There were many arguments and disappointments. I really missed it being just the five of us playing some rock and roll.

**What did you do right after the Kinks?**

I formed a band called Network with Andy Pyle, who had been playing bass with us for a while. It was a superb line-up and we made an album at Morgan Studios. Then Punk became big and R&B and rock were not the things to be playing

**What are you doing now?**

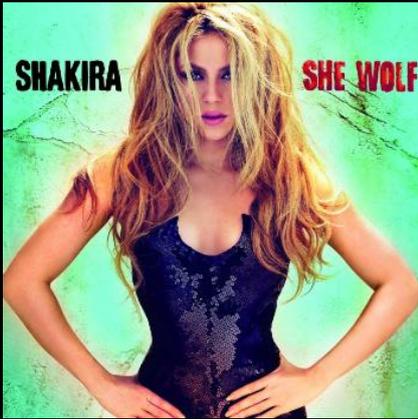
I've retired from music and I live the quiet life in Oxfordshire with Theresa, my wife of 42 years. I played with The Kast Off Kinks for about 15 years and still join them on stage from time to time.

**How do you look back on your time with the kinks?**

I wouldn't have missed it for the world. I still feel as if I'm part of the family. Once a Kink I suppose!

WORDS: CHRIS WADE

# ALBUM REVIEW



## SHAKIRA

SHE WOLF (Sony music 2009)

With her sixth studio album, pop diva Shakira re-emerges as a sole stand out in a tired zone of mainstream, formulaic music. With *She Wolf*, Shakira establishes the fact for good that she is one of modern pop's oddest and most unique figures.

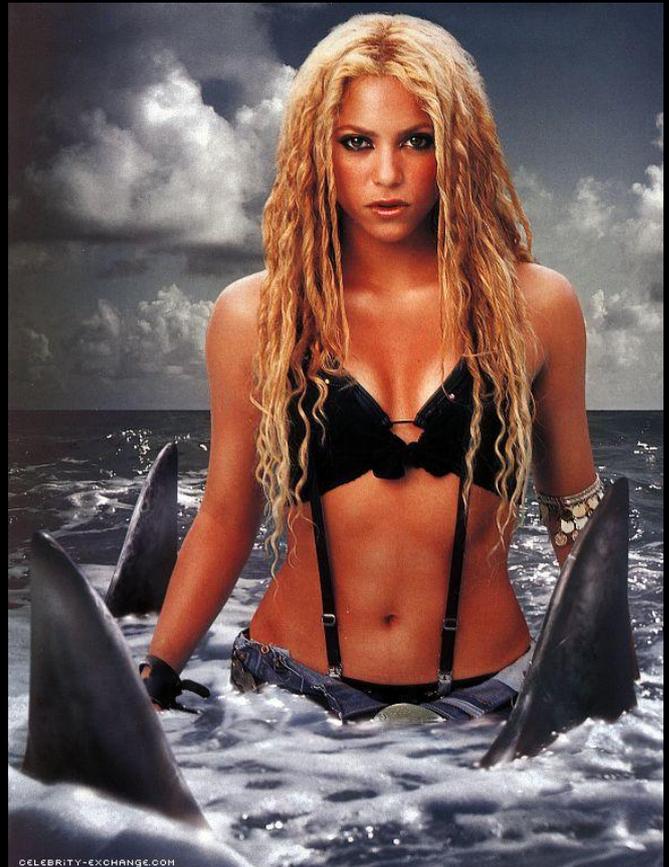
Ever since she burst on to the world wide mainstream scene in 2001 with her smash album *Laundry Service*, I have always liked Shakira and the unusual music she has unleashed. I don't quite know what it is like about her, as I'm not much of a pop fan to be honest. For me, when it comes to Shakira, the weirder the better. This album contains the trademark quirkiness evident on *Oral Fixation* (2005), with more than a hint of humour and plenty of those catchy melodies. It must be said that the opening track *She Wolf*, first single to be lifted from the CD, is by far the best song on this rather brief album. But to be fair, the upbeat title track is one of her finest moments to date. It goes to show that although Shakira isn't shy in her videos (yet not quite as liable to shed her clobber as carelessly as some of today's other big pop stars), listening to this track without the sexed up video still holds the interest. Shakira has always been on the outskirts of predictable commercial styles, while at the same time always dabbling with catchy hooks and occasionally scoring the odd worldwide number one here and there with such ease. But she has remained true to her

Latin style roots with this album, especially on track ten where she sings *She Wolf* for a second time, this time in Spanish. *Did it Again*, the second song, was an obvious stand out upon first hearing. I was right in spotting a hit it seems, as this one has just been released as the second single. The rest of the album is breezy, occasionally very good but not quite up there with her best work. Many of the tracks (*Why Wait* and *Long Time*) are more forgettable, but still worth a listen. One of the best cuts though is *Gypsy*, a very catchy, light hearted song with the immortal lyric "I might steal your clothes and wear them if they fit me."

All in all this is a good album, and it is going to sell truck loads all over the world. The main criticism for me is how the ten tracks fly by so quickly, making the album very short indeed. On top of that, the fact that one of these is a re recorded *She Wolf* makes it even more fleeting. Occasionally brilliant, though on the whole it's not as good as *Laundry Service*. There's nothing wrong with a bit of pop and this is by far the best of what we're getting nowadays.

\*\*\*

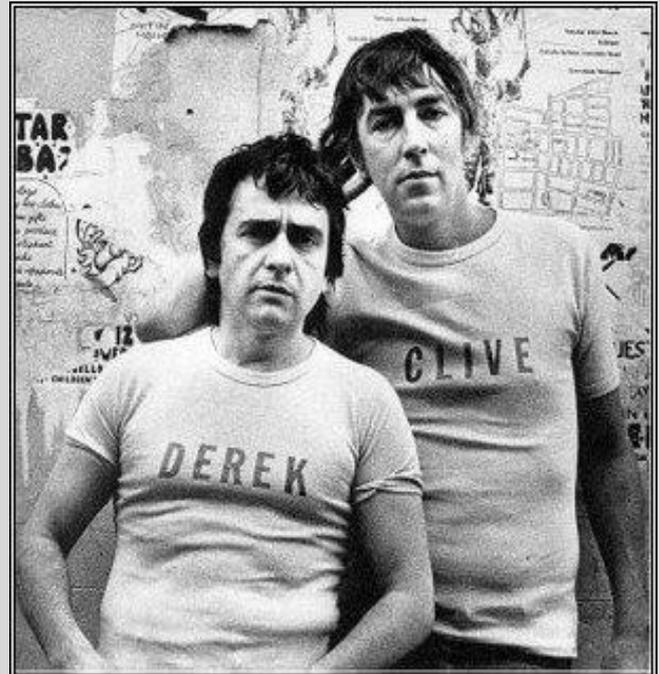
WORDS: CHRIS WADE



# WARNING!!!!!!!!!!!!!!

# DEREK AND CLIVE

**PETER COOK AND DUDLEY MOORE WERE THE COMEDY GOLDEN BOYS OF THE 1960s. BY THE 70s, COOK WAS BORED WITH THE LIMITATIONS LIFE SET UPON HIM AND MOORE WAS PURSUING A SERIOUS FILM CAREER IN HOLLYWOOD. DEREK AND CLIVE WAS THEIR FINAL PROJECT TOGETHER. IF YOU HAVEN'T HEARD IT, YOU MAY BE CLEAN AND PURE. YOU ARE ALSO PROBABLY A C\*\*\***



When two people get together who just gel, the results can be on both ends of the spectrum, pure gold or pure shit. In the film of Derek and Clive, Peter Cook calmly observes, "there's no fucking gold here." This is arguable, as the foul mouthed, largely improvised rants of Pete and Dud's obscene alter egos have proved to be extremely influential to the following generations and helped clear the way for comedians and forever changed censorship in comedy. At the time though, it was all far from funny.

Cook and Moore's professional relationship began in the early 60s when, along with Alan Bennett and Jonathon Miller, they were part of the satirical comedy stage show Beyond the Fringe. The act calmly, though not cynically took swipes at the British system, politics and the all too prominent class system. Cook, Moore, Bennett and Miller saw this as another intellectual venture, not expecting it to be such a revolutionary worldwide hit. But it was a big smash and it struck something not just in the hearts of the people of Britain, but America too. They took it to Broadway where they even performed to JFK; the theatre was lined with

armed officers, as someone actually believed that these four "anarchic" young men would pull out a gun and attempt to bring down America's figurehead. Cook and Moore were two opposing poles who met up to bring the most brilliant and biting satire. Cook was the clever, thoughtful thinker, possessing a sharp wit which remains unmatched to this day. Moore was the jazz musician with a flair for physical comedy and toilet humour. Together they formed the most iconic and memorable comic partnership of the 1960s. The nation recalls them most fondly for their Pete and Dud TV sketch where the two men are clad in flat caps as cockney geezers in a public house. Both are obviously liars, as they complain about such glamorous film stars as Greta Garbo hassling them. "Bloody Greta Garbo, tap tap tapping at the bloody window pane." At the end of the 60s, Cook and Moore had taken their show, Not Only...But Also to the stage as Good Evening. After touring for years in the US and Australia, Cook was clearly bored with the repetitive strain of acting out the same material night after night. He arrived back in England with very little to do. On his show Russell

Harty asked Cook if he had come back to recharge his batteries. Cook simply replied, "I would if I could find them."

A strain in Pete and Dud's relationship had appeared by the early 70s after Dudley showed a keen interest in forming a film career in LA. Cook was kind of stuck with nothing to do. Not wanting to end this great partnership, Cook booked studio time for him and Dudley to put down some sketches they had been rehearsing, merely for his own amusement. The sketches were foul mouthed, vile, littered with four letter words, and one would immediately think this was a massive departure for the pair. But as it was often observed, Pete and Dud rehearsals were always littered with swear words, the pair of them never holding back behind the cameras. This new project had the two renamed Derek and Clive, a pair of sexist, disgusting toilet cleaners who get together to share their views on wanking, Hitler, the horn and dead popes. The results were hilarious though very dark and a private joke for Cook and Moore. It wasn't until the tapes began to circulate on bootleg that Cook and Moore saw the commercial potential of Derek and Clive, releasing it officially to the public, where it sold boat loads and spread shock throughout the world. While Moore was becoming a serious movie star, Cook was eager to capitalise on the success of the first Derek and Clive album, Derek and Clive Live (which contained snippets of a New York live appearance) and so the pair agreed to meet up again to record more material at Electric Lady Studios in New York. The results were also filmed and eventually released as the disturbing film document, Derek and Clive Get the Horn. Listening to the offensive, occasionally very funny sketches is one thing, but seeing the physical setting makes for unsettling viewing indeed. Cook was at the most unhappy stage in his life; finding himself dependant on alcohol and watching his marriage dissolve before his eyes was clearly getting to him. To make things worse, his old comrade Dudley was flying high on success. People argue whether Cook was jealous of Moore's success, but I believe this to be only partly true. Cook saw the frustration between the duo and was further annoyed that Dudley had found a new direction, one outside the limitations of their brilliant partnership. To me, Cook loved Moore dearly and seeing him go off on his own path certainly broke his heart, though I could be wrong. The film shows not only the breakdown of a friendship and a partnership, but it also shows just how nasty Peter could be to Dudley. He is seen constantly abusing his friend with degrading put downs such as "fucking midget toad." Bear in mind when listening to Cook's cancer rant on the third

album, Come Again, that Dudley's father had just died of cologne cancer. This was perhaps the most hurtful thing Peter could have said to him and Peter knew this all too well. So in conclusion, the film is a far less enjoyable experience than the three albums. The audio of Derek and Clive Live, Ad Nauseam and Come Again are perhaps the funniest comedy albums of all time. They may be thirty years old but they are still biting, vicious, sharp, foul and offensive products of pure, unrestrained genius. The sadness that followed these albums cannot be ignored. Cook never really achieved another career high, and cruised through the 80s and 90s primarily as a chat show guest on the same level as Oliver Reed, though he did do some great work with Chris Morris and was still regarded as the number one wit and the comedian's choice. Cook died at the age of 57 in 1995 of a haemorrhage. Although Dudley had a massive career in Hollywood for some time (10, Arthur), he died young from pneumonia as a result of a severe case of progressive supranuclear palsy. Save a Secret Policeman's Ball sketch in 1989, Derek and Clive was the last project the two of them worked on together.

All these years on, Derek and Clive still seems like a forbidden area and although some have gone in the zones Cook and Moore visited here, no one has quite matched its level of simultaneous adolescent naughtiness and biting wit. Ricky Gervais for one calls it the biggest influence on his craft and countless others cite it as pure comedy gold. I rank it as possibly the funniest thing that has ever been created. If you haven't heard it I suggest you seek it out. I will save quoting much of it here, partly to save the surprise but also due to the sheer shock value of the comedy. Be warned but be amused...

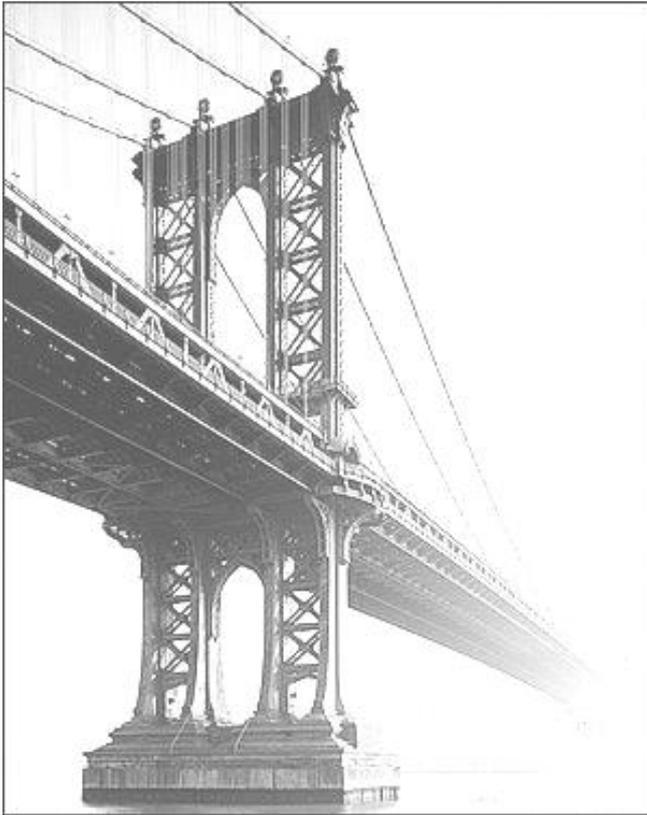
**WORDS:CHRIS WADE**



## SHORT FICTION:

### HOPE

by Sharon Donald



His feet teetered over the edge as he thought, "It's not that high a jump; but it will do the job." It had been a year since the accident, and if he jumped, he would finally be with them. Seeing their eyes one more time, and being able to hold them again would be a dream come true. He wouldn't have to let go of them, and would spend eternity in their arms.

The morning had started like any other, nothing was different. He drove past the bridge on his way to work, trying to forget, but something had pulled him towards the edge of the bridge this time. Tears leaked down the front of his face as he remembered the day his world fell apart, when he lost the love of his life and his baby girl. They were on their way to Natalie's parent's house for Sunday dinner, like they always did. It was when they drove onto the bridge that it happened. A car sped towards them from out of nowhere, and Adam tried to steer out of the way, but it was too late...

In the final moments, Adam took one last look at his wife, she was staring out the window in horror, His eyes moved up to the mirror, and he saw his daughter asleep in the back seat. She would never wake to witness anything; he could only hope she was having a good dream. He heard the squeal of the tires

as he slammed against his breaks. In a matter of seconds glass shattered everywhere, as the car spun out of control. His wife screamed, but Adam didn't have enough time to see his baby one last time before darkness surrounded him.

It was strangely peaceful on the bridge that day; no other cars were passing by, and no walkers that he could see. He thought it was best this way, no one would even notice when he jumped. No one would have to witness this. He closed his eyes one final time, and raised his foot, that's when he heard the sound that had been haunting him for the last year; the tires squealed in agony. He opened his eyes to see that a car was mangled with his own. He jumped down from the edge of the bridge and ran to help whoever it was that was in trouble.

"Hello, can you hear me?" he shouted as he banged on the window. He pulled the door open, and there she sat, no wounds, and not a drop of blood. Her ice blue eyes staring into Adam's lifeless orbs.

"Are you ok, miss?" Adam asked. The woman struggled to unclip her seatbelt, but eventually she got it, and she stepped out of the car.

"Miss, can I help you, are you hurt?" he asked.

"No, no sir, I am fine thank you," she answered. Her voice sounded as if she sang the words. She looked fine to Adam, but he didn't want to take that chance, so he took out his mobile and began to call for an ambulance.

"No, sir, please, I do not need help," she said as she lay her hand on top of his and gently took the phone away from his ear. He couldn't believe she was refusing help from him.

"Ok, miss, just calm down, do you know where you are? Do you know your name?"

"Yes, I am here, and my name is Rae" she replied. "I have something for you, Adam." She presented him with a piece of paper, and Adam looked down at it in bewilderment. When he looked back up again, she was gone.

He took the piece of paper and unfolded it, it read:

'From us to you,  
a little ray of hope x'

Adam merely smiled for the first time in the past year.

© copyright Sharon Donald



## Daddy's Girl

I watch  
as she sits staring up at the giant beside her.  
Eyes wide and bulging in awe, she adores him.  
Each movement makes her smile reach further  
from ear to ear.

He scoops her up in his arms; my heart melts  
I can feel the love, she feels safe in his grasp.  
They are lost in each other, my two angels  
dancing.  
Contrasting in their looks  
he bold and striking  
her soft and downy.

I'm standing in the doorway  
a silent spectator  
I have never loved two people so much.

Those smiling dark eyes catch my gaze  
I know them by heart.  
I feel my own eyes start to well  
as I'm waved over to complete the picture.

Alexandra writes with a pencil, yes a pencil!

There's something about the scratch of lead on paper  
that makes her toes curl.

Having been writing for years she has finally  
unleashed herself into the world of the literary  
unknown. With a newly created website and blog,  
things are starting to take off for this East End girl.  
Be amused. Be sad. Be happy.... But for God's sake be  
something. Enjoy.

[www.alexandraglacet.co.uk](http://www.alexandraglacet.co.uk)

---

## Vision

Sometimes I loose my mind; impossible to know how  
I feel  
lost is the comprehension of what is fake or real.  
In this familiar plane of time, unable to relax  
I want to control it, but the skills I lack.  
They tell me I'm crazy; a pincushion I become  
it hurts they don't believe me; hate what I have done.

These emotions are all consuming, I am trying not to  
hide  
I need to be able to use them, get a grip of what's  
inside.  
Visions, angels, demons, they're all there  
I'm reaching, calling, from behind my eyelids they  
stare.  
I can sense them, feel them, they linger so near,  
I wish I could touch them, to tell them they're dear.

'Episodes' are unnerving, difficult to deal  
I know I can handle them  
on medication I can't feel.  
This is difficult for you  
seeing my fingers trembling, my eyes flitting around,  
trust when I tell you, a safer place can be found.  
Thank you for believing in me  
I am not insane.  
For your support not anger and pain.  
I consider this a gift; treasure it I do  
A member of an exclusive club,  
one of the few.

# HOUND DAWG MAGAZINE



## NEXT ISSUE

LOOK OUT FOR THE SECOND ISSUE OF HOUND DAWG MAGAZINE DUE IN THE NEW YEAR. MORE POETRY, FICTION, INTERVIEWS AND FEATURES BROUGHT TO YOU BY WISDOM TWINS BOOKS.

