

HOUND DAWG

MAGAZINE

"I'M A HOUND DAWG!"

NO. 14 SEPTEMBER 2011

DAVE DAVIES

**THE KINKS LEGEND
TELLS US ABOUT HIS
NEW ALBUM, THE
ASCHERE PROJECT**

WILKO JOHNSON

**THE ROCK N ROLL
ICON TALKS ABOUT
HIS GUITAR STYLE,
TOURING AND THE
LEGACY OF DR
FEELGOOD**



PLUS! HOUND DAWG RADIO

**DIRTY BLAKE TELLS US OF THE NEW
PHENOMENON THAT EVERYBODY (WELL
ABOUT 20 PEOPLE) IS TALKING ABOUT**

HOUND DAWG ISSUE 14

SEPTEMBER 2011

WISDOM TWINS BOOKS

WT032

EDITOR: CHRIS WADE

E mail: wisdomtwinsbooks@hotmail.com

OK, I admit that it wasn't much of a comeback last issue, which came out about three months back to a muted response. Not that it was anyone's fault really, because Tony Hill gave an interesting interview about his new book and there were some good articles etc. But this issue has two monumental interviews for me, both of which were broadcast on my new podcast Hound Dawg Radio. The interviews here are great for me. Chatting to Dave Davies was tremendous, as he was such an interesting and laid back friendly bloke. It's always great finding out someone you admire is great, because when someone turns out to be a total grumpy bore it can really put you off. I found Neil Innes last issue to be the most unpleasant interviewee, giving one word, sarcastic answers, constantly coming across as a bitter man and always huffing and puffing that he hadn't made enough money out of his work. Plus he said he could be doing better things than answering these questions. It could be argued that I could also have been doing better things than asking him these questions. Let's say I haven't listened to his music since. Anyway, we got Wilko Johnson here this time as well, so let's all enjoy it... so this issue should nicely segue itself into getting folk, regular readers and general stumblers alike tuning in to the Hound Dawg Radio podcast.



TUNE INTO.....

**HOUND
DAWG
RADIO**

HOUND DAWG RADIO BEGAN IN AUGUST OF THIS YEAR, HOSTED BY CHRIS WADE, WITH HELP FROM A FEW SUPPORTING PLAYERS SUCH AS THE 80 YEAR OLD HOUND DAWG, CADBURY THE BUTLER AND THE LADY IN THE CORNER. SPEAKING TO HOUND DAWG MAGAZINE, WADE'S CO HOST DIRTY BLAKE TALKS US THROUGH THE NEW PODCAST.

So, Dirty Blake, how did Chris get to employ you as his co host?

Hahahaha (Blake laughs for nearly a minute uncontrollably, spitting out bits of Cheetos and gob). How did he employ me? Excuse me, but if it wasn't for me, Wade would be nothing more than an obscure writer.

He IS nothing more than an obscure writer!

Yes well he'd be a much more obscure writer, crying into his yoghurt as he failed to come up with another line for his second rate poetry. When I first met the man he was living in a shed, walking round all day an allotment in his dirty boxer shorts, shouting rude words at



passers by and stealing chips from lucky pigeons that had been fed outside Rosco's Fish And Chips. I was passing by in my BMW and took pity on him, offering him a cup of coco and a warm bath at my house. I swear that nothing physical went on, no matter what some liars have said. It isn't true!! We struck up a friendship and that's it.

How did you and Wade go from this initial meeting to starting Hound Dawg Radio?

I introduced the desperately drunk Wade to an old friend of mine called The Old Hound Dawg. He was an old cowboy, had been in loads of black and white films and had also appeared in every board game advert from the period of 1943 to 1947. He had this radical idea of starting up an internet radio podcast. Something I don't think anyone had ever thought of before.

Loads of people have done it before Blake, it is nothing new at all....

Oh... really? Anyway what's your problem? Why are you always trying to undermine me you gimp?

So it was the old Hound Dawg's idea then was it, to start this podcast up?



Yes it was. Plus he funded the whole thing. The show has a large budget you know.

Really? What is it spent on?

Well the lady in the corner is addicted to mint imperials so we need a barrel of them in the studio. Wade loves spitting so we need two helpers to empty his spit bucket every hour. Cadbury the butler doesn't come cheap either. He charges 60 pound an hour and an extra 10 pound if he has to break a sweat at any point, but he does keep the studio nice and tidy so it's worth it really. Plus we need to pay wages dear boy, we all need an income do we not? Anyway, I'm not willing to discuss finances with you, you dead beat.

So how has the show been received so far?

We've had a lot of hate mail that's for sure, and there have been a lot of angry folk out there. We had a barrage of angry emails all saying that we were despicable people. But we've had some positive reviews too. The Samsonite Bugel called us "Just about bearable" which was lovely. Also, the Daily Love Sponge called us "a joke," so it seems as if we're making people laugh as well. Which is nice.

Who's' been your favourite guest so far?

We had a jolly nice chap from a pop group called the Konkers or something.

You mean The Kinks?

Ummmmpossibly, I don't know, I'm not that into rock and roll.

What do you like?

Cheetos, strippers and mattresses with noses on. That's all really. I'm not right into anything else to be honest. I almost thought of something else I like then but it's gone so I can't have liked it that much in retrospect.



Who else did you like on the show?

Oh I loved that band Resting Circus Boy. They were tremendous. Their song, Daddy with a Young Face spoke to my soul. It genuinely made me weep. Not because it was good or anything, but because it was so horrible.

So when is the next episode available on line?

The first of October. The podcasts always come out on the first day of each month. This is due to wade's insecurities more than anything else though.

What do you mean?

Well, he thinks the middle of the month is unlucky. Something to do with a pair of pyjamas he bought for himself on the 15th or the 16th. Apparently they had demons in the trouser legs. Don't tell him I spoke of this incident though as the man is very neurotic and superstitious actually. Tremendously difficult to work with.

So who is on the next episode then?

We have lots of interesting things. Bands like the Fossil Collective and Katalina Kicks. We also have Cadbury the Butler again, the 2 Ringos.

The 2 Ringos?

Yes there's two of them. Also we have the 2 tramps who play one of their tracks. Loads of things. Sometimes the studio gets so busy we have to throw people out of the window to clear a bit of space.

Sounds like a lot of fun to me Blake. Can I be on episode 4?

No piss off!

YOU CAN LISTEN TO HOUND DAWG RADIO FOR FREE NOW AT: wisdomtwinsbooks.weebly.com



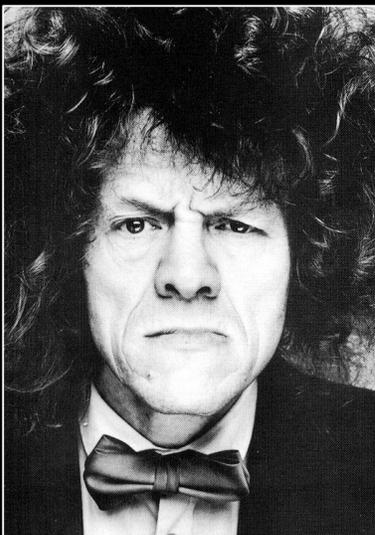
YOU ONLY LIVE ONCE (THANK GOODNESS)

THE SURREAL
AND HILARIOUS
NEW
AUDIOBOOK
WRITTEN BY
CHRIS WADE
AND READ BY
LEGENDARY
COMEDIAN
CHARLIE CHUCK.

**YOU ONLY LIVE ONCE
(THANK GOODNESS)**



**WRITTEN BY CHRIS WADE
READ BY CHARLIE CHUCK**

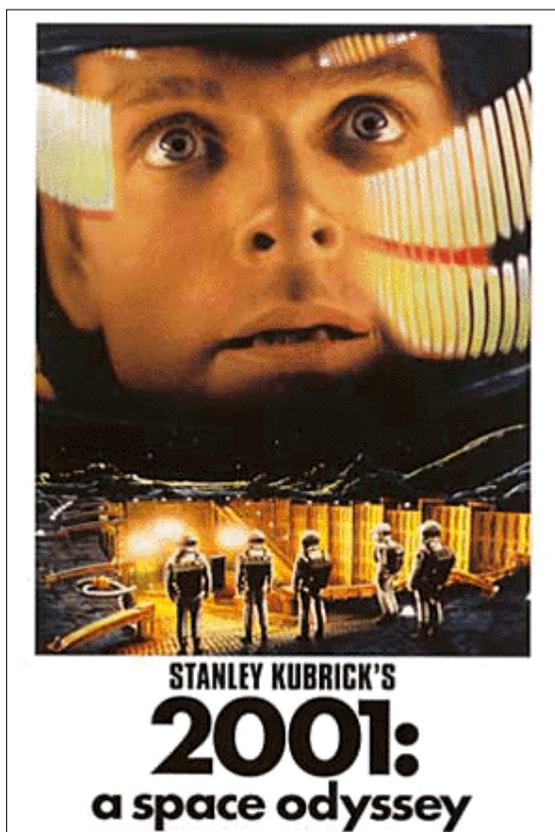


**DOWNLOAD IT NOW
FROM WISDOM TWINS
BOOKS....**

**CHARLIE CHUCK IS ONE OF THE
UK'S BEST LOVED COMICS,
KNOWN FOR APPEARING AS
UNCLE PETER IN THE SMELL OF
REEVES AND MORTIMER**

KUBRICK'S 2001: A SPACE ODYSSEY

TO MARK THE RELEASE OF ALBERT HALSTEAD'S BOOK ON KUBRICK'S 1968 CLASSIC, CHRIS WADE REWATCHES THE MOVIE AND REVIEWS HALSTEAD'S EXTENDED ESSAY ON IT



2001: A SPACE ODYSSEY (1968)

Directed by Stanley Kubrick

From its iconic opening sequence, 2001 is a film that highlights the importance of imagery in film, or more to the point, well directed and planned out imagery in film. But for me it does little else. At the time of release science fiction

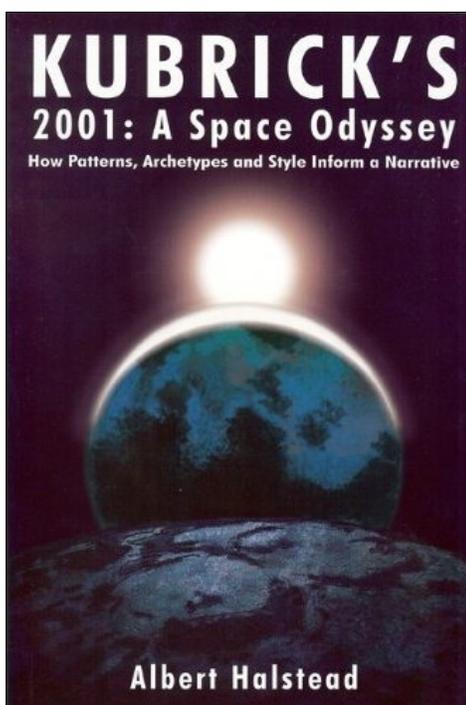
hadn't been handled in a proper adult fashion and no film of its genre had previously made its visual futuristic elements look so realistic. While it begins in exploring man's infancy in the simplistic prehistoric ape world of long ago, 2001 goes on to explore the battle between man and machine, a battle that never really seems like a war. It is a film that looks at the advancement of technology and the emotional downfall of man's feelings as a result of this.

The opening section is visually stunning, and by far my favourite part of the film. While the ape masks seem a little daft, I loved the atmosphere and mood of the first 20 or so minutes. Kubrick has his stamp all over the early part of the film, with his use of music as the only soundtrack (save the ape grunts and shouts). The second part however is where I understand people's criticisms with the film being slow. While it was great to see Leonard Rossiter (one of my favourite actors), I could not be fully engaged by anything in this section of the film, that is when the characters were speaking. Clearly, the film only slightly grabs me when it's mixing amazing images with amazing music. But maybe I missed the point; the tiny men and women are insignificant in comparison to the sheer importance of the space craft and this film is not a look at human development; it studies man's emotional decline and machine's rise. Kubrick

explores the craft's movements as if the objects themselves are pieces of art; or more to the point, rather like pieces of sublime music. You must remember visuals like this were unseen at the time, yet Kubrick's slow take on the beauty looks a little over the top today.

But the film is about technology, and the gradual advancement of that. Without proper engaging characters and plot though, I struggled to be fully engaged and interested. Or is it just me? Hal, the ship's computer in the third part of the film, and the chilling prospects he offers us in an ever advancing technological world gave the film my favourite message, but it is such a disjointed, awkward film that even Hal couldn't save it for me. Visually and sonically though it is a treat, rather like a moving art gallery that offers us a realistic look at the beauty of space.

I need to add one thing though that niggled at me throughout viewing. As such an acclaimed movie, it puzzles me that modern films that rely on special effects and soundtracks so often get labelled bad films, whereas this film, with no plot and a total reliance on visuals, gets labelled an undeniable classic just because it ponders certain intellectual themes. I may get hate mail for this, but 2001 wasn't up there with my favourite Kubrick flicks, let's put it that way.



KUBRICK'S 2001 A SPACE ODYSSEY (2011)

By Albert Halstead

Albert Halstead is the head of Leonine Productions, as well as a lecturer on film style. His book on Kubrick's 2001 is a quick read and a pretty unusual concept for a book when you think about it. With its sub title "How Patterns, Archetypes and Style Inform a Narrative," the short book (some 50 odd pages) does not discuss the making of the film or its place in cinema at the time. Nor does Halstead discuss any of Kubrick's other work. The point of this book is basically that Kubrick made a great film and he did so via the perfection of 4 key areas; sound, mise-en-scene, cinematography and editing. Halstead makes some very good points (the fact that Kubrick kind of made a return to the silent era with this film and reminded us all that visuals remain the first important tool in film making) and he obviously has a very clear love for the film and Kubrick's methods.

However I don't think reading this book teaches you anything about the film other than how technically Kubrick really nailed it here, but then again I didn't really enjoy the film as such. There are some nice stills from the movie at the back, which do add a nice touch, but all in all it was a hollow kind of a read. I know Halstead specialises in pointing out the style of movies, especially this movie, but the whole book is really only discussing how the combination of the four previously stated tools has come together perfectly. If you were studying film of course and wanted to understand the complexities of proper film making, or were dissecting what made Stanley so great, this book would be fantastic. Anyone else will be left a bit cold.

This essay would have been a great read with additional chapters alongside the text in it, if only to widen the interest and audience. Still, it raises interesting points and is a nice piece for fans of the film.

AN INTERVIEW WITH

DAVE DAVIES

IN AUGUST, ON A THURSDAY MORNING, I HAD THE HONOUR OF SPEAKING TO LEGENDARY KINKS GUITARIST AND ONE OF THE MOST INFLUENTIAL MUSICIANS OF THE PAST 50 YEARS, DAVE DAVIES. BUT NEITHER OF US WERE TOO INTERESTED IN CHATTING ABOUT HIS LEGENDARY BAND. IN FACT WE WERE HERE TO DISCUSS DAVE'S VERY IMAGINATIVE, SURREAL AND BEAUTIFUL 'ASCHERE PROJECT' WHICH HE AS RECORDED WITH HIS SON RUSSELL. HERE ARE SOME HIGHLIGHT S FROM THE CHAT.



Could you tell me about the Aschere Project and how it came together?

The Aschere Project is very much a story which takes on our pasts, future and how we deal with it in the present. It came about one day.. my son Russell, who is a professional musician in his own right, he has a few projects out by Abacus. And he has started off in dance music, then ambient and experimental music, then song writing, so across the board. We worked on a project together along time ago when he was learning

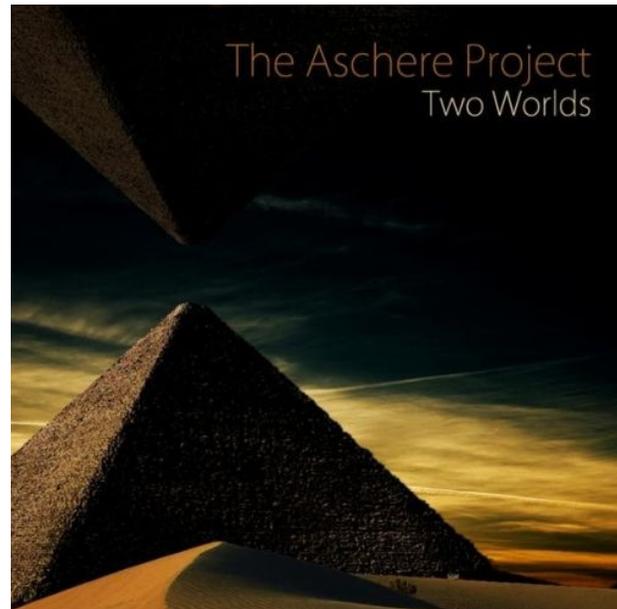
music, 17 or something. He emailed me and asked if I fancied doing some stuff together. He said I have some musical ideas, he sent me a few MP3s of these musical things. I put them on to a CD and went out in the car driving over Exmore and went for a walk playing music. And I could see this story emerging from this music. Russell's composition is very ethereal and thought provoking and it stimulates the imagination. He's got a real talent for that. And I was getting these story ideas. So I said I'll bung them down quick on tape and we can do an

exchange. Eventually we got together with these musical ideas and I put a story thread to it. And he added bits of story to it. It was just a completely beautiful collaboration. It's like, I would think about something and he'd go Well what about and I'd go Oh yeah! That's always a good sign by any standards. (Laughs)

Oh yeah definitely.

So these thoughts and ideas started to crystallise in our minds as a tale of two worlds really. One of the main characters... it's set in 2030, in Old York but it's really New York and it's broken down and dilapidated, like New York of the future, which it probably will be like if it's still there. And it's a disillusioned cop whose having a hard time coming to terms with his work, because he can't cope with all the crime in the city and the corruption of local government and authority in general. He's a good cop trying to survive a life that is impossible. He drinks too much and he starts having these strange hallucinations and dreams. He dreams of this beautiful alien woman and at the same time the story juxtaposes to the second main character in the story who is Bella. Bella is this alien high priestess on this other planet, which is on the other side of the Milky Way. So she is spiritually more developed and her people are a small ancient race, whose culture was basically destroyed by this immense havoc and destruction, this weird creature that's trying to take over certain life forms in our universe. But it gets very out there man. But it's still basically a love story. To cut a long story short, Bella and her mentor, a witchy type woman, helps her to connect with Charlie, this cop on Earth in 2030, and to

connect with him psychically. So the voice that he hears when he wakes up from a drunken stupor is Bella's voice, but he can't



join the dots. But eventually he does and they do make some contact but obviously they can't physically be together because of the immense space problem, and it might even be time. They don't even know if they're in the same time frame, so it could even be someone from the future trying to talk to someone in the past, or multi dimensional or whatever. So this we leave to the listener. So the story evolves more, but I won't tell you all of it. It's best to read the outline.

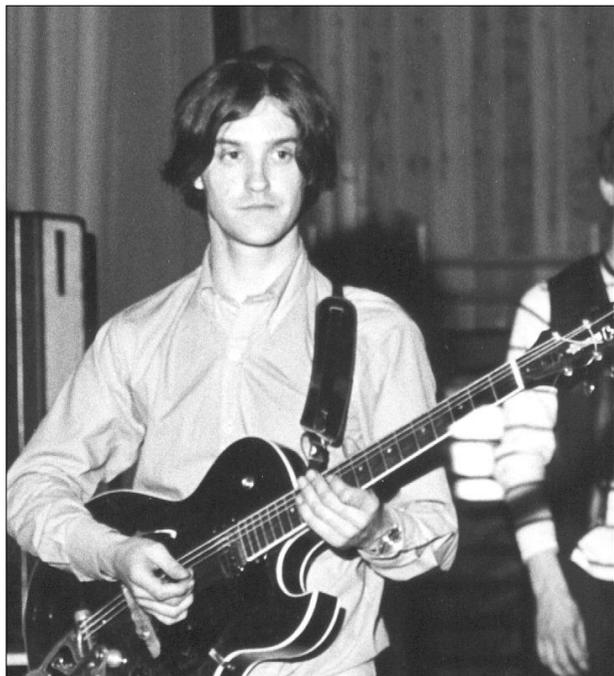
It sounds a bit like, but not exactly like, a Philip K Dick story.

Yeah I am a big fan of his.

Yeah but it's like a musical version of that.

I obviously didn't draw off of any of his information, but I love his writing. I haven't read any for a long time though. But I'll tell you some more of the story. Charlie. his friend is concerned about his well being. So he suggests he goes and meets with this psychic

spiritual teacher wise man in a rough part of the city. He meets with this character, this guy teaches Charlie much as a Shaman would a pupil about the mysteries and multi dimensional existence and this nurturing helps Charlie to be more focused as a spiritual being. They eventually discover this old man



he meets, the wise man, he is also an archaeologist and has collected information through earth's history in places like Egypt and Persia, all over the world. And they discover that Bella's race of beings were here on earth before there were any humans. And he gets a message, one of the tracks We Will Do This Together, he hears his ancient ones talking to him, saying the ancestors were here before and that it is of utmost importance to the balance and energy of the universe that Bella and Charlie reunite, like reunite the Yin and the Yang together to make the universe whole. There is also a lot of information when you regard the male and the female being the two parts of the whole consciousness if you like. That's why we have so much political and social and mental and emotional problems in the world because the two forces, the Yin

and the Yang, or the male and the female, have been separated constantly throughout our history by design or fate. Without any discipline or training, it's up for grabs. If we can't think for ourselves and make informed decisions about our reality - reality, what is reality? - about what's going on around us, then we don't stand a chance. We need to train our minds to become informed creatures. Anyway, this is all connected to the story. And the back drop is this multi dimensional creature, or monster if you like.. or baddy... that's got this incredible power over multi dimensions. It's like this vampire form that can cross time and space and suck the life out of people. So a lot of the story is based on science fact. The Aschere was worshipped by the Egyptians and Persians. Long story short again, the Sirius star and on the cover of the album we see the great pyramid, but above it we see the inverted mirror image of the same pyramid. And that is the connection with this other planet that sits the other side of the Milky Way. So the story works on many levels. Also it's interesting because the meeting of fact and fiction, once your mind has played around with it, it's fun. You know, you're a writer, you can have a lot of fun with it.

Yeah.

I mean there are songs on the Aschere Project that you imagine what they're up to and what they're doing. The music is very visual. You need to sit and listen to the music with these ideas in mind.

What was it like to be in such a different musical environment and a different

spiritual environment compared to the music you are used to doing?

Yeah but the thing is, it's all connected to the same thing. Music is a phenomenon. It reaches places that other beers can't reach. It is a phenomenon. I think it's easier to contact the spiritual side of human beings and nature through music. So we communicate. I'm a big fan of Beethoven and certain classical musicians. You can tell when he wrote that Sixth Symphony, he could feel and smell the nature. So he was communicating with nature. You really get into it. It's a beautiful communication. And when you listen to it, it transports you to that place. So music isn't just sound. It conveys a lot of emotion. Even rock and roll. It has a very powerful.... I mean I played Maybe Baby by Buddy Holly yesterday. Someone sent me a little thing from You Tube. It was like it was made this morning. Now that's incredible. So sound and sonic vibrations are so different, that how come it sounds so fresh? It's so invigorating and uplifting. It makes the hairs stand up on the back of the head. We don't have means to explain how we feel. It's fucking great man! We're very limited, our minds and our mentality. It's very limited in the way it can express itself, whereas music extends our reality into broader spheres.

It's like going into another world isn't it?

Yeah! Exactly.

I think that's why it's interesting you have done this project because it really speaks for itself. It really does take you somewhere else.

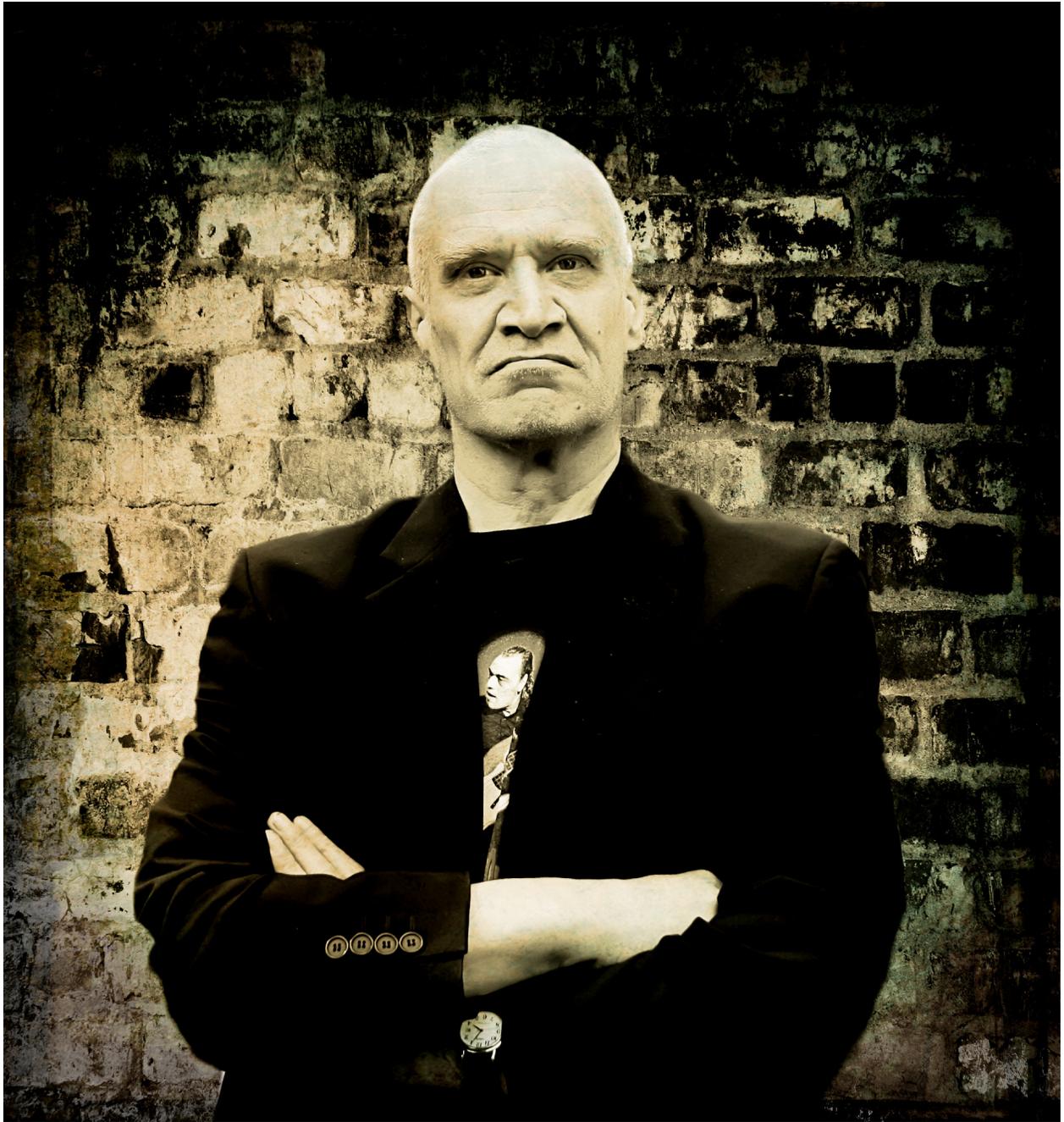


Yeah but you should sit with it and ponder with it and see where it takes you. It can be whatever you want it to be. But how many times have artists, creative people, writers and musicians, throughout history, have sort of been a little bit ahead of the curve. Even The Kinks really, we did one of the first concept videos, before people really took music videos seriously. And interestingly enough Julian Temple was a part of that, but anyway...

The Kinks, even at the very beginning, were always ahead of the game really.

Yeah. Where did You Really Got Me come from?

YOU CAN ALSO LISTEN TO THE INTERVIEW ON HOUND DAWG RADIO.



WILKO JOHNSON

**JUST PRIOR TO HIS 2011 UK TOUR, CHRIS WADE
CHATTED TO THE LEGENDARY GUITARIST ABOUT
TOURING, DR FEELGOOD AND HIS UNIQUE STYLE...**

Do you still enjoy touring and how do you keep your energy up for them?

Well I don't really know. Me, I'm a fairly morose sort of a person, and I spend most of my time wallowing around feeling sorry for myself. But I do think that when I step on to the stage I feel... I dunno I just feel like I'm living again. I suppose that's it. You can be going to a gig and you think Oh man I don't wanna go to this gig. I'd give a thousand pound not to go to this gig. But as soon as you get on to stage it all just starts happening and I dunno, I'm a sucker for it.

Has it always been that way then or is that just recently?

Uhhh.... Well it all goes back a long way dunnit? Probably that's my modus operandi in recent times.

I think the way you sort of lose yourself on stage, that's the main attraction and the main influence that people see in you. You just sort of go into a different zone don't you?

Well I think that's it. The minutes before you go on a stage... usually I pace about. I get terrible trouble about this. I do this pacing. I pace around. It's always in an anti clockwise direction. I've even checked this out in Australia, right and it goes anti clockwise there so it's nothing to do with the gravity or the motion of the earth or anything. I think it may be I've got one leg shorter than the other. You think, man you're getting nervous and things like that. Then you walk out on the stage and you plug in.... 1, 2, 3, 4 and you just go into a different kind of consciousness I think. It's a good place to go to.

Who were your first guitar heroes then?

Well when I first began playing I really didn't know anything about music, this is in the early 60s, when the Beatles were emerging you know. I just didn't know anything. Then I heard a Johnny Kidd and the Pirates record and I heard the guitar playing of Mick Green and I was knocked out by what he was doing and I thought "That's what I wanna do!" From then on I wanted to play the guitar, not trying to copy Mick Green, but I certainly learnt a lot from listening to him.

But your playing style, has it always been unusual with the thumb? Or did you used to play with a pic?

I don't use a plectrum and that's because I am left handed and when I first started to play I was holding it backwards like Paul McCartney and Hendrix, and I was a really slow learner and I was crap and everything. After a while I decided to try and learn to play right handed, which is a very difficult thing to do because it sort of goes against all your instinct. But I really wanted to learn to play right handed. In the process, hanging on to a plectrum was too much so I just did without. There's no musical reason for me not using a plectrum, probably the style I play is done better with a plectrum, but there you go, I got to do without. And bloody fingers and all sorts of things have resulted, you know...

The thing is, your style has come about by accident hasn't it? But it's been really influential over the years. Is it weird to think that guitarists are still influenced by you?

It's always strange because I had my heroes and I've gone through this process to try and take on something from someone else and that and I know what that feels like. It's strange when I encounter people who have come from an influence from me or other musicians I know of who have been influenced by me, it's very flattering but kind of strange because I always think of my own playing as something that's been bodged together from various influences without any serious purpose. So my playing seems a sort of rag bag in many ways. But if people are imitating it then it means people dig it, which is very, very nice!

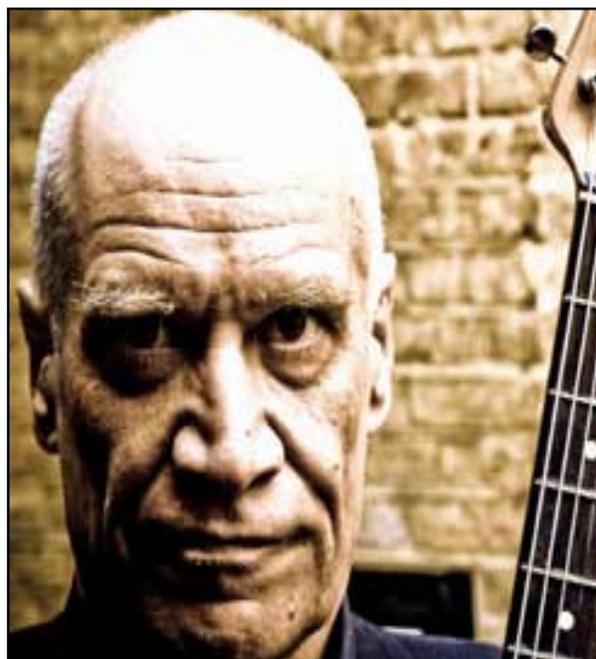
The line ups you've been in, obviously Dr Feelgood, then The Solid Senders and Ian Dury and the Blockheads, the one you are in now seems more together and a lot more comfortable for you I think. I don't know if that's true or...

Well I must say that the band I've got now is absolutely far and away the best band I have ever had. I've been very lucky like this. As time has gone on and I've kind of succeeded or failed to whatever degree, the band I have got and the people around me have just got better and better. See, I've got Norman Watt-Roy on the bass and enough said. That guy on the bass is enough to make your band good. And now we got Dylan Howe on the drums... God he's a good drummer! He is such a good drummer. And the band now is so good. I can just stop playing and clown about and the thing keeps going. As well as that the personalities are... Norman's a very, very, very, very good bloke, as is Dylan, and we just got a kind of friendly relationship that I think it is just possible to absolutely enjoy

playing and sod everything else. Just really enjoy it.

Was being in the Feelgoods different due to dynamics and personalities and characters and stuff?

I have to say that, certainly towards the end, there were serious personality clashes, which was a shame because Dr Feelgood, we started out as a local amateur band. We started a band for fun, just to play for kicks and we were very good mates. I like to look back on Dr Feelgood, the times we were together and all good friends and laughing a lot. As we got more successful and all that started happening, you get.... it sounds crummy, but it does turn into a bit of a strain. It just led to, I dunno... as I said earlier, I'm a bit of a miserable so-and-so and this isolated me a bit from the others and it just built up and up and became intolerable in the end which is a shame. A terrible shame. And I don't really like to look back on that. I like to remember the good times and the good feelings, rather than the unhappy way it ended up.



Dr Feelgood were such a massive band at the time. Nowadays do you think the popularity is coming back because of the Julian Temple film, Oil City Confidential?

Certainly that film has given a boost to our activities and yes Dr Feelgood did kind of get lost in history. The whole punk movement followed hard on the heels of Dr Feelgood and we split up just after that time. And it kind of meant that just at that moment, the Feelgoods were forgotten about in many ways. Julian Temple felt this and one of the reasons he wanted to make the film was to try and make that good. I think it's a great film and has introduced a lot of people to Dr Feelgood, something they didn't know about before, which is nice.

I think your energy in the documentary is the most engaging part of it, because you are so enthusiastic about it.

Well it is great! When I was first told that Julian Temple wanted to do this film, I was quite surprised that this famous film maker wanted to do something about us... that was a surprise. My other thought was how on earth can he do it? Dr Feelgood existed in the pre video days and very little footage exists. And I'm thinking how can he do it? I took part in it, he was making the film but I didn't see anything of the film. When it was completed they gave me a DVD but I didn't look at it. I am always a bit weird about listening to my own records or watching myself. In the end when the film was premiered, I obviously had to go and see it and the film started... well, it was great! Because it was something long ago for me, I was looking at it as a kind of spectator. I had never seen Dr Feelgood before

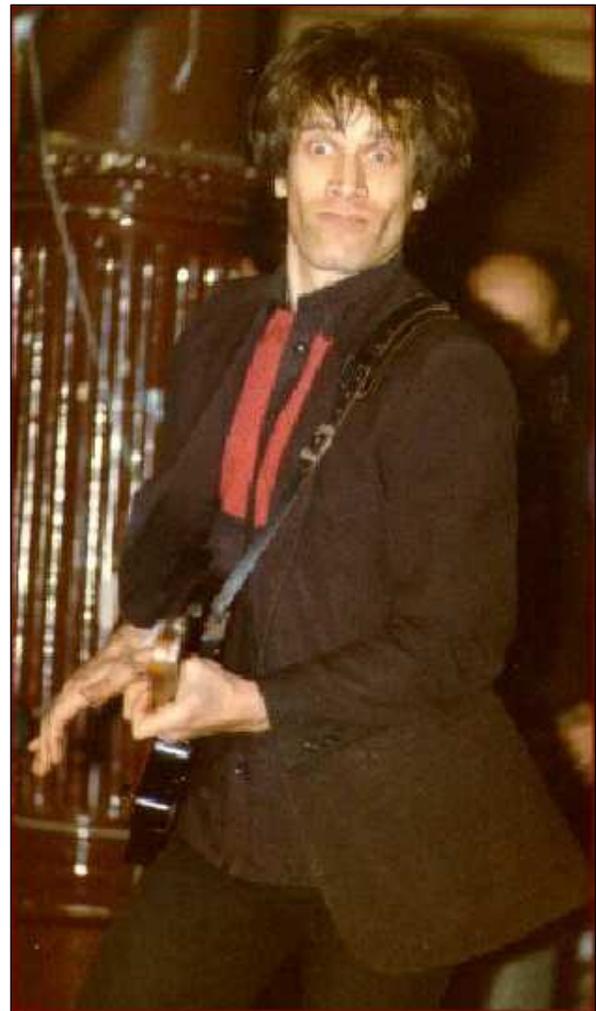
if you like and seeing the live bits up there on the screen I was thinking Bloody hell, pretty good! Yeah, all around pretty good. Certainly done us a lot of good that film.

That line up was brilliant though wasn't it?

Absolutely! There has been a noticeable effect, a whole kind of new audience that didn't know about me or Dr feelgood before this time. We like plenty of people to come in!

So you're looking forward to touring then?

Oh yeah, yeah. Form the depths of my misery.



You can listen to the interview with Wilko and some of his tracks on episode 2 of Hound Dawg Radio

wisdomtwinsbooks.weebly.com



THANKS FOR READING...

HOUND DAWG MAGAZINE