

HOUND DAWG

MAGAZINE

"I'M A HOUND DAWG!"

NO. 9 SEPTEMBER 2010

AN INTERVIEW WITH

ADRIAN

EDMONDSON



PLUS!

**CHIT CHAT WITH
POET IRIS BERRY &
MORE**

HOUND DAWG ISSUE 9

SEPTEMBER 2010

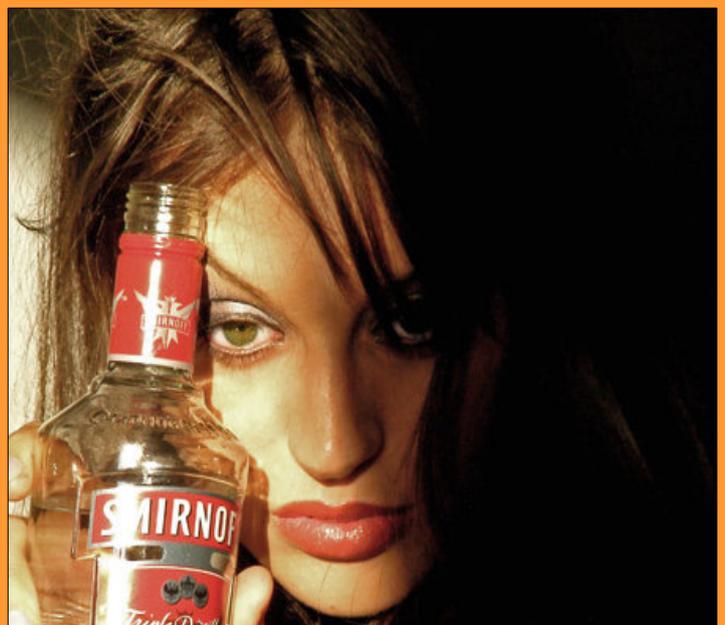
WISDOM TWINS BOOKS

WT013

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Welcome back readers. Well it looks like Hound Dawg might be back for good now on a regular basis. Something has triggered inside that drives me to do the thing as much as possible now, so be ready for more issues coming soon, thick and fast, heavy and relentless. Well, not quite any of them things really, but there will be magazines coming out as downloads anyway, which sounds rather dull in comparison. This issue is a rather good one chaps, for I had the honour of interviewing some people who are a bit fantastic in my opinion. I got to chat with Adrian Edmondson, comedy legend turned folk punk pioneer, who told me about his band The Bad Shepherds and the future plans for his group. It seems to me like de is really enjoying his new position as a touring, gigging rock n roll star. I also interviewed US LA punk poet Iris Berry about her varied career in the world of spoken word. Also there's a review of V Festival from Zoe Edwards, which sounded like a piss soaked day of music and booze. Plus a bit of fiction and art for extra. Hope you enjoy it.



INTERVIEW:

ADRIAN EDMONDSON

FORMER UK COMEDIAN TURNED FOLK-PUNK TROUBADOUR, I CHATTED WITH A RATHER LAID BACK ADE EDMONDSON ABOUT HIS BAND THE BAD SHEPHERDS WHO ARE ON TOUR IN THE UK FROM NOW UNTIL THE END OF THE YEAR. I AM GLAD TO SAY THAT HE DIDN'T SOUND A THING LIKE VIM FUEGO FROM BAD NEWS.

WORDS: CHRIS WADE

How did you come up with idea of fusing together folk and punk? Is it because punk was the folk music of its day?

Well that's the kind of decision we reached. It happened just by accident really. I sort of acquired a mandolin, as I acquire quite a lot of strange instruments. It just kind of happened. I got one of them tutor books that was so fucking boring I never bothered to read it, so I worked out chords and strummed songs that I liked.

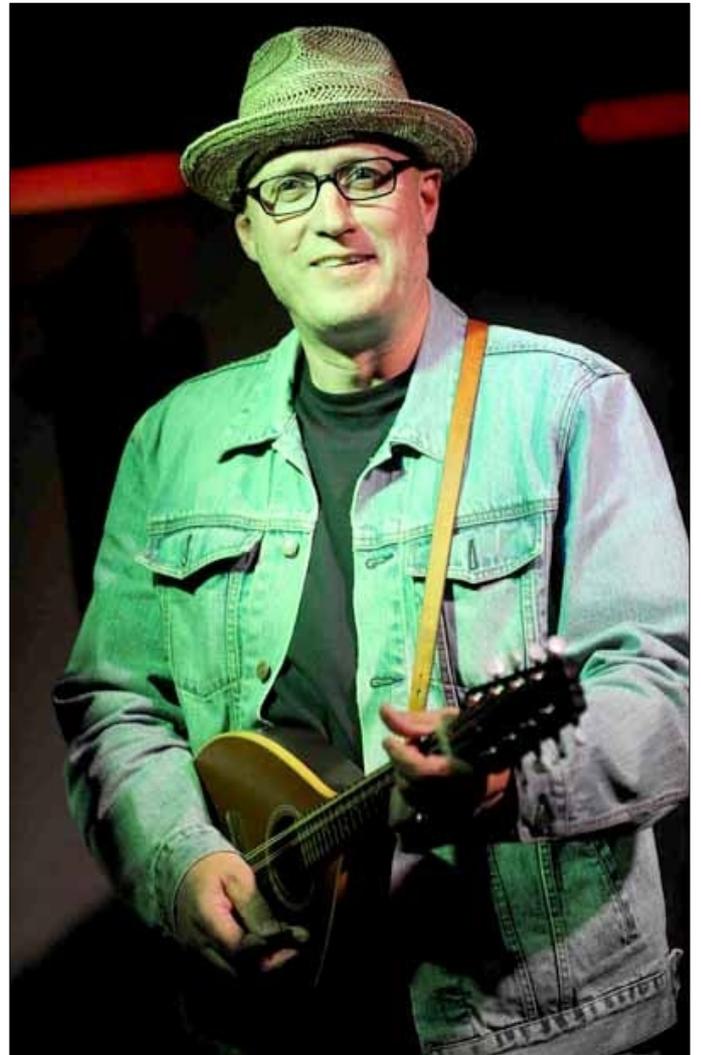
Is that how you learned the guitar as well then?

Yeah.

Best way really isn't it?

Yeah. It's the only way if you can't afford the lessons.

How did you meet up with the other two band members of The Bad Shepherds?



Well I kind of knew Troy because he plays with a heavy metal band called Nightwish. You know Nightwish?

I've heard of them yeah.

They're fucking huge in Europe and America. I saw him play the pipes with them so I knew he was brilliant but wasn't afraid to play it in a weird kind of place. So I sort of shook his hand and said hello to him basically and said I had an idea. There was an embarrassing two minute...not two minute, two second pause and he said it was a good idea and we sort of met up and had a go at it really. We knew instantly that it worked.

I think it's a great concept.

Oh I love it. I can't get enough of it.



Reading older interviews with you, the band looked like a hobby where you were just seeing what was gonna happen. It seems to have taken over more in the past year doesn't it?

Well you know, all the best things start as hobbies. If you keep the feeling that it's a hobby going, that's always when it feels the best. We stand on stage, look at each other and can't believe this is actually a job. (Laughs) It's so much fun.

Did you feel that way about comedy too?

In the beginning yeah. It turned into a job.

You can see looking back on your career, you can see there's always been a passion for music. Do you think this is really what you've always wanted to do?

Um, I think if there had been a dosser's course in music, as there was a dosser's course in drama in the 70s, I'd have gone to that.

So it's accidental really?

Your whole life is really. I never had a plan. I don't know anyone that does really, apart from doctors.

The songs you've chosen are a lot of my favourite songs; Up the Junction, No More Heroes. Do you think that era of song writing is under rated?

Yeah massively! I can't believe they're not covered more or noted as brilliant songs. I don't know why they never sing them on X Factor and things like that.

You did, didn't you on.... What was it called? Celebrity Fame Academy!

I gave a go of it yeah.

Didn't you do Teenage Kicks?

I did, yeah.

These are really good songs.

People don't understand that it's the lyrics. They think punk's just a load of spitting and shouting.

To be fair you have chosen the best of the punk stuff to cover.

True but like any genre, 10 percent is good and the rest is shit. But the 10 percent that's good is really, really good.

Are you gonna do a studio recording of No More Heroes?

We haven't recorded that yet. We've just recorded a second album.

Oh you actually finished the second album then?

Yeah, I got the master reference in my hand actually. Gonna listen to it today.

Is it good?

It sounds great. Yeah.

Is it more new wave stuff again?



Yeah it's the same kind of stuff. It's got Anarchy in the UK, Sound of the Suburbs, Making Plans for Nigel...

Oh yeah, a bit of XTC!

We even go as far as The Smiths. And we do Ace of Spades, White Riot and Ever Fallen in Love.

I was gonna say you need to do some Buzzcocks. So you've been touring most of the year then haven't you?

Yeah, that's what we do really.

So you really enjoy gigging now then?

Yeah I've always liked gigging.

I was listening to the album yesterday. The arrangements are very moving, especially The Model which almost sounds tragic. Almost tear jerking. At times they're very moving.

That's one of the things. I was on stage at a festival the other day and Wreckless Eric was

watching us at the side of the stage. Afterwards he said 'it's like the geography of my soul.'

(Laughs) That's a nice way to put it.

There's songs on the new album, like Sound of the Suburbs that sound tremendously sad.

I suppose the instruments change the dynamics of the songs.

Well it's also kind of to do with what the songs are about. When you're young you're angry about that. But the older you get the more resigned you get to it. There's a load of songs that don't work in this genre.

Stuff you've tried?

Yeah. But the ones that do, you know, don't sound wrong coming out of my mouth.

Is it do with feeling wiser?

Well...

SILENCE.....

AT THIS POINT MY STUPID BLOODY HOUSE PHONE WENT DEAD. YOU SEE, I AM ONE OF THEM PEOPLE WHO THINKS IT IS CLEVER TO HAVE A BATTERY POWERED HOME PHONE AND JUST MY LUCK THEY RUN OUT JUST WHEN I AM TALKING TO ADRIAN BLOODY EDMONDSON. SO, A QUICK CHANGE OF THE OLD TRIPLE A'S AND WE WERE BACK....

..... Sorry about that. What were we saying?

Uh... where were we? Oh, just the fact that the songs have to sound like they connect to me.

Are you still managing your daughter's career then?

No not really. She's kind of, quite rightly, finding her own way.

I suppose you gave her the leg up though didn't you?

Ah I dunno, I think I might have put her in the wrong direction.

Really?

Well, there's nothing worse than middle aged men interfering with young people's careers.

I think it's worse when they just interfere with young people.

(Laughs)

So The Bad Shepherds will take up most of the time then?

It kind of does by default you know.

What are your favourite types of gigs then? Festivals?

We really like playing festivals. We get a kind of passing crowd. When we do gigs we get people who like us, which is very nice



obviously. There's nothing better than converting people. In festivals you get wandering people who end up staying and they get converted. I like to see their faces change. You get lots of people thinking 'oh what's this gonna be?' Like Pat Cash playing guitar.

(Laughs) Yeah a lot of people could think it was a novelty.

Like a novelty, vanity project.

Like, what are they called, Hayseed Dixie?

I hate hayseed Dixie. I mean it's a very good joke, but it means nothing musically.

But I suppose that's what people may have thought about The Bad Shepherds.

Yeah but we slowly just educate people to the fact that isn't what we do. We like to think of ourselves as joyous as opposed to comedic. Live events kind of, well even though we do things like Up the Junction, we're having a lot more fun than the album might suggest.

A friend of mine, Zoe Edwards wanted to know what's the difference between a comedy and a music crowd?

Well music is much easier. The great thing about music is you start a song and you know you've got at least three minutes till the next one starts. Comedy is just open all the time. You never get on to a safe platter.

Is comedy frightening?

It's not frightening. It's just, especially the show we used to do, we kind of invited audiences to shout.

What is your attitude to comedy now? Do you regret going on with it so long and not getting into music earlier?

I have learned not to regret what has happened, because what has happened makes you what you are now. Unless you really hate yourself you shouldn't really regret the past.

I think it's great. Having seen your career all my life, you can see you have always wanted to do music.

Yeah, right.

It's cool.

Yeah.

You're never gonna go back to comedy then?

No, I think comedy's over. I sort of ran out of steam.



Is it a combination of that and the state of the comedy scene as well?

Yeah but I worked with Rik for 30 years and I just had enough. I like him very much but I wanted to do something else with my life other than that.

Any more novels on the way?

Yeah I got one on the way.

You have any more things to add to this, any info on things?

No, I can never think of anything to say.

Do you like interviews?

Oh yeah. I like having conversations.

CATCH THE BAD SHEPHERDS LIVE ON THEIR CURRENT TOUR AND VISIT THEIR WEBSITE FOR MORE INFO:

<http://www.thebadshepherds.com/>



INTERVIEW: IRIS BERRY

Iris Berry is a writer, poet, Los Angeles historian, actor and musician. Formerly of The Ringling Sisters, Berry has done a wide variety of work in the world of spoken word. Her wild life experiences have been explored in her book *Two Blocks East of Vine*, while she also collaborated with Pleasant Genham on *The Underground Guide to Los Angeles*. Iris answered some questions for Chris Wade regarding her career, her past and the future.



When did you first get into writing in your unique style?

I started writing at the age of 7. I grew up in a wild family, 3 older brothers, and being the only girl, raised by a single mom, there was no supervision, no one in charge, no go-to person at all. So I just wrote about it all. When I was 11 my mom found my writing and between her and my school teacher, they told me if I wrote 50 more pieces, I could get published as a young writer. I felt so violated and couldn't write again till the age 21. And that only happened because I was in the West Hollywood Library looking under the, "B," section, thinking to myself, "where will my books be when I get published?" And I found two books, one by Charles Bukowski, called *The Days Run Away Like Wild Horses Over The Hills*. And the other book was by Charles Baudelaire, called *Flowers Of Evil*. I checked out both books and could not put them down. It was from reading Bukowski that I really started to understand that I could have a voice of my own and that poetry didn't have to rhyme. And between the two of them, I really understood what poetry was.

Bukowski's writing and in the title of the Baudelaire's book, *Flowers Of Evil*, finding the beauty in humanity. Like a Damon Runyon story, another one of my favorite writers. And I hate to say it, but I still have those two books in my possession to this day.

The La punk scene had a lot of influence on your style. What was it like being on the scene in those classic days? Many cool tales to tell I am sure.

It was like New Year's Eve every day. That's the best way I could put it. We'd roll out of bed either into a rehearsal, writing songs, playing a show and then of course, the after party. Life was very simple, that's all we did and needed to do. My mom ran away from home when I was 19, so I ran over the hill from Pacoima in the SFV to Hollywood and moved in right down the street from the Whiskey A Go-Go on the Sunset Strip. Every night at 5pm, I'd walk up to the Whiskey to hear the bands sound check. It was just a cigarette walk from my house. The door guys knew me and always let me walk right in the side door as the bands were loading in, I saw so many great bands sound check there; The Clash, The Damned, Johnny Thunders And The Heartbreakers, Sham 69, The Specials, Selector, Madness, The Police. And all the locals of course, The Circle Jerks, Fear, X, The Gears, The Weirdo's, Top Jimmy And The Rhythm Pigs... the list is endless. This was 1981.

In 1984 I moved into the notorious punk rock crash pad Disgraceland, with my now long time writing partner and former band member from the Ringling Sisters, Pleasant Gehman. Disgraceland was one block south of Hollywood Blvd. in the Shadow of Fredericks Of Hollywood. We could walk everywhere. That house was such a crazy place that I had locks on both sides of my bedroom door. There were always a couple of bands staying there from out of town. I was always stepping known and unknown passed out

partiers, just to get to my bedroom. it was always the place everyone came after the bars closed. Yep, every night around 2:15 am, there would be a knock at the door, with usually about 30 people behind it, wanting to come in, not wanting the night to end. On any given day, I never knew who I would be come home to, or who would just pop in. From the likes of Screamin Jay Hawkins, The Lengendary Stardust Cowboy, Tex And The Horseheads, Stevo and Chalmer from the Vandals, Tony Alva, Christian Hosoi, Steve Olson, The Screamin Sirens, TSOL, Bob Forrest of Thelonious Monster, Mike Ness and other members of Social Distortion, D.R.I., Fang, Tales Of Terror, Poison 13, The Lame Flames and members from Guns n' Roses just hanging out and usually having been there for days, if not weeks on end. Oh and also Don Bolles from the Germs was living in his Van in our driveway with his license plates reading, "unit 666." He had extension cords running from his van into my room to power his alarm clock to make sure he got up in time for his job at the LA Weekly.

During my stay at Disgraceland, I also spent a year on the road, touring with X, The Blasters and The Knitters, because I was in a Relationship with Dave Alvin. Between those three bands, Tex and The Horseheads, Thelonious Monster and The Hangmen I'd have to say they were my biggest musical influences and really fuelled my writing.

Your work seems to have touched people. I mean, there's a review on Amazon of your book, Two Blocks East Of Vine where the reviewer says your work gave them hope. How does it feel to see you have affected lives like this and what is your view on it?

It feels amazing... it doesn't get any better than that. Things can get pretty dark sometimes. It's just part of the deal. Knowing that anything that I have done or written can help someone feel connected to something, to me, and not just out there lost, It's a win, win. If it touches someone



else, inspires someone else, and especially if it helps someone else, than it's all worth it.

Your work is included in what many consider the greatest American poetry volume, The Outlaw Bible of American Poetry. Were the BIG GUYS in this book, like Burroughs etc a big influence on you?

Absolutely. Allen Ginsberg's Howl made a huge impression on me. It's a fucking masterpiece, it's as if he channelled it, It's incredible... but more than in their writing; it was their spirit of the whole Beat Movement that really affected me. When I was five I got sent home from school with a note to my Mom expressing the school's concern that her daughter was wearing too much black. Even then I considered myself a Beatnik. It just resonated right with me.

Do you think the Cd versions of your work affects people closer than the written versions? By that I mean do you think the voice brings something out that may not be as apparent on the page?



If there's music backing me, I do believe it's more affective. And when it comes to doing Spoken Word Cd's, anytime I can put my words to music, I'm always happier. Because, if I'm moved than chances are the listener can be moved. Music

enhances everything. I also think it's a personal choice. But I will say this, there is so much text out there right now with the internet, bloggers, text messaging, Kindle, iPads, there's an over saturation of words and information. So I think people will be leaning in the direction of listening just as a reprieve from all the reading. Just my opinion.

You were with The Ringling Sisters. What was your aim with that band and did you particularly enjoy that period?

Pleasant Gehman and I started that band together. It all started because we'd put these D.I.Y. Chap Books of our poetry together and then go sell them for drinks at bars. Gary Eaton who was in the Devil Squares with Debbie Dexter read one of our Chap Books and asked if he could put music to some of the pieces. And the next thing you know, insta-band. It happened very organically. It was all really fun, until we got a record deal. Then it got weird. Don't get me wrong, we were very fortunate to be discovered by the Legendary Lou Adler. I just don't think we were together long enough to have a good enough foundation or bond with each other to get through all the Hollywood pressure. And then I ended up in rehab, Polygram bought our label, A&M Records, and the division that was working on our record dissolved and we became a tax write off. So in answer to your question, I loved the band when it was fresh and new and we were just doing it because we loved doing it. I loved the songs. But the record deal really brought out the ugly and that was heartbreaking. It's not uncommon with bands. Married to six people with a spotlight on you is a lot of pressure. But the good news is that we're all still really good friends to this day and are a large part of each others lives. I have a lot of love for all of them. We pretty much talk daily and are still doing projects together.

What do you personally see as the best pieces of work you've done in the past few years that you feel most proud of?

That's a tough question, I just wrote a piece for a book that is about to come out called *The Dirty Girl Diaries*, called, *The Beat Hotel Part #1.*" The story is about a naked photo I took, hugging a typewriter on a main highway in broad daylight in front of God and the Devil and everyone in between, At The Beat Hotel in Desert Hot Springs, which is an homage to the original Beat Hotel in Paris where all the expatriate writers and artists lived and created in the 30's. And eventually the Beats showed up in the 50's creating their great and epic pieces of historic literature. Burroughs, Ginsberg, Kerouac. I also wrote a piece about Henry Mancini, titled, "Thank You Henry Mancini," that makes me really happy. And I'm finishing up a book on The Tropicana Motel, that I'm really proud of, as well. I'll be happy to see it finished. The place was legendary. It deserves to be documented.

I love the imagery in your poems, like in the poem 56 Reasons to Go Down town. It really is like reading something from another age. When you write, what is your method? You know, do you have creative days, none creative days and do ideas and words just pop in there?

I call it winning the lottery. I'm not an everyday writer. I write when it comes to me, and it just does, out of the blue, I don't really understand it. But that's how it's always been and I'm fine with that. Unless I have a deadline, then I get busy. A deadline can be the best kind of inspiration.

As a writer myself, I love to vary my projects but you have done a very wide variety of stuff. Is it important for you to keep busy in all sorts of areas?

Yes.. I love all kinds of writing. It's all math to me, each style having it's own formula. I used to have a sex column called, *Forbidden Fruit.*" I loved it. Also writing the screenplay, I didn't think I would like that, but I loved it. I don't like limiting myself.

What's coming up next?

I've got a book of prose coming out on Alt. Press, limited editions, called, "The Daughters Of Bastards," I'm finishing up an oral history of the legendary Rock n Roll, Hollywood haunt The Tropicana Motel, titled; "Tales From The Tropicana Motel," with my writing partner A. Razor. Who is an Amazing writer and poet. I'm currently editing his book of prose and poetry and writing the forward. I'm in the process of writing songs for my new band "Late Nite Satellite," with supremely talented musician, Jimmy Green from the Leaving Trains. And last but not least I've have a finished screenplay that I co-wrote with Guns n' Roses manager Vicky Hamilton loosely based on our lives In the 1980's on the Sunset Strip during the Metal Years.

TOP 5 BANDS OF ALL TIME (no fair)

Tom Waits, Thelonus Monster, Tex And The Horseheads, T-Rex, The Hangmen, The Velvet Underground, Henry Mancini

FAVE MOVIE

Pocket Full Of Miracles, True Romance, Some Like It Hot, Reservoir Dogs, The Spongebob Squarepants Movie, Anything film Noir

FACT ACTOR

Mickey Rourke

FAVE ACTRESS

Audrey Hepburn

FAVE BOOK

Zelda by Zelda Fitzgerald (F. Scotts wife)

Honey by Honey Bruce (Lenny Bruce's wife)

FAVE WRITER

Damon Runyon, Raymond Chandler, James Ellroy

VISIT IRIS'S WEBSITE:

www.irisberry.com/



THE PHOTOGRAPHY OF MILICA TEPAVAC

MILICA APPEARED IN ISSUE 3 OF HOUND DAWG. SHE'S BACK TO SHOW US SOME MORE OF HER WORK AND TELL CHRIS WADE ALL ABOUT IT.

The last time you featured in Hound Dawg was issue 3. What have you been up to since then?

Yes, I was featured in issue 3 and want to thank you one more time. It's always great pleasure to be in good and creative company. Well, since then I had one solo exhibition in February, then I've been working covers and editorials for local magazine "Mother", my work was published in magazine "Blur" (deeply recommend to anyone who is in love in photography <http://www.blur-magazine.com/>), I've been working a lot on my private business www.pixelklinci.com and I came to the point in kids photography that I get jobs on regular basis. So, life is good. In private life, the good thing is that EU finally got mercy on us

(Serbs) and now when I finally don't need VISA for every single country so I have been travelling a lot. In last six months. I've been in Vienna, Prague, Paris...now I finally feel all right in all aspects of my life. Mind is open again and vibes are all right.

What subject do you prefer to photograph? Your female shots are always interesting.

Now, it's really hard to answer this question. I earn money on kids photography, but despite that I truly adore street photography and female erotic portraits. Kids cheer me up and get my heart because they are so honest, silly and spontaneous and it's real challenge shooting them (mostly because they run so fast and you really need to be in good condition and then oh boy they are changing emotions so fast!). And then there is a street where the number of variations is infinite. On street little miracles and special moments are happening all the time! I truly believe that reality has two forms: a physical form that can be touched, and a metaphysical one that is beyond perception, but is still no less objective. Good street photography is all about can you go beyond perception you know, or in

other words, can you open your mind enough to “see” or not. Unfortunately, when I am occupied with duties I have in daily life and with corporate job I still do, I become “blind”. In those moments I do something good for myself to cheer up, then go outside, take a deep breath and try to find my focus again and hopefully if I “see” I take good street photo.

What is it in a scene that interests you to take a picture? Do u get a special feeling?

As I said in previous answer...I am trying to get in “special mood”, when I am in the mood there comes the good photo! Inspiration can be really anything! When I succeed, I always KNOW and that feeling is so powerful and hunting, no wonder why photography is one of the rare things that you cannot leave. It’s real addiction and numbers of variation are truly infinitive.

Which other photographers do you admire?

Cartier Bresson is my everlasting inspiration. Moments he captured on the street takes your breath away. He is master of all masters. Yet, now when I’ve been to Paris I realised he had so much luck; he use to live in France because streets of France are real poetry and every second there is like a perfect frame. I think every photographer at least once in a life MUST SEE Paris!

Matt Stuart is very alive and extremely good street photographer!!! www.mattstuart.com

You watch how he shoots street and you think “ is it really possible that someone has such a great sense for humor and priceless eye”?? Of course, I understand it MUST to be in big cities like NY, London etc to see moments like this. In smaller cities, people are “too normal”, they pay attention much more how they behave so it’s really hard to see scenes like this. However, that doesn’t mean that Matt Stuart is legend.

Sally Mann – magic woman. Like her because she is incredibly honest and because she dares to live for her ideals.

Annie Leibovitz – she moves borders. She is example how you can succeed if you do things



from the deep of your heart and earn a lot of money. Even history was working for her. After she took photo of Lennon and Yoko Ono, Lennon got killed 4 hours later and Annie become legend and new doors opened for her and she deserved that. Helmut Newton – love how his brain is working. He touches everyone. He is one of the artist whose photos you can watch over and over and get hot, crazy, silly, wicked. There is always REACTION. Master mind.

Kristian Schuller (www.kristianschuller.com) is my choice if we are talking about fashion photography. His world is full of style and imagination. He loves women, you can see in the way how he is shooting them. His photos, especially in the book “90 days one dream” are those kind you can watch again and again

Are there any projects coming up for you?

I already do too many things to do. Trying not to become lunatic because I am doing too much things. So, at the moment I am not planning anything new, but in general I have very clear ideas and goals. Those things takes time and patience. But will try to do something in NYC maybe. Will see☺

Which picture of your own is your personal favourite?

One that has very special meaning to me and it’s very close to my heart is “For the boy of summer”...it’s one very sexy and unusual story about woman in love and passion.



V Festival Review

By Zoe Edwards

You can only have so many cups of piss thrown over your head before you start to get a little annoyed, in my case it was four, I considered returning the favour, but that would require far too much effort, besides, the stage had my full attention, so I shook it off like a wet dog, and danced my way through the night.

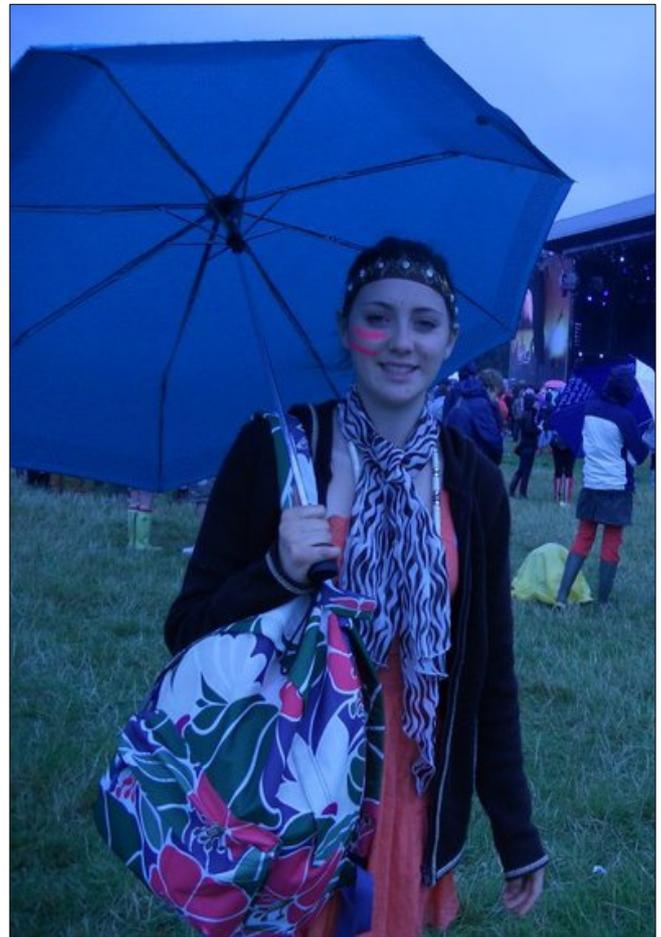
The V Festival will never fail to excite and thrill and in some cases amaze.....

Saturday and Sunday at both Stafford and Essex were great days for the festival fanatic.. There was a fabulous, energetic performance by the fine Scottish lass Amy Macdonald who put on a first class show, treating everyone to her great new songs.

Followed by the amazing Kings of Leon, who for nearly four hours on the stage kept the energy running and their audience captivated with their old songs and latest hits and of course the fantastic Kasabian amazed and butchered the audience, living up to their 'rock and roll' status, and the headlining act proved to live up to their name (Kasabian meaning butchered/slaughterer) A personal highlight of the day was Paulo Nutini. He strolled onto the stage, welcomed his audience with a smile and a humble 'hello' and then lured everyone into his wonderful world. He hypnotized the crowd with his beautiful voice and the gentle rhythm of his songs. The heart-warming performance turned the crowd into a swaying, tranquil, happy herd.

It did rain all day, but it didn't dampen people's spirits! If anything, it seemed like the wetter, the muddier, the grimmer, let's face it, the more contaminated you were - the more fun you were having!

Later on in the night, the stage exploded with a



floor shaking performance by the punk legends, The Prodigy who, with a memorising performance, led the audience into their state of mind and let me tell you, once you're there, you didn't want to return to normality, it was quite an experience!

And there was an astonishing, theatrical performance from the brilliant Florence and the Machine; she sure knows how to charm her audience. This woman is on fire and she's not going to let anyone put her out just yet!

Not to forget the wonderful band - Madness, the vibe and excitement started as soon as they came on, they kept the crowd cheering and of course they had to do their classic's 'Our House' and 'It Must Be Love' which went down an absolute treat and I have to admit it was pretty hilarious to see hundreds of grown men and women dancing in different directions, their hands flying everywhere, in their own little world to 'House Of Fun'.

If only the food was as good as the musicians.



audience listened like children would to a bedtime story.

Then, he stopped, and said:

'Right, that's it, I need a girl, I ain't 'fukin joking, I need a girl'

At that instant, he jumped off the stage, ordered a girl onto the stage, sat her down beside him and started singing, singing so beautiful that the audience were stunned into silence and watched in admiration and awe as he turned story telling into a fine art.

If you have ever wondered what it would be like to have a conversation with a stranger about the most pointless yet surprisingly marvellous subject, V is the place to do that. I was pleasantly engaged into great conversation about how we can only rely on transvestites to save the economy and why do we need two nostrils that people judge the home of? (the nose), why can't we all just have one hole the same size, so that's one less thing we have to label people on, or if you'd rather, don't speak to them, just dance with them and drink with them. Basically, every person that's there is there for a good time, nothing else. They are there to laugh and relax and dance and enjoy every second of the music and alcohol they can soak up, and that sure is what they do!

And while the flags pierce your eyes and your face is squashed into the lovely flesh of a sweaty well-built blubber of a man, you can look up at the stars and the floating-ballooned condoms, forgetting that you donated your shoulders as a sick bucket and smile to yourself, before you getting your jaw elbowed in!

I have no doubt about going next year and experience the wonderful adventure again! I can't wait!

Maybe I'll consider a piss proof coat? Nah, why bother? It's part of the fun!



With pink- sausaged hotdogs and rather English looking Chinese noodle stores, not many people took a great interest in the food, resulting in excessive alcohol consumption; still, you don't go there for the food!

And I can't not acknowledge Seasick Steve, what a man! He bought the beauty of a busker to the stage with his one stringed guitar and an old wooden box for his beats, with his gritty yet soulful voice, he told memories of his past, welcoming the crowd into his life and the



ART: CHRIS WADE

FICTION: THE CAMP

By Thom Young

Thom Young is a writer from Texas. His work has been in 3am magazine, Word Riot, Thieves Jargon, The Legendary, and many other sundry places.

Max Wilson heard the knock. It was just past three in the morning. It sounded like Trixie the one legged whore. It wasn't her knock. Max opened the door. "Sir, we are here to take you to the safety camp." "The safety camp?" Max scratched his head and fumbled for a bottle of Cutty Shark. "Yes, you are ordered by Homeland Safety to immediately vacate your home." Max took a swig from his bottle and laughed. "What's the emergency officer?" "Sir, I'm going to have to ask you to put that bottle down and immediately follow me. We have intelligence that your neighborhood is under attack." "Who would attack this shit hole?" "Sir, just follow my orders. Follow me." "Don't I have time to get my toothbrush?" "We'll provide all that." "I ain't going. My daddy didn't kill them Japs for this shit."

The first shock nearly took Max off his feet. The officer had deployed his taser gun. Max soon found himself in the back of a truck. There were about twenty other people huddled around talking quietly. "Hey Maxie!" It was Larry Johnson. He was one of Max's only friends. "So they got you too. Ain't this some bullshit." Max shook his head and lit a cigarette. "It sure is. Who is attacking us? I ain't heard a gun shot once. This is bullshit!" Max found lighting a smoke difficult in hand cuffs. He wasn't sure what crime he had committed. Larry pulled out his lighter and joined his friend.

"I hear they taking us to a camp. The policeman say it nice." "Nice my ass. We're gonna be treated like animals."

The truck rolled on in the darkness. After about thirty minutes, the truck came to a gate. There was a huge fence around what looked like a prison. "This is it. We're all gonna die." A police officer shined a flashlight in Max's face. "Shut up and follow orders. It's for your own good." "Officer, who is attacking us?" "I said shut your mouth!" Max felt the cold steel baton on his head.

Larry got put in one group. Max went with mainly the women and children in another group. Maybe he'd get some pussy in this camp. Max and the rest of group were led through a few more gates, until they got to a holding room. "Welcome to Homeland Safety Camp Alpha. This will be your new home until the threat is gone. Relax and enjoy your stay." Max strained to hear what the officer was saying. It was too late. He was in the camp. Larry got to visit the shower first. It was his last.

Max figured he'd make the best of his new home. It looked alright. There were computers everywhere and nice music playing on the intercom. Max was assigned a room. It had one bed. A metal shitter and a small desk.

After about a month, Max grew accustomed to the camp. He wondered about Larry, but figured he was alright. The officers came by every morning to take breakfast orders. Max was eating three good meals a day. "Mr. Wilson, today is your shower day. Officer Garrett will escort you down in a minute." Max grabbed his issued towel and sat on his bunk. "Officer, is the attack over?" "Not yet. It could be a long battle. The cities are still not safe."

Max stared at the walls for a bit. He could use a drink. He took a lot of pills. The officers said they were vitamins. Maybe his shower would be nice.

The End

HOUND DAWG MAGAZINE

