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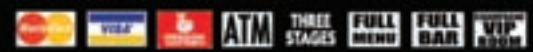


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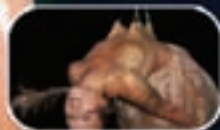
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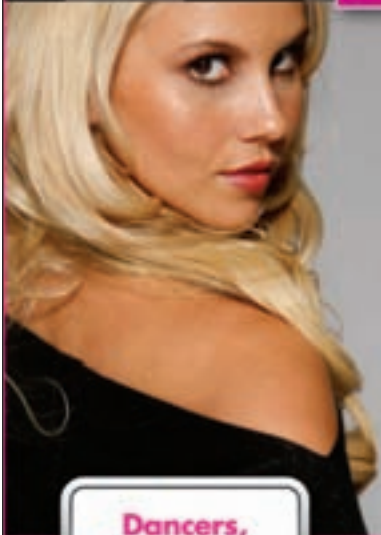


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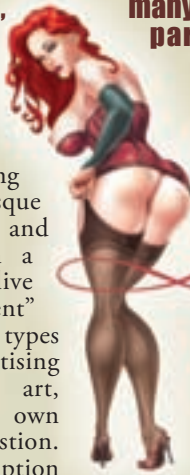
IF THE PLAGUES HAD KILLED A CAT INSTEAD OF A TURKEY, WE WOULD ALL BE EATING PUMPKIN FOR THANKSGIVING!

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Relying on low-brow humor and sexual themes, burlesque has historically mocked already-established forms of performance art, including opera, ballet and dramatic theatre. By the mid-1940s, the WWII climate had forced many burlesque acts underground, resulting in a strengthening of the associated ideals held by performers and attendees. Roughly a century and a half after being born, burlesque has evolved into a variety of recognizable forms, including drag shows, events such as Dante's Sinferno and to some extent, many of the Halloween parties you attended last month.

As with any form of performance art that relies on defying convention, burlesque is both static and versatile. Although a general label of "live adult entertainment" encompasses all types of flesh-advertising performance art, burlesque begs its own definitional question. Regarding the assumption



of difference between burlesque performers and exotic dancers ("strippers"), there is a considerable tension between, as well as among, the individual subcultures. Local burlesque troupe Rose City Sirens member Squsme asserts that "Strippers are erotic panhandlers, whereas burlesque performers are all about the tease." Going against Squsme's definition of burlesque, Dante's Sinferno, an event featuring dancers and performers archetypical to the burlesque scene, boasts the term "strippers" in their advertisements as well as during live shows. Arguably there exists a degree of definitional controversy when dealing with that which is labeled "burlesque."

Based strictly off of aesthetic qualities (pasties, g-strings, gimmicky outfits), there would appear to be no difference between what one labels as a "stripper" in one context versus what one would label a "burlesque performer" in another, unless one considers the context and environment. The key difference between strip clubs and burlesque performances, a distinction that both sides of the spectrum can agree on, is supposedly the way in which a burlesque performance is presented to the audience. Again noting the presence of a definitional spectrum and negating a dichotomous nature, for all intents and purposes I will use an operational definition when attempting to label a performance as **burlesque**:

An organized event featuring sexually suggestive (not explicit) stage performances choreographed to a *complete theme* (outfits, music, and attitude are consistent with style or character) that communicate a *social*

commentary and/or a *challenging of societal norms*, often with the use of low-brow or socially taboo forms humor.

Based off of semantic technicalities alone, it would seem that anything from a lapdance to a stage show at Dante's could be defined as "burlesque." However, several of the performers at touring event B.O.O.B.s ("Best of Our Burlesque") insinuated that many so-called burlesque events are simply "glorified strip shows." On the other end of the spectrum, many self-identified strippers, including those who do incorporate vaudeville-style music alongside vintage outfits and a "tease" style of dancing, assert that burlesque is to fat stripper as urban is to black.

Is it true, then, that there exists no real median between the spectral points of "sleazy strip show" and "fat chicks in g-strings" or is the burlesque/strip show a genre with redundant

Rediscovering Burlesque

BY DOCTOR K

definitional differences such as rap/hip-hop?

Although it takes a 100 mile trek south to find it, Eugene has the anecdote for cynicism among burlesque fans: hot, talented and, yes, often naked performers. Arriving outside of John Henry's Broadway Revue, which occurs regularly on Sundays in Eugene, I was greeted by a manager and welcomed by an emcee, both dressed in suits. Inside, a darkened and empty stage was positioned in front of several tables which were separated from the far back wall by a bar. Standard enough, I thought, and took a seat.

As two emcees introduced the first act of the night alongside several off-color jokes and a repeated emphasis on the event's motto "classy as fuck," I expected a fire dancer or perhaps a heavily-tattooed stripper. Instead, the lights dimmed and a nude woman was painted slowly with black light paint while an invisible announcer did a voice-over tribute to the late Bob Ross (aka "happy little trees guy" on OPB). After another break from the emcees, including a beer-chug-off with audience member contestants, another performer took stage to perform a striptease to Weezer's "Sweater Song" using a homemade sweater designed to strip out of (individual pieces were handed to the audience). Sixteen amazing performances later, the event came to a close as the manager thanked the audience from stage.

The only thing I was *not* given, in terms of as-to-be-expected burlesque art, was obesity. There was no "big is beautiful" facade on stage at John Henry's, and two of

the performers even referred to themselves as "strippers" (although this was offstage). Yet, more choreography, audience participation and professionalism were displayed at John Henry's than during any other "burlesque" performance I've seen recently. It turns out that genuine burlesque is alive and quite healthy, but in Eugene.

In Portland, even events like Sinferno, a consistently tight-knit and arguably burlesque show, get pawned off as strip club siblings by spite-ridden, self-identified burlesque performers. After leaving John Henry's Broadway Revue, impressed and relieved that such an event is alive (and in Eugene, at that), I could not help but wonder why there wasn't a mob of jaded fat chicks protesting the event's lack of thick women.

If there is any difference between strip clubs and burlesque performances *other* than the stereotypical 50 pounds of flesh added on to performers belonging to the latter category, it exists in the effort and presentation put into and coming out of a performance.

Rather than relying on testimonials of jaded dancers who are either too proud or too big to identify as "strippers," one should consider a performance, not an environment or occupation, as definitional. Dante's Sinferno, John Henry's Broadway Revue, the fireshows at Devil's Point, and the witty DJ behind the booth all fall under the "burlesque" category, as humor, tease (which is technically anything up until sex) and vaudeville aspects are incorporated. Yes, fat girls in corsets count too; they are merely a piece of the larger pie, most of which is fat-free and quite tasty.





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- 11/2 Sinferno Cabaret & The Wet Spots
- 11/7 Zopparella
- 11/8 The King Khan & BBQ Show
- 11/9 Sinferno Cabaret & Gooferman
- 11/11 The Bailbenders & The Loyal Bastards
- 11/12 Joe Buck from Hank III
- 11/14 Mickey Avalon & Beardo
- 11/15 Mickey Avalon & Dirt Nasty
- 11/16 Sinferno Cabaret & Orange Tulip Conspiracy
- 11/21 Arena Rock Showcase
- 11/22 ohGr from Skinny Puppy
- 12/2 Green Jelly
- 12/4 XOTICA-Go-Go with DJ P
- 12/5 Jerry Joseph
- 12/6 Robots & Nurses
- 12/12 Appetite For Deception
- 12/13 Longwave
- 12/14 Sinferno Cabaret with Drumattica
- 12/19 KMRIA
- 12/20 Black 'n' Blue
- 12/27 Dan Reed
- 1/9 The Dwarves
- 1/16 The Head Cat
- 1/20 The Wanted's & Disgustitron
- 1/21 The Knitters

GERMANY
PHOTO BY RYANAL

WWW.DANTESLIVE.COM

Dear straight girls,

Let me apologize to you ahead of time for the following statement. It's not that I don't believe you when you tell me you're straight, it's just that, well, I don't believe you when you tell me your straight.

Admittedly, I am biased. My first sexual experience with a girl was with the straightest woman I'd ever met—and a self-proclaimed lesbian hater. Amanda was the quintessential example of closet cases being the most vocal with their homophobia. Looking back, it was the classic case of fearing in others what she saw in herself, but at the time I definitely took her word about being straight. I was actually after her best friend, who was openly bi, and this elicited a lot of harassment and name-calling from Amanda. On the surface, she was downright offended at the thought of being with another girl.

This all changed the second we were alone. In hindsight, she planned the whole damn thing and passively seduced me so it looked like my doing. I would have thought she was calling my bluff if she hadn't removed her clothes first. After losing our virginity to each other that night, she never admitted it to anyone else, but I never heard her utter another disparaging word about bi or lesbian girls again.

Fast-forward a couple of years. My mom is forcing me to go to family counseling because she can't comprehend why her 16-year-old would want to pierce her face, color her hair and worse, have relationships with other girls. While I was perfectly comfortable with my supposed issues, I decided to go along with it because, ironically, my counselor was hot. She was an intern fulfilling a two-year program and would be our counselor until something positive happened or until I turned 18, whichever came first. Considering I wasn't going to turn straight any time soon, I decided to get comfortable.

Over the course of the next two years, our counselor maintained an unbiased and professional relationship. We had long discussions with my mother, trying to convince her that my being bi wasn't my choice, that there was nothing wrong with it anyway and somewhere along the line I expressed my opinion that all women have bi-sexual tendencies.

When it came time to end our sessions, we had one last meeting with our counselor. My mom left the room ahead of me and the counselor closed the door to give us a moment of privacy. I'll never forget what she said to me: "I couldn't tell you this while you were my client but I've always wanted you to know that I agree with what you said about all women having bi-sexual tendencies." To this day I don't know if she was hitting on me or just being professionally honest but the point remains the same, and here I am today utterly convinced that all women are bi.

I guess I should give myself some sort of an escape clause and say most women are bi, because I realize nothing is 100 percent cut and dry. I have also met plenty of women who ventured down the path of bisexuality, only to find that it didn't quite suit them, and while they appreciate the concept it's just not something that works for them. This is far less about social pressure and deep-seated

fears and more about what they truly like. Some women really want to be bi because they see the benefits of it but just can't get there physically or emotionally. I love these women for their commitment to the cause and because I love being around when they decide to give it "one more try."

This article isn't about them, however. It's about the multitude of women who claim to be straight. Truly straight girls are so few and far between; the concept is becoming a joke among us bi girls. "Why are you hitting on her? She's straight," someone will say, to which a bi-girl will usually respond with outright laughter or a devilish eyebrow raise, as if to say, "Is that a challenge?"

Most lesbians will tell you they've had more relationships with supposed straight girls than with other lesbians or bi girls. I have story upon story of straight girls who ended up in serious, long-term relationships with the first woman they decided to give it a shot with, and I'm still encountering the Amanda's of the world who wear their true sexuality behind a mask of contempt.

As much as they try to fight it, it's no surprise women are so quick to convert to bisexuality, even if it is in secrecy. Simply put, there is some sort of magic spell women are capable of putting on other women. For some, it's the comfort of being understood. Many girls turn to women (even if it's just for a night) because they are frustrated with men and think girls will understand them better (as most bi girls know, relationships with women are usually more tumultuous than any relationship with a man, but we won't tell them that). I've had many women say they can't orgasm with a man and need the tenderness girls provide. For the most part though, it's about pure chemistry—that "one girl" finally comes into their life that they are irresistibly drawn to, and from there it's a landslide.

So "straight girls," let me apologize now for laughing at your expense. Please forgive me for relentlessly hitting on you even though you coyly tell me how straight you are. Forgive me for not giving up on you and allowing you to maintain your straight persona as you're pressing me against the bathroom wall.

Don't worry, I won't tell anyone.



Bi-girl's dilemma

straight girls—yeah right

by ophelia derriere

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Exotic City

by Spooky X

"Nothing but the naked truth"

As I was sitting down to write this month's dosage of entertainment suggestions, I noticed an e-mail in my inbox from ABC news. Apparently, ABC news wants to do a feature on Portland, the alleged number-one ranked location for most strip clubs per capita. She (the assigned reporter) wanted to know if we still held that title and if so, why? Seeing as how I have used this little tidbit of information on god knows how many occasions in the past, I decide to do some research before I threw myself to the wolves of ABC news.

When you Google the phrase "most strip clubs per capita," Portland gets a lot of returns on the hits. But is that because we actually do hold that title or is it just a self-imposed phrase we use to make us sound better than everyone else? Let's examine the numbers first. As stated in Willamette Week's report in 2005, Portland has 7.4 strip clubs per 100,000 residents, while other cities such as, Las Vegas has 5.8 and San Francisco has 2.2. Our neighbors to the South in Springfield actually dared to challenge our title back in 2006, when the opening of the City's fifth strip club, Phil's Clubhouse, pushed Springfield's statistics up to 9.3 strip clubs per 100,000 citizens. While The Willamette Week called Portland the "epicenter of the ecdyasiastic (strip tease) arts," Springfield's leadership did not seem interested in pursuing that title but claimed that neither city was actually number one but neglected to reveal who they think is.

Further investigation revealed that the state of Oregon actually ranked second per capita in a 2005 report when 93 strip clubs at the time brought the ranking in at 2.6 per 100,000 residents, while West Virginia took top honors in this category at 2.9. But when it came down to verifying the numbers on Portland itself, I found nothing to disprove the statistic in the first 20 pages of Google returns (outside of Springfield's claim) but I often found the title attached to phrases such as "believed to be," "a state which claims to be" or "rumored to be." If Springfield "claims to be" number one but doesn't want to own up to it, which gets the trophy? We're looking at a statistic based on the census and the majority of Oregon's population (3,747,455) is right here in Portland (550,396), while Springfield obviously weighs in much lighter (56,666).

It's probably best just to call this factoid a speculation, and a well-deserved one at that. If anyone could make the title of more strip clubs per capita look good, it's Portland, Oregon. Somehow Springfield just doesn't sound as glamorous to me. With that said, let's move onto ABC news' second question, why?

When I first moved to the City of Roses, my original impression as to

why the town could support so many strip clubs was the weather. It rains 155 days a year on average and since we can't spend our days playing on the beach or picnicking in the park, we might as well spend our days in the protective glow of the black-light flesh utopias. This theory was drowned after living in Seattle for 5 years, where it rains about 165 days a year and I found less than 10 strip clubs (with only three in the downtown city limits).

We also must consider the creature comforts that Portland boasts, such as the ability to smoke, drink hard alcohol, have a Filet Mignon dinner for seven bucks and gamble amidst the company of nude entertainers (a privilege that only still exists here in Oregon). When you get down to the solid facts of why we are so fortunate to enjoy such variety and diversity in adult entertainment in the Beaver State, you can thank the Oregon Constitution. A constitution which conservatives have tried time and time

again to rewrite, though they continue to fail miserably in their attempts. Most recently, a conservative uprising led by Salem attorney and industry nemesis, Kevin Mannix (a Republican who failed twice in his bid for governor, an office dominated by Democratic parties since 1987), who lobbied to get Petition 54 put on the 2008 ballot, which would amend the Oregon Constitution by enforcing zoning regulations on adult business as well as giving the city the power to cite and regulate strip clubs. Petition 54 died on the vine due to Mannix's inability to raise funding and the minimal support in signatures on the petition. For the most part, Oregon voters have been relentlessly unwilling to weaken a constitution that provides one of the most liberal free-speech protections in the country (a state which coincidentally has no limit on political campaign contributions as well).

There you have it, my personal "political" contribution to this month's issue. As far as the rest of our political situation goes in the upcoming elections, I don't really need to tell you what to do. Portland has almost always done the right thing. Now if we can just get the rest of America to realize it is time to end the reign of the red states, there just might be some hope for this country after all.

FEATURED EVENTS

Monday, Nov. 3rd - DV8 – International

Housewife Day - bring one in for V.I.P. treatment.

Saturday, Nov. 8th - Doc's Club 82 – Up and Coming Entertainment presents Ditchdigger with Exuviate and Lay Face Down.

Tuesday, Nov. 11th (Veterans Day) - Pirate's Cove – Free appetizers for veterans and military with ID.

Stars Salem – Veterans Day Party where any patriotic costume or military ID gets you in the door free.

Hotties – Half off admission with military ID all month long.

The Big Bang – Free appetizers for veterans and military with ID.

Thursday, Nov. 13th - Jody's – Jody's first Booty Shakin' Contest with specials all night long and cash prize for the best rump shaker.

Saturday, Nov. 15th - DV8 – Pray for Snow Party with a snowboard



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Last month, I had the chance to sit down with the two driving forces behind Evil Twin, Tre and Master J. We had ourselves an advance listening to the final mastered mix of Hollywood, the second offering from Evil Twin. This time out, instead of listening to another opinionated review, we decided to let the boys speak for themselves.

Exotic: So, why name the CD Hollywood? You guys going somewhere?

Tre: Hollywood seemed like the best contestant for a title track.

X: Which do each of you see as the strongest tracks on the CD?

T: For me, it's "Hollywood," "Stay, Angel," and "Whatcha Feel."

Master J: I pretty much agree, except I would replace "Whatcha Feel" with "Little Rolla"

X: I think "Little Rolla" was one of the strongest tracks.

J: It was the first song that we all wrote together



Evil Twin Goes Hollywood



after we replaced our last bass player. It was one of those songs that kind of wrote itself, we had it down in one night.

X: So what do you feel

Hollywood brings to the table that wasn't delivered by your debut CD?

T: Stronger song writing and a more together overall sound.

J: Consistency. All the songs were written in a relatively short time frame and by all the same people, with a lot more musicianship and maturing of the songwriting.

X: One thing I've noticed about Hollywood is that the production quality of the final mix is absolutely fantastic.

T: Well the two guys behind the production magic were Tony Reed and Barry Corliss.

J: Tony really outdid himself with this record.

X: There's a huge difference in the production quality between your two CDs. The first was raw and dirty sounding, but now you've got some serious raw power blasting the speakers. Hell you've even offered up a tribute to the fallen art form of the power ballad with "Angel!"

T: Originally, "Angel" started out a lot different; it was more of a droney, stoner rock type jam. Then one afternoon I was listening to "Mother Love Bone" and I heard this piano part in my head that inspired the idea for a ballad. So I played the song for J and said, "Okay, I want to redo 'Angel' as a more piano and vocal-driven song."

X: If you were to travel anywhere in the history of music and drop Evil Twin into a year that you feel your music was best inspired by, what year would that be?

T: Two years before Guns N' Roses broke.

J: Yeah, about 1983 probably.

X: Nice choice. That was the year I graduated. A little Aquanet, some tight jeans and you could get laid every day of the week, even if you were in a band that sounded like shit. So now that Evil Twin is reincarnating 1983, what do you think music today lacks that we had back then?

T: Rockstars! No one wants to truly embrace the power!

J: There's so much music out there, and there's been this trend for the last 10 years to just wear your street clothes on stage and play. That works for some people, but it's not a SHOW.

T: Exactly! Since it's gotten so easy to put a band together and get a show, no one really puts the effort into actually really giving the

crowd a real show. Something the crowd leaves from and says, "Did I actually just fucking see that?"

J: The kind of show that is like a horrible car accident. You CAN'T stop looking because you know that as soon as you do, you will miss something.

X: Evil Twin always seems to incorporate interesting nuances to their songwriting, such as slide guitar and my personal favorite, the cowbell. Is there a minimum and a maximum amount of cowbell

you have per album?

T: There's always room for more cowbell. I think it's the most important part of a drum set.

J: The cowbell is one of those instruments that if you don't really believe in it, it doesn't sound right. You have to own it!

X: The last two songs on the album, "Country Song," and "Punk Rock Suicide," seem like they should almost be on a different disc, like a single or something. Those two do not play nicely with the tracks on the rest of the album, but both kick some serious ass in their own way.

J: They are a little off the beaten path, but we like them a lot.

X: Was there any kind of strategy about closing the disc with those two?

T: Well, for me, when I start working on a track list for an album, I usually try and find some type of lyrical story or flow. Those two seemed to represent the end of a story of a rock band doing well, getting a little too frustrated with the scene kids, and finding that country, when played fast enoXh, is just rock and roll. "Punk Rock Suicide" is the closer because we always used to get classified as a punk band for awhile now, which I never quite understood.

J: Making it the last song is important. It tells the story of some real pioneers, and the last verse pretty much slams all the mall rats who think they know anything about it just because they buy a t-shirt at hot topic. How the song ends, very abruptly, is a nice tight way to end the CD.

T: It's pretty much a big fuck you to the kids that think Greenday invented punk. I think that there's not really anything new that's truly punk rock anymore, because once bands like the Ramones and The Damned started getting played on the radio, punk was truly dead. Unless you plan on making music so bad no one ever wants to hear it, don't call yourself punk.

J: I think bands like us get crammed into the punk label because nobody really plays rock anymore. The three kinds of band you can be in are punk, metal, or indie these days. These are all "rock/alternate" genres. There's hardly a label for "hard rock" anymore. Punk has become "pop punk," metal has become emo, and indie is still college bands who don't move around and wear sweaters.

Evil Twin is Tre on vocals and guitars, Master J on guitar and piano, Hammond on organ and backing vocals, Iron Nik on bass and backing vocals and Moody on Drums and Cowbell.

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Playthings

by Andrew Blake

Playthings by Andrew Blake is more like eroticism come to life than porn. It appeals to the softer side of sex and really drives home the concept of sensuality versus smut. It's very artistically motivated, as much of Andrew Blake's work is, but uses simple concepts and typical ideas of what is considered sexy, which makes for a very nice blend.

As a woman, I think I've been conditioned to have a disapproving reaction to in-your-face, hardcore porn. I'm not saying I don't fight the conditioning on a regular basis; it just seems that women are taught to be offended by porn because we're told it objectifies women. I am not here to argue the validity of that claim; I'm simply saying that when I watch porn, even though it turns me on, below the surface I am conflicted.

I'm processing what I'm watching. I imagine being the woman in the porn. I'm wondering how she can take it in the ass that hard. I'm noticing the couple doesn't kiss. I'm wondering why they're not using condoms. It requires effort for me to not overanalyze things. Simply put, when I watch porn I'm more turned on by the fact that I'm watching people fuck than by the actual fucking.

I wish it were different. I wish I could find porn that would represent my fantasies and not just cater to the visual overstimulation of your average male. Men are taught from an early age that fucking hoards of women makes them more of a man, so they are more desensitized to sex in general. Men are also very visual creatures, so it makes sense that porn would have to be visually shocking to make an impact. It could simply be that men are dirtier than women. As much as I don't logically believe this to be true, I'm still shocked by some of the things I've caught my boyfriends looking at.

This is all said to preface the fact that while I love doing porn reviews, I'm always wondering in the back of my mind if I'm really the right person for it. While men are thinking "that's hot" I'm picking it apart—"Look how fake her expression is, I'm sure, there's no way she can actually like that." I just want it to be believable. I don't want to feel like I'm watching actors fuck. I don't want it to be blatantly obvious that these people are going to shake hands afterwards and go home to their families. I really want to believe that this 40-year-old woman is being fucked by her daughter's boyfriend.

Playthings by Andrew Blake almost fits the bill. The actors are believable and the sex isn't too over the top. It truly is a masterpiece in eroticism. It's very artistic and appeals to the viewer's sensuality

and appreciation of the female form. The problem is it's simply not dirty enough. The entire film is female-based, but sadly, by the end of the movie there is not one scene with real girl-on-girl action. It took me a good ten minutes to realize this, as the movie is amazingly good at giving the illusion of lesbian sex, even though it's almost all above the waist.

Most of the scenes show masturbation (see: light rubbing, not five-inch-wide suction-dildo rides), girl on girl action (which was so tame I'd do it with my sister) and one guy on girl scene (which really appealed to me because it was done tastefully and sensually). One of my favorite scenes was a four-second clip of a topless girl climbing out of a swimming pool. It seems like a very simple concept but it was actually hot (like women playing tennis hot) and it was repeated several times throughout a larger scene. The director goes back and forth between black-and-white and color, for a visually stunning contrast.

One thing that can be said about this movie is that it's filled with top-notch women. They successfully convinced me that the main actress was perhaps Andrew Blake's girlfriend or sister or anyone who didn't do this kind of thing all the time—not because she wasn't good at it but because she was so naturally erotic. Dahlia Grey is breathtaking and I was equally as spellbound by her seductive gaze as by her perfect (natural!) breasts.

The music was a little odd and I found myself wishing for a little 70s pop to give me that good old-fashioned porn feeling. Instead, there was a classic piano playing throughout the whole movie with a bizarre hip-hop drumbeat playing faintly over it, which was so distracting and out of place that I actually paused the video twice to make sure the beat wasn't coming from somewhere outside my apartment. The worst part is there was no audio other than this strange music. No moaning, no "fuck me, Santa" and no wet, smacking sounds to give the full porn experience.

For soft-core porn, this is the perfect "erotic movie" to appeal to a very wide (and tame) audience. While *Playthings* would be an ideal choice to have playing in the background at a sex party or as a beginner skin flick for young couples, it made me realize that perhaps I'm more desensitized (and depraved) than I originally thought. I guess I should have gone with my second review choice, *Dude, Where's My Dildo?*



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EROTIC CITY

(continued from page 22)

and lift ticket raffle with proceeds providing gifts for the Emanuel Children's Hospital.

Sunday, Nov. 16th - Safari

Showclub - Suspension Sunday with Modified Militia.

Tuesday, Nov. 18th - Cheetahs (Salem) - 2-for-1 Tuesday with two table dances for the price of one every hour.

Wednesday, Nov. 19th - Stars Beaverton - Feature entertainer Stormy Daniels.

Thursday, Nov. 20th - Stars Salem - AVN award winner Stormy Daniels.

Friday, Nov. 21st - Cheetahs (Salem) - Turkey raffle and giveaways.

Saturday, Nov. 22nd - Doc's Club 82 - KKP presents a Thanksgiving for the seven deadly sins featuring Sinnergy with special guest acts.

Cheetahs (Salem) - Turkey raffle and giveaways.

Wednesday, Nov. 26th - DV8 - Pre-turkey Party at 9 p.m. with drawings for free turkeys.

Stars Beaverton - Concierge and Thanksgiving Eve Party with a free buffet from 4 to 8 p.m., prizes, giveaways and all night specials.

Thursday, Nov. 27th (Thanksgiving) - The Dolphin Clubs - Free turkey dinner with all the fixings.

Cheetahs (Salem) - Free turkey buffet with entry.

Stars Beaverton - Thanksgiving buffet 4 to 8 p.m.

Pirate's Cove - Dysfunctional Thanksgiving with giveaways and pumpkin pie.

Stars Salem - Turkey buffet with all the trimmings from 4 to 9 p.m.

The Big Bang - Dysfunctional Thanksgiving with giveaways and pumpkin pie.

Saturday, Nov. 29th - Doc's Club 82 - Last Saturday of the month kegger.

DV8 - Home for the Holiday Jager Party.

WEEKLY EVENTS

Sundays - Stars Beaverton - Sunday Night Fights with sumo wrestling, oil wrestling, Wii boxing, prizes, specials and a chance to win a trip to Vegas plus Texas Hold 'Em tournaments.

Mondays - Stars Beaverton - Monday Night Football specials, prizes and Wii football contests plus Texas Hold 'Em tournaments.

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Stars Beaverton - Texas Hold 'Em tournaments.

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AURAL stimulation

BY STATUTORY RAY

Cover bands are an interesting phenomenon. Versus the tribute band, which performs as if acting out the roles of the band members in the “real” band, cover bands simply play songs written by other bands without having to incorporate any frills or faux-identities. Tribute bands We Got the Meat, Mini-Kiss and Appetite for Deception are, on varying levels, virtually identical in appearance and stage show to the original bands from which they draw their material. (Mini-Kiss being the exception, acid and Guinness being the solution.) Oh, and We Got the Meat have dicks—but you get the point.) Being a huge fan of anything involving a gimmick, I nearly came when I overheard a table of customers in a Salem bar discussing a “Ween tribute band.” Interrupting them violently and with minimal tact, I insisted that the bar-dwelling strangers tell me everything they could about said band. Within minutes, I was Myspace friends (yeah, I can’t believe I’m saying it either) with Boys Club, the Northwest’s premier Ween cover band.

Before I go any further, I need to brief the sheltered, un-cultured redneck cavemen who might not know who Ween is. Obtaining a record deal from Elektra almost accidentally during the mid-90s grunge trend and shortly becoming infamous due to a video shown on *Beavis and Butthead*, Ween has since established a cult following of acid-eating bohemians that make Deadheads look like casual (and sober) listeners. Ween shows sell out within minutes, go on for hours and finding an attendee not under the influence of copious amounts of hallucinogenic drugs is similar to playing “Where’s Waldo” while under the influence of copious amounts of hallucinogenic drugs. Aside from having a drug-crazed fan base, Ween is also an extremely talented and accomplished musical act, having recorded songs in nearly every genre and constantly raising the bar. If Rodger Waters and Mike Patton had a band in the 90s, Ween would be their biggest competition.

Taking the above into consideration, I expected Boys Club to be similar to Ween in terms of drug usage and devotion to their superiors and that they would most likely exhibit about as much talent as an amputee tennis match (note to self: YouTube later). After contacting the band and being invited to their “basement studio” I anticipated a dark, smoky hole with black light posters of wizards sitting on mushrooms. Upon arrival to vocalist and guitarist Ryan Ferris’

three-level home in swanky North Portland, I was invited inside and brought down to a well-vacuumed and extremely expensive recording studio. There were no empty beer cans; a drink was offered to me from a tap built into a home bar. Before I prepared for an interview, I began to light a cigarette and was politely asked to step to the side of the garage, where I noticed a clipart-bearing notice to “put all butts in the coffee can.”

What the hell, right?

Returning to the well-maintained and disturbingly clean recording studio, I noticed that Boys Club was already set up. Drummer Sam McBride, bassist Ryan Booth, keyboardist/guitarist Kevin Jacobson and vocalist/guitarist Ryan Ferris diplomatically discussed their intended set list before diving head first into “The Mollusk,” one of Ween’s more complicated tunes. Boys Club didn’t play the song well... they played the song note-for-note and identical to the album version. Four sober, clean and socially acceptable 20-somethings covering Ween and sounding exactly like the CD in my car. A fluke, I thought, and gave the band another chance to fuck up. Again and again, Boys Club covered various Ween songs from the band’s two-decade-long catalogue, sounding as if they were simply lip-synching to a live Ween performance.

Stunned, I demanded to know more about Boys Club.

Formed by Ferris and Booth as nothing more than a hobby and expanding to include Jacobson and McBride, Boys Club initially covered only *Chocolate and Cheese*, Ween’s most popular album. After noticing that nearly every other Ween cover band (there are a few out there) sounded like what I had anticipated Boys Club to sound like, drugged-up and horrible, Ferris and company decided to do something no other Ween cover band had done before: play well.

Booking a few shows around the Salem area (where the band originates from), Boys Club quickly caught ears and eyes from local heads as well as local papers. Although roller derby events and open-mic nights are rewarding on some level, Boys Club has recently upped their ante, moving their home-base to the Portland area with the intent on performing for

crowds of judgmental hipsters (really the first big step any band can take).

What makes Boys Club unique (aside from the fact that not one member uses drugs, including weed) is their complete lack of “band mentality” and the group’s devotion to their work. Ferris confirms that the band is not a tribute band, but rather, a straight-up cover band. “It is odd being completely sober and screaming “snort the coke off my dick” but I love it.” Boys Club is more concerned with reproducing the Ween sound for crowds of people that are either too slow-to-the-draw to grab Ween tickets or simply out on a Tuesday night in Salem looking for something other than a klan rally.

Continuing with the cover-versus-tribute theme, Jacobson describes his encounters with groupies:

“This one time after a show, some chick was trying to give me her number, but Sam was all like “we gotta go” so I didn’t get any play.”

McBride discusses the painful life of drug addiction:

“I used to smoke a little pot. A lot, actually. I don’t anymore.”

Ferris discusses the complexity of remaining faithful while on the road:

“My soon-to-be wife is still closing the sale of our last house. After that, we’ll be all moved in to our new place.”

Perhaps Boys Club will enter the mandatory VH1 Behind-the-Music “downward spiral into drugs and depression” sometime soon. Until then, they are literally the next best thing to a Ween concert, and you actually have a shot in buying a ticket.

Check them out at myspace.com/boysclubween



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1



2



3



4



5

Frame 1

Hopped-up on liquor and "yayo" and angered by Alex's repeated denials to his crudely articulated requests for her digits, Albert attacks Alex with the classic two-handed **Bully Shove**.

Frame 2

Alex prevents being pushed to the pavement by stomping her right foot back and out (about shoulder-width). She also defuses some of the impact by turning her torso slightly to her right, which deflects much of the shove's energy. Clearly perplexed by Albert's irrational actions, she assumes a fighting stance.

Frame 3

Note Alex's fight stance. She has her chin slightly tucked to her chest, and her hands are protecting her face while her arms are protecting her body. Her feet are about shoulder-width apart, with her right leg slightly back and her body angled to Albert.

Frame 4

Before Albert is able to push her again or shout anymore expletives, Alex fires a **straight right punch** to his foul mouth. See how Alex has turned her right foot toward Albert with the punch and how her shoulder is protecting her own jaw. If Albert attempts to punch Alex, he will find her face a difficult target.

Frame 5

Because Alex has knocked Albert's head back with the **straight right punch**, she uses a **left uppercut** to his jaw to bring his head up. Note how Alex has reloaded her right hand to protect her face and prepare for the next punch.

Inset A

Look at the placement of Alex's **left uppercut**. She drives her punch "straight up the middle" and catches Albert's chin with her knuckles, snapping his head up.

Frame 6

Alex follows the **left uppercut** with a crisp **right hook** to Albert's jaw or temple. Alex has turned her bent elbow parallel with the ground and twisted her hips. Notice again how she turns her right foot toward Albert with the punch. This twisting of the foot helps activate the hips, which generates the true power of punching.

Frame 7

Albert has crumbled against the wall in response to Alex's potent boxing combination. At this juncture, Alex could choose to kick Albert between the legs, stomp on the back of his knee, or run!

Frame 8

In this case, ascertaining that Albert is either unable to or uninterested in continuing his abuse, Alex wisely escapes.

For a more detailed study of these techniques or for a great time, contact Third Eye Jiu-Jitsu at <www.myspace.com/thirdeyejiujitsu>. For Albert Hernandez at Pugilists Gym, call 503.318.8281.

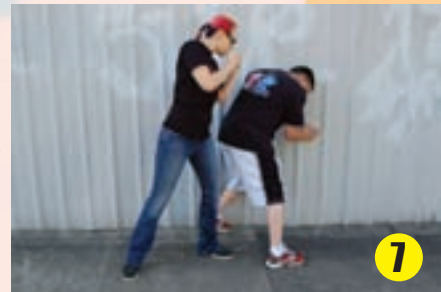
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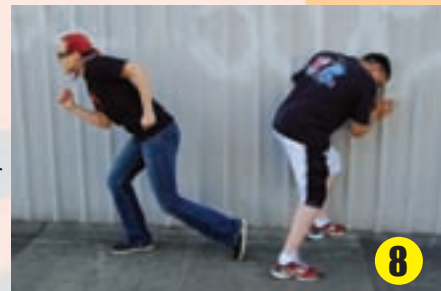
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7



8

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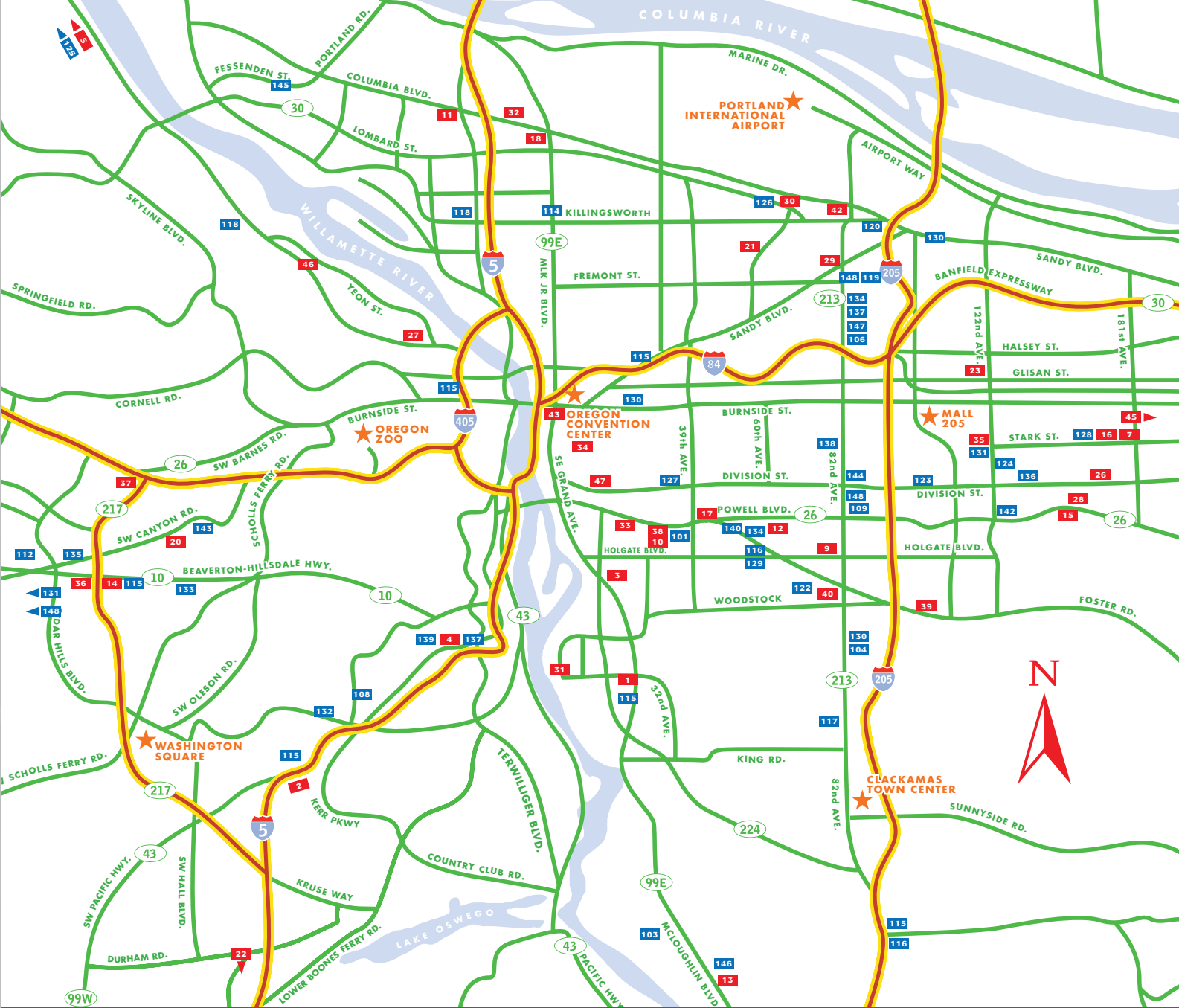
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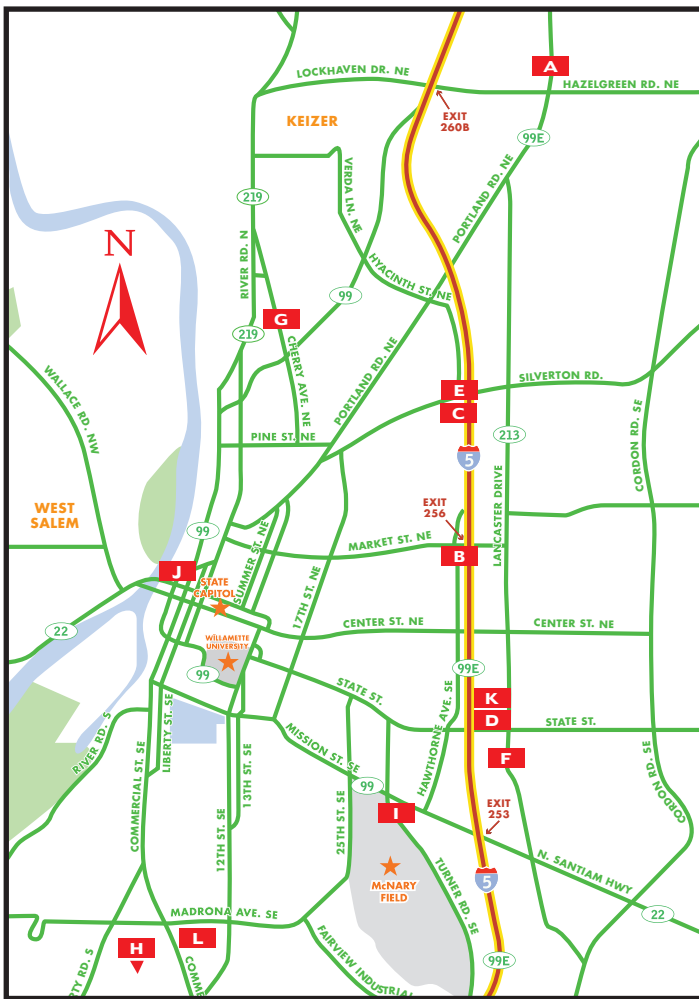
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collide

two headed monster

Imagine if you will the most sensuous, erotic, hypnotic, twisted and surreal trip into ecstasy you've ever experienced. Now put those feelings to music. Or better yet, slap on some headphones and explore the brilliantly composed world within COLLIDE's fourth full-length release, Two Headed Monster, independently released last month on their own label, Noiseplus Music.

The album's title no doubt reflects on the two masterminds that are COLLIDE, kaRIN (lyrics and vocals) and Statik (credited as noise on the liner notes). Formed in Los Angeles in 1995, the essence of COLLIDE is the coming together of two opposing entities to form a symbiotic whole. Through both the inspiration and the inspired, this dynamic duo has driven COLLIDE to the top of the darkwave/industrial genre. Although when it comes to genres, COLLIDE creates an aural experience that truly manages to defy categorization. Their music is made at the point where cool precision, passion and mechanical frenzy intersect. They synthesize elements of gothic, industrial, edgy electronica, darkwave, ethereal pop, modern rock and trip-hop into a style that is uniquely theirs; soothing yet powerful, smooth yet dangerous.

The experience of their continued collaborations together has evolved into a masterpiece of haunting dreamscapes found within their latest offering. The new album, 2HM, is the culmination of three years of activity, during which kaRIN and Statik took time out to collaborate on a side project with Dean Garcia of Curve (under the name The Secret Meeting, which released a full-

length album called Ultrashiver, met with overwhelming critical success).

The result of 2HM showcases the mastery of kaRIN's otherworldly and ethereal vocals, perfectly accompanied by Statik's hypnotically chilling and powerful soundtracks. Vocalist kaRIN states: "Two Headed Monster deals with the duality and balance of life from an alien point of view. Sometimes I feel like an alien from another planet. Although every emotion comes from inside of me, I often feel like I look at life from the outside. I never have followed the path that most people take, doing what they think they are supposed to be doing. Sometimes that alienates me quite a bit but mostly I am comfortable with it. We are not the traditional type of musicians. We don't really play music; we try to create soundscapes—layers of depth and emotion that dig into different levels of the psyche. Statik and I are complete clashing opposites that try to meet at the same place, combining the female and masculine energies, the cognitive and the subliminal, the strength and the mystery."

Statik insists: "It's still important to me not to remake the same songs that we have made before and not to tread on anyone else's path. I suppose I have always been driven to make music that I want to hear. If I am working for other people, I just try to help bring their songs to another level while adding my own sound. With COLLIDE, it seems more difficult because we make all the decisions. There's a whole canvas to paint and before a song is finished, the picture can change a dozen times."

"Art was always my escape in life," adds kaRIN. "It was the one thing that was safe because I was in control and it was the way to ultimately release my deepest emotions. In music, I feel truly blessed to be allowed this form of expression and to be able to reach out to other people's emotions as well as my own innermost levels. It allows me to speak directly to the core and unleash feelings from the most primal to the most cerebral and in between."

While the core of their compositions has been fueled almost exclusively by kaRIN and Statik in the studio, 2HM features Danny Carey of Tool's thunderous drums on four tracks and Dean Garcia from Curve who lends his bass to one of the songs. Elsewhere, the members of the COLLIDE live band (Rogerio Silva, Kai Kurosawa, Scott Landes and Chaz Pease) contribute distorted six-string, bass guitar and additional percussion.

COLLIDE's progressive success has not

altered the original message behind their music. Few writers can make disillusionment sound as convincing (or as sultry) as kaRIN does. The tracks on 2HM deliver a variety of rolling emotions ranging from psychedelic slices of industrial pop to the sharply-written compositions featuring crunchy guitars, gritty electronic loops and crashing drums all coming together in an orgasmic crescendo.

If you're looking for an exotic and passionate ride down the ecstasy highway (without the drawbacks of MDMA), I highly suggest you give COLLIDE a spin on your player. Bring a date along for the ride while you're at it. The amorous side-effects of COLLIDE's music have been very undeniably powerful in my personal experience. You can thank me later.

For more info on COLLIDE, visit: www.COLLIDE.net or www.myspace.com/COLLIDE.

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IMAGE BY STEVE LENZ

Jackie O

Strippers tend to be among the smartest people I know. Two months back, I went on a rant that I will currently spare you from, but in short, I am of the opinion that because there is no instruction manual, one must be ahead of the curve in order to succeed as a pole-groper, requiring both brain and brawn and often Brawny.

However...

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TALES FROM

BY STATUTORY RAY

Let's just say that I met a less-than-intelligent dancer this *one time*. Let's just say that the events which I am about to recount occurred years before I had matured into the open-minded, understanding and experienced strip club DJ that I am now. Okay? Are we cool now?

Jackie O* was dumb as shit. I mean, like, really fucking dumb. Jackie was the type of person that would see a "Do Not Pass" sign on the street and then slam on her brakes. I'd be less than surprised if I found out that she curled her hair in the bathtub or kept condoms stapled to her bedpost. Even now, I am referring to Jackie's stupidity in the past tense, hoping that her brain has since developed. During the first few weeks of working with her I made every attempt to treat her like the Harvard graduate I knew she was behind that blow-up-doll facade.

Boredom, however, began to call on me like a drunken ex at 3 a.m. Sooner than later, I ended up fucking with Jackie. Again, I regret my decisions and urge that no other DJs follow in suit, if and when they meet this chick.

Regardless, you won't believe this shit.

The night started off like usual, a few bong hits and the thought of naked 19-year-olds guided me into the club with a good attitude until I was immediately approached by a spazzed-out dancer. Jackie began telling me this and that about her personal life while I casually nodded, staring at her tits and pretending to care. I awoke from my don't-give-a-shit day slumber when Jackie handed me two photographs.

"You know that weasel that comes in here and requests the reggaeton shit? Well I have blackmail against him."

"Yeah, what could that be?" I asked with the anticipation that I assume precedes snail races or paint-drying competitions.

"Here," Jackie said proudly as she handed me two photographs, both identical, of a smiling, shirtless and handcuffed dude. "I have proof now."

"Proof of what? That this loser got to fuck a Class A stripper for free?"

"No silly, that he has a small cock!"

The photograph was taken from the waist up.

As Jackie bounced off towards stage, I massaged my aneurysm with thoughts of how to use her stupidity for my entertainment. Another dancer—a friend of mine who does not share Jackie's gift of retardation—was tossing around ideas of how to get off of work early. By the end of our conversation, which had turned to the subject of Jackie, we both decided that even though it was the middle of June, we could convince Jackie that a change in daylight savings time would result in the club staying open an additional hour. Rochelle, my partner in crime, backed up my claim that Jackie should call her ride and tell him to pick her up an hour later than planned.

After Jackie and Rochelle had time to chat in the dressing room, Rochelle returned with a smile larger than usual.

"Oh my god, bitch called her ride and he obviously went along with it."

"How do you know that?" I asked.

"Because she's only scheduled until twelve," Rochelle said with a restrained laugh.

"Either he's just as stupid as she is or he's going along with it, but even if the clocks did change tonight it wouldn't happen until two."

At this point, I wanted nothing more than to go for the combo move. I told Rochelle to

go back in the dressing room and ask Jackie if she would work my birthday party on June 31st. I told her to tell Jackie to put the date in her phone as a reminder.

An hour later—and I am not making this up—Jackie is on the phone with her service provider demanding an explanation as to why her phone didn't get the software upgrade (we convinced her that, like the Y2K virus, several phones had been produced without adequate date correction software). Again proving that a cynical, jaded and bored god watches over and aides sinners in their missions, it seemed that the lady on the other end of the call, the one working at a Verizon office at 10 p.m. on a Friday, caught on to the joke as well. She told Jackie that she would have to check with her supervisor before discussing why her phone wasn't "upgraded" for June 31st (or the J31 upgrade as I called it).

On one hand, yeah, I'm a dick. But on the other, I like to take advantage of stupid women just like any other straight male (or les/bi woman). It just so happens that I got this particular girl to massage a different head than usual.

Even though I eventually stopped fucking with (and working with) Jackie, the trend has yet to come to an end. On a mission to drink discounted beer, I stopped by my old workplace and ran into Vacation, Jackie's scheduler. Vacation told me that Jackie was busy trying to get lots of shit done before the end of October.

"October?"

"Yeah, Bush merged October and November to increase economic productivity."

Vacation, I love you.

As a service to the industry that serves the service industry, enjoy this new monthly addition:

DJ Tip of the Month

When running three-song sets, stack "Rocket Queen," "Turn the Page," and "Rock You Like a Hurricane." This results in a total of four minutes of someone yelling "Here I am" after which you can pick up your mic and bust out "there she is!" I call this the positioning-statement set.



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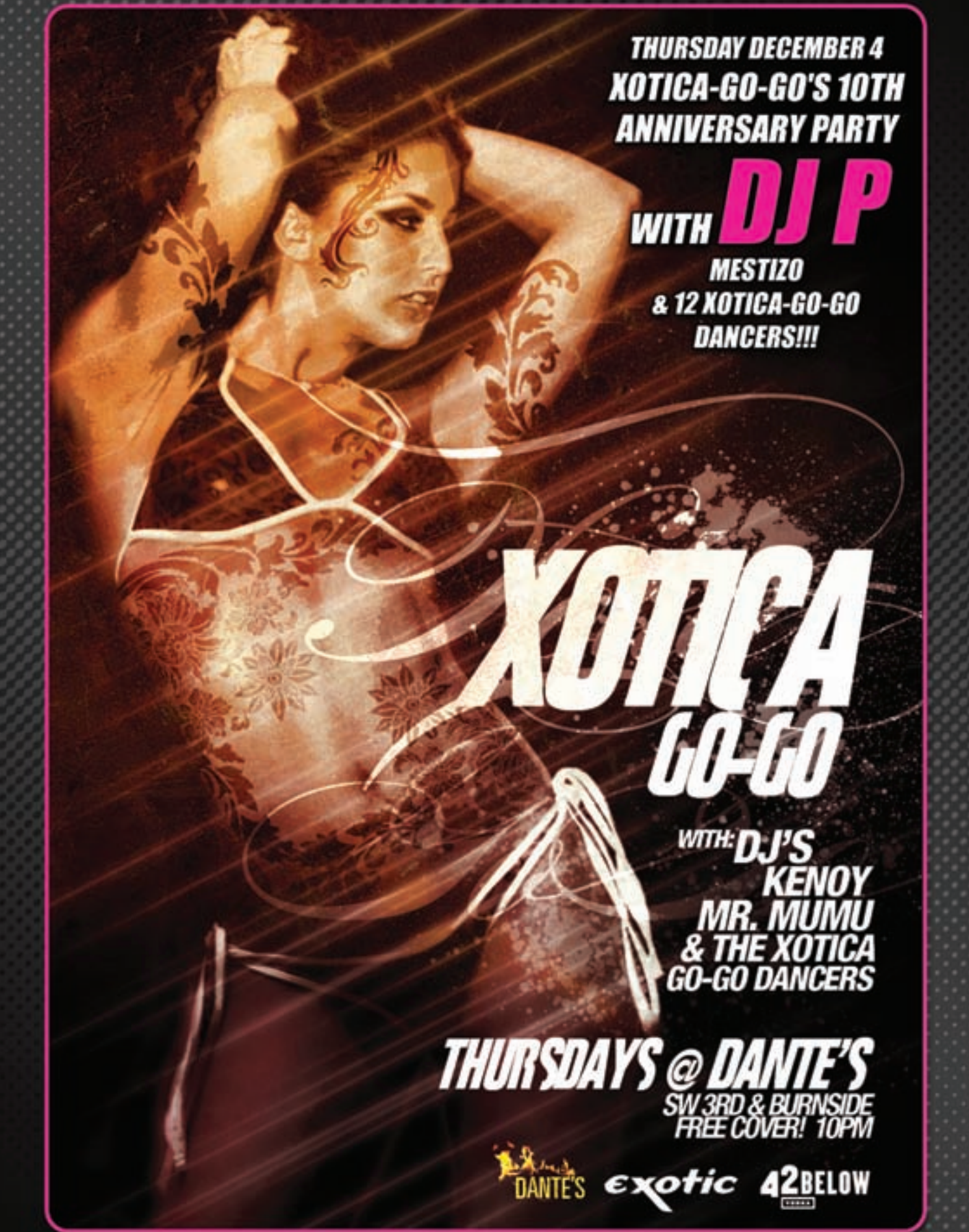
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IMAGE BY STEVE LENZ



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POH-HOP

The Portland Hip Hop festival (POH-HOP) is a monumental event for Portland and the whole West Coast's Hip Hop community. This is big, big, big Portland. It's a premiere showcase for the local music scene heavyweights to do their thing, not only for the city, but for national A&R reps, magazine reporters and radio programmers. The cream of the cities Hip Hop scene will have done its thing by the time you read this article. This year's event was the tenth POH-HOP and it keeps getting better. The POH-HOP was introduced to the city in 1995 by a group of local artists and promoters (David Parks, Cool Nutz and Steven Spiryt). Besides showcasing the cities most talented artists (Life Savas, Hungry Mob, 5 Fingers of Funk, Jus Family, Gotm, Statchile, Izaya and myself, to name a few), a lot of national talent has also rocked the well-known event, such as Mac Dre, the Luniz, Andre Nickatina, Ras Kas and more.

Personally, I think that the POH-HOP should concentrate on the homegrown talent and less on talent that resides outside the cities borders. We need to headline for our own city to get the respect level right, but the infusion of out of state talent helps to bring certain fans out that might not fuck with the Portland Hip Hop scene. The local scene has grown so much since the first POH-HOP in 1995 that it is



now a four-night event instead of just two. I chopped it up with a few of the artists from the city just to get a real feel for the events impact to the 503s strong music scene.

Day one opened at one of downtown Portland's underground hot spots, Berbaty's Pan and was hosted by DJ Fat Boy. The

opening night line up consisted of Portland's better-known artists: Illmaculate & Only One, Brail, Kenny Mack, Pricy, Meezalini, Dubble 00, 97211, Wise 1, SP, J.Kron, Majr D, Todd G, Feddi K and I Gutta.

Day two was geared more for the back packers. With a relaxed vibe, the Someday Lounge was a good spot for The Large Professor with DJ Kez, Rev Shines, Dundiggy and Ohmega Watts.

Day three returned to Berbaty's Pan hosted by Starchile and DJ OG One featuring Mista F A B, Maniac Lok, Liquid Assets Rec, Grey Matters, Living Proof, Myg, Hi Rollerz Records, (Illaj & Mikey Vegas and T-Saprano), Chef Boyz, Alphabet Stew, Mr D.O.G, Shaolin and Jae Lava.

The fourth and final day was at The Ash Street Theatre hosted by DJ Fatboy with performances by One Be Low, Members of the Sandpeople, Libretto, D.Black and Spaceman, The Garden, Ray Ray of G-Ism, Grinch, Syndell, Santozin, Serge Severe, Diezel P, Luck 1 Concious and Rapper E.

Before the event I talked with a few of the artists to get a feel of the events importance to the cities strong music scene, asking, "What do you think about the POH-HOP's impact on the city?"

Lil Fats of Hi Rollerz states, "It is dope for the whole town to come together with all the different movements and progression the cities music scene has going on at this moment."

Mikey Vegas (a three-time POH-HOP veteran) looks at the event as, "An opportunity to shine and to give artists more action at exposure amongst peers and fans of the music."

For the most part artists that play the POH-HOP have

products available in stores for sale, so this event helps to push the artists that are involved with said products, CD's, clothes or whatever merchandise is being moved. If you do music, this is the type of premiere event that you would want to be a part of.

The POH-HOP has also raised and donated funds to the Black Education

Center and K-BOO Community Radio. Artists need to get more involved with giving something back instead of trying to be fly all the time—ya dig! Overall, I think this has been the best one to date, so if you missed it this year and want to be involved in the next years event, contact executive branch management at <<http://www.myspace.com/executivebranchmanagement>>.

PICK OF THE MONTH

DJ OG One's—Set the Record Straight



This mix album comes from Portland's number one DJ and features national artists, such as The Game, Jim Jones, Kanye West and Jay Z along with West Coast heavy weights Cool Nutz, Kenny Mack and up and comer T-Saprano. There are 21 tracks on the album and overall the album slaps, so go check it out. Also, check out DJ OG One on hood radio every Sunday from 8 p.m. to midnight.

The Wire

COOL NUTZ has a new radio show on Jammin 107.5 fm playing the hottest NW Urban music. Catch the Northwest Breakout Radio Show from 9 to 10 p.m. every Friday night. So if you artists have radio ready slaps, get at my peoples for information on getting your spins ASAP. If your music isn't up to standard you're getting no run, so get your shit right before inquiring.

I appreciate ya'll fucking with me. Remember if you ain't winning, ya losing, so stay winning.

Until next time,
Kenny Mack

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Dear Ladies,

As a licensed sex therapist, I have been reading your column since it first started over a year ago. As much as I've enjoyed it, I think it's time we, your readers, reverse the roles on you. Sure, it's entertaining as hell to read about the lost souls who write in for advice on what's not working in their sex lives, but I thought it might be interesting to find out about what is working in your sex lives. So with that said, let's begin shall we?

How many times a week do you need sex to be fulfilled?

P: Currently, as in the last week and a half I haven't had any sex. So I'm a little on the tense side these days. Plus, I'm single so I think I should be scoring pretty often. Unfortunately, I don't want to fuck just anybody and I try to be pretty picky. I went a little crazy in September but I'm settling back down. Have my eyes on a few prizes out there.

W: Didn't I tell you I am part rabbit?

Have you had any sexual experiences with more than one partner at a time?

P: Yes, but no sausage fests. Not much anymore. I find women are more fun to look at then to try score with.

W: I'm sorry can you repeat the question? I had a cock in each ear and was distracted by your mini skirt.

How do you feel about the use of sex toys?

P: I'm a little on the fence right now. Sometimes I really like them and sometimes I don't. If I'm bored with a partner I will use them all the time, but if I'm happy with the sex I will just use my partner instead.

W: Dusty dildos are dank!

What is your favourite sexual position?

P: Me on top facing either way on my toes or lying on my side with one leg over one of his. Maybe doggy style or standing up too. I had sex with this guy one time (that's right, just one time) and he wrapped his arms behind my back and under my arms so my legs were over his shoulders. He picked me up off the...whatever it was and held me away from him so he could work his tilting hip magic. That strength shit is a real turn on.

W: I am not too fond of positions of power so I have to say probably the naughty secretary. Besides, smart ones know the hot secretary's sexuality is the real reason the boss comes to work every day! (Subs are often secretly Dom psychologically speaking, she holds the real pussy power that keeps the office going!)

Describe the perfect mechanics involved in bringing you to an explosive orgasm.

P: Holy crap, can I not have any secrets? I'm a toughie, which I think is mostly in my own head. So I'd say, mentally turn me on and I'll relax for ya.

W: Mechanic 1 is wearing a navy blue Jiffy Lube uniform fit snug around his bulging arm muscles. Mechanic 2 is wearing no shirt and cut-off jean shorts with grease marks covering his cut and tan torso. He is working on his Harley. Both have a black belt in martial arts, cook world foods and read Carl Jung or Anais Nin on their off hours.

Do you feel that porn is an acceptable accent to a healthy sex life?

P: I think porn can help you get off quicker. I believe that its fun to have it in the back ground sometimes, but I think it's also pathetic to have 30,000 copies of it.

W: Accent? You mean like the one my Puerto Rican pool boy and my French maid have?

Any details you would care to share about giving and receiving oral sex?

P: Tenacious D, "Fuck Her Gently!" Listen to it.

W: It is hard to give you details while my mouth is full and my body is writhing.

Do you have a kinky side to your sex play?

P: I've been told that I am sometimes very demanding or controlling. I've also been told that I'm very giving and encouraging. So I'd say it just depends on what personality you catch me on.

W: Many have said my right side is most kinky. Probably because I use it more often when I am exploring my personal feelings while masturbating.

What does it take to make you want to have sex with a potential fuck buddy?

P: BLUE EYES! I would like it very much if he had a passion for something other than me, a killer body and a gentlemanly nature. Is it too late to throw in a big wiener?

W: When I want it, you won't have to ask this question.

Need a Bottom Line? Send questions to: exoticunderground2004@yahoo.com

"We are in no way, shape or form people that you should actually listen to. This is by no means a certified medical advice column. We're simply two gals living in the land of confusion with everybody else, sharing our pearls of wisdom as we see fit."

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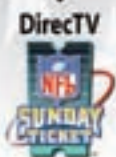


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