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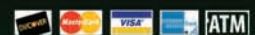
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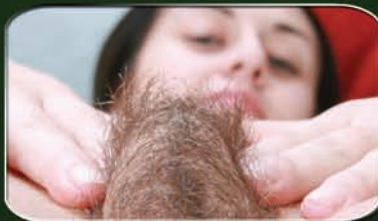
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online benefactors boost the bust
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RETURN OF THE MUFF

a very hairy sextalk!
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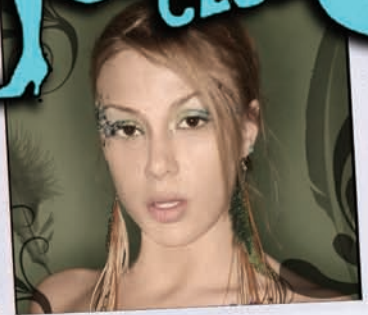
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Chloe



Back in February, *Exotic* introduced you to a whole slew of silver screen stinkers dedicated to the peeling profession. While those films were deservedly panned by us, critics and audiences, the question arises: what about Hollywood's take on *Exotic's* other favorite subject, porn? Fortunately, Tinsel Town has been much fairer to its neighboring film industry on the opposite side of the Hollywood Hills. Adult film has always shown a tongue-in-cheek admiration for legitimate cinema—famously releasing titles, such as *Glad He Ate Her, Ass Ventura: Crack Detective* and the impeccably named *Schindler's Fist*. With the current slew of adaptations and remakes, it is obvious that screenwriters know imitation is the sincerest form of flattery and so produced some exceptional films relating to the world of hardcore porn. Since the author of this article would like to put some use to the three terms of film classes he took and would like to divert the early warning signs of fuck-film-overload, this column will recommend some DVDs that you don't have to go into the back room to rent. But don't get too worried, next month it's back to porn. Who says there's some rule that you can't jack off to any of these movies?



VIDEODROME: Long before he stole the identity of Peter Griffin, actor James Woods made a name for himself in David Cronenberg's 1982 gore-fest *Videodrome*. Woods plays cable producer Max Renn, who is looking for intense programming for his Cinemax-style cable channel. After he stumbles across the hardcore S&M program entitled *Videodrome*, Renn and his sex-psychologist girlfriend Nikki Brand, played by Debbie Harry of Blondie, stumble into a world of kinky sex and violent hallucinations stemming from brain-tumor-inducing transmissions hidden in the porn movie's signal. Cronenberg, who has always been a filmmaker known to take risks, had some familiarity with adult entertainment and understood its potential by casting 70s porn queen Marilyn Chambers in his earlier film *Rabid*, in an attempt to legitimize her career. Though the plot may be too complex and themes dated for some, *Videodrome* came out during a time when people started realizing the consequences of the 70s sexual revolution and were not afraid to explore the darker and far less glamorous side of human sexuality. If all else fails, you can watch this movie for the exploding head, tumor-shooting penis gun and flesh-made videotape. David Cronenberg may have tried to destroy the image of the videocassette with this film, but it was another film of his that actually killed it—2005's *A History of Violence* was the last mainstream feature to be released on VHS.

BODY DOUBLE: Fresh off the success of *Scarface*, director Brian De Palma also tried his hand in a porn-related film with 1984's *Body*

Double. *Nightmare on Elm Street 3* actor Craig Wasson plays struggling actor Jake Scully, whose wife kicks him out hours after he has been fired from acting in a B-movie. Now homeless, Scully gets a job house-sitting in an art-deco apartment where he can watch his beautiful, brunette neighbor masturbate nightly—which ultimately leads him into witnessing her murder. After he sees pornstar Holly Body, played by Melanie Griffith, do the exact routine his “deceased” neighbor did, Scully goes deep undercover into

the word of 80s era porn to solve a mystery. For preparation, Brian De Palma spent time with adult actress Annette Haven for research and asked her to make a cameo in the film (giving the movie some legitimacy with many in the adult film community). Released only about a year before Reagan's congressional investigation of the effects of pornography as well as the Traci Lords controversy, *Body Double* was met with harsh criticism from religious and feminist groups that claimed the movie's violence was misogynistic and blamed it for not demonizing the adult entertainment industry. Initially, critics were

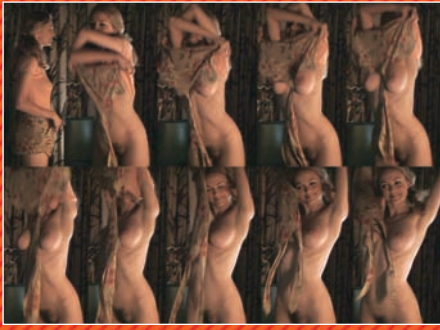


not kind to the film either, claiming that it was a direct rip-off of Hitchcock's *Rear Window*, rather than an homage. But in the years

since its release, *Body Double* has gained a lot of traction as one of De Palma's signature films. Though it may always be under the shadow of *Scarface*, it has since helped establish him as one of the finest American directors of his generation.

BOOGIE NIGHTS: The 26-year-old director Paul Thomas Anderson may have wrote the final word for films about the porn industry with the nearly flawlessly written *Boogie Nights* in 1997. Taking place in the late 70s and early 80s adult film industry, *Boogie Nights* is the story of Dirk Diggler, a troubled teenager who finds his calling after he meets porn director Jack Horner played by Burt Reynolds. Loosely based on the career of porn legend John Holmes, *Boogie Nights* shows the audience the world of adult entertainment unbiased and in a matter-of-fact method with the highs and lows of fame, drugs, family, achievement and greed. Though people like





Al Goldstein of *Screw* magazine objected to the film's portrayal of the 70s porn industry, *Boogie Nights* is heavy on style. However, its crowning achievement is credited to its talented cast, including Julianne Moore, Don Cheadle, John C. Reilly and Wil-

liam H. Macy. It's also known for the star-making performance of Mark Wahlberg, who was previously only known for underwear ads and as the leader of The Funky Bunch. *Boogie Nights* has since become one of the seminal films of the 90s and is usually on the list of the decade's best, along with *Pulp Fiction* and *Goodfellas*. If you haven't seen this movie yet, consider this official encouragement from people who know the subject a little too well. But, if you need any more incentive to see this movie, Heather Graham shows a full frontal.

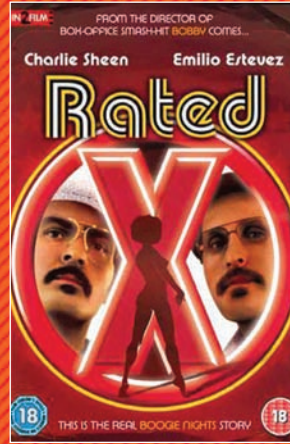


THE PEOPLE VS. LARRY FLYNT: With films like *JFK* and the recent *World Trade Center*, Oliver Stone has proven time and time again that he is one of the first public figures to properly interpret contemporary American history. Although he may only have producing credit, *The People vs. Larry Flynt* is no exception to Stone's reputation for being one of the few in Hollywood to overtly explore political issues in his films. After working with Stone on *Natural Born Killers*, Woody Harrelson gives an Oscar-nominated

performance as *Hustler* magazine's founder, Larry Flynt. Director Milos Forman tells the story of the mediocre rise of one of the most prominent, and possibly the most powerful, figures to ever work within hardcore pornography. The movie chronicles everything from Flynt's childhood, the first incarnations of *Hustler* magazine (which actually began similarly to this one), his 1978 assassination attempt, outlandish public behavior and, most notably, his landmark free speech case victory in the Supreme Court against televangelist Jerry Farwell. Though the film is mostly remembered for its politically charged narrative, it also includes a surprising and convincing performance by Courtney Love, as Larry's wife Althea



who died of AIDS in 1987 (playing a junkie is a real stretch). Like other critically successful films about pornography, this film didn't escape its share of controversy—most notably from feminist icon and ultimate trophy-lay, Gloria Steinem. Love it or hate it, this is one of the few modern films that have a clear political point.



RATED X: Emilio Estevez made his directorial debut with this Showtime original movie. Emilio and his brother Charlie Sheen act out the real life story of porn pioneers, the Mitchell Brothers—creators of the classic adult film *Behind the Green Door*. It's a classic rise and fall story that deals with the Mitchell Brothers venture into porn, the success of *Behind the Green Door* and the effect it has on their lives (which leaves one of them dead and one in jail). *Rated X* has more than its fair share of limitations. It

obviously feels like a pet project of the Sheen brothers. They could have used a few more script treatments and it seems to be confined to a production budget of an Ernest movie. It's also apparent that the part of the story pertaining to porn is obviously capitalizing on *Boogie Nights* and *The People vs. Larry Flynt*, with what seems like rehashed dialogue about free speech and the effects of video on the porn business. Nevertheless, Sheen and Estevez really seized a great opportunity to tell one of those rare-but-better-than-fiction stories of degradation and volatility between two rivaling brothers—seems more dynamic and sincere coming from two real-life brothers. *Rated X* is a worthwhile movie, but it's really the kind of movie you watch in a deserted motel. To be fair, it's a hell of a lot better than the piece of shit on-demand choices provided by the Red Lion Inn.



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Allow me to apologize in advance, as some of this month's topics might be touching on one or two reoccurring themes, albeit with some new twists. Not too long ago I addressed the "fame monster" that often becomes associated with being a public figure as a writer for this magazine. During a photo shoot I was sitting in on last month, I was approached by the model's significant other who couldn't wait to meet Spooky X. The kid even told me he was a little star struck while he was talking to me. The thing about this is, he's meeting John Voge and not Spooky X. Spooky X was actually killed in a drug overdose back in late 2003, (shortly after a faked publicity stunt announcing his demise appeared in these pages in 2002). He was never a very nice guy at all. The only reasons you see this article tagged with the name of a corpse each month are to maintain continuity and because sometimes John Voge tends to say things that he doesn't necessarily want his name directly attached to. Pseudonyms are about as common amongst writers as they are in the world of exotic dancers and for the same reason (for the most part). They allow you the freedom to not be held directly accountable for your own actions. In a dancer's case, you can change your name with the change of the weather. Whether you're hiding from stalkers and angry ex's or trying to fool that booking agent that fired you three years ago, you are only one name change away from a clean slate. The metamorphoses of a fresh name can be a cleansing process—unless, of course, your alter-ego has started to build a name for him or herself that overshadows the true puppet master behind the facade. Such is the case with Spooky X. Because of this, he shall remain in the imaginary limelight for now. The advantage of this is that the first bullet will be his. If it allows me to live a little longer, I suppose he'll have to remain a necessary evil in my life. With that, I'll turn this over to that nasty bastard as we have a little bit of shit-disturbing headed your way.

WARNING: *To all dancers about to read the following, please do not take offense. Most of the content in the next section is all written in sarcasm and in no way, shape or form directed toward any actual person(s). The text in italics is actually direct quotations from actual, real, live exotic dancers that chose to share their views in a public forum. Their names have been withheld to protect both the guilty and the innocent.*

THE CRYING GAME

As a strip club DJ, you are often put in a position as the heavy when it comes to your interaction with entertainers. I believe Statutory Ray calls himself a dance commander, but I consider myself more of a flesh wrangler, as dancing is often not even part of the equation (depending on where you're working). Your job has four important responsibilities:

1. To play whatever tired crap the girls request of you and, if possible, persuade them not to play the same Santogold song more than once a night.
2. To make sure that the customers at the rack are behaving and meeting their financial obligations as enthusiasts of the clothing-deficient arts.
3. To police the behavior of



the dancers themselves. Simply said, make sure they are not breaking the law. This can include saying something as simple as "Put your fucking shoes back on Barbie!" or in the extreme, "How many times do I have to tell you to put that penis back where you found it?"

4. Last, and certainly not least (this is where Statutory's dance commander term comes into play), you are assigned the rather difficult task of making sure that the dancers actually make it on stage.

The last item on this list led to an inciting incident that birthed this whole rant. Let me explain to not only my loyal readers, but to the dancers who might be unclear on how this might work. The stage is a required part of the exotic dancer's responsibilities. It falls somewhere in between the private dances, the chain smoking in the alley behind the club and hustling customers to buy them drinks. Generally, an appearance on stage (depending on the number of stages in said club) is required anywhere from once every 20 minutes to once an hour. When a dancer fails to perform the apparently difficult task of finding the stage in her proper order, the delicate balance of rotating 20 dancers becomes a total clusterfuck. Not that it really upsets me all that much, mind you, but the dancers themselves suffer. Much like the butterfly effect, when a stage is empty for one or two songs the "responsible" dancer following the fucktard that missed her stage is now facing an empty rack and forced to pay the price for her coworker's lack of responsibility. With proper warning, this can be averted by simply putting up another willing dancer to fill the void that the "invisible dancer" has created. Usually, this requires a strange thing called communication between the dancer and the DJ (a task that apparently comes at great pain to some entertainers).

There is one type of club that overrides almost everything that we are discussing right now. These are the clubs that charge a heftier fee for private dances and actually take a cut out of the entertainer's fees. In these clubs, a dancer's number one priority is not to be on stage at her call time. If she is rocking someone's world for a two-hour private dance marathon then

»NOTHING BUT THE NAKED TRUTH
EROTIC CITY
»BY SPOOKY X



she can stay back there all night. But if this is not the case, as it is in the club I work at, an empty stage means losing money to the club just as much as dead air can mean to a DJ. Last week, a new dancer (who had supposedly just been canned from one of the clubs that receives a “commission” per private dance) missed her back stage (aka the not so \$\$\$ stage) on a very busy Friday evening. After searching the club high and low, she was nowhere to be found. She eventually emerged from private-dance-land a half-hour later, just in time to make it on time for her front stage (aka the \$\$\$ stage).

Before allowing this obviously confused entertainer to hop up on the \$\$\$ stage, I found it my duty to explain, ever so politely, the error of her ways. Instead of the usually innocent apology, I was informed that it was not her responsibility to be on stage and that she “was not embarrassed” she missed her stage at all. When you’re dealing with 20 demanding entertainers a night, there’s not a lot of room for turning the other cheek once the line has been crossed. I informed her that her embarrassment was of no concern to me whatsoever, however, when the front stage security calls me in the booth wondering where “the bitch on the back stage is” it becomes a problem for everyone. Quick translation for you, I apparently just called her a bitch. After dismissing the conversation completely at this point, little miss stomps off to the bar manager to complain about the *fucking Nazi DJ making pretty girls cry. You’d think that crouching over a useless computer on a pseudo-stairwell that doubles as a DJ booth would at least foster some empathy toward the delicate flowers* forced to meet the difficult task of being on stage ONCE AN HOUR. But no, this DJ has actually considered starting a football-pool-type-thing called The Crying Game—whereas, odds of making someone cry would be assigned to each girl based on the thickness of their skin. Apparently, I’ve cracked some of the hardest shells and this girl was no exception.

The fact that I made her cry didn’t really faze me. Earlier in the evening, little-miss-thing had asked me, “Why do I make so much more money than the older girls that do all these pole tricks when I don’t even know a single pole trick?” I wish I had answered with the following (a contribution from one of the forum users). *You’re fresh meat, that’s why you’re making money. When you first start at a new club you make bank from anywhere between six months to a year. Then your money slows down as you start to become jaded and you will go through a period of not making any money at all. Then there will be some new girl missing her stages. You’ll wake up one day and realize you aren’t really hot shit*

at all. Maybe then you will make it onto your stage, on time.

As for The Crying Game? No, in spite of popular opinion, I’m actually not so much of an asshole to profit in upsetting the dancers, even the ones who clearly have it coming. I am however, not too proud to take pleasure in what occurred the next evening when the crying stripper returned to the club to scowl at me from the end of the bar—so she could show her boyfriend the bad man who made her cry. After about an hour, she managed to get herself thrown out for fondling another dancer on stage. Which apparently, she wasn’t embarrassed about at all. Of course she wasn’t, and why should she be? I’m sure she’ll be on the schedule tomorrow night ready to fuck up my night again. At least she can always just change her name.

INK ‘N’ PINK

As you’re reading this, unless you are on top of your game, you have already missed the first two Ink ‘N’ Pink events at George’s Dancin’ Bare and Club Rouge. Fortunately, the event is just picking up momentum with two more preliminary qualifying rounds coming to the Lucky Devil Lounge on Friday, May 7th and Casa Diablo on Thursday, May 13th. These will be the last two opportunities for Portland’s sexiest tattooed entertainers to throw down their ink and qualify for the semi-finals coming to the Pallas Club on May 29th and the finale at Dante’s on June 11th—when the new Queen of Ink will be crowned. It’s the sixth year of Ink ‘N’ Pink, so you can be sure these events will be something you’ll hate yourself for missing. Expect some big names competing in this year’s competition. Just tell ‘em you’re from Erotic City at the door and receive half-off one admission (finals excluded) with the purchase of another full-price admission.

Until next time Portland, enjoy the sunshine while it lasts and just remember we’ll be waiting for you on the dark side when the sun sets.



FEATURED EVENTS

Sat. May 1 - Club Rouge - Ink ‘N’ Pink Preliminary Round 1 – your first chance to qualify for the semi-finals with *Exotic* magazine giveaways, tattoo contests & tattoo certificates


Wed. May 5 - The Dolphin Clubs – Cinco De Mayo Celebration with spicy specials all-day long plus prizes & giveaways from Don Julio, Bud Light Lime, Corona & Castle Superstores.

The Pallas Club – Cinco De Mayo Fiesta with giveaways!

Mystic Gentlemen’s Club – Cinco De Mayo Party

continued on page 28






jessie
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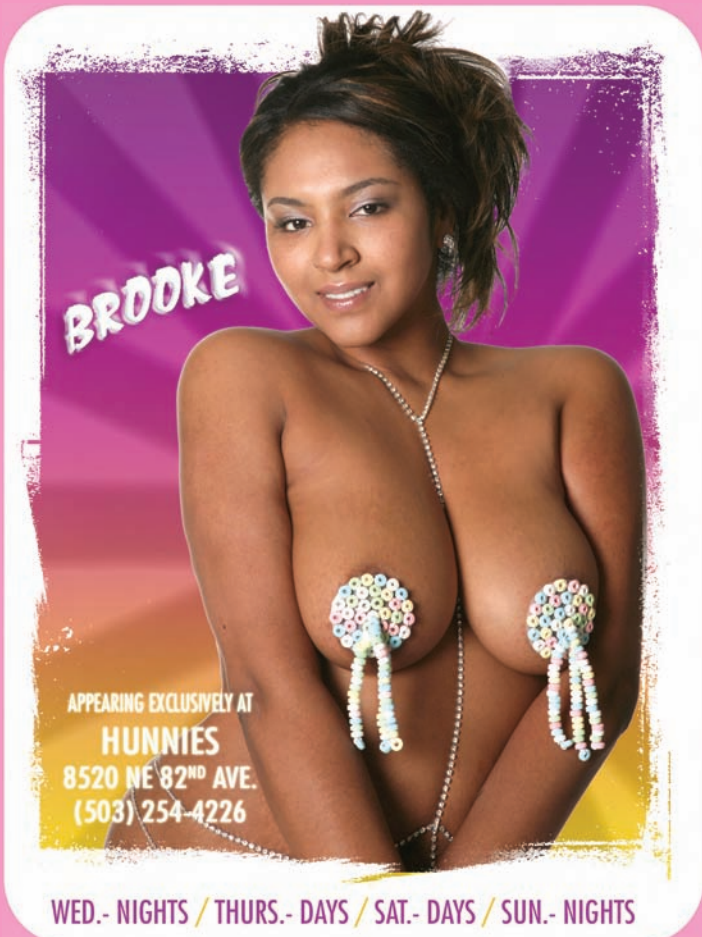
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continued from page 25

Fri. May 7 - Lucky Devil Lounge - Ink 'N' Pink Preliminary Round 2 – your chance to qualify for the semi-finals with *Exotic* magazine giveaways, tattoo contests & tattoo certificates

Sat. May 8 - Taboo Video (82nd Ave.) – Adult film legend Jesse Jane from 7pm -11pm with door prizes, giveaways & special pricing on all Jesse Jane merchandise

Devils Point – The Spittin' Cobras

Stars Cabaret (Beaverton) – Sin Bad Pirate Party & Nickelback concert after-party

Sun. May 9 - Dante's – Witchburn, LSD&D & Adrian and the Sickness (before Sinferno)

Thu. May 13 - Casa Diablo – Ink 'N' Pink Preliminary Round 3 – last chance to qualify for the semi-finals with *Exotic* magazine giveaways, tattoo contests & tattoo certificates.

Sat. May 15 - Rose City Strip – Customer Appreciation Night with free stuff & specials too damn good to put in print

Dante's – KUFO presents Smoochknob's Pimps 'N' Hos Ball

Hawthorne Strip – José Cuervo presents Customer Appreciation Night - come sample Cuervo Tradicional and Cuervo Silver plus tons of giveaways & raffle prizes from Cathie's & Tennessee Reds.

George's Dancin' Bare – Lucky 13 Rock & Roll Party

Stars Cabaret (Bridgeport) – Fever – The Disco Party

Wed. May 19 - Stars Cabaret (Beaverton) – Hustler film star Lisa Ann (Who's Nailin' Paylin)

Thu. May 20 - Safari Showclub – the return of 2-girl stages

Mystic Gentlemen's Club – Rockstar & Hedlok Clothing present Jell-O wrestling

Stars Cabaret (Bridgeport) – Hustler film star Lisa Ann (Who's Nailin' Paylin)

Fri. May 21 - Dante's – The Accused

Stars Cabaret (Salem) – Hustler film star Lisa Ann (Who's Nailin' Paylin)

Sat. May 22 - Stars Cabaret (Bridgeport) – Stripperband

Devils Point – The Clampdown (Clash tribute band)

Stars Cabaret (Bend) – Hustler film star Lisa Ann (Who's Nailin' Paylin)

Sun. May 23 - Stars Cabaret (Salem) – Hunks –The Show – America's Hottest Ladies' Night – 7:30 – 10pm

Tue. May 25 - Stars Cabaret (Bridgeport) – Hunks –The Show – America's Hottest Ladies' Night – 7:30 – 10pm

Dante's – Trainwreck featuring Kyle Gass of Tenacious D

Wed. May 26 - Stars Cabaret (Bend) – Hunks –The Show – America's Hottest Ladies' Night – 7:30 – 10pm

Thu. May 27 - George's Dancin' Bare – Girl Fights!

Sat. May 29 - The Pallas Club – The Ink 'N' Pink Semi-finals – come on down to help us select PDX's top tattooed entertainers and send them to the finals! Plus *Exotic* magazine giveaways, tattoo contests & tattoo certificates

Stars Cabaret (Bridgeport) – Circus Solarium

Sun. May 30 - Dante's – Fire Entertainer of the Year Awards (before Sinferno)

WEEKLY EVENTS

MONDAYS

George's Dancin' Bare – Minor Mondays featuring nothing but the sexiest young talent ages 18-20

The Pallas Club – Amateur Night

Glimmers - \$1 Taxi Dances

Devils Point – Fire Strippers

Stars Cabaret (Salem, Bridgeport) – Free prime rib with paid admission 6-9pm

TUESDAYS

George's Dancin' Bare – Two-Fer Tuesdays with 2 girls on each stage plus 2 tacos for \$2.50

Soobie's – Topless bartender Tuesdays with Robyn

Hard Candy (Salem) – 2-for-1 table dances

Double Dribble Lounge – Topless Barmaids

Stars Cabaret (Bridgeport) – 2-for-1 Tuesdays

Shimmers - \$1 Taxi Dances

WEDNESDAYS

Soobie's Bar & Grill - Lingerie Wednesdays - 11am – 7pm with your favorite beautiful bartender Robyn

George's Dancin' Bare – Wild Wednesdays

Stars Cabaret (Bridgeport) – Wet 'n' Wild Wednesdays

Double Dribble Lounge – Topless Barmaids

Shimmers – 2-for-1 lap dances

Stars Cabaret (Beaverton) – Free prime rib with paid admission 6-9pm

THURSDAYS

Jody's Bar and Grill – All you can eat tacos for \$2.00

Club Rouge – Rockstar Energy Drink Thursdays with \$3 specials all night long

George's Dancin' Bare – Thirsty Thursdays

FRIDAYS

Cabaret III – Male Revue and Fire Dancers starting at 9pm

Soobie's Bar & Grill - Lingerie Fridays - 11am – 7pm with your favorite beautiful bartender Robyn

Jody's Bar & Grill – Double Trouble – 10pm - Midnight

Spyce Gentlemen's Club - \$9.99 steak & lobster from 3pm-9pm

SATURDAYS

Jody's Bar & Grill – Double Trouble – 10pm – Midnight and \$1 table dances from Midnight till 2am

Cabaret III – Male Revue and Fire Dancers starting at 9pm

SUNDAYS

Dante's – Sinferno Cabaret

George's Dancin' Bare – Sexy Sundays with Star & Lockette – Sex on Wheels & 2-girl table dances

Devils Point – Stripparaoke

The Pallas Club – Industry Night

Glimmers – 2-for-1 lap dances

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WHATZ CRACKIN'?

by j.mack



Before I get into the thick of things, I just want to say thanks to my readers for the love! It has been a while since I have written for *Exotic* and to have such good responses about my article last month is appreciated. In this month's column, I'll be featuring one of Portland's hottest up-and-coming comedienne—she has really been doing her thang! Also, one of hip hop's deepest MCs returns to the Rose City this month. Plus, I just joined forces again with Flawless Productions on Sunday nights at Club Gossip. Break one down, put something in it, blaze it up and let's go!

First Up: The Nice But Naughty Tour

For those of you that enjoy that real, uncensored and laugh-out-loud type of comedy, I've got the perfect shit for you to check out. Comedienne Rissa Riss is giving Portland one of the funniest comedy showcases I've ever seen. Riss has been in the comedy business for over seven years now and she was born and raised right here in P-Town. Riss uniquely intertwines comedy, spoken word and live R&B into an incredibly entertaining show each Saturday night beginning at 10 p.m. The event takes place downtown at AJ's on the Rails, located at 1022 Southwest Morrison and the cover charge is only five dollars. One of the other things I dig about the show is that there's an open mic segment for local comedians, artists and poets. I had the pleasure of checking out the tour a couple times and I haven't missed a show yet. Rissa Riss has a format that flows from beginning to end. She opens each show by welcoming everyone while at the same time crackin' on the people coming in late—make sure you get there early. Since she is the show's promoter, Rissa keeps a keen eye on the front door and will let yo' ass have it for trying to get in free. The Nice But Naughty Tour features Lance Edwards, a comedian that knows how to give good visuals of his gut-grabbing stories that will have you crackin' up during his entire routine. This cat definitely has what it takes to make it big. Riss also features two extremely funny comedienne, Carmen Anderson and Veronica Heath. These ladies will hit you in the funny bone every Saturday night. I was quite impressed and will be there each and every show. If you're looking for an alternative to the local club scene on Saturday nights, make sure you check out The Nice But Naughty Tour and get your laugh on!



also paid to see artists that have truly given the crowd its money's worth—Lupe brings it each time! He has a style all of his own and still gives you those lyrical dope flows that leave you with a positive message. He will be in town on Thursday, May 6, 2010, performing live at the Roseland Theater. The show starts at 8 p.m. and it's an all-ages event. For ticket info, hit up ticketswest.com. Shout out to Double Tee Concerts for continuing to bring top-notch entertainment to town. To those of you in Eugene, make sure to check out Nas and Damian Marley on May 22nd at the Cuthbert Amphitheater. Tickets are also on sale now. I will be driving down there for that one! Much love to all my friends in Eugene.

Club Hoppin'

Thursday nights have been on and crackin' at the Gossip! For those of you out there that can appreciate a good DJ, promoters that keep it flavorful and security that's on point, this is the place to be. Each Thursday night, check out DJ "X" Factor, DJ George, and DJ Oso Fresh at Club Gossip. It's located at 113th and NE Halsey.



Ice Cream Sundays: Adult Industry Night

I've recently linked up with my guy Steve and Flawless Productions to bring a night for entertainers, dancers, artists, promoters and DJs to network and mingle. Flawless Productions has always impressed me with their events and promotions. I have hosted a few of their functions in the past and look forward to co-promoting Ice Cream Sundays with them. It's on a Sunday night so all of our friends and associates in the entertainment industry that work on Fridays and Saturdays have a place to kick it at on their day off. Ice Cream Sundays also takes place at Club Gossip's Ultra Lounge. The address is 11340 NE Halsey. Spread the word and hope to see you there! For more info, contact me at whatzcrackintv@gmail.com. Until next month, y'all keep it crackin'!

One love,
J.Mack

Next Up: Lupe Returns

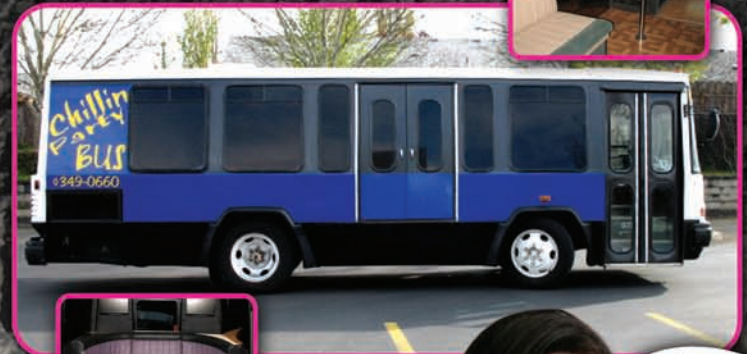
Chicago's own Lupe Fiasco returns to Portland! There are many unimpressive artists in this industry that I have seen live on stage, but then there are those that stick out from the rest and have left nothing but good impressions. Lupe Fiasco puts his heart and soul not just into his music, but into his live shows. All of us have paid crazy prices for concert tickets, only to feel disappointed at the show's end. We have



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CRICKET FROM DEVILS POINT

m a y
2010

MY FREE IMPLANTS

BY MARIAH

My mom has a perfect rack. She always has, and I envy it. I remember wondering and dreaming at a young age about the day mine would come. In high school, she reassured me that they were on their way. Time proved that Mom is always right. But what happens when you are eight years old and you find out mom's perfect rack is a fake? That dreams of one day looking like mom just might mean a boob job. That the perfect rack you have envied just might come at a really high price.

That's what happened to *Exotic's* good friend, Sylvia Go-Go. A tattooed hottie we met years ago cocktailing at the Boom Boom Room and have watched her Go-Go down Sinferno at Dante's on countless Sundays. She even helped us pick this month's covergirl, Cricket by helping us judge POLeROT-ICA. Sylvia came to me recently with an idea that I thought was great. A free boob job paid for by strangers all around the world. Maybe even your pervy next door neighbor? The power of the Internet never ceases to amaze me.

Since 2005, MyFreeImplants.com has helped close to 600 ladies achieve the boobies of their dreams. It's a social networking site based on the simple fact that all the ladies are like Sylvia, longing for boobs of their own. Girls set up their own personal profiles with a short bio, pictures and even video. They are able to blog and message freely. It is up to the girls to set their own limits as far as how uninhibited they want to be. Benefactors also set up profiles for free but if you want to really play, you got to pay. That's right, you have to buy credits to message the girls and a membership for unrestricted access. Once a girl reaches her preset monetary goal, the website pays directly to the doctor of the girl's choice.

It's no secret that we at *Exotic* love titties and that's why we want to help Sylvia achieve her goal a little faster. I call upon all of you to help a girl out. I asked her to share a little more with all of us.

Mariah: Maybe it's because you're so hot, but why is it after years of seeing you almost naked I've never noticed you needed boobs?

Sylvia: Padding! Lots and lots of padding.

M: What drives a girl like you to such extremes?

S: I hate not liking the lingerie I wear. I don't like the fact that I have nothing to push my shirts out with and if I am leaning over just the right way you can see right down my shirt. Most of all, I have a few things on my list of 101 things to do before I die that I just can't accomplish without them.

M: Like what?

S: I have always wanted to be able to lick my own nipple. I just think that's sexy! You are going to have to join the site and befriend me to find out the rest.

M: What difference do you think a boob job will make for you?

S: It will help make me way more confident and hopefully I can make more money. Let's be honest, sometimes in this industry boobs outweigh experience when it comes to getting the good shifts.

M: Do you have a game plan for your MFI experience?

S: I plan to be on there daily and really try to make personal, not just visual connections. Hopefully I can meet local people who can come visit me at the club. Maybe they will even come in regularly to check on their investment.

M: Is there anything you are not willing to do for free boobs?

S: I want to reach my goal in a clean way. I won't show any nudity online. You never know what can happen with those pictures or where they can pop up later. There is this contest section of the website where benefactors host contests with their own money. A few that are running right now, for example, are:

-Send me a very sexy video of (1. sex 2. blow job 3. strip tease or 4. using toys on yourself) Winner receives \$150.00, 39 girls have entered!

-Send me a picture of your pussy, Winner receives \$50, 20 girls have entered.

-XXX pictures: Missionary, Doggie Style, Woman on top, and any other from the Kama Sutra. Winner receives \$5 and 30 girls have entered!

I have even seen contests paying out as much as \$300, but those are things I will not do.

M: How big are you planning on going?

S: I want 500cc silicone implants. On me, that's about a large C or small D. The procedure will cost a total of \$8,200 because I am seeing a specialist at OHSU to insure I will not develop keloid scars.

M: What's the one thing you look forward to wearing with your new breasts?

S: First I plan on burning *all* my bras! I never want to wear a bra again. Going braless will make it so much easier to flash everybody my new assets.

M: When you are not cocktailing at Stars Beaverton what are some of your interests we might not know about?

S: Modeling, cooking and gardening. Eventually, I want to grow all my own vegetables and since I've been sober for 8 months, finding activities that don't involve drinking.

M: What do you want readers to know

about you?

S: That I'm a great conversationalist, intelligent and intriguing. I'm not just another girl trying to hustle you. I'm fun with or without boobs!

M: Is there anything else we need to know?

S: I'm hoping that when I accomplish my goal, *Exotic* will throw a soiree for me in celebration of my new boobies at the club of their choice.

M: That depends, do we get to see the new twins?

S: Of course!

Find her page at: <http://MyFreeImplants.com/models/180431/>

Let's put the power of the Internet to the test. I challenge all of you to help me see how fast we can help Sylvia fulfill her lifelong dream of having a rack just like good-old Mom. You can take pride in knowing you helped a young woman improve her self-image and have some fun along the way. Think of it as beautifying the world, one boob job at a time!



Photo by Danger Ninja

(PHOTO MODELS DO NOT WORK AT FROLICS)



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TALES FROM THE D.J. BOOTH

BY STATUTORY RAY

Requests



It's an all-too-common DJ nightmare: enter the drunken college kid with his sideways baseball cap, pint glass under left armpit who's fumbling for his wallet while approaching the DJ booth. Now it's time to explain to Brad why his request for Sublime is going to fall on dead ears (unless, of course, Brad ponies up 20 bucks and a shot of Bulleit). Not because Sublime sucks (or because they're an overrated cover band), but because the girl on stage refuses to dance to anything that she isn't entirely comfortable with. I mean, we're talking about a girl who willingly gyrates naked atop a once-cleaned, twice-stained tabletop during a Wednesday afternoon in Gresham while her meth-dealer boyfriend babysits her six kids—she needs to feel comfortable.

In a perfect world (or any other industry), the customer is always right. Aside from the cool kids with tattoos and off-duty employees sucking down free drinks, most strip club customers lack some of the basic components required to consensually fornicate with women who don't look like extras from *Lord of the Rings*, so they come to the club to experience a fantasy. Considering that two of the five senses (touch and smell) are pretty much irrelevant in strip clubs (illegal to touch, unwise to breathe in deeply), the sensual trifecta of vision (boobies) and taste (steaks) can be completed with a good aural experience, resulting in a happy (paying) customer. When the food is coming from a deep fryer and the girl onstage is visibly able to claim three dependents on her taxes, music can be the saving grace that keeps the bikers spending money on booze.

A common gripe from dancers that results from a DJ actually doing his job is the "I can't dance to this" phenomenon. Although strippers often consider themselves professionals in their field, the logic behind the apparent inability to perform the necessary tasks required for a particular job (in this case, the ability to move one's ass to a particular beat) is flawed if presented by a so-called expert. Imagine going to a surgeon that "just doesn't like the whole cancer thing" or "can't find the right rhythm when doing heart surgery" but "really likes gallbladder stuff" and "can totally do broken bones if the right crowd of nurses are in attendance." Although I've beaten this particular horse like the LAPD, it keeps coming back to life and is worth repeating: if you call yourself a dancer, learn to dance.

Clubs with multiple stages are proof that it *is* possible for a stripper to shake her eggs to music she doesn't like *if* she has no say in the matter. Although I hesitate to admit it publicly, one of my guilty DJ pleasures comes from purposely pairing the can't-dance-to-anything-but-Akon girl with recovering-from-heroin-through-massive-exposure-to-gutter-punk-music girl. It's funny how Circle Jerks don't bother Dashantalicious when she's not on the main

stage. Further proof that "you can actually dance to _____" can be seen Sundays at Devils Pont. Last week, I *slaughtered* "Baby Got Back" while Hezzy performed a standard routine that didn't seem to be affected by my off-key white rapping. Yes, there exists a certain range of music that even "professional" dancers won't go near. Genres in this category include nu-metal, any mainstream rap recorded after 2001, death metal and indie rock. Surprisingly, however, these genres are *exactly* what most strippers insist on "dancing" to and hence any logistical approach to the subject is nullified.



The issue is even more complicated when one takes into account that dancers often complain about "not feeling sexy" while certain music is playing. Although I'm a firm believer that it's not the size of the speaker but the motion of the wallet that gets strippers wet, let's just *pretend* for a moment that sexy music helps get ladies naked. Most of the time, strippers will find something "sexy" if it is either extraordinarily slow ("Feelin' Love," "#1 Crush") or blatantly appealing to the lowest common strip club denominator ("Wetter," "Birthday Sex"). Although my idea of romanticism consists of a bottle of Jack and enough pills to justify legal consent, in a perfect world I would consider stuff like Marvin Gaye, Al Green or even Amy Winehouse to be sexy. Yes, there are some dancers that like this type of music (if you want to hear a guaranteed good set, go check out Thursday perform at Sassy's), but they are lost in a sea of Beyoncephiles and White Strippers.

Thus far, I have established that professionalism, logic and eroticism are missing elements in the industry that would benefit from them most. When making song requests in strip clubs, remember that the aforementioned factors are no match for the decision-making process used by the miniature disasters that have to strip naked while your song choice plays. Sometimes you can even fuck things up by requesting commonly heard songs, regardless of how much you're willing to tip. Another subject I've pissed and moaned about in the past is the "this is *my* song and only *I* can dance to it" line. Okay, if your boyfriend is in a band and you have the only copy of his album, I won't play it for anyone else. But AC/DC is not your fucking band. You hear me? They have 200 songs, all of which are about whiskey and sex, many of them with a rap-friendly beat and none of them over (or under) four minutes. David Geffen and Rick Rubin own music. Kennedy owns shoes. End of story.

Although the whole strip-club-music dilemma could be solved by putting "Regulate," "Don't Stop Believing" and "Santeria" on repeat, it's a far too easy solution for an overly complicated industry that deals exclusively in egos, materialism and pre-packaged rebellion. To answer your question Brad, no, I can't play any Sublime but the new Kanye West just came out and I'm sure the girl on stage will feel perfectly comfortable twirling her hair and checking her text messages while that plays.

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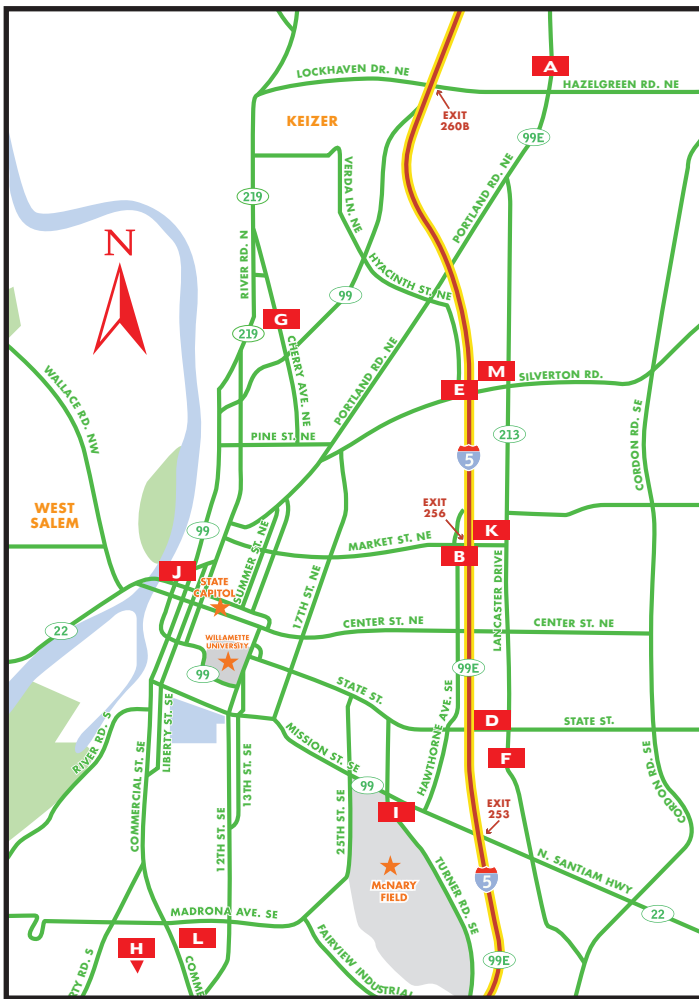
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Pics 1 & 2

With an attacker pulling at her clothing and a knife pressed to her throat, she has a split second to make a decision. This is just one possible outcome.

Pics 3 & 4

Mentally disarming the attacker, she gives the impression that she has given in and submitted to his will, all the while moving into a position to counter attack.

Pics 5 & 6

With an explosion of energy and intent, she grabs his wrist with her left hand while twisting away at the same time. Her other hand grabs for support and strength simultaneously dropping her body weight across the elbow of the attacker, dislocating the joint and dropping the attacker to a knee.

Pics 7 & 8

At this point, she uses her right hand to push out the knife from the attacker's grip—pushing away from the thumb.

Pic 9

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I love it when it all works out so lovely. The perfect day in Sheena’s life goes like this: a great meeting at Lucky Devil Lounge about being a zombie in a movie being filmed here in Portland, my G-Spot locations are flooding with dozens of hot girls wanting jobs, the sun actually comes out for the first time in forever and I get the subject matter for my *Exotic* magazine Sex Talk topic handed to me on a silver platter when I bumped into a G-girl who was frustrated that a client had rejected her because she had no bush. Her disappointment immediately became my excitement. The model that was denied for lack of a furry mound is about 100 pounds, gorgeous and petite. She threw her hands in the air looking totally puzzled and said “I have no bush, Sheena.” Thus this month’s topic: what is a pretty pussy?

What is with the madness of bush being back in style? Is it because we are obsessed with ideas like going green, organic and the *au naturel*? There is suddenly a fluffy, furry, bearded taco passion in Portland. It is very rare to see bush on Portland dancers. I can only name one that I saw during the Miss Nude Oregon Pageant[©] and she ended up becoming one of my favorite performers.

I am a fan of keeping it trim and neat, however, there is a definite possibility that more and more, men are leaning toward the bush. The forest-of-fun is making a comeback. Should all dancers get to growing out their hair below? I have seen several fun things women have done with their private areas such as tattooing their boyfriend’s name there, heart-shaped pussy hair, pussy dreadlocks and piercings of all types (on outer lips, inner lips and even clits). My vote for the best pierced pussy of the year goes to a girl from Union Jacks who I saw at the Pallas Club for Pole Erotica. I really wanted a flashlight—that pussy was so cool looking.

I know a true story of a gentleman that would actually pay \$500 to girls who would get the hood of their clits pierced as he watched. I know of at least five girls that did it. It is simply an adrenaline rush to get the hood of your pussy pierced and this guy really got off on it. It was safe. He met them at piercing studios and paid cash. He wasn’t a freak; he was a handsome, wealthy man. Not sure how many men would run out if someone offered them \$500 for piercing their cocks, but that’s another subject.

Is your motto “long hair, don’t care” or are you more of a “bald is beautiful” type of girl? From what I have seen, there is a shortage of bush in Portland, but a need for it. For those of you that want the best of both worlds, I am thinking of inventing a pussy wig that is detachable—patent pending, a clip-on and clip-off pussy patch. I think it may involve some Velcro. I’m still working out the details. Email me with your thoughts at Sheena@pdxgirls.com. (Ed. note: Don’t call the patent office just yet Sheena. Merkins have been around since 1450, when women would shave their pubic hair and wear them to combat pubic lice and prostitutes would wear them to cover up signs of diseases like syphilis. These pubic wigs are also used regularly in Hollywood for actresses to protect them from inadvertently performing full-frontal nudity).

This month I celebrate 14 years in business. I wouldn’t have done it any other way or in any other town but Pornland—the land of the weird—open to all fantasy, fetish and freakiness. Come check out the Ink ‘N’ Pink competitions this month and party with some of the most exotic, amazing girls with the best tattoos you have ever seen! It’s a great show and I’ll be judging. Thanks to all of you for your continued emails and support of my music tour. Much love.

All good things,

Sheena S

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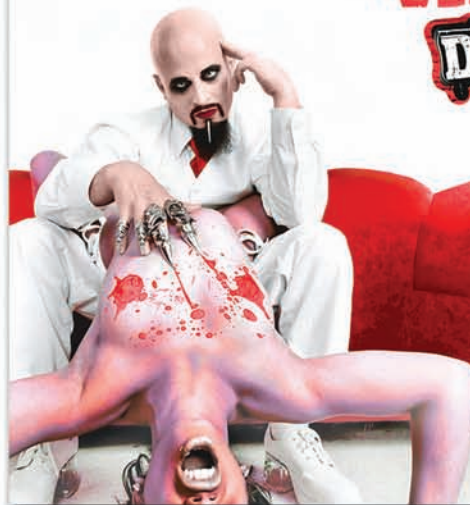
BY STATUARY DAY

The first article I ever submitted to *Exotic* involved attending an Insane Clown Posse concert at the Roseland. During the four hours I spent surrounded by overzealous teenagers, all of whom were painted up, drunk or a combination of both, I realized that some things just aren't worth the trouble. Three years after making the promise to myself that I would never again attend such an event for purposes of journalistic review, I once again found myself notepad-in-hand, surrounded by a sea of Juggalos. Twiztid (the Snoop to ICP's Dre) was performing alongside Tragedy/Public Drunken Sex (see February's issue), Potluck (see the used CD bin at your local headshop) and a band/dude (in the same name vein as Marilyn Manson or Alice Cooper) pitched to me by Mars (see January's issue) called Kung Fu Vampire (KfV). The hesitation I felt about attending yet another clown topic convention goes without saying. I love the Juggalos, don't get me wrong, it's just that "in-depth cultural review" and "magic, magic, ninja what!" don't belong in the same paragraph.

When he's not encouraging teenage fans to kill their friends and family, Mars is a pretty nice guy and he set up an after-concert meeting with myself and Mr. Vampire. Instead of conducting an organized and professional interview, I kidnapped KfV (plus crew), got them stoned and headed to the Roxy for pancakes. When in Rome, right? By the end of the candid conversation, I had more than enough material to run a five-page interview on some of the most interesting and controversial subjects I've ever discussed, but 2,000 words is 2,000 words so I'll summarize.

Based on aesthetic qualities (picture a Skinny Puppy tribute band dressed like Geishas) and a somewhat left-field name, I was expecting KfV to be nothing more than another horrorcore act riding on the tails of established artists in the genre. Had I not taken the time to check out the video for "iCount," I wouldn't have even brought a notepad to the concert (I really, really like Twiztid, but their shows are best enjoyed while drunkenly throwing elbows at fat girls, not jotting things down in the 21-and-over section). The video, a polished acid trip featuring oHgr-esque beats laced over chop-chop Tech N9ne style vocals and production that would make the Neptunes jealous, represents the KfV vibe that I was fortunate enough to experience outside of YouTube—surprising originality and talent that you wouldn't expect from birds of similar feathers. Yes, the lead singer wears face paint and plays up the spook factor. Yes, the project/band is fronted by a (very) white guy who calls himself a rapper. Worst of all, in terms of potential prejudgment, the phrase "gothic hip hop" appears on the band's websites and press releases.

Metaphorically, however, KfV plays all these things up like the stripper who actually does pole work and doesn't mind dancing to any particular genre of music—a diamond in the otherwise



saturated and predictable rough.

The first thing I learned during my breakfast with KfV was that he/they learned about horrorcore, Juggalos and all that good stuff *last year*. Prior to that, KfV was actively involved in but not explicitly aware of the genre in which they were being placed by fans as well as outside observers. Instead of Geto Boys and Slipknot, KfV is influenced by ambient electro (Aphex Twin), conscious hip hop (Del the Funky Homosapien, who KfV has played with) and, more recently, horror films (Darren Lynn Bousman of *Saw II*, *Saw III* and *Repo!* TGO fame is a friend and fan of KfV). After being approached by Mars to sign onto Mad Insanity records in late 2009, KfV was added to the Twiztid tour and the rest is, well, not technically history but you get the sentiment. Basically, KfV got in where they fit in, without any planned intent or exploitation of the horrorcore genre (KfV actually prefers the term "gothic hip hop" and refers to fans as "fangbangers"). According to KfV, the Juggalo subculture (with whom KfV came in contact with during shows with Twiztid) was the first truly accepting demographic to appreciate KfV's music for what it is without any of the (obvious) restraint and criticism associated with patronizing a musician that raps behind fake teeth that aren't made of gold.

The fact that KfV is able to be embraced by a subculture that is dismissed by most as juvenile and played-out (not to mention ripe for parody—a fact that SNL and YouTube fans already know) is both a blessing and a curse (no pun intended) for the man behind the bloodshed. As he explained to me over a greasy plate of overcooked bacon, KfV "has, up until this point, been met with mixed reactions from various crowds." Attendees at standard-fare hip hop concerts that feature KfV "are very interested in the show and often appreciate it but seem somewhat put-off by the concept," whereas horrorcore fans and Juggalos get it. Although Twiztid (the guys who brought you such family-friendly tracks as "DieMothafuckaDie" and "Sex, Drugs, Money and Murder") may seem like the perfect band to tour with if spouting science-fiction horror-rap



while dressed as a bloodsucking undead ninja, the Juggalo subculture is surprisingly picky. At the annual Gathering of the Juggalos, otherwise respected artists such as Andrew WK, Kurupt and, on more than one occasion, Twiztid themselves have been met with an assault of unopened beers, rocks and coins from a stay-the-fuck-out-of-our-world crowd. Unlike the predecessors, KFV deals with crowd hate on a much more effective level:

“Fuck you,” yells the Twiztid fan with an extended middle finger that has been raised for three songs without interruption.

“Hey guys, we need everyone to help this kid out,” KFV says from stage between songs. “He’s the only one with his middle finger up and I bet he’s getting tired, so if the rest of you could raise your middle fingers and chant ‘fuck you’ then we can get things started.”

At this point, the seemingly disgruntled Juggalo laughs, the rest of the crowd raises their vag-handlers in unison and KFV continues their show without interruption.

Another surprising factor associated with KFV is the quality of the band’s music, both in the structural sense as well as creatively. As it was explained to me, KFV’s approach to writing music is more of a create-hibernate-review-repeat process, as opposed to a “hey guys, bring over the mic and a laptop” approach that seems so common in hip hop. Every sample (not just 808 kicks either, we’re talking cello and violin) is used with critical artistic placement. The lyrics are intelligent as well as entertaining. The physical aesthetic of the band fits into a cohesive theme and even the CD art is classy as fuck (whoever posed for the *Dead Sexy* album needs to get up to Portland fast, we could use more sexy mocha-skinned ladies). In other words, “KFV” looks and sounds like everything associated with the name that is not cheesy, overplayed or trite. I’m talking *Lost Boys* meets *Kill Bill*, not *Twilight* meets *The Matrix*. Okay, enough with the bad analogies already.

If you explore the liner notes of *Dead Sexy*, nearly every track is produced by KFV with minimal help from outside sources. Although most music fans have no idea what “production” consists of, the process of putting together a proportionally mixed album is not only difficult, but comes with experience much like riding a bike. There is no “right” way to produce an album, but one producer’s method (aka Rza from the Wu-Tang Clan, who favors a vocal-heavy presentation over drowned-out beats) may yield an entirely different listening experience than the next (Trent Reznor of Nine Inch Nails manipulates vocals as if they were instruments). One of the most surprising aspects of KFV is the way in which arrays of erratic and unconventional samples are presented in an easy-to-consume package. As a fan of both industrial (Pigface, Ministry, et al) and hip hop (Cage, Murs), I find it difficult to leave my EQ on a single setting due to the fact that production is often the least stable aspect of the beat-driven genres I enjoy.

The appeal behind KFV extends beyond the visible into the realms of subtlety or, what some historians call, artistic restraint. Spice-1 is featured on *Dead Sexy*, but his name appears no larger than any other credited artist in the liner notes (and is not featured in 200pt impact font on the front cover). There are no pointlessly unfunny skits between songs, only a few references to being spooky/evil/scary and not *one* line reflects a lyrical cop-out (like rhyming “next to me” with “ecstasy”). There is even an instrumental track on *Dead Sexy* that belongs on a Skinny Puppy album, a concept (multi-genre incorporation) that has been abandoned since Beastie Boys exchanged hip hop for political techno. When the bald guy in the geisha outfit is able to display more artistic restraint than the average boring indie rock band while rapping about necrophilia and martial arts, the rest of the industry may consider following in suit. Whereas most new artists in Hot

Topic-friendly genres take the Rob Zombie approach to art (excess, ADD and theft disguised as homage), KFV reflects the Tobe Hooper approach (restraint, timing and tongue-in-cheek fear via suggestion).

Tracks like “Abracadaver” and “Neckromance” grace such albums as *Blood Bath Beyond*, and although polished and well-executed, these titles are hardly indicative of an artist that takes themselves too seriously (as far too many in this genre do). Reminiscent more of GWAR than say, the Insane Clown Posse, KFV reflects an (albeit theatrical) intelligent approach to a potentially disastrous set of artistic tools. Admittedly, I was ready to rip “the rapping vampire guy at the Twiztid show” a new colon prior to doing any research on his music, and it is not without great hesitation that I state the following: I am absolutely dumbfounded at the creativity and talent behind KFV.

Okay, so by the looks of this write-up it may seem that I have either been paid off or sucked off by someone to give such a high recommendation to a band that raps about fucking dead things. Let me go on record as saying that KFV is far from perfect. First, the stage show sans the live band (certain Twiztid dates were void of any live instruments) seems somewhat forced. The vocal delivery of KFV is on-time, but the stage presence of the emcee is somewhat standard, if not a tad boring (Savzilla, KFV’s onstage hypeman, had twice the visible energy as his iCount-er part). Hot chicks with guitars don’t hurt a damn thing, everyone knows this. Second, there needs to be a heavy increase of visible irony and, although I say this with great regret, perhaps a few more sophomoric or blatantly humorous tracks. “Dead Girls Don’t Say No” has all the makings of a laugh-out-loud strip club jam, but the track in question is a tad *too* polished and serious to make out the humor behind it.

The only real thing keeping music snobs from eating up KFV like it was KFC is, well, the obvious hesitation to appreciate a face-painted artist that is currently touring with “the other ICP.” I wish there was enough space to expand on the incorporation of live instruments (KFV often features a backup band), the lyrical backing of hypeman Savzilla (a Sage Francis for the rest of us) or the array of artists that have complimented KFV over the years (including Mya, Mack 10 and Q-Tip). I will mention that *Love Bites* is dropping soon on Mad Insanity records alongside the re-release of *Dead Sexy*, and although it has been about three years in the making, I am happy to present Kung Fu Vampire with the Statutory Ray Lifetime Achievement Award for “First Featured Band to Have a Real Website.”

www.kungfuvampire.com



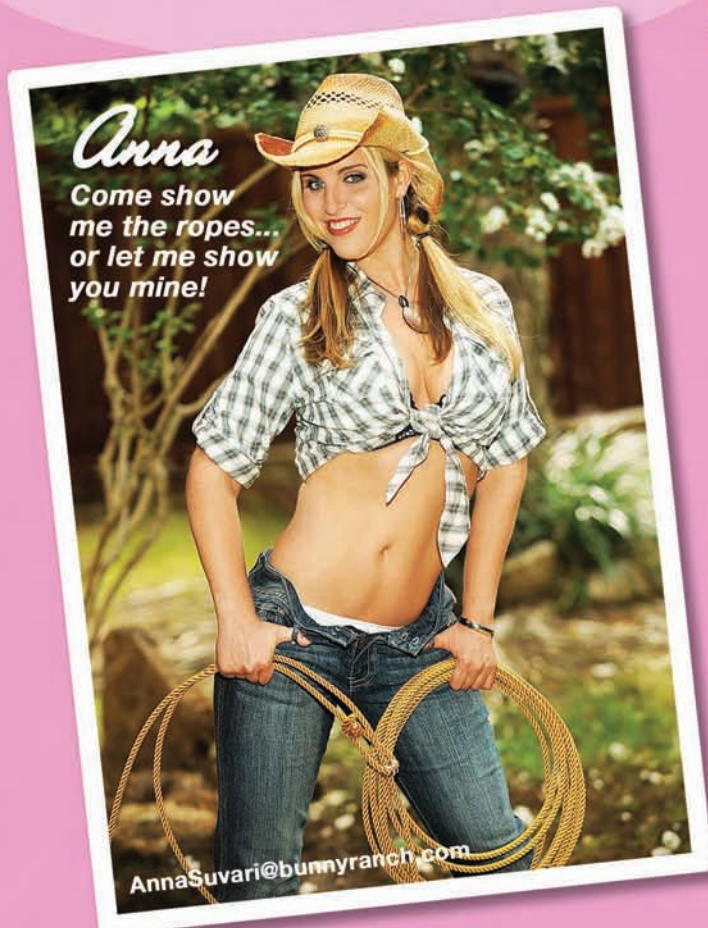
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9PM FEATURE SHOWS

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SUN JUNE 6

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SUN MAY 13

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 Tuesday, June 8th
KORN CONCERT "OFFICIAL" AFTER-PARTY
 Sponsored By Jägermeister



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Saturday, June 5th
PURPLE RAIN PARTY
 "LIVE" Music By Erotic City
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