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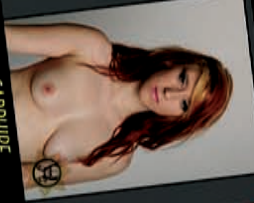
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February 2013

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CHEAP SEX IN A BIG RIG

huge loads and long roads
by electra lxxx
page 22



TOO WHITE FOR THE HOOD

an aural tribute to cracker-ass posers
by ray mack
page 24



CEREAL WHOREDERS

with stingy breakfast leprechauns
by wombstretcha the magnificent
page 40



GUY STUFF GOES HOLLYWOOD

summer blockbusters for dudes
by cooper
page 42

INSIDE STUFF

EROTIC CITY
COVERGIRL CLASSICS
POLEROTICA - THE RETURN
TALES FROM THE DJ BOOTH
EPIC FAILS IN AUTOCORRECT II
THE EROTIC MUSE

PG. 20
PG. 26
PG. 27
PG. 36
PG. 37
PG. 38





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NOTHING BUT THE NAKED TRUTH EROTIC CITY

BY JOHN VOGEL

After last month's rather "dark" rant (written prior to the apocalypse that never came), I figured it might be a good time to take a break from the personal issues and give all of you a return visit to



THE WILD AND WONDERFUL WORLD OF SEX

A LAP DANCE TO DIE FOR

Earlier last month, a Cleveland stripper died after attempting an acrobatic move during a lap dance and fell 15 feet from a VIP balcony. Lauren Block, 22, died as a result of major head trauma after less than a week in critical condition since her fall, said MetroHealth medical center.

Block's family released the following statement: "We would like to thank the community for their outpouring of support and prayers for Lauren. She is an organ donor and we hope this will enable her to save many lives and live on through others. We would like to express our gratitude to the staff at MetroHealth. They worked tirelessly to do all they could to save her life. We ask that the media respect our privacy during this difficult time. We know that she's in God's hands."

The young entertainer was performing a lap dance for her customer, 25-year-old Pasquale Storino, on the second floor of Christie's Cabaret at 12:40 a.m. on Jan. 2 when she attempted to execute a "jump-dance" move that misfired, said the man receiving the lap dance. He stated, "She grabbed the rail as he was facing away from the balcony and she tried to complete some sort of jump-dance move and accidentally went head first over the rail," as quoted in a Cleveland Police Department incident report said.

Block suffered "massive head trauma" and was lying on the floor of the club when police and paramedics arrived, according to the report. She was taken to MetroHealth Medical Center, where she was listed in critical condition for a week.

JAPANESE STRIP CLUBS FACE CRISIS IN THE ERA OF DIGITAL PORN

In post-WWII Japan, American-style striptease clubs became a thriving part of the sex entertainment industry, but now they are facing a crisis. Following years of accelerated economic growth, more than 200 strip clubs could be found in the cities and resorts of Japan, but with the beginning of the current economic depression, the number of active clubs rapidly began to shrink and has continued to plummet to where only about 20 clubs remain in the country. The decline is partly due to the easy availability of videos and internet porn, but industry leaders there also cite causes within the industry itself.

Among these issues, club owners blame the worsening of

Sino-Japanese relations. According to the owner of a club in Tokyo, "Certainly, the low price of nudity in the digital age is one reason for declining customer interest, but in recent years, we've had large numbers of Chinese tourists, which really shored up the business. Now, with the Senkaku Islands issue and other problems, the numbers have dropped off remarkably. On busy days, the club might have had around 200 Chinese tourists, but now the number averages only about 10.

A local writer, experienced in Japanese strip club business, also blames the fact that in desperate times, in order to attract customers, strip clubs have been offering more "extreme" services, which has attracted the attention of the police. "Just recently, the management staff of a famous strip club in Osaka was arrested for violating the Entertainment Business Act when a dancer was caught performing an obscene act in a private room of the club. A striptease is only for watching, you know. These days, on the internet, you can easily find all kinds of extreme porn to watch. So, for the same amount of money you pay for a tame striptease, you can get more direct sexual service."

When a Tokyo club owner was asked what the industry needed to do to survive, he had this to say, "Money spent in the sex industry is generally spare cash, so in tough economic times such as these, there's not much of it. We need something that is going to make business men have a beer and think, 'Hmm that seems interesting, let's go check it out.' We need a star on the level of AKB48 (A Japanese girl group that has been classified as cultural phenomena), but not one pulled in from somewhere else. We need a star of our own," he said.

Japanese photographer Masahiko Taniguchi has covered the strip club industry for 20 years and insists that a return to stripping as performance art is the only way to go. "Stripping is the convergence of the sex industry and the entertainment industry. Customers wonder if a performance is the real thing or just an act, and the ability to make them believe it with a look, is intoxicating. That connection you get from a live performance is something you can't get from digital porn. If we can devote ourselves to developing this craft, we may be able to survive."

PIERCE COUNTY GETS TOUGH ON TACOMA STRIP CLUB

Pierce County City Council is poised to strike by approving tougher regulations making strip club managers culpable if dancers violate rules by performing lap dances, handling tips or soliciting prostitution. Managers would be subject to civil and criminal penalties, whether or not they knew dancers were violating the rules. The changes also would require a strip club's interior to be clearly lighted.

The revisions would affect just one business, DreamGirls at Fox's, located in Parkland. It is the only strip club in unincorporated Pierce County. An undercover investigation in September found that dancers at Fox's committed several violations including taking tips, performing lap dances, touching customers and, in one instance, soliciting prostitution, according to Sheriff's Department reports.

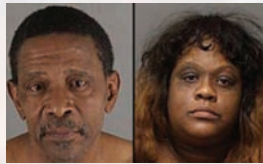
"We expect employers not to allow illegal activity on their property, and when they do, they ought to be held accountable," Bush said. Tim Killian, spokesman for Déjà Vu, (who owns



Fox's) said the strip club chain opposes the changes. Déjà Vu has successfully challenged two similar laws in Washington which also held managers, who are club employees, responsible for the actions of dancers, who are independent contractors, Killian said. "We feel that Pierce County is setting itself up to litigate this matter, rather than taking a rational approach to solve any problems they perceive to exist."

HOMEMADE STRIP CLUB COUPLE FACE TRIAL

Authorities in Perris, Ca. have arrested a couple accused of running an exotic strip club inside their home, where they were raising seven children. The strip club was complete with a platform/dancing pole, alcohol and a private "Exotic Zone," according to court documents provided by the Riverside County district attorney's office.



Sheriff's deputies uncovered, what authorities describe as a strip club when they searched the house of Gregory and LaQuron Lacy after a homicide had taken place in their driveway. Investigators found seven adopted children, all under 11 years old, living there and at least five ecstasy pills sitting on the kitchen counter. According to the documents, the children told officers that LaQuron Lacy, 43, would hit them with "fists, belts, hangers and metal objects, which caused them traumatic injuries and scarring," and that she "often refused to feed them and often locked them in their bedrooms." The children told officers they witnessed late-night strip club parties that lasted until the early morning, the documents said. Four of the seven children "described being hit...with belts and a metal cane" by 60-year-old Gregory Lacy and a 6-year-old child said he threatened them with a taser, according to the documents. A 7-year-old girl also told officers Gregory Lacy had recently sexually assaulted her on a bathroom floor, according to the documents, an act apparently witnessed by some of the other children.

Gregory Lacy is being held at the Southwest Detention Center in French Valley with bail set at \$1 million. His wife is free on a \$50,000 bond, while they await trial for multiple counts of child abuse and other charges.

MEANWHILE, BACK HOME IN PDX...

Be sure to visit xmag.com where you can now see the complete video highlights from the Miss Exotic Oregon 2013 pageant, featuring all the lovely ladies that made Miss Exotic Oregon the most unforgettable event in *Exotic* history. So stop by xmag.com to see what you might have missed and enjoy it in the comfort of your own home.

FEBRUARY EVENTS

Fri 1 - Dante's - 13th Anniversary party with X

Sun 3 - Mystic Gentlemen's Club - Super Dave's Super Bowl Bash 2013

Stars Cabaret (Beaverton) - Super Bowl After Party

Thu 7 - Dante's - First Thursday artist reception with AmbeRed Photography

Star Theater - Boyeurism

Fri 8 - Stars Cabaret (Salem) - VIP Appreciation Party

Star Theater - Federale

Sat 9 - Stars Cabaret (Salem) - Toxic's Farewell Party

Stars Cabaret (Bridgeport) - Steve Toth's Birthday Party

Tue 12 - Devils Point - Disco Party

Mystic Gentlemen's Club - Fat Tuesday Party

Soobie's - Fat Tuesday Party

Wed 13 - Mystic Gentlemen's Club - Valentine's Boutique Sale
Stars Cabaret (Beaverton) - Feature Entertainer Michelle "Bombshell" McGee

Stars Cabaret (Bridgeport) - Stripper Spelling Bee

Thu 14 - Stars Cabaret (Bridgeport) - Feature Entertainer Michelle "Bombshell" McGee

Stars Cabaret (Bridgeport) - Couples' tattoo package giveaways

Stars Cabaret (Beaverton) - Red Hot Party

Star Theater - Stone In Love (Journey tribute band)

Fri 15 - Stars Cabaret (Salem) - Vampire Valentine Fetish Ball & Feature Entertainer Michelle "Bombshell" McGee

Sat 16 - Stars Cabaret (Salem) - World's Greatest Birthday Bash
Stars Cabaret (Bridgeport) - Limbo & Hula Contests

Stars Cabaret (Bend) - Feature Entertainer Michelle "Bombshell" McGee

Dante's - Hot 8 Brass Band (NOLA)

Sun 17 - Dante's - Miss Kennedy's Cabaret (before Sinferno)

Wed 20 - Stars Cabaret (Salem) - Feature Entertainer Gia Nova

Thu 21 - Stars Cabaret (Bridgeport) - Feature Entertainer Gia Nova

Star Theater - Fringe Benefits Burlesque

Fri 22 - Stars Cabaret (Salem) - Feature Entertainer Gia Nova

Sat 23 - Stars Cabaret (Bridgeport) - Feature Entertainer Gia Nova

Pallas Club - 13-Year Anniversary

Dante's - Showdevils featuring The Enigma

Star Theater - Geeklesque

Tue 26 - Lucky Devil - 5th Anniversary Party

Stars Cabaret (Bridgeport) - Stripper Jeopardy

Wed 27 - Stars Cabaret (Bridgeport) - Stripper Spelling Bee

Thu 28 - Pallas Club - Cowboy Night

Wild Orchid - So You Think You Can Lap Dance Competition

WEEKLY EVENTS

MONDAYS - Dante's - Karaoke From Hell

Stars Cabaret (Salem & Bridgeport) - Free Prime Rib with paid admission 6-9pm

TUESDAYS - Lucky Devil Lounge - Tiny Tuesdays

Club 205 - 2-for-Tuesdays

Devils Point - Soul Night

Safari Showclub - Taco Tuesdays 2 for \$2

Cabaret - Tijuana Tuesdays

Stars Cabaret (Beaverton) - Taco Tuesday

WEDNESDAYS - Heat - Wild Wednesdays

Devils Point - 80s Night

Safari Showclub - Free pool all day & night

Stars Cabaret (Beaverton) - Free Prime Rib with paid admission 6-9pm

THURSDAYS - Heat - Double Trouble Thursdays

Stars Cabaret (Salem) - Surf & Turf Thursdays

Stars Cabaret (Beaverton) - Giant Thursdays

Golden Dragon - Dance Contest with cash prizes at 10pm

SUNDAYS - Dante's - Sinferno Cabaret

Club Rouge - Throwback Absolut Industry Party

Pallas Club - Free pool all day & night

Devils Point - World Famous Stripparaoke

Safari Showclub - Free pool all day & night

(For additional listings, email editorial@xmag.com)

By Elektra Luxa

Fucking Truckers

The trucker's love song is one full of moving landscapes and a fizzing radio dial. Time doesn't matter much to the prisoner of the highway and there's something airy about that. That's why every girl needs a trucker in her pocket, and this month, I give you all the reasons why you should fuck a trucker.

1) He probably won't care about your STIs or whatever the fuck is wrong with your cunt. He will be so excited that he isn't putting it to some hillbilly, toothless, frizzy-haired bar slut—your pie will be heavenly Marionberry to him. On the same note, he won't know what a NutriBullet is nor understand why your New Year's resolution is to juice—to get rid of your antibiotic-resistant gonorrhea.

2) He will fix your motherfucking car, so you can get to your motherfucking job. That piece of shit Aveo with bad CV joints won't stand a chance against his mechanic-might.

3) All he wants in life is his own semi-truck and some good pussy every now and then. You won't have to give 'em anything, except your expert blowjob that makes him say, "coming in unto," in the bible. He will honk your horn. I mean, he will make you cum and cum and cum. He's so simple, there's no complexity, how the fuck did he do that?

4) He will tell you that you are beautiful when you look like shit. You know you don't get that enough from all the snarling males sniffing the air for your crotch-scent. Then mention that money is almost better than your pussy, which is what you want to hear anyway.

5) He won't be around to see you at your worst. He'll be driving a truck somewhere. All he thinks about is getting from one place to another. He won't care about your crazy adventures. It sure is nice to have something simple in your life. Then, you can always go crash at his house. His sterile house. Why in the fuck is his house so

damn clean? You will be the dirtiest thing in the house and he will lust after you for it.

6) He'll think you're the smartest thing since bacon. Throw a couple fancy words at him, like "jargon, atheist, albuterol, and, "Aww, he doesn't get it." It's so endearing—like a puppy with a red bow. Then he'll be like, "Baby, you're so smart. I need that in my life."

7) He will have a never-ending textual relationship with you. With all the time in the world ticking while he's skidding down the highway in a rig, the danger of texting and driving firing all that adrenaline, he'll text and text. What better way to stroke your ego, than to send "I want your cock" texts all day.

8) He'll speak trucker talk, like, "Ten four good buddy, look at the seat cover in that car, look at the headlights on her, gotta love seat belts, trucker what?" And, you will not understand what he is saying.

9) He needs you so much closer and will be like, "Baby I need you" all the fucking time. You can mess it up, go all crazy, cheat on him, do every bad thing in the bad book of love and he will still be like, "I need you baby." There won't be any consulting with Christian Carter. After the 50th break-up caused by all your insecurities and doubts, he'll still be saying "Well, I never thought we were broken up. I was just settin' here waiting for you."

10) He has a concealed weapons permit and always has a gun in his ve-hicle, just in case one of your crazy-ass exes comes around.

Redneck porn, Here Comes Honey Boo Boo, Ice Road Truckers and Duck Dynasty are on the rise, and you are sure to be the cool kid when you tell all your friends you're screwing a real redneck trucker this Valentine's Day. Find your trucker online, or somewhere like truckercupid.com.



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BY STATUTORY RAY

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THE 5 MOST UNINTENTIONALLY RACIST ALBUMS BY WHITE ARTISTS

It's Black History month, and since I'm a white DJ with limited knowledge of music history and zero grasp on cultural experience outside of Oregon, I feel it is my duty to toss a quarter into the apology well on behalf of my peers before me. I've never worked for the Portland Police or the Delta Café, so I can't take on the majority of the burden, but I am a music guy, so here goes...

YOUNG BLACK TEENAGERS - *YOUNG BLACK TEENAGERS*

Young Black Teenagers are a group so obscure that Google auto-suggests "young black teenagers where are they know" as a top term when one types the words "young black tee" into the

search bar. Consisting of (originally five, but) four (by their sophomore album) white dudes from Long Island, the group was not without talent. In fact, YBT members DJ Skribble (of VH1) and Kamron (of House Party 2) have gone on to make productive, profitable moves within the boundaries of reasonably defined, success in the hip hop world. Yet, no amount of production credits for legitimate, non-white rappers could cover up the fact that the group's self-positioned identification with "black culture" was not only offensive in the obvious sense, but in a cocky, almost proudly, ignorant fashion.

For instance, when Young Black Teenagers performed at the Apollo Theater in Harlem (thanks, YouTube) the introductory scratching from DJ Skribble caught the attention (and acceptance) of the crowd before the rappers hit the stage dressed in bright neon puffy coats, corn rows and dreadlocks—at which point said acceptance withdrew, verse by verse, as the group performed the equivalent of a modern-day minstrel show. The audible difference between the applause that followed "please welcome Young Black Teenagers" and that following "that was Young Black Teenagers" is enough to constitute a volume check when watching the video on a mobile device, yet the group was technically on-point in terms of lyrical delivery, DJing and all the other stuff that makes a good live performance—they were just blatantly ignorant in their presentation.

During a surprisingly, civil discussion on Facebook regarding race (eat that, Bruce Danus), Wizeguy (a rapper and producer) commented, "Okay, I'm gonna say this once and only once, you can't act a color, you can act *hood*...but, you can't act *black*." This is an honestly good point, but it doesn't seem to be one that the media wants to accept. Young Black Teenagers were quoted several times as saying that they were paying homage to the culture they came from, yet they used the word "black" to describe such culture. Does "black" culture exist? Sure, but there are two things that distinguish it from the mockery being made of it by groups like YBT. First, there exists African culture, as in cultural traditions that stem from a geographical location far, far away from New York City. YBT is not part of this culture. Second, there exists the African-American experience which I, YBT and any other white person will never be able to completely identify with or understand. From this, those cultural elements that have been presented to American audiences are limited mostly to music and performance art, but are not limited to the arena of entertainment. Whether hairstyle (i.e. dreadlocks), linguistic/syntax identifiers (i.e. in-group slang) or fashion, it seems that every element Young Black Teenagers considered "black" was drawn from those elements of African-American culture that are neither "hood" nor "hip hop." Too \$hort doesn't make references to bean pies and gumbo.

It didn't help YBT that their sophomore album's single was a song about drinking 40-ounce liquor, while their lesser-known material included songs like "Proud to Be Black" and one that samples Rush's "Tom Sawyer" in a very ironic round-about reference to appropriate/contextual uses of certain slang terms that may or may not be completely appropriate for white kids to toss around (at least their DJ wasn't a black dude who went by Jim). Although everything they released was slightly less offensive than a porcelain lawn jockey, their self-titled debut album featured a mock-up of *With the Beatles* cover art, moving shit out of the "offensive to black folks and white liberals" realm and into the "oh hell no" music-heresy arena.

VANILLA ICE - *MIND BLOWIN'*

We can all forgive Vanilla Ice for his first album and few can disagree that the mention of his name was enough to make even the most forgiving audiences cringe during 1990 (and most of 1991). As soon as Rob

Van Winkle dropped the phrase "word to your mother" (a mutation of a black-to-black phrase originally spoken as "word to the mother," aka the mother as in "the Motherland," as in Africa aka "I'm black, you're black, props to our black roots," aka shit that doesn't make any sense when a white kid in spandex says it). Any credibility he had took a nosedive. Unfortunately for the Iceman, his career did not die off nearly as quickly.

In 1994, Vanilla discovered Rastafarianism, grew some spider leg dreadlocks and began sporting Jamaican-themed attire and rapping about weed, giving shout-outs to Tupac, dissing other (white) rappers and claiming to be real, hard, really hard and all that good shit. Yes, it was hardly real. The album was titled *Mind Blowin'*, and is currently the most appropriate ironically-titled product to ever hit a store shelf. The A.V. Club has since named this wondrous monstrosity "Least Essential Album Showcasing An Image Makeover," while AllMusic's review asserts "there isn't a single moment that establishes a distinct musical identity." Speaking as a white person who was once a teenager, it is not uncommon for a Caucasian rebel to show a somewhat fetishized interest in weed, Parental Advisory stickers and subwoofers, and yeah, this can often lead to some ridiculously misused slang and embarrassing fashion choices. But, after finding himself and announcing that he was in touch with "real" hip hop, Vanilla Ice opted to become even more of a mockery, which seems impossible from any angle.

Strangely enough, Ice was still touring under his Marley Stardust persona through the latter half of the 90s, and I found this out on accident while grilling on acid in downtown Portland one night with a few friends. We were teenagers on drugs—so of course, we wanted to go see what had become of the Hammer-pants-clad white boy who stole the riff from a Queen track. Not only was Vanilla's performance so surreal that we were unsure as to how good the drugs really were, but after day-after verification of the night before with other non-tripping attendees, we



confirmed that, yes, he came onstage wearing a yellow, red and green knit hat. Yes, he did a rap song about the fields of Jamaica. And no, we didn't remember him doing anything aside from "Ice, Ice, Baby" that even resembled 1990. The following year, Ice finally found his roots and went full Limp Bizkit. Perhaps something happened backstage at Reggae On The River to cause this sudden change of heart, but it is safe to say that there was no mention of Jah on his follow-up album, *Hard to Swallow*. In his defense, Vanilla has always kept it real with his album titles.

3RD BASS - DERELICTS OF DIALECT

Also around 1990, two crackers (MC Serch and Pete Nice) and a Rasta (DJ Richie Rich, not to be confused with the Bay Area rapper of the same name) came out as the second white act ever signed to Def Jam, eventually releasing a Vanilla Ice diss track titled *Pop Goes the Weasel*, in which they assert basically what I did in the above paragraphs, that ignorantly popularizing hip hop through mainstream radio and uneducated white audiences is something to be ashamed of (and that Vanilla Ice was the epitome of such a phenomenon). In interviews, they would take themselves entirely too seriously, but they made some legitimate points that no one from the hip hop community seemed to take beef with: At one point, 3rd Bass even rocked the Apollo to a *unanimously* accepting crowd without resorting to YBT-style minstrel show antics.

Aside from the fact that 3rd Bass was in a position to be the forty acres and a mule that hip hop was owed at the time, the group seemed to do everything wrong after they became popular. First, they dissed the Beastie Boys. Next, they made a song about their DJ Richie Rich, describing how they found him in Jamaica, brought him over to perform manual labor and will soon be auctioning him off at the farmer's market for... well, not that extreme, but



let's just say it was pretty Uncle Tom-ish. Finally, Serch disbanded the group and went on to perform roles as "token white guy" in dozens of movies before eventually producing *The White Rapper Show* on VH1—a show that even Vanilla Ice would probably object to on terms of political correctness. The other MC, Pete Nice, currently makes a living as a baseball historian. Basically, 3rd Bass used the angle of "conscious, white hip hoppers, who neither exploit black culture nor claim to be a part of it, while at the same time educating young audiences on the roots of their favorite genre" to pave their way toward making reality shows about white rappers and teaching classes about baseball (don't front, it's tied with hockey). And, what happened to their DJ, the Jamaican dude? Not

even a mention on Wikipedia.

EMINEM - 8 MILE SOUNDTRACK

Eminem is sexist, mookish, off-color, offensive, snappy, annoying and loud. In other words, he's the first rapper outside of the Juggalo realm to know that he's a white male. His first few albums were nothing but tongue-in-cheek wordplay over beats that even Stephen Hawking could dance to, but somewhere along the lines, he got "serious" and decided to present his life story on the big screen. In the movie *8 Mile*, Em plays a thinly-veiled version of himself, in which he battle raps his way out of a trailer park, gets revenge on his drug-addicted mother and saves the world. The popular single *Lose Yourself*, basically the movie's anthem, describes a Rocky-esque, don't-give-up, against-all-odds anthem that would have worked perfectly on the *Flashdance* soundtrack if reworked as a Kenny Loggins song. The rest of the album follows suit, featuring a cast of established guests all contributing to the "rise out of the ghetto" theme. Detroit, Michigan is no joke, and if there's a legitimate white-dude-coming-up-from-the-hood story, it's happened in the D.

However, *8 Mile* is about as accurate as my aim after a six-pack and two tabs of blotter. Eminem was an established rapper in the Detroit scene when he first started, but the problem is that Detroit never really had a

path is, well, probably why Kid Rock (a rapper who did come up from the Detroit trailer parks) makes a point to sport a rebel flag and cowboy boots on stage (his father was a famous Nashville producer). To include acts like 50 Cent (another one of Dre's swap meet purchases) on the *8 Mile* soundtrack, only solidifies the theme of "umm...yeah, sure... it's not about getting discovered, as much as it is hard work and knowing where you come from...yeah, that (wink wink)."

MICHAEL JACKSON - DANGEROUS

Jacko's album, *Dangerous*, not only marked the beginning of his obsession with baby chimps and the kid from *Home Alone* (who turned out fine, by the way), but it also



includes a track that uses the anti-Jewish slur "kike" as a verb and a hit single, *Black*

**I'M GONNA SAY THIS ONCE
AND ONLY ONCE, YOU CAN'T ACT
A COLOR, YOU CAN ACT 'HOOD'...
BUT YOU CAN'T ACT 'BLACK'**

battle rap scene. According to numerous other acts from the area, Detroit featured many showcase clubs, or places where artists could perform, but battle rapping was never really a feature event—more of a parking lot activity. Eminem recorded a freestyle rap that had landed in the hands of Dr. Dre, who called the rapper up for a meeting (and didn't know he was white until the meeting occurred). This led to somewhat overnight exposure for his first album and the rest is history. The problem with *Lose Yourself* (and the entire *8 Mile* Mythos), is that it not only downplays the fact that Eminem, although signed for his skills, was made famous not only through the hands of a cultural sellout (former Wrecking Crew disco star to ex-Panther to pop star to head-phone whore, Dr. Dre, is not exactly Chuck D in terms of devotion to the cause), but via the same "OMG, he's white" gimmick that Vanilla Ice fell victim to. Yes, Em avoided the ridiculous haircuts and insulting misquotes of Zulu Nation mantras, but to rewrite history in such a way that ignores reality and discredits/excludes the work of those who paved the

or *White*, that implies Michael Jackson went on a date with a black girl(?) at some point between his string of white chicks and little boys. Keeping in mind that this dude also wrote *Thriller*, an album that racists, deaf people and Simon Cowell would all give five solid stars, it's embarrassing to think that Michael Jackson would even bother touching on flower-child ideals of racial equality or include tracks like *Heal the World* while at the same time giving it to Elvis's daughter and whatever unlucky kids he retrieved from the lawn trap that afternoon. Vitiligo is a legitimate skin condition that causes brown-toned skin to lose pigment in selective patches. It does not, however, cause one's nose to fall off or make playgrounds appear in front lawns. Nor does it cause people to disown their entire families and marry the daughter of the man whose name is synonymous with subtle racism and theft from black artists.

Statutory Ray is a professional troll who does not appear in this month's issue of *Jet*. Download his latest mixtape at onehourpharmacy.com

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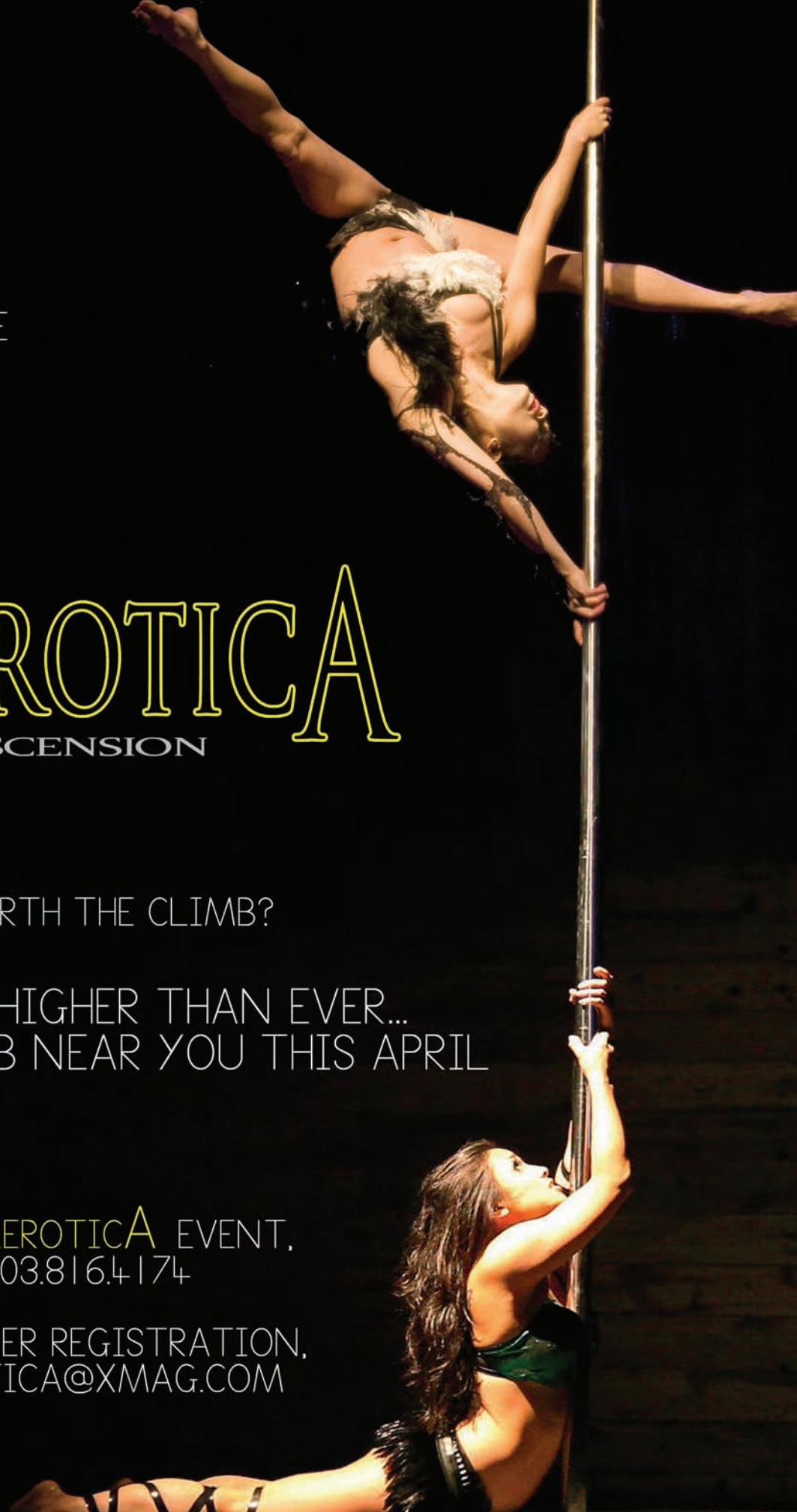
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10660 SE Division St I (503) 257-6881
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13355 SW Henry St I (503) 643-6645
20625 SW TV Hwy, Aloha OR I (503) 356-5624
Daily 24 hours

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6218 NE Columbia Blvd I (503) 284-4759
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OREGON THEATER 127
3530 SE Division St I (503) 232-7469
Daily from Noon

PARADISE VIDEO 128
14712 SE Stark St I (503) 255-9414
Daily 24 hours

PARIS THEATRE 129
6 SW 3rd Ave I (503) 295-7808
Mon-Thu 11am-12am, Fri-Sun 24 hours

PASSIONATE DREAMS (2) 130
6644 SE 82nd Ave I (503) 775-6665
10518-B NE Sandy Blvd I (503) 252-5559
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709 SE 122nd Ave I (503) 257-8617
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13560 SE Powell Blvd I (503) 208-3710
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1712 E. Burnside St I (503) 206-7731
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Sun 11am-6pm

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12503 SE Division St #C I (503) 761-4040
Daily 24 hours

SHEENA'S G-SPOT 137
8315 SW Barbur Blvd I (503) 972-1111
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8521 SW Barbur Blvd I (503) 245-0489
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5030 SE Foster Rd I (503) 775-3646
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SPARTACUS LEATHERS 141
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Thurs 10am-11pm, Fri-Sat 10am-12am,
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3443 Portland: 237 SE MLK Blvd I (503) 239-1678
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Vancouver: 4811 NE 94th Ave I (360) 254-1126
Daily 24 hours

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Daily 10am-11pm

THE TOY BOXXX 164
12436 SE Powell Blvd I (503) 761-0355
Daily 24 hours

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(360) 253-2806 | Mon-Thu 8am-12am,
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AREA 69 104
7720 SE 82nd Ave I (503) 774-5544
Daily 10am-2am

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Daily 24 hours

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1232 NE Columbia Blvd I (503) 445-6688
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5620 NE MLK Blvd I (503) 493-3944
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Daily 24 hours

16014 SE 82nd Dr (503) 655-4667
Daily 24 hours

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FROLIGS 120
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5429 SE 72nd Ave I (503) 537-7286
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4589 SW Watson Ave I (503) 574-4057
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503-243-4646



15826 SE DIVISION ST
503-894-9219



3000 SE POWELL BLVD
503-231-9199



9939 SE STARK ST
503-256-0527



5145 SE MCLOUGHLIN BLVD.
503-236-8559



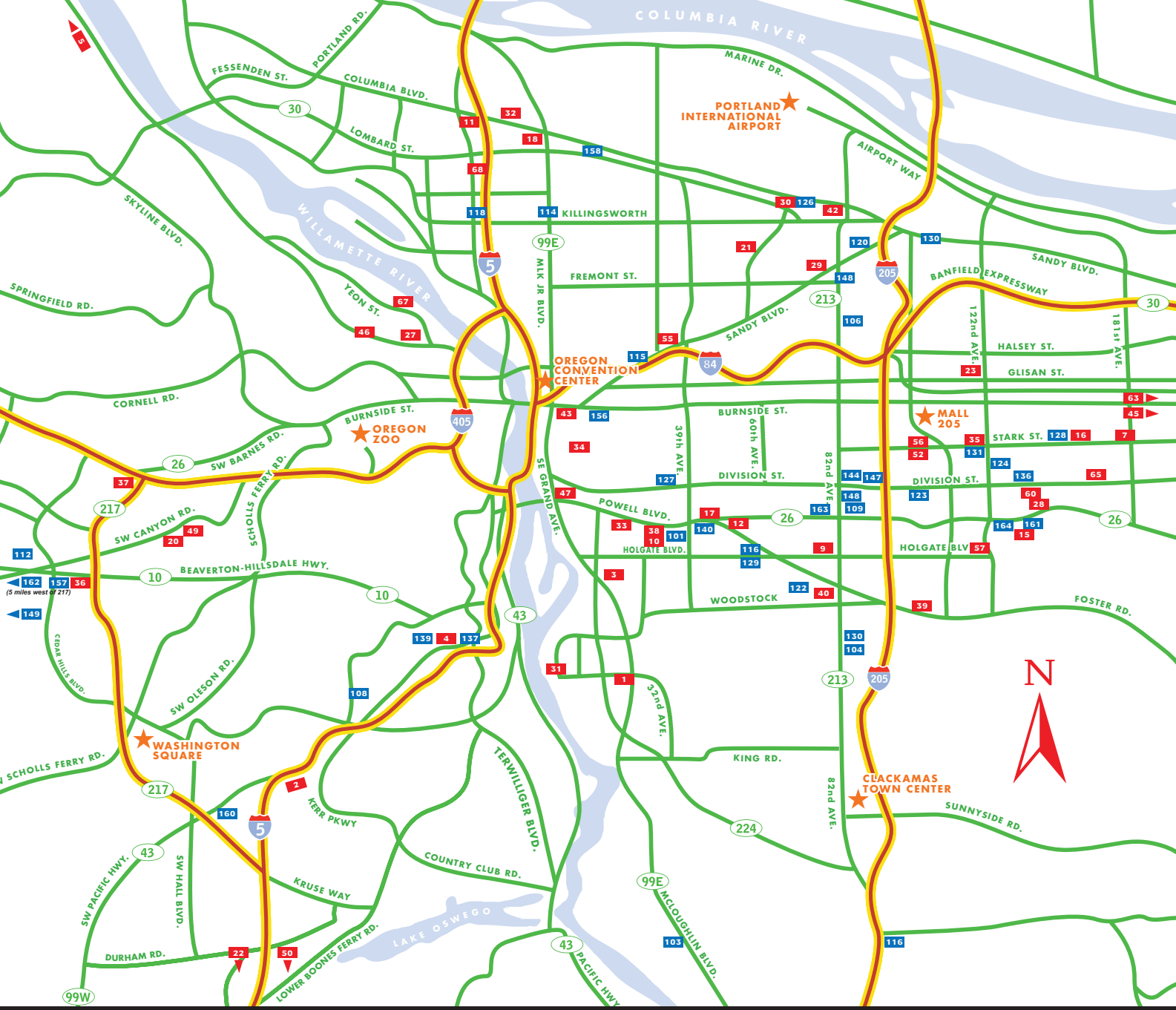
324 SW 3RD AVE
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2839 NW ST. HELENS RD
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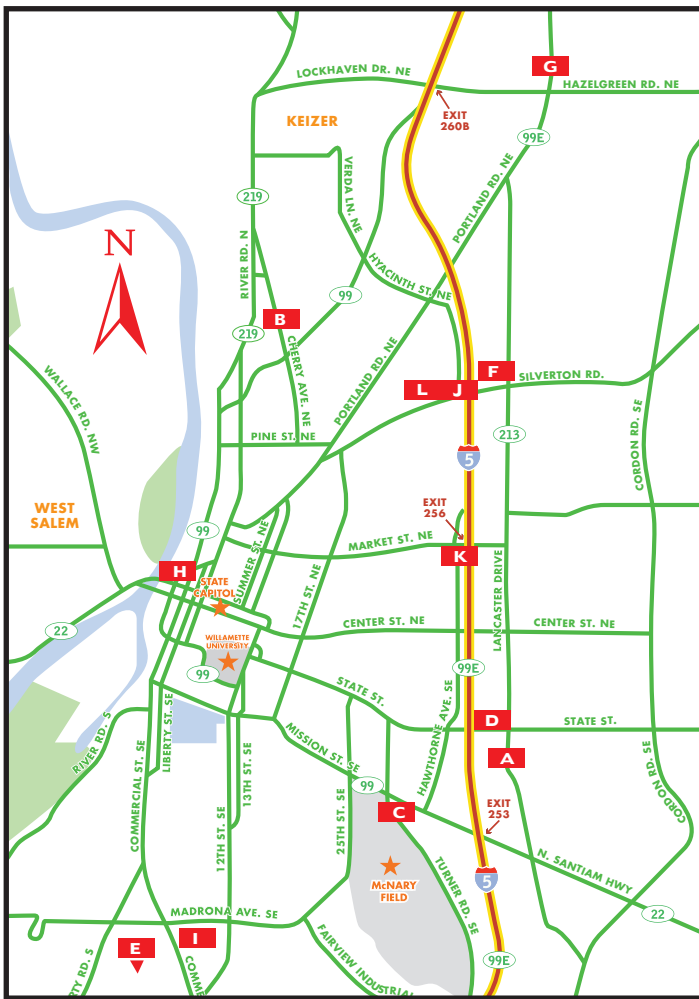


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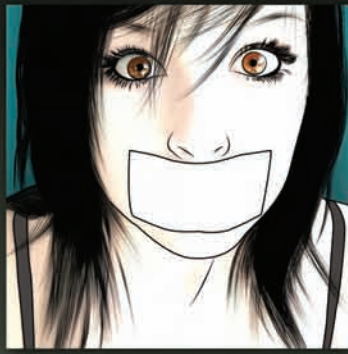
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TALES FROM THE DJ BOOTH

BY STATUTORY RAY

NEW FRONTIERS

Portland has more strip clubs than minority families, more or less. There's something nice about a variety—whether you enjoy a tattooed punk goddesses' performance to Slayer, a huge rack with some steak, blonde girls from the 'burbs or a nineteen year-old fisting competition, you'll find it in the Rose City. However, it ends there. Rule 34 has not yet permeated the Matrix, and until someone with money decides to invest in one of my brilliant ideas, it won't. So, here are three of my ingenious concepts for strip clubs—all of which have been trademarked (sorry), but are available for purchase.

TREMORS

Anyone who's ever seen an episode of Maury Povich knows that there is a huge (no pun intended) demographic of men who enjoy unprotected sexual intercourse with fat women. Still, there's no easy way to own up to having a fat-ish and Portland could definitely use a strip club for chubby chasers. Now, by *chubby*, I'm not talking this *big-boned* shit that women with a little extra junk claim to be part of...I mean FAT. No euphemisms, no *f-word* references, no beating around the (literal) bush...I'm talking three-hundred-or-more pounds of pure, unabashed jelly rolling. As in, our version of Tiny Tuesdays would start at around 220lbs.

The business plan would be simple, following the water-shot model; whereas some bars give dancers kickbacks for customers who buy them *drinks* (six-dollar shot glasses of water, presented to in-the-know dancers as vodka or gin), Tremors would feature doughnut holes. Each girl on shift would be associated with a different flavor/color of the doughnut hole. Latrishia would have chocolate doughnut holes, Kelly would be powdered sugar, and so on. Instead of tipping the "dancers" in dollar bills, customers would purchase the corresponding doughnut holes for their favorite girl(s) and feed them while they stripped. There would be a scale attached to the stage—verifying the weight

of the girl stepping up as voiced by the wrestling-announcer-turned-strip-club-DJ. "Weighing in at three hundred and fifty seven pounds, this is Avalancheeeee. Gentlemen, get your doughnut holes ready!!"

If you think this idea is disgusting, sexist, off-color or just tacky, you're right. And this is why I'd make a fucking fortune if I got around to opening such a club. Just imagine if you and some friends were driving down from Seattle and saw a billboard that read "FEED A LIVE, NAKED, FAT WOMAN—EXIT 2 MILES, TURN RIGHT AT DENNY'S." Someone in your carpool is gonna have a sudden craving for Moons Over My Hammy. The (two-page) ad in Exotic would read "world's largest private dance area, seats three" and our DJ would play nothing but dubstep, Miami rap or 1950s sock-hop pop music. Seventeen discretely installed subwoofers would surround a stage that may, or may not, light up with glowing plastic hot dogs (I'm not quite sure yet, I haven't given this idea much thought). As a plus, Tremors would be one of the few clubs in town to cross-promote with other owners. After all, who

doesn't want to add, "...but I do know a place you can work" to a rejection speech?

Ladies would be welcome too, as Tremors would be couple-friendly. Say goodbye to that "was she hotter than me?" conversation during the ride home.

SILENT SCOPE

I have a confession to make. Talking strippers turn me off. When I'm out of town and don't know any dancers in the local pole holes, I enjoy the idea of being just another anonymous pervert. In Portland, sure, I'm gonna shoot the shit with whoever is on stage because 1) our girls are typically

smarter than the average single mother from Reno and 2) I'm friends with the majority of them. But, in Seattle or Vegas, I'd rather wear nothing but Creed merchandise for a year, than pretend to align with the, "Hey honey, you look lonely. What are you doing here?" small talk typically associated with the *Deja Rhino* type joints.

This is where Silent Scope comes in. Laid out like the milk bar in Clockwork Orange (all white, minimal staff, hallucinogenic substances on tap, etc.), dancers would strip behind one-way mirrors placed atop the bar, or in cages hanging from the ceiling (like the go-go platforms at Dante's). Pneumatic air-vent tubes would serve as tipping mechanisms; customers place a dollar into the tube and it flies up to the dancer's stage/cage/box/cell/atrium/etc. Girls would strip naked, according to how much money was floating around their personal space—encouraging a Pavlovian reinforcement schedule (I only assume everyone in the industry is majoring in Psychology, but if you

"FEED A LIVE, NAKED, FAT WOMAN—EXIT 2 MILES, TURN RIGHT AT DENNY'S."

aren't, this is just another way of saying that customers would get what they pay for and only what they pay for). A DJ, located in his or her own booth, would be paid a flat fee per shift to spin beat-matching electronica that fits the mood and not the demands of whatever new girl just got hired or her Tyga-filled iPod.

Silent Scope would eliminate a ton of otherwise taken-for-granted hassle. No annoying bottom-feeding hangers-on trying to get the dancers to perform at their band's next gig. No being approached for private dances while trying to finish up last-minute

editorial for the porn magazine. No song requests from the dancers, no announcements from the DJ, no fully-clothed women on stages full of money and, most importantly, no socialization. Just tits and ass with black lights and LSD. Perhaps it's the autism spectrum diagnosis speaking here, but this place sounds like the kind of club I would never, ever leave.

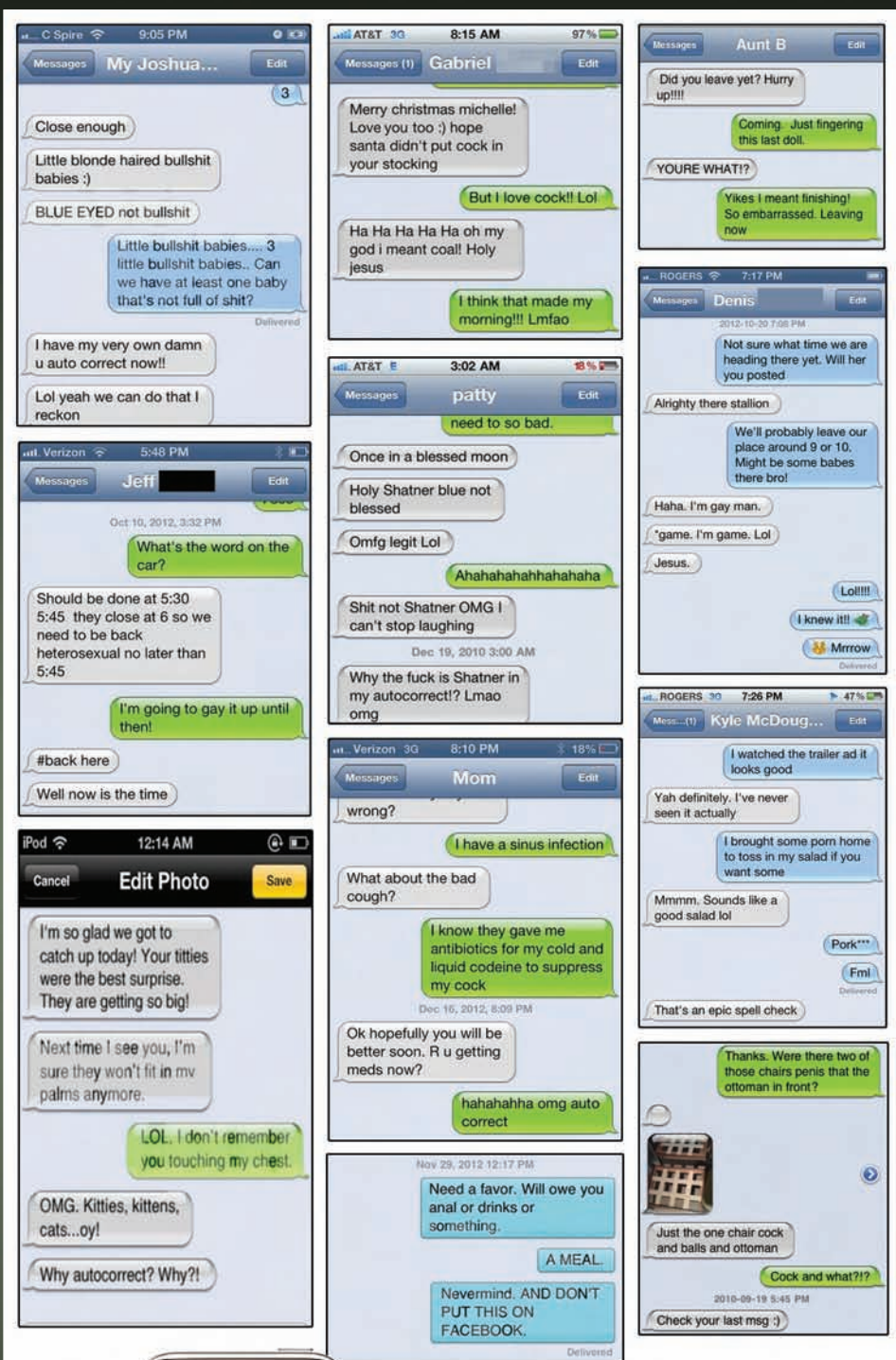
MCDUMPY'S

Words cannot describe how mad I was when I walked into the Pitiful Princess for the first time and saw a hot girl on stage. What is this shit? A cozy, humble club with a cute title may be a good way to stay in business (and the Princess is exactly this type of club—the only thing pitiful about it is the name), but it is misleading to the purveyor of double-wides-with-beer-taps. Remember Beaver's Inn? That place had a girl with a prosthetic leg and another one with a glass eye. In other words, what's got three eyes, three legs and four arms? Mid shift at Beavers.

We live in a different era now. The rare clubs that still hire anyone walking in off the street, pretend to be upscale while the genuine crack dens move farther and farther into Rockwood. I call this phenomenon "vagrification," or the process of replacing all the old Jack Shacks with bikini coffee carts. Sometimes, I just want to toss some scratch at a single mother in rehab so she can purchase the latest Juggalo CD or rail up a fix on the hand-dryer. These are my type of women. Much like the girls working at Tremors, those at McDumpy's would own up to what they were, but instead of simply being over/underweight, they'd be desperate, lonely, abandoned and neglected...yet they'd be proud.

Did you get kicked out of the nice club in the suburbs for shitting in the trash can because you were too high on sherm to find the toilet? Come work at McDumpy's. Burdened with extra inches of nipple for each child birthed from a different father? Shake 'em at McDumpy's. Boyfriend in a Korn cover band? Bring them into McDumpy's and we'll film a video. As a bonus, McDumpy's would be the only club in town to tell prospective auditions "look, you're just too attractive and put-together to work here. Maybe you'd fit in better elsewhere." That's an ego boost wrapped in a rejection, an offer no other club can give.

Even though I've been putting the URL for my website, talesfromthedjbooth.com, in the last dozen issues, I just paid my hosting company for the first time and there's finally some content up. Go there and follow me (@statutoryray) on Twitter while you're at it. Hell, by next month, I may even have rayisrad.com up and running.



GREAT MOMENTS
IN AUTO CORRECT
FAIL
VOLUME II

EROTICMUSE

BY ELLE LYNN STANGER

I see your girlfriend and she's sneering at me. She's sneering and staring at me while I'm on the stage. She's whispering under her breath—not bothering to hide her disdain for the other females. She stands from her chair and walks to the bathroom in either nervous or overly-confident strides. She checks to see if anyone is looking at her and is disappointed when no one is. She frowns at all of the dancers and when you pay for her drinks, she won't bother to look and see that you have tipped the bartender. She dressed up for this evening and made sure to appear eye-catching, but not too bare to look as slutty as the dancers that you have come to see. She is the Insecure Girlfriend/Wife.

Although there are many variables and uncertainties to the service industry, one that many strippers and I certainly bemoan every year is February. Why? Valentine's Day. For reasons I can only assume are part of some twisted compromise, unhappy couples will continue to venture into a strip joint and it's apparent which lovebird dragged in the other.

The problem with the Insecure Girlfriend/Wife (IGW) is that she probably insisted that she join you to go to a strip club—not wanting to appear prudish or uncool. She is also testing your reactions and going to prevent you from tipping any of us or behaving comfortably. If you aren't sure whether or not your chick falls into this category, there are several ways to find out. Listen to her talk.

“WHEN ASKED IF STRIPPING HAS NEGATIVELY AFFECTED MY VIEW OF MEN, I ANSWER HONESTLY, 'NO, BUT IT HAS BUMMED ME OUT ON WOMEN.'”

She will be quick to point out all of the physical imperfections pertaining to the strippers. “That girl needs a bigger/flatter/rounder/more tan/less tattooed _____.” According to your IGW, she will name the ways that she could do what we are doing, but better. “I wouldn't dance to this song.” “She should wear taller heels.” “Drinking a beer is so unfeminine.” Arbitrary insults are silly, but it's a common defense mechanism when an individual is faced with jealousy. Not to mention...very unsexy!

She is the reason that most of the dancers will ignore your table. My lizard-brain-stripper tentacles, can sense her bitch vibes, and I'm not impressed. The IGW is typically the biggest cock-blocker, as well as the reason I won't talk to you or offer a lap dance (this is not to be confused with the Awesome Girlfriend/Wife, to be discussed at a later date.)

If your IGW sits at the tipping rack, she will act like a dollar bill is Willy Wonka's motherfuckin' golden ticket to VIP treatment. Everyone likes to feel sexy, but she will be offended if there are a dozen people at the stage and I don't take a full minute to play with her tits. And honestly, she shouldn't take it personally. Regardless of gender, I gravitate to the person who is paying me the most and that is the nature of the biz. Alternately, something like this will occur:

A woman with a shiny, blue purse sat stiffly, looking down her nose at me as I smiled and carried on to the sweet sounds of The Yardbirds. Her high-necked sweater seemed to be cutting all expression from her face. I wondered if she was holding in a fart. When my set ended, I

sidled up to her, smiling, “I'm just waiting on you, dear.” Confusion. “What?”

“I just need two dollars from you for watching my set.”

(Now looking genuinely perplexed and offended) “Oh, this is my husband.”

He sat to her right and stared back at me, obviously amused at her bubbling anger. In front of himself, he had tipped the minimum, \$2. She restated her argument, “We are married, so we share money.”

“That's nice, but if you sit here, you have to put something down.”

“But, we share money.”

I dropped the smile from my face. I could see the DJ holding the mic and the bouncer circling, impatiently.

“A lovely sentiment. However, if your ass is in a seat, you or he needs to put something down. Otherwise, no one is forcing you to sit here.”

Her husband laughed and retrieved his \$2 as she huffed and puffed all the way out the door. What a delightful marriage, I'm sure.

When asked if stripping has negatively affected my view of men, I answer honestly, “No, but it has bummed me out on women.” I can understand that heterosexual men will become excited or nervous when approached by a naked woman and sometimes they don't know how to converse or behave properly. And, when a man is behaving inappropriately, often times I do believe that he is unaware of that fact. When a female patron behaves in the same manner, (with the belief that she is entitled to because we share the same gender) this is a conscious decision to be an asshole.

As a feminist, I believe this attitude of entitlement is problematic. How can women seek gender equality when we reinforce double standards? I admit being guilty of this on occasion. I may not scold a chick as fiercely if she paws at me while I'm dancing, though I know that many of my stripper peers don't share my convictions.

This isn't to argue that differences between men and women do exist, biologically, physiologically and perhaps even psychologically. But, I enjoy finding the beauty of our differences and embrace the fact that I have a sweet set of boobs and an hourglass figure, which elicits a response from most men. Perhaps, it's because I have been fortunate enough to avoid relationships where jealousy is par for the course. I don't know a single stripper who hasn't experienced the intense loathing of other women for simply doing our jobs.

So man, if you are still reading this, there is something that I would like to tell your girlfriend, from the bottom of my heart, the most sincere depths of my soul, from all the strippers in Portland and the world, “I am not interested in your boyfriend, husband, or baby-daddy. I'm here to be entertaining and naked. A strip club is not the DMV. Nobody is forcing you to be here. If you can't trust your dude to go solo or with friends on a night about town, that is something more significant that you should consider regarding your future and this relationship.

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CEREAL MADNESS:

A DREAM DEFERRED IS A DREAM DENIED
BY WOMBSTRETCHA THE MAGNIFICENT



I've noticed that a lot of kids' cereals are teaching horrible lessons to children in regard to general conduct. In a somber period of penitent introspection, I started to think about the things that truly matter in life. The first thing which came to mind, of course, was breakfast cereal. Specifically, the advertising for breakfast cereal; In order to attract customers, most decent cereals have some kind of a gimmick, mascot or theme.

A main theme of a great many cereal commercials is that of denial—willful denial (denial of cereal to others, anyhow). The Trix Rabbit has spent something like forty years lusting for a bowl of cereal, resorting to elaborate disguises and tricks in order to achieve what should be a very simple goal. Why is this so hard? Well, it's because the asshole kids in the commercials actively conspire to keep cereal out of his hands. Denied, you cotton-tailed son-of-a-bitch!

This isn't a theme unique to Trix, either. Off the top of my head, I can think of several instances of this behavior. Fruity Pebbles involves Fred Flintstone trying to stop his dopey-but-cunning neighbor, Barney Rubble, from eating any of his Pebbles. Barney has nearly as shitty of a track record as the Trix rabbit, but he managed to score some when Santa Claus himself urged Fred not to be a cock because it was Christmas. Any other day though, all fucking bets are off!

A reverse example exists in the Lucky Charms leprechaun, aptly named "Lucky." He is the one keeping the hungry children from his cereal. We never see him eating any of it, so I can only assume he would do this solely for sadistic personal reasons. The kids always manage to outwit the rather unlucky fellow, but that doesn't mean he still isn't hell-bent on keeping the cereal out of their hands.

Then there are the weirdos at Apple Jacks. They plainly acknowledge that their cereal does not taste at all like apples, and often times there's an us-against-them approach to advertising, wherein someone will point the non-apple-taste factor to the current consumers of the 'Jacks and inquire why they like it. To which there's some momentary ado before the G-rated equivalent of "fuck off" is uttered. Why do kids like Apple Jacks if they don't taste like apples? I think it might have something to do with the metric ton of sugar that they dump in it.

Speaking of denial/desire dichotomies, let's not forget Cookie Crisp. That cereal was ostensibly so good that it was not only worth committing crimes to get, but was also worth a concerted law enforcement effort to prevent said crimes. The "Cookie Crook" was notoriously inept. I bet that dickwad couldn't even steal syphilis from a prostitute. Also, the "Cookie Cop" was the second cereal mascot to have an exaggerated Irish accent (the first being Lucky) and the only one to wield a truncheon in defense of cereal. The end of each commercial ends up the same; the Crook is in jail or a paddy wagon and the Cop is mocking him by eating the Cookie Crisp in front of the bars. That just seems like adding unnecessary insult to injury. Plus, isn't he eating what is now evidence? Fascism is alive and well in Cookieville, and its name is Cookie Cop.

This brings me to my final series of thoughts. Why the hell would cereal companies picture their products as being eternally withheld from others or the reasons for consumption directly questioned? If they want to sell more cereal, shouldn't they encourage kids to share that shit—so that the box runs out faster and their parents have to buy cereal more often? Of course, the good guy here is Frosted Flakes' Tony the Tiger. That handkerchief-wearing bastard will dish up some Frosted Flakes to anyone at pretty much any time. I recall that boxes of Frosted Flakes seemed to go faster than other cereals when I was younger. Perhaps there's a correlation there?

On a final note, do/did any kids ever actually like Honeycomb? That stuff tasted like fart-flavored packing peanuts.

Wombstretcha the Magnificent is a retired rapper and regular contributor to onehourpharmacy.com, as well as several free mugshot magazines around the Greater Portland Area.

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GUY STUFF

BY COOPER

As I was not feeling in the most romantic of moods for Valentine's Day this year, I asked our editor-in-chief if there was some alternative subject matter that would be acceptable from the *Guy Stuff* labs for the month. His reply was, "Give me a movie preview for the year, seeing as how you haven't gotten your movie review column I've been asking for up and running." So here are some of the movies coming out in the first part of 2013. Bear in mind, this is not an all encompassing list, but more of what has turned up on my *Guy Stuff* radar.



FEBRUARY

Bullet to the Head - Based on the Dynamite Entertainment graphic novel, *Bullet to the Head* tells the story of a New Orleans hitman (Stallone) and a DC cop (Kang) who form an alliance to bring down the killers of their respective partners. This film originally caught my attention when I heard it was a film directed by Walter Hill (*Warriors*, *Streets of Fire*, *Last Man Standing*) and that Thomas Jane was cast in the cop role, but was later replaced with a younger, not-so-Stallone type to make it appeal to a broader demographic (read that however you would like).

MARCH

G.I. Joe: Retaliation - This will finally deliver the sequel to the 2009 release of *G.I. Joe: The Rise of Cobra* (after a lengthy reshoot was demanded to include more Channing Tatum footage.) The Joes are not only fighting their mortal enemy Cobra, they are forced to contend with threats from within the government that jeopardize their very existence.

Jack the Giant Slayer - A non-superhero film, based on the child's tale of Jack and the Beanstalk, from Bryan Singer (*Usual Suspects*, *X2*, *X-Men: First Class*). After seeing the trailer, this film has a total Princess Bride vibe to it. For that reason alone, it will have me in a seat.

APRIL

Oblivion - As Tom Cruise's first science fiction film since 2005's *War of the Worlds*, I truly believe his acting skills have much improved since then (*M4*, *Valkyrie*, *Reacher*). The story (based on a Japanese graphic novel) takes place on a distant, future Earth, where Jack Harper (Cruise) is one of the last few drone repairmen stationed on Earth. As part of a massive operation to extract vital resources, (after decades of war with a terrifying threat known as the Scavs) Jack's mission is nearly complete, until his existence comes crashing down when he rescues a beautiful stranger from a downed spacecraft. Her arrival triggers a chain of events that forces him to question everything he knows and puts the fate of humanity in his hands. After seeing *Reacher*, I am curious to see what Cruise can do with a solid Syfy script.

[Ed: Sorry man, as an avid Tom Cruise hater, I don't think that this Scientological douchebag could do a damn thing with a proper script, outside of a 3D version of Risky Business, where Michael J. Fox comes back from the future and eradicates Tom Cruise from existence. Sorry, Coop.]

MAY

Iron Man 3 - The first Marvel film, post-Avengers, as well as Shane Black's (*Lethal Weapon*, *Kiss Kiss Bang Bang*) first film since 2005. With his back against the wall, Stark is left to survive by his own devices—relying on his ingenuity and instincts to protect those closest to him. As he fights his way back, Stark discovers the answer to the question that has secretly haunted him: does the man make the suit or does the suit make the man? RDJ is spot-on as Tony Stark, and I'll be very curious to see what Shane Black does with the material, and where he takes a Marvel superhero movie. I'm definitely looking forward to this one!



Star Trek - Into the Darkness - As a serious fan of the original series and first three movies, I have a love/hate relationship with the original J.J. Abrams *Star Trek* franchise reboot. I think the casting was, for the most part, excellent—especially Chris Pine, Zachary Quinto, and Karl Urban, (who I seriously believe was channeling Deforest Kelly) though I thought the script was weak and the liberties taken with the continuity were horrible.



When the crew of the Enterprise is called back home, they find an unstoppable force of terror from within their own organization has detonated the fleet and everything it stands for—leaving our world in a state of crisis. With a personal score to settle, Captain Kirk leads a manhunt to a war-zone world to capture a one-man weapon of mass destruction. As our heroes are propelled into an epic chess game of life and death, love will be challenged, friendships will be torn apart and sacrifices must be made for the only family Kirk has left: his crew. While a lot of the details are vague on this sequel (is the villain Khan, Gary Mitchell or someone new) for good or bad, I know I will be there for this one.

The Hangover 3 & Fast and Furious 6 - While I found *The Hangover* series humorous and the last outing of the F&F tolerable, I can't see being lured into the theater for either of these cash cow sequels. I will wait for the DVD releases of them.

JUNE

Man of Steel - This is, without a doubt, one of the movies that I am most looking forward to this year. I can't wait to see if someone can make a movie about the big blue Boy Scout that I will actually like. Bryan Singer's *Superman* movie was a complete abortion (although, I though Brandon Roth played a good Superman).



When you have Christopher Nolan (*Dark Knight* Trilogy) in studio-mandated producer/mentor mode, keeping director Zack Snyder (*300*, *Sucker Punch*) on a short leash for the duration of development and production, how can you possibly go wrong? I think if anyone can give of us a true *Superman* movie, it will be this crew. Who knows, we might even be getting our first look at the foundation for a potential launch of a Justice League movie franchise out of this as well.

World War Z - Based on Max Brooks' best-selling novel "*World War Z: An Oral History of the Zombie War*," the story revolves around United Nations employee Gerry Lane (Pitt), who traverses the world in a race against time to stop the Zombie pandemic that is toppling armies and governments while threatening to decimate humanity itself. As a huge fan of this book, I was stoked when I heard it was being adapted into a movie—especially with the promise that they would respect the source material. Everything that I have heard and seen since then, has left me pretty disheartened. It seems they gutted what made the book so great and turned it into a Brad Pitt action movie. I will still be there, but my hopes are not as high as they once had been, for what I had once expected to be the best movie of the year.

Kick Ass 2 - I liked the first one—especially Nick Cage as Big Daddy and Hit Girl rocked. It was also one of the rare occasions when they deviated from the storyline in the graphic novel and I actually preferred the movie version. So, I will be back for more Kick Ass, Hit Girl and Red Mist (now known as Motherfucker).

That takes us up to July and the second half of our year in cinema. At which point, I will unleash Part II of the Summer Movie Preview, also known as the Reel Review, smoke 'em if you got 'em 'til then.

[Ed: Granted...sometimes deadlines challenge topical atrocities, such as presidents banning assault weapons while surrounded by sad school children. So, Coop, I'm callin' you out, to address this issue with the kind of knowledge that you are more than informed on and need to be sharing with all of the reckless and armed motherfuckers that just so happen to be known as our average reader.]

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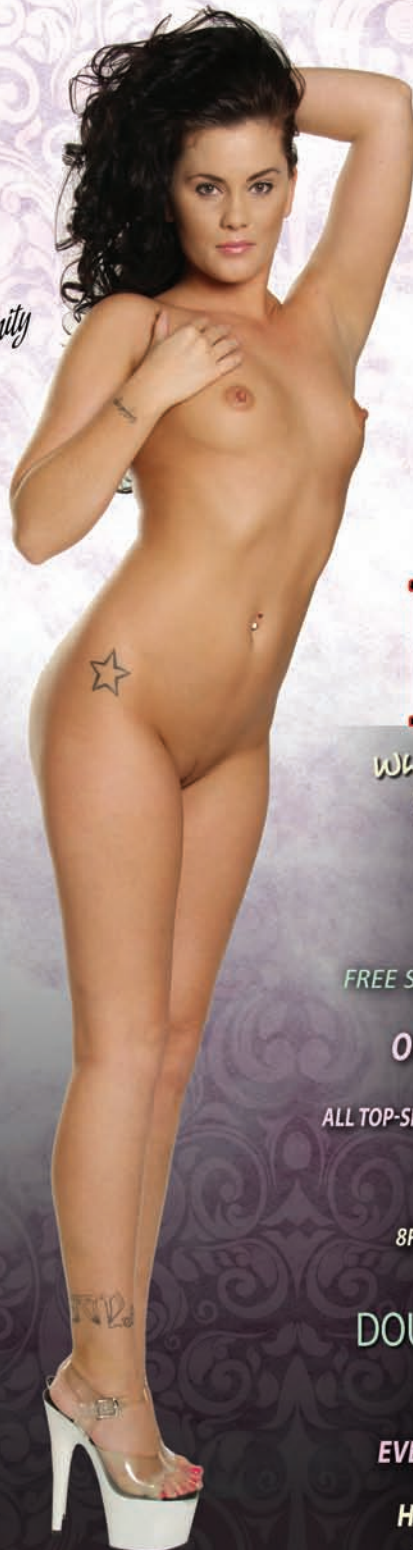
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