

THREE SIXES

*When you meet people that are truly dedicated to his/her work you just feel a need to talk about it! That was what it happened when we got to know our next guest! First it was through Facebook, then by letter and finally in this long conversation you'll be able to read in the next pages!! A truly dedicated and passionate person he created his band back in 1999 and since then has been struggling in the Underground never giving up and fighting relentlessly!! We appreciate this kind of bands that don't give a fuck if they are talking with a big magazine or a small paper printed zine from the other side of the ocean!! So enough talk here's what we have talked about with Damien Lavey, singer and founding member of **THREE SIXES!!!** Have fun in the next pages!!*

MH- Hail Damien, how are you? Everything ok with Three Sixes? What've you been up to lately?

Damien- Everything is great and I'm doing well. Thanks for taking the time to hit me up. I've just been working a lot lately and pushing the new CD as much as possible. It's been cool seeing the reactions so far which overall, have been really positive.

MH- So to start tell us how did you get interested in music and then involved in the Underground? Three Sixes wasn't your first experience, right?

D- I grew up as a fan of music and when the whole Crossover/Speed/Thrash movement evolved I was addicted. It was literally my "drug" of choice. I couldn't get over the energy from the shows I would go to. All I knew was that I wanted to be a part of creating and expelling that kind of energy. I was already writing lyrics and took guitar lessons for about a year. At that time, a friend of mine (Jay Hotrum) convinced me to sing instead of playing guitar and I was interested. Next thing you know, he scored me a deal on my first PA, gave me tips on how to start a band and I did. That band was together for almost a decade until it finally ended. While I am proud of my roots, the friendships created and experiences I had at that time, it was so long ago that it's a subject that I prefer to leave in the past and concentrate on what has and would become Three Sixes afterward.

MH- Three Sixes history starts back in 1999, how did everything begin? Why creating

a band and how did you came up with the name Three Sixes?

D- I started Three Sixes as a "side project" while I was looking for a new band to join. Mine had broken up, so while I was looking, I was asked by one of my oldest friends who's a Rave DJ by the name of Ron D. Core to do a song with him. At the time, it was something fresh and new to combine Metal and Techno (ala Fear Factory) and wanted to bring me in for a song. So I did a song for him called "Fuck Deep House" (that can be Googled if you want to check it out). On that song was me screaming and doing all vocals that weren't sampled, as well as taking a piss and having a quick laugh at the end of the song. It was my first time doing everything digitally and learning about the digital world. When I saw all of the sounds and editing that could be done in that realm, my mind went nuts. I realized at that point that nothing was impossible and sounds were only limited to the imagination. So I did vocals for "Fuck Deep House" that I think was released in the UK. I know it wasn't in the USA. Anyway, the song did well and he asked if I'd like to do another. After seeing what I did during the making of the song, I pitched the idea of the song "Possession" to Ron who dug it. Although Ron was supportive, the style of what I wanted to do differed from the idea of "Fuck Deep House" dramatically, so I did it on my own with his producer, who would also become mine. However, I did bring Ron back to take over the programming and help structure the song "Bleed for Me" which appears on the

"Possession" and self titled, full length CD. I just told him to make some parts that worked with each other, we'd arrange it together and we'd fill the blanks in after the fact. So Ron, my producer/partner at the time (Robb D'Graves) and I did just that. Robb programmed, played bass and guitar, I chose the samples, wrote the lyrics and it was done. The experience was a blast and was one of the reasons I wanted to move forward with Three Sixes after "Possession" was released. As for the name of the band, it was actually the title of a song I was writing while working on "Possession". Like many others I've written, I scrapped the song because it just wasn't working, but I really liked the title. Once I realized that "Possession" had grown from a song idea to an EP and would need a name for a "band" to put it out under, Three Sixes just seemed to fit with the content of the record at the time, so I went with it.

MH- I read that at the beginning it was only you so how did you end up with the actual line-up of Three Sixes? The last member to enter was the bassist Johnny in 2012, how did he become a Three Sixes member?

D- Well, as I just mentioned, Three Sixes was originally just me and my then producer/partner at the time Robb, who I'd met through Ron. When the "Possession" CD came out and people were digging it, I was actually surprised. I seriously thought everyone would hate it. While this would be true for some, there were many others who loved the music as much as I did

and wanted to see the band play live. I would then go through the process of running ads, talking to friends and auditioning people until a lineup to play live would evolve. Kill has been with me the longest, who I met through an ad I was running looking for a guitar player. Konnyaku would be next, as we already had shows planned when our drummer at the time split. Konnyaku filled in for the shows and would play many more afterward. He also did drums on a few songs from the self titled disc as well as all the drums that weren't programmed on "Know God, No Peace". We'd known each other long before Three Sixes from shows our bands at the time played together. Marko was next. We needed someone to arrange the samples for our sets that we would change often. So our former Bass player prior to Johnny (Whiskey) introduced us. Marko and I hit it off well both musically and personally. Marko produced the new disc and we have literally become the best of friends since then. While the record was being written and recorded, Whiskey left the band for reasons outside of music. We're still good with him and wish him the best, but we had to move forward. Knowing we needed a Bass player to finish the record after everything else was already done, we were introduced to Johnny from a mutual friend in Nick Griffo, who did all of our videos.

MH- Your first work was the EP 'Possession' released in 1999, how did the chance to record this EP? How were the reactions to it?

D- As I mentioned, I met who would become my partner and producer (Robb D'Graves) through my friend Ron D. Core. After the song "Possession" was written, Robb dug the ideas I had and suggested doing more than one song. We bounced more ideas back and forth, brought Ron in to do "Bleed For Me" with us, wrote a few others with Robb and next thing you know, I had an EP. Since I had no money to promote or even a band to play the songs at the time, the only ideas I had to promote were crude, guerilla types of

marketing. A friend and I started our website at www.threesixes.com and we did anything we could to direct traffic to it to bring people back and get any attention I could, to make people talk about the band and hopefully garner some interest. For that reason, the inside of the "Possession" CD had a pic of me and six naked women, we added the "Gross Page" to the website with all kinds of pornographic and homicidal pictures and videos as well as free porn links. Since it came out in 1999 and the world was fearing the whole "Y2K" hoax, I rolled with it, playing on the idiocy of the people who thought that the world was really going to end. I ran a few thousand stickers that just said "ARMEGEDDON IS HERE... threesixes.com" and before it became illegal, some friends and I posted them all over freeway onramps and left turn signals. Anywhere people would HAVE TO sit in their car and look at a sign. Our stickers couldn't be avoided. People then started flocking to the website, many in the belief that it was a Christian scare tactic. When those went there and saw what we were doing, they became pretty upset and that's when the threats came in. I received a few dozen during that time. Obviously, none of them would come to fruition, but people weren't too happy with what I was starting. I didn't care though, because my opinion was that if I angered them enough to take the time out of their day to prepare and deliver their threats, I probably wasn't the only person they were talking to- which was exactly the intent. I just wanted any attention I could get and to a degree, it was effective. More people started to go to the website, started to talk, more people came to the shows and more merch was sold. Similar to how the initial reactions were to "Know God, No Peace" when it first came out, the reactions weren't very good in the beginning either. However, just as "Know God, No Peace" is starting to do now, the original material in the beginning not only just became more accepted as time passed, but appreciated more as well



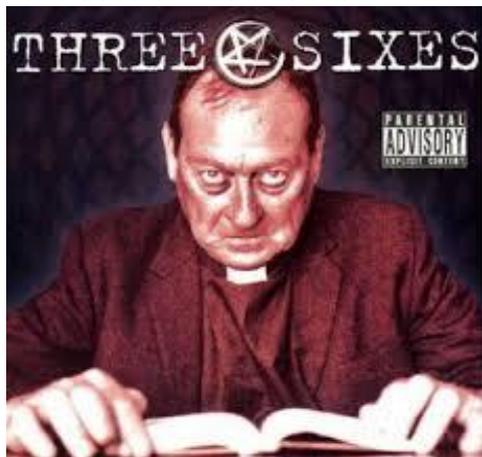
MH- Three years later you recorded a new EP called 'Salvationless', so in what format was that one released? Did you use it to show that the band was still active?

D- When we did "Salvationless" we were already playing live, but started to write songs as the new, live lineup. Because they sounded differently than what was on "Possession", we decided to record them so people could check them out and see the growth of the band. While I am still cool with the songs themselves, the recording experience for that record was the worst I'd ever had and definitely was not what I was promised. Regardless, we were on the clock, the lineup was new and we were forced to "grow up" quickly at that point because people were waiting for us to get something out. Surprisingly, the reaction was better towards it than I expected. My vision of the tunes was much different than what was completed, but whatever. All I could do is what I did after it, which was to make sure that the engineer I was working with already knew what he was doing and wasn't learning while we were recording. Luckily, our friend Rob Gainey came in the clean up as much as he could from what he had to work with and gave us a much better sound on the songs we recorded than what he inherited, as well as for the three new tunes on the self titled disc which was a lot more in line with what all of us were thinking at the time. As for the format, "Salvationless" was originally on CD only.

MH- Your sonority is not easy to

label as it have a lot of different influences, so how would you describe it to someone that has never heard of Three Sixes?

D- For awhile I used to just jokingly refer to it as "Trainwreck Metal" because of all of the different influences that can be interpreted differently by everyone who heard it. Now, I just call it Metal, with Industrial, Thrash, Rock and any other influences you can think of. We've also been referred to as Death Metal, Hardcore, Goth, Nu Metal and Rap too, so it really depends on what the opinion of that particular listener would be, as it seems everyone has their own definitions of what we are.



MH- In 2005 you released 'Three Sixes' your first album, that brings most of the songs displayed on the EP's, did you give them some different treatment? How did the underground react to your first album?

D- At that point, we sold out of the "Possession" CDs and the remaining stock we had of "Salvationless" was running really low. So instead of pressing more of both, we combined them and added two new originals for that time of "Hell's Home" and "Holy Man" and covered "Paint it Black" by the Rolling Stones to make it a full length CD. On this new release, we did give the older songs some treatment by having them re-mastered so they would be more consistent with the new material and because of it, the older songs sounded better than the originals from the two original EPs. By this time, we had stabilized as a live band and had a much better grasp of how to write and play live with samples and I think it showed. The

reaction was great for the three new tunes from the time it was released. People were digging the progress. We also did a video for "Holy Man" that became a crowd favorite as soon as it was released. We would play that song live at every show since then. It's cool watching people scream the chorus out live to that one. It never failed to get a strong reaction.

MH- 'Know God, No Peace' is your latest release, your second album, out nine years after the debut why that distance in time? Line-up problems, lack of time or just life being life?

D- The reasons for the delays were all of the above and an additional amount of reasons that fiction would be unable to create. All of us went through some really tough times. Nobody was immune. Like I mentioned before, Whiskey had things he had to take care of outside of music so he unfortunately had to leave (but is now doing well) with the economy collapsing, financial hardships fell on all of us, some became unemployed, some lost their places to live, car accidents, a few deaths of close family and friends, gear failure and technical issues that nobody could explain. Aside from our drummer not spontaneously combusting (ala Spinal Tap) anything that could happen did happen. It would happen to all of us at various times and normally more than once. Regardless of how hard life would beat us down, we never gave up. We were determined to finish what we started and we did. We're proud of it, even though it took a lot longer than any of us could have ever imagined.

MH- Comparing both albums do you think that exist a great difference between both works? Do you believe that 'Know God No Peace' shows a more mature band?

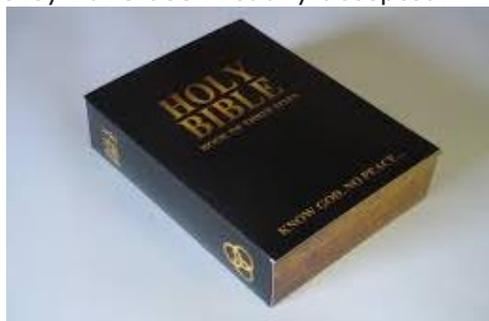
D- Yes, I do. If you scan the QR code at the bottom of the lyric sheet on the backside of the mini poster on the hardcopy of the CD, it will take you to bonus video interviews available nowhere else. One of the interviews was with our producer, Marko. He said it best as

"Know God, No Peace" was Three Sixes' "Growing up record" which I completely agree with. As I said earlier, the initial version of Three Sixes was nothing but a side project. After time passed, interest and criticism grew, Three Sixes was taken much more seriously by all of us. When this record was written, it was with the understanding that the music was no longer to be made as a novelty, but honestly and for who all of us really are. In doing so, I also wanted to keep the Industrial and experimental concepts of the original material in place as we progressed, so we could further go into places we already hadn't and not back into a creative corner or pigeonhole ourselves. In my opinion, the diversity and unpredictability between the songs is a unique strength which few bands possess and we embrace. I'm really proud of this record. Not just because of the progress from the original material, but from the original roots we simultaneously adhered to while expanding.

MH- Must say that the packaging of 'Know God, No Peace' was one of the coolest ones that I ever received. How did you come up with the idea of the bible-box package for the album? How were the reactions from the people that got the 'bible' in the mail?

D- Thank you. I thought the idea of bibles for a press kit would be cool, but doing them as actual hollowed out bibles created problems of their own from a practicality and cost standpoint. So through some brainstorming and a lot of booze, we came up with the idea of making boxes that looked like bibles to send out as press kits which were much more practical. After we got past the logistics, we went for it and had them made. Like the music in the CD, at first, the reactions were mixed because nobody had any idea what we were doing. Some places that looked forward to hearing the new disc never even responded...and still haven't. A few others mentioned that the only reason they didn't burn our "bible" press kit was because of how little weight it had,

which was the only reason they even opened it because they thought it couldn't have been real, to see what else could have been in it, but wanted to make sure before it was disposed of. After this got back to me, I made sure that all of them had disclaimers on the bubble wrap they were mailed in letting the recipient know what the contents of the package actually were. So long story long, the initial reactions were varied, but now they have been readily accepted.



MH- I love the way you used the pun 'Know God, No Peace' and 'No God, Know Peace', do you think that religion is the one of the major factors why humanity spends so many time battling? Lyric wise, that's one of your influences but whatever more influence you when writing? Can you guide us briefly through each of the songs?

D- Thanks again. I chose that title for the exact reason you asked. It was the same reason for the release date on the "International Day of Peace" under the concept that if religion didn't exist (and coinciding with the lyrical theme/content of the title track) more than just one day of "World Peace" would be much more likely to be obtained. So this idea was a major thread that lyrically that I tried to incorporate through as many songs as I could. As for a brief guide through the tunes, "Saviour" establishes the record as myself literally standing on a soapbox, preaching what the content of the record will be about and to "introduce" the rest of the record to those who feel the same way about religion as all of us in Three Sixes do. "Lead Winged Angel" is based on the life story of Aileen Wuornos- the first documented female serial killer in the USA, who "found god" who

supposedly "forgiven her" for the murders she performed before she was executed. "Darkside" is the voice inside of everyone who knows only things that each of us do, condemns you for it and welcomes you to do it again. It's the voice only you hear which convinces you to deny all of your "eternal and heavenly" beliefs and live for now in the real world, ingesting as much satisfaction possible in whatever you seek, regardless of consequence...and the payment through regret you will be forced to bear as long as you live for doing so. "Truth" is an enormous middle finger to those who consider themselves as "righteous" who wind up being eaten alive socially from their own hypocrisy. "Arch Enemy" written about the first angel, Lucifer, his banishment from heaven and his vengeance which roams the earth, opposing forgiveness or "turning the other cheek". "Soul Destroyer" was written from the viewpoint of a man who was raped as a boy by a catholic priest, who, as he grew older, denied all religion as false and sought revenge on his perpetrator, even after he was murdered and buried. "Kingdom of Lies" is about the stupidity of sacrifices people make daily and the self punishment the same put themselves through for not being able to live up to the expectations their "gods" supposedly expect and don't even exist. "Hand of Hell" is similar to "Darkside" in the sense it's a voice only you can hear, but proudly enables you to commit suicide. "Saint?" is written about Mother Teresa, based on the book *The Missionary Position: Mother Teresa in Theory and Practice* by Christopher Hitchens. At this point in the record, we break off a bit and do an Industrial version of "Thunderstruck" for the sole reason we thought it would be a cool change of pace. "Underground Celebrity" was an additional break from the thread of religion and "god" which runs through the record, but still dark as it focuses lyrically of a victim in a snuff movie...to set up what would be the closing of the record. "Unit 731" was the name of the death

camp set up in China by the Japanese in World War II that dwarfed the deaths by Hitler in Auschwitz for the same reasons, but we as Americans were never taught about in school. Hirohito Ishii (who commanded the direction of Unit 731) also described himself to be the "son of god" which further ties into the conceptual thread of the record. His image is also included in the mini poster for this reason. "Where Eternity Starts" is about committing suicide, to escape the "Hell" lived on earth in the hopes to live forever in heaven, only to realize when after it's too late to be saved, that neither "heaven" nor "god" exists and the horrific death without the reward sought was caused for nothing. "Revelation" is the opening song for the title track, mocking what most christians and catholics believe, in a typical attempt to persuade obedience to "god" through fear. "Know God, No Peace" is the title track from which the record is based, dealing with all of the atrocities performed in the name of religion since the time they were able to be documented to now and the overwhelming and currently evolving state of Atheism which is literally sweeping the planet, with the attitude of fearless defiance to the ignorance, hatred and stupidity which have claimed millions of innocent lives in the name of "god".

MH- "Lead Winged Angel" was based on the life of Aileen Wuornos, a female serial killer that killed seven men and was taken into theaters in the movie 'Monster', so what attracted you in her history? Do you think the film was an interesting one?

D- Yes, I thought her story was intriguing. After seeing the movie "Monster" I watched two documentaries about her afterward (although very similar to each other) giving more insight as to why she became the person she did, which the movie did not detail. After seeing the documentaries, I don't condone what she did, but I certainly understood it. She reached her breaking point and snapped. I felt that in her position

and from her upbringing, hers would be the actions of someone who refused to be a victim anymore and sought vengeance from her past on anyone who would then attempt to put her in that place again. A part of me appreciated it. I think that many people would do the same as she did if they knew they'd never be caught. She had the guts to do what many of us wouldn't. Eventually, the drive for vengeance would fail her as it would most people. She would get sloppy from not caring and the guilt would be too much to hide from anymore and was no longer afraid to be caught. In my opinion, this made her much more human than the title of the movie "Monster" makes her to be. For these reasons, I took her side and wrote the lyrics from this standpoint.

MH- This new album was produced by Marko Olson, how important for the final result was him? How was to work with him?

D- Marko was an incredibly important part of this record for so many reasons. Marko was the first to convince me with good reason why I should sing differently than I had my entire life. Not only did it make sense, but I agreed with him. While for the most part, the writing process of the entire record was pretty smooth between all of us, Marko would be the mortar between the bricks when the few arguments would arise. Marko was the independent voice of reason we would all look to in order to make an unbiased, tiebreaking decision in order to do what's best for the particular part, song or the entire record. All of us trusted him implicitly. His goal wasn't to change who we were, in fact we became more diverse as we worked with him. Marko's only goal was to help us redefine ourselves into a more focused entity which people could take seriously and to make the best record we possibly could, on top of being the band psychiatrist and cheerleader, as well as the unforgiving driving, dictator asshole when required to be. All of this with the incredible programming he did. Marko cared a lot about this record

and us as people. He refused to let anything slide and took this record on as if it was a child of his own. Despite all of the hardships he went through as well as all of us did, he never refused to quit and was a major reason why this record was completed. He was incredible to work with. I couldn't possibly give anyone a larger endorsement than I would him. Not just as a producer, but as a human being. He rules at both. I'm quite sure the next bands who are fortunate enough to work with him will say the same.

MH- When were the songs for the album written? Do you guys work as a team when writing or it's more the effort of one? Usually how does a Three Sixes song takes birth?

D- While I write all of the lyrics, there really is no set formula or main music writer for anything ever since I met Kill. In the "Possession" days, all of the initial ideas were basically mine that I would bounce off of Robb and we'd write the music together. When Kill and I started writing together, different songs came from different places. We would just go with the vibe of what was best for the band. It didn't matter who came up with what, but when Kill gets on a roll of spitting out tasty riffs, I just sit back and watch him go. Sometimes I would have an idea for something I'd want to initiate and others he would do the same. An example would be "Saviour" and "Darkside" which I put the basic ideas down on a synth with Kit Potamkin who did the piano and majority of synth/keys on those songs. After Kit and I laid the groundwork, I pitched the ideas to the other guys and the songs grew into what they are. The only major discussions usually came about agreeing on parts or arrangements. Whoever the initial two people were, both had to agree before presenting it to anyone else, which would normally be when Marko and Konnyaku would come in. Although on two others, Marko and I did "Revelation" and "Soul Destroyer" then ran it by Kill and Konnyaku, so like I said, other than me doing the lyrics, there isn't one specific

formula used for writing the music. While I established the band and basic concept from the beginning, the growth afterward was due to the others involved- most notably Kill and Marko, who I really dig working with. No matter what, we've always been on the same vibe. As for a song taking birth, all of them have different stories and reasons. Aside from writing what we feel is a crappy song, nothing is out of bounds. That said, if you think this record is long, you should see all of the stuff we didn't use, which was a lot more than what was finished.

MH- How's been the live action? Are you promoting intensely the album? You've played live with bands as Fear Factory, Death Angel or D.R.I., do you have some gigs that stuck in your mind for all that was involved?

D- Unfortunately, we have yet to play live since "Know God, No Peace" has been released, but that will change. Kill is taking care of some things that require him to be out of the state and have taken longer than expected, but he will be back soon. Once he returns, we will be playing live again. The offers to play live have come up, but we are choosing to wait for his return, but there are a few gigs in the past I will never forget. Two of my favorites were the time we opened for The Genitortureres, where the singer Jen peed on a guy's face in the front when their set ended. My favorite of all time was the first night we opened for Body Count and shot the "Holy Man" video. We were direct support, the place was packed, the crowd was killer and the guys in Body Count were incredibly cool. There were others too, but those are the first that come to mind.

MH- How's the scene in California these days? Do you have a lot of new blood arising from the garages?

D- Because I've spent so much time working on the record and taking care of the business side of things, I really haven't had the chance to go out much recently. However, there was one band nearby I saw that just killed it

which you're probably aware of- Exmortus out of Whittier, which is about an hour away from me. They were completely bad ass. Although Iron Reagan isn't from California, I saw them on tour with GWAR (right before Dave died) and thought they ripped too.

MH- So I think you guys don't live from the music you play so what do you guys do for a living? How are things in the US, economically speaking?

D- You're right, we all have various day jobs to keep our musical habits alive. As for what we do, all of us have had several jobs that have changed, due to the economy which from our end, has been brutal until recently. Up to about a year ago, things had been really tough on all of us and change would be frequent. They're better for now. Hopefully it stays that way for awhile.

MH- I read you're a big horror movie fan so tell us what are your favorite ones! Are you also into reading? What were the latest good books that you've read? You're a fan of Christopher Hitchens, so what are the books you would recommend to our readers from him?

D- Yes, I'm a big horror guy for sure. I'm into all the different kinds of horror and gore. As for my favorites (in no particular order) some would be The Exorcist 1 and 3, the first 3 "Hellraiser" movies, all of in the "Phantasm" series, the "Evil Dead" series, "The Bone Collector", "Hostel" "House of 1000 Corpses", "Devil's Rejects" and many more. I like movies outside the box as well that make you think or have some bizarre twist to them too. Movies like "Jacob's Ladder", "The Usual Suspects", "Snatch", "Lock, Stock and Two Smoking Barrels", "Pulp Fiction", "Reservoir Dogs" and stories like that I really dig. I'm sure I could name many others, but those are the first that come to mind right now. I haven't read much lately as work has been consuming me, but I look forward to changing that soon. I've read a few books by Hitchens, but by far my favorites without question would be "The Missionary Position:

Mother Teresa in Theory and Practice" as well as the epic "God Is Not Great. How Religion Poisons Everything". If anyone were interested or wanted to know about Hitchens, both are excellent places to start. He also has a ton of short video clips and interviews online on many subjects which are also really cool. He is very well spoken and arrogant, but once you understand him and if you agree with his take on religion, he's hard not to agree with, like or even be entertained by. He was an incredible human being. Similar to George Carlin, the world was a better place when he was alive.

MH- Also I read in your homepage that you're a pro-Football fan, so who's your favorite team? You've three over there (in California), the 49ers, Chargers and Raiders, are you into any of these? Kaepernick's last year was a mess all together, so will the 49ers bounce from this awful season? I myself am a Bronco's fan mostly because of Manning..

D- Yes, I'm really into the NFL and have been a huge Raider fan forever. When I can, I try to make it to Oakland once a year for a game. The last one I went to was on 11/20/2014. It was a Thursday night in the pouring rain. Ray Guy was announced as entering the Hall of Fame and Derek Carr got his first win as a Pro. That was a killer game. The last 10 years haven't been kind to the Raider faithful, but I think management is finally on the right track. I like what I'm seeing right now, with a great draft last year, a possible franchise QB and a ton of cap room, we should start competing as a legit team soon. I'm not naive though, I have no delusions of winning a Super Bowl this year or even making the playoffs. Right now, I'd be happy with 8-8 for 2015. I think the 49ers have instantly gone from greatness to an absolute disaster. They were right there, so close to winning it all. I think losing Harbaugh is going to bite them harder than they anticipated. He's an awesome coach. As for Kaepernick, I think the league has caught up to him

and his tendencies. He needs to grow mentally if he is to succeed. He's got all of the physical tools required to be amazing, but if he can't grow mentally and outsmart defenses like the other great Quarterbacks do, he's screwed. As far as Peyton Manning goes, I've been a fan of him since he was drafted, UNTIL he went to the Broncos. Sorry, but I can't stand that team, haha! Don't worry though, I despise The Chargers and The Chiefs equally as much for the same reason as being division rivals. Manning has had a great run, but I think his career is over with. His body is breaking down. I don't care who it is or how well they maintain themselves, Father Time is undefeated. Peyton's recent play shows him losing to time and I don't see it getting any better. Regardless, I'm an NFL junkie.

MH- What are the plans in the near future for Three Sixes? Work on a new record?

D- The immediate plans are to get Kill back, dust the rust off and start playing live again. We're looking forward to it. All of us miss it and him a lot. Once we get into a rhythm and the live shows fall in place, I have some thoughts for a few tunes and possibly an idea for another concept record, but I don't want to go into that until all of us are in the same room and can kick some ideas around. We'll see what happens at that point. Right now, all of us are just looking forward to playing live again. Everything else will fall in place after that.

MH- Ok Damien, we've reach the end of our ride, thank you for your time, leave our readers with your final words by now! Cheers and beers!!

D- Many thanks for taking the time and interest in learning about us. If you'd like more info, check our website: www.threesixes.com There we have everything from lyrics, CDs digital links, photos and much more, including the infamous "Gross" page which has to be seen to be believed. We also have all of our social media links on there as well, so be sure to add us on your favorites and stay in touch. Thanks again Nuno and everyone reading this. HORNS UP!