

Glamour Pill!

We're all Glam, Sleaze and Hair Teeze!

26th February 2016 #9

Rockin' EXCLUSIVE with Robin McAuley of the McAuley Schenker Group!



**+Get to know Rock Chick Dilana 'Inside Out', Ultimate
Glam Metal Party Playlist, Author Marisa Tellez takes us
to the 'Rock and Roll High school' and MORE...**

\m/ Contents \m/

This month in ‘Glamour Pill!’

Page 3- ULTIMATE GLAMOUR PILL PARTY PLAY LIST

Page 5- INSIDE THE ROCK N ROLL HIGHSCHOOL AND BEYOND WITH MARISSA TELLEZ

Page 9-CRINGIEST GLAM METAL VIDEOS

Page 12- SLEAZY 2016

Page 13- ROCKING EXCLUSIVE WITH THE VOICE OF MSG- ROBIN MCAULLY

Page 15-BACKSTAGE GLAM METAL WITH SARAH GRABER

Page 19- WE GET TO KNOW DILANA INSIDE OUT

Page 21-NINTEENEIGHTYSOMETHING

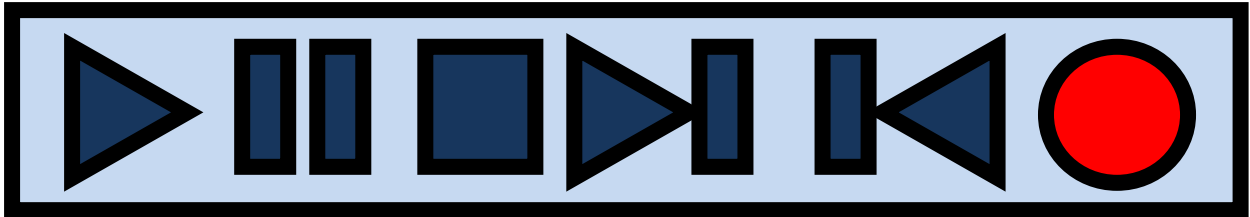
Page 23-THE PUNK SIDE OF GLAM

Page 25- GLAMOUR PILL STYLE ICONS VII

Page 26- GLAM METAL LIVE

ULTIMATE Glamour Bill! PARTY PLAYLIST!

Check out our ultimate Glam Metal play list guaranteed to make any Rock n Roll party 'Nothin' but a Good Time'. With huge chart stadium anthems and more low profile Pop Metal tunes we got an eclectic mix of music- perfect to Rock out to with your friends.....



1.



WARRANT- 'Cherry Pie' (1990)-This 1990 super hair hit is guaranteed to make any Rock n Roll do go off with a huge bang with those big sleazy power chords that just make you wanna move. This 'Dirty, Rotten, Filthy, Stinking' song will fill the room with its catchy choruses and banging beats.....What better way to end a busy week than chowing down on a piece of 'Cherry Pie' and Rocking out with your friends to this absolute classic Glam anthem right?



2.



POISON- 'Nothin' But a Good Time' (1988)-The lyrics of this Poison classic say it all. This carefree 80's anthem demands that you let loose and have 'Nothin' but a' goddamn 'Good Time'! The light hearted guitar riff provides a swinging melody that automatically puts you in a party mood. For all those 'wanting the good' life', this tune is a must for any partying occasion...so crank it up and "raise a toast to all of us who are breaking our backs everyday...HERES TO YA!"



3.



BRITNEY FOX- 'Girls School' (1988)-This high energy Hair Metal hit is bound to get you pumped up for any Rockin' party, whether it be on Sunset strip, or some rundown apartment on the wrong side of the tracks. That driving guitar riff combined with the shrieking vocal style of Dean Davidson will defiantly make you wanna dance and will hype you up ready for the rest of the night!



DANGER DANGER- 'Bang Bang' (1990)-The irresistible melody of this



late Glam Metal hit will instantly lighten the mood and get people dancing. The catchy choruses will get people singing along to the surprisingly melancholy lyrics however those on point beats and riffs will keep all you party goers moving till sunrise. It's catchy, it's memorable and it's a perfect excuse to rock out on the dance floor!



4.



TIGERTAILZ- 'Love Bomb Baby' (1990)-This perfect Pop Metal classic has an awesome swinging beat and loud chugging guitars to keep your Hair Metal party pumping. Everyone will be singing along to the explosive chorus of this song and rocking out to its incredible riffs. This awesome track from Tigertailz is bound to keep the drinks flowing, and the guests dancing' till the early hours!



5.



6.



DEF LEPPARD- 'Pour Some Sugar on Me' (1987)-The big opening of this huge hit will bring the energy right up to the max at any Rock n Roll get together and have everyone anticipating that kickin' riff, head banging to the booming beats and singing to that instantly recognisable chorus. 'Pour Some Sugar on Me' is a must on your party playlist for its wide recognisability, appreciation and insatiable melody!



7.



CINDERELLA- 'Shake Me' (1986)-Having this mid-eighties Pop Metal extravaganza of a tune blasting through your stereo system will guarantee your Rock n Roll do to be a big hit with all your Hair Metal mates! The power chords throughout the song are big and in your face and will reach every corner of your party venue! This super Glam song will have you "shaking' all night long baby"!



8.



FASTER PUSSYCAT- 'Bathroom Wall' (1987)-This super-sleazy hit will bring out your cheeky side. As soon as those opening drums sound you'll know that Faster Pussycat are about to hit the sound system and hit it hard! If that doesn't make you wanna move the bass-line that closely follows for sure will as its infectious groove will get under your skin. A guaranteed hit for any Sleazy Sunset Strip (or not) party!



9.



VAN HALEN- 'Jump' (1984)-Put this iconic record on at any party and you'll instantly 'get up and nothing will bring you down'. As soon as those iconic synth chords sound, everybody will know what's up and when Dave's cheeky, charismatic vocals hit the stereo the room will light up and the energy levels will rocket sky high! Pour yourself and your buddies a stiff Jack Daniels and 'Jump' just like its 1984 again!



10.



TUFF- 'Forever Yours' (1991)-This 1991 Tuff classic bursts out of the speakers with its hard hitting opening guitar riff and its solid and hard-core Pop Metal melody. It's heavy enough to head bang on the dance however mellow enough for you to kick back and enjoy a chill drink with your buddies. Those definitive drum beats pierce through the song and give it a solid groove and making it a perfect Pop Metal party choice!



11.



LITA FORD- 'Kiss Me Deadly' (1988)-Starting off with soft dreamy synth lines, the second verse of this legendary Lita track will get you up and partying hard be it on a Saturday or a Monday night! Loud chugging power chords, big booming drums, meltingly melodic synth lines and a lead vocal with a hard-core attitude- this record is a perfect choice for your Hair Metal party and we hope it'll get you 'laid' and not in a 'fight'!



12.



QUIET RIOT- 'Mama Weer All Crazee Now' (1984)-With Quiet Riot, you know you're always gonna have a good time with their rebellious melodies and head banging riffs. Put this record on top volume let yourself go 'Crazee' in the name of Rock n Roll. Quiet Riot take on this Slade cover with bad-ass swagger and attitude and play so hard it'll make the walls shake- a great choice for any Rock n Roll party!



13.



AUTOGRAPH- 'Turn Up the Radio' (1984)-As the song says "Things go better with Rock" so "turn it up" and rock up your party with Autograph! This song builds up from a softer start to an explosion of heavy guitars, melodic synths and harmonising vocals collectively contributing to an all round solid party tune. Have this blasting out your stereo system and you'll all be partying till sunrise!



Inside the 'Rock and Roll High School'

and beyond with Marisa Tellez!

"'Rock and Roll High School' belongs in a Sunset Strip time capsule alongside Terry Richardson photos of Lindsey Lohan at the Chateau Marmont and a copy of Ed Ruscha's iconic 1966 photobook, 'Every Building on the Sunset Strip.'"

"A guilty pleasure...in fact, it's a lot like reading your sisters diary. Tellez offers a true coming of age story about growing up on the Sunset Strip in the 80's, when glam rock and hair metal were the rage."

LAWEEK



At the height of Hair Metal popularity on Sunset Strip, Marisa Tellez, author of 'Rock and Roll High School', 'Walking Contradiction' and the upcoming 'Crazy Party of One' was a young and impressionable teen simply trying to stay afloat in the crazy concrete Jungle of Hollywood. She partied with the best of them on the Strip and saw some of the most explosive Rock n Roll shows at the infamous Whiskey a go go. However by the end of the Decade of Decadence and rise of Grunge it was time to let go and grow up. In both 'Rock and Roll High School' and 'Walking Contradiction' Marisa shares her crazy story as a teen growing up amongst the debauched playground of Sunset Strip and her transition into adulthood as grunge called time of the all day all night party of the 80's as soon as the 90's hit! Here Marisa discusses her experiences on the Strip, her love for Rock n Roll and life after the Decade of Decadence-Check it out.....

What made you want to write down your experiences of the Sunset Strip and what do you feel were the most important things to capture in your writing?

"I knew as it was happening that I wanted to write a book about it someday. But I didn't start putting the project together until the early 2000's when a band I used to see on the Strip did a reunion show. I figured it would be a casual night out with a few friends, but I was pleasantly surprised by the turnout. That type of music was also getting a bit of a revival. Not just with people my age who lived through it, but surprisingly from a younger generation who were just discovering that genre so I felt the time was right to tell my story. The most important thing I wanted to capture was the excitement of the Sunset Strip from a more realistic perspective. That being I was just a normal girl from the valley who came to Hollywood as a fan. I never had an agenda to be the hottest girl, sleep with that guy or befriend a particular band. It was always about the music for me. I wanted to capture that innocence and excitement of being out of my element

from a point of view that everyone could relate to”

What is your earliest memory of the Sunset Strip and Hair Metal scene?

“Probably grade school in the early 80’s. Kids my age and their siblings would talk about ‘local’ bands like Van Halen and Motley Crue. When I found out these bands were sprouting from the ‘Sunset Strip’, I knew that’s where I wanted to be.”

What did you learn about life in the ‘Rock and Roll High School’ of the Sunset Strip?

“You need to have a strong sense of who you are as a person to live out here. Especially if you’re going to be in the entertainment field, whether that be music, acting, etc. I’ve watched many people come out here bright eyed and bushy tailed only to get caught up in the scene and I’m not just talking about the drugs. I’ve seen some genuinely sweet people become jaded and broken.”

What were your most memorable shows on the Sunset Strip and did you ever hang out with any of your favourite bands?

“My first Faster Pussycat show definitely stands out. I was backstage with the Blackboard Jungle guys who were also on the bill that night and I think Brent (one of the Pussycat guitarists) had just produced their latest album. I was terribly nervous because I had a huge crush on Brent, so I didn’t want to come off as a dope. Blackboard was one of my favourite bands playing the Strip at that time, but I had been a huge fan of Faster Pussycat for years. So being able to watch the show and hang out with both bands as a friend and a fan was pretty cool. The Glamour Punks shows were always violently fun too because you never knew what was going to happen. One show I got kicked in the face by the singer when he did a stage dive. At another show the bass player smashed his bass on stage and I caught a chunk of it before it nearly took my head off. I think it’s still in my mom’s garage somewhere. I did inadvertently befriend most of these musicians from going to their shows. I’m still friends with many of them to this day. A few even contributed interviews for Rock and Roll High School and one wrote the Foreword for that book as well.”



Left- Faster Pussycat, Center- Blackboard Jungle, Right- Glamour Punks.

In regards to both books, did you have any backlash from any names mentioned?

“I did get an angry email from a woman about a month or two after Rock and Roll High School was released. She must’ve Googled my name to find contact info because she sent an email to an old account I rarely use anymore. She claimed to be someone in the book (whose name I changed), said I defamed her character and that my book was all lies. Oddly, she didn’t message me from her real email account. She created one with part of my book title in the address. Regardless, I responded to her the following day. I thanked her for buying my book, asked what her real name was and why she created a new email account to contact me. That email bounced right back saying something about the account no longer existing. Go figure.”

When did you first notice the rise of Grunge, and in your opinion what was the final nail in the coffin for Hair Metal?

“Probably around late 1991 shortly after Bill Gazzarri (owner of Gazzarri’s) died. That was when I really began to notice Hollywood had become saturated with 3rd and 4th generation Hair Metal bands that were milking that cow dry. Police also began strolling the Strip on foot to keep everyone moving and out of the surrounding residential streets. The kids like me that had grown up on that music were about to enter our 20’s and the new generation of teenagers thought Hair Metal was a joke. Instead, they were gobbling up bands like Nirvana and Soundgarden. Even during the last years of Riki and Taime’s Cathouse things were changing. By 1991, bands like Alice in Chains and an early incarnation of Pearl Jam (then Mookie Blaylock) were playing the Cathouse. There wasn’t a place for Hair Metal to evolve, so it basically got laid to rest by Grunge.”

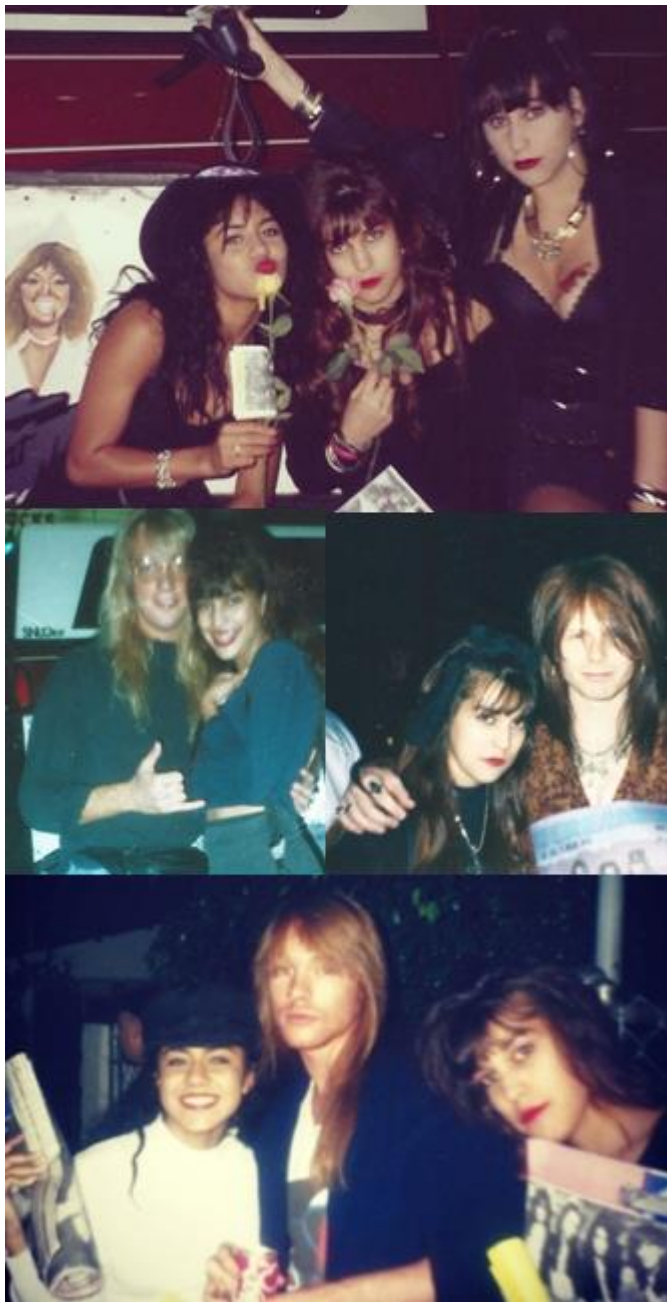


Can you draw any parallels in consideration to changes in your own life with the end of Glam Metal and the rise of Grunge?

“Oh absolutely. When Grunge took over it was like someone yelling ‘last call’ and turning the lights on in a bar, figuratively speaking. My social life had been all about hanging out on the Strip, seeing shows and going to parties. That entire scene was ripped away when Grunge took over. It was time to get a steady job and figure out what I wanted to do with my life, no Twisted Sister pun intended.”

How do you remember the Sunset Strip in its prime and how did it change in the 90’s?

“In the 80’s, gluttony was king. People did whatever and whoever they wanted. It was a glorious party. Most people weren’t as uptight as they are now. I remember going to a party in the Hollywood hills as a teenager and meeting a (still) well-known actor who told me he was uncircumcised and could make his cock smoke. I told him to prove it. Without hesitation, he whipped it right out and stuffed a lit cigarette in his foreskin. And not one person at the party batted an eyelash. Not even me. By the 90’s, everything became serious due to the AIDS epidemic and Grunge was certainly the farthest thing from party music. The music scene was basically nonexistent in Hollywood since the focus had shifted to Seattle. I remember Taime started another Hollywood club called ‘Pretty Ugly Club’ in the late 90’s. I used to go there all the time. Faster Pussycat played among others but it was definitely a darker Goth vibe, which was the polar opposite from the carefree days of the 80’s Cathouse.”



Clockwise From Top- Marissa and friends Ninette and Soraya sitting on the wall at Gazzari’s 1990, Marissa and Kyle Kyle bassist of Bang Tango 1986, Marissa with Guns ‘N’ Roses Axl Rose and friend 1990, Marissa with the late Jani Lane of Warrant 1991.

What important landmark experience of your life can you put down to your time on the Strip and what do you miss the most about it in the 80’s?

“A landmark experience would be when I was emancipated from my parents at 17. It was only to sign a lease on an apartment I wanted and to be on my own, which I did...and promptly returned home a few months later. I realized as much as I loved going to Hollywood, I couldn’t have that be my life 24-7. It was too much. Coming home to my parents quiet clean house was the only thing that kept my head straight. What I miss most is the brazen socializing. We didn’t have Internet in the 80’s, so you met people by going to shows or hanging out on the Strip. There were fewer inhibitions back then. If you thought someone was cute or liked what they were wearing you went up to them. I went up to people and bands all the time. Nobody looked down upon anyone else because we were all just a bunch of kids there to celebrate music and have a good time. I don’t think that could exist in this day and age. Everyone is so preoccupied with their cell phones and posting on social media instead of just putting themselves out there and living in the moment.”

In either book can you pick out the most difficult experience to re-live in the writing process, your best memory, and your craziest memory recorded in the book?

“Writing about my first boyfriend in Rock and Roll High School was by far the most difficult. That was actually the last section of the book I completed because I didn’t want to include him. Those journals had been collecting dust in a trunk for the last 20 plus years. Although I had no desire to remember those dark times, he truly changed who I was as a person. It made me stronger and I knew if I wanted to write an accurate story about my life I couldn’t omit him. One of my favourite memories was meeting Tommy Lee at the Rainbow. I’ve never met anyone who is kinder to their fans. He walked in with a few people and took one of the larger corner booths in the back of the restaurant. I asked if I could take a picture with him shortly after he sat down. The people on either side of



Marissa’s second run in with Tommy Lee 2012 Vipers Room

him didn't want to get up, so he reached out his hand and pulled me over the table. Unfortunately my friend was having issues with her camera flash. He offered to let her take more pictures but I didn't want to bother him any longer, so I thanked him and ended up with three dark unrecognizable photos. I was so upset, but I redeemed myself a few years ago at the book release party for Rock and Roll High School. I had my party in the downstairs lounge at the Viper Room and Tommy happened to be upstairs for a show, so I introduced myself again and finally got that picture. This time with my book included."

What has been the general reception to your book and have any people from your Sunset Strip days re-emerged after reading either book?

"Aside from the email I mentioned earlier, it's been quite positive. There's also been a few emerge from obscurity only to ask if they're in my book. The funniest was an ex boyfriend who contacted me on Facebook shortly after Rock and Roll High School was released. He sent me a message saying he read the book and forgot how badly he treated me, so he wanted to apologize and congratulate me. I thought it was hilarious. I told him thanks and no hard feelings. After that, he started sending me memes and jokes that weren't even funny. I think he was trying to open up the lines of communication between us again. After my initial response I ignored him and he deleted me off his Facebook shortly after. Oh well."

Emotionally, how did the writing of 'Rock and Roll High School' and 'Walking Contradiction' differ?

"Although both have their heavy moments, Walking Contradiction covers my 20's and 30's, which is obviously closer to where my current mind set is. In 'Rock and Roll High School' I was just a kid, so not only did I need to read my journals for material but also get back into that mindset. I needed to remember that nervous excitement of being a teenage girl going to the Strip every weekend if I was going to try and capture that in the book."



What kind of things can we expect from your upcoming book 'Crazy Party of One'?

"A humorous coffee table book on how to navigate the dating waters of Los Angeles. Growing up in L.A., I've dated everything from musicians to geologists to business professionals. It's quite a different breed out here and it's even harder to meet a normal person especially when you work long hours in the entertainment business. So I wanted to put together a faux self-help book of sorts with some blunt advice on how to filter through these characters and most importantly how to put yourself first. Sometimes women have a tendency to settle rather than face the possibility of being alone, especially as we get older so I tackle that issue among others in this book with a sense of humour."

What message do you want people to take from your books?

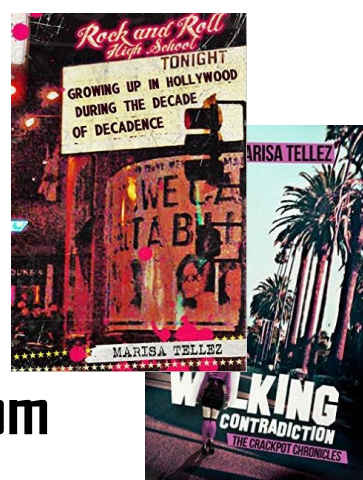
"I think the common theme throughout both books is that I always stayed true to who I was and so should you. Follow your gut instinct and speak up when something doesn't feel right because you are the one who has to live with your choices in life, not anyone else. So whether you want to be a nun, a lawyer or a porn star make sure you do it on your own terms. Don't let anyone push you off course because the people who are jealous of your drive and ambition will do their best to do so."

Check out..... www.marisatellez.com

for more info on Marissa and her books,
purchase 'Rock and Roll High School' and

'Walking Contradiction' at www.amazon.com

+ Look out for 'Crazy Party of One' coming soon!



RAZY PARTY OF ONE:
The Sane Womans Guide
to Dating in Los Angeles

Marisa Tellez

CRINGIEST Glam

Metal Music Videos!!!

As much as we love Glam Metal and all its glittery eccentricities no one can deny that the Decade of Decadence brought some painfully cringe worthy moments with it, making many ex-Glam Rockers look back on the decade wondering why they ever thought it looked cool to wear bright pink leopard print leggings on stage. No where are these embarrassing elements from the Hair Metal era more evident than in the music videos. At the time it may have made them look bad-ass on MTV however now there are just some thing's that we can't help but watch back through our fingers. Here are some of the worst offenders.....

DOKKEN- 'Breaking the Chains' (1983)

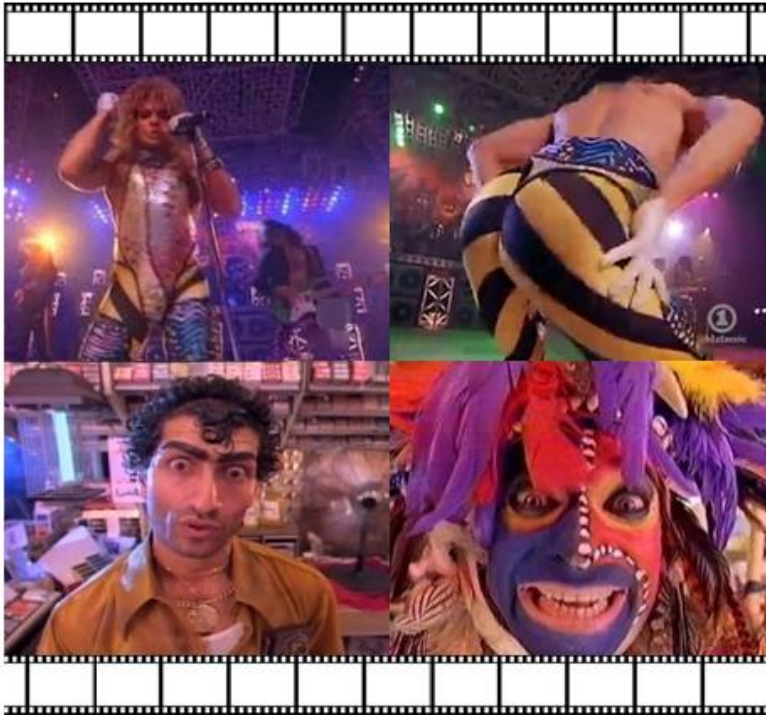
From the album 'Breaking the Chains'



The hair, the outfits, the props ,the terrible acting....as much as we love the hard n heavy tune of Dokkens 'Breaking the Chains' its music video does not bring the word 'cool' to mind with the way Dokken are presented on screen. George Lynches unfortunate choice of hair styling in this video will forever go down in history as his half blonde half brown mullet type-thing that he has going on only makes him look like a guitar playing iced bun. What makes the video worse is Don Dokken and his over the top, melodramatic on screen acting just makes it look like he's trying way too hard, especially when he and the rest of the band bust out of those chains in a very fake looking 'he-man' manner. What tops it off however is the extremely embarrassing sequence that happens between Don and the video girl who mouths back the dialogue narrated in the song as she is digitally added on to the screen with 80's style video editing, making it look like some crappy soap opera opening sequence. We love you Dokken but this isn't one of your proudest moments!

DAVID LEE ROTH 'Yankee Rose' (1986)

From the album 'Eat 'Em and Smile'



The comedic value of this memorable music video is top; however one cannot be blamed for watching it and thinking that ol' dave has lost his damn mind! Released from the confines of Van Halen, David Lee Roth goes all out in 1986's 'Yankee Rose' all be it in a wildly entertaining however completely nonsensical fashion. Starting off with some eccentric characters right at the start in some sort of surrealistic general store, the weird factor goes through the roof as Dave walks through the door on a tribal outfit and painted face and demands "a glazed doughnut- to go!" The cringe factor however of Daves ass shaking, groin thrusting and Olivia Newton John get up hits an all time high in this music video. Although the 'Yankee Rose' music video will have you laughing hard at the eccentricity- it'll most likely make you cringe harder!

KISS 'Who Wants to be Lonely' (1985)

From the album 'Asylum'



KISS's transition from 70's space monsters to 80's glitter fairies was a difficult one to swallow for many fans and no video shows the shock factor of this change better than 1985's 'Who Wants to be Lonely'. In the video, the fierce bass player formerly known as 'The Demon' can be seen cavorting around in a pink glittery jacket and appears to be wearing eye shadow and foundation- quite an adjustment from the fire breathing, blood spitting Rock n Roll beast from the 1970's. Front man Paul Stanley does not make things any better as he, along with the rest of the band, sports a bright glittery outfit, complete with bright pink gloves (somewhat going for the Disney princess look) and does his best dad dancing whilst belting out the song. Whilst 'Who Wants to be Lonely' is a hard hitting Glam tune- its better listened to than witnessed to save KISS and yourself the embarrassment!

POISON- 'I Want Action' (1986)

From the album 'Look What the Cat Dragged in'



For many haters, Poison as in themselves represent everything that was ever embarrassing about the 80's -period. Despite us Glam fanatics loving Poison in all their glammy, glittery glory, one has to admit that they took things a little over the line with the 'I Want Action' music video and left us cringing after the on screen spectacle. The video starts with the Poison boys chilling in a diner- pretty normal- however things get a little cringe worthy when Bret gets his inner 'actor' out as a groupie approaches and seductively invites him to tell her his sexual fantasies to which a pouty Bret looks straight into the camera and says "let me tell you what I want" with an over the top air of bravado about him. The rest of the video is a blur of big hair and OTT make up along with very calculated and choreographed moves from Bobby and C.C. Even for Glam fans- the cringey acting, choreography and extremity of Glam is a little embarrassing to watch now that the 80's are over!

NELSON- '(Can't Live Without Your) Love and Affection' (1990)

From the album 'After the Rain'



Here's a 1990's hit that may hit the cringe spot .The Nelson twins, Matt and Gunnar, although are talented and handsome, they are somewhat on the cheesy side especially in '(Can't Live Without Your) Love. The video starts with the pair attempting at act with a rather awkward rehearsed dialogue about how hot the girl on the magazine cover is. The rest of the video involves a lot of bopping about with acoustic guitars in clashing coloured outfits in classic Glam fashion. With one twin in red leg warmers and the other in denim on denim- the boys start off with an awkward side step dance sequence as a woman in a yellow bikini randomly twirls by. For added dramatic effect slow motion video effects are added here and there- as the smiling Nelson twins bop along to their hit tune. The loud coloured outfits, the cringey moves, the horribly embarrassing opening script- Nelson's '(Can't Live without Your) Love and Affection' pretty much does it for embarrassing Glam Metal moments.

Sleazy 2016!

Hard n' Heavy Glam bands of today that'll knock you off your feet with their explosive Rock n' Roll 80's style!

Lipstick

"Lipstick is a glam rock band based in Nashville, TN. The band originated in Cleveland, Ohio when Greg Troyan (vocals), recorded a twelve song demo with Billy Morris (guitar). Billy Morris had gained fame as a member of Warrant, Quiet Riot, Tuff, and Paul Gilbert's solo band. After recording the demo in Cleveland, Greg Troyan relocated to Nashville, TN and formed a live lineup that debuted their first show in late 2012. In early 2013, Greg Troyan met bassist Stephen Smith, who became Troyan's musical partner in Lipstick. In 2014, after a little more than a year of playing shows, the band released the Billy Morris demo on CD due to the high demand from Lipstick's live fanbase, becoming the band's self-titled debut. In 2015, Lipstick released a special edition of their debut album along with four bonus tracks as they began work on their second full-length album, expected for a spring 2016 release."

How would you define the band's sound?

Lipstick is a classic hard rock band. We're equally influenced by 70's and 80's hard rock in our sound, so there's just as much Thin Lizzy in our sound as there is Poison. We're really like a combination of those two decades, with some 50's and 60's rock tossed in for good measure. We've been compared to everybody from Iron Maiden to Meat Loaf, but at the end of the day, we're a rock n roll band. If you like catchy, sing-along choruses and crunchy guitars playing memorable riffs alongside face-melting solos, then we're the band for you. And our live show isn't too bad either.

What effect do you think the look has on the overall performance?

Our biggest visual influence is 70's glam rock. Our biggest visual influence by far is the band Slade, but bands like Kiss, Twisted Sister and Alice Cooper are also big visual influences. We started wearing outfits and bright colors as a reaction to other bands who would go out wearing dull and boring clothes while playing dull and boring music. We wanted to be an explosion of color in a world of black and white, which is what our stage show is. We decided to go for bright colors because rock bands have always been associated with the color black, and we decided to rebel against the darkness with bright, colorful rainbows. And, in turn, we felt very punk rock about doing that: what could be more punk rock than going against the colors of punk rock? So, there's a little bit of the punk attitude in what we do: we have a lot of that fast-paced energy normally associated with punk bands. The outfits also make us like cartoon versions of ourselves, so everything we do is bigger and bolder, almost in a musical theater kinda way. We always loved rock bands that put on a big show with tons of theatrics, so the outfits push us to put on bigger and more theatrical shows.

What is your ultimate goal?

We want Lipstick to continue to put on bigger and better shows as we produce a series of classic albums that people will love for years and years. We want to create music that people will love for years and years. As long as we touch people out there with our music, and we can convince somebody to smile, then we've done our job.



ROBIN MCAULEY

Rock vocalist and
Metal scenes most
uos has had a

d
G
r

creens with
in his own
'Gimme
McAuley
with former
ker, his
future holds

Were you a fan of UFO and Michael Schenker prior to joining MSG?

What was your vision for MSG and did you and Micheal ever clash over

creative decisions for the band?

No clash at all!!!! We kicked around song ideas and just let it happen. No conversation about a specific direction or sound. What came out was what came out. We would set a task of one song a day or close to it. All ideas we recorded on a 4 Track Tascam at the time. When we felt ready ran those same ideas by Rudolf Schenker and management. The first CD was in the making "PERFECT TIMING"

Was it a conscious decision to modernise the sound for MSG having Michael come from a very prominent 70's band?

Most people have the impression that this was the case. It really wasn't!!! Michael would always say that when you put different elements together etc. etc. this is what you get.....The result in this case saw "MSG" on MTV and VH1 for the first time. This would continue through the next two releases. "Save Yourself" with the single "ANYTIME" reaching #2 on AOR and #6 Billboard Top 100. and MSG featuring Jeff Pilson (Dokken/Foreigner) and James Kottak (Scorpions/Kingdom Come) To commemorate the release of the "ANYTIME" single (26 years ago-October '89) a brand new Re-Recording of the song is now available TODAY on itunes. Written by myself and Guitarist/Keyboard player Steve Mann

I guess we enjoyed the song writing and the chance to work together. After all he shared the MSG name with me at his request.



What was the highlight of being a part of MSG and what was the reason behind the disbandment in 1993?

Michael Schenker is such an iconic guitarist and has influenced so many players. We were all fans in addition to playing in the same band. Those were good times, memorable times and lots of HAIR!!!!!! Ha!!!! Grunge and Alternative music kinda shut out the '80's for a time. Didn't last though huh!!!!

Do you feel that you may reform MSG sometime in the future or are you more focused on your own work now?

Who knows????? I have been a cast member of "RAIDING THE ROCK VAULT" in Las Vegas for the past 2 1/2 years performing over 550 shows to date currently performing 6 nights a week @ The New Tropicana and voted #1 "Best Musical" on Trip Advisor for the past two years.

What attracted you to playing the Raiding the Rock show in LV and what do feel you bring to the show from your previous experiences?

Such a great show and great musicians. So much talent on one stage night after night!! Great Producers in our very own Sir Harry Cowell who believe in this Classic Rock show. We've all toured and performed on so many levels that we each bring a little of our own experiences to the show. It is a SHOW first and foremost with each of us playing a role to best bring across those great classic songs and memories for people. People constantly tell us of the great times they had related to any one of the songs. Where they were or what they were doing. That makes for very interesting conversation especially when they get graphic on the "What they were doing Part".

Glamour Pill's! Top 5 Robin McAuley Tunes!

5... 'Love is Not a Game' (MSG 1988)

4... 'Teach Me How to Dream' (Robin McAuley 1991)

3... 'Where Will You Go?' (Robin McAuley 1999)

2... 'Anytime' (MSG 1987)

1... 'Gimme Your Love' (MGS 1987)

How much did the UFO association affect MSG's image and audience?

A lot of people liked the more melodic style we had. We also performed a bunch of UFO tunes in our live shows. There are a lot of "youtube" posts with me singing UFO songs. Everyone seems to like it.... I guess. lol!!!!

What do you feel made yours and Michael's musical partnership so successful?

How does your solo album 'Business as Usual' differ from the music of MSG and what unique elements do you think working on a solo project rather than a band project brought to the music?

I co-wrote those songs with "Survivor" guitarist Frankie Sullivan and had the opportunity to also join Survivor at that time. That would not happen for another few years. I was in Survivor for 5 years. It was so much fun just playing around with different directions and putting it all together. I'm not done with doing all that and now that ANYTIME is up on itunes Steve Mann and I plan to work on some new material and maybe resurrect some other tunes for release also. Solo projects allow more freedom for writing and usually are not locked into a specific sound or musical direction. Some people prefer it that way....

What was the reasoning behind it being released exclusively in Japan?

Timing really! The market place was more interested in the Seattle music scene.

What lead you to join Survivor in 2006 and what made you want to move on from this band?

Had a chance to join in '94 but didn't! Frankie approached me again three or four years later and it I guess I was more ready at that point. I was in the band 5 years when they brought back Jimi Jameson (God rest his Soul) and Dave Bickler.

What's your next step in your career?

Music and more Music!!!! and my Family!! Can't do it without them can't do it without you....Thank You for taking the time and interest in what I love to do. Luv You Guys Always!!!!



KEEP UP TO DATE WITH ROBIN:

Websites: www.robinmcauley.com +

www.raidingtherockvault.com

Twitter: [@robin_mcauly](https://twitter.com/robin_mcauly)

+ DOWNLOAD the re-recorded 26th anniversary edition of MSG's 'Anytime' [itunes.apple.com/.gb/album/anytime/id1051669974](https://itunes.apple.com/gb/album/anytime/id1051669974)

Backstage *Glam Metal* with SARAH GRABER



Glam Metal Queen Sarah Graber from issue #6 is back in *Glamour Pill!* and this time is here to share her outrageous real life experiences from backstage. From Queensrÿche to Enuff Z' nuff, Sarah's been up and down the country to all the hottest Hair Metal shows and has managed to get a piece of the backstage action countless times leading her to some unbelievably crazy experiences. Check out Sarah's insane account of her backstage adventures in her own words.....

“

I have a friend who loves to call me “The Backstage Bambi”. Others use the slightly offensive “groupie”. Myself, I prefer the term “Band-Aid”, which was coined in Cameron Crowe’s movie *Almost Famous*. Whichever way you toss it, I’m still a girl that gets backstage at shows and I’ve never paid for VIP. With my backstage shenanigans, I’ve made many friends, collected a lot of stories, and had way too much fun. It hasn’t always been sunshine and rainbows, but who said rock and roll was pretty?

It’s during intimate backstage experiences where you get to learn about quirks and hear stories that make the men behind the bands seem more human. It grounds them and puts them on your level, so to speak. Troy Patrick Farrell of Enuff Z’Nuff shops at Bath & Body Works to keep his mane smelling as good as the rest of us. Tracii Guns wears a rainbow heart bracelet that his son made him four years ago; he’s a regular proud father.

Knowing that Eddie Jackson of Queensrÿche loves taffy makes the bass god seem normal. Those small pieces of information have been the most interesting to me. Sometimes, you get the great and personal experiences that nobody else can have. They are all yours. They are the authentic, one-of-a-kind, wonderful moments that can play over and over in your mind’s eye and never get old. I once sang KISS’s “God Gave Rock and Roll to You” to Jack Russell and watched him break down into tears, gushing about how much he loved his fans.





Rudy Sarzo recognized me from Twitter and hugged me before I even had the chance to say anything to him. Tracii Guns hugged me and then proceeded to tell me I had the biggest, dumbest grin he had ever seen. Eddie Jackson complimented my vintage Empire shirt and told me I was the best. Bruce Watson of Foreigner told me that he loved the fact that I knew all of their lyrics and let me play his guitar. Those memories are ones I will cherish for a lifetime.

Granted, it's always great to be backstage and have your new friends tell you stories of rock and roll decadence as well. I have heard a tale about a guitarist who took a lovely date with him on the Monsters of Rock Cruise. To make a long story short, the guitarist and his date did anal in their cabin and he received a \$700 cleaning bill for the mess that it left.

I have also heard about a singer who has a reputation for being a self-important jerk. Apparently he held a party at his house in Beverly Hills, but there was only one chair in the entire place and he was the only one allowed to sit in it. Underage girls were surrounding him and he had an air of arrogance about him. That is certainly no way to handle an already piss-poor reputation, if you ask me.

The only question I had was if anal was really worth \$700 to him.

I had another story relayed to me about a bassist who drank too much on his birthday, even though he had to perform. Apparently he drunkenly told an entire crowd, "I want you all to suck my fucking

dick!" Did the bassist receive oral from the entire crowd as a birthday present? He sure didn't! He apparently tried to jump into the crowd in an attempt to crowd-surf, but ended up reaming his important parts on the barricade. I was informed he was too drunk to feel it and that he was just fine. Well, as fine as one could be in such a compromising state.

By interacting with band men in such close quarters, I have learned that there are some men who are trying to live life like it's still 1980-something. I once drank with a guitarist for a few hours, just being friendly and talking. We were a fifteen-minute drive from civilization. It was 2 a.m. and my phone had died several hours before. In our conversing, he told me some joke and I laughed until he promptly stopped me and said, "Look, I don't know what you want from me. I don't get you. I don't get this. I'm gonna go to the bathroom, and when I come back, you better have it figured out or you better be gone."

How should a person react to that? I sat in shock as he went off to the bathroom; I was unsure of what to do. I thought we had been having a good time up to that point. By the time he came back, he had forgotten he had even said it and carried on a new conversation. I asked him in the morning if he remembered saying that to me. He laughed and said he didn't. Alcohol makes you do and say strange things, kids.

Or, in another instance, an aged and drunken singer—who is supposed to be sober but definitely is not—once complained to me that he couldn't even book a club tour with his band anymore. He also complained about his wife, who apparently drove him back to drinking after many years sober. Minutes later, he asked me, "Do you have any blow?"

No. I did not.

"If I sent you back to the bar, would you go find me some?"

No. I would not.

"Please," he begged. "I just want to do a line off your tits. I need an upper to get my dick hard so I can fuck you all night long. You'll love it."

Word-for-word, verbatim. I will never forget it. I don't think I could have gotten off of the bus any faster than I did. It was a shame since I really do like his music, too. It's hard to face the reality that the men that make the music are not as great as they seem; but these are the

the kinds of things that you take as a life lesson.

After reading all of that, are you wondering, “Well, Sarah, how do I create experiences like these for myself?”

When I get asked that, I always say that I don’t have one surefire way of getting backstage and meeting bands. It’s all situational. Sometimes I don’t even expect it to happen. It just happens. I have gained a bit of “insider knowledge,” per se, and I suppose it doesn’t hurt to pass on a few tips.

Always be nice to security and they might just be nice back. I have had security guards escort me backstage and introduce me to bands just because I had a ten-minute conversation with them about music.

It doesn’t hurt to get to know the radio deejays, the photographers, venue staff, and promoters. They make the shows possible. They’re the ones who put it on and keep the bands coming. You meet them once and I guarantee you will see them again. They will recognize you after a point and start helping you out. *Work the guys that work for the band.* Schmooze the roadies, the merchandise guys, the tour managers... The guys that are employed by the band definitely know the

band. It’s always a good idea to be nice to them. Or just pretend you belong with them. I’ve gotten backstage twice by pretending I was a roadie helping set up. The key is to be confident and act like you are meant to be there.

Using social media like Facebook and Twitter sometimes works. If you can cultivate an online friendship, it can manifest offline as well. Don’t come on too strong and make your profile picture cute.

Buddy up with opening bands. Opening bands are definitely more approachable than headlining bands. Some of my most interesting adventures have happened while hanging out with opening bands. While with opening bands I have had a gun pulled on me by someone I had only known for three hours, I have seen a bassist cry after getting locked in his own bathroom, I have stargazed in a dew-covered field at midnight, I have woken up to burly men making me tea, I have seen a fistfight over a missing \$50... But, besides all that, they knew the headliners.

And dress cute. Does this need any explanation?

As for my parting words: always remember that bad decisions make good stories.

Check out Sarah in Glamour
Bill!issue #6 page 6
+ Follow her on Tumblr
(shoutwiththedevil.tumblr.co
m/) Twitter (@2fst4love) and
Snap Chat (motleycrew)!

We get to know

DILANA

‘Inside Out’!



Most people will remember South African Rock singer Dilana from her incendiary performance of Nirvana’s ‘Lithium’ on the reality TV signing contest ‘Rock Star: Super Nova’ back in 2006 when she, along with 15 other budding rockers competed for a place in the supergroup Supernova comprised of Tommy Lee, Gilby Clarke, Johnny Colt and Jason Newstead. Although she ended up as runner-up to Lukas Rossi on the CBS show, Dilana has gone from strength to strength since then and has to present recorded three studio albums, toured the world and performed with a string of successful names including Dave Navaro Tommy Lee and Mick Mars and landed herself as opening act for Aerosmith back in 2007. After a short stint with Hollywood veteran Rock group L.A. Guns in 2011, with two albums already under her belt (‘Wonderfool’ 2000 and ‘Inside Out’ 2009) Dilana started recording her third studio album in 2012 titled ‘Beautiful Monster’ which was officially released August 10th 2013. This Autumn Dilana will be making her way around Europe with a 16 date tour starting in Portugal and concluding in Holland. Here Dilana discusses her time on Rock Star: Supernova, her musical inspirations and what the future holds for this fierce female Rocker!

What experience as a singer did you have prior to appearing on Rockstar Supernova?

At that point I had already toured extensively through South Africa and Europe and parts of the USA and Canada. I had a major success whilst living in Holland. Five top 10 hits, film titled tracks, and a lot of touring across Holland mainly.

In a previous interview you said that had you won you would have declined, at which point in the show did you begin to become disillusioned with the idea of winning and what was it about the band that put you off the idea of being lead singer?

It was right after I had heard their first original song. I realized at that moment that their material was not the style that I could believe in and sell. As an artist, I truly wanted nothing more than to stand on a stage singing songs that I wrote for co-wrote which came straight from my heart.

What opportunities did being on the show open up for you?

I gained a lot of exposure and new fans across the world. I also got to co-write and open shows with some amazing



artists. I also got asked to play and lead role in a feature film called *Angel Camouflaged* where I won two awards for best actress and one for best music.

What initially inspired you to become a Rock singer and who were your influences growing up?

Music started off as an escape for me. It was never my real dream or intention to be a professional artist. But as the years went by, I realized that it was my calling in life and that I could touch and inspire thousands around the world through my songs and performances. My influences were so across the board. Bands and artists like Abba, AC/DC, Led Zeppelin, Tina Turner and Janis Joplin, Roy Orbison and so many others really inspired me.

What led you to joining L.A Guns in 2011 and had you been a fan of the music prior to joining?

I had never heard of LA guns until I got the call from Tracy. When I first heard their songs, I was not a fan. But that motivated me to really own the songs and to give them my personal twist.

What were the circumstances of you leaving after such a short period with L.A Guns?

To remain professional, I'm not answering this question.

Do you ever find it challenging being a woman in

the very masculine orientated industry of Rock n Roll?

I guess this is part of the previous question that I wouldn't answer LOL. I find it extremely challenging but that is exactly why I continue to fight and struggle through it. It is even harder now that I have a two-year-old daughter who is always on the road with me. But I am not about to sit back and let this beat me. My attitude is this, you love touring with me, respect us and work with me or you can go and find someone else to work with. Simple.

What part of being a musician do you find the most rewarding?

Touring and meeting fans across the world. I love performing live and seeing strangers and foreigners connecting to my songs and sometimes even mouthing the lyrics. When I leave a venue knowing that I have inspired or touched lives, that feeling is priceless.

What are your plans for this year?

To record at least two new albums with SHÍ is DILANA, one being a holiday album. Also, I want to keep touring as much as possible and focus on big festivals, especially in Europe



www.dilanaarocks.com/ (Official Website)

www.facebook.com/Dilanaarocks (Facebook)

[@Dilanarox](https://twitter.com/Dilanarox) (Twitter)

Nineteeneightysomething....

L.A Guns get a whole lotta 'Sex Action' with their self titled debut, Lita Ford invites us to 'Kiss Her Deadly' and Monsters of Rock take Van Halen, Dokken and bunch of other rowdy rockers across the US in 1988!



Across the US in 1988, great Hair Metal tunes could still be heard across the country, and kick-ass records could still be found in stores everywhere despite the era of decadence and debauchery being in its twilight years. With hit records from Lita Ford, L.A. Guns, Cinderella and Poison still being released- Sunset Strip was still booming and Glam Metal remained, for a few more years, in the favour of the mainstream.

One of the biggest events of 1988 in Hair Metal was the Monsters of Rock US Tour in which Van Halen, Scorpions, Dokken, Metallica and Kingdom Come went on a 28 day Rock extravaganza across 19 different states. With a huge food fight going down in Tampa, Memphis, Kansas City and New Jersey (the latter caused by the crowds frustration at Van Halens very late arrival after the Kingdom Come set) and a riot on stage leading to 15 arrests after Metallica's power went out in L.A. during their set, the rebellious spirit of Rock n Roll showed its self to still be burning bright with the fierce fuel of youth angst.

Metallica, who watched their fans trash the stage as they sat on the drum riser safe from the crazed crowds-, had caused the

following performance of Dokken to be subject to great ridicule as the sudden intensity change from hard-core thrash from Metallica's set (before the power abruptly cut out) to the light Pop Metal melodies of Dokken did not go down well with the large portion of Thrash Metal heads in the L.A. audience.



By Houston there was another food fight- this time accompanied by trash and water. By Seattle Klaus Meine was hit in the throat by a camera thrown by an audience



member causing him to rant about it for about 5 minutes before storming off stage early and at Alpine Valley the Scorpions were again hit by disaster as a lighting rig fell during their performance. Van Halen, although were not hit as bad as the Scorpions, did not get through the tour without fault as Sammy Hagar was hit with vocal issues in Dallas causing the set to be cut short. As well as this he fell off the stage Alpine Valley.

Despite the danger, disaster, riots and fights that occurred during the Monsters of Rock 1988 Tour, thousands attended, and rocked out to the impressive line-up of Raucous Rock bands who, despite some cock-ups here and there, showed the kids a good time!

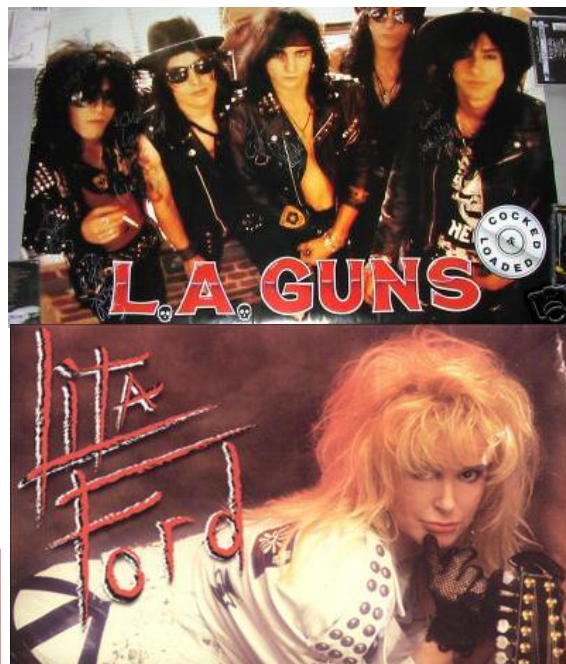
Also in 1988, there was a curious lawsuit that faced Mötley Crüe as Matthew John Trippe, a man with a criminal record and a history of Mental Health issues, sued the band after claiming that he had been hired to pose as Nikki Sixx from '83-'84 and had toured and recorded with the band in his place. The lawsuit was against Crüe's manager Doc McGhee on the grounds that Trippe was owed royalties for his alleged contribution in song writing. According to Trippe, Nikki Sixx was unable to fulfil his band duties after being injured in a car crash, so he was recruited by Mick Mars to take his place. He went on to claim that he was kicked out after being arrested for robbery and by then the real Nikki Sixx had recovered and thus rejoined the band. Needless to say the courts laughed off this farfetched story and the case was dropped in 1993.



Elsewhere in '88, whilst this year marked the end of Frehleys Commet, it saw the formation of House of Lords, made up of several background charecters who had played the Rock star game for a while on Sunset Strip. The group, still going strong today, was put together by former keyboardist of Giuffria. Greg Giuffria and

later recruited Ex Quiet Riot bassist Chris Wright who then suggested vocalist James Christian for lead vocalist. The band was signed to Gene Simmons record label and went on tour with bands such as Nelson, Cheap Trick and Scorpions.

The year of 1988 also saw some great releases from the likes of Lita Ford, L.A. Guns and many others. Lita's self titled album here timeless hit 'Kiss Me Deadly' and her epic power ballad featuring Ozzy Osbourne, made possible as she was managed by Sharon Osbourne at the time, 'Close My Eyes Forever'. The album charted pretty well with her power ballad duet reaching a peak of no. #8 in the US Billboard Hot 100. Whilst Lita was enjoying the success of her third studio album, rock n roll outlaws L.A. Guns had just released their sleazy and bombastic self titled debut with hits such as 'Sex Action' and 'Electric Gypsy'. The album also featured a recording of the Girl (Phil Lewis's previous Glam Rock band which he had previously shared with Def Leppard guitarist Phil Collin) song 'Hollywood Teeze' and achieved Gold status in the USA.



In many ways, 1988 was the final year for big stadium filling Rock Anthems as the following years would introduce the new toned down semi acoustic and ballad dominated phase of Glam Metal. From this point on, even the originators were beginning to change with the times as Aqua net Hair spray, spandex and heavy on stage make up was becoming more scarce as more and more denim and flannel was adopted. Glam would begin to fade after the year of 1988 and soon vanish from mainstream radio and MTV.

The *PUNK* Side of Glam!



Clockwise from top Left-Pretty Boy Floyd, Orphan Punks, Alley Cat Scratch, Heart Throb Mob, Peppermint Creeps, Glamour Punks, Big Bang Babies, Queenie Blast Pop, Penny Lane.

By 1989 the mainstream Glam scene consisted of flannel shirt and denim jacket wearing, acoustic guitar playing bands who looked into the MTV cameras with dead eyes as they sung their tired old formulaic love ballads, as if they had no pure Rock n Roll energy left from the constant sex, drugs and Rock n Roll of the decades electric earlier years. As Extreme sang 'More Than Words' to a transient mainstream consumer audience and the largely disaffected and unimpressed teens of the time, Extreme, along with the string of bands of this particular musical persuasion (all straight from the carbon copy corporate music factory, mass produced on a huge scale) including, Tesla, Firehouse and Trixter to name a few were about to be put out of their misery but the Seattle scene, with a fresh and heavy, all be it rather depressing, new sound

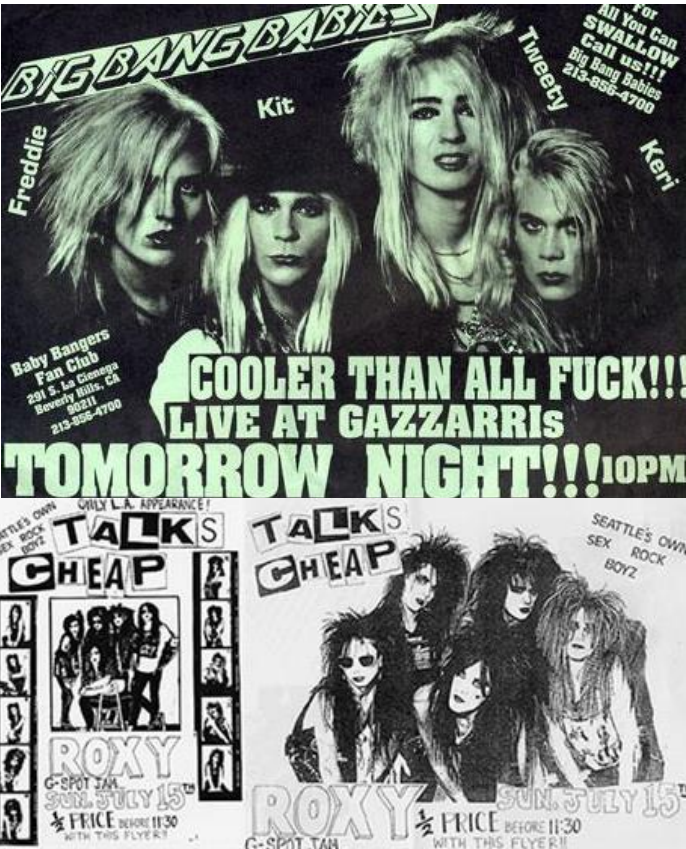
that would capture the youth's imagination and simultaneously put Glam Metal out of business.

On the back alleys of Sunset Strip however, Glam Metal would enjoy one more short lived, mainly underground, however explosive and bombastic new movement that came to be known as Bubblegum Glam/Punk. These bands took it right back to the beginning, taking a leaf outta the 'Too Fast for Love' Mötley Crüe, both with the heavy injection of Punk Rock as well as the crazy aesthetic. Although the bands of the Bubblegum Glam/Punk era never saw the mainstream success that their predecessors ever did, one gets the vibe from listening to the tunes that this was never on the radar of such bands. Throughout the music of Big Bang Babies, Glamour Punks and many others

their music carried the first wave Punk Rock ideology of apathy and mainstream rejection and delivered to their cult followings on Sunset Strip through carefree glam melodies, hard punky power chords, and shamelessly hedonistic lyrics. A sharp contradiction from the constructed and trying-way-hard-to-fit-in vibe that oozed out of the tedious semi-acoustic Pop Metal ballads in the charts of the time; this with exception of course of Pretty Boy Floyd.

Whilst for most Bubblegum bands struggled to get a gig, Pretty Boy Floyd managed to hit, objectively a small degree of success, however made extraordinary achievements considering their musical style and look. Whilst bands like the Orphan Punks were being denied for their obtrusively glammy ways, Pretty Boy Floyd landed themselves a record contract with MCA Records, a 1989 Kerrang magazine cover, appearance in MTV's Head banger Ball as well as a very rare longevity as the band still tour today.

Whilst most of the bands of the era faded by the mid 90's due to the Glam aesthetic being now entirely rejected and shunned by the mainstream, several members of such bands managed to resurface during the 2000's and beyond in subtle places throughout the modern rock world like Lonny Paul formerly of the Heart Throb Mob, now lead guitarist for Steven Adlers new band, Adler, Keri Kelli, bassist for Slash formerly of the Big Bang Babies and several others who have found their place amongst the contemporary rock scene under the guise of more prolific characters of the 80's.



With Pretty Boy Floyd hitting the mainstream whilst the majority of this elusive and short lived scene faded into complete obscurity by 1995, one band has managed to find a middle ground between these two extremes. Rebel Rebel, one of the more aesthetically infamous and musically heavy bands from the Bubblegum Glam/Punk scene have managed to hold on to their Sunset Strip vision as they have continued to perform in the West Hollywood area and beyond since the late 80's. These crazy rockers have done it all without a label and the hype of MTV and continue to rock out to their cult following of passionate Glam Rockers.

Today, Bubblegum Glam exists on the periphery of the dust corners of the internet through long since abandoned Glam Metal blogs and forums, and Lo-Fi recordings on Youtube that, although are extremely low in sound quality, still manage to convey the raw anarchy and attitude of the bombastic musical movement. Though only few know of its existence bubblegum glam stands as the final testament of the decade of decadence and gave it the era huge sleazy send off as grunge and alt rock finally took over. Check out some of our faves from the Bubblegum Glam/ Punk era below.....

Stars From Mars:

‘We got Tonight’



Orphan Punks:

‘Ronnie is an Idiot’



Queenie Blast Pop:

‘So Kid You Wanna

Be a Rockstar’



Heart Throb Mob:

‘Johnny’s Got a

Girlfriend’



Pepsi Pop:

‘Without Your Love’



Glamour Pill! Style Icons VII!

Our Style Icons are back with a bang showing off all the best features of the classic Glam Metal style!

Jake Widow!



Name: Jake Widow

Age: 22

Country of Origin: Czech Republic.

Occupation:
Teacher/musician

Favourite Band(s): KISS

Style Inspiration: 80's and my band NASTY RATZ

Comments: "Sometimes, it's weird to realize that everyone is staring at you, no matter where you go. But I've started enjoying it pretty much."

Jay Martino!



Name: Jay Martino

Age: 31

Country of Origin: Italy (Palermo)

Occupation: Guitarist

Favourite Band(s): all the L.a. roxx stuff, Mötley, L.a. Guns, Skid Row, Johnny Crash, Guns 'N' Roses, Shotgun Messiah, Wildside...some of my favourite guitarists are: Randy Rhoads, Steve Vai, John Norum, Zakk Wylde, Slash, Vito Bratta...

Style Inspiration: Sleazy rockers is a mix of Nikki Sixx & Slash, snake plissken, and the warriors

Comments: "I love to dress my western boots and leather pants, lipstick, jewellery, play loud my guitar and burn the stage, drinking Jack Daniel's, watching some old horror movie and eating pizza with a lot of beers!."

Danny Stix!



Name: Danny Stix

Age: 21

Country of Origin: Bulgaria

Occupation: Drummer of StOp, sToP!

Favourite Band(s): Deep Purple/ Led Zeppelin/ Black Sabbath of course after StOp, sToP!

Style Inspiration: Led Zeppelin, The Sweet, Slade, Deep Purple, Mötley Crüe, Hendrix...

Comments: "I like to think my style is somewhere in between the 70's and the 80's rock 'n' roll style. I love bootcut pants and bleached clothes, and also my hair looks pretty 70's (it's natural by the way haha) and I also like leather stuff and studs which is more into the 80's style. To see more examples of my style visit www.facebook.com/stopstopofficial."

**A BIG THANKYOU
TO ALL OF OUR
GLAMOUR PILL!
STYLE ICONS THIS
MONTH- ROCK
ON GUYS!!!!!!!!!!!!**

Glam Metal **LIVE!**

With the days of Sunset Strip decadence dead and gone, its music lives on as bands all around the world have captured the Glam Metal Spirit and taken it on the road in their own modernised interpretation of this insance genre that set the 1980's alight. Each issue we will be hearing from the artists and the fans on what it's like to be a part of the live Glam Metal/Sleaze Rock scene in 2016. This month we hear from Sunset Strip bad boy Kelli Raven

Kelli Raven



Keli Raven is a multi talented solo artist who sings, plays guitar and produces his own music. He has been in and around the Hollywood music scene for many years amongst the likes of Poison and Guns N' Roses and has an eclectic discography including solo material, music for Television and Film as well as a music collaboration with the late Lemmy Kilmister titled 'Bad Boyz 4 Life'

www.reverbnation.com/keliraven

[@Keli_Raven](https://twitter.com/keli_raven)

www.facebook.com/keliraventheband/

How would you describe the modern Hair Metal scene in terms of the subculture and live shows?

What Modern Hair Metal scene?

How important do you feel that live shows are to the modern Hair Metal subculture?

I would say very important to the Modern Hair Metal subculture because, they were not privileged to see it in its creation as it made a

historical statement. However, I feel it's a dying breed in the sense of calling it Modern. They are just copy cats. A few of us are still putting out new material every year or so. Now that's Modern.

What do you most enjoy about performing in a live gig context?

Hearing my guitar on 'eleven' pushing forward from behind, looking at my bandmates and smiling at them because we are jelling, but most of all the pleasure of performing to fans both old

, new and closet. I find it very humbling.

In your opinion what is different for modern sleaze artists as opposed to the original bands of the 80's in the live performance sector?

Unfortunately, I find not much of a difference... But I guess that could be considered a good thing. You tell me.

How profitable are your live performances in comparison to other factors such as record sales, merch, royalties etc.?

Performances can be very profitable when the promoters don't try and screw you out of your nightly rate. That seems to be a major problem these days for some of the biggest acts, middle man acts like myself and even the new up and coming acts. We should all be compensated fairly for our work, yet sometimes it just doesn't happen that way. Certain promoters run in 'clicks' that in itself is not cool. So to answer your question, we just keep pushing forward in all aspects and opportunities to make a buck doing what we love and do for our fans, at least that's what I do. If I were in it for the money, I would have quit a long time ago.

Financially what do you have to consider when organizing a live club show?

Doing a charity event is always worth the cause. People don't realize what goes into putting on just one Keli Raven show. Simple, what bills do not get paid at home (ha ha).

What equipment do you feel is most important to invest in for live shows, how do you think this effects the outcome of the performance itself and your profit from ticket sales of the event?

Our sequencer allows us to perform our material as closely to the sound of the recording. We use a video screen to support our visual performance showing us as a power trio. In my case (the bands case), we offer a very humble technical rider along with our nightly rate so I leave that up to my booking agent and manager.

Do you ever find any obstacles in booking live gigs being a modern rock artist due to the mainstream?

Yes, being a long time Independent artist it has been quite a challenge getting the right venues to support us even with it being my 25th anniversary but that is about to change.

Do you find that your audience are just rock fans in general or are they specifically interested in the Hair Metal genre?

Absolutely not. Fortunately, I have been able to create a unique following ranging from old school 'Glam Rockers to fans of all races and what seems to be a varied range of ages throughout my career. I will admit it still is probably an eighty percent female following but I do believe there are many 'closet' male Keli Raven fans out there of various race, genres and age.

What unique element do you find there is within a live experience as oppose to just listening to a record?

Oh, there is just nothing like connecting with a live audience, especially when they pay to come see you and even sing along with my songs. There is just nothing like it. I plan on keeping this 'crazy train' rollin' No matter what obstacles I have to jump over.



Rock on....

-Glamour Pill!