


WAYNE STATIC LEAVES THE "X" BEHIND ON STRIPJOINTS 31  FROM VIETNAM TO THE ED'S HALL OF FAME

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**EXOTIC DANCER'S**

# CLUB BULLETIN

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## WAYNE STATIC LEAVES THE "X" BEHIND FOR NEW SOLO ALBUM FIND THE TRACK "GET IT TOGETHER" ON STRIPJOINTS 31!

One would assume that "rock stars" have carte blanche when it comes to visiting strip clubs. After all, they're rock stars—isn't that what rock stars do? You know, party, hang out with strippers ... it's all sex, drugs and rock 'n' roll, all the time.

Well, you'd *think* that's the way it is. But for those in touring rock bands with wives or girlfriends at home, it isn't always that easy. In fact, during the four years that we've been interviewing artists for the StripJoints CD (sent for free with each issue of this magazine, courtesy of Concrete Marketing), the majority of the guys who are in relationships either don't go to strip clubs, or have to lie like hell if they do. When asked if he visited clubs while touring, Wes Scantlin, lead singer of Puddle of Mudd said (in a January '10 interview with *Club Bulletin*), "Nah, my old lady would kick my ass!" This coming from a guy whose ex-girlfriend was a touring feature entertainer.

has ventured on his own with the release of his first solo album, *Pighammer*. His latest single, "Get it Together," finds its way on the latest installment of StripJoints.

"It seems like almost every time I've been in a club I've heard one of my songs," says Static. "A lot of my music lends itself well to that environment, and I know a lot of girls like it."

To understand exactly why Static elected to leave Static X behind in exchange for a new turn as a solo artist, look no further than his previous statements: "My songs" ... "my music." While Static X was indeed a band, it was Wayne Static who was writing virtually all of the band's music.

"Static X didn't write music together; I wrote the music, gave it to the guys and they added their own parts," says Static. "With *Pighammer*, it was nice to not have to compromise; to not have to argue with the drummer about the beat, to argue with bass player about him being too loud in one part or



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Luckily for him, Wayne Static doesn't have that problem. When your wife is former porn star Tera Wray, it's safe to say that getting lap dances and hanging out in an adult club VIP room isn't behavior that will be frowned upon.

"I couldn't have married some 'regular' chick that gets all uptight about everything—that's just ridiculous!" Static exclaims. "Truth is, I never thought I'd get married. But Tera is awesome, and we definitely haven't settled down. We just have a great time together. She goes on the road with me; really, we go everywhere together. We're inseparable."

Going "everywhere" does mean dropping by their favorite adult clubs while they're on the road, though playing five shows a week does make it difficult to get out often. When they do, Static does list The Clubhouse in Dallas as a must-visit venue, noting that he and his wife are, understandably, "very comfortable" in the strip club environment.

Equally comfortable in the strip club environment is Static's music. As the frontman, guitarist and main songwriter for the industrial metal band Static X, tracks like "Push It," "I'm the One" and "The Only" have made their way onto a few strip club playlists over the past 12 years. Now, Static

another. I do feel that all of our records turned out great and I stand by them, but this one has a special excitement to it."

And when Static describes *Pighammer* as a solo album, he means it. He recorded literally every instrument on the disc, including guitars, drums, bass, keyboards and, of course, vocals. Static attributes some of the creativity needed to execute such a feat to the fact that, while writing the music that would become the songs in *Pighammer*, he was able to conquer his addiction to drugs.

"I was a drug addict for many years, and I battled with withdrawal while I was writing and recording this CD," Static explains, noting that his wife quit using drugs as well. "The song 'Get it Together' is literally about getting my shit together and quitting drugs. That's really the theme of the record—transformation, rebuilding my career and my life."

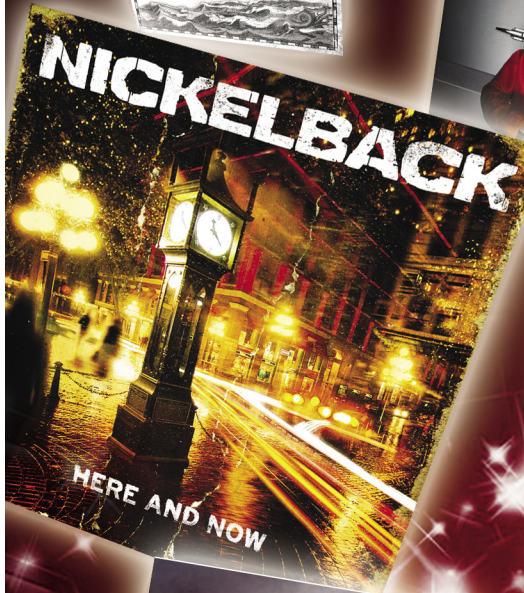
Though Static has traded in the drugs, he's more than happy to keep the sex and rock 'n' roll.

"It's a lot easier to tour now (without drugs), I can tell you that," says Static. "It's much easier to play shows when you don't feel like you're about to die up there on stage!"

For more information, visit [WayneStatic.com](http://WayneStatic.com).

# Strip Joints

VOLUME THIRTY-ONE  
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STRIPJOINTS is included with EVERY issue of EXOTIC DANCER magazine. (courtesy of Concrete Marketing; the #1 connection between the music industry and gentlemen's clubs). For more information contact: [StripJoints@ConcretePlanet.com](mailto:StripJoints@ConcretePlanet.com)

**"BOTTOM'S UP"! KICK BACK THAT "RED SOLO CUP" AND GET READY TO SPIN THE TUNES ON THE NEW STRIPJOINTS CD!**

## Toby Keith "Red Solo Cup"



Almost a decade after he told the terrorists that "we'll put a boot in your ass/it's the American way," patriotic everyman Toby Keith, tones down his Oklahoma machismo in favor of another favorite U.S. pastime—drinking. From his latest album *Clancy's Tavern*, "Red Solo Cup"

has all the class of a college kegger but just as much sing-along fun as his last alcohol-tinged odes, "I Love This Bar" and "Beer for My Horses." Forget rah-rah lyrics about Chevy Trucks, or Jesus Christ of West Texas, Keith and company just want to get stupid drunk with a little help from their red friend. "Red Solo Cup" is a Top 40 product jingle and a sure bartender's hymn. If you're club's clientele is the working-class, they're sure to sing along—and order another round.

## Venrez "Karma"



From their forthcoming record *Sell the Lie*, L.A.'s quintet Venrez introduces itself to the music scene here at home with their brand of Southern California rough and tumble, f\*ck and fight rock 'n' roll. Don't call'em a throwback, 'cause in reality, Venrez is continuing the same type

of sleazy, ballsy rock that's been around for decades—it's just harder to find in all this strange mirth of newer nu-metal. If rock is fun it should sound fun, and that's what "Karma" sounds like. Nothing new, but another good-time track for your club. Nothing wrong with that.

## Red Hot Chili Peppers "The Adventures of Rain Dance Maggie"

Twenty-eight (holy sh\*t) years later and we're still finding the groove in the Red Hot Chili Peppers. Since time has eroded most of the Peppers' madcap funk, what remains—as evidenced in "The Adventures of Rain Dance Maggie"—is

a sound completely self-evident. Cool, laid back, all it's own. "The Adventures of Rain Dance Maggie" is a return to the Peppers' more melodic tracks found on their latest album *I'm With You*. The best thing about the Peppers being played at your club is that it doesn't matter what album of theirs you pull from—take your pick—you're bound to find something worth listening to.

## Nickelback "Bottom's Up"




There is a reason why you keep seeing Nickelback on these Concrete Marketing "StripJoints" CDs: they are modern-day bar-party gods. Their success is based on knowing that their target will be, and forever be, their core audience—and nobody else. Which is to not undercut

the fact that they are about as consistent a modern rock band as one will find on the charts. (Think Coldplay with balls.) Like the tracks before that have built the foundation of their decadent kingdom, "Bottom's Up" is—with all due respect—more of the same. Which makes their fans happy and the party continue. If a Nickelback song ain't about strip-pers, then it's probably about drinking. To which we say, if it ain't broke ...

## Black Stone Cherry "Blame it on the Boom Boom"



Kentucky rockers Black Stone Cherry make lack of pretension sound tough as hell in "Blame it on the Boom Boom," the band's second release off of their latest album *Between the Devil and the Deep Blue Sea*. Like the musically nurtured children of Lynyrd Skynyrd and Black Label

Society, Black Stone Cherry's "Blame it on the Boom Boom" is a Southern-style rocker filled with raunchy attitude that, to be enjoyed properly, should be accompanied by a glass of whiskey—and the club's hottest girl on your lap. 

Visit [www.ConcretePlanet.com](http://www.ConcretePlanet.com) for more information.