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EXOTIC DANCER'S

CLUB BULLETIN™

July 2007

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Girls, Girls, Girls

MOTLEY CRUE

Celebrating 20 years of the **most popular** song
in the history of the adult nightclub industry

PLUS

- A retrospective on the song's history
- Interviews with the Crue's Vince Neil and Nikki Sixx
- The Top 10 adult nightclub songs of all time
- The hottest songs today, courtesy of Concrete's "Strip Joints" CDs

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Dancers in our industry

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ED's Don Waitt and Gary Daugherty
with a Platinum Album issued to Waitt
and PERFORMANCE Magazine for
Mötley Crüe's *Dr. Feelgood* album

A PROPER SALUTE TO THE INDUSTRY'S ANTHEM ...AND HOW IT RELATES TO THE ORIGINS OF *EXOTIC DANCER*

I've been here at ED Publications for over nine years now. While I am proud of every cover story I've ever written, this issue's cover story on Mötley Crüe's "Girls, Girls, Girls" has to be my favorite. Not just because I've been a Crüe fan since 1983 (I still own the 45 RPM single of their song "Looks That Kill"), but because music is one of the most frequently debated topics in the adult nightclub industry.

Don't believe me? Go ask five industry DJs what type of music should—and should not—be played in an adult nightclub, and you'll get five completely different answers. Owners are the same way. For example, some adult club owners are almost violently opposed to any hip-hop or rap music being played in their venue, while others welcome it. And in some clubs, it's the entertainers that rule the clubs playlist; whether or not that is a good thing is also subject to much debate.

What doesn't seem debatable is the fact that Mötley Crüe's "Girls, Girls, Girls" remains the most popular song in the adult nightclub industry. For 20 years, clubs across the country have paraded their entertainers out during "uptime" to the strains of this 1987 classic; other clubs have simply made it a mainstay on their playlist.

While it's likely that Mötley Crüe would still have sold millions of copies of "Girls, Girls, Girls" without the massive adult club exposure that it received, there's little doubt—even among the Crüe members themselves—that adult club airplay had a clear impact on the overall sales and popularity of the "Girls, Girls, Girls" song and album (see Crüe vocalist Vince Neil's comments in the cover story). Now, 20 years later, record companies representing various artists have *finally* started to realize that adult clubs can have a direct impact on a recording artist's career.

Through our friends at Concrete Marketing, the *StripJoints* CD is being mailed to clubs across the country along with their copy of the *Club Bulletin* (a program which started a year ago). These CDs are filled with songs by both well known and up-and-coming artists in various music genres, songs targeted directly towards adult nightclub clientele. Is the next "Girls, Girls, Girls" on one of these CDs? Maybe ... just maybe.

In fact, a song that was found on one of the first *StripJoints* CDs—Buckcherry's "Crazy Bitch"—made our list of the Top 10 adult club songs of the past 10 years. While that list was difficult to put together, it was nowhere near as tough as the other list: The Top 10 adult nightclub songs of all time (both lists can be found on page 16). Much thanks to all of the club owners and DJs who helped us with their input on the Top 10 lists, especially former DJ and *Club Bulletin* columnist Chris London (one of the most humorous columnists in the history of the *Bulletin*) and Dr. Rock from The Clubhouse in Dallas.

So enjoy the cover story on "Girls, Girls, Girls," enjoy our Top 10 lists, and the next time you play Mötley Crüe's "Girls, Girls, Girls" in your club, raise your glass and toast the most popular song in the history of the adult nightclub industry. Cheers!

(Note: A special thanks goes out to Bob Chiappardi of Concrete Marketing for all of his efforts with this issue's cover story; thanks also to Michael J. Peter for getting Vince Neil to phone the ED offices.)

"If not for the music industry, there probably would never been ... EXOTIC DANCER or the Expo."

This issue's focus on the song "Girls, Girls, Girls" and the importance of music to the adult nightclub industry has another interesting tie-in, according to ED Publisher Don Waitt, who says, "If it wasn't for the music industry you would not be reading this issue of *ED Club Bulletin*. In fact, if not for the music industry, there probably would never have been a single EXOTIC DANCER Publication or even the Annual Gentlemen's Club Owners Expo."

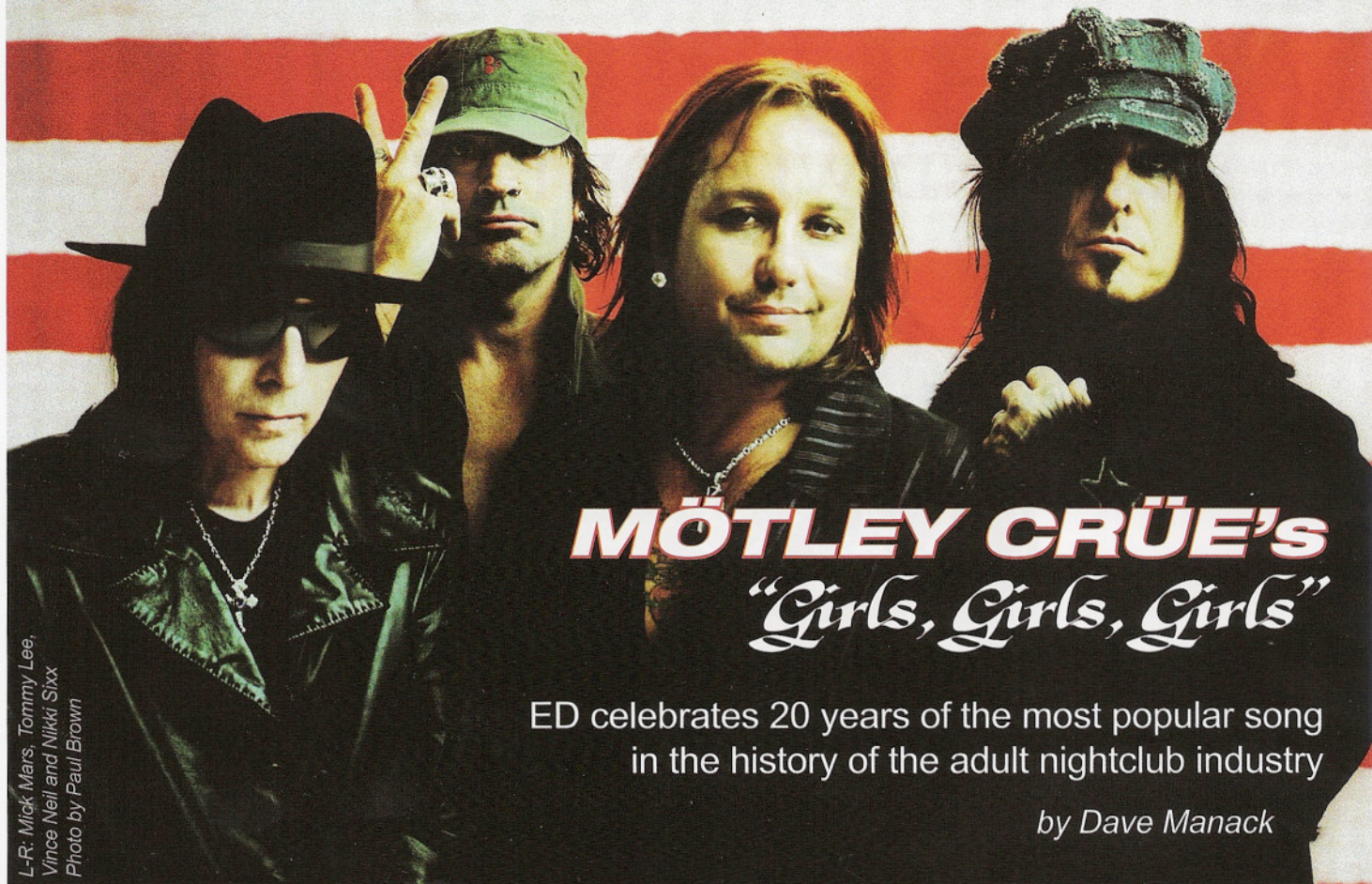
Say what?

When Waitt started ED Publications back in 1991 with the first EXOTIC DANCER Club Guide, he was based in Fort Worth, Texas where he was the publisher of PERFORMANCE Magazine, a weekly trade magazine for the concert touring industry. "I used to travel to concerts all across the country and the first thing I would do when I checked into my hotel was pull out the local Yellow Pages to try to find what strip clubs were in town. Those listings were woefully lacking in information, and that gave me the idea for a national guide with details on strip clubs," recalls Waitt. "It was very similar to annual guides that we published at PERFORMANCE that listed every concert venue from Meadowlands Arena to Reunion Arena and every concert nightclub from CBGBs to the Palladium."

After ED Publications started to take off and the operation was moved to Florida, Waitt was soon joined by ED Marketing Director Gary Daugherty and ED Finance Director Peggy Daugherty who had both worked at the concert magazine.

Says Waitt, "I owe a lot of thanks to a gentleman named Pete Clay who was the owner of PERFORMANCE Magazine who allowed me to grow ED Publications while still working for him, and to basically copy a lot of the things that that magazine was doing, including an annual convention, in building ED into what is today."

Dave Manack
Associate Publisher



L-R: Mick Mars, Tommy Lee, Vince Neil and Nikki Sixx
Photo by Paul Brown

MÖTLEY CRÜE'S *"Girls, Girls, Girls"*

ED celebrates 20 years of the most popular song in the history of the adult nightclub industry

by Dave Manack

The ability to write timeless music is every musician's—or, at least, every legitimate musician's—dream. It's about leaving a legacy, creating music that will be listened to now, 5 years from now, 10 years from now, even 50 years from now.

If you're Jack Norworth, that legacy extends all the way back to 1908. Who is Jack Norworth, you say? Trust me, you know him. You hear his song at every Major League baseball game, smack dab in the middle of the 7th inning. It's a little ditty called "Take Me Out to the Ball Game," and it's not just a song—it's an anthem.

Now *that's* a legacy.

So what do Mötley Crüe and Jack Norworth have in common? Every single night at scores of adult nightclubs, a particular Mötley Crüe song is played. And you know the song well—the motorcycle revs its engine, the guitar comes roaring in, and the memorable melody boldly announces that the party has just begun. It's "Girls, Girls, Girls," and for 20 years, it has been the anthem for thousands of adult nightclubs across the U.S. and around the world.

"I've always been a big fan of strip clubs, so for us, that was just a really fun song to write," says Mötley Crüe's vocalist Vince Neil. Neil phoned the ED offices shortly after returning from the Crüe's European tour, which included several festival dates. "When we wrote 'Girls, Girls, Girls,' it expressed our feelings for the (adult nightclub) industry. The song is just a good-time song; it's all about rock n' roll, motorcycles, drinking...it epitomized that particular time in our lives."

"'Girls, Girls, Girls' is a lifestyle song; it's who we were and what we were doing during the era that the song was written,"

echoes Mötley Crüe bassist and chief songwriter Nikki Sixx.

"During that era, we were a gang of guys and strip clubs became the place for us to socialize. [The original Crüe lineup, which is intact once again, also consists of drummer Tommy Lee and guitarist Mick Mars—Ed.] The girls, the music, the motorcycles, that's just what we did. I remember at the time, I never used to see other musicians hanging out in strip clubs, it was just us. But it was funny—as soon as the song took off, it became a lifestyle for other rock musicians as well."

The *Girls, Girls, Girls* album was released on May 15, 1987, and included an official record release party at the Body Shop strip club on Sunset Boulevard in Hollywood. It was certainly a fitting venue, considering that the Body Shop was one of six North American adult nightclubs—including Thee Dollhouse in Fort Lauderdale, Tattletales in Atlanta, the Marble Arch in Vancouver (British Columbia, Canada), and two other Sunset Boulevard

clubs, the Seventh Vail and the Tropicana—that are mentioned directly in the lyrics (for further information on these clubs, see the sidebar article on page 12). For those who were fortunate enough to be mentioned, "Girls, Girls, Girls" became a badge of honor. Which leads to an obvious question: Why were these adult clubs chosen out of all the clubs in North America?

"When we were writing 'Girls, Girls, Girls,' we wrote down a few of the clubs we

remembered, some that were favorites of ours," Neil recalls. "But they also had to have a name that sounded cool and fit into the flow of the song. So not all of the clubs we loved made it. But it would always be great to go back to those clubs or to the cities that we mentioned in the song—they really loved the song because of it."

**"I DON'T THINK THE POPULARITY OF 'GIRLS, GIRLS, GIRLS' [IN THE ADULT CLUB INDUSTRY] REALLY HIT ANY OF US UNTIL ABOUT 10 YEARS LATER, WHEN WE WERE IN A STRIP CLUB AND THEY'D PARADE THE GIRLS OUT TO IT. IT WAS THEN THAT I REALIZED THAT IT WASN'T AS MUCH OUR SONG AS IT WAS YOUR SONG."
— MÖTLEY CRÜE'S NIKKI SIXX**

HOW "GIRLS, GIRLS, GIRLS" BECAME OUR SONG

Though "stripper" and adult nightclub-oriented songs may be a dime-a-dozen now, they weren't in 1987. In fact, they were nowhere to be found. That is, until four long-haired, hard-partying rockers from Hollywood decided to devote not just a song, but also the name of their fourth studio album to the beautiful women that danced at adult clubs and the lifestyle that the clubs evoked. As Neil explains, however, there were other album titles that circulated prior to its release.

"At the time, we weren't even sure we were going to call the album 'Girls, Girls, Girls,'" Neil recalls. "But I liked the album title so much that I actually had it tattooed on my arm. I knew if I did that, they'd have a hard time changing it!"

Upon its release, the *Girls, Girls, Girls* LP helped the band's popularity skyrocket. With a sexy video in tow (shot at such clubs as the Seventh Veil and Thee Dollhouse), the "Girls, Girls, Girls" single helped the album sell several million copies worldwide, achieving multi-platinum status in the U.S. But as Neil points out, the song—and album—would not have achieved its legendary status had it not been for the adult nightclubs around the country that helped catapult the song to #12 on the Billboard charts and the album all the way to #2. The greatest example of this, Neil notes, was the trend set by his good friend Michael J. Peter, who is known by many to be the forerunner of the modern day gentlemen's club.

"It was really cool for Michael to start that trend of bringing all



of the girls up on stage every hour and playing the song [the concept known as "uptime," a feature practiced by a majority of adult clubs—Ed.],” says Neil who, along with the rest of Mötley Crüe, met Peter during the recording of *Girls, Girls, Girls* (see sidebar story on this page). “Girls, Girls, Girls” would not have been as popular as it became without Michael doing that in his clubs every night, every hour on the hour.”

For Mötley Crüe, there was no doubt that “Girls, Girls, Girls”—along with “Home Sweet Home”—had become one of the biggest hits of their career. But according to Sixx, it wasn't until several years later that the band realized the song's impact on the adult nightclub industry—that it had, in fact, become the industry's anthem.

“(‘GIRLS, GIRLS, GIRLS’) ALWAYS GETS THE PARTY STARTED. IT DOESN'T MATTER WHERE OR WHEN YOU PLAY IT...THE GIRLS JUST SHOW UP.”

— KORN'S JONATHAN DAVIS

How an adult nightclub legend and a legendary rock band befriended one another — and altered the course of adult club history in the process

Michael J. Peter's name has become synonymous with the modern-day gentlemen's club. By all accounts, Peter helped transform the industry in the mid-1980s from “strip clubs” to upscale adult nightclubs, and introduced many of the modern practices that clubs employ today, including dancers in gowns, “uptime,” male staff in tuxedos, and a level of customer service and hospitality that was rarely—if ever—seen in an adult nightclub.

At one time, Peter ran over 40 adult clubs across the country—one of the industry's first “chains,” in fact—with such branded names as Thee Dollhouse, Pure Platinum and Solid Gold, to name a few. It could hardly have been a surprise for Peter, then, when a popular rock band requested to meet him in 1987, at a time when his clubs were among the most popular in the country.

Except for the fact that he'd never heard of the band before.

“I'm at my home in Hollywood Hills, when my friend Dennis Morgan, who used to run the Hollywood Knockouts show for me, tells me that the band Mötley Crüe wants me to come down to their studio and meet me,” says Peter. “I say to him, ‘Who the hell is Mötley Crüe?’ After all, I was 45 years-old at the time. Dennis says, ‘You're supposed to know who they are, they're been the top rock act for six years running.’ Unbeknownst to me, (Mötley Crüe) had been going into my strip clubs across the country. And some of the guys were dating dancers of mine.

“So Dennis take me into the studio [where the band was recording *Girls, Girls, Girls*], and these guys start running at me, shaking my hand,” Peter continues. “For the first time in my life, I was asked for an autograph.”

Immediately after meeting the band, Peter was rushed out to

Crüe vocalist Vince Neil's car. Neil told Peter to hop in his Lamborghini—he had something he wanted Peter to listen to.

“He was so excited to play me the rough mix of the song ‘Girls, Girls, Girls,’” says Peter. “He said, ‘What do you think?’ I said, ‘It's pretty good.’ I didn't even pick up the reference to Thee Dollhouse the first time around; he had to point it out to me.”

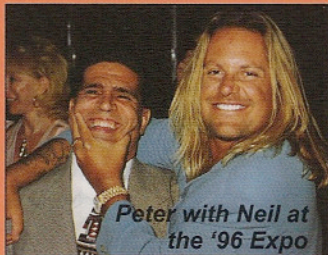
As Peter explains, he and the band became “fast friends” after this encounter. The band even flew him into New York City for their Madison Square Garden show on the *Girls* tour. But Peter had already been returning the favor. Every night in every one of his clubs, Peter would play “Girls, Girls, Girls” each hour, as the clubs would parade all of their entertainers across the stage as they introduced a club promotion. This concept would come

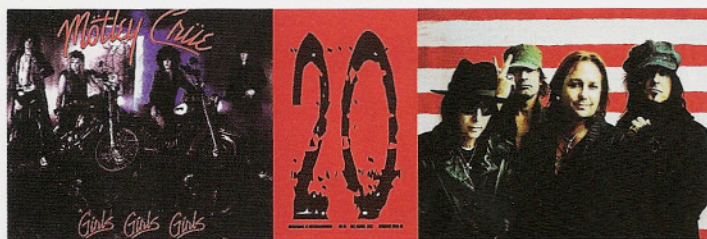
to be known as “uptime,” and it was a trend that quickly caught on at adult clubs across the country. It's a trend that is still carried on at many clubs today.

But it wasn't just the trend of uptime that made adult club history—it was the consistent use of “Girls, Girls, Girls” that made this a defining moment in history of the adult club industry.

“Playing the song each night in every one of my clubs helped propel that song not only into rock n' roll history, but into strip club history,” says Peter, noting that he used “Girls, Girls, Girls” in all of his radio advertising spots as well. For Peter, it's no surprise that Mötley Crüe's “Girls, Girls, Girls” is still as popular in adult nightclubs today as it was 20 years ago.

“I think Vince, Nikki, Tommy and Mick captured the essence of the adult nightclub industry in that song,” says Peter. “Whether it's South Florida, Atlanta or the Sunset Strip, they captured the heart, the soul, the essence of our industry. It fits, it works, it is what it is, it is what we are.” — Dave Manack





"Girls, Girls, Girls" continued from page 9

"I don't think the popularity of 'Girls, Girls, Girls' [in the adult club industry] really hit any of us until about 10 years later, when we were in a strip club and they'd parade the girls out to it," says Sixx. "It was then that I realized that it wasn't as much our song as it was your song. It's sort of like Bob Seger's 'Like a Rock' and Chevy trucks—they became synonymous with each other. It's amazing when something takes on a life of its own like 'Girls, Girls, Girls' has."

A SONG, A BAND, A LEGACY — AND, EVERY NOW AND THEN, A DOSE OF ANONYMITY

Sometimes when successful bands pen classic tunes, they feel chained to that song for the rest of their careers, obliged to play it each night for demanding crowds. Not so for the Crüe and "Girls, Girls, Girls," at least according to Neil and Sixx. While Neil jokes that his tombstone will someday read, "Here lies Vince Neil, the guy who wrote 'Girls, Girls, Girls,'" it remains his favorite song in Mötley Crüe's impressive live set, a set that draws from eight studio albums and over 25 years of music.

"I still love to sing that song, especially because of the audience's reaction to it," says Neil. "No matter what country we're in—we just got back from Europe—everybody is singing along."

Nikki Sixx set to release *Girls*-era "Heroin Diaries" book and CD this Fall

On the surface, there's nothing odd about Mötley Crüe writing a good-time, strip club party anthem during the 1980s in Hollywood, which was clearly the nation's epicenter of debauchery. But when you have the opportunity to glance inside of the minds of the band during that time period—especially lyricist and main songwriter Nikki Sixx—it's a little harder to imagine that anything upbeat would come out of someone so mired in drug addiction.

By now, many of you have heard of "The Dirt: Confessions of the World's Most Notorious Rock Band," the *New York Times* best-seller that graphically details the lives of each individual Mötley Crüe member from their childhood upbringing all the way up to 2001. One of the most striking aspects of the book (a great read, by the way—Ed.) is the description of their substance abuse, most especially Sixx's addiction to heroin. In fact, Sixx actually died of a heroin overdose on December 23, 1987—and was later revived by two adrenaline shots straight into his heart (the inspiration for the popular Crüe song "Kickstart My Heart").

In September of this year, Sixx will release a book that will delve even further—and much more personally—into his life during the time period when *Girls, Girls, Girls* was written. Titled "The Heroin Diaries: A Year in the Life of a Shattered Rock Star," the book includes actual diary entries from Sixx during the most extreme duration of his addiction (1986-1987).

"This book is very different from 'The Dirt'; it's as if you're a fly on the wall, and you see exactly what was going on during this time of my life," Sixx explains. "When you read the diaries, you can then listen to songs like 'Wildside,' 'Girls, Girls, Girls' and 'Dancing On Glass' [all from *Girls*] and see exactly what I was talking about when I wrote those lyrics. You can see the lifestyle I was leading; it paints a clear picture of where I was."

And he was not in a very good place. For example, on a trip to London, Sixx overdosed at a dealer's house. He was actually put into a trash bin by the dealer after being beaten with a baseball bat in an attempt to stop Sixx's convulsions. This incident was the inspiration behind the lyric "Valentine's in London, found me in the trash" from "Dancing on Glass." The incidents are very raw, as are Sixx's unfiltered diary entries about them.

"I think when people write in diaries, they don't assume or think that anyone is actually going to read them, so it's painfully honest," says Sixx. "I'm the type of person, for better or for worse, I'll always tell you what I think. If I love you, I'm going to tell you how much I love you. If I hate you, I'm going to tell you that, too. It's just like the lyrics in 'Home Sweet Home': 'My heart is like an open book for the whole world to read.' Well, 'The Heroin Diaries' is the most extreme of all. It's actual diaries from me; and it's comments

from the band members, from family members, from friends. And you'll see the contradictions, from the way we all perceived the same things."

Though Sixx's diaries detail a life of severe chemical addiction, he is quick to point out that in no way is he attempting to glorify his heroin use and near-death experiences.

"People ask, 'Is ('The Heroin Diaries' book) a good thing; aren't you exploiting drug abuse?' No, I'm exposing the raw nerve to show people what happens when people take drug abuse too far," says Sixx. "I'm also letting people know that recovery is possible, and that amazing things are on the horizon. You can kick (addiction's) ass. You can still hang out in a strip club, you can still rock, but you don't have to be killing yourself at the same time."

As a sort of musical accompaniment to the book, Sixx, James Michael and DJ Ashba, a trio dubbed *Sixx: A.M.*, have recorded a 13-song CD appropriately titled, *The Heroin Diaries Soundtrack*. The CD is scheduled for release on August 25, 2007 (you can hear and view the video for the track "Life is Beautiful" at www.myspace.com/heroindiaries).

"Sometimes when you're insane you have insane ideas," says Sixx of the book's soundtrack. "But it was a very creative purge for me. The CD has some Danny Elfman [award-winning film and TV composer, also former leader of the band Oingo Boingo—Ed.] stuff there, some Sisters of Mercy stuff, some Mott the Hoople-type stuff, and some stuff that's very raw rock n' roll."

"Some songs actually touch on specific chapters in the book," Sixx continues. "There's one song called 'Pray For Me,' which is about the time I spent dating Vanity. She was a very religious person and I ... well, I wasn't."

He may not be a "religious person," but that hasn't stopped Sixx from establishing "Running Wild in the Night," a fundraising initiative for the Covenant House, a charity which provides services in 21 cities, 15 in the U.S., to homeless and runaway youth. Sixx, himself a former runaway kid, is using much of proceeds for "The Heroin Diaries" for his "Running Wild in the Night" campaign.

"The city in the world with the highest rate of heroin addiction is Oslo, Norway, and they asked me to do a television interview about the book," says Sixx. "The interviewer asked me, 'Why would you do a book about heroin?' I said, 'I want your money.' There was a long, uncomfortable pause. Then I added, 'Because I want to give it to the kids.' I want to help runaways and addicts to see that there is a better way out."

For more information on Nikki Sixx and "The Heroin Diaries," visit www.myspace.com/heroindiaries. For more information on the Covenant House and "Running Wild in the Night," visit www.covdove.org/nikkisixx.htm.





"Girls, Girls, Girls" continued from page 10

They know all the words, they know the names of all of the clubs. If we didn't do that song at one of our shows, there'd be some pretty pissed off people!"

For Sixx, the song still represents a chapter in his storied past (see the sidebar story on p. 10) when a great time was just a Harley ride away.

"Drinking, looking for girls, riding our motorcycles...those were some of the greatest times of my life," Sixx reminisces. "Back then, I could get into a fight, then get a kiss from a girl and a shot of whisky—and there was no threat of litigation to be found. Now, everything is so rule-oriented. During the time we passed through, everything was much more free-spirited."

It almost sounds as if Sixx longs for the rough and tumble strip clubs of yesteryear, well before they resembled anything close

to a "gentleman's club." Not so, says Sixx, who admires today's adult nightclub industry for its growth, grandiose presentation and, of course, the modern exotic dancer.

"Now, you can go to an adult club and get a good meal; the environment is upscale, they have incredible lighting and amazing sound, and everything is top notch," says Sixx. "And the

"THANKS TO MICHAEL (PETER), THE CLUBS ARE A LOT MORE EXPENSIVE NOW. THE DAYS OF THE \$5 LAP DANCE ARE LONG GONE! BUT IT IS NICE TO GO INTO A GENTLEMEN'S CLUB AND HAVE A NICE MEAL IN AN UPSCALE PLACE, YET STILL HAVE FUN." — VINCE NEIL

entertainers are a thousand-times better now. They know how to dance, they know how to socialize—they do it all better now. Compared to 20 years ago, the quality of girls now is just amazing. The dancers now are on top of their game."

"And thanks to Michael (Peter), the clubs are a lot more expensive now," Neil adds with a laugh. "The days of the \$5 lap

A history of the clubs that made Motley Crüe's "Girls, Girls, Girls" cut

You've heard the song a million times—but how much do you know about the six North American clubs mentioned in "Girls, Girls, Girls"? Well, wonder no more! We've included a brief history of each club (in the order they're mentioned in the song), including Thee Dollhouse in Fort Lauderdale, Tattletales in Atlanta, The Marble Arch in Vancouver, British Columbia, and three Hollywood clubs, which include The Seventh Veil, The Body Shop and Tropicana. Enjoy!

(1) THEE DOLLHOUSE

(now Pure Platinum)
3411 N. Federal Hwy
Fort Lauderdale, FL 33306

Though highly successful throughout the '80s and early '90s, the actual building that housed Thee Dollhouse was eventually torn down. Michael J. Peter opened a new club, Pure Platinum, just down the street from the original Thee Dollhouse location. In recent years, that club became a Spearmint Rhino gentlemen's club, then a Scores gentlemen's club. Today, this location once again houses the Pure Platinum club.

(2) TATTLETALE LOUNGE

2075 Piedmont Road NE
Atlanta, GA 30324

Although not as large as some of Atlanta's prominent adult clubs, the Tattletale Lounge has gained popularity through their rock star recognition. "Our club has been around for 30 years but in the last 20 some of our success has definitely stemmed from being mentioned in that song," General Manager Tom Hudson says. "[Tattletales] is basically a neighborhood bar with adult entertainment. But I

think it's because of that kind of intimacy and fun that drew Vince [Neil] and the rest of the band here. 'Girls, Girls, Girls' is still our theme at Tattletales. We market in on our merchandise and on our marquee. Even now and then, when the Crüe play Atlanta, they'll stop in to have a good time. We're very thankful for what they've done."

(3) THE SEVENTH VEIL

7280 W Sunset Blvd
Hollywood, California 90046

Located approximately two miles from the Body Shop, The Seventh Veil is another Sunset Boulevard adult landmark. Although calls were not returned before *Club Bulletin* went to press, The Seventh Veil is the club where much of the "Girls, Girls, Girls" video was filmed. Similarly, other videos by artists such as Eminem have been filmed there as well. "In the un-cut version of the video they show topless girls inside the actual dressing room of the Veil," says Z Bone, webmaster of the Zbone.com and historian of the Southern California adult nightclub scene. "The dressing room is tiny so I don't know how they got the cameras in there! Two of the girls in the un-cut version actually worked at the Veil at the time they shot it."

(4) THE BODY SHOP

8240 W Sunset Blvd
West Hollywood, California 90046

Long before Vince and the boys stepped foot in The Body Shop it had already mounted a reputation as being the wildest adult nightclub along a stretch of road flagrant for Greco-Roman levels of indulgences. Sex, drugs, and rock n' roll in 1987? Sunset Boulevard was the epicenter...or at least the right highway to get you there. Real estate made it a natu-

ral choice for the band (it's just down the street from The Whisky), while its notoriety inspired Sixx's creativity. Open since the early 1960s, The Body Shop still holds down its wicked flavor. As one ED staffer mentioned when he visited The Body Shop last year, "You can't escape the song when you're here. And, funny enough, you'll probably run into someone who you'll recognize from an '80's metal band."

(5) THE MARBLE ARCH

518 Richards St.
Vancouver, British Columbia, Canada

Of all the clubs mentioned in "Girls, Girls, Girls," The Marble Arch is probably the one with the most history—outside of the adult nightclub industry, that is. In fact, it was known as a frontier town saloon back when the streets of Vancouver were dirt roads and the first Ford cars were rolling off of the assembly line. The club became a major draw in the city, however, after being mentioned in the Crüe song, and maintained that mystique until very recently. In 2001, however, the Arch was purchased by a group of Mormons—and the topless dancing ceased. Today, it's merely a rock and karaoke bar.

(6) TROPICANA

Hollywood, CA

The club lost its liquor license in 2001; it has since closed. Singer Vince Neil met one of his wives, Sharise, at the Tropicana; she was a stripper there. (Hence the line, "Tropicana's where I lost my heart.") As Neil notes, however, his divorce with Sharise has led him to change the line slightly when singing the song live. Instead of "Tropicana's where I lost my heart," he sings, "Tropicana's where I lost my ass."

— Kristofer Kay




"Girls" continued from page 12

dance are long gone! But it is nice to go into a gentlemen's club and have a nice meal in an upscale place, yet still have fun."

You'd think that penning the industry's anthem would gain Mötley Crüe instant recognition at adult nightclubs in all corners of the globe. After all, as Sixx boasts proudly, "I've been to every type

of adult club that you can imagine in just about every country in the world—from underground clubs in Europe to high-end gentlemen's clubs—and everywhere I go, I still hear that song." So of course they'd have that universal recognition...right?

"The dancers are obviously much younger now; some of these girls weren't even born when 'Girls, Girls, Girls' came out," says Neil. "Sometimes when I'm at a club a dancer will meet me and say, 'So what band are you in?' I say, 'Mötley Crüe.' Then there's a pause...she says, 'Who?' 'We do the song 'Girls, Girls, Girls.' She says, 'Oh, I know that song! That's you guys?'" And I can't help but laugh." 

Strip Joints: Love child of music and adult nightclubs

From Motley Crue to 50 Cent, nothing fuels the performance of a hot dancer like a hot song. From burlesque's bump and grind instrumentals, such as "The Stripper" by Joe Loss & His Orchestra, to the suggestive lyrics and booty-thumping rhythms of Nelly's "It's Getting Hot In Here," music has always been the garter belt, if you will, holding up and accentuating the exotic dancer's on-stage performance.



Concrete Marketing, one of the music business' premiere independent marketing companies, has established itself as an innovative connector of symbiotic businesses for the

last 23 years. One of their more recent symbiotic connections has come in the form of the "Strip Joints" promotional CDs, which adult nightclub owners have received for free along with their copy of the *ED Club Bulletin* for the past year. These CDs contain songs from various artists and musical genres, songs which, in many cases, are targeted specifically towards adult nightclubs and the millions of people who patronize adult clubs every day.

Established in 1984, Concrete Marketing put themselves at the center of the hard rock community and used non-traditional methods of connecting the bands to their fans, years before MTV and commercial radio embraced the glam metal sounds of Motley Crue, Guns N Roses, Poison and other bands from the strip club-friendly L.A. scene.

"Our goal with the 'StripJoints' CDs is to deliver the best musical contenders for that coveted heavy rotation category in the strip club DJ's library," says Concrete President Bob Chiappardi. "We've introduced what some clubs are calling a 'new classic' strip club anthem: 'Crazy Bitch' by Buckcherry. That song helped drive the band's most recent album to gold record status, recapturing the magic the band delivered with their first hit song 'Lit Up' from their 1999 debut."

Keep your eyes peeled every month for your StripJoints CDRom that is included with every copy of the *ED Club Bulletin*. (And make sure it gets in the hands of your DJs!—Ed.) And don't forget to go by and visit the fine folks at Concrete Marketing, who will be delivering more of the industry's hottest music at this year's Gentlemen's Club Owners Expo in Las Vegas.

For more info on the StripJoints CD samplers, email Kyle@concreteplanet.com.



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THE TOP 10 ADULT NIGHTCLUB SONGS OF ALL TIME! ...AND THE TOP 10 SONGS OF THE LAST FIVE YEARS

On the mark? Way off base? Let us know!



When we started putting together this article on the most popular song in the history of the adult nightclub industry, it got us thinking: What are the *other* top songs in the industry's history? What are the songs that have longevity, that are still being played regularly in clubs today?

So we put our heads together, and polled a few of the industry's more well known DJs, including former *ED Club Bulletin* columnist Chris London and Dr. Rock, frequent *ED's Award Show* emcee

and DJ for The Clubhouse in Dallas (you know, the guy with the crazy hair!). We also sent out an email to every adult club in the industry to solicit their input.

Without further adieu, here are the Top 10 adult nightclub songs of all time.

- (1) "Girls, Girls, Girls" by Mötley Crüe
- (2) "Pour Some Sugar on Me" by Def Leppard
- (3) "(You) Shook Me All Night Long" by AC/DC
- (4) "Hot For Teacher" by Van Halen
- (5) "You Can Leave Your Hat On"

by Joe Cocker or Tom Jones

- (6) "Closer" by Nine Inch Nails
- (7) "Baby Got Back" by Sir Mix-A-Lot
- (8) "Sweet Child 'O Mine" by Guns N' Roses
- (9) "Cherry Pie" by Warrant
- (10) "Sweet Emotion" by Aerosmith

While the following 10 songs may not have quite stood the test of time that the 10 songs listed above have, they are among the hottest songs in adult clubs over the past five years:

- (1) "It's Getting Hot In Here" by Nelly
- (2) "In Da Club" by 50 Cent
- (3) "Crazy Bitch" by Buckcherry
- (4) "Figured You Out" by Nickelback
- (5) "Yeah" by Usher w/Lil' John & Ludacris
- (6) "Gold Digger" by Kanye West
- (7) "Don't Cha" by Pussycat Dolls
- (8) "I'm 'N Luv Wit a Stripper" by T-Pain
- (9) "Candy Shop" by 50 Cent
- (10) "Lapdance" by N.E.R.D.

Want to give us your input on these Top 10 lists? Email *ED's Associate Publisher* today at dave@exoticdancer.com and we'll reprint your comments in an upcoming issue!

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A good cause: Vince Neil's Skylar Neil Foundation

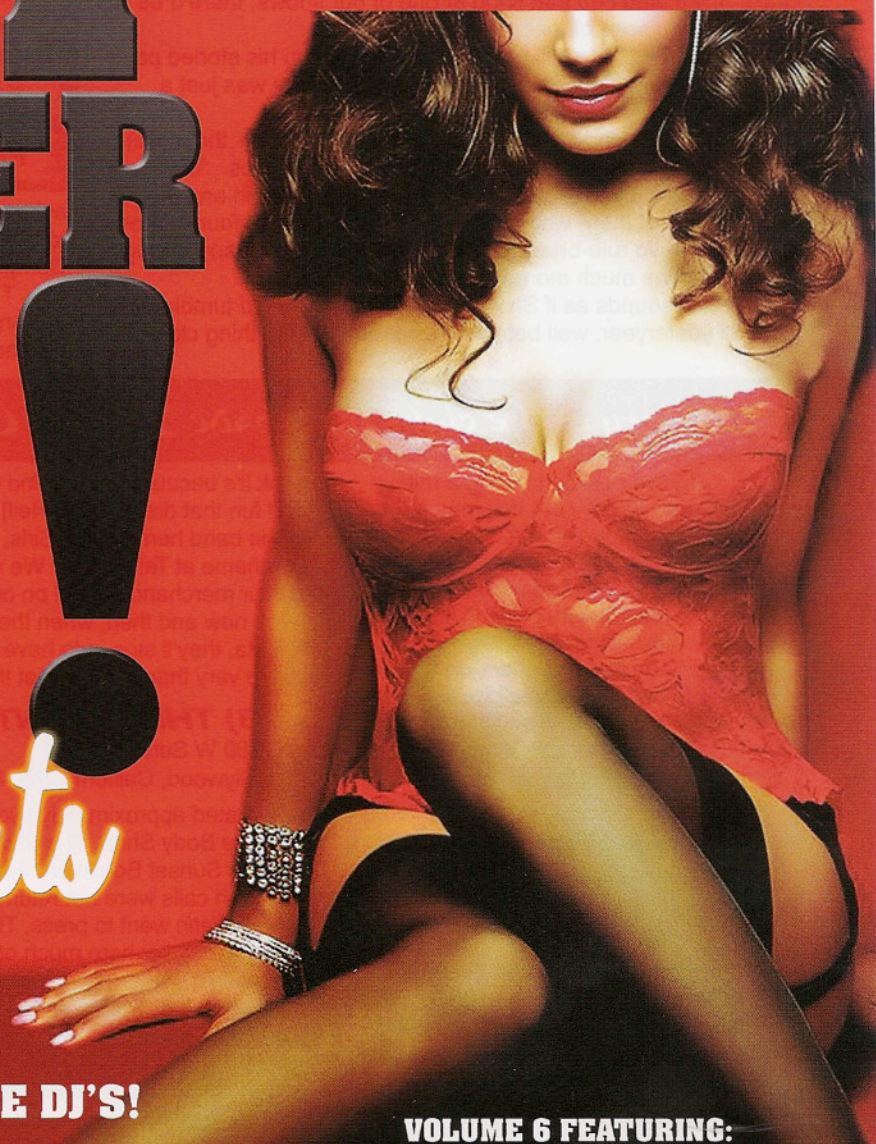
On August 15, 1995 Vince Neil's only daughter, Skylar, lost her battle with cancer. She was only four years old. In loving memory of her, Vince—along with the TJ Martell Foundation—created the Skylar Neil Foundation, an organization raising awareness and funding to illnesses that affect children.

Now in its eleventh year, the Skylar Neil Foundation has donated over \$1 million to charities that help research pediatric AIDS, neurogenetic disorders, Down syndrome and Williams syndrome. With their celebrity golf tournament and auction in 2006, the Skylar Neil Foundation raised \$175,000. This past May saw another successful, sold-out tournament at the Lost Canyons Country Club in Simi Valley California. Fans and celebrities spent the day enjoying 18 holes of golf, a live auction and awards banquet.

This year sees Skylar's Foundation expanding their benefaction by hosting "Vince Neil's Off the Strip" Poker Tournament held at the Joint inside the Hard Rock Hotel and Casino in Las Vegas (November 2-3). Next January (24-28) sees the maiden voyage of the "Motley Cruise", a four-day vacation setting sail from the Port of Miami crossing the Mayan Riviera to Playa Del Carmen Mexico. All proceeds will go to the Skylar Neil Foundation. For more information on Skylar's story, her charity, TJ Martell Foundation or to make a donation please visit www.skylarneil.org.

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Strip Joints



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