

STARWOOD • IF IT AIN'T BROKE, BREAK IT!



Leaning heavily on the decadence and brilliance of 70's rock icons like Cheap Trick, The New York Dolls, and KISS, and in the same vein as the new school era of rock like Brides of Destruction, The Darkness, Velvet Revolver, and The Vines; "If It Ain't Broke, Break It" is a high octane, stripped down recording that pays homage to the power of ROCK!



www.starwood-band.com

STARWOOD

STARWOOD BIO

If It Aint Broke, Break It! In Stores Worldwide!!

Leaning heavily on the decadence and brilliance of 70's rock, Starwood's unique sound is a strong blend of musical influences with everything from punk, pop, and metal, to rock 'n' roll. Their style is all about simple, hard driving, catchy rock 'n' roll songs with swagger and attitude. 70's style Kiss meets blues driven Aerosmith matched with the retro glam rock sleaze of T-Rex, Guns n' Roses, and Cheap Trick. Starwood reaches back and twists these pop metal journeys into the familiar mold of new rockers such as The Darkness, Velvet Revolver, and Jet. Starwood's brand of rock n' roll is a driving force emitting the influences of many genres.

Starwood features vocalist and guitarist Lizzy, drummer Joey Scott, bassist Marten Andersson and guitarist Joe Steals. The band derived their name from the defunct Hollywood rock club, The Starwood, where every style of music found a home. The band's primary goal is to "emulate that feeling with the songs on their debut record," aptly titled "If It Ain't Broke, Break It!"

Starwood's live show is even more impressive, involving the audience with each power chord and every 'shout it out loud' chorus. The energy and fire radiating from this band just might be unsurpassed in today's mainstream music scene. They don't just play on the stage, they own it!

Starwood is clearly here for a good time with this set of memorable rock songs that will have you singing in your sleep and craving more. This album is laced with killer rock attitude and those essential catchy melodic hooks that so enamored the rock bands of the 70's. Highlights include the infectious 'Subculture', the punkish 'Social Zero' and the dirty rock swagger of 'What's Your Damage'. With only a moment to catch your breath, the title track will have you screaming the unforgettable anthem, 'If It Ain't Broke, Break It!'

'Rock Ain't Dead' Rock n' Roll is alive and well and Starwood just added another chapter to it. Creating memorable songs that will most definitely help return guitar rock to the airwaves, Starwood is essential. Their sound is big, brash, exciting, intoxicating and outright electrifying! To put it simply, Starwood ROCKS!!



STARWOOD

Lizzy – Vocals, Guitars.

Joey Scott – Drums & Percussion, Backing Vocals.

Marten Andersson – Bass, Backing Vocals.

Joe Steals – Lead & Rhythm Guitars, Backing Vocals

For more information go to:

WWW.STARWOOD-BAND.COM

My Space: www.myspace.com/starwood

STARWOOD

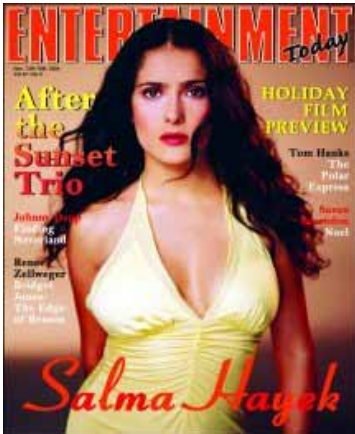


If it Ain't Broke, Break it!
Available on Metalblade Records Worldwide.

Song titles:

Subculture
Won't back down
What's you're Damage
All my girlfriends have boyfriends
Social Zero
If it ain't broke, break it!
Backlash
You're so real
Bad Machine

REVIEWS



Starwood - "If It Ain't Broke, Break It!"
By Revn Kevin for Entertainment Today/Rock City News

My memory is a little foggy but I seem to remember a club called the Starwood and it was quite the place to be. Well the club went away but there is a new band with the same name and their music harkens back to the vibe that was present there. Starwood is a band whose mission it seems is to bring back good old slammin rock n roll with a dose of punk thrown in for good measure. Their new release "If It Ain't Broke, Break It" (available on Metal Blade Records) is a collection of 9 raucous rockers. The band members are Lizzy/vocals and rhythm guitar, Joe Steals/lead guitar, Marten Andersson/bass and Joey Scott on drums. These are some very familiar faces around the SoCal rock scene and their music is a familiar style of rock that we've come to know and love. From opening track "Subculture" on through to the closer "Bad Machine" you'll be tapping your toe and banging your head as you sing the soon to be familiar choruses. The band plays around the Southland a lot so venture over to www.starwood-band.com and see what they're up to next.

"New band Starwood is here to bring back the spirit of rock and roll with 'If It Ain't Broke, Break it!' their debut album." **FMQB**

"The band to look for in 2005" **Metal edge magazine**

"Starwood will surprise a lot of people, and have a chance to really make their mark in today's topsy-turvy music industry." **All-access magazine**

If It Ain't Broke, Break It! Is a simply entertaining disc of high-octane pop metal material. Starwood plays it like it is with songs that kick you in the ass and might even get your head banging," "This is an album for anyone who kneels before the Gods for the return of carefree arena rock."

Music Connection Magazine

From opening track "Subculture" on through to the closer "Bad Machine", you'll be tapping your toe and banging your head as you sing the soon to be familiar choruses.

Entertainment magazine

"Starwood leans heavily to '70s era icons like KISS, Cheap Trick and New York Dolls, but they pummel forth in a sleazier version of the above. The production is very raw yet polished in all the right spots making it a very strong rock record."

Metal Edge

If Ain't Broke, Break It! Boasts "an impressive old school rock feel" and hopes Starwood is "the band that brings back the Hollywood spirit that got swept away so many years ago,"

Crave Magazine

"Simple '70s-style, goodtime RNR, glammy, sleazy and filthy as hell, catchy, full of simple hooks and driving rhythms with attitude that kicks ya in the face."

Metal Invader



Starwood
If It Ain't Broke, Break It!
Metal Blade Records

Producer: Lizzy and Joey Scott
Top Cuts: "Subculture," "Won't Back Down," "What's Your Damage"
Summary: Here's a simply entertaining disc of high-octane pop metal material from a Hollywood-based group that borrows heavily from groups like Cheap Trick, AC/DC and Kiss. Starwood plays it like it is with songs that stay in that "thirds and fifths" chord zone with ripping leads between vocal lines that kick you in the ass and might even get your head banging. Nicely produced by the group's leading members, this is an album for anyone who kneels before the Gods for the return of carefree arena rock.

—**Michael Mollura**



STARWOOD

from USA

★STARWOODはLA出身の4人組。ドラマティックな音楽性とシアトリカルな演出でカルト的な人気を博した正統派ヘヴィ・メタルバンド。LIZZY BORDENのメンバー達から成るバンドだ。LIZZY BORDENは80年代に「LOVE YOU TO PIECES」「MURDERESS METAL ROADSHOW」「MENACE TO SOCIETY」といった名作を発表しながらも、時代の移り変わりには抗えず90年代初めに解散。リジー・ボーデン<vo>とジョーイ・スコット<ds>は、ジョー・ステルス<g>とマイケル・ホワイトと共にDIAMOND DOGSというプロジェクトを結成させたが、90年代半ばに周囲のリクエストに応じてLIZZY BORDENを再結成。W.A.S.P.、MOTORHEAD、DIO、DEEP PURPLEらとコンサートを行ないながら復活をアピール。2000年に「DEAL WITH THE DEVIL」アルバムをリリースし、その後は地道にツアーを行っていたが、やがてリジーとジョーイは、ジョー・ステルス<g>とLIZZY BORDENのマーティン・アンダーソンの2人に声をかけてDIAMOND DOGSの活動を再開。スウェーデンに同名バンドがいたためSTARWOODに名前を改めて2003年12月にレコーディングを開始した。

2004年4月にレコーディングとマスタリング作業を終了、STARWOODとしてのデビュー作「IF IT AIN'T BROKE, BREAK IT!」は完成したが、今年の5月、LIZZY BORDENのアレックス・ネルソン<g>が交通事故で死亡するという悲劇が起こった。この1stアルバムはアレックスに捧げられている。

<ラインナップ> リジー<vo>、ジョー・ステルス<g>、マーティン・アンダーソン、ジョーイ・スコット<ds>

<サウンド> 昔のKISSやMÖTLEY CRÜEや70年代パンクを思い起こさせるロックン・ロール。LIZZY BORDENのヘヴィ・メタルを期待すると肩透かしを食うが、キャッチーなメロディと小気味良い演奏から成るコンパクトな楽曲は新旧R&Rファンに受けるはず。



■IF IT AIN'T BROKE, BREAK IT!
メタル・フレイド・ジャパン/
ハウリング・ブル MBCY-1006



Starwood (aka Lizzy Borden): 'adding a slightly modern, post-Darkness hue to their trashy glam rock'.

debut, but with 'Addiction' (MTM Music, ★★★★★) Silver's formula of free-flowing understatement is still doing the trick.

On the other hand, a most audacious release is 'This Is Not A Drill' (Lion Music, ★★★★★), by Metal Majesty. The brainchild of a Dutch Freddie Mercury crackpot called Valensia, its 15 songs are Queen covers in all but name, swooping, soaring and strutting with pantomime conviction. 'Bulgarian Queen' is so *Stars In Their Eyes*-like, the lawsuit must hit their mat any day now.

Allegedly named after an Arabian brothel in London, **House Of Shakira** are actually Swedish. The aptly titled 'First Class' (Lion Music, ★★★★★) is also pretty saucy. If you like a blend of good old-fashioned hard rock and stomping, uplifting AOR, you've got it in 'You Are' and 'Ain't Your Crowd' and the rest of this record.

Who are **Starwood**, who support Vince Neil this month? Why, it's those masters of disguise Lizzy Borden. But why the *nom de plume*? Well, with 'If It Ain't Broke, Break It' (Metal Blade, ★★★★★), leader Lizzy has added a slightly modern, post-Darkness hue to his trashy glam rock. And waddya know, tracks 'What's Your Damage' and 'All My Girlfriends Have Boyfriends' are enjoyable enough to possibly give him an unlikely kick-start.

Finally, MTM Music have exhumed **Zeno's** self-titled debut from 1986. The numerous bonus tracks on the reissue are welcome but, just like you probably recall, 'Zeno' (★★★★) is way too shrill, lacking the consistency of their excellent 'A Little More Love' and 'Love Will Live'.

Dave Ling

BANDS
to watch in
2005

During all those years of touring with Lizzy Borden, singer/songwriter/guitarist Lizzy would crank up the Cheap Trick, David Bowie, KISS, Alice Cooper, Aerosmith and AC/DC CDs. And he always wanted to make a record "that was a reflection of my CD collection," as he says. Enter Starwood.

"The energy of rock 'n' roll and the energy of heavy metal are two completely different things," says Lizzy, just home from Japan where he was attending to details about a January tour there for Starwood to promote their *If It Ain't Broke, Break It* debut on Metal Blade Records. "You go onstage and do a metal show and you've got a whole different vibe—Rock audiences react differently. Both are great but, for me, doing Starwood right now, I'm really getting off on a new kind of energy."

So there he was, trapped in a heavy metal strait jacket, night after night, wanting and craving to just rock out with his cock out, as they say. He wanted sleazy, groupie-laden rock 'n' roll where the guys wear the mascara and the girls wear nothing. It's no accident that the centerfold of Starwood's CD booklet has the band lying on satin sheets with three scantily-clad beauties. And if you pick up last month's *Blaster* magazine, you can even read Lizzy's review of some recently-released porn—"I got roped into it, they twisted my arm," is all he has to say... "But we do have a nice collection of porn for the studio while we rehearse."

But back to music. "I always wondered why I wasn't playing anything even remotely resembling the style of music I listen to," he admits after all these years. The opportunity came when Lizzy

Borden guitarist Alex Nelson decided to take a break from the road. That's when Lizzy, always ready to jump on any, uh, opportunity, decided, "Ya' know what? This is the perfect time to do what I've always wanted!" Rounding up two LB bandmates—drummer Joey Scott and bassist Marten Andersson—to rehearse "and," as Lizzy says, "try to let it just happen. If punk rock crept in, fine. If pop music crept in, fine. If heavy metal crept in, fine. It's all good. We just kind of saw where the album itself took us."

The final piece of the puzzle

punk rock, and it didn't go over too well with people wanting to hear 'Jean Genie.' It was bizarre."

If It Ain't Broke, Break It starts with "Subculture," which sounds like a cross between Twisted Sister and The Sex Pistols. "I wrote that during the Diamond Dogs era," Lizzy remembers. "We were at the Whiskey playing one of those weird-vibe nights. I went home with a lot of intensity about me, and belted that song out in a couple of minutes. It's about people who are never going to be in the elite of society, and this is a place where they can go. This is the sub-culture, a better

for some old-fashioned, melodic, teenage angst ("All My Girlfriends Have Boyfriends") that's not that different from country singer George Strait's "All My Exes Live In Texas," in terms of vibe. Upon mentioning this to Lizzy, you could see his eyes light up all the way across the country on the other end of the phone.

"Yeah," he yells, "that's what I'm talkin' 'bout! It goes back to all those great '70s bands who broke new ground by exploring different genres of music and mixing it all together. And that's what we tried to do here. I even wrote it on an acoustic guitar, so you're damn right it could



came in the form of lead guitarist Joe Steaks, "who thinks he's the reincarnation of Mick Ronson," deadpans Lizzy, "so he was the perfect man for the job. He was, in fact, the only guy I knew who could do it right." You see, back in the deep dark '90s, the bleak metal days of grunge, Lizzy and Joe had a punk band called Diamond Dogs that failed, because at gigs, everybody came to hear Bowie covers. "We had to stop the band because of the Bowie song of the same name," Lizzy laughs. "At that time, the tribute bands invaded Los Angeles, and too many people thought we were a Bowie tribute band! We'd get up there playing pretty damn heavy

place, a place more fun to hang out than the place you're never going to get to.

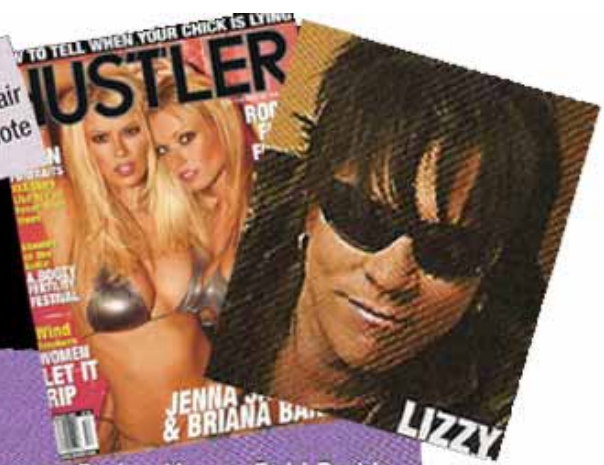
"The title of the album," he continues, "comes from this girl at the recording studio. I was telling her what I was going to do in Starwood, how it was a whole different thing from Lizzy Borden, but she was a huge Lizzy Borden fan and hadn't yet heard any of the Starwood stuff, so she didn't know, and she shouted at me, saying, 'I love Lizzy Borden! I don't know why you're trying to do something else—As far as I'm concerned, if it ain't broke, don't fix it.' And I just looked at her and said, 'If it ain't broke, break it! That's what you gotta do!'"

There's even room on the album

be a country song. That's what this band is all about. Hey, we took the name Starwood right from the old '70s Hollywood club that had every type of music, and I wanted the band to be that way, open to interpretation."

In dosing, Lizzy was disappointed when Marilyn Crispinger Vinca Neil got arrested a ways back and his whole tour was cancelled, because guess who was to open that tour? But, shit happens, ya' know? As it stands now, it looks like it's back to Japan in January—Lizzy echoes a Tom Waits song when he brags, "We're big in Japan," while waiting for word for another stateside trek to open up. —Mike Greenblatt

Lizzy gained notoriety in the early '90s for his riotous, high-octane stage shows and fist-in-the-air anthems. Lizzy will soon be touring with his new band Starwood to promote their Metal Blade Records release *If It Ain't Broke, Break It!*



Wicca

Director: John T. Bone



Starring: Felicity Jones, Aurora Snow, Cameron Cruise, Venus, Rubi Redd, Karina Klimaxx, Milla Moore, Tyler Durden, Zerzura, Chelsea Bleu, Jade and Wendy Divine

DVD & VHS: JTB/New Sensations

Way-hot covergirl Sara (Felicity Jones) is a witch who casts spells on her voodoo table to bring out the elves and goblins for a series of orgies. She starts with a couple of horny oafs, who take her from the front, back and every way in between. The scene is pretty intense, but there's a problem: Sara the witch sounds as if she's being murdered in a back alley instead of getting fucked six ways from Sunday, but then she gets a goblin dick in the mouth, and then it's all good. A little magic goes a long way, and it seems to infect everyone in Sara's village. There's elf-on-elf, goblin/elf/elf and plenty of elf orgies to go around—as well as all the blowjobs and anal you could want. Instead of more run-of-the-mill smut, *Wicca* is a true winner. Sometimes with high-concept porn you just want the performers to get on with things, but I guess that's what fast forward is for. There's almost no need to resort to that while viewing *Wicca*, which sizzles all the way through. —Lizzy

Lizzy, tell us about your introduction to porn.

LIZZY: When I was ten or 11, I was riding my bike through an alley and found a whole stack of porn right next to some trash cans! There it was, clear as day, my very first nudie magazine. (I'm sure it was probably HUSTLER.) Later that night, as my dad sipped on his Coors, I said, "Hey, Dad, take a look at this," and showed him one of the mags. He ripped it from my hand, said, "Where the hell did you get that?!" and smacked me upside the head. Of course, I rode my bike back and retrieved the rest of the magazines, and they became my dirty little secret until now.

Have you had any personal encounters with a porn star?

I met Jasmin St. Claire at one of our shows. She said she was a fan and hung out with us while we did a photo-shoot for a Japanese rock magazine. She watched as we did the shoot, and then the photographer asked if she would like to take a few shots with the boys. She jumped right in, and before you knew it the clothes came off. At that point we had to do the show. I asked Jasmin if she wanted to be in the show. She reluctantly agreed, and she was simply magnificent.

ROCK AND A HARD PLACE PLAYLIST

Live: 10 to 1 AM - Saturday Night - KKBX FM, 101.9 "The Box"

Online - 1 - 3:30 PM Eastern - Thursdays - STICKMAN RADIO



Dec 14, 2005

STARWOOD - Subculture - "If It Ain't Broke, Break It!" 2005
STARWOOD - Social Zero - "If It Ain't Broke, Break It!" 2005
STARWOOD - All My Girlfriends Have Boyfriends - "If It Ain't Broke, Break It!" 2005
STARWOOD - Your're So Real - "If It Ain't Broke, Break It!" 2005
STARWOOD - If It Ain't Broke, Break It! - "If It Ain't Broke, Break It!" 2005
STARWOOD - Backlash - "If It Ain't Broke, Break It!" 2005
STARWOOD - Bad Machine - "If It Ain't Broke, Break It!" 2005
DIO - Just Another Day - "Sacred Heart" 1985
WWIII - Rise - "When God Turned Away" 2003
GENE SIMMONS - Firestarter - "Asshole" 2004
DAVID LEE ROTH - Shyboy - "Eat 'Em & Smile" 1986
W.A.S.P. - On Your Knees "W.A.S.P." 1984
DANZIG - Circle Of Snakes - "Circle of Snakes" 2004
JOSH TODD - Burn - "You Made Me" 2004
LYNCH/PILSON - Beast in the Box - "Wicked Underground" 2003
JUDAS PRIEST - Hell Patrol - "Painkiller" 1990
IRON SAVIOR - Starchaser - "Battering Ram" 2004
ACCEPT - Son of a Bitch - "Breaker" 1981
KOTIPELTO - Can You Hear the Sound - "Coldness" 2004
CANS - Signs - "Beyond the Gates" 2004
EDWARD BOX - Foxy Lady - "Music Of Hendrix - The Spirit Lives On Vol. 1" 2004
KTD - Here and Now - "Territory" 2004
KAMELOT - The Fourth Legacy - "The Fourth Legacy" 2000
VAN HALEN - Jump - "The Best of Both Worlds" 2004

STARWOOD - IF IT AIN'T BROKE, BREAK IT! -METAL BLADE by **Skratch Magazine**

Holy '70s! If you're a fan of Cheap Trick, KISS, or any other pre-'80s rock ensemble, Starwood might be just the nostalgia you need. IF IT AIN'T BROKE, BREAK IT! carries some of that '70s ass-kicker mentality, minus the makeup and hair products. It's a modern look at that blue-jean, dark-shades enthusiasm that was all the rage in that decade, with songs such as "What's Your Damage" brimming with old-school hard-rock moves. Even lead vocalist Lizzy sounds like Iron Maiden's Bruce Dickinson in some spots. Maiden rules...and so does Starwood.

Darren Ratner

STARWOOD - If It Ain't Broke, Break It! by **Erin Fox, SMNnews.com**

Judging by the title of the album, you might be inclined to think that you are in for a snotty punk attitude ride, but this release is much more Poison than Pistols. Starwood take a page from the Hanoi Rocks

songbook on this album, which is packed with the type of teenage angst that fueled the fires of bands like Guns and Roses, L.A. Guns and Motley Crue's early affairs.

'Won't Back Down' features a break that is largely reminiscent of early KISS, while the lyrics take on a rebellious tone. The bands choruses are memorable and on 'What's Your Damage' the band invokes the much ignored Rock City Angels. The fact is that Starwood succeed in interweaving these various influences into some great, quality rock music.

There is a Sunset Strip feel to these songs that no band has managed to capture in some time without coming off as clichéor played out. It's really great to hear a group that revives the feelings of those great bands of the '70s and '80s which meant so much to so many. These songs are really enjoyable and it's one of those records that will have you singing along in no time at all.

'Social Zero' kicks off with some angry GN'R style soloing and moves to a some cool different instances of vocals which compliment the music nicely. Not as hard or abrasive as many groups trying to rekindle this style, the group does however bring about the same teen angst lyrical messages like "I'm a social Zero...I don't belong. "The difference in this brand of message in relation to the mutant grunge style this fashion of sonic art spawned, is that this type of angst is fun, not depressing...

The title track does remind me of what you would hear at a packed show at the Whiskey or Rainbow... Starwood pose as the ultimate bar band very well. "Backlash' is a riotous affair, with another chorus primed for crowd participation, while "You're So Real' is the definitive 1:55 A.M. tune designed to get the crowd hyped up for that final round of shots. This song is a souped up Faster Pussycat with its scathing glammed out vox and full frontal, energizing verse.

Starwood deliver the glam metal goods with a 2000 twist. Currently on a UK trek in support of Vince Neil, they are sure to win over many fans across the ocean before heading back to spread a new appetite for destruction across the

U.S.Rating: 7.5/10 Starwood – If It Ain't Broke, Break It! (Metal Blade)

Starwood - "If It Ain't Broke, Break It!" By Edge Magazine



Riding the tightrope between GUNS 'N' ROSES and JET, the "simple is better" cliché brings new talent to the table in Starwood. The band leans heavily to the 70's era icons like KISS, CHEAP TRICK, and NEW YORK DOLLS, but they pummel forth in a very sleazier version of the above. Believe it or not, the singer is a dead ringer for IRON MAIDEN's Bruce Dickenson which sounds very cool over the top of G'N'R style riffs. Their bio says that they are huge on the Hollywood circuit but haven't yet broken new soil, so I imagine the success of the record will be by word of mouth unless they plan on loading up the van and moving forward.

The production is very raw yet polished in all the right spots making it a very strong rock record. Favorite tunes are "What's Your Damage", "Backlash", and "All My Girlfriends Have Boyfriends".

A very good band that deserves your attention since this is a huge left-field play from their label (Metal Blade) who is more known for bands like CANNIBAL CORPSE than the mainstream rock Starwood provides. This one sounds like nothing on their current or past roster. Great Debut!

Starwood - If It Ain't Broke, Break It! (Metal Blade Records) by Blistering.com

Debut album from brand new act Starwood, who feature in their line up Lizzy vocals /guitar Marten Andersson on bass drummer Joey Scott and guitarist Joe Steals.

As Starwood suggests (Named after open minded club Starwood in Hollywood from the 70's), Starwood has decided to simply rock out with a fusion of classic '70's rock with elements of the '80's glam rock sound, but with modern touches thrown in. And the results are great.

The riff heavy groove of the lead off track 'Subculture' is pure arena rock with plenty of classic sounding riffs and sing along hooks (Especially through the gang like backing vocals).

'Won't Back Down' is even more anthem like and is so full of '80's feel good rock that you have to wonder if this album isn't a re-release of some lost classic, while 'What's Your Damage' brings forth the more modern sounding influences with a harder edged sound and a slightly tougher/mature approach to classic rock.

A touch of Cheap Trick filters through 'All My Girlfriends Have Boyfriends'; while 'Social Zero' is a stripped back hard rocker with an emphasis being about getting straight to the point with a slight punk influenced drive.

The title track 'If It Ain't Broke, Break It!' is a definite highlight with one of the most melodic and memorable choruses the band have to offer. While the fast paced tail end of 'Backlash', 'You're So Real' and 'Bad Machine' are all high-octane tributes to a bygone era of metal.

If It Ain't Broke, Break It! Is a fun album that isn't ashamed of being retro with all the glam/hard rock trimmings.

I can only hope that together with other notable bands such as Brides Of Destruction and Velvet Revolver (Both returning to their rock roots), the good times really are coming back after an absence of far too long to remember.

Starwood - If It Ain't Broke, Break It! (Metal Blade Records) by Pyromusic.net

In the wake of the emergence of straight up guitar driven Rock n Roll via the likes of 'The Darkness' and 'Brides of Destruction', Starwood are immersed in a similar sound. Their style is all about simple hard driving, catchy rock 'n roll songs with swagger and attitude. If you love 70's style Kiss meets blues driven Aerosmith matched with the retro glam rock sleaze of T-Rex/G n R and Cheap Trick, Starwood will tear you a new asshole!

At nine tracks and only a tad over 33 minutes long, Starwood are clearly here for a good time, not a long one. And whilst this disc leaves you craving for more, I've a feeling that this album is only the start, a taster if you like. The great thing about 'If It Ain't Broke..' is that Lizzy and his crew (consisting of Marten Andersson and Joey Scott along with guitarist Joe Steals) have written a set of memorable songs that will have you singing the choruses in your sleep. Everything is laced with a killer rock attitude and those essential catchy melodic hooks that so enamor your classic rock bands of the 70's. Highlights amongst many include the awesome opener 'Subculture', the dirty rock swagger of 'What's Your Damage?' (My fave) and the punkish 'Social Zero'. The others are just as strong.

As a statement for progressiveness in hard rock/metal Starwood do not pretend to be innovators. This is all about providing some new life and energy in a dying rock scene. Plenty of bands try to do it, but in Starwood's case the songs are there. 'ITABBI' features nine infectious rippers.

Lizzy is a severely underrated frontman and his performance on 'ITABBI' is a reminder to all about the talents that this man has. Sneering and provocative like the good old days; Lizzy is the star of the show here.

The 'Rock Ain't Dead' cliché has been bandied around for decades. Starwood just added another chapter to it. It sounds big, brash and exciting. If you like killer rock songs with balls and attitude, this is essential. Starwood ROCKS!!

Starwood - If It Ain't Broke, Break It! (Metal Blade Records)

Starwood Combines the 70's vibe of the New York Dolls, Cheap Trick, Starz and Kiss, poppier Motley Crue and the 00's sounds of the Brides Of Destruction, Starwood make for a fun romp thru the last 30 plus years of hard rock.

Tracks such "Won't Back Down", "Subculture" and "All My Girlfriends Have Boyfriends" come across as if they came from the Cheap Trick back catalog. "If It Ain't Broke, Break It!" features some great vocal harmonies and very appealing guitar riffs and solos from Joe Steals.

Fans of hard rock should eat this up. The metal attitude is stripped down to a gritty "street rock" approach, the songwriting by Lizzy is as infectious and hook-laden as ever.



The Reinvention of Starwood

By Sandi DeVitis

It's a hot August night in the San Fernando Valley. I look again at the directions scrawled on a post-it note. Along with the street address, it says "go down the alley. Unit #6." I figure I'll park in the empty parking lot of the closed video game store and walk down "the alley"; a decision I seriously question as I pass two Latino guys who leer and make clicking, kissing noises, while commenting things I don't want to imagine in Spanish.

The mostly industrial area is otherwise quiet. Needless to say, I feel a little alien as I turn into the alley amongst a scatter of abandoned motorcycle parts and a small mountain of clear, Lucite, high-heeled shoes that are tall and skinny enough to pierce flesh. Which, I think, is the only possible use I'd have for them being a flip-flop and tennis shoe girl and all. "Yeah, they make stripper's shoes next door," I'm informed later. (Who woulda thought? An entire industry dedicated to the footwear of exotic dancers.)

Later, I realize how the landscape was perfect for the task at hand: interviewing Starwood. The setting was dark, gritty, and just a little dangerous, seemingly the necessary atmosphere for making great rock n roll. Throw in some stripper shoes and motorcycle parts for good measure, and there you go.

The minute I step through the rehearsal room door, I feel like I'm home, even though most of these people are total strangers. The universal musty smell of rehearsal spaces all over the world, the girlie centerfolds on the wall, every other inch of wall space taken up by massive amps and speakers, it's

completely familiar. I flop myself down on one of the prerequisite "jam room couches" and introductions are made.

Since it's the band's scheduled rehearsal night, I tell them to go right ahead and don't mind li'l ole me. After some discussion as to the set list, Starwood rips into what has become my favorite on the cd, the punk-tinged "Subculture." It's even better live and raw. Rehearsal room sound is awesome; you get the sound that God and Jim Marshall intended, right from the amps and drums, not filtered through house speakers in a club with someone unfamiliar with the band running sound. The rest of the set is just as good, loud and only a little obnoxious (and I mean that in a good way....). After the obligatory smoke break, I gather the troops to do "the interview."

Guitarist Joe Steals immediately snatches up a Les Paul and begins noodling, furthest band member from the tape recorder. The rest of the band are relaxed and maybe even eager: drummer Joey Scott is sprawled out on a "jam room couch," bassist Marten is perched on the drum riser and vocalist Lizzy is casually draped in a folding chair. "Tell me about the band name," I query.

Lizzy starts. "It's based on the [Hollywood] club in the 70's that had punk, metal, new wave, disco; anything you could think of. There were no boundaries on that club. It wasn't just a "rock club," it was a "music club." And we kind of based the band around that, we wanted to be able to put punk, metal and pop all in the same song. We wanted a band without boundaries. In other bands we were in there were boundaries, you couldn't necessarily put other things in there or move in different directions, but with this band, it's all good." "It's all rock n roll," Joey Scott adds. The band all nod in agreement.

This isn't the first album Lizzy's produced, but it is the first he's put his name to, along with Joey Scott. The entire band had a hand in the recording, arranging and pre-production processes of this album ("If It Ain't Broke, Break It!"). Some of the songs are ones that Lizzy wrote a while ago and then brought into the studio for Starwood to tear apart and put back together. "Some of the songs we'd taken apart ten different times after we'd recorded them," Lizzy says. "We just wanted to put our own stamp on them. We learned a lot from making this record, because when you're mixing and matching all different types of music you gotta know what works and what doesn't work. And some of the stuff didn't work right away, and we had to figure out what it was that didn't work. In a way it was trial and error, which helps us for the next record; we kind of know what will come together the next time." The songs on the album achieve the goal of being eclectic, while still retaining cohesiveness. "We tried to make everything sound like it came from the same band. We didn't want to have one punk song, and then a rock song, we wanted to have music that had all different elements in one song," Lizzy comments. I want to know how the recording process went.

"We enjoyed experimenting on this CD. I had never experimented that much before, I'd always know exactly where [the song] was going. Because some of these were songs I'd written a long time ago, I didn't want to repeat myself, I wanted to go places I'd never been before," Lizzy states. Joey Scott elaborates, "That's definitely the way this whole record went, we would do something the way we would normally do it, and then take it off in a completely different direction. Just try to see if we could get something different out of it, creatively."

Lizzy sighs. "It was really frustrating, though. Probably one of the most frustrating records ever to make. Mostly because we didn't know what we were coming up with or what we would end up with. But that's where true art comes from." This time, I feel my own head nodding along with the band. Marten adds, "It's exciting because it's a brand new style of music and it's fresh and new and it's very energetic. Everyone has a reaction to this music, the reception is never lukewarm." Which is an understatement; like The Darkness, it seems that people either love Starwood or hate them. But isn't that the case with most great bands? I think it's an enviable position to be in.

Because of their "controversial" sound and because they are nowhere close to being a death metal band, their pairing with Metal Blade Records seems odd, even if some of the band members have ties with the label dating back to 1985. "Metal Blade wanted to branch out and do other things. Their whole thing is to do things that major labels don't do. At the moment, the major labels aren't signing bands like [us], but then again, there aren't many bands out there doing what we do."

Joey Scott contributes, "They've had the Goo Goo Dolls on their label before, and it worked out well, so they are willing to take chances." Marten comments, "They're definitely committed."

"It's really cool that they're behind the record this much. They all love it over there," Lizzy says.

Starwood have enjoyed continuous airplay on Yahoo's! LaunchCast internet radio station, "Real Rock." I question them about their thoughts on the new music delivery channels, namely internet and satellite radio. "I love it – any kind of airplay is good airplay, but I wish I knew how many people it was reaching." Lizzy shakes his head. "It's definitely catching on, especially satellite radio. People are so sick of commercials that they're flocking to it. Just like TIVO, it's so popular because people don't have to sit through the commercials," says Joey Scott.

Joey Steals stops playing the Les Paul long enough to comment, "I hang out with a lot of people who listen to the alternatives to radio, so it's definitely out there." Then he's back to the fretboard.

What about plans to tour? "We PLAN to tour," Lizzy laughs. "We don't know if anyone else has plans..." Marten, taking the serious approach, says, "We're looking to hook up with a major tour, supporting a bigger band to get the music out to more people. It's all in the works right now."

Lizzy joins in, "We're looking for any opportunity to play a show to a type of audience that would appreciate what we do. There are not really any bands out there doing what we do, so it makes it hard to find bands to play with. We'll go out on our own if we have to, whatever it takes."

Rumor has it that there's a video in the works. "We're shooting a video in a few weeks. We'll be shooting a video for "Girlfriends,"" Marten informs me. "We actually have two different directors working on two different treatments," Lizzy says, "one for "Girlfriends" and one for "Subculture," and they're both probably going to be done at about the same time. They're both going to be pretty fun, I think," he laughs, eyebrows raised. The band laughs, too. "We're still working on the ideas, but we already have the production team together. And like the cd, it's difficult because we don't know what we're going to end up with. We know that we want it to be a video you've never seen before, make it fun, and have it be a reflection of the album." Sounds good to me, but no one really asked for my opinion on the subject.

Before we wander our separate ways, I have one last question. "What did each of you listen to in your cars on the way here tonight?"

Marten: "Evanescence."

Lizzy: "The Wild Hearts."

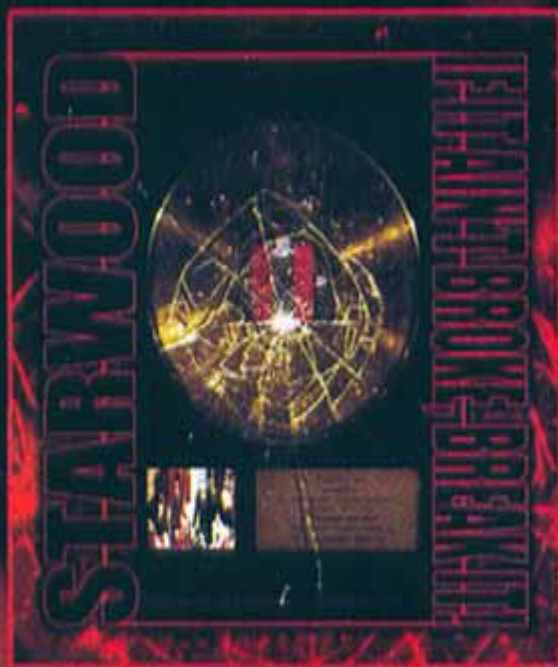
Joe Steals: "The Bay City Rollers." The room explodes in laughter. I call him a liar, trying not to expel Diet Pepsi from my nostrils. No other answer is forthcoming.

Joey Scott: "The Darkness."

Watch out for Starwood's music at a party near you. This band carries on the Hollywood tradition of good music, good times and a touch of glam (if you consider "glam" a sound and not an overly-feminine, made-up look.) I think Starwood will surprise a lot of people, and have a chance to really make their mark in today's topsy-turvy music industry. That is, if alternative radio channels have something to do with it.

After the interview, I warily walk toward my car. Yep. Still have four tires, complete with rims. The rock n roll Gods were good to me tonight. I do have thoughts about going back for a few shoes. I have an art project in mind....

STARWOOD IF IT AIN'T BROKE, BREAK IT!



Leaning heavily on the decadence and brilliance of 70's rock icons like Cheap Trick, The New York Dolls, and KISS, and in the same vein as the new school era of rock like Brides of Destruction, The Darkness, Velvet Revolver, and The Vines; "If It Ain't Broke, Break It" is a high octane, stripped down recording that pays homage to the power of ROCK!



VISION DIVINE "Stream Of Consciousness"

Power Metal fans will surely be familiar with Vision Divine, the band led by former Labyrinth guitarist Olaf Thorsen. Their 3rd release, and first for Metal Blade marks the debut of vocalist Michele Luppi (replacing Fabio Lione). This is a new start for the band, and an exciting new "concept story" based on one song divided into 14 chapters linked together.

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6 HIT PARADER

If It Ain't Broke, Break It! [7/27] - Starwood

Starwood Is New On The Scene, And They're Already Breaking Things

Author's Product Rating: 

Pros: Excellent arena rock songs; terrific electric guitars

Cons: Only 9 tracks; leaves you wanting more

The Bottom Line: This is one of the best albums of 2005. It will be underappreciated (of course). Do yourself a favor and check it out. HIGHLY recommended.

Review: So, with Gene Simmons releasing his own album, and KISS touring with Aerosmith last year, is the era of arena rock coming back to the forefront again? **Starwood** thinks so. Frankly, I'd never heard of the band prior to hearing this album. I had a suggestion or two from those that had heard the advance previously, so I checked it out. They're a hard rocking band that can definitely count **KISS, Aerosmith, Twisted Sister**, and even **AC/DC** among their influences. This is an absolutely rocking album that I can't say enough about. And since **If It Ain't Broke, Break It!** is their debut, I expect more great things from this band.

Starwood Is:

Lizzy (Lead Vocals, Guitar)

Joe Steals (Guitar, Backing Vocals)

Joey Scott (Drums, Backing Vocals)

Marten Andersson (Bass, Backing Vocals)

KISS-inspired Subculture kicks off **If It Ain't Broke, Break It!** in magnificent fashion. Growling guitars and pounding bass drums background a loud yet catchy song. The chorus is both brash and memorable. During this song, if you find yourself standing and pumping your fist in the air, don't worry--it's perfectly normal. Based on this song alone, I think Starwood would be amazing live. When listening to the album, you just want to crank the stereo as loud as it goes. The guitars get to wailing at times, adding to the arena rock flair of the song.

Won't Back Down is a raucous bit of sing-along song. Lizzy's shouting is musical by itself. At times he makes the band sound like a mixture of every great 80's rock band thrown into the same room and turned up to the max. Guitar accompaniments are excellent here; the drumming is rhythmic, but not exactly complicated. What's Your Damage starts with a grinding guitar intro that makes the song. Continuing throughout, the guitars are loud and proud. Lizzy's vocals are sarcastic sounding yet very well-done. They sound pretentious, but that's seemingly how the band wants to sound. As far as the chorus goes, it's out of this world. Straight out of a KISS For Dummies book, this is yet another great track. The bridge is a well-executed guitar solo.

Starwood goes a little more low-key with All My Girlfriends Have Boyfriends. Well, low-key for them anyway. More emphasis on percussion here lets the vocal sounds really lead the song. Sure, there's background guitars, but the drums really accompany Lizzy's voice well. And hey, it's a cool title with a sing it out loud chorus. Social Zero is a little more on the punk side for the band. Wailing guitars electrify the song, emphasized by percussion. Between the screaming of the song and the mindless playing that the backing instruments do, this song fits the punk genre best. And when you consider the lyrics, it fits even better.

Starting like something out of Aerosmith 101, great drums kick off If It Ain't Broke, Break It, the title track. Lizzy channels a little Steven Tyler here, with howling arena rock. It's repetitive but incredibly fun. Backlash leads off with some harmonizing. When the lead vocals kick in, they're going a mile a minute. Lizzy doesn't really need to scream here. The rest of the band backs him up by repeating many of the lines. It's not their best song since the vocals drown out much of the instrument work. It's all a mess of noise in the background except during the bridge; there you can hear the smooth guitar work.

You're So Real is another loud, fast track. Excellent electric guitars make this a winner, even if the vocals

leave something to be desired. They're repetitive, but it's the exact opposite of Backlash (there, the vocals drown out the instruments). Closing the album is Bad Machine. Superb guitars get this one started off right. A few shouts of "Hey, hey, hey!" lead into Lizzy's vocals. This song has an absolutely electric sound to it. It just exudes 80's rock and roll in a 100,000 seat stadium with fans screaming. Vocals are repetitive, but the rest of the band does their part to making this song awesome. Namely, a group of Eddie Van Halen-esque guitar riffs in the last minute or so.

What can I say about a band like this? Well, you've never heard of them, so I'll say this. If you're a fan of arena rock (a la Aerosmith and KISS), you'll love the album. If you like rock and roll, you'll love the album. If you're a fan of pretty much any rock, you'll love it. Unless you refuse to acknowledge the roots of everything that is modern rock, you'll love it. There, I said it. Don't expect a ton of inspirational or complex lyrics; there aren't many. It's a partying album, much like Andrew W.K.

There's a few weaker songs on here, but they really just underscore the various strengths of Starwood. From an excellent vocal singer to a wonderful guitar player to a drummer and bass player that do a brilliant job, this is a well-rounded band. I'm definitely including this on my Best Albums of 2005 list. So far, there have been very few albums that blew me away this year; Starwood has one of them.

Track Ratings:

Subculture: |5/5|

Won't Back Down: |5/5|

What's Your Damage: |4/5|

All My Girlfriends Have Boyfriends: |5/5|

Social Zero |4/5|

If It Ain't Broke, Break It!: |5/5|

Backlash: |4/5|

You're So Real: |4/5|

Bad Machine: |5/5|

Overall Rating: 41/45, which is 4.56, which rounds up to 5 stars

THIS ALBUM IS A NOMINEE TO THEMAFIAGOD'S "BEST OF 2005" LIST, TO BE RELEASED IN LATE DECEMBER 2005 OR EARLY JANUARY 2006. All future nominees will receive this stamp of endorsement.

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Starwood - If It Ain't Broke, Break It! by Mark Hensch - RocknWorld

Five Star: A look at albums that are so good that they impress even the most cynical of critics. Very few albums are superior enough to obtain a five star rating but occasionally a band slips through the river of mediocrity that is the modern music industry and they produce an album that restores our faith in the future of rock! This series is a look at such albums.

I have never been a fan of "purist" rock and roll. I generally am not a big fan of the classics (with a few exceptions) and it takes a lot for me to appreciate the so-called genre of ROCK. I am telling you, the reader, all of this as it is a sign of what a sweet album Starwood has put out, and I hope the review you will shortly read is a testament to the goodness of this band.

Chances are you've never heard of Starwood, who is based in Los Angeles and lives up the Hollywood scene. Maybe this is just a smooth marketing ploy, but the lifestyle thankfully unlike more renowned rock and roll acts takes a backseat to the music. These guys seem to give off a vibe of fast women, partying, and the like, but again, even their most self-destructive tendencies are overshadowed by their music, at

least for now, and that is something people looking for good rock need in this day and age. Named after the "open-minded" club Starwood in Hollywood, which was a major hot spot in the 1970's, Starwood chose the name to reflect the club's lack of discretion in which stereotypical individuals (punks, preps, hippies, ect) were allowed in (thus giving the band a moniker that reflects an open approach to change in rock) and also to bask in the majesty and glory of Golden Age Hollywood.

Playing vintage Glam Rock with a modern twist, the band is scheduled to release their debut album, *If It Ain't Broke, Break It!* in a mere day's time (July 27, 2005), and having snagged an advance copy I have had about a week of this stuff nonstop.

And what good stuff it is. "Subculture" is purist glamour rock, with lines like "I don't wanna be no president/I don't want no government/I don't need to pray to no monument/I play a stolen guitar in a cold basement!" summing up the ROCK worldview. It's upbeat, and frontman Lizzy has a strange warbling sneer that is interesting. The other band members (drummer Joey Scott, bassist Marten Andersson, and lead guitarist Joe Steals) provide near constant backing vocals to Lizzy and it gives the band a nice "Us Vs. Them" philosophy. If you don't like classic riffs and jams for guitars, group vocals, and upbeat ROCK of the glam variety, stop now. This CD requires an open mind and a good outlook on life.

"Won't Back Down" is a full-throttle proclamation of independence with plenty of vocals all around and solid 70's guitar work.

"What's Your Damage" slides in with a building drum beat, plucking riffs, and a slow, jazzy series of strings that make the song. The snide and arrogant chorus is so fun to sing along with it's amazing.

"All My Girlfriends Have Boyfriends" is the weakest track on the album, but that isn't saying very much; it's still a fantastic song. It has a lighter, saddened kind of vibe that is almost whiney and ego-stroking. It definitely is a testament to the rock star lifestyle of yesteryear.

"Social Zero" is a genius song. It bursts in with a teeth cracking solo and some sweet driving riffs before a rolling bass line verse and some spoken rhymes. Lizzy soon takes it up, and the band hits an awesome chorus. A rocking solo towards the end makes this track even more righteous.

"If It Ain't Broke, Break It!" is a more-laid back rocker that has an exploding chorus, great sing-alongs, and enough group vocals to fill an Irish Pub. Backlash has that old-school punk riffing that I love, and is more purist glam rock.

"You're So Real" is a high octane power jam that has oodles of guitar parts packed in to please pretty much anyone.

"Bad Machine" is an awesome choice to close the CD; it has bluesy riffs that start and stop, sweet group choruses, and top notch guitars. It doesn't really matter though, this entire album is full of good stuff.

A review of this CD can't do it any real justice. I loved it, and I feel most people, coming in with an open mind at least, will appreciate it as throw-back rock done right. In a world where bands can parody the past of rock and not be chided, artists like Starwood come roaring in with swagger and brass music that says ROCK IS NOT DEAD. It's loaded with awesome guitars, sneering vocals that would do say Axl proud, and it somehow still seems fresh and original. Maybe it's because something of this nature hasn't been made by too many artists in the last few years, or maybe it's because this band takes their music seriously and it gives it a whole new level of greatness missing in less serious ROCK bands. I know I have constantly capitalized the entire word ROCK in this because that is what Starwood is; it is ROCK. These guys go straight for the windpipe and never let go. Heck, my only gripe is that this CD is a blistering half hour of music compressed into a tiny nine tracks. I already want more of this stuff. But hey, don't listen to me, listen to the album. Go to your CD stores starting tomorrow and see what I am talking about. I think you will pleasantly surprised.

Rating: 

STARWOOD - If It Ain't Broke, Break It! **By Brave Words and Bloody Knuckles**

Starwood sound like a cross between Brides Of Destruction and The Wildhearts. Lizzy never sounded better. He is absolutely suited to this kind of supercharged band - the electricity and the punky energy flows, bolstered by gang vocals and layers of loud guitars. Highlights: 'You're so real' and 'Bad Machine',

6.5 Martin Popoff

Starwood - If It Ain't Broke, Break It! **BY 101.9 fm Fargo, North Dakota/Rock And A Hardplace**

I happen to have completely fallen in love with this album as it captures the 70's and 80's rock n' roll vibe of bands I grew up with. Throw in Lizzy's twisted view of the world and you have an amazing Rock record that will definitely stand the test of time.

Now let's get to the music. Lizzy uses his haunting melodies to the max except the angst is directed in a more Rock N' Roll style. Lizzy's voice is truly unique, but the music is more of a Cheap Trick meets Ramones meets Kiss style. Guitarist Joe Steals has the licks down, he totally get's what he's supposed to be doing here, playing Rock N' Roll. He does so with a fuzzed out sound and some blistering short solos.

Anthems like "Subculture" and "Won't Back Down" and the title track will instantly grab the Metal crowd. "All My Girlfriends Have Boyfriends" is a cleverly well-crafted rock n' roll tune that covers one of the genre's oldest subjects. "What's Your Damage" is a sexually charged tune that shows Lizzy has that sick edge that makes his music so fuckin' cool.

If you're worried about the album sounding "wimpy" don't worry, Marten Andersson and Joey Scott make sure the bass and drums hit like a hammer. The production is bass-heavy and sounds amazing cranked up really fuckin' loud. If I have any complaint is that the album is only 9 songs, but good news, it will be priced as such so you won't be getting ripped off.

I fully endorse Starwood and can't wait for more.

Starwood - If It Ain't Broke, Break It - Metal Blade **By Adam St. James/Guitar.com**

The L.A. rock scene ruled in the '70s and '80s, and the Santa Monica Boulevard niteclub known as the Starwood - that long-since "gentrified" locale where Van Halen and Quiet Riot got started - was a key part of the scene. Fitting then that four retro-rockers would evoke the image of that venerable old haunt of mine for a disc that heralds the Southern California response to Australia's Jet (or does the band belong to I-Pod?). Of course Starwood is slightly more polished, as would be expected from anyone hangin' on the Strip. Unfortunately, that may be their downfall. A little rougher edge on the final mixes may have benefited the band, at least in terms of catching the current wave of garage rock that seems to be the trend. Otherwise, though, If It Ain't Broke, Break It is easily in the vein of early Kiss, or The New York Dolls, or maybe - as their bio suggests - Velvet Revolver and The Vines. Either way, this could be a group to watch. Starwood-band.com

Artist: Starwood

CD Title: "If It Ain't Broke, Break It!"

Label: Metal Blade Release

By Hard Rock Haven

Comments: 70s and 80s excess meets this decades more raunchy and palatable new era of rock. Starwood the brainchild of Lizzy reaches back to 70s icons like Cheap Trick, The New York Dolls, and KISS and twist their pop metal journeys into the familiar mold of new rockers such as Brides of Destruction, The Darkness, Velvet Revolver, and The Vines.

Starwood features vocalist and guitarist Lizzy, drummer Joey Scott, bassist Marten Andersson and guitarist Joe Steals. The band derived their name from the now defunct 70's rock club in Hollywood, Starwood, where rock, metal, pop, punk and everything in-between found a home to be heard during that era in time. The band's primary goal is to "emulate that feeling with the songs on their debut record," amply titled "If It Ain't Broke, Break It!"

The bands focus is to not relive the past but push forward with their own brand of rock n' roll, deriving influences from rock, punk and metal. Starwood began recording "If It Ain't Broke, Break It!," December of 2003 and wrapped up recording and mastering April of 2005. The CD is a 9 track affair and There is most certainly energy and fire radiating from the band that might be unequaled in today's main stream music scene. You can also definitely recall the glory days of excessive pop metal influenced music. this CD rocks! so join the cause and help return guitar oriented rock to the airwaves! Pickup a copy today, my friends.

Line Up: Lizzy (v)(g), Joey Scott (d), Marten Andersson (b), Joe Steals (g)

Rating: 8/10

STARWOOD - If it ain't broke, break it!

Released: 2005, Metal Blade | Rating: 3.5/5 | Reviewer: Lord of the Wasteland

Metal Blade has really gone out on a limb by signing this band. The label has been a stalwart of the death metal scene for almost twenty years, rarely wavering from the tried and true sound. Then along comes Starwood, a hard rock band who has more in common with the New York Dolls, Sunset Strip sleaze circa 1987 and newer bands like Brides of Destruction and The Darkness. Named after a 70s Hollywood rock club, Starwood's music is extremely catchy with hook-filled verses, a few sing-along choruses and guitar solos all over the place. The image and upbeat commercially viable songs are certainly a welcome sound.

"Subculture" is full of the same punk attitude exhibited by the Sex Pistols, while the shouted gang chorus is instantly memorable. "Won't Back Down" borrows the riff from KISS' "Shout It Out Loud" at the 2:35 mark, while "What's Your Damage?" is chock full of Cheap Trick pop choruses. "All My Girlfriends Have Boyfriends" is the catchiest track on the CD and the chorus is absolutely infectious. "You're So Real" and "Bad Machine" are built around a dirty riff that would make Slash himself proud. The guitars are the real draw here, Joe Steals and Lizzy craft the songs around some hot licks and messy riffs that personified mid-70s hard rock. The influences are obvious to anyone who grew up listening to hard rock and appreciate the music of T-Rex, Cheap Trick, L.A. Guns, Guns 'n Roses, etc.

While Starwood is hardly redefining anything, they do a decent job of adding a modern touch to the music that peppered the radios of Gen-Xers. I love Cheap Trick to this day and my devotion to KISS is no secret, either, so Starwood should also have a soft spot in my heart. This CD is great music for cruising in your convertible and headbanging down the highway, while playing the hell out of your air guitar. Good on Metal Balde for taking a chance with these guys, because for good old-fashioned rock and rapin' roll, look no further than Starwood.

KILLER KUTS: "Subculture," "What's Your Damage?," "All My Girlfriends Have Boyfriends," "Bad Machine"

Starwood - If It Ain't Broke, Break It

Review by: Anthony Pagano - In Depth E-Zine

Could this really be it? The return of the mighty arena rock era like we saw in the mid-late 80's with the likes of Motley Crue, Guns N Roses, and Poison? Well, let's not get too carried away just yet but Starwood could easily be at the front of just such a movement!

Their sound is right and they ARE from that era's HOTBED of music, Los Angeles! Their debut album "If It Ain't Broke, Break It" is about to hit stores and Lizzy (Vocals, Guitars), Joey Scott (Drums & Percussion, Backing Vocals), Marten Andersson (Bass, Backing Vocals), and Joe Steals (Lead, Rhythm, & Slide Guitars, Backing Vocals) are ready to take on the rock world with this release. "Subculture" leads things off with an upbeat and fast track.

Right away, visions of Cheap Trick will probably arise in your mind as the big style, everyone in kind of chorus rings out. "Won't Back Down" follows with the same kind of upbeat vibe, in large part to the vocal stylings of Lizzy (backed up by Joey, Marten, and Joe) but the twist here is a bit more of a quiet verse ala some Bon Scott era AC/DC tunes.

There were always some 80's songs that had that "crushing at night" feel to them...you know the songs... the ones that just sounded better on a summer night while crushing the local drag? Yeah, you know.

Starwood has captured that all important feel with "What's Your Damage". What would make a song more upbeat than some upscale riffs? The tambourine of course! Did they really break it out? Check out "All My Girlfriends Have Boyfriends" and see what you think! Lizzy and Joe really let the guitars rock out on "Social Zero" but also mix it up with a touch of attitude and sass vocally in the chorus.

The album's title track, "If It Ain't Broke, Break It", throws a bit of the acoustic guitar in for good measure but also has that slow build into a big, everyone sing-a-long style chorus. Hell, they even went as far as ending the song with 2 rounds of the chorus in a higher key! Yes, you know what that's about! "Backlash" retains that higher key and "You're So Real" moves it one step further! As these later track build with intensity and emotion their length also starts to fall under the 3 minute mark, leaving you wanting more! One last chance to get your rock fists in the air with "Bad Machine". Another up tempo, sing-a-long style tune that closes out this 9 song, just over 30 minute rock collection. Yes, it's only a 33 minute album but it'll EASILY leave you wanting more....so catch a LIVE show!!

Starwood has that old school, when times were simpler, arena rock sound to them that MANY have been looking for but have not been able to find in a long time. For all the latest news and info, be sure to check out Starwood's official site at: <http://www.starwood-band.com>

Rating 8 of 10

Starwood - "If It Ain't Broke, Break It!"

By Kaffeine Buzz

The vibrant glam/trash metal Sunset Strip of the '80s was a scene to behold. The stench of decadence and decay was never more evident, with every longhair and his brother clamoring to be the next Motley Crue, by any means necessary. In fact, the Crue themselves had their own rags-to-riches stories that have reached mythological proportions.

The tales touch on living in squalor that included soiled newspaper strewn across the bathroom floor. Newspaper because good 'ole bathroom tissue was just too expensive, plus it didn't get you drunk. Then, of course, there's the well-known bet between Crue's Tommy Lee and Nikki Sixx to see who could go the longest without showering, while still enjoying the more libidinous benefits of being in a Hollywood metal band.

Yes, the dirt literally dripped from the long-famous (and infamous) Hollywood scene, and believe it or not, it quickly became a highly marketable commodity. And while there are those who would just as soon keep it locked in a box, newcomers Starwood are bringing the stench back to L.A.

In the great tradition of Faster Pussycat and L.A. Guns, Starwood brings a down-and-dirty brand of '80s glam that's true to its roots yet incredibly viable in a today's industry where the nostalgia of Velvet Revolver and the kitsch of The Darkness are bringing in the dollars.

Starwood's debut album *If It Ain't Broke, Break It!* is a nod to the band's collective love for KISS and the freaky appeal of the '80s glam metal scene in Los Angeles. From one song to the next, vocalist Lizzy races through his vocal lines, wavering between Steven Tyler's raspy vox and the fine-tuned vibrato of Queensryche's Geoff Tate, while drummer Joey Scott, bassist Marten Andersson and guitarist Joe Steals try to keep up.

As one would expect from an album of this ilk, *If It Ain't Broke ...* hits like a 250-pound linebacker hunting a quarterback. Perhaps what's most notable about Starwood's sound is it reminds you of everything you once loved about '80s metal without engaging the gag reflex that the scene's excess and camp elicited.

Even more impressive is the fact that Starwood stuck with a nine-track offering, despite the obvious pitfall of not meeting the music consumer's current expectation of at least 15 tracks. Given the crap that ends up on today's recorded sagas, many bands would do well to follow Starwood's lead and spare us the superfluous rants. Get in, get out, rock HARD!

-Dave Haucke, September 3, 2005

STARWOOD – “If It Ain't Broke, Break It!”

By Metal Invader

Simple, 70s style goodtime RNR, glamy, sleazy and filthy as hell, catchy, full of simple hooks and driving rhythms, with attitude that kicks ya in the face. T-REX, CHEAP TRICK, KISS, AERO, early GUNS and TWISTED SISTER, HANOI ROCKS, ya betchya! Hey Slash, Weiland and co, eat yer hearts out, this walks all over your shiny million selling POTATO!!!

There should have been more songs on the record, but hey, we 'll have to make do. Who gives a fuck anyway?

Certainly not I, being in RNR heaven. Mr. Steals supplies some nice harmonies, riffola that kills and solos that are spot on. Marten Andersson and Joey Scott supply the infectious grooves and good old Mr. Lizzy Sleazy, plays some guitars, apart from being the STAR of the show, delivering a vocal attack that is horny, porny and memorable as fuck.

You know what the bottom-line is? STARWOOD got the songs and that's what sets them apart from a million other bands that try too hard, but end up just being beyond fucking boring. I could easily pick up the awesome opener 'Subculture', the infectious "Won't Back down", the "Too-good-for-words" and fucking tongue-in-ass-cheek "All my girlfriends have boyfriends", the punky 'Social Zero' and the title track. As personal faves but hey, the rest of the songs are just as good.

LIZZY and co – deliver some hot and nasty Rock 'n Roll. They have the balls, the songs and the attitude. They got that fucking "Star Quality" that has been sorely missing from bands since the early nineties. "Rock Ain't Dead" as HEAVY PETTIN would put it, mutha! Damn right it ain't and it's not gonna go away with releases like this. GET THIS ALBUM NOW AND PLAY IT ON 11. COS IT ROCKS LIKE A MOTHERFUCKER!!!

CRAVE MAGAZINE

Reviewer - Joe Prophet

You can sure feel the KISS influence in this debut cd. Starwood has an impressive old school rock feel, with a hint of punk nicely tied in. I couldn't help but spin in my chair and bang my head like I was in high school again on "Wont Back Down" and "If It Aint Broke, Break It". Lead singer Lizzy takes me back to the good old days with a fiery grinding voice that brings the hair on your neck to attention.

I laid back in my chair, and listened to the whole cd, and couldn't find 1 song I didn't like. I hope this is the band that brings back those Hollywood rock bands that got swept away so many years ago like the hair on the Barbour shop floor. This one is going in my collection right next to the Kiss, Cheap Trick and Ramones, and when they roll through town, you will find me in the front row.

Starwood - If It Ain't Broke, Break It! (Metal Blade Records) Review by Joe/Live4Metal.com

Rock and Roll is about being reckless and decadent, right? Well, these are two things that Starwood bring to the table and aren't ashamed of it either. Brian Slagel who owns Metal Blade records is finally branching out from the black, true and power metal scene and adding a little bit of good ol' fashioned hard rock to the roster.

The guys take the glam look of T. Rex and mix it up with the sounds of classic G N' R, L.A. Guns, Brides Of Destruction, New York Dolls and Kiss for an explosive punch to the cranium. 'Subculture' blends pop, catchy riffs and contains a punk aesthetic ala Sex Pistols for a rocking good time. The track is simple, short and will be tattooed into your brain because it's that Infectious.

Anyone who has lived in the early to mid 80's and still savors this stuff will be pleased once they pop into their player. Joe Steals who handles the steel guitar is loud and obnoxious, but it's all good. Each track just blares through the speakers with its mix of blues along with the rock.

Lizzy's vocals bring an energy to the band that is so badly needed right now in the music scene. 'What's Your Damage' continues to damage your hearing, but we wouldn't want it any other way. There is absolutely no filler here as each track moves from one to the next. This is a CD worth cracking a few cold ones open to and while you're at it, turn this one up to eleven and let the festivities begin.

For more reviews, song samples and contact information go to:

WWW.STARWOOD-BAND.COM

My Space: www.myspace.com/starwood