

## ELEKTRA KEEPS CURRENT WITH CRUE

(Continued from page 10)

Rather than driving through Des Moines, Iowa, and hearing it with a whole verse and chorus cut out, we decided to [do another] edit of 'Hooligan's Holiday' ourself and call it the 'Brown Nose Version.'"

The label also will simultaneously send the track, "Smoke The Sky," to metal radio, and a third version of "Hooligan's Holiday," remixed by Skinny Puppy, to alternative and metal radio.

As for the Skinny Puppy remix, dubbed the "Derelict Version," "Skinny Puppy just dumped the whole song in the computer and just went off," Sixx says. That track, Sixx adds, will accompany a club video for "Hooligan's Holiday," in which the violence and sexual innuendo featured in the clip (inspired by "A Clockwork Orange") will be taken to the extreme.

The clip, which also will be released to MTV in a tamer version, is to be lensed by Nick Egan, known for his work with Sonic Youth and the Soup Dragons.

The connections between the Crue album and veterans of various alternative-rock projects may surprise some, but Sixx says that spirit has always been part of Motley Crue. "I've always considered our first album pop-punk driven by youth and alcohol, and that's still cool to listen to today."

Yet today's Crue bares little resemblance to the band that made its initial splash in 1982 with the independently released "Too Fast For Love" (later picked up by Elektra).

The most dramatic change was the departure of Neil, who claimed he was fired (Billboard, May 8, 1993).

"Vince quit the band," says Sixx. "He was not enthusiastic anymore. He walked out on the band. I could never figure out why he said he was fired."

No one ever said that."

Yet Neil's departure gave the Crue a new lease on life, according to Sixx. About the same time Neil left the band, Sixx was asked by Rolling Stone to name his favorite releases of the year. His list included the Hollywood Records debut album by Scream. Sixx gave extremely high praise to the band's vocalist, Corabi, who happened to give Sixx a call to thank him for the mention. Later, Corabi was invited to audition as Neil's replacement.

"When you've been in a band 12 years, the last thing you want to do is repeat yourself," Sixx says. "For me this is a great opportunity to explore a lot of fantasies that I have had over the years, musically," Sixx says.

With Corabi, the Crue didn't only find a capable front man, "we got a guy that plays guitar, plays harmonica, he's a songwriter in his own right, and he's our lead singer," Sixx says. "That's a very strong force in the

band. Before it was three guys doing the majority of the work, and one guy who wasn't quite in the same league."

The band also has a harder edge that makes it sound more like Soundgarden than the Crue of the '80s.

"I don't see any way around it," Sixx says of the new sound. "It's like having four ingredients when you're cooking. If you change one ingredient, it doesn't even taste the same. It's the same thing about music."

Yet "Motley Crue" isn't just heavier and harder—the band also continued to experiment sonically with producer Bob Rock, with both explosive rock'n'roll and trippy, multi-track ballads. On "Misunderstood," Sixx says there are 120 tracks.

"There's mandolins, cellos, acoustic guitars as pads," he says. "It's amazing to listen with headphones on. It's a two-headed monster. You can put it on and crank and it's as good as [AC/DC's] 'Back In Black,' or you can put

on the headphones and it's 'Dark Side Of The Moon.'"

For collectors, Elektra will issue the album with two different covers, which feature different artwork inside the 20-page booklet. The band also plans to offer outtakes and solo tracks via a mail-order offer included in the new album.

The new Motley Crue likely will make its live debut supporting Aerosmith in Europe in May, before returning to the U.S. for its own tour in June.

"It's a nice way to warm up John, in front of 100,000 people," Sixx says. "He asked if we were going to do some club dates and [drummer] Tommy Lee said, 'No way, let's rehearse and then go out and play on the biggest stage we can find.'"

He adds, "It's just the Motley Crue way. We like to dive in head-first, preferably without water."

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## BRIAN SETZER

(Continued from page 12)

and had the No. 2 album in the U.S. for 15 consecutive weeks.

"I think people just like to hear good stuff," Setzer says. "Will the same people listen to this who listen to Blind Melon? I don't know. I never cared about that kind of stuff."

For Setzer, more important than the audience demographics was finding some players with experience playing rock'n'roll, along with the jazz veterans. "I wanted to keep a rock edge to it," he says. "The hard part was finding

rock guys who could read music."

On the album, the bridge from his past as a neo-rockabilly champion to the orchestra is made through a rousing recording of Carl Perkins' "Your True Love."

Setzer's orchestra was signed to Disney-owned Hollywood Records after it had performed just a handful of gigs at Los Angeles-area clubs, including the Palomino and the Roxy. Contracts were signed after a well-received showcase performance on the Disney lot.

Setzer will be greeting fans and any skeptics on a national tour beginning in March. Because of the expense of traveling with a 17-piece orchestra, Setzer's core touring unit of seven players will be supplemented with four sets of local musicians, each serving a separate region of the country. Setzer will provide all with horn charts and leopard bow ties.

After watching some old Lionel Hampton footage that showed his famed big band choreographed in movement, Setzer says he wants to put some swing in his band, too—literally. "I'm trying to get those guys to move a little bit," he says, but he admits that "it's hard to get those guys to move."

## OTIS RUSH

(Continued from preceding page)

those stations. Then, we would be very aggressive at the triple-A format... I would be in favor of shipping this record to college as well, perhaps with some kind of educational letter and quotes."

Plans also call for consumer advertising in blues-oriented publications and press efforts aimed at specialty magazines.

Rush's manager, Rick Bates, is assembling a touring band for the bluesman, who has often worked—to the dismay of fans—with pick-up units on the road.

O'Sullivan says, "We're entertaining the idea of having him play mid-March in New York—he's got an offer to play at Tramps. That will be our kick-off."

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BILLY JOEL	Civic Arena Pittsburgh, Pa.	Jan. 12	\$485,013 \$28.50	17,018 sellout	DiCesare-Engler Prods.	
BILLY JOEL	Hartford Civic Center Hartford, Conn.	Jan. 9	\$459,351 \$28.50	16,801 sellout	Metropolitan Entertainment	
ALAN JACKSON TURNER NICHOLS	Sunrise Musical Theatre Sunrise, Fla.	Jan. 20-22	\$323,382 \$35.75/ \$25.75	11,376 three sellouts	Cellar Door Concerts	
MICHAEL BOLTON JOHN PINNETTE	Knickerbocker Arena Albany, N.Y.	Jan. 11	\$252,420 \$35/ \$22.50	9,672 11,000	Metropolitan Entertainment	
MICHAEL BOLTON JOHN PINNETTE	Rochester War Memorial Rochester, N.Y.	Jan. 5	\$223,305 \$37.50/ \$22.50	8,318 sellout	Metropolitan Entertainment	
RUSH CANDLEBOX	Kiefer UNO Lakefront Arena University Of New Orleans New Orleans, La.	Jan. 23	\$180,302 \$27.25/ \$22.25	7,432 sellout	Beaver Prods.	
GEORGE STRAIT TRACY LAWRENCE	Coliseum Mississippi State Fairgrounds Jackson, Miss.	Jan. 22	\$178,678 \$20.50	9,148 sellout	Varnell Enterprises	
RUSH CANDLEBOX	Pensacola Civic Center Pensacola, Fla.	Jan. 22	\$176,550 \$25/ \$20	8,422 sellout	Beaver Prods.	
GEORGE STRAIT PATTY LOVELESS	Barnhill Arena University of Arkansas Fayetteville, Ark.	Jan. 21	\$165,477 GROSS RECORD \$19.50	8,837 sellout	Varnell Enterprises	

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