

## Songwriters Have The Bottom Line In Series Tour

**GOIN' AROUND SITTIN' AROUND:** International Talent Group, booker for such clients as Genesis, the Cure, Shawn Colvin, and Tin Machine, hopes that talk won't be cheap—in content, that is—among songwriters, as it has arranged a touring version of a successful series at New York's Bottom Line called "In Their Own Words (A Bunch Of Songwriters Sittin' Around Singing)." Developed by the club's Allan Pepper and Stanley Snadowsky, along with WXRK New York DJ mainstay Vin Scelsa, the on-going series, which began in May 1990, has featured four or five writers or artists/writers performing



by Irv Lichtman

and commenting on their material, whether a hit, a near hit, a should've-been-a-hit or a new song. The most recent event took place Dec. 7 when David Olney, Greg Trooper, Townes Van Zandt, and Mac McAnally appeared.

Marty Diamond, director of client acquisitions at International Talent Group, says the time is particularly relevant to such a project.

"It's our answer to the tightening of radio and lower promotion budgets at labels," he says. "It's a credible vehicle to get singer/songwriters out to the public on a collective basis. It's like a live biography. What is the motivation behind a songwriter's creativity?"

From a career standpoint, Diamond notes that the Bottom Line series has opened further doors of collaborations. "When John Wesley Harding and Joey Ramone appeared on the same bill, they went afterward to Joey's house and began writing together. It was the same for Don Henry and Greg Trooper."

In detailing further the tour plans—to be finalized sometime in January—Diamond says the initial run in the East is a "test drive to make sure it works." The goal is to do five or six shows a week, with ticket prices running about \$15.

**INTRO TO A SUIT:** In a rarer type of copyright infringement suit, coupled with claims of unfair competition, in New York federal court, Bourne Music and songwriter Irving Gordon contend that producer Arif Mardin is giving listeners of Roberta Flack's new Atlantic album, "Set The Night To Music," the impression that he is an author of the standard "Unforgettable," introduced in the '50s by the late Nat King Cole and the title song of his daughter Natalie's smash album of the same name on Elektra.

Bourne and Gordon, citing Mardin, Atlantic, and Flack as defendants in the action, make their

claims as a result of an introduction to the song penned by Mardin and copyrighted by him, through the company Deniz Music (BMI). Among the detailed charges is that the introduction has "deceived purchasers and prospective purchasers that the . . . work is co-written, sponsored and/or approved by Irving Gordon when, in fact, it is not." Part of the label copy reads, "Special Intro. ('Unforgettable') written by Arif Mardin; Deniz Music, BMI."

While one cannot copyright a title, the use by another author of the title of an established copyright, such as "Unforgettable," in a manner that could be perceived to trade on the popularity of the original song could be judged in violation of law.

**SAMPLING SUIT:** Jellybean Productions and House of Fun Music claim in U.S. district court in New York that a hit dance-club recording, 1985's "Love's Gonna Get You" by Jocelyn Brown (Warner Bros.) was sampled without permission of the copyright owners on an East-West recording released last summer, "Deputy Of Love" by J.T. The plaintiffs have sued EastWest, its parent Atlantic Records, Gene Finley, a writer, J.T., and two publishing firms, Funky Feet Publishing and Da Funk Music. They claim that negotiations with the defendants, to allow the sampling, ended without agreement and that the defendants went ahead with release of the sampled recording.

**EXCEEDING THE BENCHMARK:** AMOA, the jukebox trade group, and performing rights groups ASCAP, BMI, and SESAC have good news for jukebox locations, which also happens to be good news for the performing rights groups. Because jukebox operators have surpassed the revenue benchmark established for 1991, their music license fees have been slightly reduced. Per jukebox, with the 1991 rates cited in parentheses for comparison, the 1992 rates are as follows: first jukebox, \$271 (\$272); second through 10th jukeboxes, \$51 (\$52); 11th-plus jukeboxes, \$44 (\$45).

**PRINT ON PRINT:** The following are the best-selling folios from Hal Leonard Publications:

1. Bon Jovi, Slippery When Wet
2. Steve Vai, Passion And Warfare
3. Barry Manilow, Because It's Christmas
4. Jimi Hendrix, Radio One
5. Stevie Ray Vaughan, Lightnin Blues

## ARTISTS IN CONCERT

(Continued from preceding page)

able to fill the club with only a voice and guitar, no small feat.

The reunited Cowsills blasted through a powerful rock'n'roll set of all new tunes. Wild man John Cowsill is arguably the best drummer this city has to offer. The unsigned Cowsills, appearing on the bill at the Smithereens' invitation, also jumped on stage to lend backing vocals to Babjak's tune "Now And Then." Their own signature harmonies can be heard on this Smithereens' track from "Blow Up." **DEBORAH RUSSELL**

**VOICE OF THE BEEHIVE  
THE ODDS**  
The Palace  
Hollywood, Calif.

**THIS SOLD-OUT** double bill provided the perfect Thanksgiving eve pop feast. For headliner Voice Of The Beehive it was a homecoming, as Valley-girls-turned-London-transplants Tracey Bryn Belland and Melissa Brooke Belland returned to L.A. to play in front of an ecstatic crowd (which included their father, former Four Preps member Bruce Belland).

For opening act the Odds, it was a chance to expose material from their overlooked Zoo Entertainment debut, "Neopolitan."

VOB, which recently enjoyed a nine-week run on the Heatseekers Album Chart with "Honey Lingers," offered a set of often insightful, infectious pop, juxtaposed with playful campiness. While Tracey sang about life as an independent woman in the modern rock hit "Monsters And Angels," Melissa high-stepped around the stage in a pink tutu and silver platform boots, swinging her waist-length flaming-red braids.

Highlights included a surprise cover

er of U.K. band James' "Sit Down" and "Adonis Blue," in which members of the Odds paraded across the stage in various stages of undress.

Vancouver, British Columbia's the Odds proved to be a fine power-pop outfit in the dB's mold, with two capable singer/songwriters in guitarists Steven Drake and Craig

Northey. From "Domesticated Blind" to "Wendy Under The Stars" (the tale of a young man who loses his virginity the night Elvis died), the Odds showed off a knack for meaningful and tuneful story-telling. The band is currently on the road with Warren Zevon as his opening act and backing band. **CRAIG ROSEN**



**ARCHIVE TURNS FIVE.** At a fifth-anniversary celebration for the ARChive of Contemporary Music in New York, director Jonathan Demme hosted a benefit party for the nonprofit music library, featuring a performance of "Scary Songs" by pioneering performance artist Laurie Anderson and an after-dinner dance with Fred Schneider of the B-52's as DJ. Pictured, from left, are Demme, ARChive founder and director B. George, Anderson, and Schneider.

## HILL BACK WITH QUALITY'S REGAN 'ALL OVER AGAIN'

(Continued from page 9)

But when the opportunity arose to make a deal with Regan's independently distributed Quality, Hill was quick to jump back in the ring. "Dance Of Love" is a tougher, more rock-oriented album than fans may expect, with hard-edged vocals, searing guitars, and a driving rhythm section.

"Quality is a sort of family, it's like we're partners," says Hill. "I find I'm

pulling for the record as much for [the Quality staff] as I am for myself."

Regan is equally excited about the reunion. "I'm thrilled with Dan Hill," he says. "I believed in him in 1975 and I believe in him now."

Hill is set to begin a three-month tour of Canadian theaters this month and a U.S. tour is in the planning stages. Meanwhile, the 37-year-old artist is on the "meet-and-greet" circuit, showing up at record retail conventions and proving to the public "that I'm not in a walker yet. I still feel like I'm just beginning."

And it is a beginning of sorts, as Hill admits the music business has dramatically changed since he first hit the pop charts in 1976. MTV has had a dramatic impact on the record industry, but the low-key singer/songwriter says he remains true to his strengths.

"When I first started, there was more of an emphasis on the songs, and less emphasis on the visual," Hill says. "I'll never be a video icon, so for me, the songs have to be killer songs, now more than ever."

## ENYA FACES MUSIC THRU HER FEELINGS

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[hundreds of] years old and they could have been written today," she explains.

While Enya's music is often considered "new age," she is evasive when it comes to defining it in terms of distinct genre. "It is difficult when you spend a lot of time working on the music and then there are only so many bins [in music stores] and unfortunately one of them is chosen for you," she says. "But I can't think that far into the business side of it or else it would affect how I work in the studio."

"Shepherd Moons" was recorded over a two-year period, almost

entirely in Ireland, using equipment purchased with profits from "Watermark." Enya was also involved in construction of a recording facility outside of her hometown of Dublin that is near completion. "It's important to work [near home] because when I work in the studio I have to discipline myself," she says. "It's nice to be able to finish at the same place you started. You can feel stronger about the music."



ENYA.

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