

NEWSLETTER

An Entertainment Industry Organization



SESAC in the 21st Century

50th Anniversary

The President's Corner

Michael R. Morris

As this digital millennium of music unfolds, performance rights royalties have become an increasingly significant source of writer and publisher income. During previous panels, our guests from ASCAP and BMI highlighted how the many new avenues of digital delivery of music to consumers has translated into welcome royalty streams for both established catalogues and new artists. Tonight, the CCC is pleased to continue its performance rights society series with "SESAC in the 21st Century." This panel will be moderated by past CCC president Steven Winogradsky and features SESAC President and Chief Operating Officer Patrick "Pat" Collins along with SESAC executives James Leach (Director, Writer/Publisher Relations and a CCC board member), Dennis Lord (Sr. Vice President, Business Affairs) and Pat Rogers (Sr. Vice President, Corporate Relations/Artist Development). SESAC is celebrating its 75th anniversary, and our panelists will focus on what makes this performance rights organization unique. The CCC thanks SESAC for supporting this evening's panel, and we look forward to a thought-provoking evening.

SESAC, the nation's second oldest and fastest growing performing rights organization, is celebrating its 75th year of operation in 2005. A service organization created to assist both the creators of music and music users through timely, efficient royalty collection and music licensing, SESAC is the place where time-honored tradition and cutting edge technology come together to simplify and streamline the business of performing rights.

Tradition

SESAC was established by Paul Heinecke in 1930 to serve European artists not adequately represented in the U.S. Over the decades, SESAC has grown exponentially to encompass a diversified repertory that includes the best of Adult Contemporary, Urban, Jazz, Rock, Americana, Contemporary Christian, Latin, Country, Gospel, Dance, Classical, and New Age. SESAC is also rapidly becoming the performing rights organization of choice among many of Hollywood's most sought-after film and television composers. SESAC has reciprocal agreements with more than 50 foreign performing rights societies to help secure royalties for its affiliates whose works are

performed internationally.

Service

SESAC has always stressed quality over quantity. Unlike other performing rights organizations, SESAC utilizes a selective process when affiliating songwriters and publishers. This screening policy has not only allowed the company to build a repertory of extraordinary quality, it also assures that SESAC affiliates receive an unmatched level of personal service and attention. In addition to offering the most comprehensive and accurate monitoring system available, SESAC prides itself on its dedication to providing the fastest payments and best service possible.

SESAC's signing of legendary singer/songwriters Bob Dylan and Neil Diamond in 1995 was a sign of things to come. Since that time, the company has been strategically building and broadening its repertory and affiliating writer/artists like R&B innovators Swizz Beatz, Teddy Riley and Bryan-Michael Cox, A/C piano stylist Jim Brickman, country stars Joe Nichols and Blaine Larsen, Gospel legend Shirley Caesar, Paul Shaffer, the long-time musical director for *The Late Show with David Letterman*, and

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Who Is Nic Harcourt?

Ed Arrow

By the mid '90's I just couldn't listen to LA commercial radio anymore.

I grew up in the New York suburbs. As a teenager in the 1970's I received an education in music, listening to legendary WNEW-FM radio. WNEW-FM was a so-called progressive radio station which meant they had an open format. The hosts played what they wanted to play. In doing so they played an incredible variety of music - mostly rock and folk with an occasional splash of classical or jazz. I never missed hearing anything worth hearing. If it was good, they played it. They didn't just play the singles and album cuts the record companies wanted them to play. They played what they wanted to play. They talked about the music. They talked about the people who made the music. They talked about what the music meant. It was never boring. This was how I discovered good music. WNEW-FM was my music mentor. If I liked what they played, I bought it. And I bought lots of records.

By the early '80's it was pretty much over. WNEW-FM had been transformed into a virtual jukebox as it became a "classic rock" station, subservient to finite playlists.

After moving to Los Angeles in 1988, I found a couple of stations that played a reasonable variety of music. By the late '90's they were gone and once again I was at the mercy of the dreaded playlists. I tuned into jazz and classical radio stations. Later I tuned out the music in favor of a news and issue

oriented NPR station, KCRW. It was one morning while driving to work a bit later than usual that I finally heard the music program, Morning Becomes Eclectic. I don't remember what was played that day. What I do remember was that it was different than what other radio stations were playing. It was music I hadn't heard before. Electronica was followed by folk which was followed by rap which was followed by something I could not begin to define. But it was all good music. And no commercials! The host described each record that was played and provided information about each artist. I continued to tune in when I could. One day I heard Norah Jones. I liked what I heard. I bought the CD that afternoon.

Morning Becomes Eclectic is hosted by Nic Harcourt, KCRW's music director. I wondered, who is Nic Harcourt? He is originally from Birmingham, England. (So I suppose the accent is real.) For eight years he worked at a commercial radio station, WDST FM in Woodstock, NY where he was news director and later music director. He joined KCRW as program director in 1998. Nic gives airplay to artists, new and old, that would otherwise never be heard on the airwaves. In 2000 KCRW began producing a national version of MBE called Sounds Eclectic. Nic has been credited with breaking artists such as Moby, Garbage, Semisonic, Coldplay, Dido, Norah Jones, Pete Dinklage, David Gray, Sigor Ros, and Starsailor. Not bad.

Who is Nic Harcourt? Nic Harcourt is a man with a mission. As KCRW Music Director he reviews over 400 CD's per week to select the few he deems worthy of placing in the KCRW music library. As host of MBE he flies by the seat of his pants, selecting songs as the show progresses. In addition, MBE features interviews and in studio performances. He enjoys the influence he has, noting that A&R executives and the people who select music for films and TV shows are among his listeners.

Nic Harcourt is a man critical of the status quo and critical of the music business. He notes that the music business is no different than other American businesses. He equates record promotion with the pharmaceutical industry, noting that record companies provide incentives for radio stations to play their records by providing non-cash-based economic benefits to the stations. Pharmaceutical companies do the same thing to promote sales of their drugs by sending doctors on junkets and providing them with free samples of their products. He notes that the major labels are able to control radio and virtually shut out the indies. "It matters," he says "because in a society where artists are squeezed out of being heard or seen, whether it's in music or any other art form, then you're really not getting a challenge to the status quo. So, if music is being made by an independent artist, but is not being heard, then things are not going to change. There's no challenge to the ac-

cepted norm. And that's really what the artist are for, and that's the role that they play throughout history."

Nic Harcourt is a man who believes that the music industry has not been destroyed by the Internet. Rather, he believes that the business has destroyed itself by its inability to change and embrace technology. He says, "You can probably go back and look in records from the '20's, you know, when they shifted from sheet music to records. And all the guys who are making sheet music were like, 'It's the end of the business.' And, of course, it wasn't the end of the business; it was just like technology moved on and took it into a different place."

Nic Harcourt is a man who breaks the paradigm. He's a man who is willing to play music that does not neatly fit into some record executive's definition of a format. He's a man who is willing to give a chance to an unknown indie artist and let the public decide if the music is good.

Nic Harcourt is the man who has saved LA radio.

SESAC (continued from page 1)

jazz stylist Cassandra Wilson.

Television composer Jonathan Wolff, who brings shows like *Will & Grace*, *Less than Perfect*, *Reba*, and the hugely successful *Seinfeld* to SESAC, is just one example of the A-list Hollywood composers now at SESAC. Other top television shows and composers currently represented by SESAC include *Still Standing* and *Two and a Half Men* (Dennis Brown), *Boston Legal*, *The Bachelor*, and *Medical Investigation* (Danny Lux), *Frasier* and *Becker* (Bruce Miller), *The Guardian* (Jon Ehrlich), and *Hope and Faith* (John Swihart), to name a few. Swihart has also seen film success in with the left-field hit, *Napoleon Dynamite* and SESAC composer Christophe Beck continues his winning streak, bringing films like *Under the Tuscan Sun*, *A Cinderella Story*, and *Taxi* into the SESAC fold.

Innovation

In 1993, SESAC established SESAC Latina, becoming the first performing rights organization to dedicate a division solely to the exploding genre of Latin music. Today, SESAC Latina has grown to include some of the genre's biggest stars and emerging talents and stands as a shining example of the company's uniquely innovative approach to performing rights. It was through SESAC Latina that SESAC pioneered the use of Broadcast Data Systems (BDS) digital fingerprinting technology back in 1994. SESAC continues to utilize cutting edge technologies to ensure unmatched accuracy in performance detection across all mediums.

Headquartered in Nashville,

with offices in New York, Los Angeles, and London, SESAC today stands proudly by its original mission statement: "To be a highly dependable, innovative, profitable leader and market-driven performing rights organization sensitive to the concerns and interests of its affiliates, users, employees, and shareholders."

To find out more, visit www.sesac.com.

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Website:
<http://www.theccc.org>

Our website is the place to find information on upcoming meetings and other events. Make meeting reservations, join, or renew your membership online. To view past issues of the CCC newsletter, visit our website and click News.

MEMBERSHIP

The price of an individual membership is still only \$55 annually (renewable in July). Enjoy each dinner seminar at the special member rate of \$28; the non-member rate is \$35. MCLE credit is available.

Corporate Members (\$250, renewable in July) can send up to 10 people to each dinner seminar at the member dinner price, and bring up to 10 guests at the member price. Our growing list of Corporate Members proudly support the CCC's long tradition of service and education.

MONTHLY DINNER MEETINGS:

Held once a month, on selected Tuesdays
6:15 p.m. check-in
6:30 p.m. Cocktails & Networking
7:00 p.m. Dinner & Meeting

SAVE THESE DATES

April 19

May 17