

SESAC FOCUS

SUMMER 2005

CELEBRATING 75 YEARS OF SERVICE, TRADITION AND INNOVATION



Paul Heinecke
Founder
1881-1972

“ Music is the common denominator... a communications instrument international in scope that knows no language barrier. Man's creative melodies provide the ideal setting for improved international understanding.”

– Paul Heinecke



A 1920s-era photo of Paul and Ruth Heinecke in the New York office of music publishers Breitkopf & Hartel.

SESAC WAS FOUNDED AS THE SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS IN 1930 BY PAUL HEINECKE. BUT THE COMPANY'S ROOTS GO ALL THE WAY BACK TO 19TH CENTURY GERMANY.

SESAC was founded in New York in 1930 by German immigrant Paul Heinecke, who, in an effort to help European publishers with their American performance royalties, established SESAC as the Society of European Stage Authors and Composers. Throughout the decades, until his passing in 1972, Paul Heinecke guided SESAC with his own unique mix of old-world charm and 20th century savvy.



SOCIETY OF EUROPEAN STAGE AUTHORS and COMPOSERS, INC.

113 WEST 42nd STREET

NEW YORK



S·E·S·A·C
INC.

113 WEST 42nd STREET, NEW YORK CITY · BRYANT 9-3223-3224

Alice Heinecke, daughter of the founder, pictured around the time she joined SESAC.

SESAC letterhead from the 1940s.

WITH AN ESTABLISHED CORNERSTONE REPERTORY OF THE FINEST EUROPEAN CLASSICAL MUSIC, SESAC BEGAN TO TURN ITS ATTENTION TO AMERICAN MUSIC IN THE 1930s.

The company's tradition of service began in the '30s when SESAC helped broadcasters satisfy FCC requirements, supplying them with quality recordings of SESAC's substantial Gospel catalog. The stations got their much-needed music, and SESAC established enduring relationships with broadcasters across the nation.



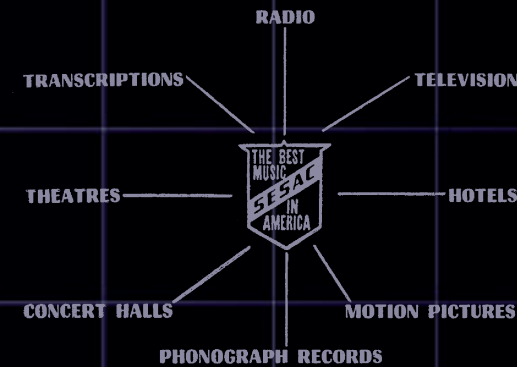
This vintage hymnal illustrates just how serious SESAC was about its southern gospel repertory. Recognizing the genre's huge potential for radio performances, recordings, and sheet music, Paul Heinecke planted the seeds of SESAC's long tradition of affiliating the best Gospel and Contemporary Christian music.

THE 1940s WAS A TIME OF WORLDWIDE UPHEAVAL, BUT SESAC CONTINUED TO GROW AND EVOLVE THROUGHOUT THE DECADE, REDEFINING ITSELF AS CIRCUMSTANCES DEMANDED.

By decade's end, SESAC had managed not only to survive, but to considerably broaden its reach and its repertory.



SESAC, INC.
113 WEST 42nd STREET
NEW YORK, N. Y.



Alice Heinecke and SESAC sales representative Sidney Guber show off a shiny new 16" SESAC Electronic Transcription record in the SESAC booth at the National Association of Broadcasters convention.



Longtime SESAC executive Jim Myers (left) and company GM Bud Prager are pictured with a client at the company's NAB booth.

THE 1950s SAW THE EXPLOSION OF RADIO AND POP MUSIC AND THE ESTABLISHMENT OF SESAC'S INNOVATIVE ELECTRONIC TRANSCRIPTION SERIES.

On a monthly basis, radio stations would receive another "transcription" of exclusive SESAC music performed by the likes of Duke Ellington, Count Basie, Woody Herman, Coleman Hawkins, Elliot Lawrence, Joe Venuti, Chico Hamilton, Jackie Wilson, Chet Atkins, and Hank Garland, to name a few.



Among the artists showcased in the SESAC Transcription Series were Duke Ellington, Count Basie, Woody Herman, Coleman Hawkins, Elliot Lawrence, Joe Venuti, Chico Hamilton, Jackie Wilson, Chet Atkins, and Hank Garland, to name a few.

“ It's heartwarming to see the fruits of our combined efforts...writers, publishers, producers, users...As to the future, we shall continue to use as our buckler and our shield the eternal qualities of faith and hope, knowing full well that these, coupled with diligent and honest effort, shall inure to the benefit of all. **”**

— Paul Heinecke in 1950, on the occasion of SESAC's 20th Anniversary





A late '60s photo of SESAC staffers in the company's New York office. Alice Prager (Heinecke) is seated at the center of the table, with her father, SESAC founder Paul Heinecke, to her left. To Alice's right is lifetime SESAC executive Jim Myers. Over her left shoulder is another longtime SESAC exec, Sal Candilora.



IN THE 1960s SESAC TOOK ITS FIRST STEPS INTO THE MAINSTREAM POP MUSIC MARKET.

SESAC continued its steady growth during the '60s, moving into new midtown headquarters at the Coliseum in Manhattan's Columbus Circle and opening its first Nashville office (headed by country star Roy Drusky) in 1964.

please
NS

With The ANITA KERR SINGERS

INTRODUCING:
Beloved
I Won't Cry Anymore
It's About Time
Fascinating Melody

repertory recording

To Dwight D. Eisenhower
PRESIDENT OF THE UNITED STATES OF AMERICA

Sincerely — Paul Heinecke, President

SESAC INC. TAPE NO. 1:
MOOD—BRIGHT (A)



SESAC promoted its Transcription Series to broadcasters cleverly and relentlessly with innovative promotional tools. One of the most successful promotions consisted of an ongoing series of postcards soliciting DJs for feedback on the SESAC transcription they'd just received as part of their subscription. The postcards featured the SESAC "I'm For You" girls on one side and a questionnaire on the other. Broadcasters had to mail the card back to get the next "I'm For You" girl. The response rate was outstanding.



SESAC MUSIC



Vol. 32, No. 7-12

Autumn, 1972

Our Forty-Fifth



Contemporary Christian star Margaret Becker is shown receiving a #1 award from former SESAC executive Tom Casey.

1970 MARKED AN HISTORIC TURNING POINT FOR SESAC AS THE COMPANY SIGNED ITS FIRST-EVER SONGWRITER AGREEMENT.

Prior to that time, SESAC signed only publishers. Also in the early '70s, SESAC began a new focus on its Christian roster, helping to pioneer the Contemporary Christian format.

Pictured at SESAC's first-ever songwriter signing are (left to right): Nashville music publisher Ted Harris; Glen Ray, SESAC's first songwriter; and SESAC's Bob Thompson.

“ We have long been aware of the growing importance of country music, not only in the United States and Canada, but throughout the entire world. We want to be on the scene in the midst of the increasing activity of this vitally important phase of the music business. We feel that this can best be accomplished by direct representation in the city where country hits are born, Nashville, Tennessee...”

— Paul Heinecke on the opening of SESAC's branch office in Nashville

Lifetime SESAC executive and founding member of the Gospel Music Association, Jim Myers.



SESAC CONTINUED TO GROW DURING THE 1980s, PARTICULARLY IN NASHVILLE, WHERE THE COMPANY MOVED ITS HEADQUARTERS IN 1985.



Chip Davis (right) with SESAC's Vincent Candilora.

SESAC FOCUSED ON TECHNOLOGY IN THE 1990s WITH THE INTRODUCTION OF CUTTING EDGE TECHNOLOGY IN PERFORMANCE DETECTION.

The SESAC repertory grew substantially during the decade across all genres, particularly in the areas of R&B/hip-hop, country, and rock. The purchase of SESAC by Stephen Swid, Freddie Gershon, and Ira Smith in 1993 and the subsequent signing of Bob Dylan and Neil Diamond marked the beginning of a new era for the company.



(Far left) Pictured at the SESAC Awards in the late '80s are SESAC executives Bob Thompson, Alice (Heinecke) Prager & Vincent Candilora



80s Ladies - Dianne Petty served in Nashville as SESAC Vice President during the '80s, heading up the Writer/Publisher relations team. She signed K.T. Oslin, who saw great success in the latter part of the decade. Oslin (left) is pictured with Petty receiving one of her many performance plaques at the 1988 SESAC Awards.



Pictured from left to right are Armando Lichtenberger from SESAC Latina band La Mafia; former SESAC President Bill Velez with then-SESAC Latina Director Lynette Brehm; and La Mafia's Oscar De La Rosa.



SESAC's Vice President, Writer/Publisher Relations Linda Lorence is pictured with members of SESAC band Trapt.



SESAC affiliated hip-hop sensation Bow Wow (right) is shown with 5-time SESAC Songwriter of the Year Bryan-Michael Cox.

IN THE NEW CENTURY, SESAC TURNED ITS ATTENTION TO FILM AND TELEVISION MUSIC, AFFILIATING SOME OF HOLLYWOOD'S TOP COMPOSERS.

"It has been my pleasure to be involved with SESAC during the last 10 years. Congratulations to SESAC and all the good people there on your 75th Anniversary."

- BOB DYLAN

"Here's to the swingiest society on their 75th!"

- PAUL SHAFFER - MUSIC DIRECTOR,
CBS LATE SHOW WITH DAVID LETTERMAN

"I came to Nashville to be a singer, and never really thought I'd be able to break into the world of songwriters in this town - there are just so many greats. SESAC believed in me from day one, before I even had a record deal. To have SESAC recognize me for my songwriting makes me incredibly proud."

- JOE NICHOLS - COUNTRY ARTIST

"SESAC never fails to exceed our expectations."

- TRAPT - ROCK BAND

"After my first #1 at SESAC, I am even more convinced I came to the right place. SESAC is the future for me."

- RON HARBIN - SONGWRITER

"I have always longed to fly to the highest level, and when I signed with SESAC Latina, I felt they could be the perfect wings to help me achieve such heights. That's what SESAC is to me: a group of artists that wishes to make a difference."

- SAAVEDRA - LATIN ARTIST/SONGWRITER



THE EVOLUTION OF THE SESAC LOGO

"SESAC is not a place where calls are screened and questions go unanswered or avoided - which is evidence of its sense of strength and confidence. SESAC has an authentic, enthusiastic communal vibe. It makes me feel good to know that they are at least as excited about their jobs as I am about mine."

- JON ERHLICH - TELEVISION COMPOSER

"SESAC Latina definitely gives personal attention to each songwriter. As a songwriter, I'm not just a number in their catalog, and I like that warm human relationship. The main thing is, they successfully watch over my public performance rights."

- ALEKS SYNTEK - LATIN ARTIST/SONGWRITER

"SESAC? One word - INCREDIBLE! They have shown me so much about the business and the importance of having FRIENDS in the game! SESAC, Happy 75th and may there be many more!"

- BRYAN-MICHAEL COX - R&B SONGWRITER/PRODUCER

"SESAC makes you feel like you are truly part of a family."

- DEE SNIDER - TWISTED SISTER

"SESAC has exceeded all of my expectations 100 fold. At every level of their company they provide immediate attention and results. I'm definitely with the right PRO!"

- BRETT PERRY - TELEVISION COMPOSER

"Before I had a record deal or really had anything going on in the music business, they were willing to take a risk on me when no other company was. I'm very thankful and appreciative to everybody at SESAC."

- BLAINE LARSEN - COUNTRY ARTIST