

SESSAC

MAGAZINE

FALL 2006



DANJA MAKES HIS MARK

ALSO IN THIS ISSUE...

ALLISON MOORER, DEVELOP, THE GRASCALS, CHEETAH GIRLS, LEIGH NASH



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PAT COLLINS PRESIDENT & COO

CREDITS

PAT ROGERS

SENIOR VICE PRESIDENT,
CORPORATE RELATIONS/ARTIST DEVELOPMENT

ELLEN BLIGH JONES

SENIOR DIRECTOR, CORPORATE RELATIONS

SHAWN WILLIAMS

MANAGING EDITOR

MARY BREEN

WEBSITE COORDINATOR

JOCELYN HARMS

CORPORATE RELATIONS COORDINATOR

STEWART ISBELL

COVER PHOTOGRAPHY

CRYSTAL CAVINESS, PETER COOPER

JANINE COVENEY

ROBERT L. DOERSCHUK

DAN KIMPEL, JON ZEISBERGER

KEVIN ZIMMERMAN

CONTRIBUTING WRITERS

LATOCKI TEAM CREATIVE

ART DIRECTION/DESIGN, WWW.LATOCKITEAMCREATIVE.COM

FOR MORE INFO, CHECK OUT: WWW.SESAC.COM

SESAC OFFICES

NASHVILLE

55 MUSIC SQUARE EAST

NASHVILLE, TN 37203

TEL 615-320-0055 / FAX 615-321-6290

NEW YORK

152 WEST 57TH STREET, 57TH FLOOR

NEW YORK, NY 10019

TEL 212-586-3450 / FAX 212-489-5699

LOS ANGELES

501 SANTA MONICA BLVD., SUITE 450

SANTA MONICA, CA 90401-2430

TEL 310-393-9671 / FAX 310-393-6497

ATLANTA

981 JOSEPH E. LOWERY BLVD.

N.W. STE.# 111, ATLANTA, GA 30318

TEL 404-897-1330 / FAX 404-897-1306

LONDON

67 UPPER BERKELEY STREET

LONDON W1H 7QX, ENGLAND

TEL 0207 616 9284 / FAX 0207 563 7029

EVERYONE AT SESAC IS VERY EXCITED about the major successes of late including our domination of the *Billboard* Pop 100 Airplay Chart with the No. 1, No. 2 and No. 3 singles and the No. 1 song on the country charts for four consecutive weeks. Things were no less exciting on the albums chart as SESAC celebrated the release of Bob Dylan's *Modern Times* CD as it debuted at No. 1 on the U.S. pop albums chart. Father Time has no advantage over Bob's musical genius.



Lots of activity in Washington and beyond:

I recently joined a special group of music industry executives in Washington to take part in an annual event called the Recording Arts Day. This specialized group of music professionals visited Capitol Hill for an advocacy day in Washington to heighten the awareness of the importance of music in our society and to show our support for legislation that will continue to protect intellectual property in these times of dynamic digital evolution. While in the nation's capitol, I also participated in the Music/Entertainment President's Summit, a gathering of professionals from all facets of the music business, to discuss the ongoing challenges we face as an industry as it relates to online piracy and copyright issues.

In related news, our lawmakers have been extremely busy of late with several pending legislative initiatives involving copyright and intellectual property. Among the issues are Broadcast Audio Flag, Orphan Works, Decency and Piracy. These vitally important issues continue to be an ongoing priority for SESAC as we work to insure that our songwriters, composers and music publishers are fairly compensated for their intellectual property now and for decades to come.

Continuing on with our goal to remain on the cutting edge of the digital world, the SESAC website continues to evolve and grow. Be sure to check out www.sesac.com and www.sesacatlanta.com and take note of the Wireless version of the site, the News, Events & Industry Updates, SESAC e-newsletter sign-up, and SESAC Wallpaper and Buddy Icons. The SESAC sites will continue to be updated and upgraded daily so be sure to log in and stay in the loop on all things SESAC.

Finally, we are very proud to announce the opening of a SESAC office in the great city of Atlanta. With the burgeoning R&B music scene in Atlanta it became obvious opening an office in this exciting city would be the best way to serve our amazing affiliates in this area. The new office will be located at 981 Joseph E. Lowery Boulevard, N.W., Suite 111, Atlanta, GA 30318. The phone number is (404) 897-1330. Check out our website for the latest information about this office.

Your feedback is welcome and encouraged! Please feel free to email comments to Shawn Williams at swilliams@sesac.com

SESAC NEWS

SESAC OPENS NEW OFFICE IN ATLANTA

SESAC HAS OPENED A NEW OFFICE IN THE GREAT CITY OF ATLANTA. With The burgeoning R&B music scene in Atlanta it became obvious opening an office in this exciting city would be a great way to serve our amazing affiliates in the Atlanta area. Contacts for the new Atlanta office are Capp Scates, Associate Director, Writer/Publisher Relations and assistant, Peniece Le Gall. The new offices will be located at **981 JOSEPH E. LOWERY BLVD. N.W. STE.#111, ATLANTA, GA 30318 (404) 897-1330**



SESAC AT ATLANTA R&B CONFERENCE

SESAC hosted some of the biggest and brightest stars in music at the annual *Billboard* R&B Conference. Guests included writer/producer Warren McRae, the music director for the up and coming Atlanta artist Governor as well as writer/producer Rhemario Webber, music director for Sony recording artist Lyfe Jennings.

Pictured (left to right): SESAC's James Leach, affiliate writer Warren McRae, SESAC's Trevor Gale and affiliate writer Rhemario Webber.

SESAC LAUNCHES "INSIDE THE BIZ" AT WEBSITE

SESAC has launched a new music education section on its website (www.sesac.com) designed to assist web users to learn more about the music industry. "Inside the Biz" features video clips from such notable industry heavyweights as Danny Lux, TV composer for "Boston Legal" and "Grey's Anatomy" and Big John Platt, chief of EMI Music Publishing's urban division. These experts answer questions across the spectrum, from "How does a work get copyrighted?" to "What is the job of a songwriter/composer?"

"At SESAC, we understand that part of our job is helping songwriters and those interested in the music industry understand what's involved in this complex business. We are excited to launch 'Inside the Biz,' as our way of making the music industry seem a bit less complicated, especially for anyone who's new to the business. Regardless of which facet of the industry a person is involved in, from songwriting to music publishing, he or she can find answers and expert advice," says SESAC's president and COO, Pat Collins.

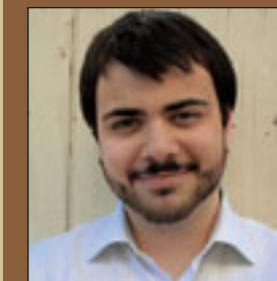
"INSIDE THE BIZ" IS COMPRISED OF SIX SECTIONS:

- INSIDE SESAC
- COPYRIGHTS
- SONGWRITERS
- TV/FILM
- PUBLISHING
- RECORD LABELS

More than 12 industry veterans are interviewed about common questions and issues within the music industry, including:

- Chris Beck, film composer, "Pink Panther" and "The Sentinel"
- John Beiter, entertainment attorney, Loeb and Loeb
- Paul Buckley, TV composer, "Will and Grace"
- Jon Ehrlich, TV composer, "House"
- SESAC's Scott Jungmichel, associate vice president, Royalty Distribution and Research Services
- Danny Lux, TV composer, "Boston Legal" and "Grey's Anatomy"
- Bruce Phillips, entertainment attorney, Jack, Lyon and Jones
- Big John Platt, senior vice president/creative, EMI Music Publishing's Urban Music division
- Jerry Salley, songwriter, "I'm Gonna Take That Mountain" recorded by Reba McEntire
- Victoria Shaw, songwriter, "The River" recorded by Garth Brooks and "I Love The Way You Love Me" recorded by John Michael Montgomery
- SESAC's Hunter Williams, vice president, Royalty Distribution and Research Services
- Steve Winogradsky, attorney, The Winogradsky Company

SESAC NAMES FEINGOLD ASSOCIATE DIRECTOR, WRITER PUBLISHER RELATIONS



SESAC, LOS ANGELES announces the addition of Josh Feingold as Associate Director, Writer Publisher Relations. Feingold will be based in SESAC's West Coast office in Santa Monica, reporting to Trevor Gale, SESAC's Vice President,

Writer Publisher Relations. Feingold will be responsible for recruiting writers and publishers for SESAC.

"WE ARE VERY EXCITED TO HAVE SOMEONE WITH JOSH'S CREATIVE INSTINCTS AND ENTHUSIASM ON BOARD AT SESAC," SAYS GALE.

"Josh is perfectly suited to represent our writers and affiliates as we continue to grow SESAC's West Coast operation."

Feingold attended UCLA and University of San Francisco prior to accepting a position at Interscope Records. Just prior to coming to SESAC, Feingold held a Marketing position at Geffen Records.

SESAC ONLINE

Be sure to check out WWW.SESAC.COM and WWW.SESACLATINA.COM and take note of the Wireless version of the site, the News, Events & Industry Updates, SESAC e-newsletter sign-up, SESAC Wallpaper and Buddy Icons.



DANJA

MAKES HIS MARK

GET READY, POP MUSIC, BECAUSE THERE'S DANGER AFOOT. MAKE THAT DANJA, THE MONIKER OF SONGWRITER AND PRODUCER NATE "DANJA" HILLS. THE VIRGINIA-BORN KEYBOARDIST AND BLAZING-HOT BEAT MAKER TEAMED WITH HIS MENTOR TIMBALAND TO SCORE A NUMBER ONE POP SMASH THIS SUMMER WITH NELLY FURTADO'S "PROMISCUOUS GIRL." WITH HIS UNIQUE SOUND SIGNATURE ALSO IMPRINTED ON THE NEW JUSTIN TIMBERLAKE ALBUM *FUTURESEX/LOVESOUNDS*, INCLUDING THE LEAD SINGLE "SEXYBACK"--AS WELL AS UPCOMING PROJECTS BY DIDDY, BRITNEY SPEARS, PAULA DEANDA, AND ICELANDIC EXPLORER BJORK--DANJA IS DEFINITELY IN DANGER OF MAKING AN EVEN BIGGER SPLASH ON THE CHARTS THIS YEAR.

DANJA COLLABORATED on ten of thirteen tracks for Furtado's third album, *Loose*, which topped the Billboard 200 Albums chart, the Canadian albums chart, and the Top Internet Albums chart within weeks of its June 20th release. This summer's smash anthem, "Promiscuous Girl," led off the album and immediately topped the *Billboard* Hot 100, as well as the Dance/Club Play and Digital Songs charts. The tune was undoubtedly helped along by relentless exposure in a string of Verizon V-Cast Wireless ads on TV that showed wiry young people boogeying to the percussive beat.

Danja himself is still taking in all the furor over the song's success. "I guess I haven't felt it yet," he admits of the chart pinnacles for his work with Furtado. "I'm just working on getting the next one by being in the studio all the time."

With its bumping percussion, wiggly synths, and sassy delivery, "Promiscuous Girl" sounded like a hit from the start, Danja says. "I think everybody was just thinking, 'There's nothing that sounds like this.' Of course we were nervous and hoping it wasn't gonna go over people's heads and stuff like that, but we all felt good about what we put together. And I think our confidence collectively helped push the record."

Born and raised in Virginia Beach, Virginia-- a territory that also spawned Missy Elliott, Teddy Riley, and Timbaland--the young Nate Hills began playing piano at 12, then picked up the drums at 14. His first performance outlet was church, but like every creative mind, he wanted to do more. "I always wanted to create," says Danja, who got an electronic keyboard at 17. "I remember like yesterday, I wanted to create but never knew how. I was always looking at the keyboard thinking, 'there must be a way to record on this thing...'" Like many aspiring producers, Hills made his first beats by taping and retaping with the help of a couple of cassette tapes.

His professional "handle" started out as "Danja Hands" and was shortened over time. "It just fit. If you watch me create and you see how my hands are just sliding across the keyboards, then I guess you'd get the picture," he laughs.

By 2001, his talents brought him together with a local group that called themselves Natural Blend. The group caught the attention of new jack swing pioneer Teddy Riley, and Danja found himself inside Riley's Virginia Beach studio complex, "basically in there every day, hanging around." Riley gave Hills his first break, co-production credit on a song for his group Blackstreet's final album *Level II*, which wasn't released until 2003. Along the way, Danja's then-attorney and manager had him sign on with SESAC, and the song architect has remained with the organization ever since.

In the meantime, an acquaintance heard Danja's work and took a CD of his beats right to his best friend: Timbaland. Amazingly, the budding producer got a call to come in and meet with the busy hit-maker within a week. "Tim listened, then he talked to me for about two hours," Hills remembers of their meeting. "He said, 'I really want you to get down, I want you to come out to L.A. to work with me.'"

Scheduling conflicts and other commitments prevented the two from collaborating immediately, but a patient Danja was blessed to re-connect with his production idol again just two years later. After sending Tim a new compilation of his beats, Danja found himself invited onto Timbaland's tour bus in 2003. Then as Tim settled into his Miami studio to tackle new projects, Danja went along for the ride. "I haven't left since," he says.

So how does Danja crank out the hits? Usually through a process he terms "vibing," basically a jam session between himself and Timbaland, side by side on keyboards and drum machines with their engineers, improvising beats and melodies. Memorable progressions are retrieved by the engineers and embellished until they become full-fledged tracks. Occasionally one will start a tune and the other will finish it. The process was in full effect on Timberlake's *FutureSex/LoveSounds*. "We did at least four songs on Justin's album in 45 minutes, just off of vibing," Danja explains. "Just Tim playing something and I'm playing something, just a big jam session. It's not really lopsided. We all collectively throw into the pot."

The producer gets particularly animated in talking about Timberlake, whose multiple talents Danja praises. "Throughout the whole album he created these characters and became someone else in order to get the vision out on the song-- that was real dope," says the producer, adding, "He sings effortlessly, it's nothing for him. He goes in the booth and it's just flowing, and I swear he wasn't warming up or nothing."

As to his own prodigious talents in the studio, Danja says his only trick for making hits is injecting them with a high level of emotion. "I think I bring a different energy and a different emotion with my tracks," he muses. "A lot of things are very up-tempo, very bright, very big-sounding, and my ballads are very slow-paced and very emotional. I think I bring a different energy and a feeling that people can relate to."

As a fan of a broad array of music, he says he can also be objective about his work. Says Danja, "I'm my worst critic. If I do something and I think it's terrible, it will never see the light of day, no one will ever hear it."

BY JANINE COVENEY



TAKING CARE OF BUSINESS

TRAVIS HILL JUGGLES DUTIES AS PUBLISHER & SONGWRITER

Carnival Music Publishing is small. Some might use words such as “boutique” and “specialty house” to describe the 10-year-old publishing company. Co-founder Travis Hill might even use those words himself.

“The thing I’m especially proud of is that it’s such a mom and pop (shop). It’s always been me and Frank (Liddell) since Day One. It’s just been two

guys who are passionate about the songs they have and have to figure out ways to make it work. We can’t walk upstairs to our boss and have someone to fix it for us,” Hill said.

Doesn’t seem that much needs fixing around Carnival these days.

Just coming off of a four-week run at No. 1 with Rodney Atkins’ “If You’re Going Through Hell (Before the Devil Even Knows)” by SESAC writers Sam and Annie Tate, the publishing company stacks the single alongside other Carnival hits, including “Travelin’ Soldier,” recorded by the Dixie Chicks, “Angry All The Time,” a duet with Tim McGraw and Faith Hill, “Anything But Mine,” a top hit for Kenny Chesney, written by Scooter Carusoe (Hill’s nom de plume), and a host of other songs. “Anything But Mine” also won SESAC Song of the Year honors in 2005.

When Hill and Liddell opened Carnival, their philosophy was simply to find songwriters whose work they admired.

“I think a lot of people work in the opposite direction. We find the writer that we love and then we move forward and try to figure out what to do with it. Most of our greatest successes have been with songs that didn’t sound obvious,” he said, citing “Travelin’ Soldier” and “Angry All the Time” as two examples.

Hill is proud of Carnival’s reputation around Music Row. “I think Carnival is perceived as a place with great songs and great writers,” he said. “Everybody is looking for a hit rather than looking for a great song.”

Searching for great songs is key to what Hill and Liddell do on a daily basis. Hill also is involved with the day-to-day operation of the publishing company, as well as overseeing the 13 songwriters on staff at Carnival. Frequently, Hill admits, the process for getting a song recorded, especially if it sounds unique, takes patience and time.

“Anything But Mine” was written seven years before Chesney cut it, Hill said. The demo had been recorded four years before the cut.

“It’s kind of sheer will. You have to figure out how to get your songs cut. You can’t stop at ‘Well, they said they didn’t like it.’ Well, you have to find another avenue. I have to get in touch with the artist’s mailman or landscaper,” he said, laughing.

The sheer will and belief that Hill talked about keeps him pitching and re-pitching a song titled “Out On A Limb” by SESAC writer Philip Coleman despite no cuts to-date. “I’m convinced the song will be a huge hit,” Hill said. “(And) I’m convinced it’s going to be recorded. Everybody knows it and everybody loves it but for some reason it hasn’t found its way onto a project.”

While Carnival may seem dwarfed in an industry dominated by mergers and corporate giants, Hill is comfortable with the niche Carnival has found, and appreciates the likemindness he shares with his SESAC business partners.

“I feel like Carnival is in a sea with (publishing giants) EMI and Warners and we’re the smaller one. And SESAC, in comparison with ASCAP and BMI, it’s a smaller, closer knit, mom and pop place too. ... I’ve always kind of appreciated that relationship we have there.”

BY CRYSTAL CAVINESS



STEVE NELSON MAKES HIS OWN MUSIC

On Music City summer nights, Steve Nelson sits in the first base stands at minor league baseball games. The Nashville Sounds draw numerous music-minded patrons, from Emmylou Harris to Sam Bush to Nelson’s SESAC-affiliated buddy Don Henry, but none with a resume that approximates Nelson’s.

It’s unlikely that anyone at the ball games has written an album title cut for Barbra Streisand (“Songbird”) or had a tune recorded by Dusty Springfield. And it’s virtually certain that none of them have written for Winnie The Pooh.

Nelson’s songwriting career has taken him from college classes in New York City to staff writing jobs in L.A. to his 12-year home of Nashville, where his life was changed for the better by an errant postal delivery.

“When I moved here, somebody told me that Guy Clark lived down the street,” Nelson said. “Guy’s a hero of mine, and I wasn’t going to go over there and bug him. But one day I got a shipment of guitar strings that was meant for his house. I took it over and met him, and we hit it off.”

The friendship became a writing partnership, and Nelson said Clark has had a direct influence in altering his approach.

“I’ve become a slower songwriter,” Nelson said. “I may not write as much as I used to. I take more time on each song, and I go back and revisit things.”

Case in point is “Walkin’ Man,” a co-write that appears on Clark’s new *Workbench Songs* and as a duet on Nelson’s new *Distance Over Time*. That one took nine months of whittling before it was ready.

Nelson’s songwriting ambitions were bolstered more than three decades ago by another notoriously meticulous craftsman, Paul Simon. As a college student, Nelson successfully auditioned to participate in a New York University class that Simon was teaching.

“That must have been 1969,” Nelson said. “He and Artie had finished *Bridge Over Troubled Water*, but it hadn’t been released. Simon was so into the sound of words, and I think that’s why I wind up with a lot of internal rhymes when I’m writing.”

Nelson’s songs meld a Simon-like lyrical approach with sophisticated melodies, allowing him to write the song-poems he records on his own albums and to work at melody-heavy tasks such as writing for a Winnie The Pooh television series. He spent 25 years with another performing rights organization but switched to SESAC’s Nashville chapter because, he said, “I found it smaller and much more personal, and I had several friends who were already very happy at SESAC.”

Nelson was focusing on writing for others when Don Henry (a Grammy winner for co-penning Kathy Mattea’s “Where’ve You Been”) encouraged him to get back into record-making.

“I played with Don at the Bluebird one night, and after the show he said, ‘I want to produce a record on you,’” Nelson said. “We took a year and a half to do the first album, and the process was eye-opening. I saw that the things I’d picked up along the way I could now put back into the music. Now, making my own music is the main thing for me.”

That and the ball games.

BY PETER COOPER

WE’RE A LONG WAY FROM MUSIC ROW – or Kansas, for that matter. In fact, we’re on the very street that Bob Dylan strode down, huddled with girlfriend Suze Rotolo against the winter cold, as captured on the cover of his *Freewheelin’* LP more than 30 years ago.

Allison Moorer sees this same street each day from the apartment that she shares with her husband, Steve Earle. In terms of zip code as well as politics and musical orientation, they qualify as refugees from Nashville. Both launched their careers there; fueled on a volatile blend of acclaim and controversy, each released unforgettable albums, wrote great songs, and when they wound up on the same concert tour in Europe, decided to put it all together in the most potent marriage of talent since Simon met Garfunkel during high school in Forest Hills.

“Fearless” is a good word to apply to Moorer, who with her older sister Shelby Lynne survived unspeakable traumas and emerged from childhood with a lot of searing songs to write. Moorer got her break after moving from southern Alabama to Nashville and turning a publishing deal into a debut album, *Alabama Song*, in 1998. Over the years that followed, she wrote and recorded tracks that were among the most artistic yet accessible music of that time and place. She sang on the Oscars. She dazzled Tony Brown into offering her a contract.

Yet it wasn’t until she hooked up with Earle that she felt ready to release *Getting Somewhere*, which might be considered her declaration of independence.

“I did *The Duel* in 2004,” she says, referring to her previous CD, which she had co-written with first husband Butch Primm. “After that I wanted to do the writing for the next album on my own. I was hitting a place where I wanted to express myself by myself. I didn’t know how that would play out. I didn’t know I was going to get a divorce. But those things went hand in hand. Now, I stand totally behind the work I did with Butch. We did a lot of good work – possibly some great work. But I’m doing this now. Even if I was going to fall on my face with this record, I had to do it on my own.”

Freed from collaboration, Moorer wrote impulsively, when inspiration struck and time allowed. She came up with material on the road, something she’d never done before. Even when she and Earle moved in together, she resisted the temptation of subordinating her work to his. “I’ve been guilty of letting my partner’s art come before mine,” she admits. “It’s like, ‘Oh, you’re writing? Let me fix dinner.’ I still fall into that pattern, but I’ve also learned that it’s okay for my art to come before anything else, because I’m an artist and I have to insist on living that way.”

That’s not to say that Earle’s presence is absent from *Getting Somewhere*. But it’s just one component in a package that seems more influenced by sixties pop than latter-day Americana. Throughout her new album, arrangements are concise, hooks are strong, and a sunny outlook prevails. On “If It’s Just for Today,” a kinship to the bouncy beat and optimism of the Beatles’ “Good Day Sunshine” is telegraphed by the appearance of the word “sunshine” in the first line.

Moorer admits to the similarity without apology. “There’s definitely a Beatles influence, but that’s what we aspire to. It’s not like, ‘oh, it sounds like the Beatles? I’m so sorry! I’ll have to work on that.’ And I’d count Neil Young as an influence too. If I was going to emulate another artist, he’d be at the top of the list. He’s still vital. He still takes risks. He can get right into your heart, within five or six words or notes. That makes him a genius, if you will, and I don’t use that term lightly.”

Hints of Young surface on “Hallelujah,” but the dominant impression left by *Getting Somewhere* is one of Moorer’s own touch, which she asserts with a pride and confidence that impresses especially because she’s discovered it while living with one of the most significant musical provocateurs of our time just a few feet away.

“He heard me working on ‘Fairweather’ through the wall, and he came running into the room, saying, ‘What is that? You’ve got to finish it!’,” says Moorer of her husband. “And I clammed up because he freaked me out about it. Our relationship was really new, and I was a little intimidated because, well, he’s Steve Earle! But I got over that really quickly. He wrote half of the second verse – but he owed that to me,” she says, laughing.

The real question here, though, is whether he makes dinner when she’s in the midst of wrapping up a new song? Moorer laughs again: “We order takeout – that’s another thing I love about New York.”

BY ROBERT L. DOERSCHUK

ALLISON MOORER

lives without fear



9

CAN YOU PICTURE THIS?

GROOVE ADDICTS



DAIN BLAIR
OWNER/EXECUTIVE CREATIVE DIRECTOR

Feature films, network television, commercials, radio news and promos, trailers, custom music and music libraries: Groove Addicts is tuned into virtually every method in which modern music permeates the visual culture. The 10-year old music and sound design company's illustrious list of staff, contracted composers and music supervisors have created themes and scores for projects including the NBC hit "Deal or No Deal", and the "Emmy winning Extreme Makeover: Home Edition" (ABC). Spots for Mitsubishi, Honda, Kellogg's, Gatorade and other corporate clients round out the ever-expanding resumé.

In addition to their in-house composers, Groove Addicts, based in Los Angeles with an office in Chicago, enlists a distinguished roster like A-list film composer Danny Elfman, Peter DiStefano of Porno for Pyros, Paul Stanley of Kiss and Stewart Copeland, former drummer for the Police, who composed thunderous Japanese taiko drum music for a series of 18 commercial spots for auto manufacturer Mitsubishi.

The line between sound design and composition is often indistinguishable observes composer and Groove Addicts owner/executive creative director Dain Blair. "Sometimes clients have a real strong idea of what they want musically or what it has to achieve. Other times they say, 'What would you suggest?'" Obviously it is a little easier if someone has an idea of what they want because then you're starting from a very narrow perspective of style, tempo, rhythm, feel and vibe. But if they don't have a clue we can stretch and come up with some wild ideas. That's one reason people come to us- we'll approach it from a lot of directions."

Blair's career history includes time spent as an A&R executive and producer for Capitol Records. This artist-friendly aptitude has since served him well, as Groove Addicts has enlisted the services of signature artists like Patti LaBelle, B.B. King and Jose Feliciano to contribute to commercial spots. The other two members of what is dubbed the company's "TV Team," also share a rock lineage. Tony Phillips has worked with The Who's Pete Townshend, Sheryl Crow, Seal and many others, while Brad Chiet, both a composer and a songwriter, is a past winner of the John Lennon Songwriting Contest.

Blair notes the importance of television commercials for introducing the public to emerging bands and artists. "More clients come to us and they want something that's more like a song. Licensing has become a whole new way of exposing talent. A lot of clients want to be perceived as being hip, young and forward thinking - the way to do it is to be aligned with an indie band." To that end Groove Addicts has launched PulseEight, a record division intent on introducing new artist to the visual world. "The company exists almost totally to get placement in feature films, TV shows or commercials. It's not like we're going to be pressing CD's and selling them to the public," says Blair.

In the pressure cooker world of weekly series television, Blair explains that a vast amount of music is necessary. "Extreme Makeover: Home Edition" burns through music faster than any show in history." (Blair and Tony Phillips also nailed down "Unbelievable," the show's theme song.) "Deal Or No Deal" was also a tremendous amount of work," he continues. "But once we got the bank vault cue, and the decision making cue and the briefcase cue down they stayed, or variations of those did, every week."

As a full service enterprise with the hottest technology, it's only natural that Groove Addicts, via their affiliated composers and publishing companies, would form an alliance with SESAC. The personal touch is an integral factor, says Dain Blair. "They get right on the phone and answer our questions immediately." Time is of the essence, since heading the firm, composing themes and scores, writing songs, taking creative meetings and juggling projects all fall under Blair's demanding domain. And he may also have coined a new definition of the term 'basket case' as he explains, "I'm overwhelmed by projects on a day-to-day basis and it's all I can do to handle what's in front of me at that very moment. The only times I get around to listening to stuff are those rare, infrequent lulls between the storms. I have CD's in a basket behind my desk from people looking to break in. Whenever I get a few minutes to clean my desk off, I turn to that basket and start listening. I just never know where that next great composer or singer is going to come from."

BY DAN KIMPEL

DAVE CATALANO



SCORES WITH BEACH STREET MUSIC

Composer/multi-instrumentalist David Catalano sits at the head of a full-service music production company, Beach Street Music which has specialized in original composition and music scoring for the television industry since 1995. And while he wasn't exactly born into the music business, he comes pretty close.

"When I was growing up, my parents owned a nightclub in Rye, New York," he explains, "so I was always around music. They'd bring me in and I'd listen to all these old jazz guys rehearse and stuff."

Jazz soon took a backseat to Rock 'n' Roll, however. "The Beatles changed everything for me," he says with a laugh. "I had to run out and get a guitar just like everyone else. I took some lessons but then as I got a little older I realized that there was a glut of guitar players."

As the '60s continued and new types of rock music began developing, Catalano yearned to enlarge his musical vocabulary. Soon he was steeping himself in R&B and Jazz and ultimately began taking orchestration lessons and increasing his instrumental prowess, learning sax, flute and violin.

"I'd wanted to write all my life but by the time I was 21 a lot of my friends were dying, literally, the obvious excessive dabbings with illicit substances that was going on at the time. I wanted no part of that, so I got out until around my late 20s."

Catalano soon became involved with record production and found himself composing more than performing. By the early 1990s he "finally understood the value of copyright," and began representing other songwriters via Beach Street.

"At some point money became more important than being an artist," he says. "Now the best part of my job is servicing the clients we have."

Those clients included the likes of NBC News, ABC College Football, VH-1 and MTV plus such network offering as "Saturday Night Live," "Law & Order," and "The Bachelor," as well as "Maury," "The Montel Williams Show" and "The Jerry Springer Show". The Beach Street library currently consists of over 10,000 titles and is constantly expanding.

Working closely with its clients, the company develops custom music packages which can range from an individual tune to an entire music library for large projects. All compositions are recorded and mastered in its digital recording facility, located in a 100-year-old carriage house.

"It's a strange thing to say but I love what I do just because of the music but also because of the business end - and a music career has to be run as a business. That's the most important part of it."

BY KEVIN ZIMMERMAN

SESAC

TELEVISION & FILM COMPOSERS AWARDS

SESAC HELD ITS ANNUAL TELEVISION AND FILM COMPOSER AWARDS DINNER ON MAY 31, 2006, AT MICHAEL'S RESTAURANT IN SANTA MONICA. AWARD WINNERS FOR THE EVENING INCLUDED:



1 | Award winner Christophe Beck and SESAC's Pat Rogers | 2 | SESAC's Pat Collins speaks at the awards dinner | 3 | SESAC's Pat Collins and Pat Rogers, Dan Foliart of the SCL | 4 | Pat Rogers with award-winners Jason Derlatka and Jon Ehrlich with SESAC's Dennis Lord | 5 | Brice Gaeta of Broder Webb Chervin Siberman Agency, award winner Danny Lux and SESAC's Pat Rogers | 6 | Brian Nelson, SESAC's Pat Collins, Steve Winogradsky and SESAC's Tim Fink | 7 | SESAC's Pat Rogers, award winner Michael Egizi and SESAC's Hunter Williams | 8 | SESAC's Pat Rogers and award winner Marshall Goodman | 9 | SESAC's Hunter Williams, award winner Brad Chiet, and SESAC's Tim Fink

TELEVISION & FILM COMPOSERS AWARD WINNERS: TOP RATED SERIES: Dennis Brown, *Two and a Half Men* - Brad Chiet, *Extreme Makeover: Home Edition* - Jason Derlatka, *House* - Jon Ehrlich, *House* - Danny Lux, *Boston Legal*, *Grey's Anatomy* • TOP PERFORMED THEME IN NETWORK TV: Jason Derlatka, *House* - Jon Ehrlich, *House* Marshall Goodman, *Joey* - Danny Lux, *Boston Legal* - John Swihart, *Hope and Faith* - Jonathan Wolff, *Will & Grace* • in SYNDICATED/LOCAL TV: Stephen Arnold, *Local TV News* Dennis Brown, *Dharma & Greg* - Bruce Miller, *Frasier*, *Becker* - Jonathan Wolff, *Seinfeld*, *Will & Grace* • TOP PERFORMED UNDERSCORE IN NETWORK TV : Dennis Brown, *Two and a Half Men* - Brad Chiet, *Extreme Makeover: Home Edition* - Jason Derlatka, *House* - Jon Ehrlich, *House* - Danny Lux, *Boston Legal*, *Grey's Anatomy* • in SYNDICATED/LOCAL TV: Paul Buckley, *Will & Grace* - David Catalano, *Home Delivery*, *Maury*, *Montel Williams* - Bob DeMarco, *Dr. Phil*, *Entertainment Tonight*, *Extra* - Michael Egizi, *Dr. Phil*, *Entertainment Tonight*, *Extra* - Jonathan Wolff, *Will & Grace* • FILM: Christophe Beck, In Recognition of Significant Achievement In Film Composing, *Yours, Mine and Ours*, *Elektra* & *Ice Princess* - John Swihart, With Special Recognition in Film Composing, *Napoleon*.

PARLOUR BOYS



Formed in 2005, Lexington, Kentucky's Parlour Boys have quickly built a solid fanbase devoted to the group's melodically raucous, danceable brand of rock. On the heels of a self-titled, self-released EP that came out in January of 2006, the band beat out some 5,000 other acts to win the Myspace.com and Verizon Wireless "Calling All Bands" competition, and is now in serious talks with various record labels to release its full-length debut, currently being recorded in Lexington.

Such a whirlwind trip would come as a surprise to most observers – but not to Parlour Boys guitarist/keyboardist Clay Kennedy.

"We've all been doing this in one way or another for quite awhile," he says, "and so we've been able to avoid certain pitfalls because of that. We've worked hard to get where we are, which is a culmination of all our experiences collectively."

Indeed, the roots of Parlour Boys began at middle school, when Kennedy, singer Moody Elbarasi and bassist Matt Duncan first started playing together. Willie Forreal joined on guitar in 2004, and Elbarasi brought in drummer John Buckman shortly afterwards.

Kennedy says his interest in music was mostly a matter of self-discovery. "I was the strange one in my house," he says, laughing. "My family was non-musical." Playing viola in the school orchestra, and trombone in the school band, Kennedy picked up the bass as "my extra-curricular activity," ultimately swapping instruments with Duncan: "It just seemed to make more sense, and it was easier that way."

The nascent group skipped the whole cover-band phase that most acts go through. "We never had any interest in that, really," Kennedy says. "We never wanted to do somebody else's songs straight, so they sounded like the recording; we always wanted to make things our own, which led to our writing our own stuff."

The group's members' eclectic list of influences – from Kennedy's Smiths and U2 to Forreal's Clash and Buzzcocks to Elbarasi and Buckman's fondness for funk and rap – results in not so much an overspiced stew as a streamlined, dance-heavy mélange.

"The songwriting process is very democratic," Kennedy explains. "Usually someone will bring in a rough idea,

with maybe one or two parts thought out, and then all five of us will have our say about it. We vote on everything. It slows down the whole process, but we feel that it results in a better song than if someone was just dictating everything."

In between club dates – which the group describes as a "party," with Parlour Boys as the only live act and deejays filling in the rest of the night – the band is taking a careful approach to writing and recording a full-length album.

"We've done some recording and mixing, but we've probably only completed one or two songs," Kennedy says. "We're still very much at the beginning of the process, still writing stuff."

Of label interest, Kennedy will only say they're in serious talks with several. "We've all been doing this one way or another for quite awhile, so it's a pretty exciting time right now," he says. "And it's a really cool place to be."

BY KEVIN ZIMMERMAN

DAN KEYES: UNLOCKING THE MUSICAL FUTURE WITH YOUNG LOVE



The physical distance from Austin to New York City is 1,514 miles, and for Dan Keyes, mastermind of the Island/Def Jam-signed Young Love, the move from the Lone Star State to Manhattan delivered an illuminating creative jolt. If the furious fusion of dance beats and razor sharp guitars that herald Young Love's lead single "Discotech" is any indication, he is spending his days – and certainly his nights – soaking up a heady dose of the city's fabled urban inspiration. Creating in New York, Keyes agrees, is to inhale its sound and soul. "Sometimes I'm walking down the street and I'll hear someone practicing the saxophone, I'll just have to stop at the window it's coming out of, lean against the building, smoke a cigarette and listen. Sometimes I'll walk by a school and hear the choir. Everyone's piled on top of each other: if music is what you're into, you're going to notice it."

Back home in Texas, Keyes enjoyed both a major record deal and a nurturing creative community as a founding member of the buzz-worthy post punk band Recover. Manhattan, however, was a more humbling story. "I busbed tables at a restaurant six days a week," says Keyes. "Then I would clock out and go dance. That's how 'Discotech' came about." Adapting from the laid-back college town required a new creative clock. "In Austin, I had all the time in the world. You really have to take advantage of the time you have here. I have half an hour

to do my laundry, I have to catch a train, go here and go there. When I can actually sit down with the guitar it's time to write. Rather than letting it come to me, I chase it. Instead of waiting for inspiration I find it in New York: going out at night, meeting real cool people and falling in love every day on the subway."

Keyes says that for the first time in his career, he's also begun writing songs for and with other artists. "Coming up, I'd have friends in other bands who would ask, 'Hey man, can you help me with a lyric here, a melody here?' and I'd be totally into doing it. But this is the first time I've been asked to write with other people. When I'm writing for myself I sometimes get caught up in a line and take days to work something out. When I'm writing with someone else there's no other option other than to deliver."

Young Love's forthcoming full-length release for Island/Def Jam will reflect a truthful direct outlook, as Keyes foresees. "The music I make is honest. I'm tired of ironic. I like earnest songs, earnest people and being sincere. I love writing music; that's my passion, that's what I live for, what I sweat and cry and bleed for. I have to write. It's who I am. Any chance I get I'm going to do it."

BY DAN KIMPEL

SABRINA BRYAN: CHEETAH GIRL ON THE PROWL

These are eventful times for Sabrina Bryan. As the Orange County, California native prepares for an upcoming tour with the multi-media sensation Cheetah Girls, the group's latest Disney Channel special, "Cheetah Girls 2", filmed in Barcelona, Spain, makes its network debut. "I feel like my head is spinning there are so many things going on," confesses Bryan, who portrays Cheetah Girl Dorinda. "But I'm having the time of my life. I absolutely love being busy. If I have three hours without doing something I get bored."

As a recently affiliated SESAC songwriter, Bryan is well aware of the significance of creating lyrics and music. Until now, her group's tracks have been penned by outside writers, but she says more songwriting is definitely in her forecast. "Right now, as we're working on tracks for the tour, we're also thinking about song ideas. We're going to have a brand new song called 'Cheetah-Licious' that we wrote in the show."

Another Bryan co-write, "Christmas in California," featured on the group's holiday CD, Cheetah-Licious Christmas, was inspired by her California heritage. "We had an initial meeting and we were asked what kinds of songs the fans would want to hear, and what were our favorite Christmas memories from when we were growing up. (Cheetah Girls) Adrian and Kiely are both from the East coast so they said, 'White, snowy Christmases. We loved the days when we had school off because we were snowed in.' I'm from Southern California-- I have no idea! Some of my friends have a tradition with their families where they take their dogs on a walk on the beach on Christmas morning. I explained that the Christmas when I turned 16 I had a Mustang convertible, and I remember driving with my top down to my Aunt's house."

She notes the influences of fellow Orange County hero Gwen Stefani and the group No Doubt as she says, "I want to be in songwriting because there's so many of my experiences that I want to share. I'm living such an amazing life. Although I was in L.A. a lot, I grew up in Orange County and went to prom and everything, and was on the Song Squad. It was very cool and I loved the artistic part."

Bryan, who is registered with SESAC under her given name, Reba Sabrina Hinojos, recently starred in a 95-minute dance fitness DVD titled BYOU for teen girls that combines pop and hip-hop dance movements with strength and cardio training while addressing body image issues. For this evolving artist, currently a film major at Chapman College in California, the opportunity to deliver affirmative influences in entertainment is a prime directive. "The thing that's so amazing about being a Cheetah Girl is being able to have access to an audience that really has a need for positive role models. With the Cheetah Girls it's amazing that we are able to touch them and have an impact on them and the way they view the world."

BY DAN KIMPEL





Anyone listening to Sam Baker's music needs to sit still, eyes closed, to go where Baker takes you, whether that's a hot, dusty Texas road, a dark, snowy night outside of Lincoln, or sitting on an ill-fated train to Machu Picchu, Peru.

Baker, who critics have compared to Bob Dylan, Guy Clark and Townes Van Zandt, is a storyteller first. His medium just happens to be music. Nowhere does Baker tell his stories better than on *Mercy*, the Texas musician's first record. Fellow SESAC writer Walt Wilkins co-produced the project with Tim Lorsch.

The debut CD has found its wings, gaining momentum and speed as it travels across North America to Great Britain and beyond.

"(The album) just took off on its own. There's no label, no radio campaign. One hand put in another hand and put it in another hand. And it just moved around the world," Baker said.

Baker didn't really set out to be a musician. He was in a band in high school and he's been playing roadhouses for a few years, but a year ago, he was building apartments, doing trim work. The need to find a voice sent Baker in search of a medium.

"I really started learning the craft of writing around 2000," he said. "I made a conscious decision to learn how to convey things as clearly as I could see it. At that point, I began to write and rewrite. What does it take to say what I want to say?"

Particularly poignant to Baker's story is the fact that he was nearly killed when a terrorists' bomb went off on a train he was riding in Peru, leaving his seatmates dead. The questions surrounding "why" still haunt Baker.

"When I came out of South America, for a number of years, I didn't realize until later that there was such a subconscious need to understand in an instant violent death," Baker said. "You and I are sitting there talking, everything is normal, we breathe. In an instant, I went from this beautiful morning where we're fed and not thirsty and not really struggling. Less than one one hundredth of an eye blink, I'm not breathing and the people around me are mutilated. ... Why was I living and why did the boy sitting next to me die? The need to express that ... that was a pretty powerful wave."

Baker has a lot to say. So much so, that a second CD is near completion. The project, *Pretty World*, is simply Part 2 to what *Mercy* started.

"I don't see *Mercy* and this new CD as so separate that they are in competition or I have to put them in a race to see who wins," Baker said. "It's a bookend piece. It's written as a companion piece to 'Mercy.' 'I'm so shocked at how the first one was received,'" Baker said. "I'm mostly grateful that that one has wandered around the world. It's like a traveler with a little suitcase. Maybe in its travels, it will carry its little sister or little brother around the world too."

"I may be old, but I'm cool."

Enough said. But truth is, Hubbard isn't old, he's just experienced more of life than many of his musical peers.

A musician credited as a leading figure of Texas' progressive country movement in the 1970s and part of the Outlaw legends that included Willie Nelson, Waylon Jennings and Jerry Jeff Walker, Hubbard may be best known for "Up Against The Wall, Redneck Mothers," a parody-turned-anthem from the singer/songwriter's 1973 album *Viva Terlingua*.

But there's so much more to Hubbard than one song from a rebellious era. Now in his fifth decade of making music, Hubbard said he's never been busier. "My plate is full right now, so I'm happy to be able to write and let the creative process take its course," he said.

Hubbard is fresh off the release of *Snake Farm*, a record he described as "greasy and gritty," with a feel inspired by the Rolling Stones, Black Crowes and Guns 'n' Roses. "The record has this kind of looseness groove with cool, gnarly guitar licks," Hubbard said.

SESAC affiliate Gurf Morlix, who has produced projects by Lucinda Williams, Robert Earl Keen and newcomer Mary Gauthier, was at the helm of *Snake Farm*.

"... The songs on *Snake Farm* are by far the best songwriting (Hubbard's) ever done," Morlix has said.

"This one (CD) is so earthy and seminal. Any line from this record could be a listener's favorite line. The lyrics are the hooks. Nobody else is writing songs like him -- deep in the blues but with very spiritual lyrics. He's out there all by himself."

Rather than bask in any critical acclaim from *Snake Farm*, Hubbard is on to the next project. "I've got six or seven songs written for the next record, but I'm also going to recut some of my older stuff," he said. "I feel like I'm better now than I used to be, especially on guitar."

The singer/songwriter also is working on a film in Los Angeles, where he will either contribute songs or serve as music director. He's also collaborating with other songwriters, and, of course, there's always a gig here and there, though the days of being out for months at a time are behind him.

"I don't have to go out for a three month tour. I'll go out to California for a week. I played a festival in Ireland and Scotland. I'll go out for short periods, but I won't go out for long periods of time," he said.

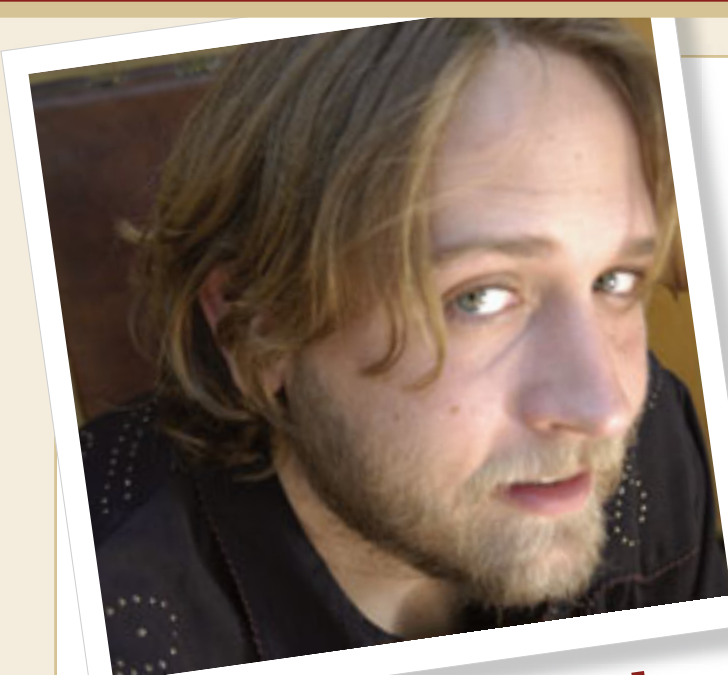
Hubbard prefers keeping it simple these days, just creating the music that comes to him, although he isn't sure he has a choice. "I write because of that old idea that there are those condemned by the gods to write whether I want to or not. It's what I do and what I am."



RAY WYLIE HUBBARD

TEXAS STATE OF MIND

BY CRYSTAL CAVINESS



HAYES CARLL

regular. I was in an isolated remote place, without a TV, without a wife," Carll said. "The last couple of years have been busy with touring, probably out 250 nights per year. I always thought that would be conducive to writing, but it's not. I've been trying to slow down."

Slowing down has meant getting a house gig at the Saxon Pub in Austin, playing every Tuesday night in his new hometown, and occasional gigs throughout the United States and Canada with the likes of fellow Texan and SESAC writer Ray Wylie Hubbard.

Coming off the road has more to do with preparation for his next album, on Lost Highway Records than being road weary. The first project for Lost Highway, and Carll's third, is expected to be out in 2007. Lost Highway touts an eclectic roster of recording artists, including Van Morrison, Willie Nelson, Lucinda Williams, Elvis Costello and Lyle Lovett. Likewise, Carll's next record may be as diverse as his label's artists.

"I still don't know if it will be more of a rock record, or a country record or a folk record," Carll said of his upcoming album. "It's starting to come more into focus a little bit. I'm starting to get a better feel for it. I've never really picked a topic and written about it. Things come to me and I go from there. The inspiration just comes to me with the wind. I just try to go out and write the best songs I can."

As a singer/songwriter, Hayes Carll thought being on the road almost nonstop would result in an endless supply of inspiration for songs. But during the past two years, with Carll out weeks at a time, the Houston-area native has learned otherwise. "When I started out, I had nothing but time. The gigs weren't as

With two records under his belt, Carll has racked up praise aplenty.

"He evokes Townes Van Zandt lyrically, Guy Clark emotionally, Steve Earle stylistically and Ray Wylie Hubbard spiritually. Humbling company, but Carll's debut proves he belongs in that pantheon as he whirls through jaunty country rock, liquor-fueled honky tonk and road-weary balladry," the *Boston Herald* said of Carll's music. The *Dallas Morning News* said Carll "...sings like a young Ray Wylie Hubbard, all gruff edges and world-weariness, and he writes with the storytelling clarity of Guy Clark."

Indeed, Carll wears his Texan heritage well and appreciates from whence he came.

"When I was first starting out, the reality that I could possibly do this for a living was there and I don't know if it would be if I had grown up in Homer, Alaska or Phoenix, Arizona," Carll said. "But I was in Texas where being a songwriter was a legitimate career. And I knew that people could make a living doing music in Texas. We're lucky in Texas in that so much of the culture around here is based around music. That's what a lot of people do for fun is go out and watch music. People appreciate the lyrics and a good song. You don't always find that everywhere you go. ... A lot of places I've lived, there were no creative people or vibe. After awhile, you kind of crave that."

WALT WILKINS



Walt Wilkins is right where he's supposed to be, planted firmly in his hometown of Austin, Texas, making the kind of music that draws young musicians to the Lone Star State in a steady stream.

Born and raised in Texas' Hill Country, the songwriter epitomizes the attitude, talent and storytelling brilliance that has given Austin its reputation in recent years as a fun-loving, laid-back town that is serious about its music. In music circles, Wilkins is a veteran. A constant presence on the Texas Music Chart, as an artist, songwriter and producer, the musician has never veered far from his chosen profession.

"From the time I was a kid, I wrote poetry," the singer/songwriter said. "I knew when I was about 12, that I would write songs. I wrote songs for my high school band. I always knew that's what I was and wanted to be great at. So songwriting is first. I started performing because I knew after I had my first little bag of songs, I just had to get them out into the spheres."

Wilkins spent a decade in Nashville, writing songs recorded by the likes of Ricky Skaggs, Ty Herndon, Perfect Stranger, Kenny Rogers and Pam Tillis, and playing on sessions before he and his wife, singer Tina Mitchell Wilkins, moved back home. And now that he's in his

homestate, Wilkins may never leave.

"It's fun to be in Austin right now. It's a good season," he said. "This is where I'm from. I know Texas reveres its artists more than other places. Our culture really respects its music."

"I love performing. And in Texas, you can play and never leave the borders of the state. I've done 110-115 dates so far (this year) in Texas."

When he is at home, Wilkins is at work on any one of several music projects, either for himself or as a producer for others on the label he co-owns, Highway 29 Records. He currently is working with Sam Baker and Ryan James on their new CDs. True to his calling, Wilkins makes sure his own music is a priority also.

"I honestly have four records that I want to do in the next year to 18 months," he said. "I don't know how I'll do them, but they are records that I'm dreaming about and I will do."

SESAC NEW YORK AWARDS



NEW YORK – BRYAN-MICHAEL COX TOOK HOME TOP HONORS AT SESAC'S 10TH ANNUAL NEW YORK AWARDS. WITH AN AMAZING HIT PARADE FOR ARTISTS SUCH AS USHER, JAGGED EDGE, AND MONICA, IT WAS COX'S SONG "SHAKE IT OFF", FOR MARIAH CAREY THAT TOOK HOME THE EVENING'S TOP HONOR. THIS YEAR'S SESAC NEW YORK AWARDS SHOW, INCLUDING AWARD WINNERS IN THE CATEGORIES OF POP, R&B, HIP-HOP AND ROCK, WAS ATTENDED BY MORE THAN 300 SONGWRITERS, PUBLISHERS AND INDUSTRY EXECUTIVES.

Pictured left to right:

1 | SESAC Award winners gather for a group shot at the end of the evening.

2 | SESAC Chairman Ira Smith, SESAC President Pat Collins, Award winner Swizz Beatz, SESAC's Trevor Gale, Award winner Bryan-Michael Cox, SESAC Chairman/CEO Stephen Swid and SESAC Chairman Freddie Gershon. 3 | Peertunes' Adam Meyers-Spector, Award winner Traci Hale, SESAC's Linda Lorence-Critelli and SESAC's Trevor Gale. 4 | Warner Chappell's Chris Hicks, SESAC's Linda Lorence-Critelli, Warner Chappell's Richard Blackstone, Song of the Year Award winner Bryan-Michael Cox and SESAC's Trevor Gale. 5 |

SESAC's Trevor Gale, award-winner Ted Leo of Ted Leo + Pharmacists and SESAC's Jamie Dominguez



SONG OF THE YEAR: "Shake It Off" Recorded by Mariah Carey, Written by Bryan-Michael Cox • SONGWRITER OF THE YEAR: Bryan-Michael Cox • SESAC PUBLISHER OF THE YEAR: W.B.M. Music Corp. • TOP ROCK: "Stand Up" Trapt, Writers: Chris Brown, Peter Charell, Simon Ormandy, Aaron Montgomery - "The Suffering" Coheed & Cambria, Writers: Claudio Sanchez, Travis Stever, Michael Todd, Joshua Eppard "Breaking the Broken" Sparta, Writers: James Ward, Antoine Hajjar, Paul Hinojos, James Ward - "Absolute Affirmation" Radio 4, Writers: Thomas Williams, Gregory R. Collins, Anthony Roman, Gerard Garone "Me and Mia" Ted Leo + Pharmacists, Writer: Ted Leo • TOP R&B/HIP-HOP/POP: "Like You" Bow Wow featuring Ciara, Writer: Bryan-Michael Cox - "Shake It Off" Mariah Carey, Writer: Bryan-Michael Cox - "Don't Forget About Us" Mariah Carey, Writer: Bryan-Michael Cox - "Oh" Ciara featuring Ludacris, Writer: Bale'wa Muhammad - "Goin' Crazy/Me Faltas Tu" Natalie, Writer: Edward Lee Montgomery - "How to Deal" Frankie J, Writer: Bryan-Michael Cox - "Pimpin' All Over the World" Ludacris featuring Bobby V, Writer: Donnie Scantz - "Okay" Nivea, Writer: Traci Hale - "I'm a Hustla" Cassidy, Writer: Swizz Beatz - "Check On It" Beyonce, Writer: Swizz Beatz - "Fireman" Lil' Wayne, Writer: Develop

DEVELOP BUSTS LOOSE



It's not easy to leave a field where you're a star and take giant steps back in order to excel at something else. But New York-born writer Develop has no regrets about leaving the world of DJ-ing for his new role as hit beat maker. "I left a pretty good thing," says Develop, who perfected his DJ skills as a teen spinning for house parties. "But I had to do it for the bigger picture of what I was trying to accomplish. I felt I had overstepped my boundaries as a DJ, and production was that next step."

Now with a growing list of credits that includes the Diplomats, Dipset, Juelz Santana, DJ Khaled, and Young Dro, Develop isn't looking back. With four tracks placed on New Orleans rapper Lil' Wayne's platinum 2005 album *Tha Carter II* - including the hot single, "Fire Man," which went to Number Ten on Billboard's Hot Rap Tracks chart and Number 15 on the Hot R&B/Hip-Hop Singles chart in January, Develop is a very busy man.

Born Bigram Zayas, Jr. in Manhattan (named for his father, whose own mother wanted to name him Brigham but had a spelling mishap on the birth certificate), the producer-to-be was raised in the Bronx and then Jersey City, New Jersey. Exposed to the music business at a young age via his uncle, Latin pop star Marc Anthony, and his father, who is Anthony's executive producer, Zayas always knew he, too, wanted to make music. "At 14 I couldn't really afford production and studio equipment, so the closest thing was DJing," he explains.

After spinning for house parties and school dances and making mixtapes, he moved on to attending and competing in DJ battles and showcases while still in high school. "I spent a lot of time traveling from Holland to Hawaii Japan to Italy and everywhere in between--it was a pretty nice experience," says Zayas, a founding member of the Allies crew that won world DJ championships in 1998 and 1999. "Being able to travel all around the world by 19 was great. It got me hungry to continue doing what I was doing."

With success on the DJ circuit, Zayas, now known as DJ Develop, was getting higher-profile gigs, but not getting closer to his heart's desire. After serving as the DJ for MTV's New Year's Eve party in 2000, he officially "retired" from the wheels of steel. "That was the last time I touched a turntable," he recalls.

Not wanting to settle for a career releasing mixtape albums, Zayas bought drum machines and synths and spent the next year networking with music makers. "I just spent a lot of time in the studios, working on different ideas, different drum patterns and various things that could sound hot put together. I would say maybe after a year of doing that is when I started trying to shop my tracks." In 2002 he established his production company, Big Biz Entertainment, with fellow producers Filthy and fellow Allie Spicktakular.

Develop hooked up with rapper Grapf, who was originally signed to Sony. Dropped from that label as well as another label, the single the two of them had worked on was nevertheless included on a mixtape album. Develop felt a sense of accomplishment. "There was no checks coming in at least there was some sort of interest from the rappers and artists," he recalls.

The Grapf experience led Develop to register his Biza Publishing with SESAC. "I needed to get publishing and there were a couple of people over at Sony that had mentioned SESAC," Develop remembers. "Everyone

over at SESAC was very nice, so it was pretty much just, 'Why not? Go ahead.' " He adds that SESAC's intimate style appealed to him over the larger performance rights house. "I had heard a lot of stories about [them] being a big corporation and a lot of people getting lost in the mix, and I definitely didn't want that."

Inspired by producers like Timbaland, Scott Storch and the Neptunes, Develop has carved out a niche in hip-hop that's undeniable. Working with the Diplomats on *Diplomatic Immunity 2* in 2004 led to Dipset's 2005 *More Than Music, Vol. 1*, where he did two tracks featuring Juelz Santana. Another Santana-featured track on Jim Jones' *Harlem: Diary Of A Summer* put Develop back in the studio with Santana for his 2005 gold-certified *What The Game's Been Missing*. It proved to be another career highlight for the producer after the success of Lil Wayne's *Tha Carter II*. "Being able to have four tracks on the Juelz album-- he's a really good friend of mine-- in itself was a big step," says Develop.

For 2006 and beyond, Develop has tracks on new projects by JR Writer, Young Dro, DJ Clue, Lil Wayne, Baby, and others. The producer has even more varied sounds in his arsenal. "A lot of people aren't aware that I do R&B stuff and pop stuff, I just haven't had the opportunity to really get that released yet," he explains. With Develop in the studio with vocalists Jennifer Lopez, Kelly Rowland, and Atlantic signee Crystal, fans will soon get to hear that side of his artistry.

"I definitely feel that's one thing I have, my versatility," says Develop of his still-developing career. "I don't like running with a particular style that's going to pigeonhole me as a certain kind of producer."

BY JANINE COVENEY

METEORIC SUCCESS OF THE GRASCALS



In bluegrass, a genre where careers can take decades to get going—and artists' day jobs can last even longer—the rise of Nashville's The Grascals has to qualify as meteoric. Created just three years ago, the sextet have moved with unprecedented speed toward the music's front ranks on the strength of outstanding vocals, virtuosic picking, a dynamic stage show and a repertoire drawn both from the bluegrass canon and from the writing rooms of Music Row. And now, with the release of a second CD (*Long List Of Heartaches*, Rounder Records) that features guest appearances by Dierks Bentley, George Jones, the Jordanaires and Steve Wariner, The Grascals are poised not only to solidify their position as popular favorites within the genre but to act as ambassadors to the larger world of country music.

Consider this: since late 2003, when Terry Eldredge, Jamie Johnson, Jimmy Mattingly, Danny Roberts, Terry Smith and David Talbot first joined forces, they've signed with respected indie Rounder Records; toured and recorded with Dolly Parton; released a top-selling country single; earned a Grammy nomination for their 2005 self-titled debut CD; performed at the Country Music Association's CMA Music Festival; appeared on CMT's *Studio 330 Sessions* and the Grand Ole Opry; won the International Bluegrass Music Association's Emerging Artist of the Year and Song of the Year (for Harley Allen's "Me And John And Paul") honors and gained nominations for the organization's Vocal Group of the Year and top-shelf Entertainer of the Year awards.

The group has even made it into the second round of balloting for the CMA's Vocal Group of the Year award, joining an elite group of past and present bluegrass-based contenders that includes Alison Krauss & Union Station,

Nickel Creek and 1971 winners The Osborne Brothers. Among those, the last—Bob and Sonny Osborne—serve as special inspiration to The Grascals. "It's no secret that what we do is influenced by the Osborne Brothers," says Johnson, a SESAC writer who's co-written three songs for the group's two recordings, including the title track for the new disc. "Because what they had was a traditional, country-flavored bluegrass sound, and that's what we love." Indeed, the Grascals have recorded a half-dozen titles associated with the Osborne Brothers, reflecting not only a collective admiration for the duo's country-bluegrass blend, but the fact that Smith, Mattingly and Eldredge all worked for the Brothers at various times in their careers. Underlining the association, the group's early days frequently found them joined on stage at Nashville's bluegrass mecca, the Station Inn, by Bobby Osborne himself.

Still, The Grascals are hardly mere imitators of the Grand Ole Opry stars' sound. Though its traces can be heard in their polished, soaring vocal trios and fiery instrumental work, a more important legacy is revealed in the ensemble's engagement with the world of country music. The connection runs through their song selection and arrangements to strategies covering promotion and personal appearances—starting with an extended round of touring with Dolly Parton in 2004 that helped to jump-start their career.

"I can't even begin to tell you what that did for us," says Johnson. "Dolly was so friendly, but she was really professional, too, in everything she did, and that set a great example for us to follow. And we learned a huge amount about how to entertain an audience that wasn't there to see

us. We were playing every night to thousands of people, and probably most of them had never heard any bluegrass. We only had a few songs to get their attention and a few more to keep it, so we had to make our part of the show really energetic—and then come out and do it all over again as part of Dolly's backup band!"

Long List Of Heartaches is likely to serve the band well, showcasing a variety of material that's nevertheless stamped with their distinctive musical personality. "The songs that we pick are our favorite songs—and they've got to be original, they've got to be traditional-sounding, whether it be country or bluegrass. We do what's in our hearts," says Johnson, "and that's where it comes out. Do we try and fit the same format every time? No. It just winds up that way."

"We're having a heck of a time," says Johnson proudly.

"When we were at the press conference where the IBMA nominations were announced, we were hoping for Vocal Group of the Year—and when we got it, Terry Eldredge gave me a big ol' grin. But when they said our name for Entertainer of the Year, we just couldn't believe it. We've been working as hard as we can to represent bluegrass the way it deserves, and to know that the fans and the industry appreciate it, that makes us feel really good about it."

BY JON WEISBERGER

DON'T INTERRUPT LEIGH NASH.

Her muse is working overtime these days.

"I'm feeling very inspired right now. In the past few months, I've been writing like crazy. I've written four songs this week," Nash said recently from her Nashville home. "The guitar is my friend right now. You've got to be thankful for the inspiration when it comes.

"I pick up a guitar and start playing chords and then the words come," the singer/songwriter said about her writing style. "The words start coming out, almost like you're talking. The words just start coming out. Chords, words and melody all seem to come together in my head. ... I sit down and it all comes out at once."

Nash has been in an inspired place for awhile. After the break up almost three years ago of Sixpence None The Richer, the band she joined when the 30-year-old singer was 14, she and her husband left Nashville for Los Angeles. The birth of their son, Henry, coincided with the transition, and Nash found herself overcome with emotions she had never before known.

"I felt like I was a whole new being after experiencing childbirth and then coming away with this human," she said. "It was unbelievable to me how much I loved him and as a mother it was inspiring and I found there was no end to topics as far as Henry was concerned."

"I just started writing blindly. I didn't have motives. Just like a shot in the dark," Nash said. "I was surprised, but I thought it was good. I was proud of it. I had not really written much in the past and I was really excited by it."

Doing a solo album had always been in the back of Nash's mind should Sixpence every break up.

During its tenure, Sixpence grew from a Christian band built by Nash and high school classmate Matt Slocum into a mainstream group with international renown following the 1999 success of the band's pop hit "Kiss Me." A second mainstream hit followed, a cover of the La's "There She Goes." Now it's all about Nash, and the singer is OK with that.

"I sometimes miss the camaraderie I had with those guys. I love them a lot," she said of her former bandmates. "It's a lot cleaner this way. It's me all the time. I feel like I'm more control, because I am."

The first step in taking control was locating a producer. Nash's management company, Nettwerk Music Group, which also works with Sarah McLachlan, suggested Nash meet with McLachlan's producer, Pierre Marchand.

"I went to his studio, north of Montreal, and we wrote "Along the Wall" together," Nash said about her first meeting with Marchand, which also produced a song for the new album.

"We got along really well. ... I felt it would be a good partnership. That was a huge choice, choosing the producer," she said.

Marchand, Nash and others on the creative team sifted through 36 songs that Nash had written or co-written during the year prior to putting the album together. The result: 11 songs on a collection titled *Blue on Blue*, released Aug. 15 on One Son Records, Nash's imprint through Nettwerk Productions.

"If I wasn't as content and happy with the record as I am, I might feel a lot more freaked out," Nash said about *Blue on Blue*, in an article published by the Associated Press. "But I stand behind it and I feel really positively about it and the work that was put into it."

BY CRYSTAL CAVINESS



LEIGH NASH takes control

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> **SESAC SALUTES SAM & ANNIE TATE FOR #1 SMASH.** SESAC recently celebrated the #1 success of the husband and wife songwriting team of Sam & Annie Tate for their hit, "If You're Going Through Hell (Before The Devil Even Knows)" which maintained the top spot for four consecutive weeks by recording artist Rodney Atkins. • (Left to right): Frank Liddell, Carnvial Music Publishing, SESAC's Shannan Neese and Tim Fink, Rodney Atkins, Annie Tate, Sam Tate and Jennifer Adams, Carnvial Music Publishing.



< **REP. MARY BONO VISITS SESAC OFFICE.** Representative Mary Bono was in Nashville recently and stopped by the SESAC office for a luncheon honoring her efforts in supporting songwriters, artists and the creative community. • SESAC's Dennis Lord, Pat Collins, singer/songwriter Bonnie Bramlett, Representatives Marsha Blackburn (TN), Mary Bono (CA), Connie Mack (FL) and SESAC's Tim Fink.

> **SONGWRITER SERIES AT 12TH & PORTER IN NASHVILLE.** Some of SESAC's hottest writers provided an amazing night of music recently at Nashville's 12th & Porter for staff and Music Row executives. • Charley Steff, Cole Wright, Tiffany Goss, SESAC's Shannan Neese and Tim Fink, Ashe Underwood, Scooter Carusoe, Roxie Dean, Amber Williams and Caroline DeLoache of Honeysuckle, Steve Mandile, SESAC's John Mullins.



< **SESAC HOSTS 'WRITERS ON THE STORM' SHOWCASE IN NYC.** SESAC recently hosted the Writers On The Storm showcase, held at the Rockwood Music Hall in New York City. Performers included Bob Delevante, Marianne Osiel, Jodi Shaw and Jodelle. • Writer/performers Jodi Shaw, Bob Delevante, Jodelle, Marianne Osiel, and SESAC's Linda Lorence-Critelli.

> **MAYOR PURCELL VISITS SESAC.** Nashville Mayor Bill Purcell recently awarded SESAC with the "Honor Roll" distinction which recognizes Nashville businesses that have a policy in place encouraging their employees to take their child to school on the first day. • SESAC's Dennis Lord, Mayor Bill Purcell, SESAC's Pat Collins, Clear Channel's Jeff White and Metro School Director, Pedro Garcia.



< **SESAC LATINA CELEBRATES THE SIGNING OF SONGWRITER CLAUDIA BRANT.** SESAC Latina recently celebrated the signing of SESAC Latina affiliate, Claudia Brant. Claudia is signed to Maximo Aguirre Music Publishing and has written compositions for artists such as Paulina Rubio, Cristian Castro, Ednita Nazario, Olga Tañon, Luis Fonsi, Victor Manuel, among others. The celebration took place at Crustacean, a restaurant in Beverly Hills. • SESAC's J.J. Cheng and Pat Rogers, Claudia Brant and Maximo Aguirre, Maximo Aguirre Music Publishing.

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