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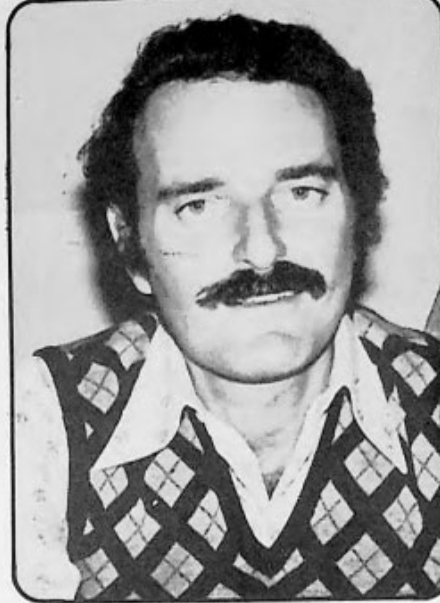


A message from Herb Alpert, vice-chairman of the board, A&M Records:

"Rondor (London) has been an absolute A-plus operation since Chuck Kaye started it in 1969. More than anything, it is a tribute to the absolutely right people who joined us, and who built Rondor with their creativity and work.

"Derek Green started the company with a blaze. Bob Grace keeps the fire going.

"I'm looking forward to enjoying the next 10 years of their incredible success."



A message from Jerry Moss, chairman of the board, A&M Records:

"Where can artists, music and lyric writers of the world go to exchange ideas, and be free to explore or write a specific type of song for a soon-to-record artist?"

"Where is this place where existing songs get a fair chance to live up to their full potential, with a creative staff of people who are continually looking for good material to place in the hands of the best artists around the world?"

"Rondor Music."

Rondor looking forward after 10 years of success

THE 10TH anniversary of Rondor Music (London) Ltd. and the start of a new decade is a happy and appropriate coincidence.

Rondor's formation in 1969 occurred at the outset of another decade, which began with a healthy flourish for the music industry but lost both momentum and direction and expired with a whimper on New Year's Eve, much to the relief of most of the music industry, which now looks forward to the Eighties with optimistic anticipation and the benefit of some hard and overdue lessons learned expensively during the unlamented Seventies.

There are exceptions to every rule or trend, however, and the 10-year-old Rondor company is not one of the many looking back over the Seventies with weeping and a gnashing of teeth. As A&M Records chairman Jerry Moss expresses it, Rondor has been "an absolute plus" from its beginning right through the turbulent, traumatic Seventies.

Lady Luck has played a certain role, of course, but Rondor's sparkling progress and present commanding position cannot be attributed solely to that fickle lady. Its current status and structure is compounded from commonsense, shrewd perception, experience and youthful enthusiasm and energy.

The company's time scale to date in music history spans the rather amorphous, uncertain transitional period between the twilight of the Beatles and the dawn of rock's new wave. Vagueness and uncertainty have played no part in Rondor's development, however, as its catalogue containing the work of some of the world's most successful composers and songwriters testifies.

The creation of Rondor (London) in 1969 was almost as painless and effortless as the birth of its world-renowned parent, A&M Records, in 1962. Herb and Jerry decided to start a little record company "just to see what would happen"; Rondor was initially envisaged as "a publishing company, a little holding company, to sort of get a foothold in England".

Rondor's antecedence was Almo/Irving Music, founded in the USA in 1966 by Chuck Kaye, who can also claim credit for

Lady Luck has played a certain role



the Rondor project. In 1966, he had one office on Sunset Boulevard, equipped with one secretary, one filing cabinet, 200 copyrights and boundless optimism.

Kaye did not decay in his venture, but blossomed magnificently. Three years later, business had veritably boomed and he was ready to launch what he dubbed "the

TO PAGE 4

Edited by Nigel Hunter • Production Kevin Tea • Advertising co-ordinator Jacky Lilburn

January 1980

Rondor

Re Rondor Tenth Anniversary
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FROM PAGE 2

second Battle of Britain" — the establishment of Rondor (London). The name comes from Ronnie Moss, Jerry's son, and Dore Alpert, Herb's son. While we're on names, Almo/Irving was constructed by Al for Alpert and Mo for Moss, and Irving was the first name of Jerry's late father.

Explaining the concept behind the company, Kaye stated: "In the late Sixties, the English situation was so successful — not only for A&M and Almo/Irving, but for the entire industry — that our strategy was to get over there and get involved. We wanted to get as integrated creatively with the English system and its people as we could."

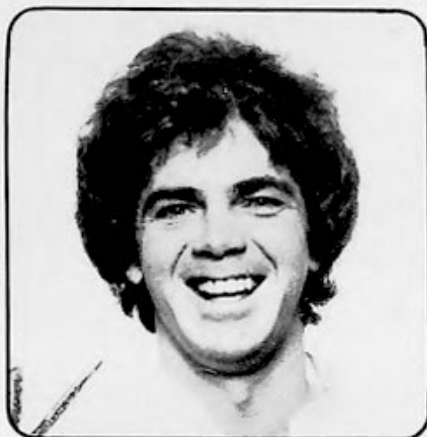
Kaye and attorney Abe Somer journeyed to Europe to set up the Almo/Irving foreign publishing arrangements and in the UK fixed a three-year sub-publishing deal with Carlin Music for the fledgling Rondor company.

Two and a half years later, Kaye realised that Rondor's future was bright and big enough to warrant a fully independent, full-service publishing company in the UK. This development would provide direct control, increased flexibility for the exploitation of all Almo/Irving material and an entirely new dimension of acquiring new material for the USA and the rest of the world.

Kaye was seeking an effective British base combining strong creative capacity and a competent and efficient administration ability. To start the ball rolling, he hired Nigel Burlinson, a seasoned copyright campaigner from Dick James Music's Beatle era and also Carlin Music, to take care of business, which he is still doing in splendid style.

In the latter part of 1969, when NASA bodies were going to the moon and more earthly bodies were loving each other at Woodstock, Rondor (London) came to the end of its sub-publishing agreement with Carlin and Derek Green, former Carlin office lad and latterly RCA, was picked to head the independent cast.

He and Burlinson set up Rondor shop in the Old Steinway building at the junction of Conduit Street and St. George's Street opposite the Westbury Hotel in London. The initial



LANCE FREED: A music business veteran, Freed took over the Almo/Irving helm while Chuck Kaye took a 2-year sabbatical.

bank balance was £10,000, but it wasn't in the vaults long enough to gather dust.

"The first thing that walked through the door was a group called Yes," recalled Green. "They hadn't yet made it, they were near the release of their third album and they were open to the highest bidder.

"They never thought to call us because we weren't yet established, but I knew Brian Lane and spoke to him. In those days, £10,000 was a lot of money, but we came up with it, mostly because I believed in them. They were our first signing, our first totally owned copyrights. Almost within a month, they took off."

The
initial
bank
balance
was
£10,000



Then it became domino theory in reverse — they all stood up and became hits. A deal with Johnny Nash led to an introduction for Green with Bob Marley.

"Nash brought me into a room," said Green, "and Marley just sat down and played me about 130 songs live on an acoustic guitar. Every one of them knocked me out."



EVAN MEDOW: "Our essence is based on the development of new talent . . . we don't just buy repertoire. The way we do business is self-perpetuating. It's the difference between planning the next 10 years of harvest and planting a cash crop for this year only."

Next upright domino was Albert Hammond, whom Green met in Los Angeles on a Rondor business trip and who delivered *It Never Rains In Southern California* and *The Air That I Breathe*. Green also signed up an old friend, one Richard Kerr, who proved to be one of Rondor's greatest successes.

Green was motivated by two objectives in those early days — immediate growth and signing local talent. His persistence and application paid off in attaining those purposes, and Rondor's catalogue began to expand with artists and bands able to write as well as perform. Linked with the formidable material coming from America bearing names such as Paul Williams and Roger Nichols, which attracted useful British cover records, Rondor was off and running by 1972 when Green accepted the managing directorship of A&M Records in the UK and the Rondor mantle was passed on to the capable shoulders of Bob Grace.

Green's
objectives
were
immediate
growth and
signing
local talent



Green was supremely confident that his successor was the man for the job.

"Bob's the best," he declared. "He's got great natural instincts about songs, a terrific ability at communicating with talent on all levels, an empathy for their work. He knows how to encourage and stimulate and he knows how to bankroll."

For his part, Grace felt he had come home to all intents and purposes. He had plugged the outstandingly successful Spanish Flea single and Whipped Cream album by one H. Alpert in his role as an A&M distributor and was overjoyed to be invited to run what he already considered to be "the finest catalogue in the world, an incredible cross-section — Albert Hammond, the Beach Boys, progressive groups like Yes, and Rick Wakeman just busting out." He followed Green's lead in opting only for



DIRE STRAITS: One of the many bands signed to Rondor by Bob Grace who constantly emphasises the importance of quality.

TO PAGE 6

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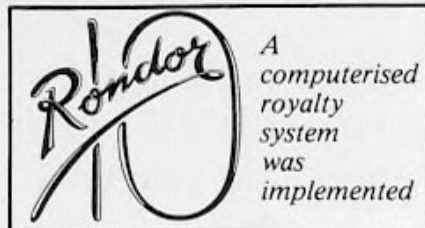
"remarkable quality, for which there is no substitute" in building up the Rondor catalogue.

Apart from being the year of Grace, 1972 was also remarkable on the American side of the pond in that Chuck Kaye decided to take a two-year sabbatical in the South Seas.

With the invaluable support of veteran Lance Freed who took over the Almo/Irving helm during the interim, Grace set about bolstering and expanding Rondor. One of his first moves was to sign a publishing agreement with Gallagher & Lyle, who won worldwide success through the Art Garfunkel cover of their song, *Breakaway*.

"I decided to add more UK representations of foreign catalogues to our already substantial staff of UK writers," Grace commented. "Evan Medow, who joined our company as legal counsel at Almo/Irving in Los Angeles, was of tremendous help to me.

"My goal of building a substantial representation of catalogues in England, coupled with my desire to expand our effectiveness throughout Europe, was not easy to achieve. Evan's administrative consistency in the US and handling of



the Rondor sub-publishing deals gave me valuable time to deal with the problems of expansion in the UK and Europe. We knew a lot of publishers who lost the plot by biting off more than they could chew and for the next few years we worked to build a broader base for Rondor.

"After Chuck returned from his travels, things really began to move. When we moved to our present offices at Parsons Green and implemented a computerised royalty system, I knew I was in an even better position to devote most of my energies to the creative aspects of publishing. Once we had the right system, the computer became a tool — a highly effective one — and the results are easy to see."

The years of Grace have resulted in the signing of talent of the calibre of Heatwave, Earth, Wind & Fire, Dire Straits, Squeeze, Weather Report, Ted Nugent and the Dickies among many others. He constantly emphasises the importance of quality.

"We require quality. It all started with Herb Alpert and Jerry Moss, and their determination to be the best and have the



BOB MARLEY: "Nash brought me into a room and Marley just sat down and played me about 130 songs live on an acoustic guitar. Every one of them knocked me out" — Derek Green.



RICHARD KERR: Signed up by Derek Green, Kerr has proved to be one of the group's biggest success stories.

best — or have nothing at all. It typifies the company, all that we are, and all that we do."

Ten years on, Rondor is naturally not the same company it was at the outset. From "a little holding outfit", it's grown to an enterprise of global influence and significance.

"Our essence," explained Evan Medow, "is based on the development of new talent. It's why Bob Grace is successful, too. We don't just buy repertoire. The way we do business is self-perpetuating. It's the difference between planning the next 10 years of harvests and planting a cash crop for this year only."



RICK WAKEMAN of YES: "The first thing that walked through the door was a group called Yes. They hadn't yet made it, they were near to the release of their third album and they were open to the highest bidder" — Derek Green.

"The Eighties will demand even greater selectivity," Grace forecasts. "The decisions we make are going to demand our total support and no doubt will create an air of what I call conservative optimism. If we were smart in the Seventies, then we'll have to be smarter in the Eighties. We'll have to be tougher and we're going to have to be taking greater risks because they're going to cost more."

A 10-year anniversary is no big deal in itself, and happens all the time for companies with the necessary modicum of ability and staying power. What distinguishes Rondor from the general run is its track record and shrewdly logical pattern of development and its potential for the future. Plus, in Chuck Kay's words, "a thing called spirit. I happen to think it's our people."

"The Eighties will demand ever greater selectivity. The decisions we make are going to demand our total support." Bob Grace

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PROFILES

CHUCK KAYE, president, Almo/Irving/Rondor Music.

ENERGY AND spontaneous warmth are the two qualities regularly cited as characteristic of president Chuck Kaye by the colleagues with whom he works.

Says his step brother, Joel Sill: "There's a special feeling around Almo/Irving/Rondor because Chuck, in an industry of images, deals with creativity, talent, people and everything else on a real level. He always manages to be concerned with the right things at the right times. The 'how' is a mystery to all of us."

Long-time colleague Evan Medow sees Kaye as "probably the best hanger-out in the world. He's creative, aggressive and active and he works all situations from all angles. Chuck draws a high level of loyalty from his people. The core of our people have all been here for a long time."

Lance Freed assesses him as a great leader, truly motivating his team from the top and Brenda Andrews confesses that "I don't know what it is, but he's got it."

A lady who knows Kaye as well as any of his colleagues is Janice Pober Cox, his assistant who has the formidable task of helping him through his hectic daily schedule.

"Chuck's energy is astounding," remarks Janice. "Working with him means working 24 hours a day, seven days a week. I love it."

Derek Green, with his customary accurate observation, rates Kaye as a "natural" publisher proving a widely held theory. "We always say publishers are born and not made, and that's confirmed every time I look at Chuck."

Kaye has been living and breathing songs from an early age. He inspired Jerry Leiber to write the hits Yakety Yak and Charlie Brown, based on Kaye's childhood squabbles with his parents when he expressed his life's ambition to be that of becoming a fireman. Leiber and his writing partner, Mike Stoller, were discovered by Kaye's stepfather, Lester Sill, a famous and much-respected name in American music publishing.

Sill and Phil Spector formed Philles Records in 1963, at a time when Chuck Kaye was driving a cement truck and "laying bricks". He managed to get himself a job at Philles in promoting and when Spector moved to New York, went with him as general manager, literally living his job by staying in the



CHUCK KAYE: We saw very early that, in terms of international development, England has always been and remains a highly creative centre. From an economic point of view, we weren't going over there and saying 'We want 400 rock groups we can bring back here and exploit.' We were actually pouring money back into the English economy."

company offices with a cot and a black and white TV as his companions.

Kaye returned to Los Angeles to work for Don Kirshner's Dimension Records, where he met people of the calibre of Carole King, Neil Sedaka and Barry Mann while learning avidly about music publishing from Kirshner and Lou Adler.

Kirshner sold the company to Columbia and Kaye became West Coast director of Screen Gems/Columbia Pictures when Adler departed, building a writing roster including Stephen Stills, David Gates and Richie Furay.

By 1965, Jerry Moss and Herb Alpert were well aware of the hustling Kaye man, the great songs he always had on tap and the following year decided to let him loose on developing the publishing side of A&M as head of Almo/Irving.

"I had this company with no employees and one filing cabinet crammed with about 200 copyrights," recalls Kaye. "I knew nothing about contracts and the like, so I sat there for two months and read every agreement, every bit of correspondence."

Kaye scored Almo/Irving's first hit with Windy by the Association and acquired publishing rights to a batch of songs which brought him into immediate contact with a forthright young man called Paul Williams, who demanded his share of the pact as co-writer.

Kaye took note of young Williams and teamed him with another songwriting gentleman called Roger Nichols, an act of musical midwifery which gave birth to We've Only Just Begun and a stellar stream of standard compositions.

The Kaye magnetism attracted further writing talent in the shape of Stevie Winwood, Gene Clark, Mason Williams, Leon Russell, Brian Wilson, Ten Years After, Peter Frampton, Randy Edelman, Dobie Gray, Tom Jans, Mark Almond, Jeff Barry, John Bettis, Richard Carpenter and the Beach Boys catalogue. At the same time, Rondor, another midwife job for Kaye, was scoring with Albert Hammond, Yes, Bob Marley and Johnny Nash.

"We saw very early," Kaye recalls, "that, in terms of international development, England has always been and remains a highly creative centre. From an economic point of view, we weren't going over there and saying 'We want 400 rock groups we can bring back here and exploit.' We were actually pouring money back into the English economy."

In 1970 Kaye was named vice-president of both A&M's A&R department and the publishing operation and three years later he was Tahiti-bound on his sabbatical, lasting two years. But not even the South Seas could keep him permanently away from the music business.

"I was going crazy. I'm a media nut and I was stifled creatively during those months away. A sense of creative starvation was probably inevitable."

Kaye returned to the copyright race, made an extensive survey of the industry — "put my finger right back into the socket" — and in 1975 was named executive vice-president of Almo/Irving/Rondor.

Jerry Moss confessed to being thrilled by the appointment and looking forward to "incredible new vistas and exciting new ventures". A year later Kaye became president of the company he had created.

Since then more good things have occurred in the shape of a Richard Kerr teaming with Will Jennings, a similar collaboration between Peter Allen and Carole Bayer Sager, plus material from Frampton, Pablo Cruise, Styx, Supertramp, Leon Ware, Allee Willis, David Foster, Alan Parsons, Heatwave, Dire Straits and Brenda Russell.

Kaye now presides over a worldwide publishing empire, including the 10-year-old Rondor arm, with endless energy, good humour and an attitude which has endeared him to the entire international industry. He backs off instantly from any personal credit by attributing the success story elsewhere.

"The whole staff is of the highest quality I've ever worked with. I'm immensely proud and thrilled with them."

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**DEREK GREEN, senior vice-president,
A&M Records Ltd.**

DEREK GREEN got to know his way around the music business right from the start. He was a motorbike messenger for a music publisher.

During this time of delivering parcels and packages of musical note, the teenage Green observed the ways of song pluggers, who didn't have to report at 9 a.m. or leave at 6 p.m. and got paid for having a good, hardworking time.

He liked what he saw and wanted some of it. His chance to get it came when he met Arthur Crisford, the Carlin Music copyright manager.

"He was more important to me than almost anyone else," declares Green.

"I learned to type in the administrative department job he gave me and did 25,000 title cards.

"That whole period was fascinating, gave me discipline I never knew I was capable of and an idea of how to approach a business deal. It was great fun."

After two years he was promoted to the lush life of song plugging at £10 a week before moving from Carlin to Strike Records and then RCA, where initially he was a promotion man before becoming professional manager of Sunbury Music when the latter company was formed.

Green's next move was back into RCA Records as A&R manager, which led to a string of hit singles by Clodagh Rodgers, Harmony Grass and others.

When Chuck Kaye hit town in 1969 seeking a creative head for Rondor, he found Green.

"That was the hottest period of talent I've ever known," Green recalls. "It was like walking into a dream. I walked into the office, bought a piano, sat down with £10,000 in the bank and was open for business."

Green said yes to Yes and then signed Albert Hammond, Johnny Nash, Bob Marley, Richard Kerr and the Big Secret catalogue. In 1972 when he visited Los Angeles in his capacity as head of Rondor Music (London) Ltd., he was offered the additional responsibility of managing director of A&M Records Ltd. At 27, Green became one of the youngest managing directors in the industry.

The pace of a rapidly growing record company led Green to appoint his long-time friend, Bob Grace, to run Rondor. But once a publisher, always a publisher and Green has never lost interest in the fortunes of Rondor, despite his heavy load as senior vice-president of A&M Records Inc.



DEREK GREEN: "I learned to type in the administrative department job he gave me and did 25,000 title cards. That whole period was fascinating, gave me a discipline I never knew I was capable of and an idea of how to approach a business deal. It was great fun."

Did you know that ...
*Some fascinating facts
about Rondor and the
music business appear
on P19.*

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NIGEL BURLINSON, director, Rondor Music (London) Ltd.

ALTHOUGH HIS first job was on a farm and he later served with the RAF, Nigel Burlinson has always been interested in pop music. His first music business job was in the Philips Records copyright department, largely because it was a licensee of CBS Records at the time, "and I'd always enjoyed the music of people who recorded for CBS".

In the early Sixties, Burlinson joined Carlin Music, where he met a bright office lad called Derek Green in the sheet music department. Next stop for Nigel was the royalty department of Pye Records, followed by service with Shapiro Bernstein Music, where he was in charge of copyrights, royalties, accounting, contracts — and making the tea.

Those busy days convinced him that music publishing was his cup of tea for the future and in 1965 he joined Dick James Music at the height of Beatlemania and vividly remembers watching Paul McCartney writing a song called Step Inside Love in the office within 30 minutes. In 1968 Burlinson took over the copyright department at his old favourite, CBS Records, but was summoned back to Dick James Music nine months later.

"It was towards the end of the Beatle era," recalls Burlinson. "Elton John was just starting to happen, and I remember I used to give him his £10 each week as a staff writer out of the petty cash."

Planetary Nom, the UK publishing arm of Roulette Records, was his next stop and then he saw an ad in *Music Week* for the administration job at the new Rondor Music. He applied, was accepted, and has been there ever since, much to the eminent satisfaction of all his colleagues and Rondor's writers.

Burlinson is a backroom boffin, an administrator who knows the importance of getting the nuts and bolts right and smoothly functioning and knows exactly how to do it, what's more. He developed in conjunction with Warner Brothers a computerised system for royalties and copyrights, and now sells the system to other publishers as well.

Concerning Rondor's daily operations, Burlinson says: "We work every song we get — we really work it. I thrive on my work, but I don't believe in taking it home from the office. I married a French girl 11 years ago and our son is bi-lingual and now trying to learn Italian. He's not going to be a rock 'n' roll star when he grows up — he's going to be a linguist."

Burlinson's relaxation activities include buying, restoring and selling old houses, architecture (which he's currently studying), theatre and music. His disc collection is around the 2,500 mark, mostly classical but also covering show tunes, film scores and jazz. Travelling and flying are not his favourite pastimes, however, and he confesses to visiting Los Angeles only twice in 10 years.



NIGEL BURLINSON

Derek Green, who's known Burlinson from the beginning, sums him up succinctly: "He's by far the finest and most knowledgeable copyright man in Britain. It's not rare or unusual for talent almost to base their relationship with us on their appreciation for Nigel's understanding of the business. They like to spend time with him and they respect what he has to say. He's been a major part of our growth."

MICK ROWLANDS, general manager, Rondor Music (London) Ltd.

SHROPSHIRE-BORN Mick Rowlands came into the music business in 1969 when he joined the press office of the Robert Stigwood Organisation. Two years later he was engaged on regional promotion for Polydor and applied when Bob Grace was looking for a promotion man at Rondor, although Rowlands admitted he knew "very little about music publishing" at that stage.

Nevertheless, he got the job of promotion manager, moving on two years later to professional manager and, finally general manager. He's been with Rondor for six years.



MICK ROWLANDS

"I still get out on the streets and run songs, but the job entails generating international professional activity as well as supervising our creative affairs in the UK," says Rowlands. "I spent five weeks in the States last year with Lance Freed, visiting Nashville, Muscle Shoals, Miami and New York, and building up contacts so that we can service English songs directly to artists and producers in America."

"Communication between Almo/Irving and ourselves has always been strong and I think it's now more important than ever to increase our professional activities in Europe. One of my goals is to help expand this area with our sub-publishers."

Rowlands spends much of his time working closely with songwriters and bands, encouraging ideas, watching a song progress from its birth on to its appearance as a record and deriving much satisfaction in the process.

"We haven't been out of the charts for the last 18 months," he declares proudly. "The growth of the company in terms of success is obvious, but what's nice is that it hasn't grown too much in terms of personnel. There are only 14 people here and most of them have been here for a long time. It's still a family and we still manage to maintain that close working relationship. I've grown with the company, and I do feel a sense of pride and accomplishment in being part of Rondor."

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LINDA McLEAN, PA to the managing director and international co-ordinator, Rondor Music (London) Ltd.

INDISPENSABLE IS an overworked word, but Linda McLean, pictured right definitely qualifies at Rondor.

The lass from Kirkintilloch, Scotland, grew up with music because her father was a church organist and Linda later took his place. She's been playing the piano for years as well and names her favourite composers as Billy Joel, Supertramp, Bach and Beethoven.

When she was 18, Linda began work for the producer of the BBC Scottish Radio Orchestra and two years later moved to London as session fixer for the BBC Concert Orchestra. Her next job was assistant to the director general of the British Phonographic Industry, which gave her three years of experience in fighting the pirates and bootleggers and an insight into the workings of the British record business. Then

she was recommended to Bob Grace and joined Rondor in August 1977.

"My work as international co-ordinator involves looking after all our affiliates and sub-publishers worldwide," Linda explains. "There's about 20 of them, the main bulk in Europe, but also those in Argentina, Australia, Israel and Hong Kong. I service the world with our new product along with a chatty letter telling them about the copyrights, artists, tours, charts and gigs and they then write back with information from their part of the world."

Linda's other duties are looking after Bob Grace, which constitutes a full-time job in itself, according to her.

"He's very demanding and basically he can't do without me," Linda grins. "I know what he's going to say before he opens his mouth. He's great, nice to work with, and he's fair."

Linda is the vital link co-ordinating all the Rondor departments and activities at Parsons Green as well as the international business. As all her colleagues aver, no company should be without someone like her.



STEVE PAYNE, professional manager, Rondor Music (London) Ltd.

STEVE PAYNE, left, was born in the London borough of Tottenham and distinguished himself by winning an acting award by playing the witches' scene from Macbeth to contemporary music.

He could have studied at the Royal Academy of Dramatic Art, but music exerted a stronger influence and Payne took a job selling pianos and guitars. That was followed by a record shop stint, during which he was offered the post of Charisma Records office junior, which expanded to checking radio station playlists every week.

Payne moved on to Atlantic Records on promotion at the time of the Rolling Stones Tour album in 1974 and met Mick Rowlands at a party given by Atlantic to celebrate Payne's 21st birthday.

"It was one of those strange cases where you meet someone for the first time and know the chemistry is perfect," says Payne. "By midnight, only two people were left standing, and

that was Mick and me. Not long afterwards, he called me and said they wanted somebody to come over and do promotion at Rondor. I thought he was joking and didn't take him seriously."

Later, however, he met Bob Grace and not only discovered they weren't joking, but that he liked Rondor and everyone and everything about it.

"As professional manager, I make sure the writers are taken care of and that their songs are out on the streets with various producers and A&R men, plus exploiting the back catalogue. The challenge of getting a cover is the biggest buzz I can get, seeing it on plastic and watching it blossom.

"The job requires considerable patience, as there's usually at least a six-month delay before a cover version appears on the market. I work very closely with the writers. If they've got a song they want to get to somebody, it's my job to do it — to get it there and get a positive response."

He works closely also with Mick Rowlands and the chemistry continues, helping the Rondor success story to proceed and progress.

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EVAN MEDOW, vice-president business affairs, vice president international, Almo/Irving/Rondor.

THE TASK of Evan Medow as business affairs VP is converting the music into money and he has proved remarkably adept and effective in the role since he joined the company in 1973.

He is the complete music business lawyer, although his gentle geniality and quietly subtle sense of humour belies the popular image of such a species. He's a walking storehouse of relevant facts, knowledge and law appertaining to the music publishing world.

Medow graduated from UCLA and was a lawyer in private practice for a while before entering the music industry as house counsel for Dot Records. He met Chuck Kaye in 1972 when he represented Albert Hammond in his deal with Rondor (London), and joined Chuck's team the following year.

"What I do today is much different from what I did at the start," Medow observes. "Then it was almost all international work, with a little co-ordination of administration. Today, my main activity is business affairs, which deal with all aspects of Almo/Irving and Rondor and the international work occupies about a third of my time."

He plays a major part in organising the worldwide structure of the publishing operation, fixing sub-publishing pacts in conjunction with Kaye, choosing the right sub-publishers and ensuring they are serviced properly and promptly.

"But it's all one thing — everything is connected. If we don't do well here or Bob doesn't do well in England, then we can't do well everywhere else."

Expanding on that theme, Medow adds: "If you look around the organisation, everybody's got a complementary and interlocking talent. Chuck and I work well as a partnership in making business deals and he also has a talent for combining people with other people, as does Lance Freed.

"Lance has a talent for hearing a song for a specific person. Bob Grace is incredible with writers and artists and he's a great promoter of talent. I think whatever talents you have, you put into your life."

Recently Medow worked out a complex arrangement with Columbia Pictures Publications to sell and distribute the sheet music and folios printed by Almo/Irving-owned Almo Publications. Every year at Midem, apart from keeping his colleagues in a constant state of hilarity, he reviews Rondor's various worldwide sub-publishing deals.

"They're either extended, expanded, changed, reviewed or revised. These are tough decisions after all the eating, drinking and getting three hours of sleep a night."

RONDOR

“Looks like we made it”

Thank you

Richard Kerr



PAUL WILLIAMS: One of the first writers Freed had dealings with.

LANCE FREED, executive vice-president, Almo/Irving/Rondor.

LANCE FREED popularly known as the Professor, is a 13-year veteran at A&M/Rondor/Almo/Irving.

Freed's professorial persona stems from the fact that he took a year off to teach philosophy at Dublin's Trinity College and, in fact, was a full-time student at the University of California when he started mail deliveries for A&M and being "the company gopher".

In 1972 after his sabbatical in Dublin, Freed was invited by Chuck Kaye to become a plugger for Almo/Irving. He hesitated, having been Jerry Moss's PA for the few months since his return, but Moss said "Mazel tov and off I went".

One of the first songs played to Freed was Paul Williams' You And Me Against The World, which Freed took along to Helen Reddy with notable results.

"I remember thinking 'This job is going to be a piece of cake,'" smiles Freed.

"It took a while to realise that a publisher is only as good as what he represents."

The first writer he signed was Will Jennings, whom he teamed with Richard Kerr, with a song called Somewhere In The Night as a result.

"To be a good publisher," summarises Freed, "means consistent, constant attention paid to your writers who, because they are creating, operate in highly emotional states. You operate as psychiatrist, as a friend, an ally and a critic."

NIGEL SWEENEY, promotion manager, Rondor Music (London) Ltd.

NIGEL SWEENEY, below, was an accomplished clarinetist and pianist during his days at Feltham Grammar School in Middlesex, and went on to the Royal Academy of Music to study both instruments. But when he saw a job advertised for an office junior in a publishing company, he applied and came to Rondor.

"Rondor was still in Oxford Street then," Sweeney recalls, "and for a year I ran around doing various errands. When we moved to Parsons Green, my brief was to organise the new tape and record files. Then for three months I worked with Nigel Burlinson in copyright."

Sweeney's 21st birthday in December 1978 coincided with his appointment as promotion manager. He works closely with Mick Rowlands and Steve Payne in the creative department, and exploits all Rondor copyrights in the UK radio and TV spheres.

Payne assess him thus: "Nigel's going to be a sensation in the business. He's got everything and all he's got to do is to continue to study his craft and cultivate more relationships. He's Rondor's future star."



MONICA STOUTE, copyright manager, Rondor Music (London) Ltd.

MONICA STOUTE has a sunny, attractive nature as befits a lady born in Barbados. She joined the rest of her family in London when she was 11 and her first music industry job was at Dick James Music, although her future Rondor boss, Nigel Burlinson had left by that time.

In 1972, she came to Rondor to work on the 20,000 plus copyrights and was named copyright manager last year. She also doubles as Burlinson's secretary, whom she has voted perennial Boss of the Year.

"We never shout at each other," Monica says, "and I think we've fought only once in our seven years together."

Her responsibilities entail registering Rondor's songs with the Performing Right Society and the Mechanical Copyright Protection Society so that these two organisations have accurate information about the copyrights, writers and publishers. She also maintains the company records of who's recorded what and handles record company enquiries about the titles in the Rondor catalogue.

Monica can tell you, for instance, that We've Only Just Begun has been recorded by two hundred artists and, within seconds, reel off the entire 200 names. She also played an important role in establishing the Rondor/Warner Bros computerised copyright catalogue.



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FRIENDS
BUT NOT YOUR RELATIONS*

*This does not apply to our association
with Bob Grace, Nigel Burlinson and all
those who go to make up RONDOR
LONDON. We are proud to be associated
and affiliated.*

RONDOR AUSTRALIA

ADVERTORIAL



**JOE MUSCANT, MOR promotion
manager, Rondor Music (London) Ltd.**

JOE MUSCANT, above, is an octogenarian and he doesn't mind who knows it, as he'll assure you with a twinkle in his eye. He's also walking confirmation that you don't have to be an infant prodigy in diapers to be successful and effective in music publishing or any other branch of the music industry.

Son of a violinist, Muscant learned the same instrument and in 1923 conducted 110 musicians in Manchester for the BBC's first broadcast outside London. He led his own orchestra from 1930 until the war and again afterwards from 1946 until 1959 "when I was 60 and retired to go into music publishing".

In November 1970 he came to work for Rondor and promotes suitable copyrights from the company's catalogues on Radio 2, the Beeb's MOR network.

"I make sure these boys play my records," declares Muscant. "Of course, most of the people I originally knew at the BBC have retired. There are a lot of youngsters there now."

"These boys" do play his records. He recently notched 100 Radio 2 plays on Herb Alpert's Rise. He's usually first at Parsons Green every morning and he's done his work and fixed his plugs by noon.

Needless to add, he's become a mascot, a symbol and a legend at Rondor and throughout the UK music business and a warm-hearted source of constant inspiration to all the youngsters with whom he works.

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continuous hits

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Did you know that . . .

BOB GRACE'S father, Sydney, was manager for Arthur Haynes and David Whitfield, and agent for Alma Cogan.

* * *

LANCE FREED'S father was the late Alan Freed, known to many as "the father of rock 'n' roll".

* * *

A&M RECORDS, the parent body of Almo/Irving/Rondor, occupies Charlie Chaplin's old Hollywood movie lot.

* * *

CHUCK KAYE'S stepfather — and father of Almo Productions director Joel Sill — is renowned American music publisher Lester Sill.

* * *

LINDA McLEAN is a cousin of Donald Maclean, formerly with BBC Radio and now managing director of EMI Audio Visual Services.

* * *

JOE MUSCANT at one time was musical director for Al Martino.

THE SONG that was the first collaboration between Richard Kerr and Will Jennings, *Somewhere In The Night*, has been covered by over 30 artists, including Barry Manilow and Yvonne Elliman, since Helen Reddy charted it in the top 20.

* * *

HERB ALPERT'S wife, Lani Hall, used to sing with the Sergio Mendes group.

* * *

JOHN BROMELL opened Rondor Music (Australia) in 1975, and under his direction the company has grown tenfold.

* * *

THE FIRST Almo /Irving/Rondor copyright published was *The Lonely Bull*, written by Sol Lake, and recorded by Herb Alpert and the Tijuana Brass, the record that launched A&M in 1962.

* * *

EVAN MEDOW came into the music business as a defence lawyer for tape pirates.

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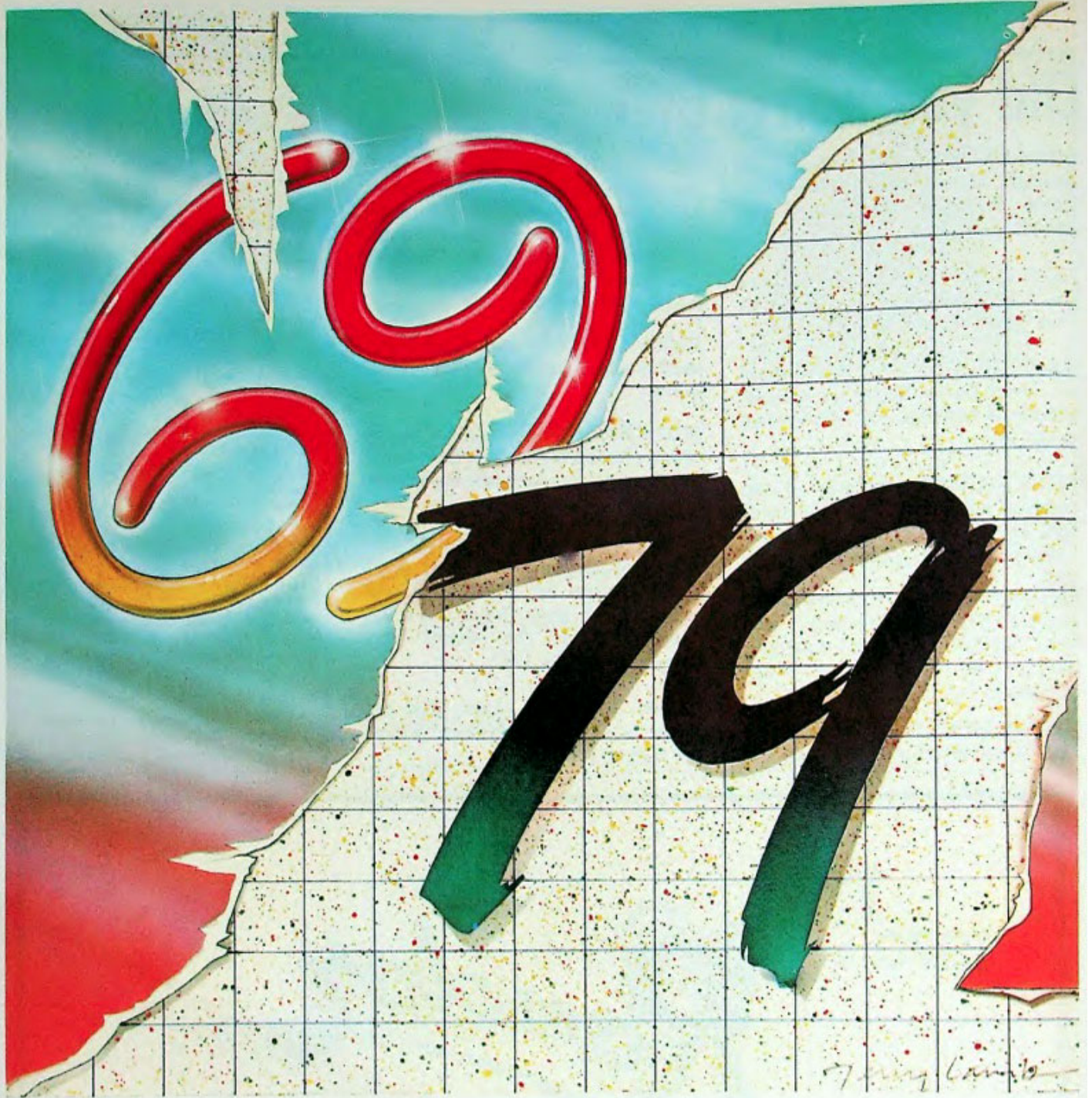
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