

RPM WEEKLY

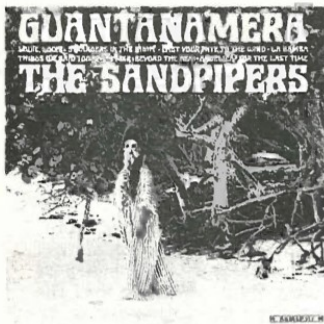
TWENTY-FIVE CENTS

Volume 13 No. 10

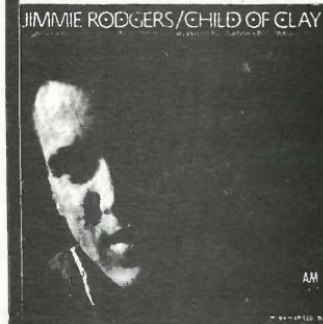
April 25th, 1970



HERB ALPERT & JERRY MOSS OF A&M (See Special Section - Page 7)



AM RECORDS



Excitement begins for A&M in Canada

Alpert & Moss have contributed much to the history of the record business. With this issue of RPM they officially launch their Canadian operation — an historic move. Their unprecedented distribution setup may very well set a new trend for the Canadian disc market. They have indicated they are planning to assume the role of “good citizen”. Their knowledge and experience can only add to Canada’s domestic production scene as well as developing their other product for Canadian consumption. We thank A&M for their cooperation in making possible, this feature. —Walt Grealis

A&M - FROM THE BEGINNING

No matter how you look at it, Herb Alpert has to be the big push behind A&M. If he’s done it in name only, through his recordings and personal and television appearances, it’s not likely his partner Jerry Moss or any of the other top A&M administrators really mind taking a back seat. The joining together of Moss and Alpert in 1962 and the launching of A&M as a record company wasn’t an overly monied adventure in business. Alpert, like most musicians, lived from day to day. He played weekend jobs with pickup bands, cut a couple of sound-tracking dates at several movie studios and even took on a job as a junior artists and repertoire man with a local record company and had a hand in the first and perhaps

recorder and they got a few sidemen in to give Alpert some backup assistance. Their first side “Twinkle Star” was later titled “The Lonely Bull” because of



JOE COCKER SET FOR CANADA

the Mexican flavouring. The flip was “Acapulco 1922”. Knowing they needed something unique to break the Los Angeles market, they took their tape recorder south of the border to the Tijuana bullring and recorded a couple of hours of crowd noises including ole’s and background effects. Armed with sound effects and a taped recording session, their next chore was to come up with a suitable handle for Alpert’s backup group. Jerry Moss suggested Tijuana Brass, and it stuck. That was the beginning of Alpert, the Tijuana Brass and America’s newest record company — A&M Records.



ALPERT AND HIS BRASS

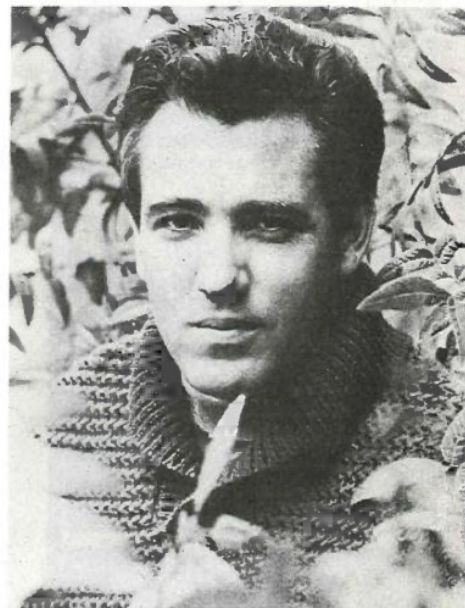
most famous record session by Jan and Dean. He was also gaining good experience as a songwriter and penned “Wonderful World” which became a sizeable hit for Sam Cooke and a major hit for Herman’s Hermits.

Capital for Moss and Alpert’s first session was around \$200. Their studio was Alpert’s garage. Equipment consisted of one tape

lievable hard sell that what one has to offer is unique and, indeed, could become a trend setter.

The A&M story is many stories and a combination of the above. To say that A&M is Herb Alpert and Jerry Moss is but two of the stories. One must also recognize the people that Alpert and Moss have surrounded themselves with — that’s the A&M story.

If you were to believe some of the writings on Jerry Moss, president of A&M, you might possibly become very suspect of his real intentions. When one has teamed up with an obvious “trend



JIMMY RODGERS TO RYH (20)

setter” like Herb Alpert and formed one of the strongest record companies in the world, it’s obvious he’s a good businessman. The business world would prefer to look up to Moss as a man who knows what a buck is — American exchange. A quick look at the profit and loss statement of A&M would allay any doubts as to Moss’ veracity as a businessman. He has been described as “a lovable man, warm and honourable and generous”, a rather flowery description that somehow doesn’t fit a powerful figure like Moss. Nevertheless, some of the people who have sat down and rapped with Moss have come away with the feeling that he is an unbelievable business talent. It has also been said that he “has the precious gift of knowing everything about something and something about everything.”

The direction A&M has been travelling and the new innovations

A&M - A SERIES OF ADVENTURES

There have been many successes in the entertainment field over the years — from Sinatra through to Presley and up to the Beatles. Some made it through luck, others through sheer guts, while others make it through manipulation. A very small percentage of disc success has been through dogged determination and a be-

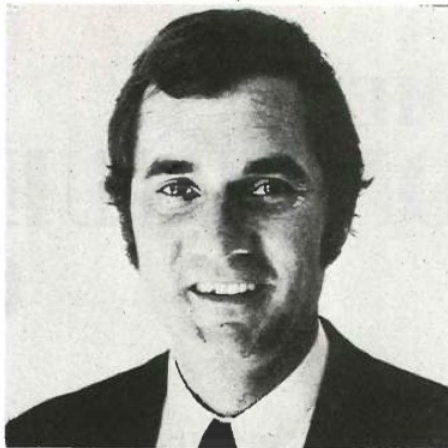
introduced by the label has stunned the recording industry. But because of the success of some of these rather revolutionary ideas, the A&M formula has been copied by others in the industry, some successfully and others who have unfortunately bombed. Moss has been the designer of this strange new architecture of sound disc building which has been going on since Alpert and Moss discovered each other and became one in 1962.

Success single after giant album release and new discoveries finally led A&M to their new office complex in 1966. For a cool million bucks they purchased the old Charlie Chaplin studio on La Brea Avenue in Hollywood and proceeded to install a recording studio - now worth its weight in gold.

A&M'S FOUNDATION CREW

Like all good businesses, A&M's Alpert and Moss surrounded themselves with top administrative talent. One of their first acquisitions was Gil Friesen, who was appointed general manager of A&M. He had chalked up a good history of record company and management know-how, having been with Capitol and Kapp before taking on management chores of comedian Bill Dana and Jet

Powers (now known as P.J. Proby). He was in London, England when Moss asked him to come



GIL FRIESEN

with the firm. As General Manager of A&M (1964) his sole charges were two people - an artist (Alpert) and a business man (Moss).

Friesen's first major job was the putting together of Alpert's Tijuana Brass as a performing live stage unit. He then became steadily involved in the disc business, and is perhaps one of the few record executives who is identified by his quotes, of which there are many. On A&M's musical future he noted "Pop has gotten progressively better in the last six years, because the quality of

music has increased. Today there are more exciting and meaningful directions in music. The new A&M "Sea Train" can't be labelled as a type of music. It's eclectic. When A&M began we were slowly beginning an exit from an era of jazz. Now we are entering an era of pop music which almost touches on the state of jazz the way it once was at its creative best."

A&M did explode into the pop world but unfortunately everything coming from the label was almost immediately tagged "Tijuana Sound". The bucks made on this sound was obviously put to good use and a breaking out of their restricted image. A&M began to prove there was a manana for "gringos", with the label, and a search for talent has resulted in a full roster of world renowned talent, stamped with the "Good Seal of A&M".

Another of Friesen's quotes makes good business sense and mirrors the overall policy of the A&M operation - "The secret of any successful record operation is its flexibility. A record firm can never be afraid of change or even replacement. Alpert knows that to progress and be a business success one cannot rest on the

A&M continued on page 15

Continued-Success



Tape Duplicating Division Quality Records Limited
380 Birchmount Road, Scarborough, Ontario, Canada

THE EXCITEMENT CONTINUES ON



AMX-301	A SONG OF JOY (ENGLISH)	MIGUEL RIOS
AM-1174	THE LETTER	JOE COCKER
AM-1134	COME SATURDAY MORNING	SANDPIPERS
AM-1175	BUT YOU KNOW I LOVE YOU	EVIE SANDS
AM-1162	LIQUIDATOR	HARRY J. ALL STARS
AM-1142	TICKET TO RIDE	CARPENTERS
AM-1170	A LOVE LIKE YOURS	IKE & TINA TURNER
AM-1177	IT TAKES A LITTLE LONGER	SONNY CHARLES

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laurels of today - tomorrow."

Gil Friesen has recently been appointed Vice President Director of Administration and Creative Services. In making the announcement of Friesen's appointment, Jerry Moss paid the following tribute to Friesen: "Gil Friesen has been with A&M since November, 1964, when he came to A&M as General Manager. He is also currently Vice President of Tijuana Brass Enterprises and was largely responsible for the planning and staging of the personal appearance tours which have contributed greatly to the success of Alpert and the Tijuana Brass."

Other members of A&M's foundation crew are: Chuck Kaye, who joined the firm in July of 1966 as General Manager of the label's publishing companies - Irving Music Inc. and Almo Music Corp. Kaye is now Vice President, Director of Publishing and Record Product.

Bob Fead joined A&M in January of 1966 as Sales Manager, shortly moving up to General Manager. Now as Director of Distribution he assumes responsibility of company sales, promotion, advertising, and to coordinate the activities of special projects' men in the field.

A&M'S INTERNATIONAL GENIUS - DAVE HUBERT

One of the reasons A&M has become such a powerhouse on the international scene is due the efforts of their International



DAVE HUBERT

Director, Dave Hubert. He joined A&M in 1965 and took charge of publishing. He hadn't done too bad on his own hook, as bossman of his own Horizon Records and Davon Music. The latter was sold to A&M when he joined their ranks. During his Horizon years he found and signed a couple of

unknown artists who have become giants in the disc world. One was Mason Williams and the other Rod McKuen. No doubt some of these original masters will become a part of A&M in the months to come.

Hubert was appointed to his present post in 1966 and immediately made plans for A&M's entry into the international market. He opened the English operation in the summer of 1969 after scouting the market thoroughly. He was instrumental in bowing the Canadian operation in February of this year. With their current release of European hits batting 1000, it's expected there'll be a major concentration on artists and songwriters from Spain, Italy, Germany, the UK and others, not to mention Canada, which is now shaping up to being a perfect sounding board for the U.S. market. It was Hubert who introduced the North American market, now shaping up as a perfect sounding board for the U.S. market. Hubert introduced North Americans, via Canada, to Spain's Miguel Rios and current chart happenner "Song Of Joy".

Liza Minnelli, who received rave reviews for her club appearances as well as being nominated for an Academy Award for her role in the "Sterile Cuckoo" flick, was recorded "live" at a recent Olympia (Paris) appearance. This album with a mixture of French and English will be released soon.

Prior to this however, A&M will bow Miss Minnelli's initial set for the label - "Come Saturday Morning".

ADLER'S ODE 70 JOINS A&M

A&M flexed its muscles and have become involved, for the first time, in the worldwide distribution of another label. Lou Adler's Ode 70 will now become a part of the A&M family. A&M and Adler have acquired the rights to all Ode masters which were formerly released through CBS. These include product by Peggy Lipton, former star of ABC's "Mod Squad"; Carol King; and a new underground chick, Baby Merry Clayton, who has been featured on albums by the Rolling Stones; Joe Cocker and Leon Russell.

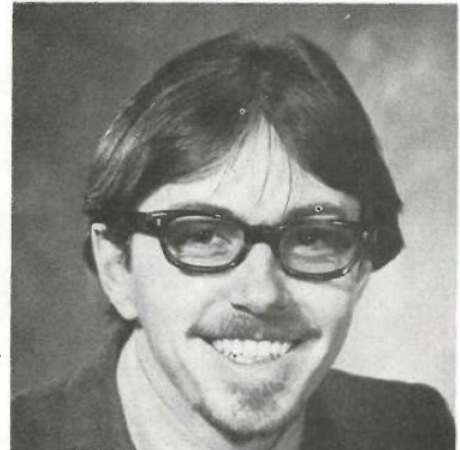
One exception to the above is Spirit, who now come under the Ode Production banner but release on Epic.

The above deal was concluded upon completion of Ode's three year contract with CBS and calls for the exclusive records production of Adler as well as executive functions in the recording field. Adler will however, continue to

produce, independently: John Phillips and any of the Mamas and Papas for Dunhill Warlock; Johnny Rivers for Imperial; and the Everly Brothers for Warner Bros.

RUMOUR BECOMES FACT

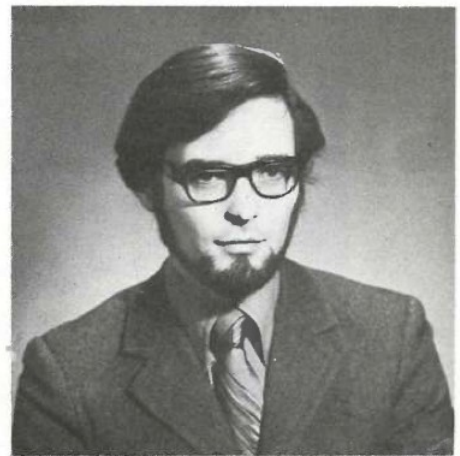
Rumours of A&M coming into Canada, as an independent, were ripe for several months before the official announcement made it fact. Many scoffed at the idea of Alpert and Moss breaking into a market so geographically unsound as Canada. It was no



LIAM MULLAN

secret that our market was only 5% of the U.S. market. A hit record sells as much in the city of Philadelphia as it does in the whole Dominion.

When the official announcement of A&M setting up shop in Canada was made in the November 29th. issue of RPM, the charts looked



DAVID BRODEUR

pretty sad for A&M. Alpert, as usual, was making a good showing. His big one was "You Are My Life" and his album product had received a giant sized boost with his widely acclaimed "open-air" concerts in Toronto and Montreal a few months previous. Jimmy Cliff had a cliffhanger with his

THE EXCITEMENT CONTINUES ON



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A&M continued from page 11

entry of "Wonderful World, Beautiful People", and Ike and Tina Turner made the charts, but little else, with their deck "River Deep, Mountain High". Why would they come into Canada with odds like that? Nevertheless into Canada they came and after scouting the entire North American disc scene they agreed on a Canadian with a sound back-



GERRY LACOURSIERE

ing of U.S. record know-how, name of Gerry Lacoursiere. It's often been said, what this country needs is American know-how, not their money. A&M have given the Canadian scene both, in a rather unique manner. Lacoursiere has had an excellent training for the disc business. From sales rep to promotion manager of labels, to branch manager and senior executive posts. He was trained well in the push, boost, and hype methods associated with most U.S. operations, but he retained a Canadian conservatism that actually identifies him to this country. He was born in the lunch bucket town of Windsor Ontario, which is just an accent away from one of the major disc markets in the U.S. A&M must have recognized all Lacoursiere's traits as fuse material to set the Canadian scene on fire. They gave him the reins and Managing Directorship of the entire Canadian operation. Lacoursiere is, no doubt, shrewd in his business negotiations, as the present status of the company reveals, but he is also excessively liberal in his dealings with the media, from which he is acquiring a growing circle of friends and admirers.

Setting up shop in Canada wasn't just a "watchdog routine". A&M crashed the scene in a seemingly unorthodox manner. Lacoursiere wanted a greater share of the Canadian market for A&M product and he demanded individual attention. He required two lieutenants -

one for Montreal east to the Atlantic Provinces and one for Ontario west to British Columbia. He canvassed the available talent, of which there was an abundance, whether qualified or not. He knew it would be a simple matter to steal top talent from other record companies, but he was also aware that it was easier to acquire robots and much harder to woo their programmers.

Being that A&M was ever conscious of the generation and communication gaps Lacoursiere had to concentrate on available talent in their mid-twenties, having a drive and dedication that would set them heads and shoulders above all competitors. Lacoursiere's chore was more like a challenge - in a country that was only now recognizing the necessity of promoting, for economics sake. His choice - David Brodeur and Liam Mullan, couldn't have been better. Both knew the A&M line, having worked for Quality Records, distributors of the label until A&M went solo. Brodeur had been tagged "the hustlingiest promotion man in the bi-bi town". Being completely bilingual he would be a great asset for A&M in Quebec. Mullan, an Irish fanatic when it comes to music, was programming the successful CKGM in Montreal when Lacoursiere offered him the A&M job.

A&M DISTRIB DEAL - UNIQUE

Rather than lump his hot little potato into the hands of one Canadian distributor, Lacoursiere took a rather unorthodox approach. He negotiated with the powerful and well established London Records of Canada, to look after the distribution of A&M product in Quebec and the Eastern Townships of Ontario. Brodeur moved into London's St. Laurent headquarters to work closely with their promotion department.

Canadian Assemblies, based in Amherst Nova Scotia, took on the job of distributing A&M product throughout the Atlantic Provinces. Their batting average for distribution was excellent and the new A&M line was a welcome addition.

Capitol Records of Canada had one of the finest promotion networks in the country. They were voted the Top Record Company In Promotional Activities - 1969 in the Annual RPM poll and had just gone through an administration strengthening that made them one of the most progressive record companies in Canada. Mullan, although headquartered in A&M's Toronto offices is now working

closely with Capitol's promotion and sales staff.

What has happened since A&M moved lock, stock and image into Canada is somewhat phenomenal. They no sooner launched their Canadian operation when they hit the entire country with a bombshell. "A Song Of Joy" by Miguel Rios had been released in Europe a year ago and had made good chart gains throughout the Continent. Dave Hubert, International Director of A&M, picked up a soft cut of the single on a recent trip across the pond and sent a dub to Liam Mullan in Toronto. Mullan got a little shook when he first tuned in this single (Schiller's "Ode To Joy") which is the Finale of Beethoven's 9th Symphony. He contacted Lacoursiere, who was meeting with industry people on Canada's West Coast who, after hearing the record on the telephone, instructed Mullan to set it for release and start concentrating on a promotional campaign. The Telegram's Ritchie Yorke, who is known more for his specializing in "head" sounds, flipped out and devoted his entire column to the Rios single. All the broadcast giants in Toronto: CKFH, CFRB, CHUM-FM, CKFM and the CBC were eager for copies as soon as they heard Mullen's "telephone audition". CFRB's Gordon Sinclair devoted several minutes of his "Showbiz" rambling to the single and the station's music director, Art Collins, set Friday April 3rd at 10:15 P.M. as "Rios Hour" on hogtown's No. 1 station. So confident was Collins of the impact the single would have on CFRB listeners, he brought in auxiliary help for the switchboard. When George Wilson intro'd the disc with his usual authoritative manner, extro'ing it in the same way, the switchboard literally lit up and even with the auxiliary help it was almost impossible to handle all the calls.

35,000 RIOS SALES - TORONTO

From the strength of Toronto play alone, A&M have shipped 35,000 records. Lacoursiere and Mullen are now busily tie-ing in the rest of the country, now that the lid has proven its potential. David Brodeur has reported early indications have Montreal shaping up as being a Rios stronghold. Again, the giants; CJAD, CJFM, CFCF, CKGM, CKVL, and CFOX have given exposure and comment to the single.

An indication that the single is prime fare for Top Forty radio comes with the announcement by CKOC's Nevin Grant (Hamilton) that the disc has moved into the

No. 30 berth on the station's survey.

Whatever else is happening for A&M (Canada) is somewhat overshadowed by the enormity of the Rios single but, like they say in the trade, "One record does not a record company make". Lacoursiere and his crew have a full roster of potential shaping up across the nation. Their recent "Cream of The Cream" promotion has already guaranteed best seller status for the sampler set, which retails at \$1.98. Contained on this album are past greats by: Herb Alpert and The Tijuana Brass; The Baja Marimba Band; Wes Montgomery; The Sandpipers; and Phil Ochs. Follow-up to this sampler were the five "Greatest Hits" albums, 8 track and cassette configurations of the above named artists. Lacoursiere reports, at time of writing, that the "Greatest Hits" album of Herb Alpert and The Tijuana Brass has already surpassed the 50,000 units sold mark with encouraging sales for the other sets particularly the Wes Montgomery package, in the Montreal area.

NEW LOOK FOR COCKER

Perhaps the most impressive action goes to England's Joe Cocker, who has just introduced

his new Mad Dogs and Englishmen group. Made up of 42 people (wives, lovers, children and dogs) - and smash reviews, wherever they go, they are currently touring North America. Their mode of transport is a private Martin 202, 4 prop aircraft. They carry their own PA system and are accompanied by Barry Feinstein, film maker, responsible for "You Are What You Eat". Feinstein is filming the group, in concert and just lazing around. A&M have arranged for several "live" recordings of the group which will comprise their next album. Taping of their "live" performances will be done on a 16 track system. Prices for the new Cocker group range from \$25,000 per night...up. They are tentatively skedded for a Toronto appearance, mid-May.

Ike and Tina Turner will have another go at the charts, which they unfortunately didn't conquer on their last "Climb Every Mountain" effort. They've come up with a Phil Spector masterpiece, "A Love Like Yours" with the identifiable Spector wall of background music - long overdue for a revival.

The Sandpipers look good for another go 'round with "Come Saturday Morning". Interest has been re-kindled because of the attention being given the "Sterile

Cuckoo" flick.

OSCAR FOR "BUTCH CASSIDY"

The Oscar giveaways has added more sales potential to the soundtrack from the 20th Century movie "Butch Cassidy And The Sundance Kid". Burt Bacharach picked up an Oscar for "Best Original Score Non-Musical" and "Best Song" - "Raindrops Keep Fallin' On My Head" by B.J. Thomas is contained on the set. Since the Academy night, orders have resulted in the album being listed as a best seller.

The A&M Canada story is the latest happening for this believer of chance and change company.

The above is as current as we can possibly be. What happens over this next weekend will be another chapter and you'll probably hear it on the radio (with a new hit), see it in the movies or on television, or just feel the vibrations of Lacoursiere, Brodeur and Mullan. You'll also be first hand witness to A&M's progress through their streamers, posters, stand up easels, consumer pass outs, divider cards, personal local and long distance telephone calls and all that's necessary in making for a good record company image.

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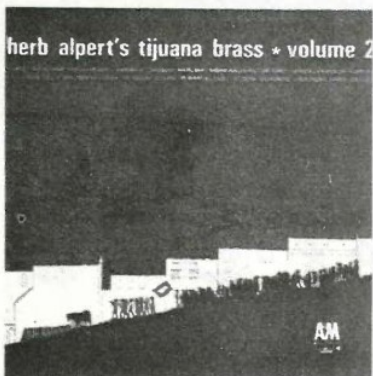
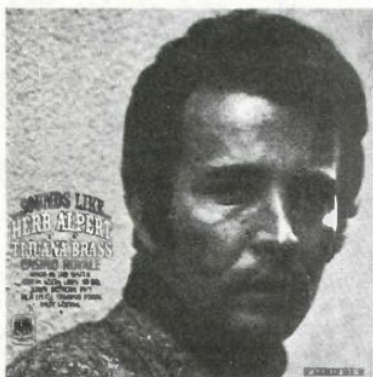
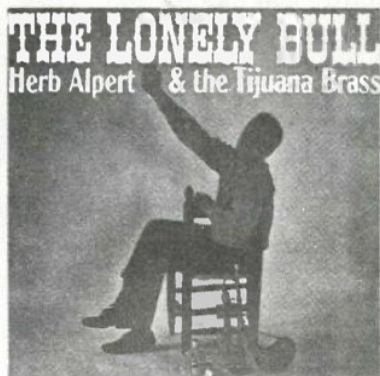


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