

# RPM WEEKLY

PART TWO Volume 24 No. 21 February 21, 1976

*A Magazine to the Radio and Recording Industries and the Allied Arts*

**RPM**

presents

# A TRIBUTE TO THE SNIDERMANS

CANADA'S  
FIRST FAMILY  
of the  
MUSIC INDUSTRY

## A Song for Sam

To that singular Sam and his wonderful kin  
Who have done more for Records Than Satan for Sin —  
Who as readily gives of himself To the Rock-ers  
As he does to the Buxtehudeans and Bach-ers  
(Enrichment, 'tis known, means more Than the Dollar,  
And Sam's a true gentleman, yea, and a scholar!)

Now a tribute affectionate, timely, we canol  
As we wish, overflowing with joy, a full barrel  
To him who has made of his business a hobby  
While inspiring his Eleanor, Sidney and Bobby.  
Man of musical enterprise, charm and finesse,  
May his words and his works meet continued success,  
Nationwide accolades and outpourings of praise  
Be Sam Sniderman's lot to the end of his days!

Forty years have elapsed since the story began...  
May there be many more for the Sniderman clan.  
'Tis the wish That comes pouring forth straight from the heart  
Of Sam's friends and enthusiasts at

Musimart<sup>\*</sup>

\* With apologies to all the poets, balladeers,  
troubadours and psalmists who ever  
celebrated the flowering of the arts,  
the advancement of culture and  
the accomplishments of a darn good man.

George E. Erlick,  
President.

Musimart Ltd., Montreal

Eleanor, Sam, Sid and Bobby Sniderman have become synonymous, over the years, with Canadian music and records. On the following pages of RPM we join with the industry in paying tribute to Canada's first family of the music industry.

# SAM

In 1929 Sniderman's Radio Sales and Service was started. It was an era of big bulky radios that broke down often. As the years went by, radios started to be installed in cars. Sniderman's soon became known for radios, car radios and phonographs.

As the demand for phonographs grew, the need for records grew and one day young Sam (then 17 years old) approached his mother Gertrude and his older brother Sid with the idea of opening a small record department in the store. That was 1936 and the beginning of what is today one of the largest record empires in North Amer-

ica. Sam the Record Man with stores across Canada and a consortium of allied companies is responsible for 10% of the Canadian record sales.

In those early days there were very few record stores. The industry was small. Only a few records were actually manufactured in Canada. Sam Says:

"There were very few stores devoted principally to records. There was Promenade, of course, but most records were sold through record bars in appliance stores. I remember the Red Seal 12" record. In those days the record buyers came in and inspected the 78s with a little hand microscope to see if there were any flaws. If there were, they rejected it.

"RCA Victor operated on Dundonald St. on the second floor above a little automotive shop. The girl on the reception desk was also the order taker for records . . . it was just a one floor

operation that took in radios and car radios and record players for repairs. There was a cubby hole in the back that was devoted to records and managed by a fellow name of Harry Webster. He was the shipper and looked after the whole darn thing.

"Compo existed at that time. I can remember years later when they discontinued all of their 78s. We bought those album sets and put them on sale and had our first \$1000 Saturday."

"I remember Mercury was distributed by Harvey Zellen in a little place at Ossington and Queen with a printing plant in front. That goes back to the days of the Frankie Laine 78s. We used to make regular trips over to Buffalo to a few stores there, most of which are gone now or are out of business.



Sam and his 78s - the year was 1942.

It was the era of 78s. The record buyer didn't know what hi-fi was and records were sold according to the top ten. A record would make the charts and stay at number one spot for six months.

Few people realized it was the era of clay base records with a delicate surface that didn't last indefinitely. Sam remembers back to thorn needles that were used to extend the life of records.

"Thorn needles were the greatest thing! You'd put them on a little sander and twist them around and sharpen them. There were black thorns, soft thorns and hard thorns. You could get as many as three plays out of a sharpened thorn before you had to sharpen it again."

As radio grew, the need for new records became apparent to radio stations. Sam's became the place that radio stations knew had the latest records and often Sam would drive to Buffalo to buy the latest releases and on the way back drop into a couple of radio stations with copies that the radio stations bought at \$1.25 or \$1.50.

Another innovation in those early days was the import of foreign records and classical records. The store made its reputation because of hard-to-get



An artist's concept of the first Sniderman store at 714 College St.



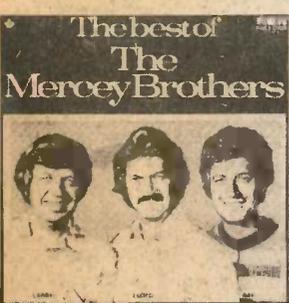
# *Sam the Record Man*



*Thanks to you,*



*our Canadians*

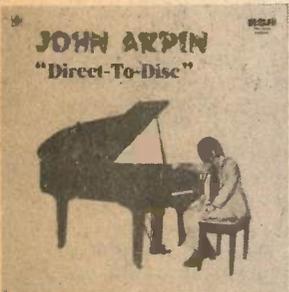


*are still*

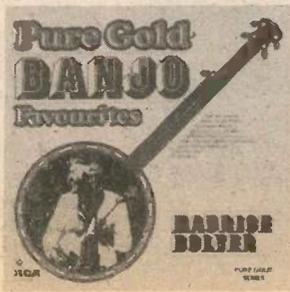
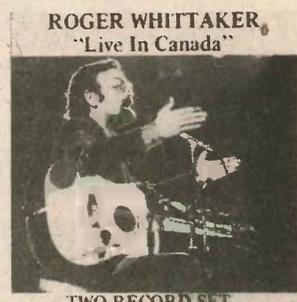


# *“UP FRONT”*

*where they*



# *belong*



records sold at a premium price.

As business grew, the store was expanded to the premises next door and eventually to the car radio installation part of the building.

Free radio plugs for Sniderman's were many because radio stations had to go to Sam to get the records they needed.

Eventually the store was renamed Sniderman's Music Hall.

A great believer in promotion and advertising Sam started to advertise in the Toronto dailies offering records at a discount. Even out-of-towners journeyed to Sam's to pick up the latest singles and LPs at a lower price and the reputation grew. It was the store that had "all the records."

The time came to move the store to a downtown location.

"We were always eyeing the downtown area (the strip) but we had a great deal of difficulty finding the right place. Finally we made arrangements with Yolles Furniture to take a part of their store at Yonge, just below Dundas. We also experimented at Golden Mile with a store at Yolles. Finally we moved to our present Yonge street location the day after our Labour Day sale. I remember we put one cash register in this store and the other in the other store and kept shuffling people back and forth. People were buying records while we were moving from one store to the other. For a year I begged people to rent the second floor of this building because we never in our wildest dreams would ever use all this room. Just moving from College St. to Yonge, we nearly doubled our business in the first year."

As the years went by the area that Sam the Record Man had moved into became Toronto's Strip! The enormous Sam the Record Man sign that towers two storeys high was often

photographed and appeared on television whenever the Toronto strip was shown.

Constant advertising brought the store to the attention of shoppers across Ontario. The name was magic and Sam (who changed the name of the store on a dare from Sid) saw the possibilities of franchising the name and the format of the store. In 1970 the first franchise store was opened at the Golden Mile Plaza.

Today there are 38 Sam the Record Man stores across Canada and Sam expects to open 10 or 12 more this year.

Over those years, Sam became an outspoken spokesman of the industry. A great believer in Canadian content and a friend of local, provincial and federal government officials, he got right into promoting legislation of Cancon.

Loved by the media and the press, he is constantly quoted and has waged many campaigns to promote Canadian music.

Socially active, Sam and Eleanor attend many industry functions to get to know the industry and the people who make it tick.

Not too long ago Sam launched a campaign to save Toronto's famous Massey Hall from demolition.

Today at the helm of Sam the Record Man and the franchise stores, Sam the Tape Man, Sam the Ticket Man and Roblans, (Sam the Chinese Food Man has been sold) he looks for a new venture to conquer. A Canadian record company.

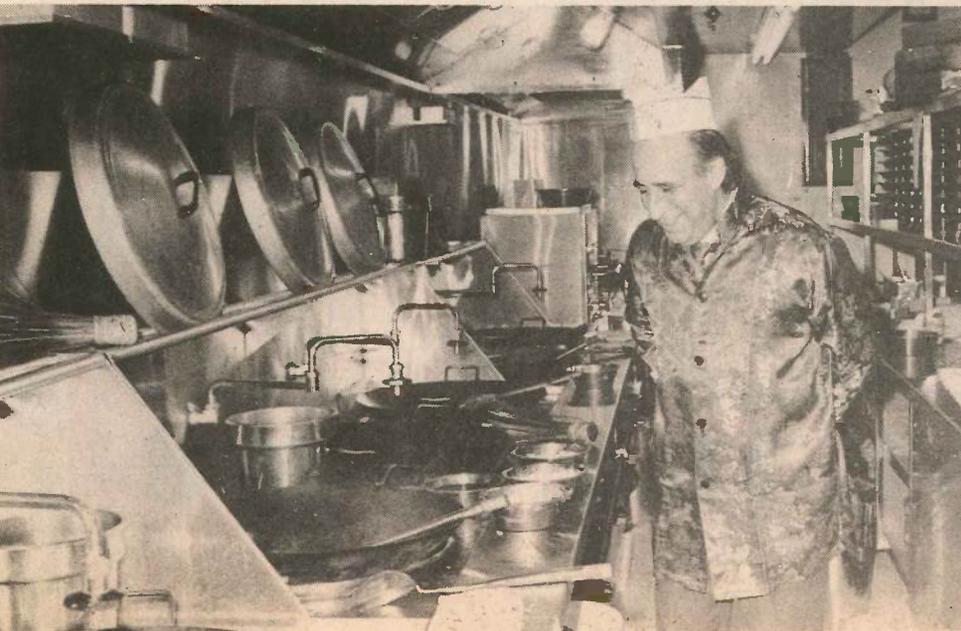
"My next big venture will be my Canadian record company. Once that's achieved - that pinnacle - then maybe I'll retire. There's been so much discussion about the culture of Canada and the need to help artists in Canada. You can discuss these things and you can get grants. You can talk all you

want, but until we have a Canadian-owned record company that can operate internationally at the same level as a CBS or an RCA - until that time, everything else will just be idle talk.

"A record company that would open in Canada and, because of the uniqueness of the record industry place its efforts into international sales. Our plans call for the use of the independent record network down there. Instead of leasing outside Canada, we would use that independent distribution network and put in our own team of promotion men and public relations men, ignoring the border and contract the pressing of our records down there. We wouldn't give them to someone to press. We would go in with our masters and say 'press a hundred thousand' and turn them over to a distributor and go on an advertising campaign. We're thinking of a full-scale record operation that goes from rock to classical records and we have a proform. We've spent thousands of dollars and everything is right now at the stage of saying 'okay, let's open an office.' Financing is no difficulty. We



Sam, Anne Murray and a Juno.



Sam the Chinese Food Man - in the kitchen.

really don't want government interference. We're looking for a very particular type of financing. Mainly because we may want to use the excess profits for doing things that may not be profitable, like recording the Toronto Symphony or the Vancouver opera. If we were to get financing on the street or go public ourselves, we couldn't very well use those funds without having to answer to the shareholders as to why we wasted a hundred thousand dollars recording the TSO, even though we had made \$20 million dollars the previous year. We're looking for financing that has the same type of motive that we have. Something like this isn't

**TO CANADA'S NO.1**

**RECORD RETAILER**

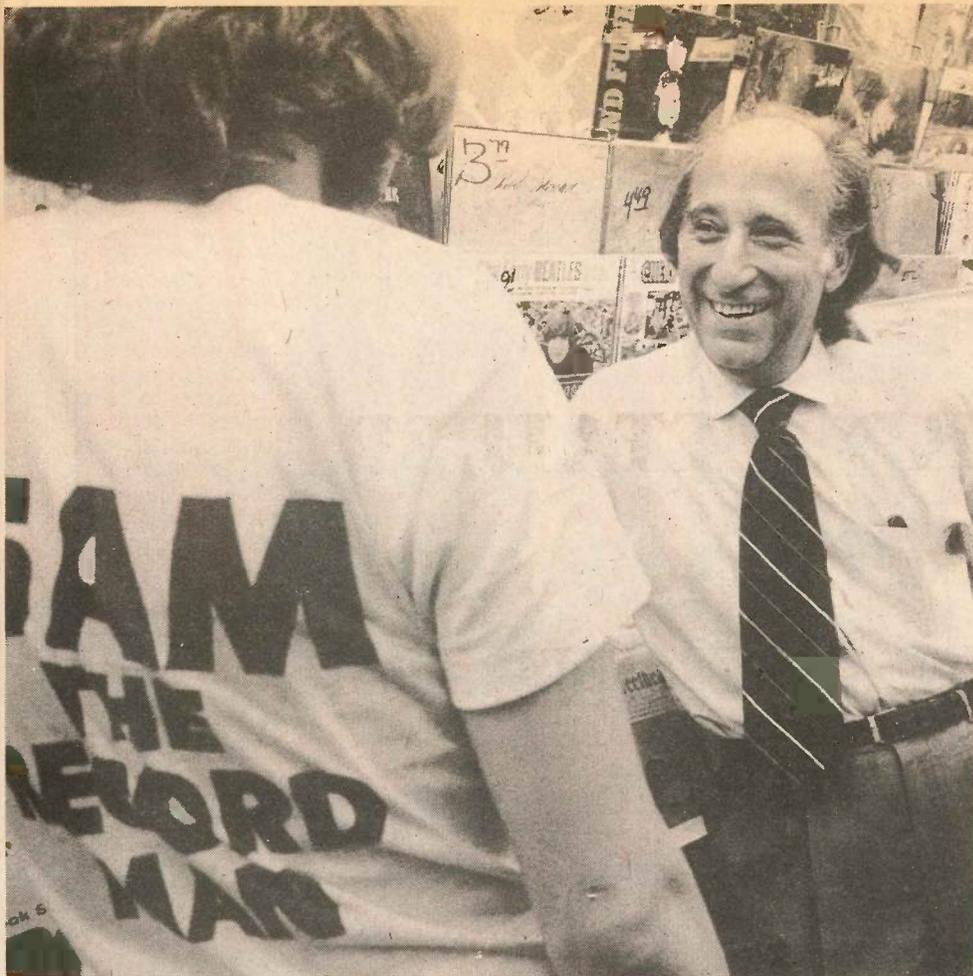
**AND THE SECOND BEST**

**CHINESE FOOD**

**CONNOISSEUR**

**(NEXT TO US)**

**SAM...WE THANK YOU**



being done now because it's so easy for records to happen outside Canada. Very little effort has been made to do it in Canada, and what has happened is that when anyone is successful here, they've been bought up.

"Even when someone starts out with an artist they can build into a success they have to use the existing chain of distribution of the major companies that are here. They are not Canadian and their head offices are outside of this country. So, it's sort of a squeeze play and you have to have some of the altruistic feelings or chauvinistic feelings that we have and we want to accomplish it and make a lot of money but at the same time give a hell of a lot of that money back into doing things for this country and the artists of this country. That's been the amazing part of the success of the Sam the Record Man chain which has been devoted to pushing Canadian talent when others wouldn't touch it with a ten foot pole. But it's always been one of the madneses that we've had turned out to be not a madness but a success story.

"It was through this that we gained so much of the publicity and recognition we got. We gained much of our profit by selling merchandise that nobody else would touch. I'd like to say that Eleanor and I could run a record store and sell nothing but Canadian product and make a hell of a good profit. There's no doubt at all."

A strong booster of the Cancon regulations, Sam has this to say:

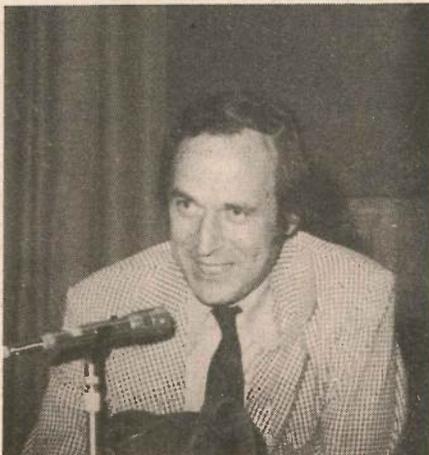
"The regulations were the start of what we now call the Canadian record industry. In fact so much so that the Canadian Record Manufacturers Association changed their name to the Canadian Recording Industry Association. I think that's the most startling underlining example of how a government agency influenced a whole marketplace and really the regulations didn't touch any of the record companies but gave them an incentive to be other than merchandisers of product from another country. Unfortunately, I've always believed the CRTC should have had more government support to be able to do things outside the restricted area they had to operate in."

What more can be done for the record industry in Canada?

"The main difficulty I find here is that those people in government could and should be interested in the recording industry, because it is the largest communications and leisure time industry in the world. It's a promoting industry as far as emotions and culture go. In a very extensive survey taken in the States about a year ago, they surveyed classical artists and all kinds of artists and asked them what they wanted most in their careers. They said they wanted a recording. 20 years ago they would have wanted concert appearances or to appear in Carnegie Hall. They know the value of recording especially in the way that it can in-

Sam the Record Man stores have come to represent all that is professional in the record retail market in Canada. Constantly competitive, ready to support records by new acts, intensely involved in local Canadian recording projects and a well-informed staff

Sam, and his whole family, are an integral part of the industry. His attitude and support of talent, especially domestic talent, is an example to other



with a wide catalogue stock to advise on. What more can a record company ask for?

Tim Harrold,  
President,  
Polydor Records (Canada).



retailers. Too few consider their efforts to be of importance in fostering the development of talent. Sam's energy and support has helped bring the industry to a point of viability that will only improve.

Alexander Mair,  
President,  
Attic Records.

**10 YEARS**  
**20 YEARS**  
**30 YEARS**  
**40 YEARS**

**In the record business**

**CAPITOL RECORDS-EMI of CANADA Limited**

**Salutes**

**SAM SNIDERMAN and Family**



**Capitol**

sinuate something to the homes and to the people.

"Somebody said the fastest way to become a millionaire these days is to become a rock star. There's about 50 in the world right now who can count their gain in 4 or 5 million dollars a year. The big difficulty in Canada is that we've not had lobbying at the government level. Every time you make a contact in government they know so little about the recording industry and even those in the industry know so little about the industry. It's a no-nonsense industry because it's responsible for so many million dollars today and because government hasn't been lobbied by industry that does not exist here. It's been lobbied in the States by the major industries, it's been lobbied in England by the major industries. So there are branches of government that have a history and a knowledge of the industry and how important the industry is today, and what the industry

will be by 1984. It's expected to double itself by that time. There is the audio-visual concept which is going to take this industry to a stage that no industry has been before. As far as being able to influence a world public with product.

"The government has more knowledge of sports, but they don't know about the record industry. It's a mystery and the record industry IS a mystery. You take home this damn little piece of black plastic and shove it on this thing that goes around and shove this point on it and all of a sudden you have a 120 piece orchestra coming at you from this piece of cardboard. Now that's a mystery all by itself. On top of the fact that we have the connotation of showbusiness and showbusiness has always been a mystery because they've wanted to keep it a mystery. Then it becomes the glamorous thing of their dreams."

The family unity of the Snidermans

is to be envied. It all started with that original store on College Street. Today the whole family has become part of the Canadian music industry. Sam talked to us about Sid, Bobby, Jason and Eleanor.

"Sid, among all things, is my older brother, and being my older brother, and there's quite a gap in years between us, has always been part and parcel of everything I do - so you see me - you see Sid.

"Bobby wondered a few years ago when he had a serious discussion with me about how I ever became successful and went out to prove that he could become even more so and is in

Sam Sniderman has made an immeasurable impact on the Canadian record retail scene. His influence and interest in all facets of the Canadian



Music scene can be felt on a daily basis. I wish Sam and his family the best of health to allow their unbounded energies to continue their influence in the world of Canadian music.

Mel Shaw,  
President,  
Canadian Academy of Recording Arts  
and Sciences (CARAS)

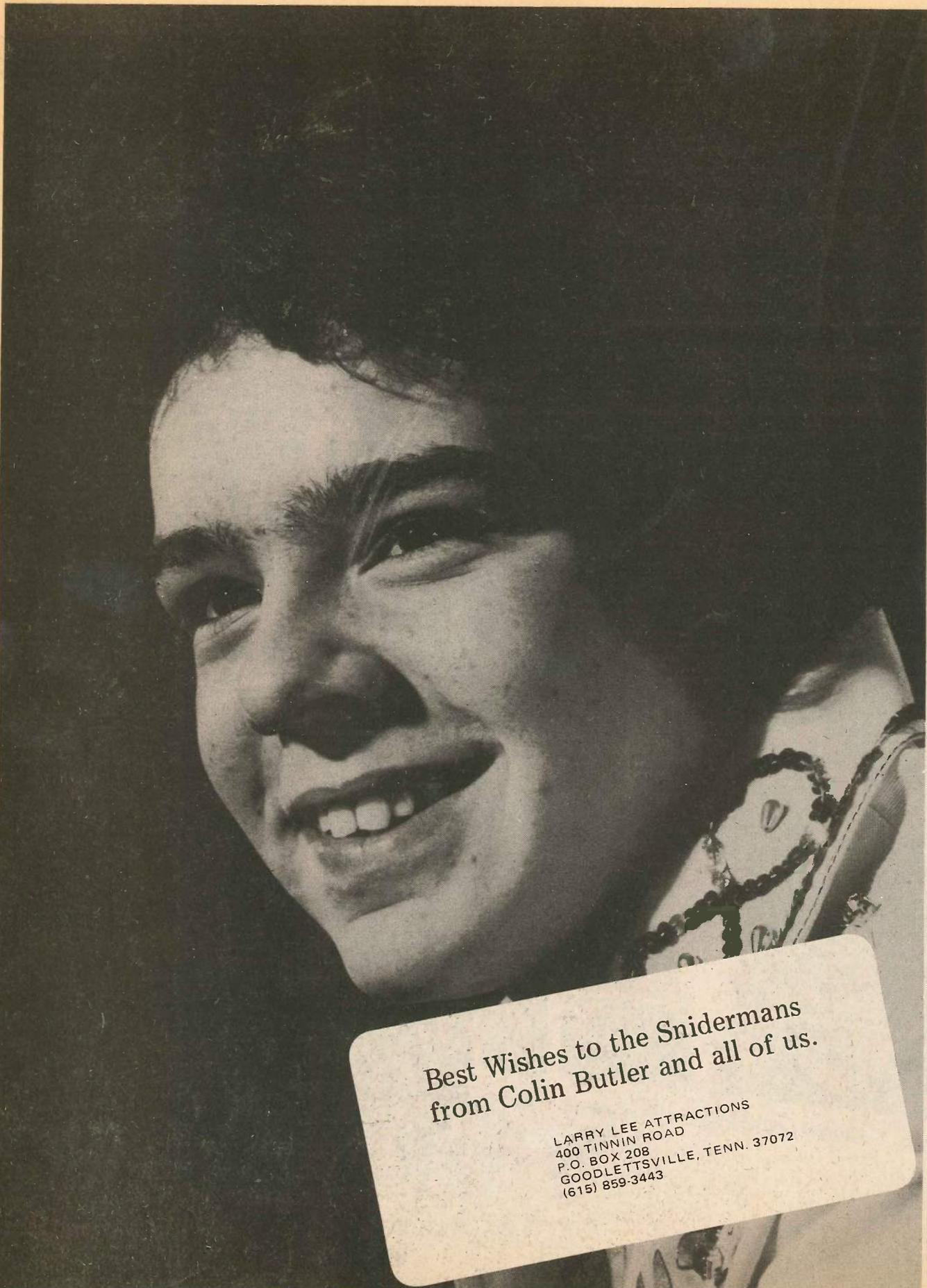
Gertrude: Perseverance  
Sid: Precise  
Eleanor: Persuasive  
and  
Sam: Pizzaz

Put them all together and they spell success.



George R. Struth,  
President,  
Quality Records Limited.





Best Wishes to the Snidermans  
from Colin Butler and all of us.

LARRY LEE ATTRACTIONS  
400 TINNIN ROAD  
P.O. BOX 208  
GOODLETTSVILLE, TENN. 37072  
(615) 859-3443

fact, doing just that. I'm very proud of Bobby and very proud of the way he has become part of this industry. He really started when he offered to help with the first franchise store, before he went back to school, and I wanted, and he helped me, and he never went back to school.

"Jason is a musical genius. No other description. Jason is the fellow I go to when I'm in doubt about a group and he's never been wrong and he actually evaluates them for me as to their commercial value and whether they will sell or not, even when he doesn't like it. He knows what the public will accept. I'm quite amazed about his knowledge of music. He's going on, hopefully, to one of the musical schools. I think his career will be as a conductor/composer. I think that's

really what he wants to be.

"Eleanor of Aquitaine has to be one of the most amazing people. Eleanor of Aquitaine is the famous French Queen who was very much interested in culture and made quite a career as Queen. Aquitaine is the name of Eleanor's new record company - chosen by her. She's proven to be extremely successful. She's been the only person, I think, who has ever made money on classical records in Canada and what she's done is taken some of these artists from nothing to international fame, in six months. It has to be one of the most amazing success stories. She's always been involved in the arts. She's always helped young people both morally and financially. She has never mentioned what she's done financially - and to what a great extent.

She knows what she's doing. She has a knack for commercialism because she wants to be of service to the greater part of the public, not to a small faction of the public. She's proving herself absolutely correct. What she has sold in theory she has managed to prove in practice."

The story of the Snidermans can be an inspiration to the industry. It all started small and grew into an empire. There were other stores that came and went, but only one record story is as complete and fulfilling as the Sniderman story.

You have to ask if anyone has accomplished more.

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Sam Sniderman a real pioneer in the retail record business and a very successful one. From a small radio and record store on College Street to becoming one of the largest retail record chains.

The Sniderman's have been great supporters and promoters of Canadian music and Canadian artists.



In the 28 years London has done business with the Sniderman's we have found they possess invaluable qualities - integrity, leadership and humanity. Eleanor: You have contributed immensely to the world of "Classics." You are greatly admired for being a perfectionist and an excellent producer of fine classical recordings.

Sid: Handling the finances of any business is not an easy task but you handle it in a professional manner.

Bobby: You have demonstrated that young adults can be most inspiring and aggressive. Sam is a great example of a successful business man and you have proven that you can follow the family tradition.

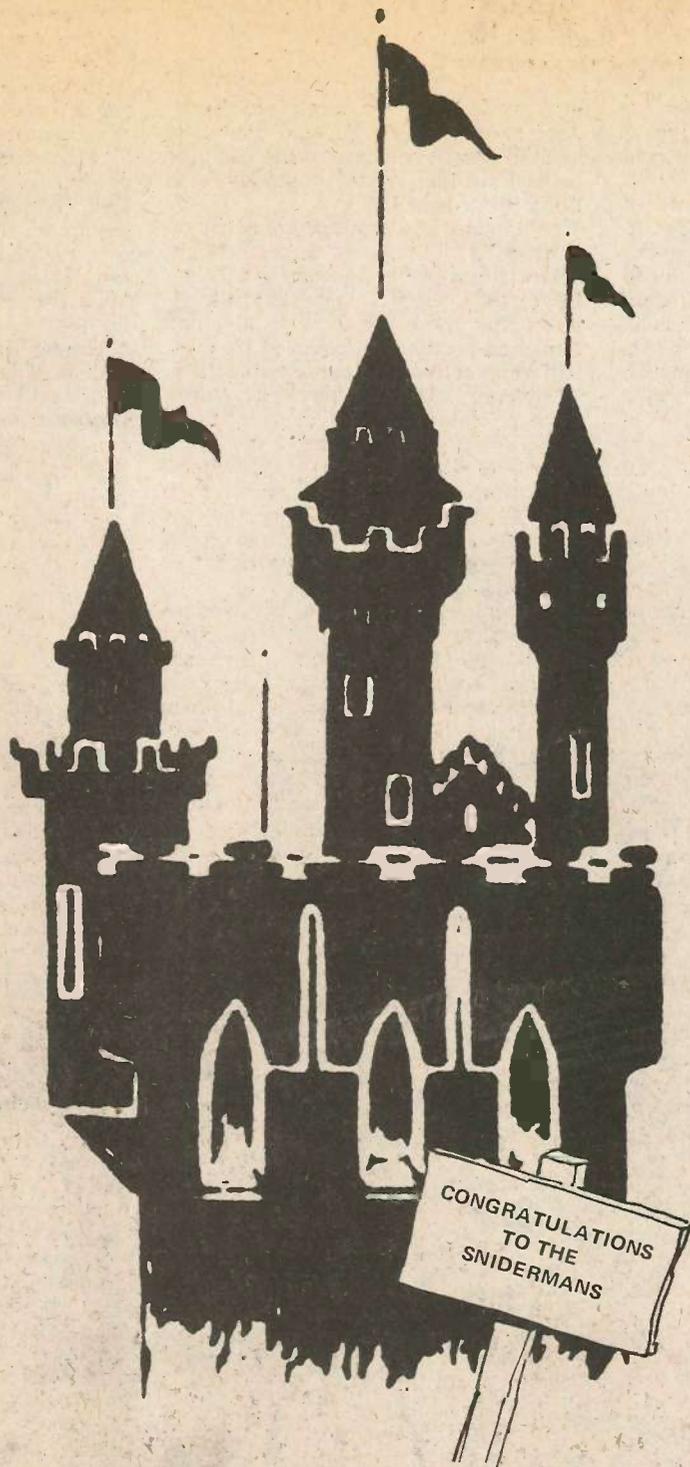
Sam: We have seen a lot of people come and go and you have remained a "giant" in our business.

To the Godfather - congratulations and many thanks for your support.

Alice Koury,  
Vice-President,  
London Records of Canada.

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*Castle Management*  
*Entertainment Consultants*

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# ELEANOR

The Eleanor Sniderman story is Aquitaine Records; now emerging as the only specialized Canadian classical music label.

Aquitaine is more than a record company to Eleanor, it's a challenge to present Canadian classical artists to the world via first-class Canadian-produced and manufactured records. With Aquitaine, financed by herself, she has already signed and tracked cellist Gisela Depkat and pianist Raffi Armenian (the first live, commercial recording at Stratford), 15 year-old violinist Victor Schultz, tenor Alan Woodrow and a 14-LP, 28-side collection of the complete Beethoven piano sonata cycle and Diabelli variations performed by Canadian master Anton Kuerti.

As well as producing recordings which will be among the best in the world, Eleanor intends to sell them.

"Musicologists, psychologists and music marketing people have studied and discussed why classical music does not sell", she notes, "but that approach is not necessary. Ask anybody if they know what quality is. Of course they do and if they have the opportunity they will appreciate it and even buy it."

With a background with the Women's Music Club, Irish Arts Theatre, Canadian Music Competition, the early days of Mariposa and founder of the Ontario Conservatory of Music's archive recordings library (now the largest

in Canada and 5th largest in North America) Eleanor became the first woman classical music A&R director for a Canadian record company with Boot Records in 1973.

With Boot she produced her first record in 1974: the very successful Canadian Brass and the guitarist Liona Boyd LP's. Boot's Jury Krytiuk reports that these are the largest selling Canadian-produced classical LP's ever, still very active and consistent sellers.

Eleanor left Boot to set up Aquitaine because she saw the need for a classical specialty label: "I'm not a patron of the arts, I'm a specialist."

Toronto critic and CBC music show host Clyde Gilmour testifies that her Boot LP's "are beautiful. Eleanor is a perfectionist . . . and a shrewd show-woman as well."

Eleanor, who does know music retailing, says the only way to sell music is to have it heard. "Often people came to a classical music counter asking for a piece they heard on a movie soundtrack or somewhere but are intimidated by their own ignorance when they find there may be 25 recordings of the same piece." She notes the need for more informed salesmanship at both the retail and wholesale level.

The most extensive producer of Canadian classical music is the CBC, which produces for broadcast purposes and makes its recordings available to the public only through catalogue

sales. But Eleanor feels the CBC cannot match the performance of an active record label. The quality is limited to broadcast standards and broadcast producers can't integrate recording with an artist's development as well as the artist's label, whose bread and butter is that development.

Producing classical music can be expensive, especially when full orchestration is required, and the CBC avoids paying musicians recording fees on top of broadcast fees through a special arrangement with the Federation of Musicians as long as their marketing is limited to catalogue sales. Aquitaine is beginning by recording only soloists and small ensembles.

Eleanor feels that we are just getting to the point when Canadians can create and appreciate classical music. "We are a young country. The first years of our maturity were marred by wars and depression. Now for the first time there are Canadian young adults who are not hungry, killed in wars or uneducated." That's a point, "A point and a half" she stresses. "And young people hear so much music . . . the best musical education."

Her immediate sights are on producing and manufacturing recordings that can match those from anywhere in the world.

Gilmour points out that despite sonic advances, quality control of record manufacturing has slipped on some labels. He mentions intolerable pre and final echoes, clicks, warpage distortion and "wow" which can ruin such things as the precise piano chords that abound on Kuerti's 28 solo sides.



# PLAY IT AGAIN SAM



STUDIO PRODUCTIONS LTD 29 DAVENPORT RD TORONTO ONT M5R 1H2 ... 967-1906

Gilmour has heard some of Kuerti's Beethoven tapes and claims that if Eleanor gets the kind of manufacturing she wants "she can have records which not only meet world standards but can set them." To eliminate possible faults, Gilmour stresses, "there has to be a slavedriver in charge. Eleanor believes in the old traditions of craftsmanship."

Kuerti, who has recorded more than a dozen LP's before, has worked hard on the Beethoven project with Eleanor. He spent 5 months in the recording studio last year and is putting in longer hours editing the tapes. He spoke to RPM from a New York studio where he was working on the tapes between concert appearances there.

He calls Aquitaine Records "marvelous, necessary, important and possible. It's only surprising that a country as large as Canada hasn't done anything like this before." He mentions that Holland, no larger than Canada in population and industry, and Austria with a population 1/3 of Canada's, each have very sophisticated recording industries.

"Why should we take a back seat to anybody else just because we do it in everything else like manufacturing vehicles or processing our natural resources?"

The complete Beethoven piano cycle has been recorded by more than a half dozen other renown artists and Kuerti realizes "any artistic efforts on my part will not shine through if the

quality of the record is not comparable to the others."

Eleanor states that a record is just that - a record of a performance. If classical means permanent then the record should always be able to stand up to other masters playing the same notes on the same instrument.

She could go out of Canada and have the record shipped back, "but that defeats the whole purpose."

The Aquitaine product has been sent to RCA's Smith Falls plant where, using the highest quality vinyl on the Red Seal presses Eleanor has been hoping for the pressing she needs. "She's a perfectionist", says one engineer at RCA, where she is known as a very particular customer, "but you have to be with classical music."

The only missing link in her all-Canadian process has been the lacquering - using the master tape to produce an aluminum disc, coated with a lacquer substance and grooved with a heated stylus. The lacquered disc is used to make plates from which the records are stamped. Most major Canadian recordings are lacquered in the U.S.

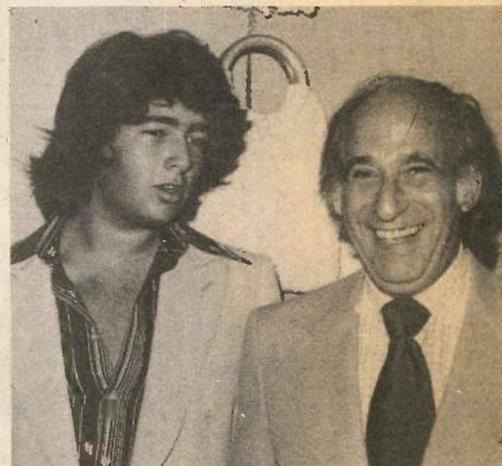
She originally brought the Kuerti tapes to Jack Richardson's Nimbus Nine studios but he advised that his lacquering facilities still had some flaws and recommended she do this step in New York's Stirling Sound. Now, Richardson reports, he has completed the lacquering facilities to add to the recording, mixing mastering and film-track facilities at the studio.

Aquitaine recordings have been made at Toronto's Manta Sound, Ontario Conservatory of Music Auditorium and Stratford Theatre.

Although she hasn't yet released a record Eleanor has already booked future studio time and is talking with other classical artists, including some U.S. performers, who have approached her.

But, when the Aquitaine product is released she promises to show that the label is more than just a production company. Aquitaine already has more than 100 pre-paid orders for the complete 14-LP Kuerti set. "I'm going to show that classical music can sell. It's been a long time but it's worth the wait.

The most promising current Sniderman prospect, and subject of Eleanor's most enthusiastic promo, is Jason Sniderman, soon to emerge as a lot more than Sam and Eleanor's son. Now a Toronto grade-13 student, Jason has known music since before he could talk. "All my life I've thought almost only about music" Jason told RPM, "I've always aspired to be a rock performer."



Jason with his dad.

With 13 years of music training behind him, the 17-year old plans to go to University, maybe Berkeley, to study composition, counterpoint and the complete legitimate music curriculum. "No matter what I do I want to have a degree behind me."

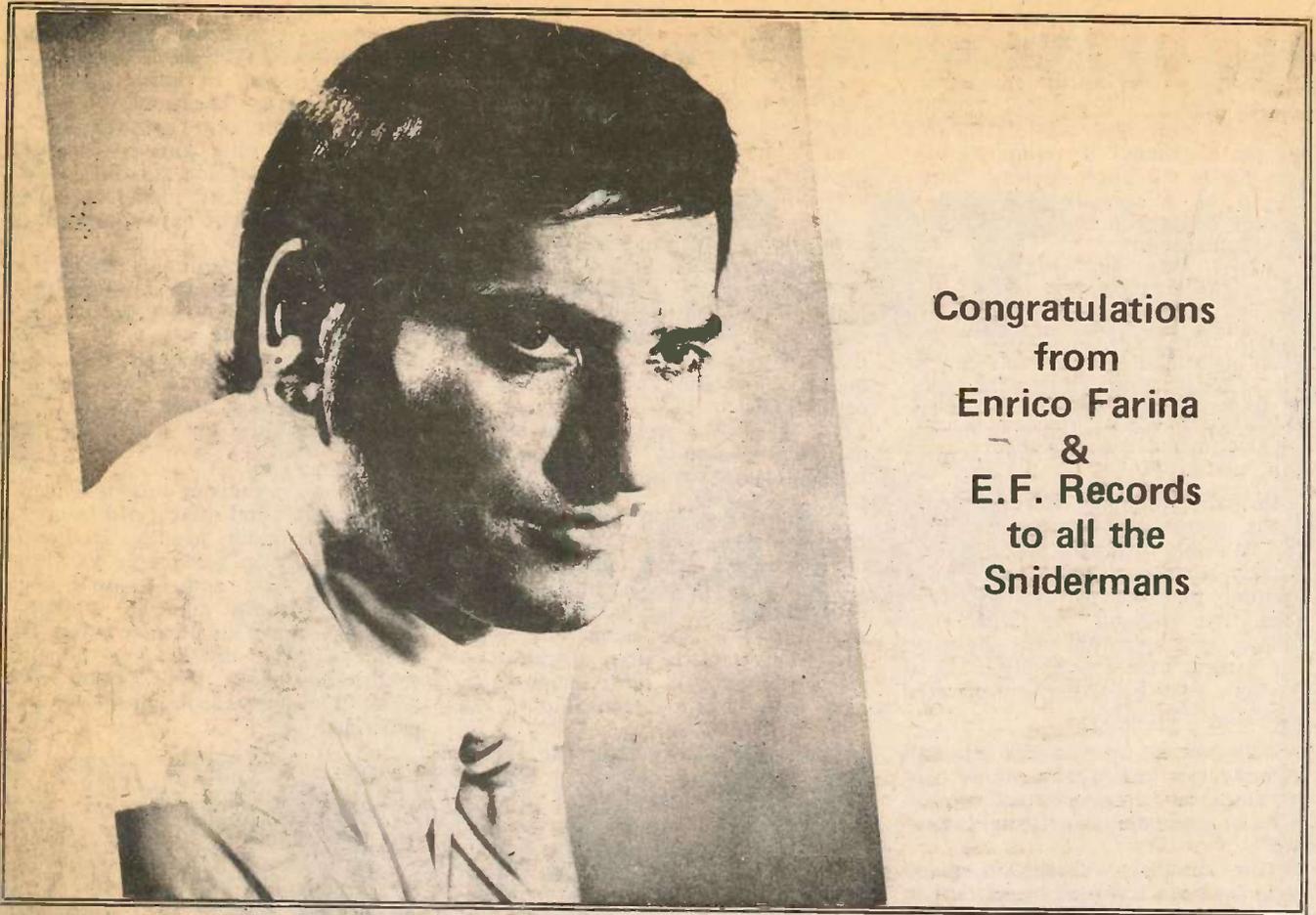
Jason, who plays piano, synthesizer, bass and guitar (he's had 3 years' training on classical guitar), now leads and sings with a group of friends who are working on an original repertoire composed by Jason.

Jason has always read the music trade magazines as long as he can remember and has heard just about every cut of popular music produced in the last 25 years. He has a "select" collection of a couple of thousand record albums.

With his background and training combined with his aspirations we soon may see the new Sniderman star, Jason the Music Man.



Bob Martin introduces Sammy Davis Jr. to Eleanor and Sam.



Congratulations  
from  
Enrico Farina  
&  
E.F. Records  
to all the  
Snidermans

**Just for the  
record, Sam,  
thanks.**

Congratulations on 40 prosperous years in the  
Canadian music trade. May the next 40 be as  
successful as these first four decades have been

From all your friends at Columbia Records,  
Canada, Ltd.

# BOBBY

Not quite. He is following a similar lifestyle to his dad - working a 7 day week with no holidays, but he does have a mind of his own, flexing his progressive muscles, indicating that he has management/ownership abilities.

What's it like being the prodigy (or No. 1 son) of Sam Sniderman? He told RPM: "It all began at birth". He was teething on 78s and music in general, which included music theory and piano lessons. He still had time for sports, baseball, football, hockey, basketball - or whatever, and his main goal was to become a star athlete. "By the time I reached 17, I realized I wasn't going to grow any taller than 5' 8" - so maybe I should have practiced my piano a little more."

Although he worked at the family store from the age of 8 ("I still have an extensive collection of 78s from that era because I was collecting then") his greatest input to the "family" was in 1969 when the franchise business was conceived. His dad and (uncle) Sydney put the idea together but by a process of elimination Bob Sniderman was the choice to head it up and the Roblan operation (named after himself and Lana, daughter of Sylvia and Sid.)

The franchise business is still growing and is expected to develop steadily over the next few years. Bob recently opened their "key" store in Montreal, which is run by the "family." This opening heralds their expansion into Quebec and the Maritimes. They have

In the Canadian Music Industry very few names receive the instant recognition as that of "Sam the Record Man." You want a recording of a Canadian artist and if Sam Sniderman doesn't already have it, he'll get it for you.



I'm proud to share my name with this man devoted to supporting and promoting the creative works of Canada's great numbers of talented people. Sam, lang may your lum reek.

Samuel Campbell Ritchie,  
Managing Director,  
BMI Canada Limited.



Bobby and Sam outside the Yonge St. Sam's store.



Sam and Bobby with Tom Taylor of Sam's Golden Mile store.

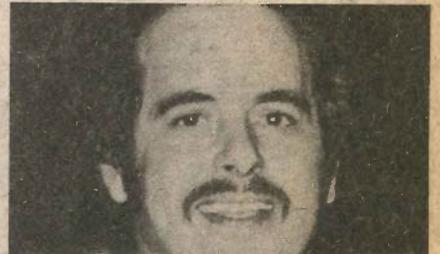
It is a long way from Sniderman's music Hall on College Street to the domination of the entire recording music industry in Canada. But that is what Sam Sniderman has done and I want to join all his friends in saluting twenty-five years of achievement in the music business.



On the occasion of the special edition of RPM Weekly honouring the Snidermans as the first family of the Canadian music industry, I wish to join you in wishing Sam and his lovely wife, Eleanor, and all the Snidermans another great 25 years of continued success.

David Crombie  
Mayor  
The City of Toronto

The Snidermans have been a tremendous asset to the Canadian record industry with the number of full line stores they're opening up in secondary



markets across the country. When you're dealing with the Snidermans you don't have to worry about returns or being paid on time. The past six years that I've been operating in Canada, I've gained the utmost respect for the Snidermans in the way they operate their record stores, and I really feel strong that they've been an asset to all the record companies.

Gerry Lacoursiere,  
Managing Director,  
A&M (Canada).

# Eleanor, SAM, Sid and Bob

The First Family of Canadian Music



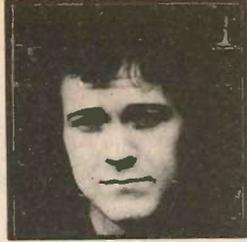
YES

Bruce Cockburn



YES

Dan Hill



YES

Murray McLauchlan



YES

Bernie Finkelstein



YES

Bernie Fiedler



YES

Bart Schoales

WE CONGRATULATE YOU



THE FRIKELSTEIN

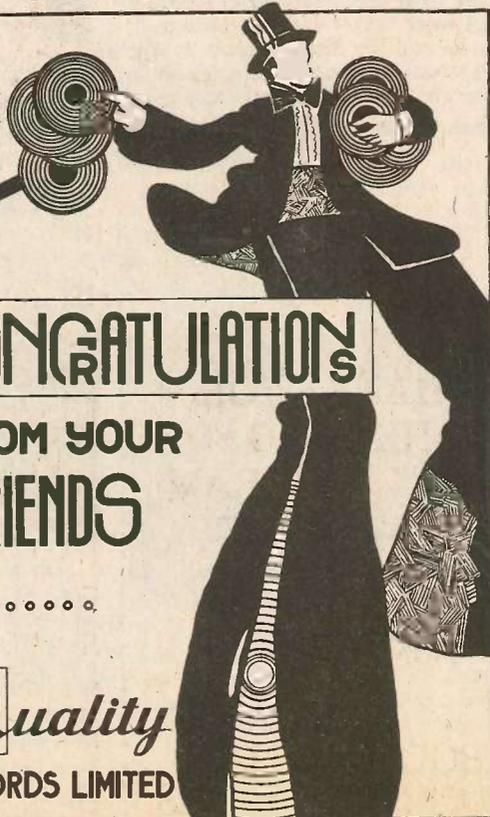
• TOWNE 2 COUNTRYE SQ. • GOLDEN HALE PLAZA • SQUARE ONE • ROYAL YORK PLAZA • CEDAR HEIGHTS PLAZA • YONGE-EGUNTON CENTRE • BLOOR & JANE  
 • SHERWAY GARDENS • THORNCLIFFE PLAZA • BRAMALEA CITY CENTRE • BAYVIEW VILLAGE  
 • HILLCREST MALL • SAM IS ALSO IN BARRE • KINGSTON • BRANTFORD • HAMILTON • OTTAWA  
 • NIAGARA FALLS • LONDON • STONEY CREEK • ST. CATHARINES • PETERSBORO • KITCHENER • HALIFAX  
 • PRINCE GEORGE • SARINIA • WINNIPEG • WINDSOR • CALGARY • EDMONTON • VANCOUVER • MONTREAL



The Frikelstein Fiedler Company Limited

I AM A CANADIAN..... Sam Sniderman

play it  
 again  
 sam



CONGRATULATIONS

FROM YOUR  
 FRIENDS  
 AT.....

Quality  
 RECORDS LIMITED

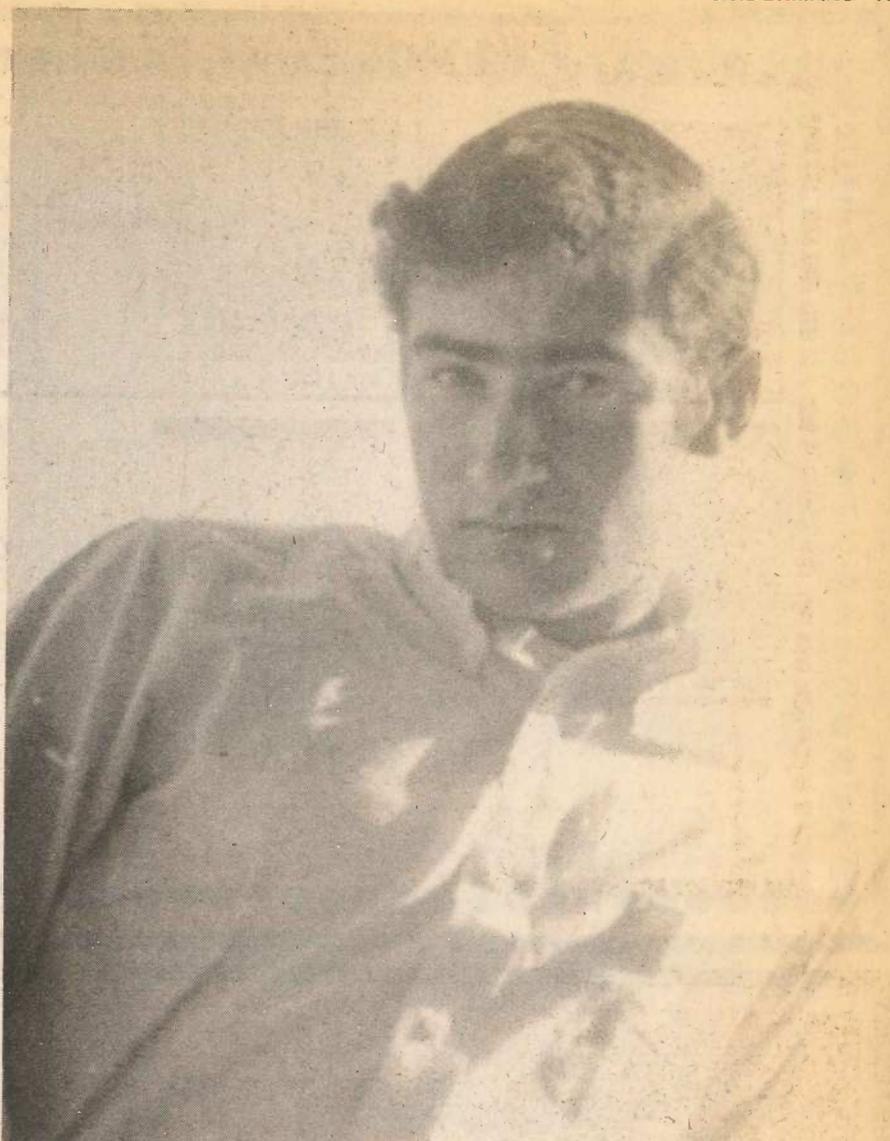
6 stores in the west and a representative living in the west, so naturally, their expansion will continue there as well. All in all they have 38 franchise stores.

Bob Sniderman won't be restricting himself to running the franchise operation. "We're very interested in a Canadian record company" - he noted, adding: "I would like to become involved with management and record production and various things related to the industry."

There would appear to be an extraordinary relationship between members of the "family." "The business was always the basis for most of the family's involvements", boasts the younger Sniderman, adding: "I think the family has always come first and foremost and it's something that I've been taught and will pass on - that when it comes down to a crisis, the business is secondary. The needs of the business is secondary to the needs of the family."

Bob Sniderman is very aware of the sacrifices his father made for the business. "It's been a lot harder for my father to appreciate his life", he says with pride, adding: "It's only up to 5 years ago that he's been able to move around freely and travel. The popularity that he has experienced has only taken place in the last 10 years. A lot of work was put into the business for him to reach that position of public popularity and industry trust."

Is the younger Sniderman a chip off the old block? He's developed the flair and the showbiz style of his father along with the quotable quotes like: "I think Sam The Record Man is the most identifiable name that can be associated with the Canadian music industry", and I hazard a guess that the grain runs much deeper.



**ELEANOR  
AND SAM**

**THANKS FOR  
HELPING  
MAKE A DREAM  
COME TRUE**

**TOM & JURY**

**BOOT MASTER  
CONCERT SERIES**

**SUPER  
CONGRATULATIONS  
TO  
SAM SNIDERMAN  
& FAMILY**

**CFTR 680**

SAM

YOU'RE "OUT OF SIGHT"  
"DYNAMITE"  
AND YOU'VE REALLY MADE  
"CANADA GOLD"

THANK YOU & CONGRATULATIONS

ON 40 SUPER YEARS.

K-TEL INTERNATIONAL LTD.

**Congratulations**

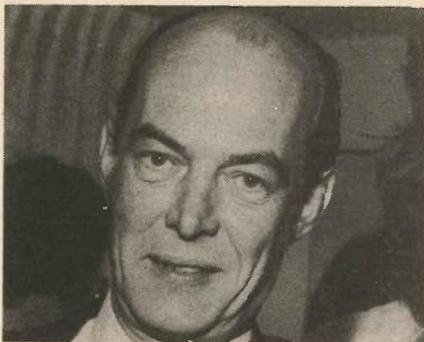
TO

SAM, ELEANOR, BOB, SID

FROM



Today, all of us must contend with the frustrations of a society dominated by governments and vocal minorities which support a motto of self-service without regard to the impact on others. Thus, in marked contrast, it's a pleasure to congratulate the Sniderman family, who have created retail success



founded on a belief in availability and service of product to the customer. The Sniderman's family belief in service has been extended to support all facets of our industry, including a genuine response to new and exciting but unknown artists, some of whom will be future industry stars.

Terry Lynd,  
President,  
Columbia Records of Canada Ltd.

Sam Sniderman's contributions to music, musicians, and the entire music industry in our country as everyone knows, is legendary. From the rather humble beginnings of 'Sniderman's Music Hall' to the empire of 'Sam The Record Man' is no small accomplishment in twenty-five years. His diligence



in his pursuit of expansion of the music scene, is no doubt due in large measure to his personal love for music, and this is an opinion I'm sure which can be echoed by the hundreds of people who have come to know him as a friend, counsellor and businessman, over the years. I'm pleased to join in extending the very best wishes for his continued success.

Barry Nesbitt,  
Vice-President & Station Manager,  
CKFH Radio, Toronto.



Sam and Eleanor with Columbia's Ivan Rebroff.

THE INDUSTRY WITHOUT  
SAM  
WOULD BE LIKE A RECORD  
WITHOUT GROOVES  
CONGRATULATIONS  
FROM THE *Phonodisc* PEOPLE

Congratulations  
TO THE  
SNIDERMAN FAMILY

ON YOUR 40th Anniversary  
IN THE RECORD BUSINESS

From All The Gang at  
PICKWICK RECORDS  
OF CANADA LTD.

106-108 McMaster Ave., Ajax, Ontario

**Congratulations to the  
Godfather.**

**From the Maritime Mafia.**

(John Allan Cameron, Anne Murray, Bruce Murray & Leonard Rambeau. Balmur Ltd.)

**POLYDOR SALUTES THE**

**SNIDERMAN'S**

**ELEANOR, SAM, SID & BOBBY**

**FIRST FAMILY OF THE  
CANADIAN MUSIC INDUSTRY**

 **POLYDOR** LTD.  
LIFE

The "Sam the Record Man" organization has been important to the development of GRT. Our growth and strength has come from a combination of a progressive catalogue and Canadian artists. Obviously "Sam the Record Man" is one of the top organizations in both areas. But even more important is the fact that from Sam on down, the people at Sam's take an interest in the music, the artists, and the companies working with them. This



personal attention to artists such as Moe Koffman and Dan Hill are a big part of what makes the business fun. Besides, Sam has promised to throw a reception for Moe Koffman when his Bach record goes gold - and we're getting close.

Ross Reynolds,  
President,  
GRT of Canada Ltd.

The independent labels in Canada have been encouraged by the co-operativeness and enthusiasm shown by the Sniderman Family, particularly in the more recent years of the development of the domestic recording industry.



The well-known Sniderman responsiveness to Canadian product has been encouraging and the much-needed sales feedback on hit product with the racking operation has enabled AXE to get a good reading on the southern Ontario market. Sam and his family have much to be proud of in the growth and future development of the Canadian Industry.

Greg Hambleton,  
President,  
Canadian Independent Record  
Producers' Association (CIRPA)



Sam and Eleanor with Polydor's Mireille Mathieu.

CONGRATULATIONS SAM  
FROM  
THE COUNTRY MUSIC PLACE



Good Luck  
& 40 more  
years to go!  
To all the  
Snidermans

**Congratulations**  
THE CARLTON SHOWBAND

Our friendship goes back a long long way,  
Sam, 36 years to be exact, which must make  
us eligible for some kind of club.

When people ask "what's Sam really like?"  
we have a pat answer - "Sam's the music  
business", and by that we don't mean to take  
away from the importance of the Sniderman  
family.

And let us say it again, Sam - we love you  
all very personally - that's Eleanor, Sid,  
Bobby and you Sam, you're a sweetheart.

ABE & GARY SALTER

SYREETA

DAVID RUFFIN

THE SUPREMES

WILLIE HUTCH

THE DYNAMIC SUPERIORS

JERMAIN JACKSON

JR. WALKER

LUTHER ALLISON

RON NEWMAN

T. G. SHEPPARD

THE COMMODORES

THE TEMPTATIONS

LIBRA



MOTOWN RECORDS  
CANADA LIMITED

**WE**

# **LOVE YOU, SAM and the SNIDERMAN FAMILY**

## **Canada's First Family of the Music Industry**

YVONNE FAIR

EDDIE KENDRICKS

THE COMMODORES

THE MIRACLES

SMOKEY ROBINSON

BARNEY ALES

DIANA ROSS

MARVIN GAYE

STEVE ASHLEY

ARTHUR BROWN

G. C. CAMERON

RARE EARTH

Sam Sniderman has led the way in Record Retailing in Canada. He has given the public a break on prices while giving the Canadian record industry a boost by his ability to be suc-



cessful and by the constant support he gives to Canadian artists. And, we all know that's just the surface of the Sniderman enterprise and generosity.

Jack Richardson,  
President,  
Nimbus 9 Productions Ltd.

Having enjoyed outstanding success and great respect from the Canadian and international music industry, one might expect the Sniderman family to rest on their laurels, instead, the abundant energies that created this unique family continue to flow in the successful pursuit of individual challenge.



From Sid who instead, of retiring to Florida, has launched a new career by applying his business acumen to franchise opportunities . . . from Eleanor, this warm charming woman who applies her music appreciation and understanding to producing records . . . from Sam, this gregarious man who is restless only when he is not innovating . . . to Bobby who has inherited the synergism of this dynamic family which has enabled him to further expand the Snidermans' success story.

Snidermans we salute you.

Ken Middleton,  
President,  
WEA Music of Canada, Ltd.



Shirley Bassey catches the ear of Eleanor and Sam.

Sam the Record Man  
Sam the Tape Man  
Sam the Ticket Man  
Sam the Chinese Food Man

**SAM THE FAMILY MAN**

Congratulations  
Canadian Zephyr

**Congratulations**

ELEANOR, SAM, SID & BOBBY  
AND THANKS FOR  
THE GIANT STEPS FORWARD  
IN THE CANADIAN RECORD INDUSTRY  
FROM YOUR FRIENDS AT





Sam and a tennis playing friend.

**WHAM & M**  
**BAM & M**  
**THANK**  
**YOU**  
**SAM & M**



The Sniderman's contribution to our Music Industry cannot really be put into a "50-words-or-less" category . . . however, if limited to that I'd have to say:

1. Merchandisers supreme;
2. Super Sellers . . . with very few returns;
3. Aggressive and forceful, but straight;
4. Stimulators to the industry. Keeping all departments on their toes from A&R through Sales to Top Management;



5. "Believers" and Supporters of our Canadian Talent efforts;
6. Dedicated human beings;
7. No. 1 with a Bullet in retail records and tapes;

"So why in Hell, they'd want a Record company of their own . . . I'll never understand!"

Ed Preston,  
Vice President & General Manager,  
RCA (Record Division).

It has been said that it is all right to aim high if you have plenty of ammunition. No statement could be truer for the Sniderman family, who individually and collectively with spirit, dedication, hard work and a firm resolve for their beliefs, have aimed high with magnificent success. Their contribu-



tions to the music industry in Canada have been many, but the most significant to my mind has been that of setting trends - trends for those of us who aspire for success to, yes, envy, but learn from for our own enrichment and that of the industry.

Arnold Gosewich,  
President,  
Capitol Records-EMI of Canada Ltd.

Well, well, well, finally an opportunity to take a "shot" at Sam. Now that I have a chance I can't bring myself around to putting anything "nasty" in print. Hopefully though, Sam and I can continue our usual line of verbiage for many years to come.

Hopefully also, Sam's competitors, all across the country, will win a major breakthrough this year and finally find out how Sam continues to lead the field in Canada. Business will then increase by leaps and bounds . . . returns will be negligible . . . yes, that's right . . . returns will be negligible and through it all Sam will stay well ahead as usual!

It has always been a distinct pleasure doing business with Sam (troublesome, mind you) but always a pleasure. Just think where our business would be without Sam the Record Man . . . much better . . . no, no, no I'm only kidding.



By the way Sam, Motown's fill on orders last year was 93 percent. Thank goodness we're not like all those other record companies. All in all it's been good Sam and a lot of fun. I personally hope it can go on forever . . . you're great.

Ron Newman,  
Managing Director,  
Motown Records.

The Snidermans have enriched the Canadian Recording Industry for forty years with their enthusiasm and positive thinking.



They have always had time to listen to ideas and to come up with constructive suggestions to further the Canadian Music Scene.

We need more people with their approach!

Stan Kulin,  
President,  
U.A. Records Ltd.



Sam and Eleanor with Terry and David Clayton Thomas.

# 40 YEARS

IN THE RECORD BUSINESS

Sam Sniderman  
We Salute You

**MCA RECORDS (CANADA)**

# SID

"Sam was the main instigator of it all . . . he was the spark plug in the whole engine."

Sid Sniderman was born in Toronto in the year 1907.

During year '29, in the midst of world-wide financial skitters, 22-year old Sid and his mother Gertrude, decided to set up a family business on the lot at 714 College between Montrose and Crawford Streets.

"It was owned by myself, my mother and my brother", Sid told RPM. "We were all partners in it, even though Sam was still a youngster.

The initial public dealings of Sniderman Radio Sales and Service, concerned itself with the maintenance/installation of car radios, plus a sectioned off corner-area of the store, devoted to the sale of washing-machine/refrigerator household appliances.

The public-novelty of car radio possession, prompted Sid to arrange a Sniderman family investment into the purchase of record playing units, selling the era brands of Stuart Warner, RCA and Spartan.

Teenager Sammy Sniderman, the young family son afforded the privil-



A vintage (RCA) promotion in the College St. store.

FORTY YEARS OF SUCCESS HAVE SHOWN  
 MUSIC IS THEIR BUSINESS  
 ELEANOR, SAM, SID AND BOBBY  
 MAY YOU HAVE ANOTHER FORTY YEARS  
 OF CONTINUED SUCCESS  
 FROM ALL YOUR FRIENDS AT

**LONDON** records

age of a High School educational exposure, eventually quit his courses at Harbord Collegiate with the decision that the family business should concentrate on the sale of 10" clay-base lacquer covered record discs.

"... back in '36, when Bluebird Records were selling for 50 cents a piece, I wasn't too enthusiastic about the whole thing", explained Sid about younger brother Sam's insistent record interest, "because after all we were selling car radios for about 40 dollars and here we were wanting to sell the odd record for 50 cents a piece which was quite a difference."

Nevertheless, the 2 brothers set about the construction of 2 separate listening booths, sectioning off yet another area of the store for the exclusive sale of 78 RPM record product.

"With his ingenuity, his salesmanship, his knowledge of records and his ambition, Sam pushed along the sale of the records", Sid said.

The area west of College and Spadina Streets became famed for the waves of European immigrants that chose to settle into large cultural communities. New Canadian citizens, longing for a semblance of their native homelife and tradition, contributed positively towards the increasing sale of ethnic records.

Sniderman Radio Sales and Service became Sniderman's Music Hall, establishing a reputable business name "by having what the public wanted, plus the discounting of records, which was something new at the time."

The 2 original listening booths expanded into 38, and Sid fondly looks back to when "many a romance flourished in those booths."

Sniderman's Music Hall became a meeting place for old and new friends, becoming as popular a public stop-over as Grafstein's Silks And Woollens had been 10 years before.

"The fact is now well established, 'If Sniderman's do not have the record no other store has,'" read the copy from a circa 1950 Sniderman's Music Hall postcard.

And so it began.

The increasing public-demand for record entertainment eventually overshadowed the sales of Sniderman's record player/radio and television set goods.

As Sam oversaw the details accorded to selecting merchandise, brother Sid looked after the financial demands of profit investment, paying the wholesales etc.

Then in the early part of the Sixties "we found that business was starting to shift", Sid explained.

"The public were still coming into the store to make purchases, but they were beginning to show a reticence. We began to notice that the main business area was shifting away from College Street, so we had to decide once and for all, that even though our hearts were in College Street, we had to make a firm decision. I can remember a



Sid, in his favourite pose, at the cash register.

## CONGRATULATIONS, SAM

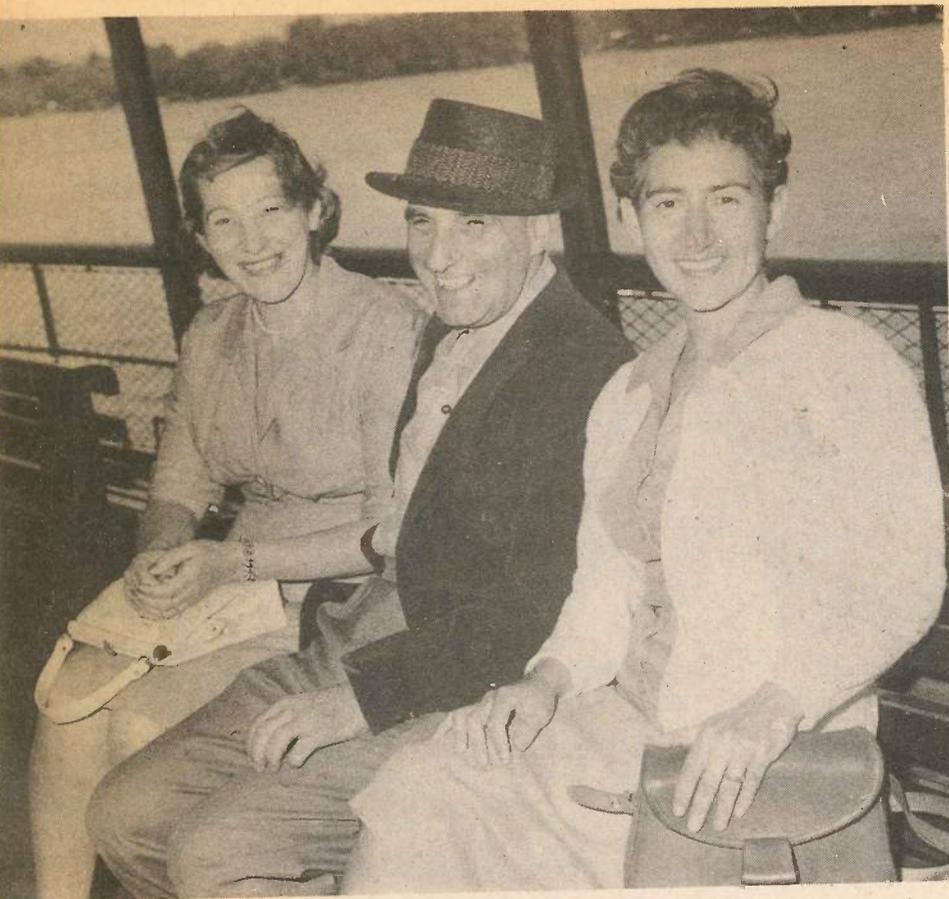


**RUSH**

**LIVERPOOL  
MAX WEBSTER  
JOE MENDELSON**

**IAN THOMAS  
DOWNCHILD  
MAINLINE**

55 GLENCAMERON ROAD, THORNHILL, ONTARIO



Syl and Sid Sniderman with Eleanor on the Toronto ferry.

friend of mine saying that "... if you don't change, then you die", and I believed that to be true."

"So we looked around and decided to make the move to Yonge Street, although the only store available was 2 doors away from our main competitor A&A Records ... which gave us many sleepless nights. But we purchased the furniture store owned by the Collis people, in '61, and since then it's all flourished beyond our wildest dreams. We had no specific designs for the store, just that we were going to handle all the merchandise that people wanted, give them the prices that they wanted, and at the same time, make a profit."

The brothers started out with just one floor, looking for a tenant to rent out the second.

"We weren't too successful in finding someone", Sid said, "but within 6 months we were using the whole building so we were fortunate that we didn't find a tenant who would've held out for a long-term lease."

Along came Beatlemania in '65, and "... the record business started to really run away with itself, ... the Beatles changed the whole outlook and the entire musical taste of the world."

Younger brother Sam found his first name tagged to the retailing of the largest entertainment industry in the world, and older brother Sid diligently remained in the background, handling the bookkeeping for all the family's investment affairs.

By 1968, Sam The Record Man had branched into franchising, and now boasts 35 Canadian outlets, running from coast to coast.

Sid Sniderman, the brother who "couldn't even hold a note properly, because of a tin ear", and maintains that "the only way I like music is playing recorded music all day long", insists that his position in the Sam The Record Man retail empire is "sort of a general type of financial work, which leaves me quite a bit of time for myself."

"So all in all," he says, "all the credit goes to Sam."

TEL. (705) 944-5341



RODEO RECORDS LIMITED

P.O. BOX 651, PETERBOROUGH, ONT., K9J 6Z8

February 21, 1976

Dear Sam, Eleanor & Family,

You have made many friends in the business of music and I am proud to be one of them.

I wish you many more years of happy association with those who like and respect you.

Sincerely,  
Rodeo Records Ltd.,

*George Taylor*  
George Taylor  
President.

CREDITS

Sam: researched and written by Stan Klees

Eleanor: researched and written by Alan Guettel

Sid: researched and written by Michael Dolgy

Bobby: researched and written by Walt Grealis

• LORNE • HAMILTON • MITCHEL LEWIS • BOB McCRIMMON •

AN OPEN LETTER TO THE SNIDERMANS FROM ALL THE FOLK AT RAMPAGE

.....wishing you all continued success...and much happiness.

• CRAIG McFARLANE •

"happiness...is a magic word for a magic mood...  
a mood everyone cherishes and enjoys.

happiness...comes...from laughing..laughing to-gether,  
and from a bright change in some unpleasant weather.

happiness...comes...sometimes without any warning,  
it may beam in our window...first thing in the morning.

happiness...comes...in a job we've done well,  
and the praise that it brings."\*

\*(HAPPINESS IS EVERYWHERE by DEAN WALLEY)

• JOHN BROUCH • GARY PENNEY • NICK WELFE •

BOB-7-ROB

"DAUPHIN"

Cathy Young

"Sara-Ellen"

MICHAEL HASEK

"Scarce"



Mel Whitman

QUEEN EAST, TORONTO

"DAVID REA"

Ron Chadband

"The Children"

• PERRY BUKSA • HAROLD WALTERS • CHRIS COYLE • PETER VERTY

Shawn O'Shea

• LINDSAY GILLESPIE •

To Eleanor Sam Sid & Bobby

'What is firmly established cannot be uprooted.

What is firmly grasped cannot slip away

It will be honoured from generation to generation'

-Lao Tzu

Chinese philosopher

Our Sincerest Thanks

**wea** MUSIC OF CANADA, LTD.