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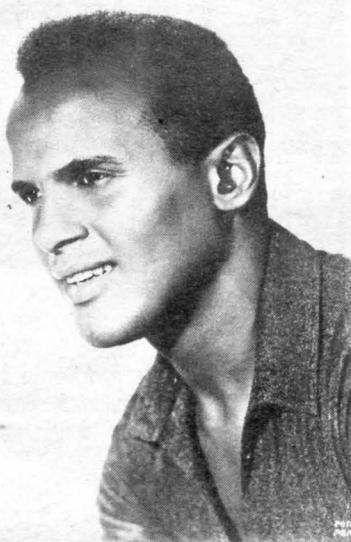
RPM

BELAFONTE

Is it possible for an artist to be 80% sold out for a three week engagement at the O'Keefe Centre? If the artist is RCA Victor recording star Harry Belafonte, it's a breeze. As a matter of fact, the tickets are becoming so scarce, it's possible the SOLD OUT signs will appear shortly, if they haven't already.

With the return of Harry Belafonte to the stage of Toronto's O'Keefe, it was like old home week. Many of the first nighters of his previous openings in Toronto had waited anxiously in line to be assured of a seat for the big July 3rd. show. When the master appeared on stage, it was as if he were aware of the anxiety his fans were going through, waiting for his entrance. The thunderous applause was enough to assure Belafonte that he was "in".

The Harry Belafonte '67 show was the usual, well paced and interesting package of talent that one has come to expect. The secret of Belafonte's unusual success pattern, particularly in Toronto, is his timing, for appearances, that is. He confided to this reporter that he preferred to organize his tours so as to allow a full year or 16 months for a return engagement. This cuts down the overexposure bit and also puts him in a better position to introduce new talent. His Toronto show did just that. The first part of the show had Belafonte singing his, now, well known U.S. work songs, comedy, ballads and songs for the kiddies. When he got into the audience participation bit, he didn't realize that one of the "ringers" he asked for assistance from, was RCA Victor super-salesman, Jack Morrison. The audience sure found out in a hurry as his "Lawdy, don't stop the carnival" shook the rafters. The Belafonte singers were also in



HARRY BELAFONTE

top form. This twelve man group supplies backing for several of Belafonte's songs but are quite capable of standing alone. It's the singers who introduce Esther Marrow, a native of Virginia and a new Belafonte discovery. Her sensitive and spiritual delivery "got to" the audience, and many, I'm sure hoped that her sound would soon be available on record.

Miriam Makeba's showstopping return

Music Weekly

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SELLS OUT O'KEEFE

to the O'Keefe kicked off the second act. Although some critics found the second act a bit of a drag, the audience, generally, didn't realize any slowdown in tempo or excitement. It was Miss Makeba, with a new and very well done bag of tunes. Some, African, a couple in French and a bit of Hebrew. As well, Harry joins Miriam in a number of duets and needless to say, audience reaction was almost overwhelming which made for a record number of curtain calls.

It was a Belafonte night, well calculated to keep the audience "high" on the sounds that have made Belafonte a household word from coast to coast.

One observer was overheard to say, "What the O'Keefe needs is another thirty Belafontes to get them out of the red". One problem. There is only one Belafonte, but don't be too surprised to find a Belafonte influenced theatre group for the O'Keefe. The problems facing The O'Keefe were very much a part of the conversations Mr. Belafonte had with the press and public, in general.

It should also be mentioned that Harry Belafonte has become quite an admirer of Gordon Lightfoot and has in fact recorded one of the Lightfoot songs, "Song For A Winter's Night" which is included on the new Belafonte RCA Victor album "On Campus", but unfortunately is listed as "The Hands I Love". I understand this is being corrected.

GROOVYART EXPANDS

Toronto: Three and a half years ago, Bill Armstrong and Stan Klees started an art firm to layout and design RPM each week. Over the past three years the firm has grown with such fervor that 7 months ago Groovyart went into the promotion and publicity business on a full time basis. The firm now has some 18 constant accounts, among them major record companies, independents, radio stations, recording artists and pressing plants.

Most recently the firm introduced "Bubblegum cards" to the music industry and have estimated that by mid-July will have manufactured 250,000 of these wallet size cards, which feature pictures of Canadian artists and personalities.

Groovyart has also entered the record jacket design field and will take a job from the idea through the photography, liner notes front design, colour separations, all the way to the finished product ready for a record and including the label design and copy.

Art director Bill Armstrong claims the success of Groovyart is based on the firm's realization that the music industry requires speed in most of their endeavours. In the case of rush singles, the firm offers "while-you-wait" label copy preparation which is unique in the industry. The entire layout and design of RPM is done by Groovyart.

007-RECORD HOUSES

Victor Nowe, manager of Toronto's 2180 seat Odeon Carlton Theatre reports excellent business for the fourth week of the James Bond flick "You Only Live Twice".

Like all Bond films, killing, new



LORDS OF LONDON'S NEW SINGLE IS CATCHING ON

BY LARRY LEBLANC

onstage depends on the imagination of the group and understanding of their manager. The Lords must have a very prismatic and active imagination to arrange some of the things they do.

Clown uniforms, dresses and antique clothes are part of an assorted wardrobe they use while onstage. Their show is one of the most professional around and is presented in a way that brings the teens back for more.

While most groups depend on their show to gain popularity, the Lords use the combination of musical talent, fresh and youthful appeal and audience participation to keep the crowds happy.

Their sound is almost different on each song they perform. Since they can sing five part harmony and each member can be a lead singer, they can do almost any type of material. Each singer adds his own versatile interpretation of music into their "sound".

Under Brian Pombiere's watchful eye the group continues working. Their gig schedule is hard and tiring. When they're not travelling around Ontario and working dances, they may be found practising at the Gogue Inn.

The youngest member of the group, Sebastian (the baby) Agnello is the organist. He also plays bass guitar, saxophone and drums. Not bad for a fourteen year old.

Sixteen year old Greg Fitzpatrick is the bass guitarist, but can also play drums, trumpet, organ and piano. Greg also takes songwriting seriously.

Drummer, Danny Taylor is an example of the type of extroverted members found in

machines, beautiful gals and sleek sports cars, keep the interest running high. The plot is again ingenious, this time the interception and capturing of Russian and U.S. space capsules, in orbit, with hopes of setting the two biggies at each other.

The pace is fast (it has an edge on "Thunderball") and Bond has a time factor to deal with (10 days) which keeps the suspense running high.

Sales of the United Artists soundtrack are also moving well, and in areas where the movie is yet to open.

DATE	THEATRE	TOWN
22/6	Vanity	Windsor
22/6	Rialto & Drive In	Edmonton
22/6	Carlton	Toronto
28/6	Capitol	Hamilton
28/6	Odeon & Drive In	Kitchener
28/6	Elgin	Ottawa
28/6	Coronet & Drive In	Saskatoon
29/6	Odeon & Drive In	Winnipeg
29/6	Capitol	Victoria
29/6	Vogue & 7 Theatres	Vancouver
29/6	Century	Sudbury
29/6	Empire	Quebec City
29/6	Casino	Halifax
29/6	Grand & Drive In	Calgary
29/6	Odeon	Kingston
29/6	Odeon	London
30/6	Palace	Montreal
5/7	Odeon	Saint John
24/7	Skyway Drive In	Kamloops
27/7	Skyway Drive In	Vernon
17/8	Capitol	Regina



THE HAPPY-GO-LUCKY LORDS OF LONDON

continued on page 3

WHY THE MAGIC CYCLE RECORDED 'LET'S RUN AWAY'

Disc Jockeys, friends, fans and all kinds of people have been asking the Magic Cycle the same question for the past few months, "Why did you record 'Let's Run Away'?" This reporter put the same question to the Magic Cycle recently. I asked if it was because they thought they had a better version? Did they feel the song could be a hit again that soon after the Staccatos did it?



Was it because they thought that much of the Staccatos?

Paul Clinch of the Magic Cycle gave me the answer instantly.

"We did it because we liked the tune and the Staccatos and because the song was chosen the top tune in Canada for 1966. It suited our style and every time we performed it our audiences loved it. Many of them had never heard the Staccatos' record and although it was a big hit in many parts of Canada, it hadn't really been played that much in our area."

If you have any doubts about the Magic Cycle being avid admirers of the Staccatos, you can find them in attendance at the many appearances of the Staccatos in Toronto. Paul, Al and Stan are the first to admit that the Staccatos are great.

Paul told me, "We have never regretted doing 'Let's Run Away' and we did it with the blessing of Dasanda Productions. We wouldn't have releases if they hadn't given

us their okay. The record really was a shot in the arm for the group and anywhere we go we get requests to play 'Let's Run Away'."

I asked if Paul felt that more groups should do other groups numbers.

"If the number is a good one and suits the group and if the originating group isn't against a cover version, we would definitely do other songs by other Canadian groups."

How about songs by U.S. groups?, I asked.

"A lot of other groups are already doing this and Stan and Al and I feel that we would like to keep our releases as Canadian as possible. This is partly the influence of Stan Klees, our producer. We pick all the songs we do, but we still need the approval of Stan, and we don't argue.....much."

How about the group writing their own material?

"All the other songs we have ever recorded were written by the group. We have songs of our own, but we like to get other material as long as it suits our sound."

How come the group has such a big sound for three guys?", I asked.

"We just have to try a little harder and believe me, Stan doesn't like to overdub, so when you hear the Magic Cycle, you're hearing our real sound, just the way we play it."

Paul also gave me an exclusive listen to their latest release "Give Me The Right" which has just been released by Red Leaf. You won't believe it is three guys till you hear them in person. The MAGIC CYCLE and the magic part must be all talent (and a little box that is hidden behind their equipment when they are on stage). They call it the MAGIC box.

An indication of their popularity was at their latest outdoor gig, where they were playing for a private picnic at Musselman's Lake (just north of Toronto). When word got out that the Magic Cycle were in the neighborhood, the crowd became a traffic jam which turned into over 3000 picnic crashers enjoying the free sounds of THE MAGIC CYCLE.

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