

Kelly Jay, keyboard player with Crowbar, served a long austere apprenticeship. "I remember one time working with Ronnie Hawkins, and he had all of us living in a three-floor walk-up warehouse. We slept on the floor with no mattresses or covering, but at least we had a roof over our heads if it snowed. The most sensational thing I ever saw take place in a bar was the night a cat was shot in the leg. With the bullet still in his leg, he chased the guy who'd shot him outside, and beat the . . . out of him."



The Band was first assembled by Ronnie Hawkins and called The Hawks. After five years it left the bars of Toronto, went to Woodstock and became Bob Dylan's personal back up. When an accident forced Dylan into temporary retirement, it became The Band and moved to glory.

The Almost Unmeasurable Results of the Canadian Content Rule

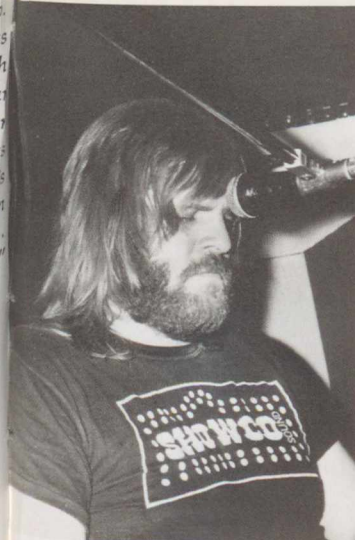
In January 1971 the CRTC hit broadcasters with a blunt instrument. The rule—that thirty per cent of the music played on AM stations between 6:00 AM and midnight be Canadian—was designed to help Canadian singers, bands, songwriters and the teeny tiny Canadian recording industry.

Seven years later, the results are mixed. It has almost surely helped the songwriters. Royalties went from \$364,000 in 1968 to \$1,333,000 in 1974. It has helped the recording industry, but it was clearly not the only force behind the current boom. It has had little apparent effect on the fame and fortunes of the singers and the sidemen, though some of them thought it was a colossal idea when it first arrived. (That first summer Kelly Jay, lead singer with Crowbar, presented Prime Minister Pierre Elliott Trudeau with a plaque inscribed "Thank you for making it possible through CRTC for Canadians to be heard in their own country.")

In truth many of the renowned—Gordon Lightfoot, Ian and Sylvia Tyson, Joni Mitchell, Step-

penwolf, The Hawks (who became The Band), Neil Young, The Guess Who, Bruce Cockburn and Bachman-Turner Overdrive—were first heard at home and abroad before the ruling, and none of them were created by it. In June 1969 four Canadian records were among the top hundred singles; eight years later there were fourteen. But, to put it another way, eighty-six of the top hundred were still British or American. Still *RPM Magazine's* survey of Canadian record sales suggests there has been a Canadian gain at home if not abroad.

Most headliners say the ruling has not helped them personally but that it has helped those who needed it more. Gordon Lightfoot, who was initially against the whole thing, now feels it was worthwhile and that it has "helped a lot of talent emerge." Harry Boyle, former CRTC chairman, says its primary purpose was to "create a market in Canada for our own music," and he believes it has done that.



Bruce Cole

Ian Thomas is a Canadian, possibly on the verge. His recent single, "Right Before Your Eyes," has been well received.



Bruce Cole



Joni Mitchell, a wistful girl of the Prairies, is one of Canada's most celebrated songwriters. She once told writer Larry LeBlanc: "I need solitude to write. I used to be able to write under almost any condition, but not anymore. I have to go inside myself so far to search through a theme. Writing is more than simply arranging a pleasant combination of sounds."

Dee Lippingwell



Murray McLauchlan, who sings sympathetically, has recently, after years of middling success, attracted broader attention. There are those who think he is on the edge of superstardom. His most recent album, *Boulevard*, was made with the Silver Tractors.