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Unfortunately, I was rocking a little too good in Calgary. I had worked my way up to playing 3000-seat halls--they were called Jubilee Auditoriums. The same as probably the Rebecca Cohn in Halifax or the Savoy Theatre, only much bigger--those kinds of halls, sit-down concert halls. But people out there, the Maritimers were just going ,crazy, climbing on the walls and on the chairs. So I wasn't allowed to play in those places any more. I played each once and then that was it. I wasn't allowed back. That kind of hurt me, because I wasn't quite big enough for the next move up which was in the Coliseum. I opened the coliseums in Edmonton and Cal? gary (but) I wasn't big enough at that time to headline in those places. So I was forced back to going into the bars, which was kind of a step backwards, although I was doing two shows a night for \$25 a tick? et for each show. Still, I was back in the bars, which sort of hurt me up there. My deal with RCA had come up for option and they wanted to pick it up, and we decided we had a loophole that we could get out of it because they promised us an American deal within a certain amount of years and we didn't get it. CBS offered what we thought was the best deal. So we signed it and left RCA and got signed to CBS, and away we went. New producer, whole new im? age, so to speak. What I needed was to con? centrate more on rock-and-roll. With RCA' I was doing blues, rock, and tinges of coun? try, and that was what I was known for, my forte. CBS wanted the rock thing, and we got signed by the guys in the States. He okayed the signing in Canada. At this time they had just had big success with Lover Boy. They figured they wanted me to be the next Lover Boy. So we went in more of a mainstream rock direction with the album called "M5." We recorded it in Toronto and mixed in New York at Jimi Hen- drix' studio. That was sort of a thrill for me because when I had been in New York the first time, down with the manager trying to sell songs with Sam Moon--I had been out? side the door of Jimi Hendrix' studio (at this time Hendrix was still alive). There was an eye scanner there that checks to see who you are and whether you're allowed in or not. I rang the bell and they said, "Sorry, sir, you can't come in." So it was kind of nice to go back with the big CBS Marine Atlantic, Flagships of Atlantic Canada, joining people and places for business and pleasure. For rates, schedules, or ferry information call Toil-Free (N.S., N.B., P:E.I.) 1-800-565'470. Great Marine Atlantic Marine Atlantique (jonnections