

ings and impressions
ast as Plains Indian and
c. We probably started doing it
ably opened fairly naturally
it dug sound of when we
g with that in mind was
robable last song we wrote
not an Indian rock group. That
I that st.

people have influenced you?

a pretty long list. I have a very
have and Neil Mitchell and a Neil
over and over again so
have influenced me. Also John

I have a bunch of new records
I've been away all the time so we

August when you were here with
tuned your violin but never

in when I really feel like it,
well I rely on technique. I
ation.

Does he probably won't use

pirations to what the other

mes we on with arrangements
skeletal sometimes we feel each
ies have. On side one of the
are a little more strict there
open the up. It's kind of a big
ring this only three minutes
on't plan that much. Very often
the thing up might turn into
why we're doing some of our best
on.

the bulk of all was the Sales
ere still Collectors. I like the
ked the sell. (laughter)

were re-inspiring.

ave (for bass player.)

where had to. He just wasn't
sically wasn't making it. We
and had to steal him out of
for him to be discharged. That's
a tour

He's doing some writing and he's
aid they're doing some recording.

ection of your music?

hat album's out. That's the very
much material on the album.

studios for this new one's been

record the new material very
in our schedule.

I've been since now that we
ny that are we'll be putting

um?

next should be live.

the reason to be live as we
ave a lot of new songs we'd like
k the nation's right for us

ilities all time. I think there's
North America of good enough
I haven't got those facilities and
umber nights. When we were
st to they had Wally Heider
d.

d Funk has anything to offer

ing to offer a lot of people,
e buy them and going to see
people like them and if a lot of
uld happen, it should be done.
be there a lot of people want

a drag with Grand Funk is the
people really want. Maybe life is a
ant, I don't know...but it sure as
isn't help you out much. It keeps

barraging you with "you want this, you want that". I don't dig
that. I don't dig that with Grand Funk and I won't dig it with
ourselves if we ever become successful. Just about everyone
who is successful has that happening. It's always like a
requirement.

Turney: It becomes a guaranteed sales sort of thing for the
people who are backing you. They have some sort of insurance
so that it's advantageous to them to spend \$20,000 on
advertising in order to recover what they have invested in you,
to show some sort of profit. That's business and we're not
businessmen so that's not our end.

Wilkie: It seems A & M is pushing you on sort of a nature
angle.

Henderson: All the pictures were basically the same area. It's
like there's the Gulf Islands and there are the San Juan Islands
which are, as far as nature is concerned, all part of the same
chain. As far as international borders are concerned San Juan
is a whole other place. Gulf Islands is Canada, San Juan is
United States. I think one of the San Juan islands is the center
of the album but I don't think that's really important 'cause
it's the same trip. It's like an island in the middle of the
waters...it's the same waters. The back to nature trip is
obviously a popular movement now. It's got a good base, it's
got good grounds to be popular judging by the hallways of this
institution (NAIT), or the hallways of any other building.
Compared to buildings, nature's out of site. I can dig that. It's
also become something people know they can sell. As soon as
people know they can sell something they sell it.

Turney: Isn't it nice that nature's being advertised?

Henderson: Yea, if you're going to advertise something.

Wilkie: Is money important to you?

Lawrence: Well...you have to be able to live. You need enough
money to exist.

Lawrence: People look at our gross income and they'll say
"holy chirst!" But if people look at our net income they'll go
to school and maybe become a farmer because they're far
better off. I'm not kidding, that's the truth. The only thing is
that we're doing what we want to do. We can so far afford to
do it.

Wilkie: What do you think of all the hype material that's been
appearing in your promotional kit?

Lawrence: It's pretty bad. You should have seen the last one.
Luckily we got rid of a lot of stuff that was in there. It's all
written by a guy in L.A. We haven't even got a record out in the
States yet and already this guy is sayin' how great we are.
What can he say?...That we're number so and so in Canada or
we slaughtered this group when we played with them. That's
exactly what hype is...saying how great something is with
nothing to back it up. Grapevine is pushing Eastern groups
over Western groups...for example Crowbar over us. In one
issue there was so much on Crowbar compared to so little on
us it was obvious who Grapevine favours. Since everyone in
this room could read between the lines you can imagine how
many other people have. Maybe it worked in our favour...I
don't know.

Wilkie: I remember reading an article on the Collectors saying
you'd never break up and two weeks later Howie Vickers left.



Claire Lawrence, Ross Turney, Bill Henderson

Henderson: Yea...but that's a spur of the moment thing...you
say one thing the first minute and then change your mind the
next. Everybody changes their minds. One minute you'll be
feeling down, the next minute "Christ, I see a great future
ahead of me!" That's the way people are. We get incredible
things written about us that are supposed to be fact in news
sheets that are, like right off. It happens in 90% of the things
that are written about us. They try to be factual in some way
and miss.

Wilkie: What ever happened to Howie Vickers?

Lawrence: I can say something about that and I will. We were
goin' in different directions. That's my opinion, anyway. I had
quite a bit to say about it so I'll have to take a lot of
responsibility. Musically we were going one way and Howie
was going another. That sort of includes your philosophy
toward music and your philosophy toward performing. Just
before he left we were doing an east coast tour. Those on the
road performances were really getting to Howard. He wasn't
into it very much. It just got to the point where we thought it
would be better if we went in different directions. Because we
were going in different directions anyway, why not accept the
fact, realize it, face up to it, and do something about it. So we
did.

Wilkie: What was the difference in directions?

Turney: At the time he was more into a nightclub scene and
we were in the Fillmore type of thing. The two didn't
particularly go together.

Lawrence: I mean the situation would become, on the one
hand, embarrassing for us when he was asserting his musical
philosophies and embarrassing for him when we assert ours.
That's not a very good arrangement to have. It was fine for the
first album and for that time. It was a different space. But you
always change, not necessarily progress, but you always
change. We're constantly changing.

Wilkie: Do you consider yourself Canada's house band.

Lawrence: Not necessarily Canada's. It just depends where
you're from. I can remember talking to the members of Ten
Years After and they didn't perform in Britain for the longest
time. All they did was try and get into the U.S., do their
circuits and get popular there. A number of English groups are
the same way. Everyone is faced with that problem. Unless
maybe if you come from someplace like Prince George, then
the town might really get behind you.

Turney: In Canada with all the Canadian consciousness
getting stronger and more aware of itself as perhaps something
that is worthwhile. Then the Canadians are more behind us
now than they would have been. As a matter of fact I don't
think we suffer that much from that sort of problem.

Wilkie: Do you think after you become very successful and A
& M starts to distort or hype your image, do you think there's
anything you could do?

Lawrence: Hopefully they won't distort it for one thing. Now
supposedly we have complete artistic control in absolutely
everything. Obviously this press kit you've showed us proves
we don't. (ex. referring to concert with Procol Harum.
"Everything that you could imagine going wrong between an
artist and an performer happened. It was unbelievable and we
were so shaken and strained we just couldn't play," said
drummer Ross Turney after that concert...not true)
Supposedly we do and we have a contract that says so. So if
things go wrong I should hope there would be something we
could do.

Turney: I would like for the guy that wrote that to walk into
this room and I would get very mad at him.

Henderson: It's frightening that people would go to concerts
with material like this in their minds.

Lawrence: I don't know what to say. That's really far out. I
mean, sure there were some frustrating things about that
concert but it seems they have to exaggerate it to either
extreme. I don't think that's a good thing.

Henderson: They take stuff that we say and stuff that we feel
is both good and bad and then put it under a magnifying glass
and print up a million copies. If they do all that trip they, Jesus,
they do the same when you feel good about a concert. They
make it sound like you think you're the greatest things on
Earth. You could be embarrassed about it. It's part of making
everything very, very distinct and obvious for people who are
not interested in getting into details. You can't expect your
audience to do that so what the people do is to make it very
cut and dried...so that everything can get a feeling of what
Chilliwack thinks.

Turney: You might say something offhand when you're
feeling down and a writer might hang him for it a year later.

Wilkie: They're not really interested in propagating you're
cause, they're interested in propagating theirs.

Turney: Right, and we're only vehicles for this purpose.

Henderson: It's one thing, though, to give your own opinion
just exactly the way you feel about it and it's another to take
someone else's opinion and profess to showing someone else's
opinion so in fact what you're doing is taking two words and
building them up until it looks good, has a nice feel so it will
make a good headline. It's got to be dramatic. You get all that
into it and it's a whole other thing than what the guy actually
said.