



is on the record. I like most of the stuff on there, if I can take it with a pinch of salt you know, and realise that it's just me having a try. At the time that I did the album I was still very fresh, you know.

It's really just the same as anything else that you do, you know, it's practice. If I didn't sing for a week then I'd be right out where I started. But if it was every day, same as if I played, I'd get better all the time. I would just become stronger.

*Why was there such a delay between the finish of the album and its release?*

There's two sides to that coin. First of all we decided to leave the tapes in LA and Delaney would mix them, and Delaney was waiting on me to finish one of the tracks! And I didn't realize that. I was waiting on him to mix the tracks and send them over. Finally my manager got kind of impatient and told Atlantic to send the tapes to me, and I mixed them — very badly. Atlantic heard them, didn't like 'em. Then they sent them to Tom Dowd, who mixed them again.

So they were mixed three times in all. Naturally, I never really heard Delaney's mixes until it was too late, until about two weeks ago, when the record was already out. And they are actually very good. They're nearest to the original concept of all the songs, but Tom Dowd's are probably good from another point of view in that he's coming from an outside point and view and mixed with it all a very objective . . . kind of attitude.

*I understand that you don't want my singles released from the album?*

Not from the album, no. Because now, this is a different group. It's a group that I'm with now, and just whatever singles should be released should be made by this group.

*A year ago you said something to the effect that you'd like to take music back in the pure form of the Fifties.*

Well, that's probably what I'm trying to do. But, then, how can you? I mean, that's just an idea. When you try and exercise that idea it comes out something different. It's impossible even for say, a group like the Sha Na Nas to completely recapture what was going on in the Fifties. I wasn't playing anything at the time, so I don't actually know. I just have a kind of reminiscence of what it was like, a kind of romantic idea. I was influenced by that whole thing — that's what brought me

into music. But if I try and exercise that idea . . . it'll still come out with something brand new and fresh, because I'm doing it with four people who have their own ideas. And then the conglomeration of that makes it into something completely new. Should do!

I haven't been in touch, I haven't really seen many groups play for a long time now. I don't know how we're going to fit in. How what we're doing is going to fit into the overall picture. Whether it'll stand out like a sore thumb, or just be part of a huge pile of what everyone else is doing. But I certainly have a lot of faith in it. It seems to me to be a lot stronger than the things I've done before except that I have doubts in myself. But I don't have any doubts in the others of the group at all. They're all rocks to me — just fantastically strong. They push me along all the time.

*What kind of doubts do you have about yourself?*

Well . . . the same doubts as anybody that sticks their neck out and writes a song. Whether or not it's worth writing in the first place. It's all been done before. Once you've got that in the back of your head, it's very hard to do anything with conviction.

*So many musicians lately, particularly in Britain, have been accused of playing for themselves: I get the feeling that it's very important to you to be able to communicate with your audience.*

Yeah, it's very important actually, very, very important. But not, not necessarily with words or ideas or slogans. But more just with feeling, I suppose. I have a great respect for music like reggae, which I think is a fantastically high, communicative kind of music, because it's like the skinheads. For them reggae is a complete kind of language. For people who haven't heard it before, it's actually quite strange.

*Did you think Blind Faith got through to its audiences?*

Well, it was . . . it was very frail. That whole thing we did was very transparent. I mean, it's almost not there. And in the context of something like Madison Square Garden where you've got many thousands of people who've seen hundreds of better bands, or, you know, like Hendrixes in the audience. And you've got this fantastically kind of fragile thing on stage, and you're trying to keep it tight and do what you think the

audience deserves, and they're all screaming and shouting. It's a completely impossible situation.

The minute you get onto the stage in Madison Square Garden, first thing you think is how to get out. You just battle through, get it over with as quickly as possible. I think I'd still feel that now if I was to do that gig today.

*Did you do everything you wanted to do with Blind Faith?*

I really don't know. I don't know what it was capable of. It had a lot of different stages. When we started rehearsing, for instance, it was a different band. It was just me and Steve, and other people that we had around and it was so completely different, almost a jazz thing, and then when we started recording it changed again, and then when we went onto stage it was already over, somehow. The heart, the core of what Blind Faith could have done was all wrapped up in the time before we were actually exposed.

And after that first couple of gigs in America we were just already on our way down. Just a question of getting up on stage every night and trying to find some kind of pattern that you could fit into that would make it secure. And do the same numbers every night in the same order and try and get them polished so that people couldn't think that we were just a bunch of hypes, like they were saying we were. So that it was already dead, you know.

*Was the Blind Faith album recorded live?*

Some of it was live, some of it was almost live, with just voice-over dubbed and guitar over dubbed. We got the songs and everything together to the point where we could probably go into it and put forward two albums in two weeks, or something. But the state the Blind Faith was in when we went into the studios, we didn't have any songs, except other people's things that we were doing. So we had to get the whole thing together within two weeks. It was rushed and it was very panicky. And we tried to produce it ourselves to begin with and couldn't do it because we just sat there at the end of each night. Just sort of wondering what to do, you know. We had to call Jimmy Miller in and he didn't really know what to do either, because he didn't know what we wanted to do.

It was all very confused. How would I do it differently? I don't know. I suppose I'd approach it with more performance. Spend