

he was doing and I wasn't, because we were doing relatively the same thing.

And it was just a question of waking up to the fact that whether other people like what you do, as long as you do it and please yourself then you're bound to please someone else, which is what Delaney instilled in me. Before, I couldn't find other people that would like the same songs as I would like, or would really understand why I played the guitar this particular way. And his open enthusiasm for my attempt really put me on the road.

*Did you feel that most of the musicians that you played with before were more competitive than he was?*

Yeah, that's very true to a certain extent, except for Steve Winwood. He really is a very fine man. You see, Steve, uh . . . Steve is very . . . Steve has a lot of his own problems. And, you know, at the time we were doing Blind Faith — by the time we went on the road — I had more than him and I needed help, but he couldn't actually come out and help me at any point because he was actually struggling to keep it together himself.

*Do you think you'll play with Delaney and Bonnie again?*

I hope so. I'd like to see this whole kind of thing come together again. In a way I'd like to see our band merge with theirs again at some point. When we did that Lyceum gig I sort of, at the end, half expected like they said in the papers: to see Delaney and Bonnie come romping on and to takes things to a complete climax. And I still do expect that at some point in time for them to suddenly show up and for the whole thing to become like a united family again.

*You played with them, and then their musicians split and they're playing with you. What's the feeling between you now?*

Ah, it's like if I had an old lady that I love very much, and if Delaney wanted to take her away from me I couldn't think of anyone better to have her. I'd rather she went to him than to, say, President Nixon. So it's the same thing really.

*Why have you resisted huge offers to reform Cream?*

For the most part because the offers themselves seemed kind of shallow. If there was any reason for the group to come together again, it would do so out of its own momentum. Either I would feel very strongly that it should be brought together and approach the others, or one of them would feel it very strongly and approach me. But when you get a promoter offering sort of a hundred grillion pounds for the Cream to come together again, it's very easy to turn it down. Because it's an outside offer. You can see they're just in it for the bread. If it's not a natural thing to do, then avoid it.

*Have you ever played again, since the break-up?*

No! Not as that line-up. Not once . . . never. I suppose . . . I suppose we've all avoided it in a way. A bit frightened of the fact that we might have been wrong in breaking it up in the first place. At the time I was very convinced that playing with that group was wrong for me, and I had to really reinforce that conviction in order to break it up. I wanted to leave. I had to kind of exaggerate it in a way.

*Why did you think it was wrong for you?*

Everybody was getting their rocks off too much, somehow, and it was just burning up very quickly. Everyone got into too much of a heavy ego-trip. Virtuosos and all that kind of

rubbish.

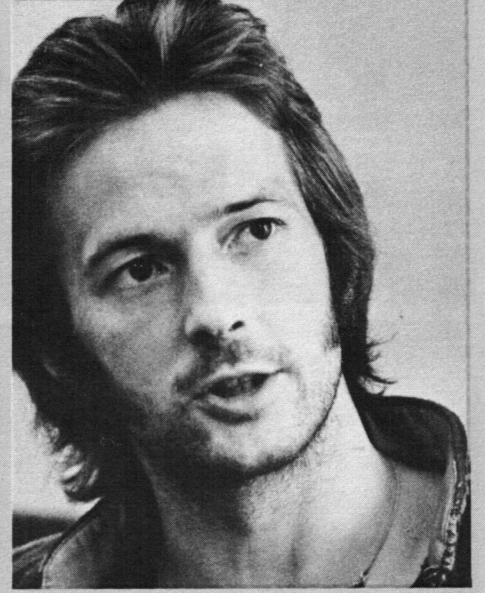
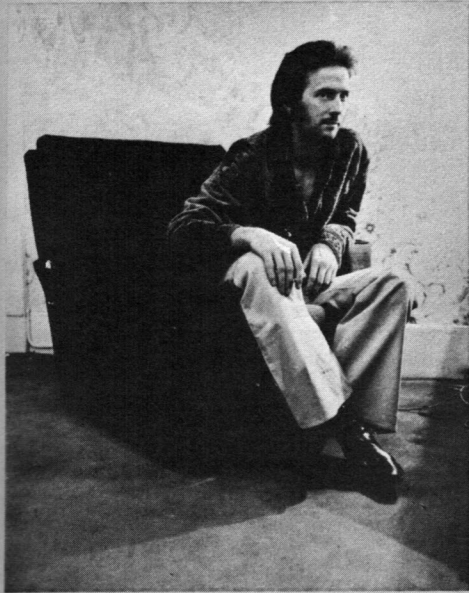
That group started out as one thing and turned into something else when we got to the Fillmore. In California, for the first time the group actually sort of got into another gear. We really thought we were the kings of our instruments. Non-one else could come near what we were doing. And it was all through the adulation we were being given. The audience was to blame as much as anyone else. Because they pushed us to those heights. You should never allow yourself to think at any time that you're the best at what you're doing — it's ridiculous. But we definitely did think that — every one of us! I think some of us probably still do.

*Do you still see Jack Bruce?*

I saw him probably about three months ago. It was nice, you know, it was a great feeling to see him again, and we got very excited and over-expressive towards one another. But I still feel that we're incompatible in a way. What he's striving to do is in another direction from me.

*And Ginger?*

Well, he's just crazy! He's totally off his nut. If I joined a band of his now, I'd



probably go round the twist. I mean his escapades . . . man. I love Ginger, I really do love him as a guy, but it's easier for me to love him when I'm not working with him. Because I don't have to go through all the heavy side of it. Obviously, when you love somebody you have to go through all the heavy side of it. Obviously, when you love somebody you have to love all their faults as well. But it seemed that I always exaggerated the faults, and didn't enjoy the good parts. Whereas when I'm not with him I can dig his gentleness, and his creativity, more.

And he's really a leader. I always felt that if I was going to be in his band he'd be the leader and I'd be instructed as to what I should play. I would have to fit into whatever concept he wanted to lay down. It's a different thing again, because he's much more of a jazz-based kind of musician. The Cream was really a jazz group, a jazz-rock group — and the jazz part of it was what I didn't like.

*You go to so many sessions, like you're trying them out for size. Why are you so available?*

I'm not really that available. I mean, all the sessions I've done in the last two or three months have been for George, for his new