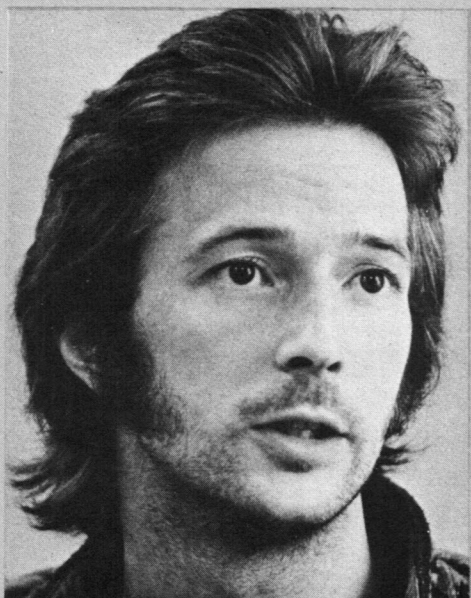


album. Either for him or for our group. Or before that, Steve Stills, probably. I love Steve, he's really a great guy to play with. Most of the time I just do it to escape from whatever else I'm doing. I won't need to do it from this point on because the Dominos are my escape. When I'm playing with them I'm happy, when I'm not playing with them I'm sort of bored. But most of the reason for doing sessions before was because I was lonely. I wanted to go and play with someone.

*I've probably seen more of you than anybody else, any other group in London . . . at Doctor John, with Delaney and Bonnie, at Howlin' Wolf. . .*

One of my biggest problems is saying no to people. People phone up and lightly ask would I like to do a session in three months' time. Not thinking of the consequences, I say "Yeah"! When the time comes I'm desperately trying to think of a way to get out of it, but can't. But I've never regretted the sessions that I've done. I don't feel that I've prostituted myself in any way, or over-exposed myself. Because I learned something from everyone I play with on the sessions. I learned from Wolf, I learned so much from playing



with him. I learned so much from Delaney and Bonnie. I learned so much from George.

*Would you have joined Traffic if you'd been invited?*

At one stage, I would have done. Because I was literally dying of starvation to play. I went up to see them in Oxford and I got to jam with them. It was just Steve and Jim and Chris. And I liked the sound of it. I didn't think that they were any better with me playing with them, but I felt that they needed another instrument. I still think they do. A bass, y'know. I was hoping after that gig that I would be asked. If I had been, I would have joined. Just like that. But I wasn't asked, so it didn't happen.

*Why do you think you weren't?*

I don't really know. I don't think Steve needs a guitarist. I'd been thinking that a guitarist would have made the group more versatile. In actual fact it would have given it more of a rigid structure. It would have meant that, being as I can only play guitar, he could only have played organ or piano. Maybe we could have had two guitars. But you see I'm a very un-versatile musician as compared to people like Steve Windwood, because I can only play one instrument, and maybe dabble

on the bass. So it wouldn't have actually been an improvement for this group for me to have joined. Whereas adding a bass will, because it gives Steve more opportunity to jump about.

*Do you think you could play with Dave Mason?*

Yeah, I think he has a fantastic touch. I love the way he plays guitar. And his songs are great. But as yet we're two different personalities, and the music that comes out of those personalities at this time is quite different. And he has a lot of things on his plate at the moment that he's trying to get together. He should go out to America, and do a tour in his own name. Because I don't want him to join this group and become one of the Dominos until he's really got some kind of recognition he deserves as a solo artist.

*I heard that Mick Jagger was thinking of joining the Dominos. . .*

Well, he asked me to play with the Stones last year, before he found Mick Taylor. But I was into the Blind Faith thing . . . so no. And since then we've seen a hell of a lot of one another, and that's just out of friendship. But he's never suggested anything. Maybe he doesn't feel that he wants to be pushy. Or he's too shy to say it, because he's as shy as I am. I know that he likes the group and he'd probably like to use us on some sessions. But I think he's got a good band himself.

*What have you been doing with George?*

He's probably cutting a double album. And it'll be out towards the end of this year, I think, in autumn. And we've just been laying down tracks. Most of it is the Dominos. Except for about three or four tracks where he used Ringo and Klaus. Pete Drake played steel guitar on a couple of things.

George writes incredibly beautiful songs. But he needs more confidence in himself. It was at the stage where now he's got to put all the vocals on, so he's probably going to go through a lot of self-deprecation, while he's doing that, which would put him off the album a bit. But I mean he really shouldn't be, because the songs are so great and the way he sings them is so great. Everyone's going to dig it. There's no doubt about it. A lot of the songs he's got are almost like folk-rock things. Very Dylanesque, but everytime he got us to come and play, they just turned into rock, y'know, whether he liked it or not.

*The "London School" sometimes seems to be getting so over-bred, everybody playing together in an Old Boys' network.*

The "London School"? I think we picked that up from America. London used to be a pretty sterile place for musicians; it still is pretty ropery. The first time I ever experienced any swapping of ideas or jamming was when I went to New York. When I went down the Whiskey-a-Go-Go and everyone was jamming. Hendrix and a lot of other people. And we all just jammed and went to other people's lofts and played. And when I came back from America, I'd always rave on to everyone here about how it was like out there. And everyone else that went out there and came back brought it back with them. So it's really some sort of transplant thing, if anything. Sooner or later, London will benefit from it. It's still very much a closed shop. But . . . it could change.

*Who would you like to play with?*

I'd like to play with everybody that I thought I was worthy. I'm happiest playing with my group, than without a group. Because there's understanding then. Everytime you break fresh ground you have to go through all the kind of preliminaries, getting over whether or not you're good enough.

