

1 **Interview 4: AA3**

2 **Place: The Hospital Club, London**

3 **Date: 17.02.14**

4 **Length: 01.31.20**

5

6 **TA-AA3-1 FAMILY & MUSICAL BACKGROUND**

7 **AA3**

8

9 *00:00:22 B.B. How did you get started as a drummer? Why drums? [...]*

10 **INTERVIEWER**

11

12 *00:00:34 AA3. I guess in a way I came from a musical family, so there was music in the house. I tried*
13 *various instruments beforehand and then just somehow fancied the drums ... I liked the look of them*
14 *(the look? Where did you see them?) On T.V. (on T.V? Of course you did! Like me). Yeah, and ... just*
15 *something about them being how they ... an instrument like that worked in a band, being a totally*
16 *different thing i.e. non-melodic or harmonic or... how did that just purely rhythmic ... what kind of*
17 *thing was that, because I'd sort of studied piano and violin before so I kind of had that kind of thing*
18 *and then to see the drums ... I just thought, well, how does that fit in with music, so that was how I ...*

19 **INTERVIEWER**

20 *00:01:25 B.B. So what age did you do the piano and violin?*

21 **AA3**

22

23 *00:01:29 AA3. I guess about primary school age, (primary school?) about 8, yeah (8?) yeah, 7 or 8*
24 *maybe (mmm) and then I started, well, I got a pair of drum sticks when I was 9 and started having*
25 *lessons then from a guy (did you?) yeah, so that all happened quite quick.*

26 **INTERVIEWER**

27 *00:01:47 B.B. Who were you seeing on television at age 9 who made you go "wow, that's great!"?*

28 **AA3**

29

30 *00:01:51 AA3. It was sort of 'Top of the Pops' really ... Er, whoever at that time...*

31 **INTERVIEWER**

32 *00:01:58 B.B. Go on, give me a year! [Both laugh]. (That would be '72). '72 'Top of the Pops'. [...]*
33 *Okay, so, rock drummers of the day (yeah), then you said to your parents "I'd like to have a go at*
34 *this" and then they bought you a pair of sticks?*

35 **AA3**

36

37 *00:02:26 AA3. They did, yeah, they did. And then I sort of did the old drummer's thing of bashing on*
38 *old cans and tins and (pots?) pots and pans, exactly [...]. And then as I stuck at it more and more the*
39 *lessons continued and eventually a little bit of gear started arriving, then da da da ...*

40 **INTERVIEWER**

41

42 00:02:47 B.B. Did you have lessons before you had a drum kit?

43 **AA3**

44

45 00:02:49 AA3. Yes, I did. I had a drum, I had a snare drum (*yeah, you built up a set like you tended to*
46 *do in those days*) [...] snare drum and cymbal and then just literally started.

47 **INTERVIEWER**

48

49 00:03:00 B.B. Played along with records?

50 **AA3**

51

52 00:03:02 AA3. Er, yes. Did I? Yes, not a lot really early on, but yeah, eventually I did, yeah.

53 **INTERVIEWER**

54

55 00:03:08 B.B. And your parents were supportive about this? It's kind of noisy...

56 **AA3**

57

58 00:03:12 AA3 They were, actually, at the time. They were sort of er ... at that age they thought it's
59 good that he gets into a bit of music. It was only later in a way when they realised the seriousness of
60 how I wanted to do it as a profession that it kind of worried them. So, at first they were ... well, my
61 mum was kind of always particularly interested in it (*yeah*) and happy for me to do it. But my dad
62 was ... they were both keen to start with, but as I say, as soon as it got to be a little bit serious when
63 you were leaving school and da da da, my dad said "Oh, no", you know, so there was a bit of friction
64 for a period then ...

65 **INTERVIEWER**

66 00:03:43 B.B. You said you were from a musical family. Were your parents musicians?

67 **AA3**

68

69 00:03:46 AA3. They weren't musicians but my mum used to play a lot of piano, and my dad used to
70 play a lot of violin but they weren't professional (*amateurs?*) they were amateurs, yeah.

71 **INTERVIEWER**

72

73 00:03:54 B.B. Did they play together at home occasionally?

74 **AA3**

75

76 00:03:57 AA3. Not as far as I remember. My dad, he er... by the time I was born he wasn't playing
77 any more, he was sort of a professional ... had a job (*yeah*). My mum carried on playing and then
78 stopped, but they've both taken it back up again now. But at the time they didn't play together.

79 **INTERVIEWER**

80

81 *00:04:17 B.B. But the drum lessons were outside of school, so they had to drive you to a lesson?*
82 *(Yeah). That's good of them! (yeah). Was that too far away, or not too far? (Half-an-hour drive.)*
83 *Half-an-hour drive? (Yeah). Did they drive back or did they wait during the lesson? (They waited,*
84 *yeah) Very nice.*

85 **AA3**

86

87 *00:04:32 AA3 Dad waited outside and then er... (Very nice) [...] . I used to go for an hour a week.*

88 **INTERVIEWER**

89

90 *00:04:41 B.B. And were you a good practiser? Did the guy give you stuff to practice?*

91 **AA3**

92

93 *00:04:44 AA3. Yes. Every week ... at the beginning I was okay, erm ... If I went back and I hadn't done*
94 *it correctly then he would send me back, so after a few months of this I suddenly thought this is*
95 *pointless because I just keep making no progress whatsoever, you know, he'd send me back with the*
96 *same thing (oh, really) and eventually then I thought hang on, so that's when I started practising and*
97 *progressed and progressed and progressed (yeah). But he was quite an unusual teacher in that we*
98 *only ... he didn't want me to see other teachers, he didn't want me to do gigs, he didn't want me to*
99 *play in bands for like quite a few months, so he said "The only thing I want you to do is what I tell*
100 *you to do" which in a way was quite (okay) interesting.*

101 **INTERVIEWER**

102

103 *00:05:29 B.B. Were you working from a book or from his kind of lesson plan?*

104 **AA3**

105

106 *00:05:31 AA3. A book. (What book was that?) It was called, yeah, in fact I've still got it; it was called*
107 *"Finger Control" by Roy Burns. [...]. And that's literally very basic, how to hold the sticks, how to*
108 *(okay) read at the same time. So whilst learning (yeah) technique, also then learning to read at the*
109 *same time.*

110 **INTERVIEWER**

111 *00:05:58 B.B. You had some of that, of course, from your piano and violin (a little bit) ... you knew*
112 *what a quarter note was, what an eighth note was (yeah), you could count rhythms, I mean you*
113 *could play rhythms (yeah).*

114 **AA3**

115

116 *00:06:07 AA3. Yes, exactly. It wasn't completely alien to me (yeah), but then again seeing it all on*
117 *different lines with x's and da da da ... But of course drum music is not actually as complicated as*
118 *piano music is (no, it's not) but it gave me a little bit of a start, I think, knowing what a crotchet is*
119 *(uh-huh) at a very basic level.*

120 **INTERVIEWER**
121

122 *00:06:27 B.B. But after a while this guy didn't seem to be terribly satisfactory to you?*

123 **AA3**
124

125 *00:06:32 AA3. No, I went to him for years and years (Oh did you?) Yeah (all through your teens?)*
126 *Yeah, all through my teens I went to him (ending at what age?) ending at about 15, and I just*
127 *remember one day he literally said to me "That's it; off you go. I can't teach you any more" and that*
128 *was it.*

129 **INTERVIEWER**

130 *00:06:48 B.B. So you came on pretty fast then. You were okay with your paradiddles ...*

131 **AA3**
132

133 *00:06:52 AA3. Yeah. I was lucky. He was a very good teacher, very good teacher [...] and that was*
134 *that. So after five years of going to him every week ...*

135 **INTERVIEWER**

136

137 *00:07:04 B.B. And how much would you have been practising then, do you think; how many hours?*
138 *[...]*

139 **AA3**
140

141 *00:07:11 AA3. Early on maybe not that much ... maybe 15 minutes in a day or something. (Now and*
142 *then after school?) Exactly (get back from school, do 15 minutes?) yeah, that sort of thing. And then I*
143 *guess pretty early on I started doing more and more, and then maybe by the time I was 13 or 14 I*
144 *was very into it ... I was practising a lot.*

145 **INTERVIEWER**

146

147 *00:07:32 B.B. That's quite young to be that into it and practising that much ... that's good, that's*
148 *great ... a good early start.*

149 **AA3**
150

151 *00:07:38 AA3. Yeah, I think part of the thing was just inspiration ... having him, and a couple of other*
152 *people, and also I got quite into jazz then, so I'd go and see Buddy Rich and Louis Bellson, and all*
153 *these sort of characters, and I'd be just absolutely, completely inspired by seeing sort of Joe Morello*
154 *and people like that [...] He did a drum clinic in Manchester ... That was a long, long time ago now.*

155 **INTERVIEWER**

156

157 *00:08:11 B.B. Your parents take you or did you ..?*

158 **AA3**
159

160 00:08:13 AA3. I think I went on my own [...]. Louis Bellson ... I saw a lot of Buddy Rich ... Elvin ... and
161 then later on when I was 15 or 16 or so I started coming down to London to see gigs and then I saw,
162 you know, your Elvin Jones and your Tony Williams. [...] My friend and I used to come down on a
163 train to go to Ronnie Scott's (*kind of pricey, but good...*). Yeah, it was quite pricey, but at the time I
164 was doing gigs then so I was starting to earn a bit of money.

165 **INTERVIEWER**

166 *00:08:42 B.B. When was your first engagement? [...]*

167 **AA3**

168

169 00:08:49 AA3. I started doing gigs, er ... an ex-pupil of this teacher that I had seemed to have lots of
170 contacts in Working Men's Clubs in Manchester, which at that time there were hundreds and
171 hundreds and hundreds and hundreds (*unbelievable*) yeah, and all of them had at least an organ and
172 a drummer (*yeah...*) Friday, Saturday, and Sunday nights.

173 **INTERVIEWER**

174

175 *00:09:10 B.B. So you were playing Working Men's clubs. At 16 or so?*

176 **AA3**

177

178 00:09:14 AA3. 15, maybe earlier than that (*and going to bed quite late*), yeah.

179 **INTERVIEWER**

180

181 *00:09:19 B.B. And is this around the time your parents were beginning to say ... [...]*

182 **AA3**

183

184 00:09:25 AA3. They were getting a bit nervous about it, yeah.

185 **INTERVIEWER**

186

187 *00:09:27 B.B. Still at school? (Still at school, yeah) doing A-levels? (O-levels) O-levels.*

188 **AA3**

189

190 00:09:32 AA3. I didn't do A-levels because after I er ... after I'd done my O-levels I moved to London
191 and became a professional musician.

192 **INTERVIEWER**

193

194 *00:09:44 B.B. What age did you move to London? (I was 17) With no car?*

195 **AA3**

196

197 00:09:49 AA3. I had a car [...] A little van actually [...] I moved in with a friend and then started
198 gigging, doing all sorts of gigs [...] There were a lot more gigs then and a lot less players [...] I mean

199 the amount of drummers that were of my generation that were trying to do the same thing as me
200 you could literally count on at least two hands. [...]

201

202 **INTERVIEWER**

203

204 *00:10:44 B.B. I was doing that in the 60s when there were even fewer drummers. It seemed to me I*
205 *could play ... and you probably too ... could play two jobs a week (yeah) and pay the rent (yeah). You*
206 *know 15 or 20 quid a job or something. So it wasn't too bad, was it?*

207 **AA3**

208

209 *00:10:59 AA3. No, it wasn't. [...]* And people needed a drummer... People that I knew, people like
210 [...]. But then people I wouldn't know would phone up and ask me to play [...].

211 **INTERVIEWER**

212

213 *00:11:42 B.B. And so practising went up at this point, presumably? You had all day to practice...*

214 **AA3**

215

216 *00:11:46 AA3. Yeah, I did. Practising went up [...]* on a pad. I had an old practice kit that was rubber
217 pads as well [...]. The other thing as well was, like, you know, I was playing so much at that time you
218 could literally ... I mean, not not practice, but it did feel like you were playing all the time, particularly
219 as some of the situations it was almost like experimenting and practising at the same time (*yeah*) as
220 doing a gig.

221 **INTERVIEWER**

222

223 *00:12:25 B.B. And you didn't discriminate particularly about what kind of gig it was? You didn't say*
224 *"Oh you know, I really only want to play jazz" or "I really only want to be (No) with Hendrix, or you*
225 *know ... you were happy to take in anything that you could play? (I was, yeah) [...]*

226 **AA3**

227

228 *00:12:53 AA3. I mean I quite liked the variety in doing all those kind of things.*

229 **INTERVIEWER**

230

231 *00:12:57 B.B. Yeah, very good. [...]* But jazz was beginning to bite into this?

232 **AA3**

233

234 *00:13:06 AA3. It was. Also at the time around [...]* the early to mid-80s there was [...] like a
235 resurgence. [...] It was easy suddenly to be part of ... the jazz scene seemed like the norm because
236 everyone was into it and there was a good vibe and everything (*that's right*), so that was also
237 happening so it made it more ... it just seemed like a normal thing to do in a way, to play jazz. It
238 didn't feel like you were playing music that was outside of any kind of mainstream (*In my day it was*
239 *kind of outside; you had to starve and fight for it, if you really wanted it ...*) But then in the 80s it
240 didn't really feel like that (*no it didn't*). There was funding around; people were interested in new

241 projects, lots of bands, people doing things, playing all over the world, lots of young guys, you know,
242 so 'English jazz' was very much spreading around Europe and the world.

243 **INTERVIEWER**

244

245 *00:14:15 B.B. Around this time you'd seen Tony and Elvin and Joe Morello and stuff? (Yes). In*
246 *London?*

247 **AA3**

248

249 *00:14:21 AA3. Some in London, some in Manchester. [...]. I was playing Ronnie Scott's, opposite*
250 *people like Art Blakey, Mickey Roker, (so you just drank it all up...) yeah, absolutely, there were all*
251 *sorts of different bands; I played opposite ... loads of people.*

252 **INTERVIEWER**

253

254 *00:15:27 B.B. Parental support had somewhat evaporated?*

255 **AA3**

256

257 *00:15:30 AA3. I'd moved away so [...] there was nothing they could do [...] So, no I was very much*
258 *on my own [...].*

259 **INTERVIEWER**

260

261 *00:16:20 B.B. In terms of learning jazz and coordination and stuff did you use any other books? [...]*
262 *Big in my day was Jim Chapin.*

263 **AA3**

264

265 *00:16:29 AA3. I'd done that already (oh, really?) [...] I'd done that one [...] I'd kind of had it with*
266 *books really; I'd done book after book after book ...*

267 **INTERVIEWER**

268

269 *00:17:34 B.B. [...] You still play orthodox mostly don't you?*

270 **AA3**

271

272 *00:17:37 AA3. Yes I do, traditional, yeah ... (he put you onto that, your original teacher?) He had,*
273 *yeah [...]*

274 **INTERVIEWER**

275

276 *00:18:52 B.B. Your timing was very good, to be doing this in the mid-80s ...*

277 **AA3**

278

279 *00:18:57 AA3. Yeah, it was a good time actually; plenty of work around, lots of interesting people*
280 *playing original music. I mean nowadays it seems that a lot of young drummers that I know, they go*

281 to New York, which is great, but for me - when I look back at that time - for me, that's something I
282 probably wouldn't have done even though I contemplated it, only because I was doing so much
283 here. There seemed so much good music [...] so I stayed.

284 **TA-AA3-2 CHOICE AND CONTROL**

285

286 **INTERVIEWER**

287

288 *00:19:31 B.B. [...] How important to you is it to have choice and control over what you play? [...] Are*
289 *you good at receiving direction, absorbing that and trying to find exactly what it is that this guy*
290 *wants, or don't you ever do that?*

291 **AA3**

292

293 *00:20:08 AA3. I'd like to think I, erm ... I'd like to think I was good at that (mmm). I think possibly I've*
294 *had success with varying degrees; sometimes I have been good at it and other times it is very*
295 *difficult to know what people want. For instance, just doing this show; it's all original music, they*
296 *didn't know what they wanted, the information on the parts was very vague, so it's very much a "I'll*
297 *do this" then, "we like that bit, but we don't like that, can you dah dah dah..."*

298 **INTERVIEWER**

299

300 *00:20:38 B.B. Okay. So it wasn't completely charted out, the current show?*

301 **AA3**

302

303 *00:20:41 AA3. No... [...] I would input things and then we'd change things etc. etc. (right) ... people*
304 *tend not to write for drums because they don't know what ... (really?) They're very happy for the*
305 *drummer to veto what they've put on the paper because the drummer - not all the time - but*
306 *sometimes knows best.*

307 **INTERVIEWER**

308

309 *00:21:07 B.B. Indeed he does, but then there's the issue with shows and deps and stuff ... Can you*
310 *give the show to another guy to walk into? [...]*

311 **AA3**

312

313 *00:21:15 AA3. [...] In this world it seems that if you have a dep, the dep has to play exactly the same*
314 *thing as you do, near enough. (yeah. Do you give him an audio tape?) Yeah, he's got the drum pad*
315 *which I pretty much rewrote from the original and worked with the copyist to make sure it's as close*
316 *to what I play as possible, and he also has a conductor video as well. So he can sit at home with the*
317 *pad, make his own notes on it while watching the conductor as well [...] (yeah).*

318 **INTERVIEWER**

319

320 *00:21:59 B.B. And you're reading is good enough for this, of course?*

321 **AA3**
322

323 00:22:00 AA3. Yeah. Yes it is, oh yeah.

324 **INTERVIEWER**
325

326 00:22:03 B.B. *You're a good reader, or an okay reader? You're comfortable with it?*

327 **AA3**
328

329 00:22:09 AA3. I'm a pretty good reader ... It's always famous last words [...]. The thing is, you know,
330 if I had to sight read *The Black Page* I'd struggle of course, but general run-of-the-mill work is not a
331 problem at all.

332 **INTERVIEWER**
333

334 00:22:47 B.B. *So the issue of choice and control ... it's remained static for you throughout your career*
335 *so far? You don't really mind whether somebody tells you quite specifically what to do or whether*
336 *you make up your own part? Either way you're happy ... you don't see creativity as inherent in one or*
337 *the other?*

338 **AA3**
339

340 00:23:03 AA3. No, I don't because I think the person ... if you're working with a composer or a
341 musical director, the creativity, if you'll pardon the expression, sort of dribbles through. He's got
342 more of a creative idea that he then gives to you to create, so it's not like ... because of the role of
343 the instrument it's not like it's terribly defined, anyway (*yeah, yeah*). So even if you do a regular
344 session for somebody, they might say something like "this is like a 60s soul thing like so-and-so and
345 so-and-so; can you ... maybe sixteens on the hi-hat or something" (*yeah*) there's still a lot of
346 creativity, I find, in that. (*Absolutely. A lot of people think that*). It's not like we're saxophone players
347 and somebody will go "play that melody like that"; we don't do that. Do we? [...] I don't mind being
348 told what to play. I'm quite happy ... (*sure*). We've got a lot of power playing the drums, haven't we?
349 (*A huge amount. We can ruin things!*) [both laugh]. In terms of ... even if you book me for something
350 and you say "play that", (*yeah*) then I'm still the drummer controlling a certain amount, not that I'm
351 a control freak or anything ... it is very important that we get it right, put it that way (*yeah*). That's
352 what you need to do, get it right, above anything else. If we don't get it right the thing's going to be
353 flawed, you know.

354 **INTERVIEWER**
355

356 00:24:51 B.B. *So how important to you is it to develop your own sort of [...] distinctive voice, and*
357 *work with or resist the influence of others? Am I watching you shape a [...] who does things in a*
358 *certain way? [...]*

359 **AA3**
360

361 00:25:29 AA3. I do think it's important that that happens, but I think that for a lot of people that's
362 going to happen anyway. You know, you have your experiences and you have your musical likes and
363 dislikes ... the older you get the more that seems to come into focus (*yeah*) for me anyway. So I think

364 in a way... Hopefully I'll arrive at that more and more the older I get, to a point, but it was never my
365 intention to really have that together, I just wanted to play the drums...

366 **INTERVIEWER**

367

368 *00:26:01 B.B. When you do a [...] album or something, how are you deciding where you can control*
369 *100% what it is that you play? How you making those decisions?*

370 **AA3**

371

372 *00:26:12 AA3. That's a slightly funny one, because those decisions are made throughout the entire*
373 *process of making the record.*

374 **INTERVIEWER**

375

376 *00:26:23 BB [...] Are you saying the music dictates the decisions that are required?*

377 **AA3**

378

379 *00:26:30 AA3. It can do, yeah. I kind of have a loose idea of what I want to do and what I do. I mean*
380 *you know someone like [...] coming in [...] I mean he brings his own thing so suddenly there's two of*
381 *us now, and then if I bring someone else in then ... so it kind of builds. (It's interesting isn't it?) The*
382 *music almost asks people to come in and bring their music with them, is really what's important. So*
383 *it's not really my vision and my entire thing ... I want you to do this because I know you're going to*
384 *do that and that's going to complement da da da ... and make it even better than something I could*
385 *have come up with on my own (mmm).[....] We've virtually finished a record, and the process for*
386 *that was pretty much me and [...] organised the whole thing, knew what we were going to do pretty*
387 *much without necessarily talking about it, but knew the musical framework that we were going to*
388 *shift in, and then built everything on top, and then we edited and organised afterwards.*

389 **INTERVIEWER**

390

391 *00:27:44 B.B. Very good. [...] With not much talk? (No) and almost nothing written? (No, correct).*
392 *Pretty intuitive; you must know [...] quite well by now.*

393 **AA3**

394

395 *00:27:56 AA3. I do yeah. Not massively well, but [...] I get the feeling of what he wants to say with*
396 *music (yeah) I know there are certain elements of ... (yeah) ... If you think of someone like [...], we*
397 *could come up with some things that we agree that working with him; I know he likes that, it's got to*
398 *be a bit like that, he wants that da da da. You know what I mean? (Sure, sure). Then I guess you meet*
399 *people you have more in common with than other musicians (yeah), so then you think or you play*
400 *with somebody and you think "Oh this is great", and other times you play with people and it gets a*
401 *bit hard work (yeah, yeah) . So you fathom out the people that seem to have the same [...] concept*
402 *as yourself, you know, but not necessarily ever talking about it.*

403 **TA-AA3-3 CREATIVITY AND SELF**

404

405 **INTERVIEWER**

406

407 00:28:51 B.B. *Given all that, how important is it to you to consider yourself creative? [...] Is it*
408 *important to have this sense of creativity, or is it not something you think about very much, you don't*
409 *conceptualise on a daily basis?*

410 **AA3**
411

412 00:29:20 AA3. I don't think I think about it that much (*mmm*). Maybe I've taken it for granted that I
413 have been in situations where I have been offered a lot more creativity than a lot of other people in
414 other areas. But it was never really something that ... I don't consider myself a particularly creative,
415 in a way. I just like to ... because sometimes you hear people play ... there are some incredible
416 players out there (*yeah yeah*) that are really able to improvise and seem to draw on so much (*yeah*
417 *yeah*) and regurgitate it all ... I can't do that. I've never really been that sort of player. I can do it to
418 an extent ...

419 **INTERVIEWER**
420

421 00:30:02 B.B. *Is that where you see creativity lying, in that skill that you just said? Is that the most*
422 *creative expression on a drum kit that people can do, what you were just saying, that kind of endless*
423 *[...] kind of ... non-repetitiveness? [...]*

424 **AA3**
425

426 00:30:36 AA3. He is a good example, but I was thinking more extreme players like [...]. I did a tour
427 with him once. He was playing after me, and just seeing that guy play, I was just gobsmacked how
428 creative he actually was. It made me look like I was sort of just ... you know.

429 **INTERVIEWER**
430

431 00:30:58 B.B. *What is it about his playing that makes you say he was creative?*

432 **AA3**
433

434 00:31:07 AA3. [...] He seemed to be able to explore the music - all corners of the music - at the drop
435 of a hat ... be able to move quickly and have more of a ... (*he's terrific, isn't he?*) Yeah, I've only ever
436 seen him a few times, and in a way he's slightly obscure [...] there are more avant-garde jazz players
437 like him [...] and being able to get inside the sound that's being created with what they're involved in
438 right at that specific moment ... being able to change and create with sympathetic sounds.

439 **INTERVIEWER**
440

441 00:31:54 B.B. *Be in the moment somehow. (Yeah) Did he surprise you on a fairly constant basis?*

442 **AA3**
443

444 00:32:00 AA3. Yeah, absolutely, yeah. I mean it was always changing ... I saw him every night. [...].

445 **INTERVIEWER**
446

447 00:32:22 B.B. *So you're not on a creative path ... you don't see yourself going in a particular direction*
448 *(no) towards creativity or away from it (no) trying to ... (no) okay, that's perfectly fine. How*
449 *important to you then is it that others consider you creative?[....]*

450 **AA3**
451

452 00:32:47 AA3. I guess it would be, yeah, because they might think er ... we need a drummer that
453 can be able to, er ... I mean 'creative' is a word that I'm not really sure ... to be sympathetic to any
454 situation you might walk into I guess is a sort of creative ... to be musically creative enough to be
455 able to walk into a situation, to discover the root of the music and play exactly the right thing for the
456 music.

457 **INTERVIEWER**
458

459 00:33:32 B.B. *Many would consider that to be highly creative, and you would to ...*

460 **AA3**
461

462 00:33:38 AA3. *Yeah, but I wouldn't call myself creative in the way that I've just described [...] (sure).*
463 *I'm not that kind of player. I haven't got that kind of mind that he's got.*

464 **INTERVIEWER**
465

466 00:33:51 B.B. *Everybody seems to have weaknesses and strengths. [...] may be terrible in a Colgate*
467 *ad. (Yeah). He might be terrible at [the London show where AA3 is currently working] whereas you*
468 *seem to be able to make that work. You've made that work. Somebody said "I really know what I*
469 *want on drums" but you've bought your creativity to it and realised it. So everybody has strengths*
470 *and weaknesses.*

471 **TA-AA3-4 CREATIVITY AND COLLABORATION**
472

473 **INTERVIEWER**
474

475 00:34:18 B.B. *We were talking a little bit about collaborating with others and how, if at all, that*
476 *determines, or might determine, your understanding of creativity, and we touched on it briefly [...] To*
477 *what extent do you see your creativity as individual within you, AA3, or within the collaboration that*
478 *AA3 comes to? [....] Is the creativity embodied in the collaboration, the collaborative work, or is it*
479 *something inside you?*

480 **AA3**
481

482 00:34:52 AA3. *I think it's probably more, in my case, it's probably more in the influence of others. I*
483 *think in a way that sometimes, er ... For me I think that's probably more ... I could probably be quite*
484 *happy to, maybe like a lot of people, to ... because creativity takes ... it's not like I'm lazy, it does take*
485 *effort, of course, but I think sometimes to have that inspiration can suddenly ... I think I respond*
486 *more if someone inspires me than if I have the inspiration myself (uh-huh). Generally speaking I*
487 *think I've found that to be the case. So if I walk into a band and everything is very creative then I*
488 *could probably be very creative. But if ... I guess it's like a team player isn't it? (Indeed, in a way). I*
489 *like to walk into a situation rather than sit on my own and practice at home and have a regime ... I've*

490 never been one of those. I know lots of musicians that are, that have their little routine and they can
491 sit at home for hours and work through it, but I can't do that [....].

492 **INTERVIEWER**

493

494 *00:36:10 B.B. But if you're there on one end of a continuum, who, would you imagine, is at the other?*
495 *That is to say who has creativity in them and they just present ... I'm just thinking of Elvin and Tony*
496 *and people, you know, those guys who are so clearly the people they are [....]. Probably not a great*
497 *team player. I mean I've heard Elvin completely blast everybody else off the bandstand (yeah). It's*
498 *like here's Mount Olympus, and I'm going be Mount Olympus now. He would presumably consider his*
499 *creativity individual and within him, I think (do you think so?) He's worked on it himself (yeah yeah*
500 *yeah), it's inside him, "I'm now here". I think he's probably arrived at that, or would you disagree*
501 *with that? How do you think about that?*

502 **AA3**

503

504 *00:37:10 AA3. I just don't know. It's hard to know with those sort of players or people sometimes*
505 *because the background ... the culture ... it's a shame you can't interview him, isn't it, because he'd*
506 *tell you himself [both laugh]. I just wonder how [...] ... basic those people are in terms of their level*
507 *of ... they probably didn't have the luxury of sitting down and working a lot of things out in that way,*
508 *but I don't know. (I agree, there's a brutal [indecipherable] ... survive or die, got to play something*
509 *now) yeah. [...] It's like the Buddy Rich thing of just playing all the time, not really thinking ... it's*
510 *almost as if they didn't have to think [....] (They didn't rationalise or conceptualise it like we are now)*
511 *Exactly, exactly, yeah. I don't think Buddy Rich sat down for one moment and thought what am I*
512 *doing here (but I also think he probably thought his creativity was individual) yeah, yeah, yeah*
513 *(rather than collaborative: "You guys, we don't collaborate here ... this is my band!") Yeah, sure. [...]*
514 *Yeah, you're right in a way. Elvin was the same.*

515 **TA-AA3-5 CONSIDERATION OF CREATIVITY IN OWN WORK**

516

517 **INTERVIEWER**

518

519 *00:38:47 B.B. Turning for a second towards composing and writing, more in the [names AA3's current*
520 *group] direction, can you tell me something about how and why you came to do that?*

521 **AA3**

522

523 *00:39:02 AA3. How I came is because somebody gave me a commission to write some music, that*
524 *was literally how it started, so I was given a boot up the backside "There you go, if I give you this*
525 *you're going to have to do that", and that forced me into doing it [....].*

526 **INTERVIEWER**

527

528 *00:39:46 B.B. Why did you say yes?*

529 **AA3**

530

531 *00:39:50 AA3. It's something you have to do, isn't it? [....] (You do; it's the way you learn. It's the*
532 *famous cold shower, you know. I'm a keen advocate that twice a year you need to be completely out*

533 *of your depth) yeah yeah yeah. ("There's no way I'm going to get through this; I don't know how to*
534 *do this" and I think it's a great way to learn. So you took that on board as a challenge) I did (as a*
535 *creative challenge?) yeah. Getting back to your thing earlier on, I literally do what I want to do, you*
536 *know.*

537 **INTERVIEWER**

538

539 *00:40:23 B.B. In that process did you find what you wanted to do, did you know what you wanted to*
540 *do, or what would have happened if you'd found there wasn't anything you want to do?*

541 **AA3**

542

543 *00:40:32 AA3. All three I think! [Both laugh] I kind of felt I knew roughly what kind of feeling of*
544 *sound I wanted to have ...*

545 **INTERVIEWER**

546

547 *00:40:46 B.B. You were hearing some music in your ears? (Yeah) In your imagination?*

548 **AA3**

549

550 *00:40:51 AA3. Yeah yeah, some music, sound.*

551 **INTERVIEWER**

552

553 *00:40:53 B.B. What did you write for, was it a quartet?*

554 **AA3**

555

556 *00:40:56 AA3. Quintet: two guitars, sax, bass and drums [...] I wrote everything out. (You're okay*
557 *with your jazz harmony?) I was okay, but I needed help and I got help. [...] helped me a little bit. [...]*
558 *I'd have a little idea and I'd send it to him and he'd send it back and it'd be this, he'd changed it*
559 *slightly [...] ... but I had a lot of time to get it together, which was good, you know.*

560 **INTERVIEWER**

561

562 *00:42:08 B.B. Were you pleased with the result? Or just thrilled that ... relieved?*

563 **AA3**

564

565 *00:42:15 AA3. Relieved, I think. I was happy to do it and ... at the same time I was The whole idea*
566 *of you being the presenter, it being your thing, I struggled with. We did a gig last November as [...] at*
567 *[...], that was the first time, er ... I felt comfortable, it being me playing to all these people "Right this*
568 *is what we're doing" da da da (and it being your gig...).That was the first time I felt ...*

569 **INTERVIEWER**

570

571 *00:42:56 B.B. you always wanted to present it as an ensemble did you? You said to Mike and to John*
572 *"let's make some music together - it happens to be under my name, but let's do it together (yeah)...*

573 **AA3**
574

575 00:43:07 AA3. I think it's just more the thing of ... people coming out to see 'me' and hear 'my music'
576 ... I was never happy with that (*yeah*) because I guess in a way I'm quite shy like that. I don't like to
577 be the [indecipherable], so if somebody says "Right, come on, you do it" it's a bit like "do I have to?
578 Okay then", you know.

579 **INTERVIEWER**
580

581 00:43:27 B.B. *Did you surprise yourself with your compositions?*

582 **AA3**
583

584 00:43:30 AA3. Yes, I guess I did really. They weren't sort of, erm ... (favourably or unfavourably?!)
585 [Both laugh]. It was interesting to do and, yeah, I did surprise myself and I was glad I did it and it was
586 something that I achieved and got together.

587 **INTERVIEWER**
588

589 00:43:47 B.B. *Did it make you want to do more?*

590 **AA3**
591

592 00:43:49 AA3. Yes and no. It made me want to continue with the band but to work in other areas as
593 well with it; not just to lock it down into ... music on the paper. Er... (sure) it's all sort of work in
594 progress in a way.

595 **INTERVIEWER**
596

597 00:44:16 B.B. Let me just talk about your selections of creativity of your own work. You gave me
598 three examples all of which are very cool. I suppose there are three aspects to it that I'm very
599 interested about [...]. Tell me a little bit about the [...] piece. It was basically a biopic of [...]. [...] Why
600 did you select that one?

601 **AA3**
602

603 00:45:07 AA3. I selected that because er ... [...] is someone I worked with for many years, I find his
604 music very powerful and I feel lucky to be able to have been given the chance to play with him, and
605 that recording meant a lot to me because it was a follow-up to a sort of famous landmark big band
606 album he did with a mostly British band, and that was the follow-up kind of 15 years later and I felt
607 very proud to be (*mmm*) not only in his company but in the company of the band, and to be able to
608 present that music and play that music. So that's why I thought ...

609 **INTERVIEWER**
610

611 00:45:47 B.B. *Your own contribution to it ... It was satisfactory for you, or was there something on the*
612 *record that was unusual for you, that surprised you, or is this something you understood about*
613 *playing with [...] that you hadn't understood before as a result of doing that?*

614 **AA3**
615

616 00:46:07 AA3. No, it was just more ... I guess in a way because he's getting older, the music's
617 becoming more refined, but yet more emotionally charged at the same time. So it's almost like it's
618 becoming - not simpler - more refined, but more emotional. [...] And also it felt like the experience
619 ... I mean you'll know what it's like when you record with people and you have a sort of rapport and
620 a kind of ... It's quite an intense process for everybody (*very*). That particular thing, because it's a big
621 band and there was so many of us there, we were all aware of the situation of what it is, we fed off
622 each other in a nice way. We knew we were involved in something very special, and we had to make
623 sure it was very good, but not from a personal perspective, but for the sake of the music and the
624 ensemble as a whole. So it wasn't like anybody was thinking "this is my big moment, I'm going sound
625 great on this. I'm going to do this". It was almost like the music was powerful enough that we knew
626 that what we were dealing with we had to ... live up to the music. (*To reach the standard that it*
627 *deserved?*) yeah (*it's interesting isn't it?*). It was being in that situation where you take the
628 personality and the ego out of the music, so it's about the music; it's not about me or anyone else
629 that is playing it. It's just being able to do a professional job in making it come off the paper and ...

630 **INTERVIEWER**
631

632 00:48:36 B.B. You know musicians speak in [...] quite simple language about this, but very effective
633 language, like "making it work". Drummers often construe what they do as "making it work",
634 whatever the musical environment is ... "delivering the goods", and they, I think, sometimes see
635 creativity in that kind of light, like you were describing with [...]. Does that ring a bell with you?

636 **AA3**
637

638 00:49:01 AA3. Yeah. [...] Yes, it does ... yeah, yeah, yeah.

639 **INTERVIEWER**
640

641 00:49:57 B.B. The next one was [...] [the interview is obliged to move to another position in the
642 room].

643 **INTERVIEWER**
644

645 00:50:53 B.B. Tell me what you were going to say about [...]. (About that particular track?) Yeah,
646 yeah.

647 **AA3**
648

649 00:51:04 AA3 I picked that one, er It's quite a short track that seems to move around a lot. It
650 always feels sort of ... brittle to me, and I think it's probably because of the way the sound is
651 processed, and the trumpet playing on it ... (*yeah, yeah. The drums are crisp as heck*). [...] I think also
652 the fact that it's been set to a little video there as well just gives it that other element of it being
653 something ... opens it up a little bit rather than it being ... it doesn't make it something you should sit
654 down and particularly listen to with intensity. It shows that it kind of works with a backdrop of ... life,
655 rather than just you know a piece of music that you'd sit and listen to. If you introduce that other
656 element of the video then it ... the music takes on a different form. It takes on a different purpose
657 or...

658 **INTERVIEWER**

659

660 *00:52:27 B.B. When you're thinking "oh, this is good" or "this is effective" and you're making*
661 *decisions of choice and control [...] who's your listener in your mind then? [...] Who are you making*
662 *music for? Is there an imaginary listener, or are you the imaginary listener?*

663 **AA3**

664

665 *00:53:01 AA3. That's a good question, erm ... I guess in a way I'm just doing it for its own sake. [...]*
666 *That really is my creative ... outlet, so in a way if it's only me that gets it, it's er ... that's it really. But I*
667 *also know there are other elements [...]; the drumming aspect and the sonic aspect and what I'm*
668 *doing with the drums and how I'm playing them and how I process them will be of interest to ...*
669 *hopefully to somebody like yourself, yeah. [...]*

670 **INTERVIEWER**

671

672 *00:54:24 B.B. So you do have a listener in mind, but he's probably on the same sort of wavelength as*
673 *you?*

674 **AA3**

675

676 *00:54:30 AA3. Yeah, but hopefully broader, hopefully not just people like me or you, but people like*
677 *the guy who did the video (I see). [...] So keep it broad; even though you might not think that it is*
678 *that broad musically, but we try and keep it almost politically open; so it's not jazz and it's not*
679 *electronica and it's not ... (politically open?) kind of, yeah (that's a good word) do you know what I*
680 *mean? (Absolutely) I don't want it to be ... (Jazz jazz) because it's not. (It's not. Interesting).*

681 **INTERVIEWER**

682

683 *00:55:24 B.B. Are you good at knowing when to stop? You know, when it is complete? Do you agree*
684 *with [...] or agree with yourself that this job is now done; that this (yes) work of art, this piece of*
685 *sound is now finished or is that just dictated because the budget's done and you've only booked two*
686 *days and that's that [...]. How do you finish the creative act?*

687 **AA3**

688

689 *00:55:54 AA3. I'm okay, sort of getting that way, and [...] 's very good and also this other drummer*
690 *we work with as well, this Norwegian guy, he's also very good at shaping [...], But he's also very*
691 *good at being able to work out when we've said what we needed to say.*

692 **INTERVIEWER**

693

694 *00:56:15 B.B. Very good; because in a very abstract approach to an already abstract form – music -*
695 *it's difficult to be on the same wavelength with yourself, let alone a colleague, let alone two*
696 *colleagues (yeah yeah) to say are we on the same page here? Are we shaping the same thing? Not*
697 *easy. I mean a three-minute pop song is probably easier to do (yeah) because there is a clearer set of*
698 *constraints. But when it's audio, when it's not really jazz, it's not really rock, it's not really anything,*
699 *it's quite difficult. So you're disciplined guys, the three of you. Discipline comes into this.*

700 **AA3**
701

702 00:56:53 AA3. I also think maybe ... I'm also one of those people who thinks that less is more as I get
703 older, so I'm very conscious about people making CDs of jazz than a one hour ten or one hour fifteen
704 minutes long. [...]

705 **INTERVIEWER**
706

707 00:58:00 B.B. Tell me about [...]. Lovely player, too; lovely player.

708 **AA3**
709

710 00:58:12 AA3. He's like a Joey Baron; he'll never play the same thing twice. He always wants
711 something different. He'll always play something different. He'll move it around; he won't want to
712 play the obvious. So for instance an example would be you do a little drum solo to open up a tune,
713 and then you'll come in with the time, the feel, and to you you'll put the one in where it's obvious
714 where that's the one [indecipherable] and he'll never come in on that, he'll always come in, like,
715 across it, because [...] that's not [...] necessary. So he ... it also feels like with him he's very happy to
716 take it to an area where you're only creating where really you don't know where you are; so in other
717 words, you think you know where you are, or you think you know where he is, but when he thinks
718 that you think you know where he is he'll do something to make you think "Oh no, we're not there;
719 we're somewhere else". [...]

720 **INTERVIEWER**
721

722 00:59:28 B.B. That theoretically is playing havoc with the form of the piece (Yeah). But you're shaping
723 the form together, the two of you. (Yeah, exactly) And he must feel you're an empathetic character to
724 shape form with.

725 **AA3**
726

727 00:59:40 AA3. Yeah [...] It's all up for grabs; it depends how far you want to go and if you want to go
728 ... he's operating on a very high level, and that example I just gave, it sounds like it's a game, but it's
729 not at all. You know, it's like, er ... It really is an exploration.

730 **INTERVIEWER**
731

732 01:00:05 B.B. A high level of what?

733 **AA3**
734

735 01:00:08 AA3. Music. A high level of musical communication and also harmonic and melodic space
736 and time. You know, so he'll play a tune ... pull it around ... even though it might in theory be in the
737 tune or a grid or form or something ... (a standard? Have you played any standards with him?) Yeah,
738 and again he can play them in time, in four, exactly ... What kind of frustrates me sometimes is when
739 I hear jazz musicians go "As a jazz player, my goal is that I need to know where I am all the time, and
740 I'll never lose the time, and I'll know where I am in the structure, and I'm going nail it da da da ..."
741 Well, he's the opposite. That's not what it's about for somebody like him because he's trying to
742 remove all those barriers and those borders and those bar lines. Not in a superficial or obvious way;
743 it's not like he sets out to do that, it's just how he feels the music.

744 **INTERVIEWER**

745

746 *01:01:32 B.B. And you're comfortable with that?*

747 **AA3**

748

749 *01:01:35 AA3. Yeah; I mean I don't play it very well sometimes because it's out of my league,*
750 *sometimes, I just think I'm not fit to even be able to approach it in the way he is (*I know what you**
751 *mean) because he's quite ...*

752 **INTERVIEWER**

753

754 *01:01:51 B.B. It's esoteric, (yeah) very abstract. But I sense that he's giving you lots and it's also*
755 *forming your musicality (yes, absolutely, yeah) and it's a world – a sonic world – that you're*
756 *increasingly comfortable with. (Yeah) Would that be fair to say?*

757 **AA3**

758

759 *01:02:12 AA3. Yes it would. I like working with piano players and I like the sound of the piano trio,*
760 *you know, whether it's Oscar Peterson and Ray Brown, or whether it's Keith Jarrett or Gwilym or*
761 *Django, or any of these guys, I just like to hear a piano trio.*

762 **INTERVIEWER**

763

764 *01:02:36 B.B. It's one of your preferred settings, is it? If I said tomorrow, any money you want but I*
765 *need a tour of Europe, what ensemble would you put together?*

766 **AA3**

767

768 *01:02:45 AA3. I think that would be pretty high up there (*a piano trio?*) yeah [...]. People forget it's a*
769 *percussion instrument as well (*yeah yeah*), so for us drummers were getting ... playing with someone*
770 *like [...] suddenly it's rhythm coming at you all the time, it's not just the ... with [...] as well, you*
771 *know, they can play with harmony da da da but essentially they really play very rhythmically you*
772 *know, which is great for us. [...]*

773 **INTERVIEWER**

774

775 *01:03:46 B.B. So those three selections are great. Is there any thread running through them, do you*
776 *think, that links these together? You've selected these as being, hopefully, your most creative*
777 *moments that you've...*

778 **AA3**

779

780 *01:04:01 AA3. Yeah. There are connections with [...] and [...]. They have musical connections so*
781 *there's a slight connection there musically.*

782 **INTERVIEWER**

783

784 01:04:13 B.B. *What is it in the music that crosses all three examples [...] that made you select these*
785 *rather than any other; that made you describe these as 'creative', rather than any other music you've*
786 *done?*

787 **AA3**
788

789 01:04:27 AA3. I'm not sure if there is a thread through all three. The reason why I picked my own is
790 because I thought I had to because *[laughs]* in a way it's the ultimate thing of going "this is what I
791 do", isn't it? This piano player said to me once "have you done your own record?" and I said "no". He
792 said "why not?" as if it was like, "that's stupid..." I said, this is years ago, "well, I don't have a band"
793 and he said "well you know just get together with some mates and record it" and I said "I don't have
794 any tunes" and he went "do a solo record". He thought there was absolutely no excuse to not, as an
795 instrumentalist ... *(Why was he so insistent upon this?) [...]* He thought there was absolutely no
796 reason why somebody who plays an instrument shouldn't have a certain level of confidence, or
797 musicality, to make their own record. And I thought, bloody hell, in a way he's right *(uh-huh)*; I
798 should do.

799 **INTERVIEWER**
800

801 01:05:29 B.B. *His voice sat with you for a bit (yeah) gnawing away in the back of your head?*

802 **AA3**
803

804 01:05:33 AA3. It seemed such a stupid thing to him. "You haven't done it? Why not?" I kept coming
805 up with reasons why, and in the end it boiled down to "well, just do a solo record, of what you want
806 to do ... you know, it can be anything; it's your thing ...

807 **INTERVIEWER**
808

809 01:05:49 B.B. *And it's kind of provocative, because the implication is you need to know what you*
810 *want, to make a record (that's right) [...]. So we were both pushed forward a bit by a harmonic*
811 *player saying "Come on you guys, you're musicians too".*

812 **AA3**
813

814 01:06:52 AA3. I mean I know musicians that I've played with that've never made records and I just
815 think they should. In a way this guy was right; everybody should.

816 **INTERVIEWER**
817

818 01:07:04 B.B. *Well, it's a terrific exercise, because it shows you right away very quickly what the heck*
819 *you think you're doing, what your choices are ... It's like staring at yourself in the mirror. You think,*
820 *well, it's not very good but at least if I shave this bit off and improve that a bit, you know, I could*
821 *become a better musician, I could make better music. [...]. Traditionally, if there's a record and it*
822 *says [...] on top, you assume that some of the decisions or all the decisions on there have gone*
823 *through your editorial control, so I therefore will get to the [...]* (Yeah). *It's seen as traditionally a very*
824 *creative thing to do (Yeah).*

825 **AA3**
826

827 01:08:27 AA3. So I picked that as my own thing because I just thought that's ... (*right, sure*)... but the
828 other two, I've played with them a lot over the years and learned a lot from them about ... from the
829 past and into the future as well, being such masters of music really (*repositories of knowledge*), yeah,
830 they know so much, and just being around them ... (*it rubs off, doesn't it?*) Yeah, you just hear
831 something and think "Oh, Christ, that's interesting". [...]

832 **INTERVIEWER**

833

834 *01:09:03 B.B. And I think that's another tendency of drummers like you and me, is that you wish to*
835 *associate with people who know more than you do (yeah), or who have more knowledge in some*
836 *way, however you define that, in order that that will refine our creativity (yeah, exactly) or give us a*
837 *context in which to be creative.[....]*

838 **AA3**

839

840 01:09:39 AA3 Yeah, so that was the reason for those particular choices. (*I think they are good*
841 *choices*). I could have gone for, like I say, [...] or [...] or someone of my own generation, I just thought
842 - I'm not sure who else you're interviewing - but I just thought to get those two in, into the mix of
843 whatever it is you've got, because they're older (*yeah*), above my generation.

844 **INTERVIEWER**

845

846 *01:09:59 B.B. I have no external interest or concern in who you're naming. I'm interested in where*
847 *you're constructing notions of creativity. If you're constructing a notion of creativity by playing with*
848 *[...] that's fine by me. It's just that I need to know that that's what you think is where creativity lays if*
849 *you were forced to try and pin it down. In a way it's slightly uncomfortable, because I'm trying to*
850 *force you to pin something down which most of us don't go around thinking that, we just assume it is*
851 *(yeah, yeah), but my job is to try to find out - what is it? [...]. We're nearly there; we are doing very*
852 *well and you're being very good [Laughs] [...].*

853 **TA-AA3-7 REFLECTION ON THE CHANGING ENVIRONMENT IN WHICH TO**

854 **ENACT CREATIVITY**

855

856 **INTERVIEWER**

857

858 *01:11:29 B.B. Have any changes in the drum scene since you started made creativity more or less*
859 *possible?*

860 **AA3**

861

862 01:11:38 AA3. I think in a way they've made it more possible. I think the problem is that the
863 environment around it has created a situation where overall generally it's maybe less creative. At a
864 grassroots level the changes in technology and various bits and pieces have enabled you to be
865 terribly ... much more creative, you know. [...]. I just think it's the environment that is the problem.

866 **INTERVIEWER**

867

868 *01:12:16 B.B. All the aspects surrounding the context in which we hear your drumming ... that's*
869 *changing so rapidly, and behind the question is, how do you deal with that? Does it make your life*

870 *easier or... You know the mere fact that you can make an album with some guy across the other side*
871 *of the world, he sends you an audio file, you stick some drums on it and so forth, is any of that*
872 *helping? [...]*

873 **AA3**
874

875 01:12:42 AA3. Generally, I think yeah it can help ... If it was just left to creative people that knew
876 what they were doing there is no reason why that should stop creative people making brilliant
877 music.

878 **INTERVIEWER**
879

880 01:12:59 B.B. *Everybody has a view on what the drummer should be doing; the producer, the bass*
881 *player, your mother-in-law. Everybody has an idea; which is a constraint upon drummers (uh-huh)*
882 *because you have your own idea. And I think that's probably a good thing; it makes us work harder...*
883 *I think automation makes us work harder. Do you spend much time with automation? [...]* Online,
884 *looping, sampling, playing to tracks et cetera? [...]* Or do you see your world primarily as acoustic,
885 *collaborative and performative?*

886 **AA3**
887

888 01:13:52 AA3. Yes, the latter, very much so. *(It's your preferred media? Or maybe not?)* I don't have
889 a preference particularly, I just feel that the way the work is means that I have to ... I work more in
890 that way. With my own band and everything files have been going back and forwards yeah like crazy,
891 everything's been [undecipherable] da da da [...] [...]. No, I'm happy with that *(good)*.

892 **TA-AA3-8 PERFORMING IN PUBLIC**
893

894 **INTERVIEWER**
895

896 01:14:59 B.B. *Talking about the audience for a sec, how do you see the audience or the listener in*
897 *respect of your creativity? [...]* Where is the audience in any of this?

898 **AA3**
899

900 01:15:22 AA3. I guess in a way you're trying to make them come, without sounding cheesy, on a
901 journey with you, an emotional sort of journey. I think if you just do what you do honestly, and how
902 you feel honestly, to put that through music that somehow the audience will ... *(smell it?)* yeah,
903 smell it and they'll get on board and become part of it. The gig we did the other day at Kings Place I
904 felt ... nobody walked out, everybody sat there and they seemed to really ... I'm not necessarily
905 saying that they enjoyed it, but they got it. Whether they liked it or not or how high they liked it
906 against other da da da in a way is irrelevant, the fact that they got it [...] that's enough. Whether
907 they liked it or not, that's up to them. We succeeded in what we were trying to do, in terms of
908 delivering the music that we ... the best that we could do, at that moment, the four of us, to that
909 audience, was the best we could do *(lovely, lovely feeling)* and they seemed to get it so. As I say,
910 whether they liked it...

911 **INTERVIEWER**
912

913 01:16:49 B.B. *Did you all agree that this was the best you could do?*

914 **AA3**
915

916 01:16:51 AA3. Yes we did, yeah. [...] We couldn't have done any more, and that was it (*it's a nice*
917 *feeling that isn't it?*) Yeah, some gigs you do and you think "Oh, I didn't play very well" or you feel
918 self-conscious, or you're uncomfortable, or ... And that was a classic moment for me personally
919 where I thought I could actually be a little bit nervous here, so I went the other way and I think I
920 managed to pull it off to my own surprise.

921 **INTERVIEWER**
922

923 01:17:22 B.B. *Would you have played differently if they had been a hindrance or come unwillingly on*
924 *your journey? Would you have changed part of the journey had they fidgeted, started to walk out?*
925 (No). *So your journey is your journey; you're presenting something ...*

926 **AA3**
927

928 01:17:40 AA3. We can only do what we do, and if they'd all walked out it's a shame but (*yeah*) ... I
929 think in a way the honesty with which you do something is really important. People are quite open-
930 minded like that; it doesn't matter what it is (*I totally agree*), if it's good and they get it, and it's
931 coming from the right place, it doesn't matter what it is, they'll connect with it.

932 **INTERVIEWER**
933

934 01:18:05 B.B. *Do you like performing in public?*

935 **AA3**
936

937 01:18:09 AA3. Sometimes, sometimes not. [Laughs]. Sometimes it doesn't feel quite right.

938 **INTERVIEWER**
939

940 01:18:14 B.B. *Interestingly, are you visible in the [London, West End] show?*

941 **AA3**
942

943 01:18:16 AA3. Only a little bit [...] I'm in the pit, but I'm right underneath...like the first couple of
944 rows. [...].

945 **INTERVIEWER**
946

947 01:18:28 B.B. *Do you sense that you're performing to a public? [...]*

948 **AA3**
949

950 01:18:33 AA3. Yes ... [...] but as far as they're concerned, we could be anywhere. [...]. [...] It's good
951 because you are anonymous (*completely anonymous*), but having said that, the music is so
952 important that it's very easy to... everybody would know if you made a mistake, particularly for the
953 drums because you're having to come in really loudly (*sure*) [...] But also nobody knows who you are.
954 The front row can see you, but to everybody else you're just ... (*sure*) because they're more
955 interested in what's going on on stage, which is great. It's a nice little er ...

956 **INTERVIEWER**

957

958 *01:19:30 B.B. How important to you is playing in public to your sense of being a drummer?*

959 **AA3**

960

961 *01:19:37 AA3. It's not that important actually to be honest. What is more important is the music that*
962 *I'm playing. So if I'm playing good music, it could be here, in a rehearsal, or it could be in that bar*
963 *next door ...*

964 **INTERVIEWER**

965

966 *01:19:51 B.B. And if I threw away the key, and said "I'm sorry [...], you can't play in public any more*
967 *but we've got all the money you want, so you can make any music you like with [...] and your friends,*
968 *with other musicians and colleagues, would you be okay with that? Now I'm taking away the*
969 *audience completely ...*

970 **AA3**

971

972 *01:20:07 AA3. No. I think in a way you've got to have ... No...*

973 **INTERVIEWER**

974

975 *01:20:11 B.B. Okay! [Both laugh] you want some feedback! You're a human being yeah! [Yeah].*

976 **AA3**

977

978 *01:20:17 AA3. Not massive (Yeah). You know what I mean? (Yeah). There are some people [...] who*
979 *have to perform to 3000 people otherwise they feel like they're not worth ... (yeah). I'd be happy to*
980 *play in a bar, here, to 30 people, that's okay. I'm also happy to play background music, well, not*
981 *background music, but I don't necessarily want a constant situation where everyone is going [stares*
982 *with slack jaw] (yeah, I know) you know, sometimes a situation where it's a bit more relaxed [...]*

983 **TA-AA3-6 CONSIDERATION OF CREATIVITY IN WORK OF OTHERS**

984

985 **INTERVIEWER**

986

987 *01:21:17 B.B. If I forced you to pick three drummers, living or dead, whom you considered creative*
988 *[...]... You mentioned Joey Baron (yeah) and I sense you might put him up there as being one of the*
989 *most creative cats, you kind of talked about him a bit like that ...*

990 **AA3**

991

992 *01:21:46 AA3. I guess in a way, most creative? ... He is very creative; I guess in a way there are*
993 *people who maybe aren't as creative in the moment as that, but are more innovative I guess ...*

994 **INTERVIEWER**

995

996 01:21:58 B.B. *Such as?*

997 **AA3**

998

999 01:22:01 AA3. Tony Williams for one I would say, er ... Who else? [...] Some people would say Ringo
1000 Starr (*yes, a lot of people would*) I think even someone like Jack may be ... again, he plays very
1001 creatively ... [...] I would possibly put more people who were slightly more innovative above ... I feel
1002 that's a higher... not a higher term, but a more interesting way of ... I mean Buddy Rich was a hell of
1003 a drummer, but I guess he wasn't a huge innovator, was he? (*I don't think so. He was very much tied*
1004 *to his era [...]*) Someone like even, I don't know, I never saw him, but people say in the jazz world
1005 Kenny Clarke, the time on the ride cymbal [...] (*yeah, yeah, or Max Roach*) or Max Roach, yeah. [...].

1006 **INTERVIEWER**

1007

1008 01:23:11 B.B. *Can you name any drummers for whom, there was drumming before that character,*
1009 *and then there's kind of drumming after that character, because everything they did was different?*
1010 *In a way Max did that (yeah); suddenly you could play the bass drum (yeah) [...].*

1011 **AA3**

1012

1013 01:23:30 AA3. So maybe him, Tony Williams, I mean even ... I always thought, there's people like
1014 Bernard Purdie [...] and Zigaboo Modeliste from the Meters. [...] When you listen to him you go,
1015 that's (*backwards, half the time*) yeah, that's nuts, you know. Very innovative player. There's
1016 probably loads of them.

1017 **INTERVIEWER**

1018

1019 01:23:56 B.B. *Well, that's enough. I understand what you're getting at ... and it mostly inheres to the*
1020 *jazz side I think you're suggesting, than the rock side?*

1021 **AA3**

1022

1023 01:24:06 AA3. Well, I think it even people like Bernard Purdie and Zigaboo and Al Jackson and all
1024 those players ... they all came out of jazz, they were all essentially jazz players, weren't they? (*Sure*)
1025 [...]

1026 **INTERVIEWER**

1027

1028 01:24:35 B.B. *Given everything you've said so far about creativity in your work, what does it mean to*
1029 *you? [...]* *Is it something you could do without?*

1030 **AA3**

1031

1032 01:24:54 AA3. I guess probably I'm trying to look for it on a daily basis in terms of all the areas that I
1033 work in. Tonight I might try, even though I've played it 100 times, I might try and look for a little
1034 (*aah*)... I'm not feeling completely straitjacketed. There might be little corners where I can have a bit
1035 of freedom, even if it's just playing rolls on a cymbal and then, changing it slightly, the dynamic or
1036 something or ... just being able to find it ... little corners of creativity in everything. Whether it's
1037 playing with [...] or something like that, or doing something like this (*mmm*) or playing and

1038 interpreting a piece of music where someone's only written half a drum pattern and you come up
1039 with the rest, or...

1040 **INTERVIEWER**

1041

1042 *01:25:44 B.B. There are multiple ways, aren't there, that a drummer can be, has to be, and needs to*
1043 *be creative?*

1044 **AA3**

1045

1046 *01:25:50 AA3. That's what I think you see. I think in a way, even ... you know all the best drummers*
1047 *in a way, if they're in good situations, have got creativity available to them, I think.*

1048 **TA-AA3-9 REFLECTION ON MEANING AND CHANCE TO ADD**

1049

1050 **INTERVIEWER**

1051

1052 *01:26:06 B.B. Two pretty boring questions that I sort of ought to ask really. We've talked quite a bit*
1053 *about creativity [...]; is there anything else on the subject that we haven't covered, I mean [...] is*
1054 *there something you would like to say about creativity that you don't think we've covered?*

1055 **AA3**

1056

1057 *01:26:27 AA3. I don't think so (we've done a lot). Yeah; I don't think so.*

1058 **INTERVIEWER**

1059

1060 *01:26:33 B.B. I haven't asked you to define it, you see. That's perfectly okay, because I'm asking you*
1061 *to hedge round it and try to trap it in the middle somewhere (uh-huh). Everybody's understanding of*
1062 *creativity is somewhat different; I haven't said creativity is this (yeah); so it's many things (yeah yeah*
1063 *yeah) and we're sort of looking for it in general; we are trying to get a sense of what it is and what it*
1064 *means to you. And I think, if I said to you, you were forbidden to be creative again, you'd hurt (yeah);*
1065 *you wouldn't like that (yeah yeah yeah). I think it's probably in your blood.*

1066 **TA-AA3-10 PARTICIPATION IN THE INTERVIEW**

1067

1068 **INTERVIEWER**

1069

1070 *01:27:10 B.B. Just about the interview itself [...], have there been any positives or negatives in any of*
1071 *this?*

1072 **AA3**

1073

1074 *01:27:21 AA3. It's always good for me to talk I think, be forced to talk, because I don't do enough ...*
1075 *You go around from job to job and you do this and you do that and then you know what it's like*
1076 *there are other things in your life you [indecipherable] with that (yeah). All those other things, they*
1077 *shape ... It's almost like sometimes when you get to play with the band that's the moment where*
1078 *everything that's about you comes out (absolutely) and I think everything influences your music ...*

1079 It's almost like that saying where people say music's a part of life; not the other way round. I firmly
1080 believe that, in a way.

1081 **INTERVIEWER**

1082

1083 *01:28:13 B.B. It is unusual to ask drummers to conceptualise creativity. It's unusual because it's a*
1084 *slippery customer (yeah). Drummers on the whole don't really want to do that (yeah). Sometimes it's*
1085 *a good exercise to try to focus on it (yeah), just for an hour and a half or so and say "It's this or was it*
1086 *that?" And is there anything about this conversation that would cause you to change your attitude to*
1087 *creativity [...].?*

1088 **AA3**

1089

1090 *01:28:07 AA3. You're right about it, it is weird, because we've had a discussion about creativity but*
1091 *we haven't actually said to me "let's define it", or I haven't said to you "I think it's this" (but that's*
1092 *okay; you can still have a conversation around it) yeah, yeah, that's what we've done isn't it?*

1093 **INTERVIEWER**

1094

1095 *01:29:26 B.B. It's what meaning you derive from the word (yeah, exactly) not the word itself. It is the*
1096 *meaning you derive from it that counts. [...]*

1097 **INTERVIEWER**

1098

1099 *01:31:17 B.B. [...] that's great; thank you so much for participating*