

1 **Interview 5: IL**

2 **Place: Skype to Los Angeles**

3 **Date: 08.04.14**

4 **Interview transcription begins: 00:02:08**

5 **Interview transcription ends: 01:25:40**

6 **Recording stops: 01:27:24**

7

8 **TA-IL-1 FAMILY & MUSICAL BACKGROUND**

9 **INTERVIEWER**

10

11 *00:02:08 B.B. Were you a good practiser? Are you a good student?*

12 **I.L.**

13

14 *00:02:12 I.L. You know I love playing drums so practising for me is a joy; I love to practice. Because I*
15 *love pushing myself beyond what I've learned, and beyond what I've previously done (uh-huh). So*
16 *you know for me it's not a chore to play my drums, [...] it's actually a joy so ... practising for me*
17 *becomes a whole other thing. It's just me being able to play my drums more.*

18 **INTERVIEWER**

19

20 *00:02:46 B.B. Oh that's nice, that's nice. And are you still practising a fair bit these days or do you*
21 *find your schedule just doesn't allow for it?*

22 **I.L.**

23

24 *00:02:56 I.L. It doesn't allow for as much practising as I was doing certainly when I was younger and*
25 *unmarried etcetera, but you know I play my drums as much as I possibly can [laughs].*

26 **INTERVIEWER**

27

28 *00:03:11 B.B. I can tell, I can tell! You're a keen drummer, that's great. And I indeed was to - I'm*
29 *retired now - but I was absolutely the same speed as you! Tell me a little bit about parental support ...*
30 *I mean there is this line flying about, quite a good line, about "the only thing I heard at home was*
31 *that drums were noisy and expensive" [laughs]. You probably remember that line which is in your biog*
32 *somewhere I think (yes, absolutely! [laughs]). It sounds like on the female side your mother and your*
33 *grandmother were musicians anyway.*

34 **I.L.**

35

36 00:03:50 I.L. Yes they were. My Mom [indecipherable] and her Mom played the classical piano. And
37 even on my Dad's side his mom, she played piano. She was not professional like my mother's mother
38 or on that level at all, but she could play her church hymns, and she could sight read, (*yeah*) and
39 sang, so she could do all that (*uh-huh*). So there was music on both sides, for sure.

40 **INTERVIEWER**

41

42 00:04:20 B.B. [...] *The parental background on these things is hugely important, as I'm sure you*
43 *know, so you already had three templates ahead of you for you to model yourself on.*

44 **I.L.**

45

46 00:04:42 I.L. Yeah, it is great to get that support especially at such a young age, because when you
47 go out into the populace, into society, into the world and you're playing, you have a great core in
48 terms of your values and what you want to do and what you will do, what you like, and your
49 direction (*yeah*), so it certainly helps you and it helped me you know, and it certainly helps you keep
50 your focus and stay true to your core.

51 **INTERVIEWER**

52

53 00:05:21 B.B. *Absolutely. You were young, at 13 [...] getting some Drum Corps marching chops?*

54 **I.L.**

55

56 00:05:29 I.L. Yes ... [...] Fife and Drum, and I was actually less than 13 when I did that ... I think I was
57 about 11 or 12, because that was before I even had a drum set, the Fife and Drum Corps, and that
58 was incredible because we learned everything of course on traditional grip, and we had to play all
59 the rudiments ... We had to play them at every speed from dirge to lightning fast (*yeah*) [...] and we
60 had to be able to control everything that we played. So the drum line master would come to each
61 drummer and he would put his hands over top of your sticks (*yeah*) at different heights, so whatever
62 tempo we were in we had to play at that speed but under his hands, not hitting his hands. So if he
63 put his hands really close to the drum we had to play whatever we were playing consistently and
64 cleanly at that height, with the same intensity ... and if he raised his hands, we had to do the same
65 thing at that height also without hitting his hands. So that taught me a lot, just in that. That control
66 lesson for touch, the sensitivity. My mother's mother gave me my first lesson in that area. She,
67 playing piano, gave me piano lessons. I think I lasted for two, possibly three, lessons ... I wasn't into
68 the piano ([*laughs*]). *It's a percussion instrument! [...]* I couldn't see the value ... I think I was about
69 eight years old. But what she did show me that I never forgot, even learning it at eight, was that ...
70 She said "I never use [...] the dampening pedal nor do I use the sustain pedal when I'm playing piano.
71 If I want a note to be long, I make it long myself (*I like that*); if I want it short, I play it short myself. If
72 I want to fade something out, I fade it out myself. (*Yeah isn't that nice? [...]*). To me those are some
73 of the best lessons I learned, especially early on, in terms of my sensitivity around the drum kit
74 (*yeah*) ... I rely on myself to make those things happen.

75 **INTERVIEWER**

76

77 00:08:56 B.B. *I can tell. It's very easy for another drummer to tell ... and of course you realise there*
78 *are a lot of drummers who never get that far, who don't understand the idea of stick control. In fact I*
79 *like that book 'Stick Control', George Lawrence Stone.*

80 **I.L.**
81

82 00:09:18 I.L. *I love that book. I've had so many copies of that book because over the years I've just*
83 *worn them out (I know!). I keep that book with me. There are a few books that I love and that's*
84 *certainly one of my favourite books (yeah) and now I have it digitally; I have it on my computer. [...]*

85 **TA-IL-2 CHOICE AND CONTROL**

86 **INTERVIEWER**
87

88 00:09:52 B.B. *So talking about control a little bit, [...] how important to you is it to have choice and*
89 *control over what you play?*

90 **I.L.**
91

92 00:10:06 I.L. *To me, to have choice is the most important thing and to have control ... is the*
93 *right-hand or left hand of your choice. Because if you are able to control what you do then you are*
94 *able to make choices.*

95 **INTERVIEWER**
96

97 00:10:37 B.B. *That's true; I'm also thinking more compositionally in the sense of an authoritative*
98 *record producer who wants it done a certain way. You may not do those kind of sessions - in fact it's*
99 *quite probable you don't - but where it's pretty authoritarian and you surrender choice and control in*
100 *the sense of doing exactly what that guy or that woman wants you do in the studio at that time. Do*
101 *you come across that ever?*

102 **I.L.**
103

104 00:11:09 I.L. *Yes I've done it. I've done it in the studio (uh-huh) and I've done it on gigs.*

105 **INTERVIEWER**
106

107 00:11:18 B.B. *Who in that respect was the most controlling of your employers on a gig? Who was like*
108 *that the most? [Laughs] You don't have to name names! [Laughs] [...]*

109 **I.L.**
110

111 00:11:47 I.L. *I worked with [...] for 15 years. (Right! OK! [Laughs]) [...]s gig at the time, and maybe it's*
112 *changing now, but at the time it was, erm ... we were playing parts (oh, yeah). You were playing the*
113 *part that was on the record, and for me, as we went along I would add little things here and there*
114 *and improvise some stuff there because what's on a record, to me, doesn't always translate, firstly*

115 to what's appropriate for a live situation. You might need to really fire something up at a certain
116 point, much more than it is on the record, or you might need a different feel here or there, so for me
117 I would temper that to what I thought was necessary at the moment.

118 **INTERVIEWER**

119

120 *00:12:44 B.B. Sure. How was he with that?*

121 **I.L.**

122

123 *00:12:46 I.L. Sometimes cool (yeah, yeah). If it got too far away from what was on the record, he*
124 *might say to me or to all of us "hey, let's get back to what worked on the record".*

125 **INTERVIEWER**

126

127 *00:13:03 B.B. More important is how were you with that?*

128 **I.L.**

129

130 *00:13:06 I.L. I'm professional enough to be able to do that (yes, that's very good). It's not my musical*
131 *choice to be able to do that because I love creative music - that's my favourite music. I love to*
132 *create, and I love to be able to interject my opinion (mmm) and I think that ... when you have people*
133 *you can trust to be able to interject, and interjection is a responsibility because it takes taste, it takes*
134 *intellect, it takes heart to, erm ... to do that and keep the music swingin'. I don't mean the swing*
135 *rhythm, I just mean the feel (sure) to keep it swingin', to keep it happening.*

136 **INTERVIEWER**

137

138 *00:13:53 B.B. You've often in your interviews seen 'creative' music as distinct from, presumably,*
139 *'uncreative' music. I'm just trying to get to this word 'creative' and you seem to refer [...] to jazz as*
140 *'creative' music (yes) but the implication is that rock is 'uncreative'. Is that correct? Is that fair to say?*

141 **I.L.**

142

143 *00:14:21 I.L. In and of itself ... there's a little bit of a misconception there because in and of itself*
144 *rock music is not a music that is uncreative, it's the interpretation of the music that is sometimes*
145 *uncreative. It's all what we do with it. There's no bad rhythm; it's a bad interpretation of a rhythm. If*
146 *you have a rhythm that goes [sings to demonstrate] that's a cool rhythm you know, and you can put*
147 *it somewhere, and it can feel great and whatever ... it's the interpretation or the usage of that*
148 *rhythm that could be bad or good (yeah) or better used or less better used. So to me the definition*
149 *of rock music in pop is typically not creative, but to me rock music can be creative and it depends on*
150 *interpretation and taking it further ... Tony showed us that by creating jazz-rock, because he used*
151 *obviously jazz sensibilities, jazz techniques and chords, flavours, sounds, intellect, direction and*
152 *innovation with often some big old fat rock grooves, and the largeness in the sound and the*
153 *electricity of rock, the energy and the guttural feeling of rock ... To me a music is defined by the*
154 *player [or] the band's interpretation of it.*

155 **INTERVIEWER**
156

157 *00:16:04 B.B. Sure, sure ... I think [...] it seems to me that a key word here is 'reactive', that the*
158 *aspect of jazz that contains this creativity is your ability to react. The element of rock that is*
159 *disagreeable to creativity is the impossibility of reacting - the tyranny of the backbeat. Is that your*
160 *feeling? [...]*

161 **I.L.**
162

163 *00:16:45 I.L. It's reaction, it's the lack of interplay (I think that's what I meant; interplay is perhaps a*
164 *better word than reaction) yes, the lack of interplay, the oftentimes lack of letting and allowing,*
165 *because if you give in to the music and you allow the music to go where the energy is (yeah) the*
166 *people creating it and what's coming in from the universe when you do create, if you allow those*
167 *things, those energies, to fill up the music, and you let that happen, then music takes on shapes and*
168 *forms before you've even said "okay I want it to turn left here or turn right here" or do whatever*
169 *(yeah). But in pop music the impetus is on conformity; it's not on individuality, and that's a problem*
170 *for me. It's an issue for me because I love individual thinkers [...]. You know, I love innovation (mmm)*
171 *and I think that pop music doesn't make room for that, because that's not the goal of pop music. The*
172 *goal of pop music is, to me, to keep - and this is the larger design goal that I see - but I think it's for*
173 *people to keep within a certain box in terms of their thinking (yeah) you know they are thinking*
174 *inside of a box and it's a control weapon and it's a conformity weapon, where creative music is not*
175 *that.*

176 **INTERVIEWER**
177

178 *00:18:51 B.B. I seem to remember one of your lines about jazz is the highest form of music that you*
179 *can play because of the 'creative requirements'. Would you like to tell me a bit more about what you*
180 *think the creative requirements are in jazz? What are those creative requirements?*

181 **I.L.**
182

183 *00:19:10 I.L. Well, you know at the highest level, and in order to take the music to the highest level*
184 *and levels plural, you need to be proficient on your instrument and proficient with technique, and*
185 *that's not to be uppity or snotty or snooty or anything, that's only so that your expression is not*
186 *hindered, your choices are not hindered. If you listen to Charlie Parker or Wayne Shorter for*
187 *example, or Bud Powell or Herbie [Hancock] and certainly if you listen to Tony Williams, you will*
188 *hear people who have mastered the technique of their instrument to such a high degree that*
189 *they've surpassed what is normally called technique and it's now become really, you know, an*
190 *expression.*

191 **INTERVIEWER**
192

193 *00:20:21 B.B. Absolutely. That's when the game starts, it's when you can get expressive.*

194 **I.L.**
195

196 00:20:26 I.L. And you can express at any level. I'm talking about a certain degree of expressability,
197 I'm talking about a level of expressability. If you can play one note and you can play it convincingly,
198 you can express with that one note (*mmm*). But I'm talking about a level of innovation ... I'm talking
199 about being able to take the music to, erm ... unbridled heights. [...]. That means that anything
200 coming into you, any energies that you're thinking, anything you're feeling you're able to express
201 through actually playing it. And to me those people that I've mentioned, and there are some more of
202 course, but those people are people who got to that level. [...]

203 **TA-IL-3 CREATIVITY AND SELF**

204 **INTERVIEWER**

205

206 *00:24:10 B.B. Tell me [...], how important to you is it to develop your own distinctive voice, and to*
207 *work with or resist the influence of others?*

208 **I.L.**

209

210 00:24:25 I.L. I don't quite understand the question.

211 **INTERVIEWER**

212

213 *00:24:27 B.B. The whole idea about developing your own distinctive voice, the I.L. way that you do*
214 *things, that only I.L. would do it that way, that only Bill Bruford does it that way - it's a distinctive*
215 *voice. How important to you is it to develop that and to work with or resist the influence of other*
216 *people when you're making up your voice? Is that an important idea in your creativity?*

217 **I.L.**

218

219 00:24:56 I.L. Voice is important, yes, but for me I think you can't get to your voice until you've ...
220 gone over, checked out, and tried ... (*lots of other voices?*) well yes, because [...] the thing about
221 drumming [...] is there is an incredible lineage, there is a history, and there's a how, a why and a
222 reason why things got to where they got to. So it's important for us as drummers to understand the
223 significance of the chair that we keep; the significance of the lineage of that history, and we owe it
224 to ourselves, in my opinion, to check out that lineage. If you look at Baby Dodds and the way that
225 developed from just timekeeping, you know, where he was initially just keeping time on the snare
226 drum with crush rolls and playing the Charleston ... the way he played the bass drum and how the
227 sock cymbal came into play, and how the ride cymbal came into play and how the whole feel of the
228 Charleston was transferred or transcended into the four-limb style that we know of today (*right*) and
229 then how that was expounded on. If you look at [...] Art Blakey and you look at what Art Blakey did
230 with it, and out of Art Blakey if you look at what Elvin and Roy did, if you look at what Max Roach
231 did, if you look at what Philly did (*yes, it's an incredible lineage*) incredible lineage, and if you look at
232 how Tony took all of that and you look at what Tony did ... that's why I love Tony, because he studied
233 all of those drummers (*mmm*) and then what came out was a combination of those drummers and
234 Tony (*that's right*). And so for me, that's my model (*yeah, yeah*) and the reason is because I see how
235 significant that was for Tony (*right*) and for other drummers that came before. Art Blakey used to tell
236 me stories about him hanging out with Chick Webb ... [...] A lot of people think that, and I don't
237 mean you or your peers because there's ... generationally ... there are differences in understandings,
238 and a lot of that has to do with electronic music (*yeah*) and not having to study a craft or develop a
239 sound on an instrument because you've got electronic buttons to push, so there's that too. And as a

240 result [...] a lot of younger people don't know nor understand that the history and the lineage is
241 important ... they don't understand that getting a sound on your instrument is important because
242 they haven't had to do that (*uh-huh*) so they don't know that. So I stress it [...] because I want to
243 make a point because I think it's very important for people to know (*mmm, yeah, you're right, you're*
244 *right*).

245 **INTERVIEWER**

246

247 *00:30:22 B.B. I just want to turn briefly to how you think about yourself as a player [...]. Do you*
248 *consider yourself creative?*

249 **I.L.**

250

251 *00:30:36 I.L. Yes, absolutely (okay). I consider myself blessed to be designed with wanting and the*
252 *ability to create, absolutely.*

253 **INTERVIEWER**

254

255 *00:30:52 B.B. Is it something you can turn on and off, like a tap? Can you be apparently less creative*
256 *in let's say [...]’s situation? A lot of guys can go from a very uncreative studio toothpaste commercial*
257 *in the morning, to a highly creative jazz gig in the evening. Do you sense that creativity is within you*
258 *and within your control to turn on and off?*

259 **I.L.**

260

261 *00:31:29 I.L. It is within me; it's within my control as a professional to choose when to use it or not*
262 *(mmm). It is always running through my head, you know; so I don't know that I can turn it off, I can*
263 *just choose to use it or not ... because even when I'm playing in a situation that is not creative, I still*
264 *hear things going on in my head; I still hear things that could happen in the music ... whether they*
265 *are allowed to happen or not.*

266 **INTERVIEWER**

267

268 *00:31:56 B.B. That's an interesting idea; I never got that. [...] Me being me, I just kind of played it ...*
269 *so I would get in bad shape ... people wouldn't like it [...]. The idea of being able, as I think you said,*
270 *to be playing one thing and imagining another simultaneously, is kind of a skill. That's cool, I like*
271 *that.*

272 **I.L.**

273

274 *00:32:23 I.L. It's also about making choices.*

275 **INTERVIEWER**

276

277 *00:32:28 B.B. Yes, tell me a bit more about that.*

278 **I.L.**
279

280 00:32:31 I.L. Well, making choices based on the situation. [...] Let's say you're playing with Jay
281 McShann (*yeah*). You're going to play with Jay McShann differently than you're going to play with
282 Mick Jagger (*right*). You're going to play with Mick Jagger differently than you are going to play with
283 Wayne Shorter. (*This is stylistic appropriateness, I guess*). Exactly. [...]

284 **INTERVIEWER**
285

286 00:33:31 B.B. *I'm beginning to feel you think of [creativity] primarily as residing within you; you have*
287 *the ability to be creative ... That you are or are not creative with or without certain other people, and*
288 *you can control it to a certain degree.*

289 **I.L.**
290

291 00:33:45 I.L. ... Yes, you know, because it's ... it's definitely something that I think resides within me
292 or resides within the person, and you have to use taste and judgement just as you do in making any
293 choices in life. [...] Do I have the ability to run across the street at any moment that I want to? Yes;
294 but should I? Maybe, maybe not ... depends on what's happening (*mmm*). It depends also on what I
295 want out of the situation, too, because playing whatever I choose at any moment and making any
296 situation into a creative situation is a fantastic choice, but it depends on what you want out of the
297 situation because [...] to have the ability to choose what you play, to me, as I said before, is very
298 important. Choice to me is really important. (*Yeah, yeah*).

299 **INTERVIEWER**
300

301 00:35:08 B.B. *Hence all those hours with Stick Control! [Laughs]. Stick control allows you choice,*
302 *doesn't it ... expressive choice (yes, it does) which is very key. How important to you is it that other*
303 *people identify you as creative? Who matters here?*

304 **I.L.**
305

306 00:35:30 I.L. It's very important because that is a large part of my make-up. So it was interesting the
307 reaction I got from people - I thought it was actually kind of funny - when I was with [...] and people
308 didn't realise that I am a jazz drummer. And I thought okay ... and you know what that means is that
309 I'm playing this gig really well, because I'm satisfying what this gig wants and what this gig needs,
310 you know. I just thought it was funny and I thought, yeah, I'm doing my job well.

311 **INTERVIEWER**
312

313 00:36:06 B.B. *You did that job extremely well. [...]. Where is the motivation for this ... what motivates*
314 *you to be creative? Where's your drive coming from?*

315 **I.L.**
316

317 00:36:45 I.L. You know, I love art. I love freedom of choice. And so when I first got turned on to jazz
318 music, it was through being turned on to Max Roach. And I'd heard jazz but I hadn't really ... I was
319 young, I was 13 then ... I had heard jazz ... I'd just gotten [sic] my first professional drum kit, my first
320 good student model kit, let's put it that way ... I hadn't gotten [sic] my first professional kit yet, that
321 was to come a little bit later, but a family friend who was a drummer, played with Jackie Maclean [...]
322 turned me on to ... his favourite drummer was Max Roach. He took me and my mother over to his
323 house and played some Max for us. He wrote out on a little piece of paper what Max was playing
324 over these few bars ... he was playing a ride pattern in the right hand, he was playing 2 and 4 on the
325 sock cymbal, 4/4 on the bass drum and he was playing triplets in the left hand. Prior to that
326 everything that I'd played was a three-limb style, so when I saw that I was like "wow!" [...] That just
327 opened me up and the more I got into creative music (*yeah*).

328 **INTERVIEWER**
329

330 00:38:23 B.B. *That's some very powerful medicine for a young girl. At the age of 13 or 14 I think Max*
331 *would have scared me out of my trousers [both laugh]. (Yes, it was powerful medicine and I was*
332 *blessed to have the exposure to that). [...] You certainly have a drive, and you need a drive to be*
333 *creative, no doubt about it.*

334 **I.L.**
335

336 00:39:21 I.L. I think you do, and there are other reasons that to me are unexplainable; it's just my
337 make-up ... it's just what I've loved since I was born (*mmm*) and that's a blessing too.

338 **TA-IL-4 CREATIVITY AND COLLABORATION**
339

340 **INTERVIEWER**
341

342 00:39:36 B.B. *Can you tell me a little bit about your collaboration with other people ... how you work*
343 *with other people ... and if at all that might determine your understanding of creativity? [...] Is*
344 *creativity collaborative?*

345 **I.L.**
346

347 00:39:57 I.L. Absolutely ... I think it is. I think it's everything, you know, it's individual, it's
348 collaborative. I was hanging out with Tony Williams one time and I said to him "Tony; you, Ron
349 Carter, Wayne Shorter, Herbie Hancock and Miles Davis ... the five of you were on such a high
350 creative plane and the level was so incredible", I said "how did you guys do that? How did you create
351 like that?" And he said "Every and anything that you can imagine". They talked about the music, they
352 [indecipherable] the music, they studied the music together ... even Herbie is documented as talking
353 about him studying rhythm from Tony (*huh*), and I think Tony studied harmony from him. Herbie
354 helped Tony with harmony, and Tony helped him with rhythm. So I definitely think it's collaborative,
355 and when its collaborative I think it's even more powerful because you have more impetus than just
356 your own (*yeah, sure, yeah*). I remember one time hearing Wayne Shorter say he wanted to get a
357 think-tank of musicians and go to an island, and just create. I think it's much more powerful when
358 you collaborate, absolutely.

359 **INTERVIEWER**
360

361 *00:41:38 B.B. When you compose or write, which I haven't heard you talk about so much actually, do*
362 *you tend to write on your own and bring a finished thing to other guys, or do you suggest something*
363 *and await input? How much is it a fixed done deal when you bring the music into the room, or how*
364 *much is it open allowing collaboration and input from other guys?*

365 **I.L.**
366

367 *00:42:01 I.L. [...] I love to write ... I'm actually glad you asked me about that, because again, you*
368 *know, I love harmony and I love melody (yeah!) and as a drummer it's so beautiful to be able to*
369 *express those things through composition. I love doing it ... I would just bring in songs and bring in*
370 *things that I'd written and we would just go over them and play them, and if I heard something that I*
371 *wanted to change as this thing started to come into a form with the sound then I would do so ... And*
372 *if somebody had a suggestion then of course I would weigh that and listen to that (uh-huh). I*
373 *remember Tony did this record with Wallace Roney [...] and they played two songs of mine on there.*
374 *And those are some of the first compositions that I'd written, so I was really ... And I didn't think I*
375 *could write (that's great; that must have given you a hell of a kick) it was a heck of a kick (isn't it*
376 *great hearing your own tune played?) You know what? It's great hearing it played, especially when*
377 *you have someone like Tony at the helm (yeah) They started rehearsing the music and there is*
378 *this one tune I wrote called [...] ... and I heard that performed like [...], that kind of feel. And when*
379 *they started playing it, Tony stopped everybody and said "you know what, let's try something*
380 *different" and so he counted it off at the tempo that he was hearing it at based on the feeling that*
381 *he was hearing and he totally changed the feel ... totally changed the texture of the song by changing*
382 *the feel ... he changed the mood and the tone and the colour was all different, and it sounded*
383 *beautiful ... I was flabbergasted because I couldn't believe that was my song. I said "Wow that*
384 *sounds beautiful!" I just couldn't believe it, it was incredible, so his interpretation made that song be*
385 *a whole different thing, you know. [...] The last time I got together with my band which was about a*
386 *month ago, I didn't take in any songs on purpose, and I told people I said "Bring in ideas; don't bring*
387 *any songs ... unless you have a song that you're completely confident it, don't bring in songs ... just*
388 *bring in ideas and open minds and open hearts and let's just play". We put a tape recorder on, and*
389 *we just started playing ... different ideas and things and it was incredible because everybody put*
390 *some ideas in ...*

391 **INTERVIEWER**
392

393 *00:45:44 B.B. That's rather the way we used to work in English rock groups ... You don't bring*
394 *anything, you just start hacking about, but it's slow. [...]. The great pleasure in jazz was that there*
395 *was a loose thing brought in, but it remained. It was the core structure and form of the piece, and*
396 *everybody of course brought their own bag of stuff to the table and put it in to the core form, so I*
397 *found that very attractive about jazz writing ... as opposed to the rock musicians' way of slowly trying*
398 *to figure out something that sounded hip [...]. So that's a different way of going about it.*

399 **I.L.**
400

401 *00:46:24 I.L. [...] What I like about that process is that it gets everybody involved.*

402 **INTERVIEWER**
403

404 00:46:30 B.B. *It does, it does. People become emotionally committed at that point. That's right. If the*
405 *bass player has designed the bass part, he's in. He is committed.*

406 **I.L.**
407

408 00:46:39 I.L. *Exactly (yeah) ... and I think the music needs that, at least my music does. It needs*
409 *everybody's input to some degree. It needs everybody's heart, it needs everybody's openness and*
410 *willingness to allow.*

411 **INTERVIEWER**
412

413 00:46:56 B.B. *[...] What motivated you to begin to start to write for a band? [...] Can you remember?*
414 *Or was it just a natural step?*

415 **I.L.**
416

417 00:47:16 I.L. *I was just writing initially just because it was an outlet that er... I felt that I needed, just*
418 *for my love of melody, my love of harmony and my desire to learn more about harmony, and to ...*
419 *explore harmony and melody on a piano. So I just started putting together some things like that, and*
420 *then my motivation was, as I was saying, when Wallace used my two songs [...] on his first record.*
421 *(Great) [...]*

422 **TA-IL-5 CONSIDERATION OF CREATIVITY IN OWN WORK**
423

424 **INTERVIEWER**
425

426 00:48:46 B.B. *[...] There was an idea that you might be able to pick or select out of your work three or*
427 *four examples of something that you identified as particularly special for you in terms of creativity*
428 *[...].*

429 **I.L.**
430

431 00:49:06 I.L. *[...] [...] [...] In terms of the records that I've done, the really special record to me is*
432 *called [...]. I just felt really really creative. I'd been on the road with [...]. We went to Amsterdam and*
433 *[...] we had a couple of days off in in Amsterdam [...] [...] [...]. I went to that van Gogh museum and*
434 *that was [indecipherable]. I started hearing this mood, and there were three van Gogh paintings that*
435 *really struck me, you know, that were really poignant to me, and so I ... I wrote these pieces called*
436 *'the three van Goghs' which are basically the same mood but different interpretations. (Lovely). Van*
437 *Gogh was very interesting because he would paint a lot of the things that people did not look at, or*
438 *did not view as important ... he would paint. For instance when he was in the mental institution*
439 *sitting on the lawn he painted the trees in a forest that he saw. But he didn't paint the tops of the*
440 *trees and the sky, he painted the roots of the tree and the ground and the bottom, the base of that*
441 *(looked at it from a different perspective, yeah) different perspective, yeah. I thought that was really*
442 *interesting. And so it just made me think a lot, going to that museum and seeing those pieces and*
443 *learning more of his history.*

444 **INTERVIEWER**
445

446 *00:51:16 B.B. What year would that have been? Can you remember? [...] [...]*

447 **I.L.**
448

449 *00:51:44 I.L. Around '95, something like that.*

450 **INTERVIEWER**
451

452 *00:51:48 B.B. And you were pleasantly surprised with what you achieved? You sound very confident,*
453 *as if this was just a natural step. For me I was terrified most of the time writing, thinking people will*
454 *laugh at me, or this is no good, this is embarrassing, or ... but you sound like you were pretty*
455 *confident that you knew what was required to do, to call guys into a room and make an album with*
456 *your name at the top. Scary ...*

457 **I.L.**
458

459 *00:52:16 I.L. [...] That's the process, that's what you do, you know (yeah) ... It's the process of*
460 *elimination ... it's also the confidence in the musicians that you're playing with. It's in the confidence*
461 *in your ear ... not everything that I've written do I put out; I have a bunch of stuff that I've written*
462 *that I don't even play (mmm). For whatever reason it just didn't work for that moment, or I didn't*
463 *like it, I have things like that. [...] I have the band play them and if it's an idea I say "you know,*
464 *somehow it's sounded good in my head, but what I'm hearing back - I don't like it", so then we don't*
465 *play it.*

466 **INTERVIEWER**
467

468 *00:52:53 B.B. Sure. [...] That's a period in your life when you felt particularly creative. Are there*
469 *another couple of examples you could give me or would you just like to stay with [...].*

470 **I.L.**
471

472 *00:53:12 I.L. No, there were many periods ... I just, in general, I feel creative ([...] and that's a fairly*
473 *permanent feeling? You just feel like that most of the time, which is great ...) Most of the time I just*
474 *feel like that. [...] is another one that I felt really creative on [...] so that was a great experience as*
475 *well. My very first record, I had a lot of creative feeling for. But there's growth you know from the*
476 *first record to the last record [...]*

477 **INTERVIEWER**
478

479 *00:54:05 B.B. And you learn of course ... as you do it you learn from record to record, new ways of*
480 *doing things ... different, better ways of doing things, presumably?*

481 **I.L.**
482

483 00:54:13 I.L. Yeah, better ways, different ways ... thinking of different things, and also allowing life to
484 happen, you know, because creative music or jazz, as a friend once told me, is part 'street'... and
485 'street' means what's happening in life ... what's happening in your life ... what is happening in the
486 life that you look out of your window and you see, you see on the street ... everything that is
487 happening there affects what you play and what you do, how you sound ... it's part heart ... it's
488 affected by the emotions (*yeah, yeah*) ... it's part intellect, so it's affected by the way you think and
489 the way you process. And all those things - street, heart and intellect - if you're a living, breathing
490 person, they are always changing ... those things change all the time. There's always some new
491 impetus. It doesn't mean that your fickle, it just means that there's new stimulation (*yeah, yeah*) ...
492 There's always new stimulation in any and all of those three things. To me, that's what jazz is about,
493 you know. That's why ... I don't like when people want to make jazz a museum piece, and say "well
494 this is the way jazz should be" and they want to put it in a museum, or just put it in a box. You know,
495 that's not being creative, to me (*right*). But all of those things make up for your creativity.

496 **INTERVIEWER**
497

498 *00:55:56 B.B. So you don't see some of your work as being spectacularly more creative than other*
499 *bits of work? There isn't anything particular about these three examples [...] that ... there's*
500 *something in those that's made you pick those three out as above and beyond your other work. Is*
501 *there anything in those, or are they just pleasant hill-climbs in the general sphere of your work? [...]*
502 *You sound stable in your level of creativity, and that sounds very comfortable and nice.*

503 **I.L.**
504

505 00:56:48 I.L. Well, I've been blessed with that ... I've been blessed with being a very even personality
506 (*you come across like that, that's great [...]*). I'm not trying to sound weird or anything, but I just
507 know as a person I'm a very even-keeled person, you know. It takes a lot for me to jump out of my
508 bag of evenness! [Both laugh] [...] My buttons can be pushed (*yeah*) and I can be taken out of that ...
509 I've been taken out at times ... but I don't prefer that. I'm very even ... I'm very even in what I like
510 (*mmm*), in what I like to do ... So creativity is not something that I can turn off, because it's like my
511 hair ... my hair is the colour that God made it, my eyes are the colour that God made them, my skin is
512 the colour and texture that God made it, my creativity is part of the way that God made me. It's
513 within me, it's not something that I'm taking on or trying to, you know ... falsely image myself as.
514 That's who I am.

515 **INTERVIEWER**
516

517 *00:58:21 B.B. Yeah, interesting, and of course a lot of current thinking these days thinks that in fact*
518 *everybody is creative to a degree, it's just that some have it developed and have a much better sense*
519 *of it in themselves than others, and you have a highly developed sense of creativity.*

520 **I.L.**
521

522 00:58:34 I.L. As my husband says "Willingness to allow, and allow willingness". Because you're
523 absolutely right ... everybody is creative in different ways. Everybody has creativity in different areas,
524 different ways, different aspects. But do we have the willingness to allow that creativity? (*yeah*) ...
525 Are we allowing our willingness to bring about that creativity? (*absolutely*) [...]. Nothing makes one
526 person 'better' than the next person. I think that everybody - and I see it in my niece who is seven -

527 is creative. That girl's creative. Now fortunately her family - immediately, her parents - they support,
528 and we support, her creativity. Nobody squashes anything. We support her creativity. For people
529 who were brought up in households that squashed their creativity or who do not learn that
530 creativity is a beautiful thing ... and it doesn't have to be in music or art, it could be in cooking, it
531 could be in car design, it could be in any kind of technology, it could be in knitting, it could be in baby
532 care; in whatever, whatever, whatever, whatever. But if it's squashed, then to me that's a problem.
533 But no one is more creative than the next person in their own creative area. Everybody doesn't have
534 the same creativity, it's do you have the willingness to allow yourself to be creative?

535 **TA-IL-7 REFLECTION ON THE CHANGING ENVIRONMENT IN WHICH TO**
536 **ENACT CREATIVITY**
537

538 **INTERVIEWER**
539

540 *01:00:30 B.B. That's a great way of putting it. Changing the subject a little bit ... there have been*
541 *quite a lot of changes in the drum scene since you and I started, certainly since I started, and now I'm*
542 *talking electronics, computers, the arrival of the digital age and so forth ... There are multiple ripples*
543 *out from this into homogenisation of tempo, dynamics, use of computers and so forth. Has any of*
544 *this [...] made creativity more or less possible?*

545 **I.L.**
546

547 01:01:08 I.L. Well that's a great question.

548 **INTERVIEWER**
549

550 *01:01:13 B.B. Is the environment in which you're being asked to work, or in which you've chosen to*
551 *work, becoming more or less favourable to creativity?*

552 **I.L.**
553

554 01:01:23 I.L. [indecipherable] I think that technology is a double-edged sword, because it certainly
555 allows for easier creativity for anyone but the statement that it allows easier creativity for
556 anyone, that's the double-edged sword. Because it means that a person who has absolutely no ... no
557 real ... talent for music is able to push some buttons, and things are already played, and then it could
558 sound like they are creative geniuses when they don't know what the heck they're doing - they are
559 just pushing buttons (*mmm*) ... and that to me is a travesty.

560 **INTERVIEWER**
561

562 *01:02:29 B.B. [...] The good news is that everybody can make a CD in their bedroom. The bad news is*
563 *that everybody makes a CD in their bedroom.*

564 **I.L.**
565

566 01:02:43 I.L. Exactly! And with the Internet the way it is, anybody can put out those CDs, and so what
567 it does overall ... it kind of takes away from the people who put in hard work at their craft.

568 **INTERVIEWER**
569

570 *01:03:05 B.B. Well, it might do, but there is an opposite argument which also says that it raises the*
571 *value of the hard work that people do putting into a craft, so when young people see your band live*
572 *at Ronnie Scott's here in the UK or wherever, they're blown away by the live visceral attack, same as*
573 *you were with Tony, because they are so used to a digitised form of it that it means kind of nothing ...*
574 *So the skills that you have, it is sometimes argued, are now at a premium, because [...] human actors*
575 *on a musical instrument are so different to the sampled version of that.*

576 **I.L.**
577

578 01:03:50 I.L. Well, yeah, and I hope that's the way it's taken, because it can certainly be the other
579 way around; I'd love to think of it completely in the positive [...]. When you spend a lot of time
580 working at a craft and somebody can just push a button, it's just kind of weird, erm ... (*yeah*). It can
581 be a hindrance to musical progress overall, but at the same time a lot of the technology that has
582 come out, it can help us, you know, because it means that if you're playing a music that is not
583 "popular" music, you don't have to depend on a record company to get you a contract in order to
584 get your music out there, to get your music played, because now you have the Internet, so you can
585 record your own music, get it out on the Internet ... You can even get your own radio station and
586 played on your own radio show ... or you can have it streamed from your site, you know ... all these
587 different choices that we have now for getting music out, so there's a good side of it too.

588 **INTERVIEWER**
589

590 *01:05:22 B.B. So you've pretty much stayed acoustic, right, give or take the odd electric bass? [...]*

591 **I.L.**
592

593 01:05:32 I.L. I do both, you know, I have the [unintelligible] band, but I have my very electric band
594 too because I like electricity, I like the energy of it, I like mixing acoustic and jazz stuff together, I like
595 jazz-rock, and so I have projects like that ... I love that energy.

596 **INTERVIEWER**
597

598 *01:05:57 B.B. What do you...?*

599 **I.L.**
600

601 01:05:58 I.L. I love rock, as a matter of fact, you know, and all the things I'm saying about creativity
602 don't mean that I don't like rock. I wouldn't have played it if I didn't like it.

603 **INTERVIEWER**
604

605 01:06:08 B.B. Yeah, I understand, I understand. Me too; I've got one foot in both camps, always have.
606 I was always to rock for jazz and to jazz from rock [both laugh]. [....].

607 **TA-IL-8 PERFORMING IN PUBLIC**
608

609 **INTERVIEWER**
610

611 01:07:06 B.B. Looking for a minute at audiences and listeners ... How do you see the audience in
612 respect of your creativity? Would you say they are a help or a hindrance ... that they don't get it, they
613 do get it ... are they as it were an essential partner in co-creation? Are they necessary for you to
614 create?

615 **I.L.**
616

617 01:07:30 I.L. You know, we can create in a room by ourselves; I can create in a room by myself. So do
618 I actually need anybody else, even another band member to do something creative? No, I don't ...
619 it's in me. But is the experience expounded and is it bettered by having other people create with
620 me? Normally yes, it is. And is our experience bettered by having people? Absolutely yes. Because
621 people give you energy, you know ... they give you feedback, and we need that, you know ...
622 musicians thrive on that ... we need the feedback, we need the energy, we need people to play for.
623 And I like touching people, and I like taking people on a journey. I can do that in my own bedroom by
624 myself from now until the sky turns pink and purple, and chequerboard (*right*) ... I'm not taking it as
625 far as I can take it because it's only me who's getting the benefit of it. I love touching people as I
626 said, and the more people who I can touch with love and beauty, with creativity, the better.

627 **INTERVIEWER**
628

629 01:08:52 B.B. I think behind the question is the idea that creativity is not creativity until it is
630 communicated ... in the sense that a gift is not a gift until it's given. [...] You're saying it's not like that
631 for you, which is perfectly fine; there is another approach which says for it to be creative it has to be
632 communicated to somebody. Interestingly.

633 **I.L.**
634

635 01:09:18 I.L. I hope this doesn't sound wishy-washy but I think it's a little bit different than the ...
636 (*gift metaphor?*) than the gift metaphor ... I think it's slightly different because ... If I'm creating
637 something, and let's say I create something and I record it, then I have proof that I've created it.
638 Whether I'm with somebody or not, I created it and it's there. Does it become more alive, does it
639 become ... bigger in terms of touching people where I share it? Yes it does. But it doesn't mean I
640 can't create it without people.

641 **INTERVIEWER**
642

643 01:10:05 B.B. Yeah, I think that's great ... that's pretty much where I would be on that, I think [....]. Is
644 there anything that you dislike or particularly about performing in public?[....] Watching you play on
645 so many gazillions of YouTubes it looks like you're perfectly at ease ... is there anything you dislike
646 about it or like about it particularly?

647 **I.L.**
648

649 01:10:35 I.L. You know, I really love, as I was saying before, energy and feedback from people. So
650 when we get that it's inspiring and encouraging to go further, to do more, and to take things farther
651 than I or we imagined we could do. When we get, you know, the crowd is into it and pushing it helps
652 you go further. As I said before, and I really mean this from my heart, I love love love touching
653 people. I love knowing that somebody came to our concert and left feeling better ... left feeling that
654 they went on a beautiful journey, left feeling inspired to go home and play or write or create or sing
655 a song or just be nice to their wives or their husbands or their babies (*yeah, sure*). For me that's
656 really the ultimate; I love that. So the playing in front of people is really playing with and for them ... I
657 don't want to play at them I want to play with them and for them; I want to touch their hearts, and
658 when I feel that that's done ... man (*uh-huh*) there's no better feeling.

659 **INTERVIEWER**
660

661 01:12:05 B.B. *So if there was a government edict tomorrow which said that you, [...], are no longer*
662 *allowed to play in front of a human population, you would continue to play the drums on your own*
663 *and get a level of creative kick out of that, but it would hurt ... not being able to play in front of a*
664 *crowd would hurt?*

665 **I.L.**
666

667 01:12:25 I.L. Yeah, to a certain degree, because I love touching people, but I would still play ... I
668 would definitely still play in my garage or my bedroom or wherever and I would feel (*right*) happy
669 being blessed with being able to play at all, you know, so ... but not being able to touch people? Yes,
670 that would hurt. As well, I have to say ... I don't know how far you want me to take this conversation
671 but ... even if there was some decree that stated what you just stated God forbid, and I were only
672 able to play in my garage or in my bedroom, I would still indirectly be affecting people (*ah, okay*)
673 because I believe that when you put energy out ... (*it doesn't go anywhere, it's there*) oh, it's
674 definitely there and it affects people ... we don't even know why certain energies affect us but they
675 do and sometimes they're negative because not everybody is positive. But for me I love putting out
676 good energies and positive energies, so I would still do that and I know that I would still be affecting
677 people, it would just be more indirect.

678 **INTERVIEWER**
679

680 01:13:45 B.B. *Yes, I think that's a great answer, and that of course would be the motivation for*
681 *continuing to play, among other things.*

682 **I.L.**
683

684 01:13:50 I.L. That would be one of them, yes.

685

686 **TA-IL-6 CONSIDERATION OF CREATIVITY IN WORK OF OTHERS**

687

688 **INTERVIEWER**
689

690 *01:13:53 B.B. [...] I'd like you if you could just to name let's say no more than three drummers living*
691 *or dead whom you consider creative and why you consider them so. [...]*

692 **I.L.**
693

694 *01:14:16 I.L. Art Blakey, Elvin Jones and Tony Williams. Art Blakey, you said this before and I've said*
695 *this, he was a force of nature. His drive was like a hurricane, or like a monsoon ... I mean that man,*
696 *he had so much power and so much force, along with his incredible feel ... especially when he was*
697 *with the Messengers playing his Gretsch drums and his K cymbals he had such an incredible sound*
698 *(mmm). Art Blakey was also a magnet to the jazz scene because all the young horn players, bass*
699 *players, piano players, they all wanted to come and have a chance to audition for the Messengers*
700 *(to spread the message!) [Laughs]. All the young drummers, we'd all go to see Art Blakey all the time*
701 *... some of us he would call up and have us sit in. He had me sitting in all the time ... (That's great for*
702 *you to do that, I mean you were lucky [...] that's terrific (blessed, yeah) ... what an experience) [...].*

703 **INTERVIEWER**
704

705 *01:15:56 B.B. What is it specifically about Elvin's approach that has you name him as one of three*
706 *creative drummers that you'd pick?*

707 **I.L.**
708

709 *01:16:05 I.L. Elvin was so innocently beautiful in the way that he played the drums (did you meet*
710 *him? Did you know him?). Oh yeah. I knew Elvin very well. In fact he gave me a cymbal that I still*
711 *have, a 20" K ride (great). He was just so beautiful in terms of his outlook ... I don't know whether*
712 *you've seen his video, but he described the different tones that he played on his drums as colours.*
713 *Like one would be yellow, the cymbal would be this colour, the bass drum would be that colour,*
714 *snare drum was another colour, tom-toms a different colour. So he had a beautiful way of seeing*
715 *things, and with his style - his triplet style - there was a propulsion in that that just kept the music*
716 *moving forward, even though he played so laid back that it sounded like he was in last week*
717 *sometimes [laughs] ... moving forward forward forward because of the triplet propulsion. So to me*
718 *Elvin was a very creative musician. [...]*

719 **INTERVIEWER**
720

721 *01:18:00 B.B. And Tony? You've said a lot about Tony, and I've read quite a lot of what you've had to*
722 *say about Tony ... is there anything else you want to say about him?*

723 **I.L.**
724

725 *01:18:09 I.L. Tony was the continuation of that force of nature, that propulsion and that drive that*
726 *those gentlemen and others before him had, so for me he took that torch and just took it even*
727 *further (mmm) ... and completely creative. I've not heard anything that Tony's done that I didn't*
728 *like, to tell you the truth. And he innovated so many times, you know. He was an innovator before*
729 *he got with Miles, he was an innovator when he was playing on the avant-garde scene with Grachen*

730 Moncur, Jackie McLean, Kenny Dorham, all these different people ... and then when he got with
731 Miles [...] they created so many things, and he not only created conceptually in the music but also on
732 the drums he innovated so many things. He was a sound innovator, he was a concept innovator in
733 the music, he was a technical innovator, he was a conceptual innovator on the drums (*yeah*) ... Each
734 limb was an innovation. The way he played the sock cymbal was an innovation; he went from no
735 sock cymbal to 2 and 4 to syncopated sock cymbal to 4/4 on the sock cymbal ... the ride cymbal was
736 a complete innovation, he took what Philly Joe Jones was doing to a whole other level, because
737 Philly Joe Jones at that time was probably the only drummer who - at least at the end of the
738 turnarounds - would play different patterns on the ride. Tony took that to a whole other level; you
739 know, playing different patterns on the ride. And the way he played the snare drum, and the way he
740 played the bass drum, the way he comped and the way he used the whole kit (*mmm*). I could keep
741 going on ... that's a whole couple of hours in itself. This man innovated in so many different ways and
742 that was just with Miles (*yeah*) [*laughs*] [...]. So those are the three that I pick! (*Yeah, that's good!*)
743 [*Laughs*].

744 **TA-IL-9 REFLECTION ON MEANING AND CHANCE TO ADD**
745

746 **INTERVIEWER**
747

748 *01:21:56 B.B. Given everything you've said so far about creativity [...] is there anything else on the*
749 *subject that you feel we haven't covered? Is there some aspect of it that might have a special*
750 *meaning for you?*

751 **I.L.**
752

753 01:21:18 I.L. I'm sorry, can you ask that question again please?

754 **INTERVIEWER**
755

756 *01:21:21 B.B. Well, we've talked a lot about creativity. Is there anything that we haven't discussed*
757 *that you're thinking "when is that Bruford going to ask this obvious thing about creativity", or is*
758 *there some aspect of it that you're thinking about that we haven't covered?*

759 **I.L.**
760

761 01:21:37 I.L. Oh man, erm ...

762 **INTERVIEWER**
763

764 *01:21:40 B.B. Maybe it seems like even a strange topic to discuss? A lot of musicians take this stuff*
765 *for granted you know ... why even bother to ask about it...*

766 **I.L.**
767

768 01:21:49 I.L. Some people do, but for me I don't. It's like my life blood (*yeah*) [...]. [...]

769 **TA-IL-10 PARTICIPATION IN THE INTERVIEW**

770 **INTERVIEWER**

771

772 *01:25:01 B.B. Thanks so much, we're almost there. Just two [...] academic questions I have to ask*
773 *about the interview itself. Have you been okay with this? Any positives or negatives about the way*
774 *this took place? [...]*

775 **I.L.**

776

777 01:25:15 I.L. [...] I was so looking forward to this because I'm a fan of yours and you know I've only
778 seen you act with integrity and I really appreciate that ... I think you asked questions that covered so
779 much I can't even think of anything else to add [indecipherable] so I thank you for that, and I thank
780 you also for including me.

781 01:25:40 Transcription ends.

782 01:27:24 Recording stops.

783