



"If it's in the book, it is true. Or at least my version of the truth. No, the gap wasn't too big to bridge: I bridged it admirably for many years. Ultimately you try to make a sound or devise an approach that is you, that may have greater or lesser roots in jazz or rock. But both words are now hopelessly outdated, and are likely to cause more confusion than enlightenment.

"I'm increasingly uncomfortable with these two words, rock and jazz. Plenty of drummers manage both worlds extremely well. It's just that the ones you see and hear about necessarily have opted for something. You can't be famous for everything, or even for several things.

"Young drummers these days learn to provide exactly what's required for the musical environment they find themselves in. The model is someone like Vinnie Colaiuta who goes from Megadeth to Michael Bublé to Joni Mitchell in the blink of an eye. That's the only way to earn a living on the drums. In more relaxed times we 'specialised' into rock and jazz camps. Jazz drummers weren't any good at rock, and rock drummers were worse at jazz. Now, kids play the heck out of it all. Young guys like Mark Guiliana seem to have absorbed all the relevant information and started uncovering previously uncovered stones by the time they're 21."

You say "My nightmare is Irrelevance" (with a capital I!). In a way is it for you to measure your relevance? Once the music has been released into the world isn't it up to others, the much misunderstood buyer and audience to decide on 'relevance'?

"I'm sure that's all true, and my inability to let go would probably be the rock upon which I would founder if I were to continue. The last chapter of the autobiography is called 'Letting Go'."

But isn't it one of the cruelties for the musician that once the music has gone from you, it is no longer yours, you have no control or indeed ownership?

"There's some truth in that, although I'd never seen it as a cruelty. You have to live with what you can do. Some