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HIGH VOLTAGE ⚡ ROCK'N'RO

THE
50
GREATEST
DRUMMERS
IN ROCK

AEROSMITH

Who says the
drugs don't work

THE CLASH

The amazing story
of their last days

**PUNK
Vs METAL**

Dispatches from
rock's last battle

GUEST EDITORS

VELVET REVOLVER

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*the stories
we wanna read!*

Plus

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ZAKK WYLDE
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GUEST EDITORS **VELVET REVOLVER**

Warning: you are about to enter the danger zone. The following 38 pages feature stories hand-picked by each member of Velvet Revolver...

When we asked Velvet Revolver to Guest Edit this issue of *Classic Rock*, we never knew it would be like this. They never made one cup of tea, their spelling was atrocious, and they never worked late once (something about "a tour" or somethin'). Lightweights.

What they did contribute, however, was a bunch of articles on rock at its best and most exciting, plus a few words from each of them on why they asked for the feature we've published. First up is singer **Scott Weiland**. Weiland dedicated our photo section Access All Areas (p36) to his hero, **David Bowie**. Read what Bowie means to Weiland over the page...

Slash wanted to read something on the early days of the first band to mean anything to him, **Aerosmith**. Find out why on p42, read the feature on p44.

Drummer **Matt Sorum** wanted something on **rock's greatest drummers**: read the entire feature, plus his contributions, from p49.

Guitarist **Dave Kushner** suggested an article on tensions between **LA punks and metalheads**: read it on p60. Finally, **Duff McKagan** wanted something on **The Clash**. See p66 for the tale of their final days...

Catch Velvet Revolver live on June 9 at the Glasgow SECC and at the Download Festival on Sat June 11.

ROSS HALEY/DOOL

SCOTT WEILAND

ON DAVID BOWIE

The **Velvet Revolver** frontman explains why **Bowie** is his all-time biggest inspiration.

INTERVIEW: KARL STEPHENS



Bowie in 'Thin White Duke' era, Weiland's favourite period of his career.

When did you first become aware of David Bowie?
I was introduced to him by my natural father. My mum and dad split when I was a kid, and I'd spend the summers with my real dad. He was pretty hip. He had a great record collection.

I used to listen to his copy of *Hunky Dory* when I was about 11. I remember really connecting with that record. Then years later when I was a freshman in high school, I rediscovered Bowie. I'd moved out to Southern California. I was about 15 at this point. This was at the height of punk rock, early 80s. There was a real hardcore scene in Southern California. But I was listening to *Ziggy Stardust*.

What was the attraction initially?

I loved his lyrics. What I think is amazing about Bowie is that his lyrics sound poetic but not too intentionally so. The words make sense. It's not overly stream-of-consciousness. And his melodies... you can hear the influence of vaudeville and Tin Pan Alley. You don't hear that a lot in rock'n'roll. That's one of the things that attracted me to him. I tried to pull a bit of that out when I made my solo record.

What's your favourite era of Bowie?

Actually my favourite is the Thin White Duke period; post-*Ziggy Stardust*. There was that famous show in Hammersmith, the final show of the Spiders From Mars tour, where he announced that it

was all over. Then he moved to LA. That was around the time I believe John Lennon had separated from Yoko and had moved there as well. I think some of the Stones were there also. There was a real drug thing happening in LA at that time.

Most people would probably have you down as a *Ziggy Stardust* kind of guy.

I do love that album. But what fascinates me the most is the 'plastic soul' period, after the raunch'n'roll of *Ziggy*. That was a real cool period for me. *Young Americans* is one of my favourite records.

There was such a mythology surrounding Bowie at that time.

Exactly. He went through that period of living on cocaine and milk, and being so paranoid that he wouldn't fly on airplanes; he would travel in the back of a limousine, strung out on coke. He evolved into that authoritarian character, the Thin White Duke. Almost like a fascist icon in a sense. I can really relate to that. You know, you're playing in front of all these people, and your mind's getting twisted by the paranoia from the cocaine.

Is that why you often wear Nazi headgear on stage – to allude to the fascistic nature of rock stardom?

I guess I allude to it. It's interesting to play with ideas. To young people, in a positive way and a negative way, you become an icon. You can put across positive notions, but you can also misuse that power.

Is it a good thing to become a hero? I'm not totally sure. Sometimes I think that our culture has become so obsessed with celebrity that that's all young people aspire to. It's just hero worship, like lambs being led to the slaughter. They'll do anything they're told. Human beings are becoming like army ants – they'll follow their icons into oblivion.

I guess that's why I started wearing that hat. It's interesting to see what gets a rise out of people. There's sincerity in what I do, but you can have fun too. You can get points across without having your heart on your sleeve all the time.

With the megaphone and the military gear, you're obviously trying to create an on-stage persona, a character distinct from your private self. Is that something you got from Bowie?

Completely. I really don't like to let anyone into my private world. That's why I really don't like to do interviews. I don't go out into the public all that often. I'm not a night clubber. The idea of playing with characters... though I should say that what I do is not on the level of Marilyn Manson. Or Alice Cooper, or GG Allin. That's something different.

So it's not about shock value?

No. But I am interested in shock. The shock is what's great about rock'n'roll. But is there such a thing any more? There are brief moments of it. Can you continuously come up with things to shock people? And should that be what your musical mission is about? If so, you've lost your way completely. What made Elvis Presley great was that he shocked, but he was also musically fantastic. Same with The Beatles, the Stones, Chuck Berry. If your sole purpose is to shock then you're fucked.

Bowie used to worry that he'd lose himself in the characters he created. He found himself doing interviews as *Ziggy*, for example.

Well, that's the danger. When I was in the depths of my narcotic misadventures I really didn't know who I was. It's really easy to get confused about a lot of things. Later on, when I came out of this two-year-long acid trip – which is what it seemed like – after this very very long binge, I looked back and read some of the things I'd said and I thought: "How the hell did I ever get on that path? What was motivating me at that time?" Some of the things I look back on and they're pretty marvellous, but there are others that I can't figure out what was making me tick.

Did being a Bowie fan make hard drugs appealing to you in some way? Was there an allure to addiction, because you knew that he'd been through it?

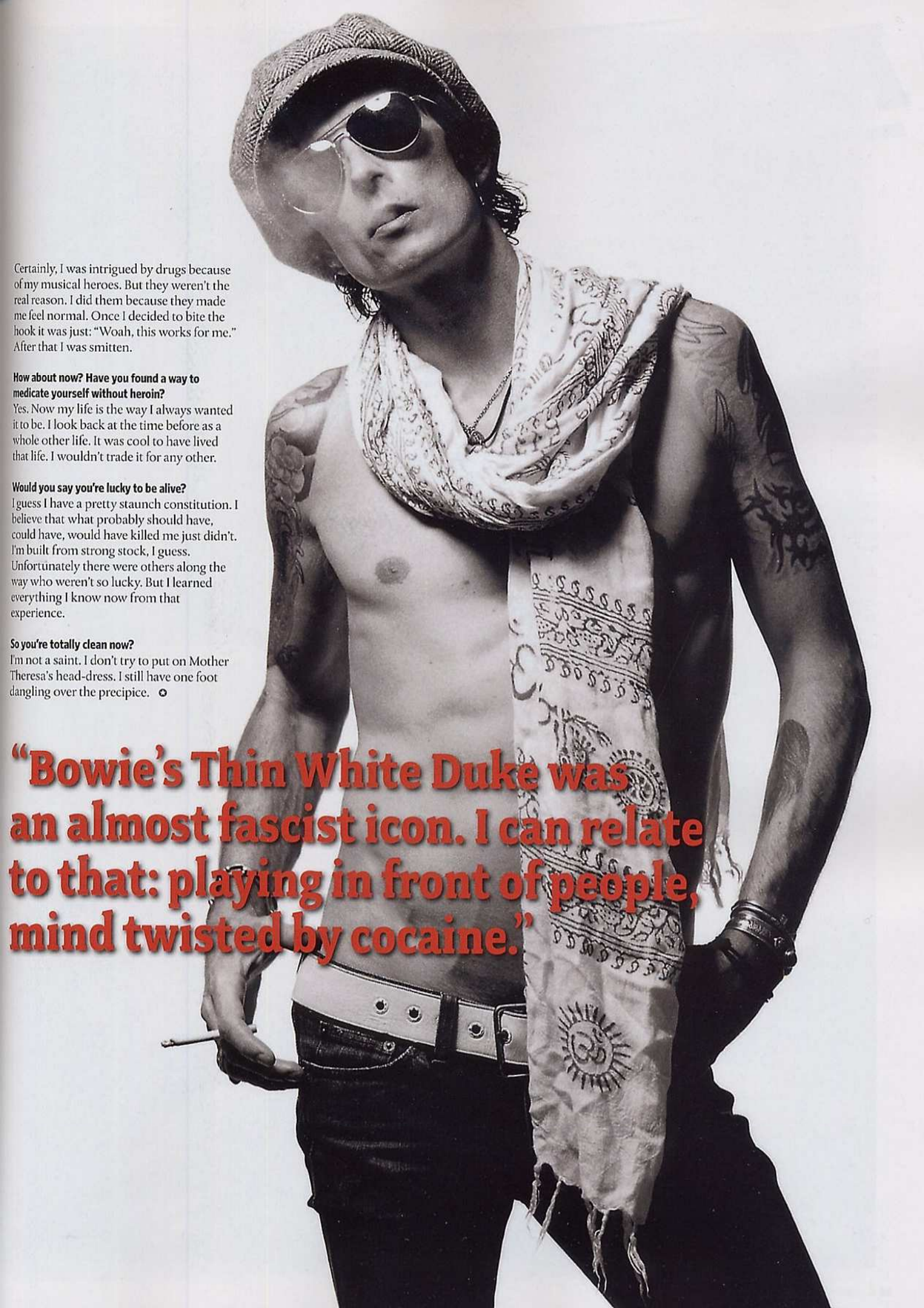
No, that wasn't it. My reason for getting into drugs was that it quietened something in me that I couldn't figure out any other way to quieten.

Ever since I was a young boy I always had problems with Attention Deficit Disorder. As I grew older it morphed into something else. In high school I started getting very depressed and very manic. My mood swings went up and down constantly. I found that if I took certain chemicals I could modulate how I felt. At first it was alcohol, but I couldn't really get a handle on it. It didn't work very well, and it wasn't something that really interested me all that much.

But heroin did the trick?

Heroin was the great equaliser for me. I always refer to it as a medicine. Once I was diagnosed with bipolar disorder. Therapist after therapist put me on anti-depressants and this, that and the other. But when I'd get off the dope it'd be right back to the mood swings. Because trying to find the right balance of psychiatric meds is like closing your eyes and throwing a dart at a dart board. It takes a long time.





Certainly, I was intrigued by drugs because of my musical heroes. But they weren't the real reason. I did them because they made me feel normal. Once I decided to bite the hook it was just: "Woah, this works for me." After that I was smitten.

How about now? Have you found a way to medicate yourself without heroin?

Yes. Now my life is the way I always wanted it to be. I look back at the time before as a whole other life. It was cool to have lived that life. I wouldn't trade it for any other.

Would you say you're lucky to be alive?

I guess I have a pretty staunch constitution. I believe that what probably should have, could have, would have killed me just didn't. I'm built from strong stock, I guess. Unfortunately there were others along the way who weren't so lucky. But I learned everything I know now from that experience.

So you're totally clean now?

I'm not a saint. I don't try to put on Mother Theresa's head-dress. I still have one foot dangling over the precipice. ☛

"Bowie's Thin White Duke was an almost fascist icon. I can relate to that: playing in front of people, mind twisted by cocaine."

SLASH ON AEROSMITH

This month's guitar-toting Guest Editor on **Aerosmith's** glory years.

INTERVIEW: KARL STEPHENS



"They just looked so fucking nasty," Slash says of Aerosmith.

If you picked up a copy of *Classic Rock*, what would you want to read about in it?

I haven't seen a good history of early Aerosmith, particularly '73-'76. That's the period that interests me most.

Were they the first rock band you loved?

Not the first, no. When I was a kid living in England I was raised on the Stones and The Who – those were my dad's bands. They were the closest thing I had to anarchy at the time. You know, The Beatles were cute and lovable, but The Who were so loud and brash, in-your-face, fucking slamming power chords!

How did you discover Aerosmith?

When I moved to the States, aged 13 or 14, I started rediscovering music for myself. I was chasing this girl who was twice my age. When I finally got into her apartment, she played me *Rocks* for the first time. And that record just fucking transformed my whole life. It almost felt like it was written for me. Once I heard that, all of a sudden I understood what life was about. It was this loud, riff-heavy, screaming thing with this really sexy groove. That record just fucking spoke to me so directly.

Is that the record that inspired you to start playing guitar?

I'm not sure if I started playing because of that record, but it was certainly around that time. Certainly one of the first riffs I wanted to learn was *Back In The Saddle*. I think I was 15

when I started playing guitar, and I first heard *Rocks* a year or so before that.

What was so exciting about Aerosmith back then?

For me it was all about the music, not their image or lifestyle. I really didn't start to look at bands from an image point of view until later on. I used to meet a lot of rock stars as a kid, because my parents were part of that scene, so it wasn't a big deal to me. It was only later, when I started seeing rock'n'roll magazines, that I really paid any attention to image. But I knew they looked great. They just looked fucking nasty. Joe Perry was the coolest looking guitar player, Steve Tyler looked completely manic. You know, the Stones were cool, but they were my dad's band. Aerosmith were my band.

Describe the first time you ever heard them.

I remember hearing *Walk This Way* on the radio. I vaguely remember liking that song but I wasn't aware of who Aerosmith were. Then the *Rocks* album turned me upside down. I got hold of that – this was at a time when I didn't have any money at all, so to buy a whole record was a big thing. Next I got *Live! Bootleg* because it had all their big songs. I love that record. That to me is the quintessential live rock'n'roll album of all time. It's amazing. From there I got every single Aerosmith record.

When did you first see them live?

In 1978 at the World Music Festival – two days, 15 to 20 bands a day. Ted Nugent and Cheap Trick were headlining the first day, Aerosmith and Van Halen the second day. And Aerosmith were fucking horrible! There was only one song in the set that I actually recognised! It was just a huge barrage of noise. It was disappointing for me – I was expecting them to be more professional.

They were probably on drugs.

Oh, I'm sure they were. But back then I had no idea about what the band was about. I didn't know that, at that point, a good Aerosmith show was a rare occurrence. Van Halen totally blew them away! But I was so innocent. I remember watching Steve Tyler fall over on stage and thinking: "Wow, the guy must be really clumsy". I had no idea drugs were involved. It was only when Joe Perry left the band [in 1979] that I realised. There was a lot of talk at that point about their drug problems.

And it really bummed me out. I couldn't fathom the concept of a band like that breaking up over something so stupid. When Keith Moon died, I understood why The Who split up. When John Bonham died Jimmy Page said: "We cannot continue as Led Zep without John". That I could

understand. But when Aerosmith broke up it broke my heart.

But surely the drug thing was part of the allure, part of the glamour?

Well, the thing is, I'd come from that kind of background anyway. I was exposed to a lot of drugs and all that malarkey from a young age. So it was really their music and their attitude that appealed to me. Later on when I started my own bands they were always whisky-drinking, pot-smoking, acid-taking kind of bands. All that kind of shit. But I don't think I fully grasped the problems Aerosmith had until I started doing heroin myself.

They ended up making some pretty awful records, didn't they?

No! Just one. They made an album without Joe or Brad [Whitford, guitarist]: *Rock In A Hard Place*. It had some good songs, but it didn't sound right. And that was it. After that they were finished for a long time.

When GN'R toured with Aerosmith did you get a chance to express your devotion?

Not really. It wasn't like that. Guns was a pretty rowdy bunch of guys, and Aerosmith kept their distance. We didn't really hang out, because they had this no-alcohol, no-chemical rule: if you were near them you weren't allowed to have any booze on you, you couldn't be all fucked up. But I did get to know the guys. They became really good friends.

They had an amazing comeback in the 90s. Were you still a fan at that point?

From that point on, nothing they did interested me. I would wait for the record to come out and listen to it, but it never had the edge that *Rocks* did. Not even *Draw The Line* was quite the same.

There's something about *Rocks*. The way it sounds, the way it was recorded. It was perfect timing. They were taking just the right drugs. They had a certain kind of swagger – they'd just started tasting success from *Toys In The Attic*, and they made this really intense hard rock record.

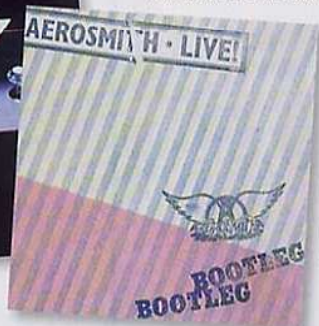
Which are the 'right' drugs?

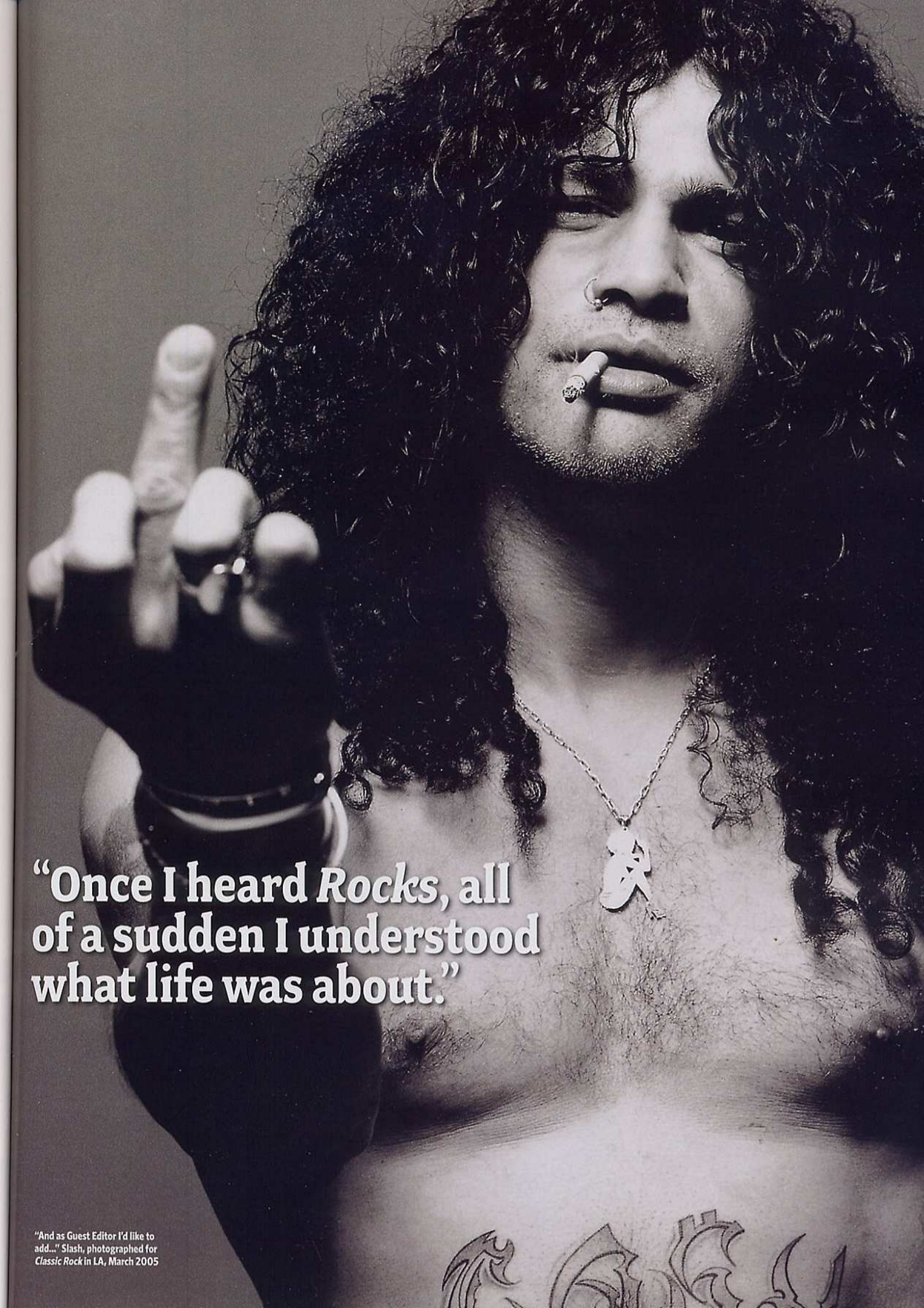
A combination of coke and heroin. I think they'd found a really nice, comfortable chemical balance. When you start doing a lot of drugs, until it becomes a crutch you're having a good time and you're feeling creative.

But heroin is a 'slow' drug. Can you make a driving rock'n'roll record on heroin?

Yeah! Everybody's done it. It just doesn't last forever. It gets you eventually. ☹

MAIN PIC: ROSS HULTIN; ABOVE: JASON COON, REDFERN



A black and white portrait of the rock musician Slash. He has long, dark, curly hair and is looking directly at the camera with a slight smile. He has a cigarette in his mouth and a nose ring. He is wearing a necklace with a small pendant and a ring on his finger. His right hand is raised, showing a tattoo on the back of the hand. He is shirtless, and a tattoo is visible on his chest.

**"Once I heard *Rocks*, all
of a sudden I understood
what life was about."**

"And as Guest Editor I'd like to
add..." Slash, photographed for
Classic Rock in LA, March 2005



DAVE KUSHNER ON PUNK VS METAL

You were a punk rock fan in LA when Guns N' Roses started out. Weren't bands like that 'the enemy'?

There was a bit of rivalry, but the weird thing was, Guns N' Roses were totally accepted by the punk rock community. Because they weren't like Poison, they didn't seem part of that hair metal scene. You know, Warrant and stuff. Guns N' Roses were kind of in the middle, between metal and punk. When they started out they played punk rock shows – they supported Iggy Pop back in the day. And I'd known Slash since day one and I was a fan of his playing since high school. To me they were just a cool band. It's weird. They were the one metal band that was accepted by punk rock fans.

People think of 80s LA as the home of hairspray and spandex, but it was also a hotspot for punk, wasn't it?

God, there were so many amazing bands. Black Flag, Bad Brains, Fear, Circle Jerks, Minor Threat. I was about 16 when the scene was at its peak. The cool thing was that none of those bands ever made any serious money. As long as they had enough to play music and eat and do drugs. That was all it was about.

People go on about bands like Minor Threat being straight-edge, but there was a lot of excess too, wasn't there?

Totally. Drugs were an incredibly important part of the punk rock thing. That's when I was the most fucked-up. Every Tuesday and Saturday at the Starwood were the punk rock nights, and you could get any drug you wanted. I used to take acid every time. The first time I ever shot dope, I got it from some punk rock chick outside a club. It was rampant. I remember the first time I did acid, it was at a Circle Jerks show. Someone gave it to me and I was so drunk I didn't question it. I had to leave – it got too heavy. But from that point I would do acid in school, at shows. Drugs at that time in LA were everywhere. I would smoke PCP

Like The Roxy, Gazzaris. Then there was the Whisky A Go-Go. I never went to those places. It was just a totally different thing. I don't know anyone who was into both scenes.

But you must have crossed paths with the metal guys occasionally.

Oh yeah. Actually the Whisky would occasionally have punk rock shows and that would be really weird. Because Sunset Strip was the metal guys' turf, you know? But then some nights all these punk rock kids would be at the Whisky.

Were there fights?

Yes, because so many of the punk rock guys were so hardcore about it. I still listened to Sabbath and The Who, I didn't care, but a lot of people were very militant, and hated anyone with long hair or whatever. There was this one guy X-Head – he's in [1981 documentary] *The Decline Of Western Civilization* actually. The traffic was so thick on Saturday nights, cars would just be sitting there. One night this X-Head guy was talking shit to some long-haired guy in a car, like, "You fucking hippy!" He reaches in, pulls him out and starts beating the shit out of him in the middle of Sunset Boulevard. And that's how a lot of people were. The metal guys didn't really care, they were more laid-back, but the punk guys were so hardcore sometimes, like, "Fuck you! Fucking hippies!"

Then of course thrash happened, and the distinction wasn't so clear any more.

Exactly. When Metallica and Slayer came along, that was when the punk rock thing in LA started to dissipate. Certain bands started to cross over. Bands like DRI. Wasted Youth did as well, the band I was in. It used to be this really noisy punk rock band but it gradually became a little bit more metal. Same with Suicidal Tendencies. They were hardcore punk rock, but then *Lights... Camera... Revolution* was more like a thrash metal record. But it was awesome! Some bands made that transition really well.

So punk rock fans embraced bands like Slayer?

Yes, because they were so heavy. I was a huge Slayer fan. Still am. Even Iron Maiden. When I first heard Killers I was like, "This is fucking awesome!" In fact those metal bands sort of kept the scene going, because there simply weren't as many punk rock bands to go see any more. For whatever reason.

So what happened?



DUFF MCKAGAN ON THE CLASH

How seeing The Clash changed his life...

Why did you want an article about The Clash?

"I think The Clash's first American tour was a really important tour for America and for The Clash. I saw them on it – I was about 13. This was in Seattle at the Paramount. They were doing a small theatre tour to promote their first record. There was maybe only 200 punk rockers in Seattle, so this place wasn't even sold out. But it's a gig that's stayed static in my head. It was a formative experience."

Why was that show so memorable?

"There was a wooden barrier between the fans and the stage. At that point in time if you liked punk rock you were looked down upon. People would call you a faggot. Some security guy punched a friend of mine and broke his nose, for no reason. Paul Simonon saw that and went to the side of the stage to get an axe – like a fire safety thing – and he chopped down the wooden barrier shouting, 'We're all in this together! Fuck the security, everybody come up front!' It wasn't about the band being rock stars. He was screaming, 'Don't hurt our audience!' I think I

saw some kid do that I'd give him anything he wanted."

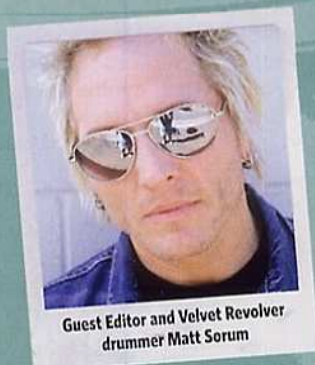
They ended up becoming huge in America. On the *Combat Rock* tour they played Shea Stadium.

"Yeah, but it had got fratboy at that point. When I first saw them, punk rock was truly alternative music. It was a minority thing – a tiny fraction of people were into it. Nowadays the term 'alternative' is used as a huge marketing tool. 'Alternative' stations are often owned by Clear Channel and they're huge money-makers. I remember when the first Seattle alternative station came on and you'd hear everything from Siouxsie & The Banshees to Ian Dury to Stiff Little Fingers, you could leave it on all day, it was great. Rockabilly from the 50s, reggae, all kinds of things."

Did you miss that punk rock scene when you moved from Seattle to LA?

"A little, but you gotta remember that the punk scene really didn't last so long. There was this cool, quirky punk scene where everybody was accepted and it was open for all. Then things in America turned hardcore. That's when all the guys

THE 50 GREATEST DRUMMERS IN ROCK



Guest Editor and Velvet Revolver drummer Matt Sorum

They're so often the butt of vicious jokes (you know the type: what do you call someone who hangs around with musicians? Answer: a drummer etc etc) but where on earth would the world of rock be without these beat-crazed noise-monkeys providing the backbone of those anthems that we all know and love.

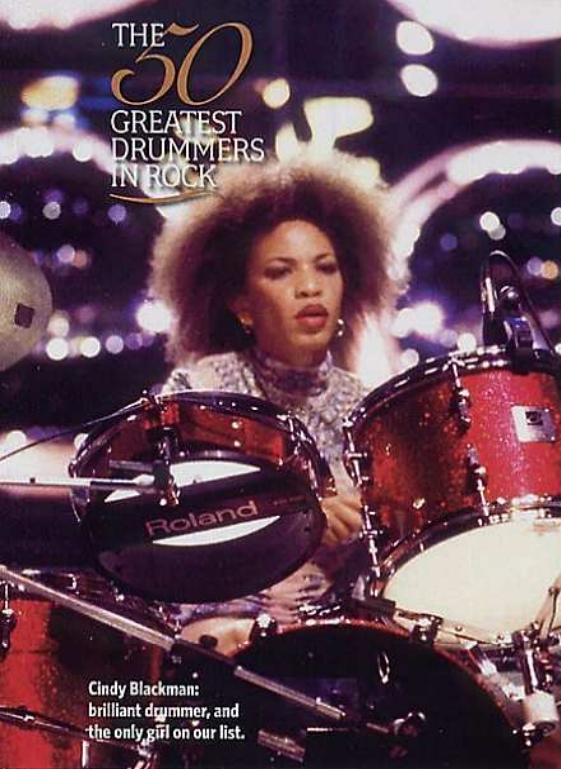
Guest Editor **Matt Sorum** wanted a feature on the best 50 drummers in rock, so that's exactly what we've done.

To get our definitive rundown, we went to the experts:

Classic Rock polled the staff and students of the UK's leading drum schools: the Academy Of Contemporary Music in Guildford, the Brighton Institute Of Modern Music, and London's Drumtech. On top of that, we consulted our sister magazines *Metal Hammer*, *Total Guitar* and *Rhythm* (Britain's top drumming mag, so they should know what they're talking about), as well as picking the brains of our own writers, some top-notch drum technicians and a whole host of professional drummers (including Chili Pepper Chad Smith).

The rules were simple: they had to nominate their Top 10 *rock* drummers – so please remember that before complaining about why some of those shit-hot jazz cats aren't in our list. The results were compiled from those votes.

Oh, and if you're wondering why Mr Matt Sorum didn't make our Top 50 – well, seeing as he instigated it, he was automatically disqualified. He does, however, dish the dirt on his Magnificent Seven...



Cindy Blackman:
brilliant drummer, and
the only girl on our list.

CINDY BLACKMAN

Band: Lenny Kravitz

Defining moment: On stage with Kravitz. Female drummers are rarely regarded as anything other than a novelty. Not so Cindy Blackman. Her jazz background gave her a solid grounding, and she's used this to major effect with Lenny Kravitz, proving that she can get with the funk-rock groove.



SORUM SAYS...

"Cindy Blackman used to drum for Lenny Kravitz. I went out with her for a while. It was great - we'd make out, then talk about paradiddles! She's a beautiful girl, and a great jazz drummer. We drifted apart unfortunately. I love jazz. I love John Coltrane, Mahavishnu Orchestra. I never understood punk rock. I always thought it was a load of crap. I'm a muso, I believe in studying my craft. When I joined Guns people said my style was more muso - less punk rock than Steven Adler. I liked that."

50 TOPPER HEADON

Band: The Clash

Defining moment: The powerhouse of drumming that backs *I Fought The Law*. Jazz-trained, Nicky 'Topper' Headon was the one proper musician in The Clash: a skinny ball of energy that transformed the band's sound.

49 DANIEL ERLANDSON

Band: Arch Enemy

Defining moment: The *Burning Bridges* album. This Swedish monster has helped to take European metal into the 21st century. Arch Enemy are a significant force on the current scene, propelled in no small part by the concussive and creative rhythms of this man.

48 DENNY CARMASSI

Band: Montrose, Heart, Coverdale/Page

Defining moment: Montrose's *Rock Candy*. Carmassi made his name on the celebrated, self-titled Montrose debut in 1973. This not only was a pioneering release for hard rock, but Carmassi shines in his ability to combine power and precision, while never losing a grip on the groove.

47 VINNIE PAUL

Band: Pantera, Damageplan

Defining moment: Pantera's *Cowboys From Hell*. The godfather of modern metal drummers, Vinnie Paul's ferocity helped fuel a unique metal sound. He's also shown himself to be adept as a producer as well, but the tragic shooting of his brother, guitarist Dimebag Darrell, has left a question mark over future plans.

46 TOMMY ALDRIDGE

Band: Black Oak Arkansas, Whitesnake, Ozzy

Defining moment: His live solo, playing with his bare hands

A veteran on the US hard rock scene, Aldridge's name was always on shortlists when top names were looking for a drummer. Despite his reputation as a journeyman, he is a passionate performer and also has the technique to adapt to any demands.

45 TICO TORRES

Band: Bon Jovi

Defining moment: *King Of The Mountain*

When Bon Jovi broke big in the 80s Tico Torres had played on no less than 26 albums. A jazz fan, who also loves Zeppelin, Torres sublimates his performance to the song and never overplays.

43 BILLY COBHAM

Band: Mahavishnu Orchestra, Miles Davis

Defining moment: His *Spectrum* solo album

In the 70s, the term 'fusion' became trendy, but nobody embodied this better than Billy Cobham. With jazz great Miles Davis, then as part of the Mahavishnu Orchestra, he fluidly consummated the union of jazz and rock. Cobham always embraced modern technology, adapting his own remarkable skills, for instance, to include electronic drum kits.

NICK MASON

Band: Pink Floyd

Defining moment: *Summer Of '68*

Often disregarded when Pink Floyd's influence and importance is analysed, Mason's rather understated and unfussy approach perfectly suited all incarnations of the band. He adapted easily to the demands of Syd Barrett, Roger Waters and David Gilmour.



Looking back at your career now, which albums stick out for you?

"Rather than an album, it tends to be a track or tracks. Chronologically, *A Saucerful Of Secrets* for me, particularly the title track, because it was very much the song that set the direction we would go in. The interesting thing is, having got the direction and set the pointer, we then avoided it and wandered off, did *Atom Heart Mother* and *Ummagumma* but then finally came back and did *Meddle*. So that for me was quite an important piece and quite an important album. *Dark Side [Of The Moon]*, inevitably, because I like the structure of it - it's really compressed, very rich.

There seems to have been a crisis of confidence around *A Momentary Lapse Of Reason*. You didn't play on parts of that and this seems to have been your decision.

"Partly my decision and partly probably a bit from Dave [Gilmour] as well, who was anxious and pushing to work in America, which I didn't particularly want to do at the time. Of course, I ended up playing it all once we took it live anyway."

In your book *Inside Out* you say 'never again'...

41 BRAD WILK

Band: Rage Against The Machine, Audioslave

Defining moment: RATM's *Killing In The Name*. Being part of Rage Against The Machine in their early days was a real challenge. The band weren't afraid to confront authority to get their political points across, and musically their hybrid of metal, punk, rap and funk could easily have degenerated into a confused mess. A constantly restless musician, he took strange risks, such as replacing his tom toms with cowbells, "just for the challenge".

40 CARMINE APPICE

Band: Beck, Bogert & Appice, Vanilla Fudge, Cactus

Defining moment: Fudge's *You Keep Me Hanging On*. One of those names you've seen on countless albums, Appice has worked with Rod Stewart, Ted Nugent, Ozzy and Jeff Beck. Never fazed by the situation, some regard him as being one of the players who helped invent the whole heavy drumming style with Vanilla Fudge in 1967. A shameless self-publicist, he has always demanded to be involved intimately with every project he's worked on; Appice is far more than a sticksman for hire.

39 IGOR CAVALERA

Band: Sepultura

Defining moment: *Mass Hypnosis* from the *Beneath The Remains* album

The man who started the Brazilian foursome with his brother, guitarist/vocalist Max, Igor has become the heart, soul and conscience of a truly innovative band. Over the years, he's played on record and live with percussions from all over the world, and has never been caught short in meeting these challenges.

38 BRIAN DOWNEY

Band: Thin Lizzy

Defining moment: The *Live & Dangerous* album

Brian Downey co-founded a band called Orphanage in 1969 with his mate Phil Lynott. We know them better as Thin Lizzy, a name they adopted a year later. And it's with Lizzy that Downey will always be associated. Apart from a brief period in 1978, when he left to be replaced by Mark Nauseef for an American tour, the drummer's been ever-present, his quietly efficient style marking out the landscape for the skills of others.

"There was quite a lot of overdubbing where there'd be my kit, percussion and there'd be someone else playing as well. But I think everyone was lacking in confidence. I think from Dave's point of view, the same was true of his writing. He ended up getting help when perhaps he'd have been better off just struggling on and doing it on his own."

Was this a knock-on from the break-up?

"Oh definitely. Roger [Waters] is still very disparaging that Dave needed all that help on that album. In fact, *Division Bell* was a much more satisfactory album because it was made as a band album rather than in a slightly piecemeal way. The other thing about *Momentary Lapse* was there were quite a few songs put together to click track, so that's another reason to back off. By the time we got to *Division Bell*, I was getting more used to it."

Are you going to carry on as Pink Floyd?

"It entirely depends on Dave. If he really knew that he didn't want to carry on, I think he'd tell us. I think he'd probably almost rather be able to say, 'That's it, enough, I don't want to do any more', but I don't think he's decided yet."

Do you miss touring?

"Yeah, I do because I miss the playing. I like playing most of all with the band. I don't particularly have a desperate desire to play drums with lots of people."

ROGER TAYLOR

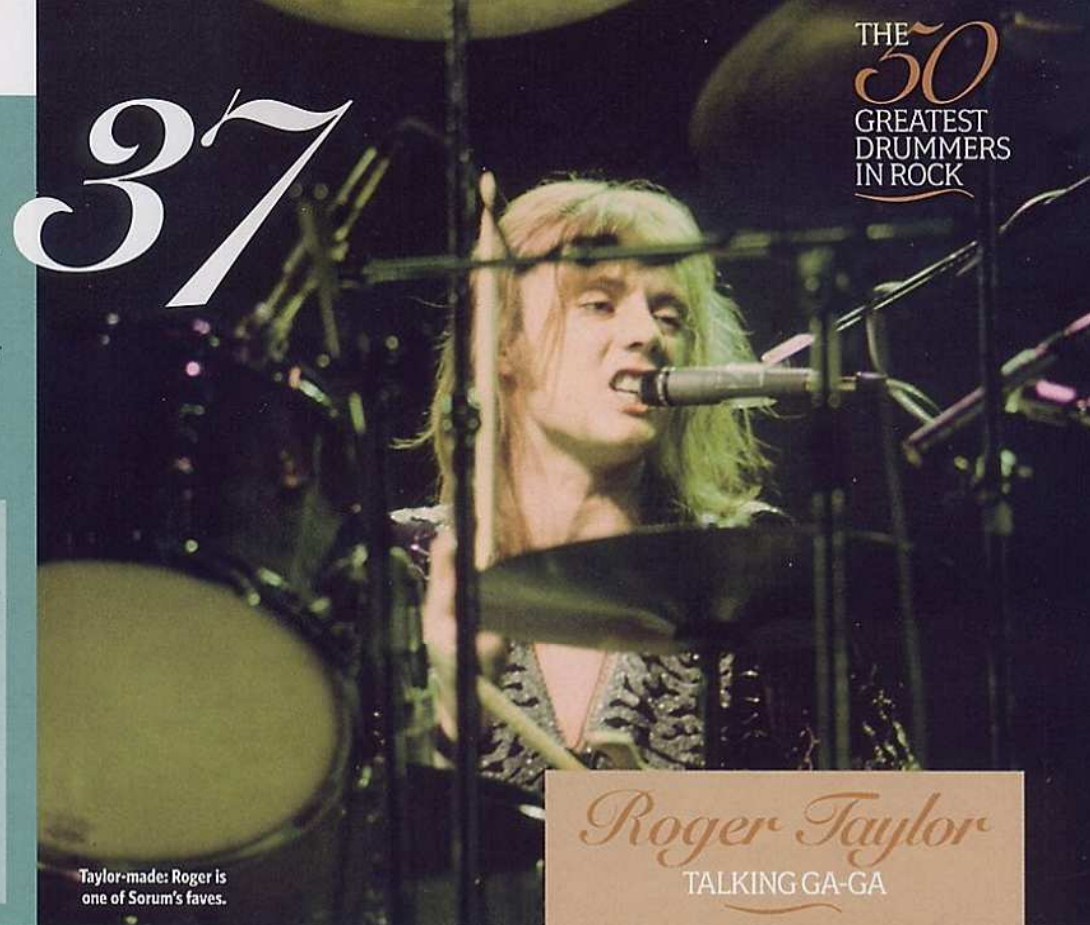
Band: Queen **Defining moment:** *Radio Ga-Ga*
There was a wealth of talent in Queen: Freddie's awesome voice and songwriting, May's unique phrasing and songwriting, Deacon's playful bass-playing and songwriting. And then there's Roger Taylor. Not only a great drummer—he's a man who manages to combine a pop and even funk approach with moments of ferocity (*Seven Seas Of Rye* and *Hammer To Fall*)—he's a songwriter and singer too: the man who wrote *Radio Ga-Ga*, and supplied Queen with many of those fantastic vocal harmonies. And he has his celebrity fans...



SORUM SAYS...

"Roger Taylor inspired me in so many ways. He was actually the first rock star I ever saw in real life. I was 15. It was at the Bar & Grill in Hollywood and he pulled up in a Rolls-Royce, wearing this great suit, with a girl on each arm. He had such a sense of style, and I've always tried to emulate that. I played with him once at the Freddie Mercury tribute concert at Wembley and he was dressed totally in white denim. I told him, 'You can sing like a motherfucker!' He encouraged me to sing too. I have stood up front in covers bands and stuff, but it's a very different animal. I can understand why singers get so crazy: they have nothing to shield them."

Taylor-made: Roger is one of Sorum's faves.



Roger Taylor TALKING GA-GA

You've always had a good idea of what a set of drums can bring to a song...

"That's something that we learnt very quickly in the studio. The tendency in those days was for everybody to be a virtuoso—to show off on your instrument. But to me you were playing a song, and so the instrument should complement the song in every possible way. Obtrusively or unobtrusively, you should play the song, and not think about dots or bars. That's what I tried to do."

You play from the heart?

"Absolutely, and I think that you should just watch the song and learn the song."

And use your ears?

"Yeah. Maybe the beat should be a little behind, maybe you should push, whatever. It's all about feel, really."

Your trademark 'big sound' dates back to early Queen. How did it come about?

"I've always liked to use big drums. I've got nothing against the Stewart Copeland kind of thing, which is very good in its own way, but I was always into the ambient sound of a drum kit. I like big, tuneful drums with a natural room sound, so the whole kit sounds balanced. I wanted it to sound as though you were in a room and you were hearing the reverberation from the walls. Sometimes you would achieve that with machines and sometimes you'd get the right room and it sounded great. Obviously, it changed with different songs—*Another One Bites The Dust* was as dry as you can get, but typically I would have a big, fat, ambient, monster drum sound."

As a self-taught musician, were you inspired by any particular drummers?

"I used to like jazz drummers because of their beautiful fluidity. I love Mitch Mitchell—I think some of his stuff on the first Hendrix album *Are You Experienced?* is just sublime, absolutely floating over it all. Of course I love Keith Moon, but probably above all, I love John Bonham. It's a pretty predictable pantheon, but let's face it, they don't make them like that any more. Although there are some great guys around..."

Is there anyone from nowadays who you think stands out in a similar way?

"I think that McCartney guy—Abe Laboriel Jr—is really good, but my own personal favourites would be Taylor Hawkins and Dave Grohl. To have them both in the same band is incredible. When they play together it's like dynamite. Dave is brilliant, and Taylor, he's just like a firestorm. Those two play phenomenally."

36 THUNDERSTICK

Band: Samson, Thunderstick

Defining moment: His cage. No, really.

He was so dangerous, he had to play drums locked inside a cage! That's all you need to know about Thunderstick. (The fact that the cage was of wobbly Meccano and couldn't have contained a septuagenarian Bassett hound was neither here nor there.) Thunderstick started in a very early Iron Maiden line-up but came to prominence in NWOBHM's Samson. His real name was Barry Graham and he wore a sadomasochistic mask to hide his bright ginger hair. Good drummer, too.

35 RAT SCABIES

Band: The Damned

Defining moment: *Machine Gun Etiquette*—the album and especially the title track

The first UK punk single, *New Rose*, opens with Rat's pounding beats. An unstoppable and anarchic force, he never let up—even by the time of their goth-pop crossover *Phantasmagoria* in '85 he was adding epic beats to tracks like *Street Of Dreams*.



Rat Scabies: anarchic.

34 MATT CAMERON

Band: Soundgarden, Pearl Jam

Defining moment: Soundgarden's *Spoonman*

Not content with being in one of Seattle's biggest exports as the sticksman for Soundgarden, upon their implosion he took up the drum stool for fellow Seattlites Pearl Jam. Equally adept at bludgeoning rock or subtle, brush-led laid-back grooves.

33 TERRY BOZZIO

Band: Frank Zappa, Missing Persons, The Knack

Defining moment: *Black Page*, written for him by Zappa as a challenge

One of the elite who are constantly being harassed by the biggest names in music to record with them, Bozzio is unique. His work with so many artists—from Zappa to UK, Missing Persons to Jeff Beck—is recognisable for its occasional contempt for convention.

32 TRAVIS BARKER

Band: Blink 182/Transplants/Box Car Racer

Defining moment: The *Box Car Racer* album

Pop-punk drummers rarely attract attention, but then Blink 182 have become more than just another big-selling band. One reason is Barker, a man with a sense of the dramatic, as well as influences that take in electronica, dance, punk, rap and jazz.

31 JIMMY CHAMBERLIN

Band: Smashing Pumpkins/Zwan

Defining moment: Pumpkins' *Siamese Dream* album

It says much about Jimmy Chamberlin's reputation that, having fired him from the Smashing Pumpkins in 1996 because of his drug problems, Billy Corgan decided to take him back three years later. An intelligent percussionist with a wide-ranging talent.

30 SIMON KIRKE

Band: Free, Bad Company

Defining moment: The song *Bad Company*

Few people ever get the chance to play with one seminal band. Simon Kirke has done it twice. He found his niche before he was 20 with Free, and in 1973 he helped put together Bad Company. He's an accomplished songwriter, too.

Metallica's Lars Ulrich:
no virtuoso



LARS ULRICH

Band: Metallica

Defining moment: Being the man who pushed Metallica into the major league Ulrich, the Danish-born tennis prodigy who loved NWOBHM, is now a co-founder and leader of one of the most important bands in metal history. Not renowned as a virtuoso drummer, his true worth has proven to be not just musical, but in his sense of vision, focus and grim determination to make his band into the biggest in the world.

JOEY KRAMER

Band: Aerosmith

Defining moment: *Sweet Emotion*

Steven Tyler and Joe Perry get all the accolades, but where would Aerosmith be without Joey Kramer? He's been a constant from the start with a band who've had their trials and tribulations. While he's more than able to deliver blistering solos, Kramer's philosophy has always been: "Less is more. I play hard, but I like to play with feeling. I am more interested in the groove".

SCOTT ASHETON

Band: The Stooges

Defining moment: *I Wanna Be Your Dog*

Before switching to a regular kit and pioneering a hard-hitting, simplistic style that's since been adopted by virtually every drummer in punk, the man that Iggy Pop likes to call Rock Action used hammers on empty oil barrels at early Stooges shows.

PHIL RUDD

Band: AC/DC

Defining moment: *Dirty Deeds Done Dirt Cheap*

As important to AC/DC as Charlie Watts is to the Rolling Stones, Phil Rudd has (like Watts) suffered from being massively underrated, because what he does seems so simple. Don't believe a word. If that was the case, then his absence from the band between 1983 and 1994 wouldn't have been as keenly felt as it was. Rudd is vital to the sound of one of the great bands.



SORUM SAYS...

"I love records with a sense of space, and Phil Rudd was a big part of that spacious sound you hear on *Back In Black*. An amazing drummer. I want to fight for that on the next Velvet Revolver album actually. Everyone always wants to fill every space with guitars. I just want to let things breathe."

LARS ULRICH

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VINIE COLAIUTA

Band: Frank Zappa

Defining moment: His self-titled solo album in '94

Although not a household name, Colaiuta is the sort of drummer who attracts attention from his peers whenever he plays. He started off hitting his parents' pots and pans, but has long since left that activity behind, going on to work with Frank Zappa, Joni Mitchell, Air Supply...and even Christina Aguilera!

JEFF PORCARO

Band: Toto

Defining moment: Unfortunately, his unusual garden-related death

Jeff will always be known for the announcement that he died in 1992, after a 'bizarre gardening accident', but Porcaro was among the most in-demand session drummers of his generation. While he made his name with Toto, he worked with everyone from Steely Dan to Manhattan Transfer, The Bee Gees to Pink Floyd. Why? Because he could adapt to any situation.

TAYLOR HAWKINS

Band: Foo Fighters

Defining moment: *All My Life*

Try being in a band led by one of the all-time great drummers – that's the challenge Taylor Hawkins faces. It's the sort of situation that might have buried lesser mortals but Hawkins has always been his own man, doing the job as he sees fit, not as Foo frontman and former Nirvana drummer Dave Grohl might do it. The results have been a pleasant balance between light and shade, with little hint of pretentious posturing. In other words, perfect for the Foos.

RINGO STARR

Band: The Beatles

Defining moment: *Come Together*

Despite being the butt of many a joke – even John Lennon joked that not only wasn't Ringo the best drummer in the world, he wasn't even the best drummer in The Beatles – there can be no denying Ringo's influence. No-one had played rock drums like him before.



SORUM SAYS...

"Ringo's an underrated player. I met him while I was recording Guns N' Roses' *Use Your Illusion* albums and he gave me some great advice. I was having problems coming up with new fills and he said, 'If you can't think of one, don't do one!'"

PHIL 'PHILTHY ANIMAL' TAYLOR

Band: Motörhead

Defining moment: *Overkill* – the long version

He didn't do much prior to Motörhead, and has done virtually nothing since, but Phil 'Philthy Animal' Taylor is the definitive 'Head drummer. He joined the band in 1975, left nine years later, and was part of albums that have become cornerstones of classic rock. *Overkill*, *Bomber*, *No Sleep 'Til Hammersmith*, *Ace Of Spades* – without Taylor's instantly acknowledged kick, they wouldn't sound the same.

BILL WARD

Band: Black Sabbath

Defining moment: *War Pigs*

The behemoth who has driven the Sabbath beast for so long, Ward has often seemed like a man going out of control behind the kit. Yet, despite the presence of others over the years, there's little doubt that he remains the ultimate Sabbath drummer. He provides brute force, while reacting perfectly to his bandmates.

TOMMY LEE

Band: Mötley Crüe, Methods Of Mayhem

Defining moment: His (literally) high flying solo

His outrageous onstage persona. His ex-wives. His constant controversies. Those are the ways most people know Tommy Lee. But the man is the best musician in Mötley Crüe, and a drummer who always performs right on the edge. Crüe's *Dr Feelgood* tour even saw him playing a solo upside down.

Mötley's Tommy Lee:
the make-up years.



Stewart Copeland

EX-POLICE MAN LAYS DOWN THE LAW



Was it 'demons' that stopped you doing sessions after The Police split – even though you were being asked?

"That, and the fact that there is a lot of expectation every time I sit behind a drum set. My 'thing' is not techno flash, or overtly impressive. It's kind of subtle and you either get it or you don't."

Who inspired you?

"Sandy Nelson and then Keith Moon. I was also inspired by antipathy to Charlie Watts and Ringo Starr – two drummers who I now, as an adult, hold in the highest esteem. But as a kid, my life was dedicated to being flashier than them."

"I was also into Buddy Rich, the Mozart of drums, and pretty much the apotheosis of the drumming art. Another problem I have with jazz musicians is that they somehow refuse to accord Buddy the respect that he deserves as the unparalleled, unassailable, towering genius of the instrument."

Do you think The Police reunion will ever happen?

"Sting is a bit of a tease and always says, 'Never say never', but I really can't see it happening. I loved playing with those guys, and I used to think that we'd definitely play together again for charity – to build a hospital or something. That's a great power to have, and maybe one day Sting will climb down from his tree and see it the same way."

Wasn't the relationship between the three of you always very volatile though?

"It was volatile but good. We loved each other's company and it was exciting. My favourite place to be was with my two bandmates, larking around as youngsters do. The first albums we recorded were really a lot of fun – we all had a million ideas, and the crucial thing was that we respected each other's ideas. Eventually, the sanctity of the composer set in, and interest in each other's ideas began to diminish."

You were incredibly inspired by the developing punk scene in and around London – so inspired, in fact, that you decided to form your own band and call it The Police.

"Seeing The Damned play at the Roxy Club was one of the best concerts I have ever been to – they came on stage and kicked ass! There I was in Curved Air playing art rock music with art rock musicians, and then suddenly I was blown away by The Damned, The Clash and The Stranglers... That whole scene reminded me of what being a band was all about – excitement and energy. Curved Air was a very close family band, but suddenly, I felt like an alien among my best friends, who were horrified and scandalised that I hadn't got anything but utter contempt for these new bands who couldn't even play their instruments."

How did you get Sting in the band?

"I remembered a bassist that I had seen playing with a dreadful jazz band in Newcastle. He had a stupid name, but he played bass great and he could sing. I called him up and told him I was forming a new band – all I remember is this gravelly voice at the other end of the line going, 'Keep talking.'"

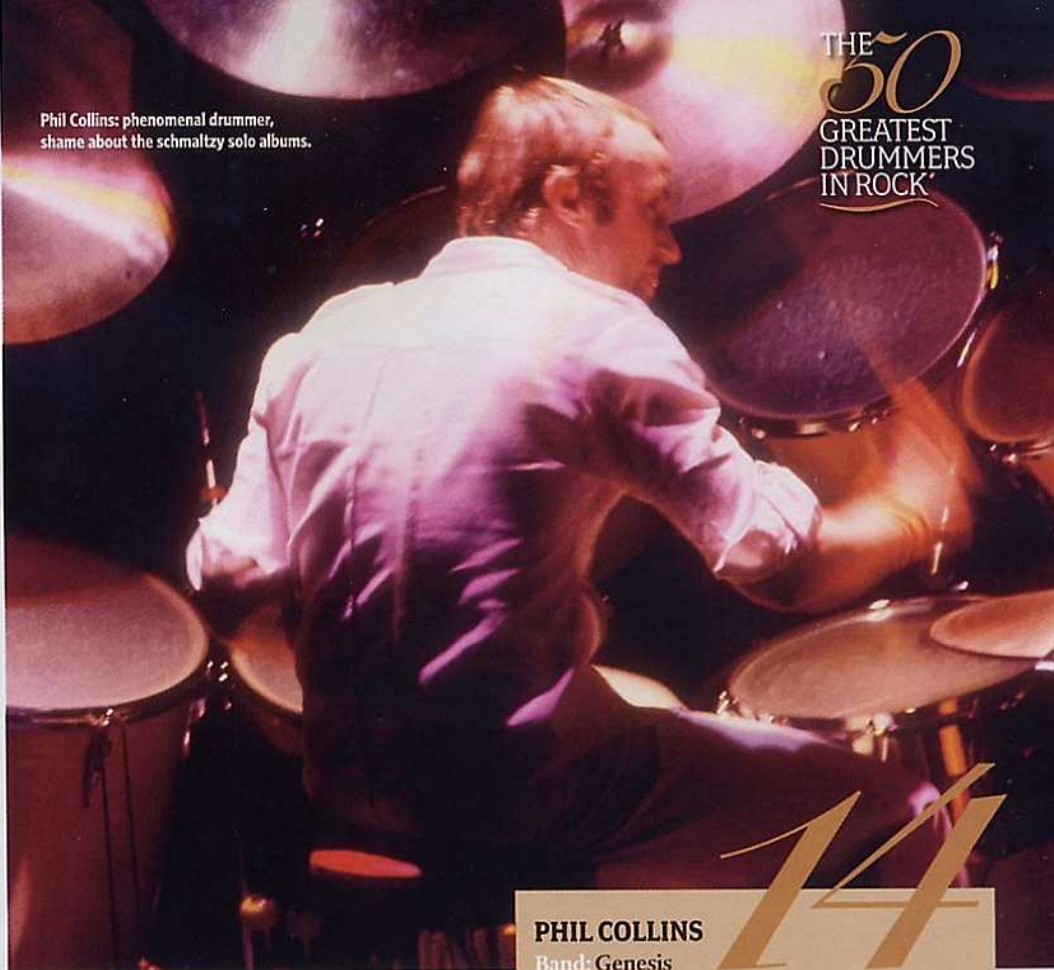
"Sting came down to London and we got on like a house on fire. I took him to see some of the new punk bands. He hated the music, but he got it. No-one could deny it – there was so much excitement about that scene, and it became incredibly infectious."

The Police were very different to many punk bands on the scene at the time, because the three of you were relatively experienced musicians. When did you first feel that people were beginning to sit up and take notice?

"One night we played to a crowd of hippies in London. They loved our playing and the energy of the band, and went nuts. The next night we played the Rock Garden and the hippies came to see us again. Suddenly, we had not only a punk audience snarling at us, but normal kids too, who weren't hip enough to know that we were unhip! That night we wouldn't get off the stage. That is when it clicked – artistically and creatively. Rather than just playing at punks, we finally found out who and what we were – it was a real connection."

Phil Collins: phenomenal drummer, shame about the schmaltzy solo albums.

INTERVIEW: LOUISE KING PIC: EBT ROBERTS/REDFERNS



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18 STEWART COPELAND

Band: The Police

Defining moment: *Don't Stand So Close To Me*

Growing up the son of a CIA agent in Beirut, Copeland started playing on his brother's kit. Steeped in jazz, his virtuoso playing (along with that of bandmates Sting and Andy Summers) ensured The Police stood out among punk bands of the early 80s:

17 MIKE PORTNOY

Band: Dream Theater

Defining moment: *When Dream And Day Unite*

The most acclaimed prog rock drummer of the past 15 years, Mike Portnoy has proven to be the natural successor to the likes of Alan White, Carl Palmer and Phil Collins. A self-confessed sufferer from Obsessive Compulsive Disorder, Portnoy has driven Dream Theater, against the odds, to achieve international stature. What sets him apart is that he combines a thrash metal heart with a prog rocker's soul.

16 BILL BRUFORD

Band: King Crimson, Yes

Defining moment: King Crimson – all 25 years

The thinking man's drummer, Bill Bruford has always seemed slightly disdainful of his art, yet his crisp, complex style has enhanced King Crimson, Yes, Genesis, Gong and UK. Bruford is forever looking for ways to stretch musical boundaries. From orchestras to jazz workshops, nothing is outside the remit of this restless musician.

15 CARL PALMER

Band: Emerson Lake & Palmer, Asia

Defining moment: *Fanfare For The Common Man*

A child prodigy with Atomic Rooster in the late 1960s, Carl Palmer came into his own with ELP. Able to match the brilliance of Keith Emerson and Greg Lake, Palmer likes nothing more than to stretch out and show off his colourful abilities. His quickfire excursions around the kit have become part of ELP's legend, as indeed has his gong. With Asia he showed an awareness and respect for song structure, proving that he was more than an egomaniac.

PHIL COLLINS

Band: Genesis

Defining moment: *The Lamb Lies Down On Broadway* album

Forget about his MOR meanderings in front of the microphone. Phil Collins is one of the greats. A child actor turned drummer, he joined Genesis in 1970, and his work for the next several years was so impressive that it put him ahead of almost everyone in the prog rock movement. He even found time to play with jazz rockers Brand X. If only he'd stayed behind the kit...

13 JOEY JORDISON

Band: Slipknot

Defining moment: His performance with Metallica at the Download Festival in 2004

Joey Jordison came into his own last year when Metallica asked him to be one of a number of drummers to cover the loss of Lars Ulrich at Download. He might wear a silly mask and boiler suit with Slipknot, but his astonishing clarity and skill behind the kit have certainly not gone unnoticed. Not bad for someone who's barely taller than a garden gnome.

12 GINGER BAKER

Band: Cream, Blind Faith, Masters Of Reality

Defining moment: 16-minute live version of *Toad*

Peter 'Ginger' Baker had already made quite a name for himself on the British jazz and blues scenes of the late 60s (for being a fearsomely cantankerous bugger, as much as for his prowess as a drummer). But it was with Cream that Baker's unique, thunderous, tumbling polyrhythmic playing caused jaws to drop. He was responsible for transforming the drums from a rhythm component to a lead instrument.

11 NICKO MCBRAIN

Band: Iron Maiden

Defining moment: The B-side, *Mission From 'Arry*

A larger-than-life character, Nicko McBrain enjoyed stints with Pat Travers, Trust and comedian Jimmy Jones before joining Iron Maiden in 1983. Maiden bassist Steve Harris once said of him: "Nicko plays the drums the way most guitarists play their guitars – he's riffing right along with you, note for note."

ALAN DOSTER/REDFERNS

Purple's Paice: joined
the band at age 19.

Ian Paice

PURPLE PROSE

When did you first get to play a drum solo? Not all bands allowed such freedom to indulge as Deep Purple.

"It started when I was still with George & The Rave Ons. If the fuses popped on stage and the amps went off the cry would go up, 'Let's have a drum solo'. It would be a great deal of fun for me, even if it was boring for everyone else. One day our group bumped into an outfit from Slough called The M15. We used to open up for them and got to know the guys. When they had trouble with their drummer they gave him the bullet and offered me the job.

"The singer with M15 was Rod Evans. We carried on for a year playing covers of chart hits and then we got a gig in Germany in March 1967. We went to Hamburg for three weeks and that's where I ended up meeting Ritchie Blackmore, who was living there at the time. He said he enjoyed the way I played."

Was meeting Ritchie Blackmore the passport to fame?

"We came home and seven months later Rod saw an advert in *Melody Maker* about a new band being formed. We realised M15 wasn't going to go any further. We changed the name to The Maze to get more gigs, but it didn't make much difference.

"So Rod applied for the job and when he got to the audition he found Ritchie Blackmore was on guitar. Rod snapped up the gig. Ritchie then said, 'Hang on, have you still got the drummer? Bring him along'. We had to do it quite sneakily because there was another guy who was pencilled in. They got him out of the house while I sat on his kit and played. I didn't feel proud about it, but it was the only way. So I had a rehearsal and when the other drummer came back he was told, 'You haven't got the gig'. I had started playing in groups in April 1963 at the age of 15 and I was in Deep Purple at the age of 19 in March 1968."

Weren't the first 18 months a confusing time?

"Yep. The band wasn't really sure where it was going. We were hung up on Vanilla Fudge, Hendrix and Cream. We tried to establish an identity but we couldn't find one. It was only when Ian Gillan and Roger Glover joined that the band gelled and became something totally different."

How quickly did you develop your drumming skills within Deep Purple?

"The whole band was experimenting at that time and if something didn't quite come off then everyone understood. I learned how to control my playing and adopt a different feel for each situation. I learned when to push and pull, when to be quiet and when to make a noise. Within the band Jon Lord and Ritchie Blackmore had different rôles. Ritchie was the riff master while Jon had all this wonderful musical knowledge and could work out the best way to complement the riffs with his organ chords and tunes. Between the two of them it worked out quickly and was all very exciting."

Unlike many more profligate musicians, you managed to hang on to your earnings and profit from Purple's success. Was that due to the band's prowess in the charts?

"Sure, because we all shared composer credits. Most of the tunes started from a jam and so we'd share royalties. We all benefited from *Smoke On The Water* and still do. My God, I wish we'd had another nine of them. But most drummers don't have a second string. They're basically rhythmic and not lyrical and they may be in a group where the songwriters do everything. Purple created its songs in the rehearsal room together. That might start off from me playing a rhythm on the drums that would spark off Ritchie and then Jon and Roger. So it would be impossible to say who wrote the song."

Did Purple's financial success change your life?

"It was exciting when we had a hit, but I had no idea how much money was coming in. I remember phoning the accountant and asking if I could afford to buy a car. He said, 'Well what do you want to buy?' So I said as a joke, 'I want to buy a Rolls-Royce'. I expected a sharp intake of breath. Instead he said, 'Which one?' So at the age of 24 I found out I could afford to buy this glorious Roller."

IAN PAICE

Band: Deep Purple

Defining moment: Listen to his performance on *Child In Time* – a real tour de force

Unfussy and unhurried, Ian Paice is the only band member to have been ever-present with Deep Purple. He's also served time with Whitesnake, Paul McCartney, Gary Moore and the underrated Paice Ashton Lord. Often overlooked when discussions turn to the all-time great drummers, what sets Paice apart from so many is that he never over-emphasises – he does just enough to enhance a song, without exaggerating his influence. But there's little doubt that he's been a crucial part of Purple's legend.



SORUM SAYS...

"Ian Paice? I stole a lot of fills from that guy! He's an incredible drummer. I remember sitting in my room, listening to *Burn Over* and over again, trying to work out how he did it. I was lucky enough to meet him recently and I told him how much of an influence he's had on my playing."

7 MITCH MITCHELL

Band: Jimi Hendrix Experience

Defining moment: *Fire*, on which he burns out of the track like a distress flare

After working in future guitar amplifier supremo Jim Marshall's shop and a stint with Georgie Fame & The Blue Flames, in 1966 John 'Mitch' Mitchell passed the audition and found himself sitting in the eye of the storm with the Jimi Hendrix Experience, at the age of just 19, and one of rock music's great synergies was born.

With his jazz influences, fluidity, superb technique and vivid imagination, Mitchell's highly explosive style was full of crackling machine-gun snare rolls, and quite unlike the drumming in any other rock band.

One of the truly great British rock drummers of the 60s, Mitch Mitchell is an indispensable part of the legacy of Jimi Hendrix.

6 DAVE LOMBARDO

Band: Slayer

Defining moment: *Angel Of Death*

When Dave Lombardo stepped in at the last minute to help out Metallica at the Download Festival, for many it was a dream come true – at last, the greatest metal band of the past two decades were working

10 CHARLIE WATTS

Band: Rolling Stones

Defining moment: *Sympathy For The Devil*

A man who, for years, was ignored by the critics because he seemed to do so little, Charlie Watts is now acclaimed for his minimalist approach with the Stones. A jazz lover, Watts has become the soul of the 'greatest rock'n'roll band in the world'. While he makes the job appear easy, he is irreplaceable in the Stones. His taciturn performances belie a cunning player, who actually delivers the sort of rhythmic reliability so important to Jagger and Richards. And he can also display an extraordinary range of percussive gifts when the need arises.

9 COZY POWELL

Band: Rainbow, Black Sabbath, MSG

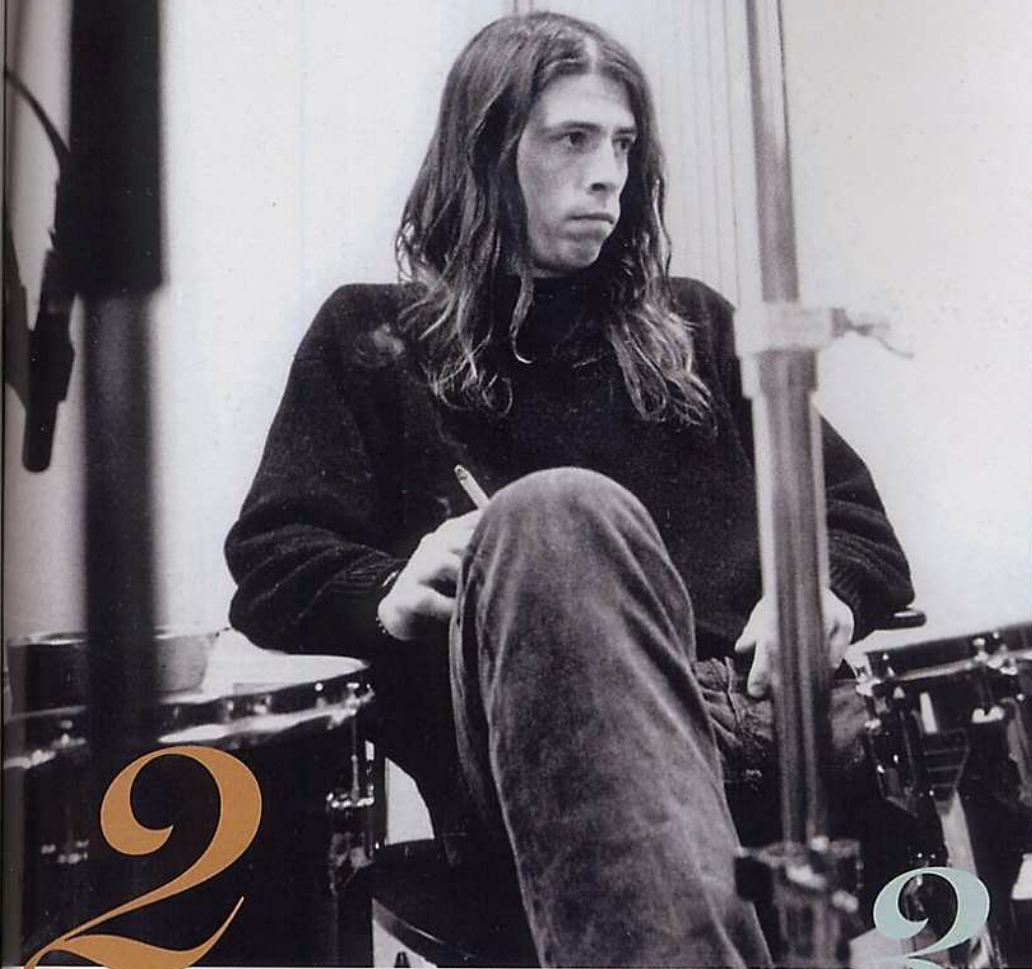
Defining moment: His 1812 *Overture* live solo

Often decried for being the ultimate 'drums for hire' man, the late Cozy Powell was so much in demand because of his remarkable ability to adapt his style to the demands of the job – yet always managing to retain his solid individuality. From Rainbow to Whitesnake, Michael Schenker Group to Peter Green, via Gary Moore and Emerson, Lake & Powell, the man brought a real sense of drive, pride and purpose to everything he did. Powell was killed in a car crash in 1998, and it's only in his absence that the drummer has started to get the recognition he always deserved.

Keeping things Cozy:
the late, great Mr Powell.

The lesser-spotted drumming
Grohl in his Nirvana days.

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Dave Grohl

STILLA DRUMMER!

Will you and Taylor Hawkins be sharing the drumming on the new Foo Fighters album? If so, will you be owning up to who played what on which track?

"The last record we did, we never owned up to who played on what track. Even my best friends, who I've known for 15 years and recorded with, can't tell the difference between us, because Taylor and I have adopted each other's styles."

"Taylor and I talk about this a lot. He and I are like brothers. In this band, it's rhythm orientated, it's riff orientated. It has to do with the guitar pattern locking in with the drum pattern, locking in with the bass pattern - everything locking in rhythmically. Taylor can't read my mind, but whatever he comes up with the two of us get together and talk. Taylor says, 'I want you to feel okay about playing any drums on the next record', and I say, 'Man, don't tell me that - you should say, 'I am playing all the drums on the next record!'"

"We have a lot of admiration and love for each other, and so either way it's fine, but Taylor's one of those drummers I feel fortunate to play with. There are three great rock drummers in the world who are playing in popular bands right now. They are Matt Cameron from Pearl Jam, Chad Smith from the Chili's and Taylor. I think those are the three best rock drummers in the world. I'm the luckiest drummer in the world - I've found the best drummer to be in my band."

Have you ever been tempted to redo any of Taylor's drum parts, or he, yours?

"Oh I'm sure he's been tempted to redo mine! I wish he could have played on the first two records it would have made a huge difference. On the last record, we designated which songs which person would do. The drum thing is still kind of a drug to me - I miss playing the drums. After the Foo Fighters are done, I'll probably join another band and play the drums."

If Taylor ever quit the band, who would you consider as a replacement?

"If Taylor ever quit the band, the band would be over... I feel like if the band broke up tomorrow I'd miss everyone, but it wouldn't destroy my life. We've accomplished a lot and I'm very proud of all of us. But it's not the kind of thing I would want to do for the next 10 years of my life. I think bands are like a can of Spam - they have a shelf life."

If you had to recommend five albums to aspiring drummers, which ones would you choose?

"Young drummers should definitely listen to *Led Zeppelin IV*, *Revolver* by The Beatles, *Soundgarden's Down On The Upside*, *Wrong by No Means No* and *The Best Of The Gap Band* - I swear to God!"

How did you end up joining Nirvana?

"Scream [Grohl's old band] were touring and our bass player quit in LA without telling anybody. A friend of mine, Buzz, was in The Melvins, and I called him because I wanted to get on the list for their show. He asked if I knew about Nirvana. And I said yes, I had heard *Bleach* and liked it. Well, they were looking for a drummer and had just seen us play in San Francisco, and said to Buzz if I ever became available to give them a call straight away."

"So I gave them a call, and they said that they had already got a drummer, who was Danny from Mudhoney, so I said, 'No problem, here is my number - if you guys come into town, give me a call'. The following night, they called me back and said, 'Maybe you should come up here to Seattle'. So I did, and we had one rehearsal and that was it."

with the finest drummer of that era. Lombardo combines brute force and subtlety at high pace, leaving him unsurpassed. Slayer suffered significantly when he left the band in 1992 (he returned 11 years later). Lombardo has also put his talents to work successfully with oddball band Fantomas.

5 CHAD SMITH

Band: Red Hot Chili Peppers, Glenn Hughes
Defining moment: *The Chili's Higher Ground*

A modern drummer with a traditional attitude, Chad Smith is rarely noticed with the Chili's - he just gets on with the job in a quiet, unhurried manner that complements the more flamboyant tendencies of his bandmates. Whether strutting through funk, blazing across a rock groove or hitting the soul train, Smith takes it all in his stride. And his recent work on the Glenn Hughes album *Soul Mover* really proves the point that he is a world-class performer who deserves much more attention.

4 NEIL PEART

Band: Rush

Defining moment: His astonishing live solo spot on last year's tour

Known as 'The Professor', Peart joined Rush in 1974, establishing himself not only as a spectacularly gifted drummer, but also an erudite lyricist. In his early days, Peart was defined as much by his flamboyant moustache as hi-hat skills, but he quickly transcended such superficial analysis, being hailed as a unique figure, drawing in particular from his own hero, the late jazz drummer Buddy Rich.

The tragic deaths of both his daughter (in 1997) and his wife a year later seem to have enhanced his musical purpose - as anyone who saw him perform last year on Rush's 30th anniversary tour will attest.

KEITH MOON

Band: The Who

Defining moment: *The Kids Are Alright* movie
As famous for his offstage antics as for his musical prowess, Keith Moon epitomised the caricature of the crazy drummer. Whether driving his car into a swimming pool, strutting down the street in a Nazi uniform or blowing up a toilet, Moon The Loon was never far from the headlines. But he left an indelible mark on the records of The Who.



SORUM SAYS...

"The Who without Keith Moon just wouldn't sound the same. I only ever saw him on TV, but I loved everything about him - the goldfish in the floor toms, the platform heels. I wish I could be as fluid in my playing as he was. He just swept across the drumkit like he was tossing salad."

2 DAVE GROHL

Band: Nirvana/Tenacious D/Queens Of The Stone Age, Nine Inch Nails, Killing Joke

Defining moment: *The Nevermind* album

Dave Grohl suffers somewhat from 'Phil Collins Syndrome', being more renowned these days as a frontman than a drummer. However, his skills leading the Foo Fighters really pale by comparison to his tremendous gifts when given a pair of sticks. He was, after all, Nirvana's drummer. Pace, vision, virtuosity and versatility are his hallmarks, which is why he's been hugely in demand guesting behind the kit for bands like QOTSA and Killing Joke.

Grohl once famously said his ambition was to replace John Bonham if Led Zeppelin were ever to re-form. Don't bet against it.

1 JOHN BONHAM

Band: Led Zeppelin

Defining Moment: Moby Dick



SORUM SAYS...

"The weird thing is, I was never into Led Zep at the time. At high school I was more interested in smoking pot and listening to prog rock, Genesis and stuff. Everyone else loved Led Zep, but not me. It was only later that I appreciated them."

"John Bonham took these simple R&B influences and he added all this complexity, odd meters and stuff. I love all that. You know, writing a song in 5/4 or 7/4 time. I've always tried to do that in the bands I've been in but no-one can ever count past four!"

"I actually went on the road with Jason Bonham once and I got to see all the old family videos of John. It was fascinating. He's a hero of mine. I wanted to emulate his attitude, his hot-rod cars, his drinking. I wanted to be that person. And I did become a heavy drinker – I managed that part! But I'll never be as good as him."

"I have a theory that all good drummers are crazy. You can't be a regular quiet guy and be a great drummer. It's amazing how many great drummers have troubled upbringings. Drummers come from hard stock, I think. They often have twisted childhoods. My parents split up when I was a child and that's when I started playing drums. I was unhappy, angry, aggressive. A lot of drummers have similar stories. Singers tend to be sensitive, but drummers are troubled too, just in a different way. They're more aggressive with it. The drummer is the one who stands up to the singer and tells him to fuck off. John Bonham never took any shit. And I was always going after Axl. Drummers always play that rôle."

RICHARD E. HANCOCK/GETTY IMAGES

"I wanted to emulate Bonham. I did become a heavy drinker – I managed that part! But I'll never be as good as him." – Matt Sorum



• Many thanks to Rhythm magazine for their invaluable assistance in compiling this feature. Their latest issue is on sale now.