

book about us.

**Ben:** I read his one about The Stone Roses.

**Tim:** His one about us sucked.

**Ben:** The Stone Roses one was weak in a lot of ways because John Squire and Ian Brown weren't even interviewed.

**Tim:** I wasn't interviewed for our book. John Robb used to hang out with Ian Brown before The Stone Roses, but what after that? No story. He hung out with Tim Burgess at the start when we played at Blackpool and Manchester, but what after that? His books start off great and then go [makes sound of airplane crashing]. He didn't offer any insight into anything. He's a fucking monkey bloke with ridiculous hair who helps you out at the start but can't form a conversation with you later on. I found that really stupid.

**Ben:** That's the whole mentality with British journalists.

**Tim:** People aren't really journalists. I think they just give themselves a job. Journalism should be an art form.

**Ben:** They're so quick to find the new flavor of the month. They're not interested in longevity or any sense of history. Today, they'd get bored with The Beatles or Stones after one album. If a band sells a lot of records but still keeps their integrity, the press shouldn't dismiss them so easily.

**Tim:** Honesty is a good trait. I want to sell a lot of records on this one. I fucking need it and I want it. I want to say something that's not middle of the road or too indie or not pure dance. It's a new sounding record and no one's done it yet. I'm proud to say that I've done a record that's brand new sounding. It's got the traits of everything that we've done before but it's just new flavors. We are an English band and I forget that a lot but it doesn't sound like anything coming out in England. I think we started the Travis and the Coldplay thing with the acoustic thing and now I want to destroy it. That's the sort of person I am. I like to create and I like to destroy. I loved that in the Sex Pistols. That's music. I love "Yellow." Have you seen the video for that? They stole the video from "North Country Boy." I'm really proud of that. When I saw them, I just totally believed in it because they were doing something so simple and really pure. That was the moment I thought Coldplay were good. Before that people were calling them Radiohead Lite and Diet Radiohead. People create music based on what their surroundings are. It's only the searches that can come off at a tangent. If you're sitting at home and you're 16 and listening to music on the radio, your style is going to be based on that style you know. When I joined The Charlatans, my thing was let's have a little of the Rolling Stones in there. It has to

because I'm going to be a singer without a guitar and they're my favorite band. I'll join if you say yeah. And they had all their personal things as well.

**Ben:** You and The Stone Roses reintroduced '60s music to a new generation.

**Tim:** It was the Hammond organ.

**Ben:** The Stone Roses didn't even have that.

**Tim:** We were very different bands grouping up on the same things. We got our act together a lot quicker at our age. I think it took them seven years to get an album out. We had really strong ideas of what we wanted: a Hammond organ for a lead instrument instead of a lead guitar. In our generation it was a first, and then we forgot for a while and then we brought it back. We've got a guitarist and an organ player who can take turns...

**Ben:** It's an underrated instrument. It sounds so great, especially live. What was it like for you going from "Indian Rope" to this pretty sudden overnight success in England? So many groups are unable to cope with that.

**Tim:** We didn't really cope with that, really and that's what I was talking about with things being a privilege and not taking things for granted. I think that was the first time in life that I took something for granted. From the "Only One I Know," *Some Friendly* came out as a number one record and I didn't celebrate because of what happened. I was just like of course it's going to go in at number one, if not number two. I didn't celebrate enough and I took it for granted.

**Ben:** You said in other interviews that *Between 10<sup>th</sup> and 11<sup>th</sup>* was your least favorite record.

**Tim:** It was a learning thing. We tried to stretch ourselves. A lot of things are good about that record and a lot of things are bad about that record. One of the worst things about it was that we really didn't have enough songs ready enough to record a second record. Ironically, normally record companies push you into recording a follow up, but they didn't want us to go in. We pushed ourselves into the recording studio and I think we had seven songs. I think we just wanted to go out on tour again, really. "Weirdo" was a monster hit single, unbelievable. There are a bunch of tracks on there that I love and, obviously, I hate some of them as well. If we hadn't gone into that mechanical thing, there would have never been a collaboration with the Chemical Brothers because we would have ended up being a stupid retro band.

**Ben:** I liked the song you did with the Chemical Brothers, "Patrol."

**Tim:** Fucking mindblowing. When I heard that, it was like reading the Bible for me. I just wish it

had been done a month or two earlier and it would have been on *Up To Our Hips* [the Chemical Brothers remix can be found on the *Melting Pot* compilation]. Then we became best friends for a year or so. We did a War Child benefit. I haven't got a copy of it, the "Time For Livin'" thing.

**Ben:** That's an amazing song.

**Tim:** It was fun though because we were learning so much. They gave me my first DJing!

**Ben:** Do you feel like your influences are becoming more American now that you're living in L.A.?

**Tim:** There's more variety. I don't think I'm necessarily doing more American things but if I am, so what? I want to teach the band the beauty of American things and they teach me the beauty of the British things. I am me wherever I go but this space is wide open. I love L.A. so much. I was brought here. Michelle is 75% of the reason why I moved here and I know I will always be with her. I fucking love this place. I wouldn't have come just for a woman. I had to come to the place for self-purposes, educating yourself. There's nowhere better than L.A. I've traveled the world and there's nowhere better.

**Ben:** You'll get no argument from me on that! I visited here last summer and made up my mind immediately. As soon as I got back to Boston, I quit my job and moved out here. Like you, my move was partly for a woman and partly for me.

**Tim:** The woman is the attraction, the place is your home, and between the pair of you, you will make it. That's the idea of getting married, isn't it? Michelle is my attraction. I met her in 1997; I think two or three times. In '98 I met her again and fell in love with her.

[Tim and I take a short break here and order more drinks. We continue with Tim talking about how his contributions to the group are much more than just singing.]

**Tim:** I put into our group a lot more than singing and a lot more than playing the fucking stupid harmonica, you know. I put in the start and the finish. The start comes with drums and music and the empty pockets I can step myself into. I look at it pretty digital and mathematical. The empty spaces I'm putting myself into and I write words that hopefully just go [makes explosive sound]. All the time, there's a bass drum underlying everything that I'm saying to hopefully put the point across even more.

**Ben:** I like the way that you have the range to do simple straightforward pop songs like "Can't Get Out Of Bed"...

**Tim:** It's twisted though!