

No one told me, "Don't do that; you're over-playing." There are sections of just complete chaos.

BW: When you recorded *Clumsy*, which has lots of sampled sounds, did you keep in mind that eventually you would have to play the songs live?

JT: We start with a skeletal figure of a song,

and then it grows during the recording process. In the back of our heads we're thinking, "This has to sound good live." When the Beatles recorded "Tomorrow Never Knows" in 1967, with all the effects, they weren't touring anymore. Same with *Sgt. Pepper's*. Obviously they couldn't have done that live, either. We're trying to keep things playable as a live band, without too many samples or DATs. In "Carnival" there are kids' noises. Other than that, I have a sampler with congas and bongos, which is easier to fit space-wise around the kit. We won't do anything *just* for the sake of a different sound. It's gotta be cool and give a drastic change to the music.

BW: Our Lady Peace does really long sound checks prior to shows. You work on dynamics and sound textures...real fine points. You're certainly not jaded!

JT: We're pretty particular. We see a sound check as an opportunity to fix problems, to get our monitors happening—perhaps even to write songs—as opposed to not showing up and having our techs do it. That would be okay if we were on a tour where we knew we weren't going to do another record.

We wake up every day and realize how lucky we are to be able to do this as a career. That's what keeps us honest. Every time we go back to the studio we're humbled by the lack of knowledge we have. When you look at the big picture, we're infantile compared to a lot of bands we aspire to: U2, the Beatles, REM. They sustained all these changes in the evolution of music, and they survived.

One thing we would like to have happen is

for one of our songs to stick around longer than all of us. It would be nice to have one of our songs come up on the radio and sound great, even after twenty years. Even if you can't stand listening to "Stairway To Heaven," it's still honest, evokes the passion, and doesn't sound cheezy or trite. That's why I never get tired of listening to the Beatles. You can listen to them as a band of musicians or as songwriters. They took things so far in the short time they were around.

BW: Is there anything to preclude you from doing a Temple Of The Dog-type project?

JT: No, and that's not a bad thing. That kind of side project usually happens pretty fast. You're off for a month, and you get calls from people who want to do stuff. We all have musician friends.

BW: For example, you told me about your kinship with Taylor Hawkins.

JT: Taylor is my alter ego. We're both young and we poke fun at each other a lot. I used to play bongos in my setup, and he would call me a Stephen Perkins clone. If there's someone in whom I can see a similarity to myself, he's the guy. I play a lot like the way I act, which is also the way Taylor is. Foo Fighters is the perfect band for him because that's the way he is.

The hardest thing is to sound like *you*. I don't know how to describe what I sound like, but I know what steps I took to get there. When you listen to enough music, research all styles, and go through life leaving no stone unturned, that will all come through in your music.