

Following the cheesy piano keyboard path on the floor of the otherwise spectacular Sony Music complex in Toronto leads to an enviable rehearsal space where Our Lady Peace has assembled to do a photo shoot. Various pieces of gear stake their claim on the place.

by Karen Bliss

Clean and spacious, if not a little cluttered, the room is just one of the perks made available to Our Lady Peace when it signed with Sony back in 1993. Another is the CD manufacturing facility on the premises, which enabled the guys to proof the artwork for their latest album, *Clumsy*, making sure the blacks didn't print purple and the yellows were the right hue.

"We drove assembly crazy," says guitarist Mike Turner, whose momentary concern is ensuring that his Mesa/Boogie amp is back from the repair shop by the end of the day, because the band heads out the next day on a warm-up tour of Canadian colleges. *Clumsy* hits the streets just days later.

As Turner strums out Smashing Pumpkins chords and vocalist Raine Maida noodles on his guitar, co-manager Eric Lawrence

comes in, armed with a stack of compact discs hot off the press. One by one they check it out, Maida, Turner, drummer Jeremy Taggart and bassist/keyboardist Duncan Coutts. The cover depicts a man powerlessly clutching a swing in his teeth; on the inside is his puppet alter-ego, decrepit, alone and tortured. It's what the band envisioned.

The lead single from the album, "Superman's Dead", was released before Christmas and has leapt tall charts in a single bound. *Clumsy* would prove to do the same. With sales of 26,000 the first week, the album debuted at Number 1 on *The Record's* retail charts, a feat matched by one other Canadian band in history, The Tragically Hip. Obviously, fans were anxiously awaiting the arrival of a new OLP album.

Upon releasing its eastern-tinged rock debut, *Naveed* in 1994, Our Lady Peace toured its ass off for two-and-a-half years with everyone from Sponge and Bush to Van Halen and Page & Plant. By the time they came off the road late last summer, following a tour with Alanis Morissette, *Naveed* had sold a half-million copies in North America, split evenly between Canada and the United States. Not surprisingly, after playing 500 live dates, the band had developed into confident, adventuresome players, and the ruggedly handsome Maida into a charismatic frontman.

When the individual and group shots have been taken, the band relocates to Sony's artist lounge for the interview. No one seems the least bit offended when it's suggested that *Naveed* has a homogeneous sound and that *Clumsy* is by far and away a supe-