

Taggart, one of the guys who auditioned that day, was immediately invited to join the group. "I was behind the glass," recalls Lanni, "and I wouldn't say a lot as they auditioned all these drummers, but Jeremy played maybe eight bars into a song and I ran into the control room and said 'this is the kid right here!'"

In the spring of '93, with the lineup solidified, Our Lady Peace officially signed to Sony in Canada, but with only three songs recorded, there was a lot of work to be done. They went into pre-production from spring right through the summer, renting a place in Mississauga, Ontario where they would jam all day and record it on a regular cassette player. Lanni would show up every day, helping with the song arrangements. Production began in the fall at Armyard Studios and finished in January '94.

"I think we were so ignorant, that's why we weren't intimidated," says Turner of the recording process.

"We were completely limited by our inexperience on the first record," adds Maida, "which is fine though because *Naveed* was really like our independent record. That's what the whole plan was from the beginning. We did these first three songs and we recorded them to a level where we thought we need to be, if we'd released them independently. The seven more that we had written or were writing during the time that we got signed, we didn't feel any of the pressure. We just wanted to make a small little record that we liked."

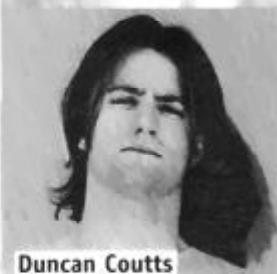
They weren't the only ones who liked that small little record. Containing eventual hits "The Birdman", "Supersatellite", "Starseed", "Naveed" and "Hope", *Naveed* took off at home, and the following year was released in the U.S. on Relativity. Spearheaded by the success of the single "Starseed", the band found itself in the midst of a grueling six shows a week, as well as guest performances on Conan O'Brien and the now defunct Jon Stewart Show. But as things progressed, Eacrett wasn't cutting it. In September, he was kicked out of the band. "It was both on a personal level and musical," says Maida. "There were a few instances when we were trying to write on the road and the directions were so different that it was going to be really hard to make a second record."

With ten days notice before another U.S. leg, Coutts, who played in a high school band with Maida back at Scarlet Heights in Etobicoke, was called in to audition. He had played with Maida and Turner at the original auditions but opted to finish school. "Two days later, they said, 'well, do you want to come on the road?'" recounts Coutts.

"We have a tour booked in America, 6000-seat arenas," adds Turner with a laugh.

"Yeah, by the way. . ." Coutts deadpans.

His presence offered a whole new dynamic to the rhythm section, says Taggart. "Chris playing was very monotonous. Duncan's way more melodic and tends to have more of a wavy path instead of a continuous line."



Duncan Coutts



Raine Maida



Jeremy Taggart



Mike Turner