

Story: Nevin Martell

THOUGH THE BAND WERE LONG GONE by the time the rioting and looting overtook zealous concert-goers at Woodstock's 30th anniversary, Turner had his own suspicions about the possibility of the festival going up in flames. "I wandered around the grounds on Sunday and I was aghast. It just looked like the day after an air raid over Belgrade."

Our Lady Peace's set early Sunday afternoon sounded flawless to the enthusiastic throng filled with Canadian flags and topless girls screaming "Raine, I love you!"

However, on stage the band was coping with a variety of problems. "They screwed up our monitors," complains Turner. "So I was hearing someone tune a guitar on the other stage!" It didn't stop the group from blowing through more familiar numbers like 'Super-

man's Dead' and 'Starseed', as well as a bevy of new ditties like 'Happiness & The Fish', 'Is Anybody Home?', 'Waited' and 'One Man Army'.

Fans might have also noticed a new figure behind a bank of keyboards at stage right. Multi-instrumentalist and 'stunt musician' Jamie Edwards came to them through mutual acquaintance Josh Clayton from School of Fish. Edwards had been playing in Boston's avant-garde art collective Blue Man Group, and Turner can't say enough about him. "He's insanely musical," he gushes. "He's frustrating and inspiring at the same time. Give him a pair of shoes and he can play music. We're just getting buzz off this new energy we can create."

Edwards was quickly adopted into the tight-knit group. "He became a part of the recording process," explains Turner. "Wherever there was a situation we thought we could explore something and we had exhausted our own ideas in a situation and were scratching our heads, we'd say, 'Well, Jamie, what do you think?' And he came up with some great textures, parts, and sounds. It was awesome."

Working again with good friend and producer Arnold Lanni (King's X, Finger Eleven), the group spent many hours just sitting around talking and jamming before committing anything to tape. "A lot of the time we ended up, for whatever reason, talking about death. We're in this whole mode of asking 'What's next?' We ended up regarding mortality. Not necessarily our own, although, eventually, man being a selfish beast, you end up thinking of your own. Here we are in a situation where we've been very successful, and gratefully so, but now we have to do something else, which we have to do on our own terms and for our own reasons. We have to accept the fact that people might listen to it and say, 'I don't like

them anymore' — and that's the mortality in a way.

"My impression on death and mortality is that your own life is the least important one you'll ever experience. And you're shaped by your experiences of life and death...witnessing those points in other people's lives grounds you more firmly in your own."

After sifting through all the ideas and demos for the record, the group sat down and recorded eleven tracks. The title sprang from a lyric in the track 'Happiness & The Fish'. "You could approach the title from a very Gnostic standpoint, that you just cannot get happiness. You might be aware of it but you'll never catch it. Or it's just that happiness is not a singular entity. 'Once I capture this new raise or have this car or that set of clothes, I'll be happy.' It's not just a singular item to catch and put in your basket." P