

## “A Moveable Musical Feast”

### Transcript

**Loreena:** As a singer, some people have asked me, well do I like the research best or do I like the recording process or whatever. And I now I've come to feel that the performance side is-is the whole thing is like creating a meal for friends. That you go out shopping for the ingredients, you go to your kitchen, you try out this recipe and that which is like the songs and then you invite everybody over for dinner and you kind of sit them down. And til one actually shares that meal with-with someone, it feels like you haven't completed the whole process.

00:55

Song: “The Gates of Istanbul”

See there, past that far-off hill  
A tower's held in the sky  
Hear there, in that dark blue night  
The music calling us home

See there, in that far-off field  
Flowers turned to the sky  
Feel there, in that dark blue night  
The music calling us home

Stars may always guide our way,  
From desert sands where winds blow harsh and long  
But here's where our hearts will pray  
And all our loves will slumber with a song

And Stars may always guide our way,  
From desert sands where the winds blow harsh and long  
here's where, where our hearts will pray  
And all our loves will slumber with a song

So now, if our hearts be true  
like a pool of truth reflect the sun  
We will find right honour there  
And keep us safe and lead us from all harm

Then come love, let us dance all night  
Until birds they waken at the dawn  
Then come love, let us sing all night  
And all our loves will slumber with a song

Then come love, let us dance all night  
Until birds they waken at the dawn  
Then come love, let us sing all night  
And all our loves will slumber with a song

09:37

Oh...

09:40

**Loreena:** The music has been called New Age, it's been called Folk, and Celtic and World Music and so on.

**Richard Flohill:** Certainly her first record was basically a traditional, largely Irish, acoustic, simple recording. There was a book that came out called "How to Make and Sell Your Own Recording". There's several rules to the book, one of the which is "know who your fans are". So Loreena would busk, she would pause and people would say, "That's lovely, do you have a record". She said, "If you would, sign this piece of paper and give your name and your address, when I have a record, I'll be in touch."

10:26

**Loreena:** And in 1985, I borrowed from my family they money that they had earmarked for me to undertake my veterinarian studies and I made my first recording in one week and it was done in a wonderful studio in a barn in southern Ontario. So I ran off about 30 cassettes and I gave some to family and friends.

**Richard Flohill:** Then she said, "Okay, how do I get this out". So she would go to stores, she had a little display built and designed that would hold 20 cassettes, fits right next to a cash register and she would go to bookshops and crystal shops and wherever and 2 or 3 days later they'd gone, we need more and the record went gold. Then she made another record and it went gold. Now as soon as that happens, in those days, major record companies go... money, hmm.

11:16

**Loreena:** So by the time 1991 came along that's when I interfaced with a major record company.

**Larry LeBlanc:** She was courted by most of the majors who sat and looked and said, “Oh my God, she’s selling—she’s almost sold 70,000 records. We—we have to get a hold of this”.

**Richard Flohill:** One record company was very interested, advanced her some money to make some demo records for them. They got them, they listened and they said, “Well, you should change this, you should change that, fix that”. She said, here’s your money back.

11:52

**Loreena:** I developed the financial capacity to produce my own recordings up until ’91. So that allowed me to interface with a major label on a different kind of footing. They didn’t have to put in the investment, they didn’t have to put in the risk. I did that and could retain creative control.

**Larry LeBlanc:** It got around within the industry that she basically auditioned the labels. When she made the deal with Warner is known throughout the business as the “Loreena McKennitt Deal”. We cursed the fact that it made such a deal with her because anybody who came in to make a deal wanted the “Loreena McKennitt Deal”. Loreena was the trailblazer and will be recognized not just in Canada but worldwide.

12:42

**Loreena:** I can make whatever music I want and I can-- I finance my own tours and so if I want to bring 9 musicians on the road, I don’t have to negotiate with a manager or a record company to say okay I’m going to do it.

**Richard Flohill:** She is very, very much involved in controlling every aspect of her business life. In the early days I shared an office with a guy who booked the talent on a show done by a guy called Dave Osborne. It was sort of a comedy, wacky, kind of show.

The idea was that she would be onstage and she would play the harp and she’d fall off the stage and that would be that.

She also managed to pull her back out at that time during that thing and I think she’s had recurrent back problems ever since. It was—it was a disaster and I’m not sure she’s forgiven me.

**Richard Flohill:** Loreena, hates being tagged as a quote “New Age” artist.

**Loreena:** I personally feel that there are so many aspects of my music that are so far from New Age.

**Larry LeBlanc:** I remember her having a fight with, um, the publisher of Billboard at the time, Timothy White. She was still on the New Age chart at that particular time. In fact she was number one on the New Age chart.

**Richard Flohill:** And one day, Loreena phoned him up and said basically—

**Larry LeBlanc:** “I want off this chart, you know I don’t care if I’m number one.”

**Richard Flohill:** And Timothy White broke into laughter and next week she was listed as world music.

**Larry LeBlanc:** Timothy phoned me and said, I never met somebody that, you know, who wanted off a chart before. This is not a porcelain princess.

15:17

**Loreena:** I—what’s interesting about this is that people perceive me sometimes incompletely. As a result of some of the subject matter that I’m pursuing and I’m interested in. We have people who share with us their perception that I spend my days out in the field with my harp and my flowing robes and so on. I mean I do enjoy going out to the field with my dogs and-and walking them and enjoying the countryside for sure but my day is going to the office and I’m sitting at my desk and I’m doing all administrative things.

**Richard Flohill:** She once said, “Well, I think 15% of my life is music and 85% is business”. You know, that’s the way she works, if it works for her, God bless her.

**Loreena:** It is a challenge, balancing the artistic with the management. When I’m on the road, I’m sort of functioning as an executive producer. So you two have sat and line checked, yes? You’ve checked.

**Man:** I have checked.

**Loreena:** You haven’t?

**Man #2:** Yes, I have.

**Loreena:** And you?

16:20

**Roger Searle:** Touring, nobody in their right mind would do it.

**Loreena:** It is a very, very intense environment. In my particular situation, we are touring sometimes with over 30 people. It’s like moving a little hamlet around everyday and mounting a show and dismounting it every single day. And as an executive producer, I’m ensuring that all manner of timeline, budgetary, contractual things have been covered off. So it means living in a different side of your brain.

Meanwhile back in creative land, how are we doing?

**Larry LeBlanc:** I think she does everything but drive the bus, I wouldn’t be surprised if she does that on some tours as well too.

**Loreena:** And... I have to now go find walkie-talkies.

It’s just a lot of grunt work, there are times where I might be doing some exercise of business almost 5 to 10 minutes right up to show time.

**Man:** Where are you going?

**Loreena:** The same place you are.

17:25

**Loreena:** You've reached hopefully that point of preparation that you feel comfortable with the lyrics, the arrangement, the infrastructure, and here you are finally at the precipice of being able to share that with the public. The trepidation of course comes in if something doesn't go quite as it should. And everyone is sitting there when it happens.

I've also found myself in a funny kind of way becoming more shy. It's a kind of funny quality or capacity when what you do is actually standing in front of so many people. And I don't feel, I'm an extrovert by nature. And I'm sure that people find that very odd and say, "Well why did you chose this career path?" And I would say, I'm a reluctant public person. And uh as the front person of this band, they are so accomplished at what they do, I feel quite comfortable at opening up the-the performance environment. But they all do perform at an elite level. They also have real eclectic curiosity about instruments and music as well. They span rock and roll, world music, jazz and classical. So they bring all those sensibilities to the group as well.

18:49

**Roger Searle:** A lot of the musicians have worked with Loreena for many, many years.

**Loreena:** Brian and I go back quite a long ways. I think we started working together in 1988.

**Brian Hughes:** After 20 years, I think I do have a very good idea of what it is she wants in terms of the sound and the stage sound, kind of like a second set of ears for her. So that we can get stuff really in the ballpark right away, sound wise and music wise.

It's like what is it, D, F ? Yeah, so after they do that in the middle of the song, that next verse is kind of like a breakdown thing so you don't have play in that verse it's just like drums and bass and pad sort of.

**Loreena:** When we gather people back it's not always possible to duplicate the exact same team of people so when we're a fresh tour, there is time that I need to spend with some individual musicians. And ensure that they are looked after, you know everybody else is so up to speed and they've got a steep learning curve.

**Stratis Psaradellis:** until you get familiar and get to know the fellow musicians.

20:00

**Brian Hughes:** That part, that goes-- you do the cords.

**Loreena:** Right, right. I'm just and I'm just trying to give the-the kind of rhythm, the groove part of it. Let's just do that bit again.

**Brian Hughes:** That much?

**Loreena:** No, just that last part.

**Brian Hughes:** Just that part. 3, 4.

**Stratis Psaradellis:** I had already kind of studied the tunes, but you have to play with the band to make it sound good, it's not about the notes.

**Loreena:** So that's the motion of what we're trying to get.

**Stratis Psaradellis:** Yeah.

**Roger Searle:** So she just worked and worked and worked with these people. And she knows exactly what they're capable of, they know what's she capable of, it's almost just like a look across the stage is enough to communicate, let's go in this direction with this song and they go as a unit.

21:00

**Loreena:** It is difficult because you have so many people and everyone is listening in a different way.

**Clive Alcock:** If you look closely, you will have noticed that some musicians have monitor speakers, the majority of them have tiny earphones.

**Loreena:** Their monitors are tuned in such a way that they hear their instrument at a level that need to hear in order to play with everybody else.

**Dave Pallett:** What you hear back from the house is kind of a lot of noise. Because the speaker is not pointing at you, it's bouncing off all the walls and it comes back on you and you can sometimes not hear yourself at all.

**Man:** you've got to hear the right balance to be in the pocket

**Man #2:** the better that gets the better—the more likely it's going to happen.

**Man:** The easier it is to get in the pocket because it's about listening. If you try not to listen to somebody, you will never be in the pocket.

**Brian Hughes:** Obviously, the more musicians you have the harder that is sometimes.

21:54

**Clive Alcock:** It's not just hearing, it's about balance and musicality as well so that they have something that inspires them to play.

**Dave Pallett:** There's a lot of trust involved between the artist and me because like I said before, I can really screw them up. If I turn things on or off at the wrong time, it can really be distracting. Here, you're a bit more like the audio waiter, I'm just serving it up what they want. When you're mixing front of house it's a bit more artistic.

**Clive Alcock:** There's really a lot going on, there's an awful lot of challenges to mix this. There's eleven really fabulous musicians on stage. The musicianship is startling. And they all play multiple instruments so the audio part of it is really quite complicated. And so the biggest challenge really for me is to manage those and keep everybody in the mix and keep it sounding like music and if things go really well perhaps keep it sounding like the record.

**Grant McAree:** The actual room, the sound of the room, etc. can really affect the way the musicians are playing.

22:53

**Keith Watson:** Every place is different, different wall finishings, different seats, different back wall dressings. The biggest thing is just making all the rooms sound the same you know trying to get the sound system to sound the same everyday for the engineer to mix them. And providing the audience with the same sound whether or not you are in the front seat or the back seat of the hall.

**Roger Searle:** This is a complete touring circus, we walk into an empty room everyday, and we create what they see, and after the show, we pack it up and take it away and go somewhere else and do it all over again.

23:28

**Grant McAree:** Typical show day is we're getting off a bus at a venue then figure out how we're going to put the show on their stage. Open the trucks and bring the stuff in, hang a lot of it from the roof, place staging underneath it, hang sound system.

**Roger Searle:** Miles and miles of cable, load of lights, loads of sound, bits of cloth, bits of string.

**Grant McAree:** A certain points of the day, it's a complete construction site, we're hanging chains from the roof and lifting tons of stuff over people's heads. There's a million heavy cases moving around.

**Loreena:** Then things start simmering down into more fine tune detail things like line checking, checking light positions, etc.

**Roger Searle:** Everybody gets their head down and they get on with it because ultimately at 8:00 tomorrow evening, the house lights go out, Loreena walks out on the stage, and everything works.

**Loreena:** And then the show breaks down and the load out starts and might not finish until 2 in the morning. The crew will get on their bus, crawling into their bunks, for five hours maybe and they get up and pull up to the next venue at 8:00 in the morning. And it starts all over again the next day.

**Clive Alcock:** We've been to lots of famous cities and haven't seen any of them.

**Bob Stamp:** Hotels and airports of the world.

**Clive Alcock:** Buses and venues.

24:44

**Loreena:** It's an extreme circumstance to work this closely, this intimately, this intensely. I mean it would be different let's say if we all worked intensely 9-5, 5 days a week, but we've been living together for three and a half months.

**Grant McAree:** So you got to really pick the right people, say there's eight people on a bus and you got one wrong person, it doesn't take too much to disturb 7 other.

**Clive Alcock:** The comfort of a tour bus is a function of the people you share it with obviously.

**Bob Stamp:** And a function of your exhaustion.

**Clive Alcock:** You're tired enough, you'll sleep.

**Bob Stamp:** It's horizontal, you know.

**Loreena:** There become aspects of touring that need to be dealt with in terms of survival. Sometimes I feel like touring is an extreme sport, I treat it as an athletic experience first and a creative one second.

**Tim Landers:** A certain exhaustion level hits you and when you have free time even if you're awake, not really sleeping your concentration level is not great, it's hard to be really creative.

**Brian Hughes:** The reality is too, you're expending a lot of your creative energy I mean on the show, as you should be, so that's where it's going.

**Caroline Lavelle:** You come off after and that part of my brain, has given it all out and if somebody then wants to have a big chat with me, I'm trying to string words together, a difficulty which normally I don't have.

## 26:13

**Loreena:** I think one of my greatest worries is my ability to remember all the lyrics.

What is it? I know "when the dark night" what? Ended?

**Brian Hughes:** "Endless".

**Loreena:** (laughs) Clearly we'll come back to that one, I might be practicing that one on my own tonight.

**Brian Hughes:** I think for people it's being away from their families, especially young children, it's difficult and also maintaining your relationships. You're kind of off with this sort of extended family, you know your partners always have to be incredibly understanding and know that's part of what you do.

**Grant McAree:** I think my wife and I figured out that we actually hadn't had an anniversary together in 10 years. Cause that date just happens to fall in the middle of the touring season every year and I'm not there so there you go. The only way we can be together is if she's coming to me. There's lots of that kind of thing for people, which is tough.

## 27:14

**Keith Watson:** I don't have a family at home, I uh, don't have any children so the ties to home are not that strong so I've been on the road for a number of years so home's kind of where you are. I love flying, so that's the one thing that I miss when I'm out on the road.

**Loreena:** how do people keep in touch with home, I mean—

**Caroline Lavelle:** Video chats.

**Brian Hughes:** Telephones, you've probably heard of telephones, it's an older technology but.

**Loreena:** For those of us who work on the road, I mean we're in a musical kind of thing. That ability to still—I mean when I think of yourself, Tal, talking with your kids and there they are on the screen.

**Tal Bergman:** and I managed to talk to them in the morning before they go and they were having breakfast and my wife put the laptop on the table and I had breakfast with them.

**All:** Breakfast!

**Tal:** And they were talking to me and making faces and getting dressed. So it really helps a lot, that's the one thing that I miss, is the kids when I go away.

**Caroline Lavelle:** It's still difficult for women who have families to actually go out on the road. I have loads of dogs and they're my family and luckily they like the woman who looks after them as much as they like me. Little buggers. But if they were children, I couldn't leave them. There's still even now a difference between men and women.

28:50

**Loreena:** You get to know people and you get to know how they think and how they work and how to help them and how to avoid them. There can be camaraderie but this is particularly intense. So I'm we're all, we're all a bit sad, we're all emotionally a bit fragile, I can tell. And uh, but you know, I know that at the same time people are very keen to get home to their families and to their beds and their dogs and their other lives.

Okay so let's do "The Highwayman" next, great.

29:35

The wind was a torrent of darkness among the gusty trees  
The moon was a ghostly galleon tossed upon the cloudy seas  
The road was a ribbon of moonlight over the purple moor  
A highwayman came riding, riding, riding,  
A highwayman came riding, up to the old inn-door.

He'd a French cocked hat on his forehead, a bunch of lace at his chin,  
A coat of claret velvet, and breeches of brown doe-skin;  
They fitted with never a wrinkle; his boots were up to the thigh!  
And he rode with a jewel and a twinkle,  
His pistol butts a-twinkle,  
His rapier hilt a-twinkle, under the jewelled sky.

Over the cobbles he clattered and clashed in the dark inn yard,  
And he tapped with his whip on the shutters, but all was locked and barred;  
He whistled a tune to the window, and who should be waiting there  
But the landlord's black-eyed daughter,  
Bess, the landlord's daughter,  
Plaiting a dark red love-knot into her long black hair.

"One kiss, my bonny sweetheart, I'm after a prize tonight,  
And I shall be back with the yellow gold before the morning light;  
Yet if they press me sharply, and harry me through the day,  
Then look for me by the moonlight, watch for me by the moonlight,  
I'll come to thee by the moonlight, though hell shall bar the way.

He rose upright in the stirrups; he scarce could reach her hand  
She loosened her hair in the casement! His face burnt like a brand  
As the black cascade of the perfume came tumbling over his breast;  
And he kissed its waves in the moonlight,  
(Oh, sweet waves in the moonlight!)  
He tugged at his rein in the moonlight, and galloped away to the west.

He did not come at the dawning; he did not come at noon,  
And out of the tawny sunset, before the rise o' the moon,  
When the road was a gypsy's ribbon, looping the purple moor,  
King George's came marching, marching, marching  
King George's men came marching, up to the old inn-door.

They said no word to the landlord, they drank his ale instead,  
But they bound and gagged his daughter to the foot of her narrow bed;  
Two of them knelt at the casement, with muskets at their side!  
there was death at every window, hell at one dark window;  
For Bess could see, through the casement,  
The road that he would ride.

They had tied her up to attention, with many a sniggering jest;  
They had bound a musket beside her, with the barrel beneath her breast!  
"now keep good watch!" And they kissed her.  
She heard the dead man say  
"Look for me by the moonlight, watch for me by the moonlight  
I'll come to thee by the moonlight, though hell shall bar the way!"

She twisted her hands behind her, but all the knots held good!  
She writhed her hands till her fingers were wet with sweat or blood!  
They stretched and strained in the darkness and the hours crawled by like

years!

Till, now, on the stroke of midnight, cold, on the stroke of midnight,  
The tip of one finger touched it! The trigger at least was hers!

Tlot-tlot! Had they heard it? The horses hoofs ring clear  
Tlot-tlot, in the distance! Were they deaf that they did not hear?  
Down the ribbon of moonlight, over the brow of the hill,  
The highwayman came riding, riding, riding!  
The red-coats looked to their priming!  
She stood up straight and still!

Tlot in the frosty silence! Tlot, in the echoing night!  
Nearer he came and nearer! Her face was like a light!  
Her eyes grew wide for a moment! She drew one last deep breath,  
Then her finger moved in the moonlight, her musket shattered the  
moonlight,  
Shattered her breast in the moonlight and warned him with her death.

He turned; he spurred to the west; he did not know she stood  
bowed, with her head o'er the musket, drenched with her own red blood!  
Not till the dawn he heard it; his face grew grey to hear  
How Bess, the landlord's daughter, the landlord's black-eyed daughter,  
Had watched for her love in the moonlight, and died in the darkness there.

And back, he spurred like a madman, shrieking a curse to the sky  
With the white road smoking behind him and his rapier brandished high!  
Blood-red were the spurs in the golden noon; wine-red was his velvet coat,  
when they shot him down on the highway, down like a dog on the highway,  
And he lay in his blood on the highway, with the bunch of lace at his throat.

Still of a winter's night, they say, when the wind is in the trees,  
When the moon is a ghostly galleon, tossed upon the cloudy seas,  
When the road is a ribbon of moonlight over the purple moor,  
A highwayman comes riding, riding, riding,  
A highwayman comes riding, up to the old inn-door.

39:12

**Loreena:** Great. Great job.

**Roger Searle:** So her philosophy on touring is that it has to be enjoyable.  
The way to make that happen, is to make sure all the bases are covered, to  
make sure that everybody sleeps as much as they should. To make sure that  
everybody eats properly. Hotel people in the best possible fashion. The

buses that we use are top quality buses. Everything gets done to the best possible standard to get the best out of everybody.

**Richard Flohill:** I know a lot of musicians in a lot of different bands and I don't know any who are treated as well as Loreena's crew which is why her key players have been with her for years.

**Loreena:** And you're part of that team. One of my objectives is to preserve the integrity of your well being.

40:00

**Loreena:** I very, very seldom hear them complain, they're very stoical they get on with their jobs, it's really quite amazing. Um, one of my biggest worries is just with injuries.

**Richard Flohill:** She carries as part of the crew, a masseuse. Well everyone thinks that's a bit—well yeah but you're a roadie and you're carrying heavy crap around all day.

**Christine Sutherland:** I often treat people perched on cases.

**Richard Flohill:** And you pull muscles, there's somebody there that could sort that.

**Christine Sutherland:** Loreena's focus in working with massage therapy on tour is working with everybody from the band to the bus.

**Loreena:** She's also trained in first aid. I remember when we performing in Europe a few years ago, one of the audience members who was expecting a baby went into labor in the lobby. And Christine was out in the lobby assisting in that situation.

**Christine Sutherland:** Put a little heat on that later.

**Man:** Great.

**Christine:** Thank you.

**Man:** Thank you darlin'.

**Loreena:** People are away from home and you can be away from those special little touches that just say we're thing of you, you're special.

**All:** Happy Birthday!

**Keith Watson:** Grant and Darlene are celebrating their 12<sup>th</sup> anniversary tonight for the first time together.

**Richard Flohill:** She treats people good. No question.

41:27:

**Loreena:** There are other ingredients that I think keep us, keep myself anyway somewhat healthy and happy. Uh, a large of that is when we're in our work environment; I'm surrounded by wonderful, wonderful people. They're not only exceptional at what they do, they're lovely people to spend time with, they could be quite funny.

It's like with everybody, it's this all knowing laugh. It's like what's not being said, we all know what we're getting ourselves into.

We have lots of fun particularly in sound check. So every once and again, when there's a pause in the sound check for some reason, just to fill in time, I just start heading into "Edelweiss".

(singing)

42:25

**Loreena:** Dave, the monitor engineer, has a fabulous voice, an incredible sense of humor and really excels in Broadway shows.

(singing)

**Loreena:** The more unpredictable the better it is. Because if it becomes to ritualized then it loses it's fun. And sometimes there are little tricks that go onstage and they're trying to- and we're trying to make each other laugh, perhaps at some points.

(singing)

43:10

**Loreena:** Fantastic.

**Dave:** Gonna make myself cry.

**Loreena:** So I'm always curious when I turn around from time to time, I don't know what I'm going to encounter in the back row.

**Richard Flohill:** I think Loreena's public image, um, the way that people sort of see her is possibly rather austere, um, a little studious, certainly very serious, uh, the reality is that she has, um, a good sense of humor especially about herself.

**Larry LeBlanc:** She's very, very funny.

**Loreena:** I have to be careful of course if I'm in the middle of singing something.

(singing)

**Brian Hughes:** The music itself, there's a lot of serious music that we're doing so it's funny sometimes. Yesterday at sound check we're all of sudden like you know, we finished "The Lady of Shallot" and then we are some big joke about something. It is kind of a release that comes from playing those songs.

(laughter, all talking)

44:46

**Loreena:** So one of the challenges especially when you're mature adults with families at home and other professions and so on is how do you find time for yourself.

**Roger Searle:** She appreciates that everybody including herself, you need time to recharge the batteries.

**Loreena:** The longer the tour is, I'm aware that I need to bank in certain kinds of time for myself. Because my day is very demanding. It's like a marathon or a triathlon that goes on for two months. You pace yourself, you learn to analyze your mental state. That when you want to stop you can't stop. You find a way of continuing to go. You continue to go hopefully with a grace and dignity and not being totally out of sorts. When I'm singing I very much notice a difference the days that I don't run versus the days that I run. That singing is a very physical exercise and the breathing that goes with that. And I like to feel that I've-from a muscle standpoint, I have trained my body like an athlete trains their body.

45:54

**Brian Hughes:** Obviously the downtime is really important because here you're on a lot of the time whether it's performing or the sound check.

**Loreena:** And I can see the crew taking moments on the tour bus just going to the back lounge to watch television on their own or they might watch television with other people. They might just crawl into the bunk and read for a bit. It's very, very difficult to get private time

**Grant McAree:** Well, some people play music. Some of the crew play, play music. Keith for instance goes gliding at every opportunity he's hiring a glider, he's gone. The stage manager, trades stocks. There isn't a lot of time but if you make use of it, there is enough there.

46:46

**Larry LeBlanc:** Watching her about a year ago at Massey Hall, the thing I got out of it was how much joy the musicians were having onstage.

**Tim Landers:** Now it's so comfortable when people really playing last night after the first half of the show, it starts to feel good.

**Brian Hughes:** Like everybody's locked and playing, It's like the same kind of thought or the same feel and same groove.

**Loreena:** When I was learning to play the piano as a child, I was part of a children's choir and one of the great things about training in a children's choir or choir is that you learn the principle that you are not always a focal point. Part of the objective is to belong to a group and that's what ensemble playing is, you know who's leading with something. And when you play a supporting role and then when you play together. And all of that psychology informs whether you are playing in the pocket.

**Tim Landers:** It's seems like it's-it's just improbable, it would never happen. And when it does it's a beautiful thing.

47:55

**Loreena:** It's an absolute exquisite moment to achieve and I think the public often feels it. Most of the time I feel the audience, myself, we have all

become one. Not only the musicians and myself become a unit, we've all become one, it feels overpowering.

A few occasions where I find myself just fighting back tears just from, just, not because I'm sad or anything but because it's just so overwhelming. The human interaction of it.

48:40

**Roger Searle:** To many of her fans the chance to meet Loreena, and to speak with her means as much as seeing her perform or listening to her music and Loreena unlike many artists, is very prepared to give that back.

**Loreena:** I'm fascinated by people, by meeting and not just in a performance context but actually meeting in a more intimate context like at an in store or after a concert. It just sort of consummates that relationship. I'm humbled by the fact that there are as many people who have chosen on a particular night to spend money, to take time out of their busy lives to come and hear us perform. And I'm grateful for that.

**Woman:** I don't know what to say, I've been listening to you for forever.

**Richard Flohill:** And Loreena is incredibly graceful and smart and charming with these people. She disarms them and they go away saying, "I made a friend."

**Loreena:** We get a lot of correspondence from the public as to how they discovered my music or how they have used in their life.

**Richard Flohill:** From Argentina and from Turkey and from wherever and it's not just "Are you gonna come play in Ankara on your next tour", it's "You touched me."

50:19

**Woman:** Mrs. McKennitt, you've got fans in Lebanon.

**Loreena:** I know.

**Woman:** In the Middle East.

**Loreena:** I know.

**Woman:** I love you so much, you're music touches us. Thank you.

**Roger Searle:** Loreena's music has touched a lot of people. They always remember what they were doing when they were listening to her at a particular time.

**Woman:** Your music is very healing, I'm a nurse and I think you serve a very powerful message.

**Richard Flohill:** the other thing that strikes you is the range of the people. I mean I've seen Loreena after shows talk to people from the age of 16 to the age of 70. Goths, rock-n-roll fans. I mean, her audience is so diverse.

**Woman:** So pleased to see you twice in one year. It's a miracle.

**Loreena:** You'll be the Grateful Dead pretty soon.

51:09

**Roger Searle:** A lot of people will bring their problems to her. And while she might be able to do anything about it, she will listen. And they go away feeling better. I mean, I've actually had to drag her away, I've dragged her back indoors if it's raining. You don't stand outside in the pouring rain, come stand inside and talk to them. "Oh I've got to talk to this guy". You can talk to them but talk in the dry. Because she puts their well being before her own.

**Loreena:** Why do you go through all this trouble of touring and performing and I think that it really goes back to that feast analogy or that food analogy or that sharing. That for me the whole process does not feel complete unless you have been able to share it with other people.

52:00

**Song: "Never-Ending Road (Amhrán Duit)"**

The road now leads onward  
As far as can be  
Winding lanes  
And hedgerows in threes  
By purple mountains  
And round every bend  
All roads lead to you  
There is no journey's end.

Here is my heart and I give it to you  
Take me with you across this land  
These are my dreams, so simple so few  
Dreams we hold in the palm of our hands

Deep in the winter  
Amidst falling snow  
High in the air  
Where the bells they all toll  
And now all around me  
I feel you still here  
Such is the journey  
No mystery to fear.

Here is my heart and I give it to you  
Take me with you across this land  
These are my dreams, so simple so few  
Dreams we hold in the palm of our hands

The road to now leads onward  
And I know not where  
Deep in my heart  
That you will be there  
Whenever a storm comes  
Whatever our fears  
The journey goes on  
As your love ever nears

Here is my heart and I give it to you  
Take me with you across this land  
These are my dreams, so simple so few  
Dreams we hold in the palm of our hands