

Text from http://www.sarahmclachlan.com/f_biography.html

(One of my favourite singers....)

Mirrorball

Mirrorball was recorded over 35 shows during Sarah McLachlan's 1998 spring tour in support of *Surfacing*. Mirrorball captures a period of time in the evolution of Sarah's musical career and includes such songs as *Angel*, *Building a Mystery*, *Adia*, *Possession* and the first single *I Will Remember You*.

Sarah discusses Mirrorball:

Question:

One of the things that is a recognized commodity in the music business when someone puts out a live album, it's usually for a couple of reasons. One, to buy that artist some time; a break from the business. And in some cases it's also used to close one door and walk through another. So is it one or both for you?

Sarah:

I'd say it's all of the above and then some. Probably more the first one and more of something else. I definitely need some time in between records. I'm probably going to take a year off, if not more, over the next year and the year 2000. I'll be writing but I'm not going to really pursue anything. Because of this I might lose some of my band members that I have right now. I think I have a really incredible and tight band. The main reason is wanting to document that and capture some of that - that great energy - you know, the fun that we've been having over the past couple of years of playing together, and I think they're a really great band. That's the main reason... definitely.

Question:

Why these songs? Or did they choose themselves?

Sarah:

They chose themselves. Versions became clear although I have to give a huge amount of credit to my husband because he was the one who spent hours and hours and weeks and weeks musically to find the best tracks and I listened and said yeah, that's the best one. We set out to mix every single song... there are 23 songs and obviously you can't have that many on a CD so the strong ones definitely leapt out.

Question:

Out of all of these songs, which one gave you the most surprises, which one did you not think had the life that it ended up having?

Sarah:

I Love You. I say that because I considered it not one of the strongest tracks live because it sounded like so much the record to me. I felt if you are going to do something live you should try to change it around a little bit. But when I heard it back, I really... it's one of my favourite songs anyway and I think it's different enough, and the musicians - even though we are remaining quite close to the way it sounds on the record - everybody brings a different thing to it. That one really stood out to me... this needs to go on the record even though it does sound similar to the original recorded version. It definitely moves away from it and emotionally I sing it quite differently as well.

Question:

I guess I better ask you why Mirrorball?

Sarah:

I really don't know, you know. I guess I don't have a great answer for that except that I'm just addicted to mirror balls. I begged my lighting director to bring some on the road with us the last tour. He finally said, "okay, okay, we'll do it." There is something about singing under a mirror ball when it's going and the lights are down and that thing's moving on its axis, shining up the world in its kind of Coca-Cola moment kind of way. I don't know, it's really romantic and it's rock 'n' roll, it's glam, it's all those amazing things that I think about when I think about music and the lifestyle.

Building A Mystery

you come out at night
that's when the energy comes
and the dark side's light
and the vampires roam
you strut your rasta wear
and your suicide poem
and a cross from a faith
that died before Jesus came
you're building a mystery

you live in a church

where you sleep with voodoo dolls
and you won't give up the search
for the ghosts in the halls
you wear sandals in the snow
and a smile that won't wash away
can you look out the window
without your shadow getting in the way
oh you're so beautiful
with an edge and a charm
but so careful
when I'm in your arms

(chorus)

'cause you're working
building a mystery
holding on and holding it in
yeah you're working
building a mystery
and choosing so carefully

you woke up screaming aloud
a prayer from your secret god
you feed off our fears
and hold back your tears

give us a tantrum
and a know it all grin
just when we need one
when the evening's thin

oh you're a beautiful
a beautiful fucked up man
you're setting up your
razor wire shrine

chorus

repeat chorus

Hold On

Hold on
Hold on to yourself
for this is gonna hurt like hell.

Hold on
Hold on to yourself.
You know that only time can tell

what is it in me that refuses to believe
this isn't easier than the real thing.

My love
you know that you're my best friend.
You know that I'd do anything for you
and my love
let nothing come between us
my love for you is strong and true.

Am I in heaven here or
am I...

At the crossroads I am standing.

So now you're sleeping peaceful
I lie awake and pray
that you'll be strong tomorrow
and will see another day
and we will praise it
and love the light that brings a smile
across your face.

Oh god
if you're out there won't you hear me.
I know we're never talked before

and oh god
the man I love is leaving
won't you take him when he comes to your door.

Am I in heaven here or
am I in hell
at the crossroads I am standing.

So now you're sleeping peaceful
I lie awake and pray
that you'll be strong tomorrow
and we will see another day
and we will praise it
and love the light that brings a smile
across your face

Hold on
hold on to yourself
for this is gonna hurt like hell.

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Good Enough

Hey your glass is empty,
it's a hell of a long way home,
Why don't you let me take you,
it's no good to go alone,
I never would have opened up
but you seemed so real to me,
After all the bullshit I've heard
it's refreshing not to see,
I don't have to pretend,
she doesn't expect it from me

So don't tell me I
haven't been good to you,
Don't tell me I
haven't been there for you
Just tell me why
nothing is good enough

Hey little girl would you like some candy,
your momma said that it's o.k.,
The door is open come on outside,
no I can't come out today,

It's not the wind that cracked your shoulder
and threw you to the ground,
Who's there that makes you so afraid
you're shaken to the bone,
You know I don't understand,
you deserve so much more than this

So don't tell me why
he's never been good to you,
Don't tell me why
he's never been there for you,
And I'll tell you that why
is simply not good enough,
So just let me try
and I will be good to you
Just let me try
and I will be there for you,
I'll show you why
you're so much more than good enough

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