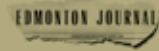


Leonard Cohen

International Festival 2008



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MESSAGE FROM THE PRESIDENT



On behalf of the Cohenights Arts Society I welcome you to the Leonard Cohen 2008 International Festival. Edmonton is honored to be the host of such a prestigious event previously held in such famous cities as Montreal, New York, and Berlin.

It is a tremendous boom time in Edmonton, people flocking here from the rest of Canada and all over the world to take part in our prosperity and enjoy the jobs and opportunities here. We have a very vibrant cultural scene getting better day by day and we are very proud to be adding the Leonard Cohen International Festival to this mix.

We have spent three years preparing for this moment. It is very nice to see it all coming together at last. The number of different facets and components we have managed to assemble is amazing, and I am most grateful to all the people who helped make all this possible, especially my partner in the event Producer Peter North, our Administrator Christine Hanson, the members of the board of the Cohenights Arts Society, and all our marvelous hard working volunteers.

I am also grateful to Jarkko Arjatsalo webmaster of leonardcohenfiles.com and leader of the Cohen fans worldwide for his help and encouragement, and to Henning Franz director of the preceding 2006 event in Berlin for the excellent advice and model materials he has provided.

We did not reach the point of being able to mount this event overnight. The September Leonard Cohen Nights we have put together since 2002 provided us with the experience and infrastructure which allowed us to create this much larger event now. We are very grateful to the Edmonton Arts Council, to the Alberta Society for the Arts, and the Lottery Board for the help they have provided us along the way.

Leonard Cohen's five weeks in Edmonton in late 1966 were transformative, It was his first experience with fame, his first recognition that the public interest in him and everything he did meant that he could no longer regard himself as just an ordinary private citizen.

There is much to learn from and enjoy in Leonard Cohen's work. We hope that your experience here at this festival is transformative for each and every participant and that you thoroughly enjoy yourself here.

Yours sincerely,

Kim Solez, M.D.
President, Cohenights Arts Society

MESSAGE FROM THE PRODUCER



Over the years I have had the good fortune to have produced a number of "theme" and "tribute" oriented projects. Paying homage to an artist's body of work is an endeavor that should be treated with the utmost of respect.

That Leonard Cohen is the artist in question raises the stakes to another level as the man has created a body of work that has resonated across cultures and continues to have the kind of lasting impact reserved for precious few artists.

Approaching artists who have been influenced by, and/or revere Cohen was the first arrow to come out of the quiver when it came to putting the gala show for the International Leonard Cohen Festival together.

That Jann Arden participated in the acclaimed Cohen tribute album Tower of Song in her first days as an international recording artist made the award-winning Calgary artist an obvious choice for this event. That our headliner is also a homegrown talent at an international festival once again impresses upon the world, and legions of Cohen fans, that Alberta is a fertile artistic ground.

We wanted representation and balance from respected veteran singers as well as emerging artists, male and female song interpreters and artists from various parts of the globe. I believe we have succeeded in assembling a wonderful cast of performers for this event who will put their own unique spins on Leonard Cohen compositions and poems

This is indeed a one-time only performance and we hope that you leave the Winspear Centre feeling you have been once again anointed by the brilliance of Leonard Cohen.

Peter North
Producer/Gala Concert

MESSAGE FROM LEONARDCOHENFILES.COM



Leonard Cohen’s music and poetry have enticed us to get together in Edmonton to celebrate Our Man’s work and to meet each other. This is the sixth International Event in a series that was started ten years ago in Lincoln, UK, by Cohenites gathered around The Leonard Cohen Files. This summer, these Events are merging with the Leonard Cohen Nights, founded by Kim Solez six years ago, to create an unforgettable weekend for both Canadian and foreign Cohenites.

The immense growth of Internet communication has enabled Leonard Cohen fans to create a magnificent world-wide network of information and friendship. After the one-day Event in Lincoln in 1998, many of us have travelled to much bigger meetings in Montreal, Hydra, New York, and Berlin, following in Leonard Cohen’s footsteps. Now we are back in the native country of one of the biggest singer-songwriters and poets of our time.

Leonard is not going to be here physically, but he is with us in spirit. He has always been very generous to his fans, and he wants to send the participants his kind-hearted greetings from Europe where he is right now touring with his excellent band - for the first time since 1993. The tour has been a tremendous success, and the audiences at the sold-out venues have been ecstatic about the energy and strength of his performances. If everything goes according to the plans, the tour will continue in fall in Europe and - possibly - next winter and spring in Canada and USA. It is obvious that these concerts help more and more people of all generations to find and enjoy Leonard’s work.

I know from experience that this Event will not only give us nice memories to cherish, but also many new friends. Afterwards, we will be able to exchange ideas and news on the Internet, and there will be more Events in the years to come. Our Polish friends have promised to invite us to the beautiful, historical city of Krakow in 2010 for another international Leonard Cohen Event, and even before that many of us dream of another informal rendezvous on the magical island of Hydra in June 2009.

On behalf of leonardcohenfiles.com and leonardcohenforum.com, I’d like to thank Kim Solez and his team for their intensive work to make this Event unforgettable for all of us. Now it’s time to let the magic go afoot and enjoy Leonard’s music together!

Jarkko Arjatsalo

COHEN FILMS

Colette Slevinsky, President of the Edmonton Women’s Film Society, screened various films featuring Leonard Cohen and or his music. She has selected two shorts and one documentary to be shown at the Stanley Milner Library (in the Edmonton Public Library at 7 Sir Winston Churchill Square) on Thursday at 4:30 PM.

Free Admission

This Beggar’s Description (65 minutes) 2005

Philip T  rault has been locked up in jails and psych wards, kicked out of the house by desperate friends and family and spent long periods living on the streets of Montreal. However, he is also a talented writer and loving father whose deep family bonds and friendships have helped him come through periods of incredible darkness brought on by his schizophrenia.

Directed by Pierre T  rault, *This Beggar’s Description* tells his brother Phil’s story - one of art, love, and madness - capturing the far-reaching effects of schizophrenia on one man, his friends and his family.

Phil’s writing is central both to his life and to this documentary - offering extraordinary insights into street life in Montreal, the beauty of nature and what he calls “the gymnastics of my mind”. His unpublished novel, *Travels in Schizophrenia*, is so intense that to this day Phil can’t read it, for fear that it will bring on his schizophrenia.

Today he spends his days with friends on the street, collects cans for beer money, plays his beloved pan pipes and writes as much as he can. Phil is celebrated at the launch of his poetry book in Montreal, which is attended by his old friend and great supporter Leonard Cohen, whose songs are woven throughout the film.

In this powerful and moving portrait, we are reminded that rather than continuing to isolate those with schizophrenia, it is a far richer experience to make a place for them.

The Ernie Game (A 10 minute excerpt of Leonard Cohen’s performance) 1967

This romantic feature filmed in wintry Montreal could take place in any city with young people who have left their parents but still haven’t made homes of their own.

The protagonist of this drama, Ernie, is extremely alienated. For him, life is a game because he’s unable to make anything more of it. But for those who befriend him and eventually turn him loose again, his game is not enough.

The cast includes Jackie Burroughs, who went on to fame in the well-loved TV series *Anne of Green Gables*. The video also features a memorable performance by Leonard Cohen.

Ladies and Gentlemen...Mr. Leonard Cohen (One of four shorts featured “I’m Your Man” 5 minutes) 1965

This Jazzy 1965 black and white film portrait catches the imaginative energies, lyrical and comic, of a young Leonard Cohen, the quicksilver Canadian poet, novelist, and songwriter as he was on the verge of pop stardom.

Dance Me...

An Art Exhibit and Performance inspired by Leonard Cohen

Created by Larisa Sembaliuk Cheladyn



In collaboration with:
Victoria School of Performing
and Visual Arts - Dance
Program (Joanne Lowry Ð
Dept. Head)
Maria Chia (Edmonton School
of Ballet)
Doug Rachinski (Dance
Unlimited)
Tatiana Cheladyn (BFA Simon
Fraser University)

Dance Me... Larisa's latest
collection of paintings inspired
by the poetry and music of
Leonard Cohen. In collaboration
with some of Edmonton's
best choreographers, dancers
and dance students, Larisa
has created a multi-media
presentation capturing the
emotional essence of Cohen
and his works. The performance
features animated versions of
five paintings on-stage, set to
music and dance, as well as 10
additional new paintings.

July 24-30, 2008
Citadel Theatre

Exhibit opens:
Thursday, July 24, 6:30pm
Shoctor Lobby
Exhibit admission: Free

Dance Me... Performance:
Thursday, July 24, 7:30pm
Shoctor Stage

MC Cohenight Director:
Karen Slevinsky

Performance tickets: \$25/person
Available at: Citadel Theatre
Box Office: (780) 425-1820 or
www.citadeltheatre.com

Exhibit continues to July 30
in the Cohen Cafe - Rice Lobby

Larisa Sembaliuk Cheladyn, was born in
Edmonton, and having graduated with a
Bachelor of Fine Arts Degree in Art & Design
(’81) from the University of Alberta, has
become an accomplished Canadian artist.

As a painter, Larisa's preferred medium is
water colour. The bold and colourful work
she produces, demonstrates a unique artistic
style that has enabled her to enjoy a busy
professional life. She dedicates herself to
creating works on commission as well as
producing theme based collections. Major
travelling collections include: Flowers of
the Americas (1996) Flowers of the Bible
(2000),and Celebrating Women(2005).

Larisa is also known for her illustration
of children's books and educational text.
Painting Stories- Having Fun with Language,
a retrospective exhibit of her illustrations
from the 1980's, is currently on exhibit
by Alberta Historic Sites at the Ukrainian
Cultural Heritage Village.

The impact of Larisa's art has reached
deeply into the community. Dramatic
imagery, combining reflections of relevant
historical moments, environmental beauty
and sensitivity, cultural influences and
identities, with poignant social statements,
has brought her international attention
and acclaim. Her works can be found in
collections across Canada, throughout South
America, Australia and Europe.

Larisa's latest collection *Dance Me...*
represents a new creative direction that
embraces an exciting collaboration between
herself and other artists from our cultural
community, particularly choreographers,
dancers and animators. The amazing energy
and imagery provided by Leonard Cohen,
has introduced a unique dimension to her
paintings, bringing them to life in a new,
innovative way.

Live Cinema Audio-Visual Performance
Commissioned by the Leonard Cohen
International Festival 2008
July 25 & 27, 2008
Rice Theatre
Tickets \$15 General Seating
July 25 at 10:30 PM
July 27 at 3:00 PM and 5:00 PM
The Citadel - Rice Theatre
9828 101A Avenue

Clinker's "On the Other Side..."
explores Cohen's continued romance
within the light and dark inside our
human experience. An audio-visual
"deep listening" environment which
will draw inspiration from the vast
depths of emotion written into the
poetry and music of Leonard Cohen.

The lush bass tones of Cohen's voice
provide a point of departure for
our journey inside Clinker's cinema
of sound and light. Drawing from
years of experience in creating and
manipulating music and audio, Clinker
will deconstruct and reassemble
Cohen's voice into surreal "bass-
scapes" using his unique and
sophisticated system of analogue
and digital electronics. Clinker's
creation will bathe the audience in
an array of Cohen's "golden" vocal
chords augmented with a connection
between sonic and visual details. A
specially designed sub-sonic sound
system will be in place to reinforce
the experience of extreme sound-
movement through the body.

This piece will also be punctuated
with musical adaptations of some
of Clinker's favorite Cohen songs
featuring special guest virtuoso
guitarist and recording artist, Les
Robot. This will mark their first on-
stage collaboration together drawing
on both artist's penchant for post-
future musical arrangement.

Clinker

"On the Other Side..."

Live Cinema Audio-Visual Performance
with special guest Les Robot



Clinker Bio:

GARY JAMES JOYNES is an
internationally recognized New
Media artist, musician/vocalist, and
sound designer. As CLINKER, his
work explores meditative spaces and
the physical effects of sound and
visuals on the body. His "Live Cinema"
performances invite audiences to
experience "deep listening" and the
rewards of attention to sonic and
visual minutiae.

The last few years have seen Clinker's
work performed and exhibited in
Canada and abroad in festivals
including THE BANFF CENTRE
(BNMI) INTERACTIVE SCREEN 2007,
NEW FORMS 2007 (Vancouver),
SPRAWL INTERPLAY 4 2007
(Amsterdam, Dublin, London, Bristol)
and at Montreal's prestigious MUTEK
FESTIVAL in 2007, 2005, and 2003.
He has also recently completed
an experimental musical score
for the NATIONAL FILM BOARD
OF CANADA'S feature full-length
documentary "DIRT."



Les Robot Bio:

Emerging from the isolated prairies
of Northern Canada the enigmatic
Les Robot brings a new sound to the
world of guitar. He calls it "Post Future
Blues", a progressive form which
draws its soul from the deep-south
and its heart from the "shred guitar"
he cut his teeth on. In June of 2006
Les Robot made his premiere outside
of Alberta by winning the prestigious
North American Rock Guitar
Competition in Buffalo New York.

Les is currently at work on a follow
up to his 1st album, with an expected
release date in the Summer of 2008.



EVENTS

SHOPPING TRIPS AND TOURS

On the scheduled dates and times meet in the Devonian Room for details.

A Tour of Note: On Friday July 25 join Michael Dorsey, a musician who had the opportunity to play with Leonard Cohen in 1966, on a “Sisters of Mercy” tour of the University of Alberta that includes the home in which Leonard wrote “Sisters of Mercy”.

EARLY BIRD BREAKFAST

Westin Hotel in the Pradera Café on Thursday morning.

COLLAGE-A-THON

The Collage-a-thon is a modern, party version of classic collages. Inspired by Cohen’s music and videos, participants create collages based on one of the festivals six themes, on Wednesday and Thursday evenings in the Devonian Room.

THE NEW STEP

On Thursday night at 10 PM in the Devonian Room, come see a performance of a play written by Leonard Cohen in 1964. *The New Step* was released as part of “Selected Poems 1956-68.” Three women from Alberta have been performing *The New Step* for the past few months, winning “Best Overall” at the Alberta Drama Festival Association’s one act festival this spring. The LCN Festival is happy to bring you a special performance of this unique play.

ACADEMIC TALKS

As part of “Find Yourself Friday” The Cohenights will be presenting two academic talks. These speakers will present at the Westin Hotel - Devonian Room on Friday afternoon.

Featured speakers are:

Thomas Mueller, MD

Currently serving as Assistant Professor of Medicine at the University of Alberta in the Division of Nephrology and Transplantation Immunology, Dr. Mueller’s research focuses on lymphocyte depletion and immune reconstitution, immune monitoring and gene expression profiles in organ transplantation. Dr. Mueller’s talk will focus on healing, Buddhism and minimalism as they are reflected in Leonard Cohen’s work.

Ira Nadel - Leonard Cohen Biographer Known in Cohen fan circles as Leonard’s Biographer, Ira Nadel has spoken at numerous Cohenights events in the past. He will be discussing “The New Cohen” - recent developments in Cohen’s life and art. Dr. Nadel is also a Fellow of the Royal Society of Canada, a UBC Distinguished University Scholar and winner of the 1996 Medal for Canadian Biography. He has also been awarded a Killam Research Prize, Mellon and Dorot Fellowships at the Ransom Humanities Research Center, Univ. of Texas at Austin, and a Beinecke Fellowship at Yale. He has lectured in England, Israel, Italy, China, Germany, Monaco, Ireland, the U.S. and, of course, Canada.

SONGWRITER IN THE ROUND I

Featuring:
Peter Elkas, Darrell Scott, Tom Rush
8 PM Friday night at the Haven Night Club, Edmonton (151 st and Stoney Plain Road). Performing a combination of Cohen covers and the performers’ own work.

SONGWRITER IN THE ROUND II

Featuring:
Karla Anderson, Ann Vriend, Roddy Hart
8 PM Friday night at the Devonian Room at the Westin Hotel. Performing a combination of Cohen covers and the performers’ own work.

CLINKER ON THE OTHER SIDE

The Citadel - Rice Theatre 9828 101A Avenue
Friday, July 25 10:30 PM - 12:00 AM
Sunday, July 27 3:00 - 4:30 &
5:00 - 6:30 PM

OPEN MIKE

The mandate of our festival is to help people discover (and rediscover) the joys of Leonard Cohen’s poetry and music through performances by amateur and professionals alike. If you’ve written a poem or song inspired by your love of Cohen, you can now perform it in front of a friendly and welcoming audience. The purpose of these events is to explore the effect Cohen has had on our work and our perspective of the world - to see how listening to his music has changed or inspired us. Come perform on Saturday afternoon in the Westin Hotel - Devonian Room from 2:30 - 4:00 PM.

GALA CONCERT

The Gala Concert will feature Jann Arden. Jann Arden had the opportunity to be in the Cohen tribute album *Tower of Song* in her first days as an international recording artist. All artists from the Songwriter in the Round concerts will perform in the Gala Concert. Saturday, July 26 at 8:00 PM at the Winspear Centre.

DJ DANCE PARTY

Join us in the Westin Hotel - Devonian Room for the musical stylings of DJ Hot Philly. A fan of Cohen himself, Philly is sure to bring a high energy and eclectic mix to the party. Come dance till it hurts with fellow Cohenights all weekend long. Saturday night following the Gala Concert, and Sunday night after the Monsieur Camembert Concert.

PICNIC IN THE PARK

11:00 - 1:00 PM Sunday, July 27, 2008
Time to get outdoors and enjoy the summer. Meet at 11:00 AM at the Devonian Room and take a short walk to Edmonton’s glorious riverside parks. Pick up treats along the way, or indulge in the snacks at the picnic itself. Bring your blankets and get ready for an old fashioned Edmonton picnic party! Master Cohenight fan Tori Sheldon is hosting the party!

MONSIEUR CAMEMBERT

On Sunday, July 27 at 8:00 PM in the Devonian Room. Come and party with the most famous gypsy band in Australia! Monsieur Camembert - live in concert!

SURVIVORS’ BREAKFAST

On Monday morning, at College Plaza on the University of Alberta Campus, Volunteers, performers and board members are invited for a celebratory breakfast on the final day of the festival. This post-concert breakfast is a long standing tradition of the Leonard Cohen Festivals, and a great way to finish a week of Cohen.

THE BANFF MINI-EVENT

Leaves Monday, July 28 at 1:30 PM VIA Greyhound. Cost is estimated to be \$350, includes transportation and hostel. The Banff Mini-Event is hosted by Hospitality Director Lila Klassen.



Thomas Mueller



Ira Nadel

SCHEDULE OF EVENTS

Wednesday, July 23

2:00 PM

“4 Old Songs”

Registration begins

Westin Hotel – Devonian Room

2:30 - 7:00 PM

Downtown Tours

Downtown Edmonton

6:00 - 9:00 PM

Collage-a-thon

Westin Hotel – Devonian Room

Thursday, July 24

“Inspiration/Temptation”

8:00 - 10:00 AM

Early Bird Breakfast

Westin Hotel - Pradera Café

11:30 - 4:00 PM

Whyte Ave Shopping Trips

Whyte Avenue

4:30 - 6:15 PM

Cohen Films

Stanley Milner Library

6:30 - 7:30 PM

Dance Me Opening

The Citadel - Shoctor Stage

7:30 - 8:30 PM

Dance Me Performance

The Citadel - Shoctor Stage

8:30 - 10:00 PM

Dance Me Reception

The Citadel - Shoctor Stage

10:00 - 10:45 PM

The New Step

Westin Hotel – Devonian Room

11:00 PM - 12:00 AM

Collage-a-thon

Westin Hotel – Devonian Room

Friday, July 25

“Find Yourself Friday”

1:00 - 3:00 PM

Sisters of Mercy Tour

University of Alberta Campus

5:00 - 7:00 PM

Academic Talks

Westin Hotel – Devonian Room

8:00 - 10:00 PM

Songwriter in the Round I

The Haven Social Club

8:00 - 10:00 PM

Songwriter in the Round II

Westin Hotel – Devonian Room

10:30 PM - 12:00 AM

Clinker On the Other Side

The Citadel - Rice Theatre

Saturday, July 26

“Dance Me to the End of Love”

9:30 - 1:00 PM

River Valley Tours

Edmonton River Valley

2:30 - 4:00 PM

Open Mike

Westin Hotel – Devonian Room

8:00 - 10:00 PM

Gala Concert

Winspear Centre

10:30 - end

DJ Dance Party

Westin Hotel – Devonian Room

Sunday, July 27

“Back on Boogie Street”

11:00 AM - 1:00 PM

Picnic in the Park Party

Edmonton River

3:00 - 4:30 PM

Clinker On the Other Side

The Citadel - Rice Theatre

5:00 - 6:30 PM

Clinker On the Other Side

The Citadel - Rice Theatre

8:00 - 10:00 PM

Monsieur Camembert Concert

Westin Hotel – Devonian Room

10:30 - end

DJ Dance Party

Westin Hotel – Devonian Room

Monday, July 28

“Closing Time”

9:30 - 11:30 AM

Survivors’ Breakfast

Second Floor, College Plaza,
University of Alberta Campus

1:30 PM

Bus Departs for Banff Mini-Event

Travel to Banff

ARTIST QUOTES

"Leonard Cohen has been a huge influence on me and is a true original. Some songwriters question the value of the written word in a song, but Leonard Cohen leaves no doubt as to the true impact of a song with a stunning lyric. Every line is crafted as if its life depends on it, and delivered with such force and conviction that you feel the man himself is there in the room with you. He's the reason I want to write songs, and give up writing songs, all rolled into one."

Roddy Hart

Leonard Cohen is the reason I didn't go to law school. Of course, there's a certain tragedy in this; no one will ever be as successful, as a ladies' man or as a writer, as Leonard Cohen.

Todd Babiak

A university friend introduced me to Leonard Cohen's poetry in the '70s at around the same time as he was gaining fame as a songwriter. The poetry intrigued me—I found the imagery, the word play, and the sense of his commitment to the muse all very moving. I came around to the music a bit later. As my sense of musical expression matured, I found his simple and often dark songs chiming with something inside me. It's not about 'the music' so much as it is about expression. An indefinable sense of depth and emotion. Beautiful then and beautiful still.

Kate Hammett-Vaughan

Leonard Cohen's work is a landmark.

I have read his poems, his interviews and interviewing's, his prose - and I keep a collection of his words nearby and when I am feeling brave and in need to see and hear songs as beautiful as ballet or theater or architecture, I reach for his work.

He has a quality that I admire in all of my favorite artists: to be in it for a lifetime - the long haul -- not just during hot times on the charts or tours or in youth or in record company backing (the great legitimizer) but as artist for a lifetime.

There is a performance of Leonard's from Austin city limits in 1988 that is like going to church - his band, his singers, his songs, but especially Leonard's presence - view that and see how high an art form song is.

Darrell Scott

ARTIST BIOGRAPHIES

JANN ARDEN

Recording artist, Jann Arden continues to be one of Canada's most talented songwriters and performers. Starting 2007 as Chatelaine's covergirl and with a personal transformation that people can't stop talking about, her star will only continue to shine. With 9 CDs, 16 top ten singles, a substantial collection of industry related awards and honours, a star on Canada's Walk of Fame, acting, writing and charity work, Arden is truly an entertainment icon.

In February 2007, Arden released her ninth album, Uncover Me, a collection of Arden's favorite songs. Uncover Me debuted at #1 on the Digital SoundScan Chart and placed 3rd on the Nielsen's SoundScan Chart. This was Jann's highest debut to date spanning her illustrious 15 year recording career.

Led by the hit single "Bring The Boys Home," Arden takes ownership of these personally selected tracks crafted by some of the best songwriters of our time. The tracks include everything from "You're So Vain" (Carly Simon) to "At Seventeen" (Janis Ian) to an amazing rendition of "California Dreamin'" (the Mama's & the Papas). Arden has not forgotten her loyal fans and has included a new original track "Counterfeit Heart."

Arden has continued to tour at an unstoppable pace. Last summer, she returned from a US tour with Canadian crooner Michael Bublé. This marked her third outing with Bublé - having also toured Europe and Australia in the past 18 months. Her recent Uncover Me Tour, visiting cities across Canada this spring, was one of 2007's most anticipated and successful tours.

In 2006, Arden was awarded 2 Western Canadian Music Awards, including Pop Recording of the year for Jann Arden. SOCAN honoured Arden with its 2006 National Achievement Award for career success in songwriting, as well as 6 Classic Awards for singles reaching 100,000 spins on Canadian radio and 1 Pop Music Award for the single "Where No One Knows Me."

SERENA RYDER

Serena Ryder is just 23. But her voice, a deep, bluesy, soulful instrument that has drawn comparisons to Janis Joplin and Aretha Franklin, makes her sound much older. She also appears wise beyond her years, blessed with an intelligence and confidence that came across in her songs on Unlikely Emergency, her critically acclaimed independent album. Some might even call her an "old soul" who seems like she's been here before.

Ryder's extraordinary major-label debut, If Your Memory Serves You Well, involves no time-traveling or reincarnation. But it does feature the native of Millbrook, Ontario covering vintage Canadian songs-some of them written more than 70 years before she was born-with remarkable authority. From Shelton Brooks' "Some of These Days," recorded by the likes of Louis Armstrong and Billie Holiday," to Percy Faith's "My Heart Cries for You," previously recorded by Ray Charles and Ben E. King, Ryder sings with enough passion and conviction to make them her own. She delivers a stunning rendition of Leonard Cohen's "Sisters of Mercy" and a scorching version of "This Wheel's on Fire," which Bob Dylan co-wrote with The Band's Rick Danko.



ARTIST BIOGRAPHIES

If Your Memory Serves You Well is as much a testament to Ryder's talent as it is a tribute to the enduring strength of these songs. She takes "Boo Hoo," a playful 1937 number co-written by Guy Lombardo's brother Carmen, and turns it into a funky romp that is both campy and highly contemporary. And she makes "Last Night I Had the Strangest Dream," Ed McCurdy's 1949 anti-war anthem sound as relevant and emotionally vital as the day it was written. One of the album's most buoyant numbers is "Good Morning Starshine," Galt MacDermott's joyous anthem from the 1967 hippie musical Hair, co-written with the show's creators, which Ryder captures in all its feel-good glory.

KATE HAMMETT-VAUGHAN

Since moving to Vancouver, BC from her home province of Nova Scotia in 1979, Kate Hammett-Vaughan has established a reputation as one of Canada's most individual and creative jazz vocalists, and one of the West Coast's most respected teachers of the art of jazz singing.

Hammett-Vaughan's ease with all manner of material and her improvisational instincts set her apart from many of her contemporaries. Her highly personal and expressive vocal style incorporates the breadth of her musical interests, from straight-ahead soulful ballads to hard-swinging grooves and improvisational adventures. Her approach is fresh and invigorating, paying tribute to the jazz tradition while interacting and exploring, always seeking to express herself in the moment. Equally at home as a front-line performer or as a member of an ensemble, singing straight-ahead swing or participating in free-improv adventures, Hammett-Vaughan makes sure that what she is performing remains accessible to her audience.

Nominated for three Juno Awards since 1994, she garnered critical praise from all corners for Eclipse (2004), Devil May Care (2002) and How My Heart Sings (1999). Hammett-Vaughan has also received numerous nominations from the Canadian Independent Music Awards and from the National Jazz Awards including Best Jazz Vocalist. She has worked in a number of ensembles over the last two decades, the most notable being her own Quintet and Trio, her long-time bass/voice duo with André Lachance, and in the avant-garde: the improvising jazz trio Garbo's Hat, and the acclaimed large ensemble, the NOW Orchestra.

DARRELL SCOTT

Darrell Scott is a powerful musical spirit. A Grammy-nominated artist, an award-winning songwriter, and a first-call session musician, living and working (literally and figuratively) on the fringes of Nashville's Music Row, Scott occupies his own unique half-acre in this city's crowded musical landscape. In a town that's got pigeonholing down to an art, Darrell Scott stands out as a refreshingly mischievous artist.

ARTIST BIOGRAPHIES

The Invisible Man, Scott's sixth release, finds the artist at the peak of his powers, drawing from a rich well of influence and experience to create his most fully realized work to date. From the album's opening lyric, "In the early morning hours, just before you're wide awake," to its closing title, "In My Final Hour," The Invisible Man traces a thematic arc between waking and sleeping, living and dying, shining a brilliant light on the fleeting moments between.

PETER ELKAS

"He has a wonderfully soulful voice and a great sense of melody that makes me want to write and sing better and try harder."

That's Ron Sexsmith's endorsement of Peter Elkas in advance of the Toronto musician's sophomore album, Wall of Fire, produced by Charlie Sexton.

Peter describes the record as "soulful and smooth, but with a rough edge" and says listeners can hear his love affair with the 1970s sound on the tracks. Bill Withers, Bruce Springsteen, Sam Cooke and Marvin Gaye were his musical heroes during the writing process for Wall of Fire. Their influence served him well.

"It is inspiring music for songwriters, romantics and fans of honest soul," says Joel Plaskett, fellow Canadian songwriter and musician. "Aspiring soul men must take note: Wall of Fire causes jealousy and then inspiration," he continues.

On tour Peter often found himself working solo on stage, thrilled to be getting his music out, but longing to be performing with the full band he'd assembled. "It's one of the reasons I continue to play, the interaction with others. I'll never grow out of that feeling of camaraderie. The fastest and best friendships I have are with other musicians," he explains.

TOM RUSH

Tom Rush is a gifted musician and performer, whose shows offer a musical celebration...a journey into the tradition and spectrum of what music has been, can be, and will become. His distinctive guitar style, wry humor and warm, expressive voice have made him both a legend and a lure to audiences around the world. His shows are filled with the rib-aching laughter of terrific storytelling, the sweet melancholy of ballads and the passion of gritty blues.

Tom Rush's impact on the American music scene has been profound. He helped shape the folk revival in the '60s and the renaissance of the '80s and '90s, his music having left its stamp on generations of artists. James Taylor told Rolling Stone, "Tom was not only one of my early heroes, but also one of my main influences." Country music star Garth Brooks has credited Rush with being one of his top five musical influences. Rush has long championed emerging artists. His early recordings introduced the world to the work of Joni Mitchell, Jackson Browne and James Taylor, and in more recent years his Club 47 concerts have brought artists such as Nanci Griffith and Shawn Colvin to wider audiences when they were just beginning to build their own reputations.



ARTIST BIOGRAPHIES



RODDY HART

Twenty-six year old Scotland native Roddy Hart's mature, self-assured voice is in direct contrast to the songwriter's youthful appearance. While it typically takes most singer/songwriters considerable time to shape their individual voices and their ability to write with a sense of self, Roddy Hart has done so at a noticeably young age and with relatively little live performance or studio time. One could attribute Hart's remarkably mature songwriting to his propensity for assimilating his rootsy Americana influences, namely Bob Dylan, Bruce Springsteen and Kris Kristofferson, the latter of which has embraced the young songwriter and contributed to his debut release, Bookmarks. Although Hart was predestined to become a musician, it was not until after a five-year stint at law school (which resulted in a first class honors degree) did he focus his efforts on song craft. "I never had any intentions of doing anything other than music, but I just wanted to broaden my horizons – I felt I was too young and unqualified to write about things I hadn't experienced yet," Hart says. Like a fine wine, Hart waited to uncork his gifts until they had fully matured, a sense of restraint that is apparent in his vocals.



ANN VRIEND

Firmly rooted in pop music, Ann Vriend exudes originality and flare, comparable to the likes of Kate Bush, Regina Spektor, and Sarah Slean. Her double-entendre lyrics have had critics liken her to Leonard Cohen and Paul Simon. Her voice is as much Dolly Parton's as it is like Eva Cassidy's, making her albums and acclaimed international performances a stunning vocal experience. Ann's songs are literary, poetic and intelligent; in short, epic, and encompass the feelings of anyone who longs for freedom, love, and meaning.

Ann has sold over 8,000 albums which are distributed in Germany, Australia, and Canada. She tours internationally on a regular basis, including the festival circuit: Port Fairy Folk Festival (AU), International Leonard Cohen Festival (Berlin), Edmonton and Calgary Folk Festivals, among others. She has recorded at Sony Studios and the Hit Factory (NYC), and been featured on national television shows such as, "Mornings With Keri-Anne" (Australia), "Arte" (Germany/France) and "Good Morning Canada", and radio programs such as "Lionel's Vinyls" (CBC) and Derek Guile (ABC, Australia). She is endorsed by Yamaha Canada (pianos) and has had full page coverage in national magazines such as Elle and A N E. She won 1st prize in the Sidetrack Cafe / Beta Sound song writing contest, which helped finance her first album and took her to Nashville. In 2006 she was commissioned to write a song for the Commonwealth Games in Melbourne, AU, and has had a song placed in a DVD release of the hit TV series "Party of Five".

MONSIEUR CAMEMBERT

With a vibrant, contemporary edge, triple ARIA Award winning group Monsieur Camembert has been described as eclectic, virtuosic, theatrical and irreverent. Fusing the wild rhythms of Eastern Europe with tango and Latin music, swing, jazz, klezmer, tarantella and French Musette, Monsieur Camembert's shows have become synonymous with an atmosphere of celebration and spontaneity. This is gutsy, emotive and irresistibly danceable music, played with originality, virtuosity, sensuality and flair.



ARTIST BIOGRAPHIES

The most successful world music band in Australian music history, the core group has been performing for more than seven years and has gained a wide audience at a range of events, including national and international music festivals, concert halls, various performing arts and jazz venues, including the Sydney Opera House, The Basement and the Art Gallery of NSW and celebrity weddings. In 2000, they were a featured act at the Paralympic Games Opening Ceremony and were broadcast on ABC Radio National's live concert series: "Live On Stage" three times.

TODD BABIAK

Todd Babiak is an author, journalist and screenwriter. The Book of Stanley, his third novel, is published by McClelland and Stewart.

The Garneau Block, his second novel, was longlisted for the Giller Prize. It won the City of Edmonton Book Prize and is shortlisted for the upcoming Alberta Book Award for best novel. It is published by McClelland and Stewart.

His first novel, Choke Hold, won the Henry Kreisel Award for best first book and was a finalist for the Rogers Writers Trust Fiction Prize.

His screenplay, The Great One, co-written with Jason Margolis, won a Praxis Screenwriting Fellowship. It is a magical realist comedy about the day Wayne Gretzky left Edmonton to play for the Los Angeles Kings.

On the political side of things, Todd was recently voted Lord Mayor of Old Strathcona. On the apolitical side of things, he is on the board of PEN Canada.

He is culture columnist for the Edmonton Journal and a mediocre snowboarder and ultimate frisbee player.



KARLA ANDERSON

Karla Anderson burst on to the world music stage in 2005 when her song "What Else Can I Do?" was featured in the hit television series "Joan of Arcadia". The show used two of Karla's songs but it was "the blanket song" (as her fans call it) that generated overwhelming response from around the world. She followed up that exposure with her debut release "The Embassy Sessions" in August of 2005, and the wheels were set in motion. Since that time Karla's music has been ingraining itself into the hearts of audiences wherever she appears and wherever the music is played. Her disc has topped the charts on many stations including America's pre-eminent folk music station WUMB in Boston. Her appearance on the CBC Television Special "Alberta Bound - A Centennial Celebration" brought another legion of new fans. This special featured artists and icons including k.d. lang, Ian Tyson, Jann Arden and Nickleback, while featuring Corb Lund and Karla Anderson as the future of Alberta's rich musical legacy. In December of 2005, Karla won the "Best New Artist" award at the Canadian Folk Music Awards.



FAN SUBMISSIONS
Compiled by Laurie Cat Bennett

Hi Leonard,

I suppose there is a reasonable chance that you might get to read this, but whether or not you in fact do, will not alter it's significance for me. This is the first time in my 42 years that I have ever sat down to write anything that could be considered a "fan letter" to anyone. You see I just have never been a "fan" type of person despite having developed a powerful love of music and writing in all of it's forms, and indeed despite also having often found myself profoundly moved and uplifted by the work of various artists. I observed "fan" behaviour in my friends and family over the years but perhaps because of some conceit hardwired into my personality I found it all a bit gratuitous. I admit that on a few occasions I did try to force myself into a state of excited fervour regarding some artist or other, but I always knew deep down that I was faking it just so that I could belong to the moment. I probably even fretted about whether or not this inability to participate constituted a lack in my humanity. But with hindsight and the sagacity and confidence bestowed by the passing years I have come to accept that I always simply respected and held in esteem the work itself, rather than the personality that created it. You may be the closest thing to an exception from this circumstance and I have often pondered if this is not partly because of the history of how I first came to encounter you.

I am an Irishman and I think I would have been about seven years old when I first heard you sing. As the youngest, by a long shot, of five, I possessed an indiscreet and effete curiosity regarding everything to do with that elusive world of my older siblings. In my hunger for understanding I would think nothing of violating the privacy of their intimate articles, although mercifully with time I seem to have all but forgotten whatever I may have found there. I can still remember vividly how on one occasion when a party was thrown in our house; an event of which I was aware but not in attendance, on the following day, when the revellers had gone and my siblings were safely sleeping, I entered the arena of their celebration, namely our sitting room, to explore at my leisure. There I encountered many strange and, for our house, uncommon things. The smoky, boozy, odour was the first thing to strike me, and then there were the numerous discarded bowls of salty snacks that I promptly began to devour. I wandered around taking it all in and I suppose in my own way managing to feel that I was somehow making myself a part of it all.

Then I approached the record player and apart from the limited and, from my point of view, totally uninteresting collection of records belonging to our house, I noticed that there was one that I had never seen before. It was "Songs of Love and Hate" and I remember that the cover and title instantly grabbed my attention. This record had been brought to the party by some friend or acquaintance of my sisters or brother, and had been left behind. It was to remain in our collection for many years to come. Even you may be inclined to think that this particular album was perhaps a strange selection to bring to a party, although the fact that this was Ireland in 1972 may put that decision in a more understandable context.

Whatever else I, at least, was intrigued and quickly had it out of its sleeve and on the turntable. I have often tried over the years to recall with clarity how I felt on hearing this record for the first time but the closest I have ever come is a vague memory of the sense of hypnotic elation it produced in me. I think that at first I was enthralled by the sound of your voice and guitar, but I also recall that I quickly began to pay attention to what your lyrics were saying. I remember being particularly mesmerized by the song "Joan Of Arc" and asking my family who she was. Then, in one of those strange twists of coincidence that life seems frequently capable of producing, within a few months of that first listening the 1948 film in which Ingrid Bergman plays the role of Joan of Arc was shown on television and I had another reference for this particular piece of your poetry.

Your
CBC


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at Six**
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Host
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Weekdays
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FAN SUBMISSIONS

That is it and I suppose it is quite banal really, this image of a thoroughly loved but largely ignored seven year old boy finding some sort of spiritual affinity in a musical recording. I do not think that I would be exaggerating if I said that at least for a period of a year or so I became obsessed with those songs and would run to listen to them every day when I came home from school. I do not know whether I had some sort of innate adult sensitivity already within me or if perhaps it was those songs which taught me that. But I soon found myself capable of a visceral understanding and empathy for the sentiments of betrayal and forgiveness in “Famous Blue Raincoat”, or the human indignation of “Diamonds in the Mine”. These were, of course, feelings that were way beyond the true scope of any seven year old, and I think I was spanning some sort of an emotional paradox strung between this state of heightened, almost adult, awareness while listening to you, and my real world of seven year old preoccupations. It was as if in listening to them I entered a secret and very private place and was only under it’s emotional spell while there, and upon leaving I would let most of it remain behind and only carry an essence of its significance in the deepest part of my consciousness.

I would like to say that I went on to become an avid fan, diligently collecting every iota available about you and your work. But alas as I have said this just was not my character. I did in fact go on to listen to all of your work and read your novels but not in the context of a typical fan obsession. It was altogether more gradual, and I would say borne of a deep curiosity rather than a need to somehow possess or attempt to become part of you and your work. I do recall defending you over the years in various angst ridden teen discussions about music, and I often found myself flabbergasted by the ubiquitous notion that your work was depressing or glum. To me your poetry was uplifting, and the candour of your ideas relating to our existence represented for me a sense of reassurance that we all share a state of imperfection. I remember on one occasion arguing with a girl who was a big Janis Joplin fan when she said that Chelsea Hotel was an insult to her memory. I argued that it was one of the most powerful love songs ever written precisely because of the level of abjectly fallible humanity it demonstrated, and that the honesty it contained constituted the most heartfelt respect for Joplin’s memory. I knew then from the look of contempt in the girl’s eyes then that my argument had convinced her.

Later on, in the mid eighties, when I first went to New York it was you and this song which came to mind on my very first evening in Manhattan. Having been turned away from the door of the hotel in which I had made a booking by a typically rude night watchman, and then dragging my bags up the street to find the YMCA towards which he had indicated me, I was stunned to see that I was walking past the Chelsea Hotel. Instead of thinking about Sid Vicious who was altogether more contemporary, it was you and Janis that came into my mind as I stopped to stare at this piece of musical history. Then years later on a subsequent visit to Manhattan, on the 12th of 10th 2001, with the strange apocalyptic atmosphere and the all-pervasive smell of smoky decomposition, I stood in tower records listening to “Land of Plenty”. It seemed that your work always had a role to play in counterpointing my life experiences and if this ultimately constitutes me as a fan I accept that title without reservation.

Well, Leonard, that is about all I have to tell you. I would have gone to see you during your up and coming tour but the responsibilities of being the father of a four year old girl, and the limitations presented by my “Welcome to the real world” job mean that I cannot make it to any of the shows. I was briefly excited by the possibility of seeing you close to where I now live on the Spanish Costa Brava. Some weeks back the news came out that you were to play some extra dates at a local music festival “Festival Cap Roig” but it proved to be nothing more than a rumour. Good luck with the tour and any future projects, and who knows perhaps some day I will get to see you perform.

Yours sincerely,

Gary Keleghan



FAN SUBMISSIONS



Sean Moreland

Birth song for this
Stranger’s Earth
A graveyard poem for L. Cohen

by Sean Moreland

“I know that you must call me traitor
Because I have wasted my blood
In aimless love”

It took our isolated Canadian village
years to realize what happened on the death
of a ladies’ man. We’d never believed

in revenance or resurrection but our Jewish
grammas and Catholic aunts and drunk Irish uncles
and Romani transhumants

had warned us. We should have listened
to those skittish gypsies

for from the earth
his tumescent signs rose
he took our hands he took the
love in our veins home
to his dead poet’s still
hot heart and the next
night fall we brought the Master
a guitar, a carton of cigarettes
& a red bouquet
of ladies as his books
of bloodsong asked

every cm of his bound-bone,
dust, cloth decayed body
this unwrapped mummy’s
sanguine animation
a lush mouth awaiting

the brides
fell round the box
broken birds
heard the cough
from the Master’s coffin we carried
here, a spice-box of earth

from a strange land
of mountain monasteries
emits a copper tang
as damp clay inside
sublimifies

dark hoarse
to golden throat swallows
our Jeanne d’Arcs or Ophelias
pale paper
boats run the red streams

As Our Man slakes
our crave for becoming lovely
martyrs for he is a garden
where their sacrifices flower
in annual profusion in cyclic
diffusion unzip themselves

origami strip six
string echoes until air
opens flower of blood
from stem of tongues
become entanglements
losing beautifully

to Suzanne half mad
/eline lorelei or/ange
rinds for nails nosferatu-long
as we come from his mouth
in some songs

so his brides
become a symptom, christlike

rising again
many times a night
hair red or dark or bright
signifying that love
that took its living
leaving us for dead

we dreamt centuries of
service to that sad smile
we left Kateri Tekakwitha,
Lucy Westenra to Our Brother,
to croon to dark her hair of fire and fiat lux

Our Killer an eastern-fingered
aristocratic gypsy stranger
whose eyes
have assumed us

we wish to live for nothing
offer our longing
like our sisters
to his mercy
in his name

feel his magniloquent eye teeth now
glean & seesaw-broken throat gleam

meaning pour please

our seaselves out
for the sake
of its sharp shaking grace spring

the one with the
white teeth
and the black waltz
lapped from Lorca’s veins

so we submit
to tattered
flutters of his nightsky
searching songs

drawing us into
his thin mouth

or door indeed, a crack
of light in the dark
windows closed

where swallows swallow
pre-dawn golden song
the sun that sunk
a stone thrown up again
raze of day
unforgiving of our little night
music and our man
goes down again into the box

of earth we bear and bury for him
as we begin our tour

of an expiring future.

GALA CONCERT

- 1. Darrell Scott
- 2. Tom Rush
Suzanne
- 3. Kate Hammett-Vaughan
Reading
- 4. Roddy Hart
Chelsea Hotel #2
So Long Marianne
- 5. Todd Babiak
Poem: To A Teacher
- 6. Anne Vriend
Coming Back To You
- 7. Peter Elkas
Don’t Go Home With Your Hard On
- 8. Darrell Scott
- 9. Kate Hammett-Vaughan
Reading
- 10. Serena Ryder
Everybody Knows
Who By Fire

Intermission: Larisa Sembaliuk Cheladyn
with her feature painting “Dance Me”

- 1. Monsieur Camenbert
- 2. Peter Elkas
True Love Leaves No Traces
- 3. Serena Ryder
Sisters Of Mercy
- 4. Todd Babiuk
Reading: Beneath My Hands
- 5. Kate Hammett-Vaughan
Hallelujah
- 6. Tom Rush
Closing Time
- 7. Darrell Scott
Joan Of Arc
- 8. Jann Arden
If It Be Your Will
Famous Blue Raincoat
Bird On A Wire
Tower Of Song

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The Echoings

the echoings
the lingering strummings
the final reverberations
plucked with careful warmth
melt away
all into golden cascades
of the music’s memory

best wishes to one and all

Jim Devlin