

Jennifer Berezan
in Concert

(followed by dance)

SATURDAY, NOVEMBER 9th

9:00 p.m.

Westin Hotel

Tickets: \$12.00 regular • \$7.00 low income



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Jennifer Berezan
in Concert

SATURDAY, NOVEMBER 9th
9:00 p.m.
Westin Hotel

also featuring:
the "Feminist Follies Singers"

and followed by:
a "Feminist Hop"

Tickets:

\$12.00 regular

\$ 7.00 low income

Available at:

Common Woman Books

10812 - 82nd Avenue

*Sponsored in conjunction with the
CRIA W 1991 Conference*





Media Release

Concert

Jennifer Berezan will be performing on Saturday November 9, 1991 at the Westin Hotel. Jennifer is a recording artist originally from Alberta, now based in Oakland California. Jennifer is a folk rock performer whose songs explore her compassion for humanity and feature beautifully expressive vocals.

The concert is sponsored in conjunction with the Canadian Research Institute for the Advancement of Women's 1991 conference. Tickets for the concert are available at Common Woman Books, 10812 82nd Avenue for \$12 or \$7 (low income). For further information, call 492-8950.

CONCERT BUDGET WORKSHEET

EVENT CRIAW conference
DATE November 9/91

EXPENSES	BUDGET	ACTUAL
Jennifer fee	\$750.00	\$750.00
Jennifer transportation	\$250.00	\$250.00
Sound system	\$250.00	\$250.00
Lighting system	\$100.00	\$64.20
Flyers and tickets	\$150.00	\$92.42
Mailing	\$0.00	\$3.94
Paid ads	\$75.00	\$50.00
MC	\$0.00	\$50.00
Ticket agents	\$50.00	\$0.00
Translation	\$0.00	\$25.00
Parking	\$0.00	\$8.50

Total	\$1,625.00	\$1,544.06
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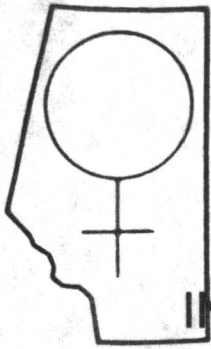
INCOME	BUDGET	ACTUAL
CRIAW	\$1,000.00	\$30.56
Ticket sales	\$625.00	\$1,513.50
Total	\$1,625.00	\$1,544.06

EXPLANATION OF TICKET SALES

Regular priced tickets: 74 sold = \$888
Low income tickets: 71 sold = \$497
adjustments made by Common Woman Books \$128.50
Total \$1513.50

EXPLANATION OF REFUND

CRIAW gave	\$ 750.00	
CRIAW portion	\$ 30.56	
CRIAW refund	\$ 719.44	
		cheques from concert goers \$284.00
		refund cheque from Nancy \$435.44
		total 719.44



ALBERTA STATUS OF
WOMEN ACTION
COMMITTEE

Oct 28/91

P.O. BOX 1573
EDMONTON, ALBERTA
T5J 2N7

TELEPHONE (403) 421-0306

INVOICE: Pauline Belanger
27 Sundance, Edmonton T5H 4B4

ITEM

COST

Newsletter Ad.

50.00

Glennifer Berezan

pd by cheque
443
Nov 14

TOTAL

50.00

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266-1986

CHECK \$83.86

NAME:

Nancy Poole

DATE:

Sept. 29

ADDRESS:

427f 1953(w)

483-4743(h)

TIME REQUIRED:

Sept 29

PHONE:

* Nancy Poole

Friday AM

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No. 2

Received from CRIAW
Reçu de

Nov. 9 19 91

Seven Hundred Fifty

and $\frac{10}{100}$ 100 Dollars

For ~~rent~~ Artist's fee
Pour le ~~loyer~~ de

\$ 750.00

2870-RB

Joseph Bess

No. 3

Received from Barbara Lamber
Reçu de

Nov. 9 19 91

Two Hundred Fifty and $\frac{10}{100}$ 100 Dollars

For ~~rent~~ Transportation for Artist
Pour le ~~loyer~~ de

\$ 250.00

2870-RB

Joseph Bess

No. 1

Received from Nanay Poole
Reçu de

Nov 9 19 91

Two hundred fifty 100 Dollars

For ~~rent~~ CRIAW conference sound
Pour le ~~loyer~~ de

\$ 250.00

2870-RB

Michael J. Bess



EDMONTON MUSICIANS' ASSOCIATION, LOCAL No. 390

American Federation of Musicians of the United States and Canada
(hereinafter called American Federation of Musicians)

THIS CONTRACT for the personal services of musicians, made this 22 day of OCTOBER, 1991

between the undersigned Purchaser (hereinafter called the Purchaser) and 3 musicians (hereinafter called musicians)
represented by the undersigned Leader. (Including Leader)

WITNESSETH, That the Purchaser employs the personal services of the musicians, as musicians severally, and the musicians severally, through their representative agree to render collectively to the Purchaser services as musicians in the orchestra/band under the leadership of

JOAN MUNRO

according to the following terms and conditions:

Place of Performance

WESTIN HOTEL

Date(s) of Performance

NOVEMBER 9, 1991

Hours of Performance

7 p.m. - 7:45 p.m.

PIANO (preferably grand) SUPPLIED ON SITE.

Type of Engagement

BACKGROUND MUSIC
DINNER

Price agreed upon \$

250.00 plus waiting

of conference fee and access to sessions

Premium scale must apply on all New Year's Eve engagements or performances.

No deduction from contracted price shall be made for holiday or other lay-offs unless herein specified.

To be paid

BY CHEQUE TO "JOAN MUNRO" AT

(Specify when payments are to be made) CONCLUSION OF ENGAGEMENT, NOV. 9.

The Purchaser shall at all times have reasonable control of the services which the musicians will render under the specifications of this contract. On behalf of the Purchaser the Leader will distribute the amount received from the Purchaser to the musicians, including himself, as indicated on the opposite side of this contract, or in place thereof on separate memorandum supplied to the Purchaser at or before the commencement of the performance hereunder and take and turn over to the Purchaser receipts therefor from each musician, including himself. The amount paid to the Leader includes the cost of transportation, which will be reported by the Leader to the Purchaser. The Purchaser hereby authorizes the Leader on his behalf to replace any musician, who by illness, absence, or for any other reason does not perform any or all of the services provided for under this contract. The agreement of the musicians to perform is subject to proven detention by sickness, accidents, or accidents to means of transportation, riots, strikes, epidemics, acts of God, or any other legitimate conditions beyond the control of the musicians. The Purchaser agrees that the Business Representative of the Musicians' Local, in whose jurisdiction the musicians are playing, shall have access to the premises in which the musicians perform (except in private residences) for the purpose of conferring with the musicians. The musicians performing services under this contract must be members of the American Federation of Musicians and nothing in this contract shall ever be so construed as to interfere with any obligations which they may owe to the American Federation of Musicians.

It is agreed that all the rules, laws and regulations of the American Federation of Musicians, and all the rules, laws and regulations of the Local in whose jurisdiction the musicians perform, insofar as they are not in conflict with those of the Federation, are made part of this contract. In accordance with the Constitution, By-Laws, Rules and Regulations of the Federation, the parties will submit every claim, dispute, controversy or difference involving the musical services arising out of or connected with this contract and the engagement covered thereby for determination by the International Executive Board of the Federation or a similar board of an appropriate local thereof and such determination shall be conclusive, final and binding upon the parties.

It is agreed that the above quoted fee be made payable to the Edmonton Musicians' Association upon written demand signed by the President and the Secretary-Manager of the said Association.

The Purchaser represents that there does not exist against him, in favor of any musician-member of the American Federation of Musicians, any claim of any kind arising out of the musical services rendered for any such Purchaser. It is agreed that no musician-member of the American Federation of Musicians will be required to perform any provisions of this contract or to render any services for said Purchaser as long as any such claim is unsatisfied or unpaid, in whole or in part. The Purchaser in signing this contract himself, or having same signed by a representative, acknowledges his (her or their) authority to do so and hereby assumes liability for the amount stated herein. The musicians hereby acknowledge to be members of the American Federation of Musicians.

Any member or members who are parties to or affected by this contract, whose services thereunder or covered thereby, are prevented, suspended or stopped by reasons of any strike, ban, unfair list order or requirement of the Federation shall be free to accept and engage in other employment of the same or similar character, or otherwise, for other Purchasers or persons without any restraint, hindrance, penalty, obligation or liability whatever, any other provisions of this contract to the contrary notwithstanding.

The Purchaser represents that there does not exist against him, in favor of any member of the Federation, any claim of any kind arising out of musical services rendered for any such Purchaser. No musician shall be required to perform any provisions of this contract or to render any services for said Purchaser as long as any such claim is unsatisfied or unpaid, in whole or in part. If the Purchaser breaches this agreement, he shall pay the musicians, in addition to reasonable interest on the unsatisfied portion of the claim all legal costs pertaining to such claim.

The Purchaser hereby covenants and agrees to obtain and pay, prior to the engagement mentioned in this contract, all and any licenses and fees required to be obtained by or to be paid to Composers, Authors and Publishers Association of Canada Limited or B.M.I. Canada Limited or any other person, firm or corporation legally entitled to require licensing and/or payment of fees, with respect thereto and to indemnify and save harmless the musicians and their representatives of and from any and all claims now or hereafter made by them or any one or more of them with respect to the said engagement.

CRTAW

per MARCELLINE FORESTIER

Purchaser's Name

M. Forestier

Signature of Purchaser

11043 - 90 AVE., U. of A.

Street Address

EDMONTON, AB.

City

Province

492-8950

Phone

JOAN MUNRO

Leader's Name

JMunro

Signature of Leader

5-109 EDUCATION NORTH

Street Address

EDMONTON AB

City

Province

492-0766

Phone

If contracted by licensed booker, he must insert on the reverse side of the contract the name, address and telephone number of the collecting agent of the local union in whose jurisdiction the engagement covered by the contract is to be played.

BLUEBERRY TEA
Light Music For All Occasions
Joan Munro 466-0457



minimum	rate
1 hr	\$300
2 hrs	\$350

are very keen to play for us and willing to negotiate a price

6716 - 86 Street
Edmonton, Alberta
T6E 2Y1
September 9, 1991

Ms. Marcelline Forestier
Edmonton CRIAW Conference Coordinator
Women's Research Centre
University of Alberta
T6G 1A6

Dear Ms. Forestier:

I have just received the brochure for the 1991 CRIAW Conference. I am wondering if you have considered having background music at your reception, lunch or dinner. Our trio, "Blueberry Tea", specializes in playing a variety of light music - jazz, popular, classical - at conferences and similar functions.

As women, we especially welcome opportunities to play for women's groups. We have played twice for "The Works" and this year played for the WomanStrength production, both sponsored, I believe, by Celebration of Women in the Arts, as well as the Women and Law Celebration of Personhood. We can supply excellent references. As many of our engagements have been at the Westin Hotel, I suggest contacting Laura Gadowsky there at 493 8917.

I realize you have musical entertainment scheduled. "Blueberry Tea", on the other hand, provides a pleasant background for conversation. If you have money in your budget, I hope you will consider letting us contribute to the conference in this way. Our rates vary with the length of time we play.

If this is not your area of responsibility, please pass this information along. We hope to hear from you.

Sincerely,



Joan Munro
Home 466 0457
Dept. of Ed. Foundations 492 0766

Proposal to CRIAW for Conference Entertainment

address: AADAC
6th floor
10909- Jasper T5J 3M9

Submitted by:	Nancy Poole	483-4743
	Carole Johnson	428-8159
	Barb Lauber	433-0039
	Pauline Belanger	424-6889

Our Goal:

- To provide an evening of feminist entertainment for the CRIAW conference participants and interested women from the Edmonton community, on Saturday November 9th.
- To provide entertainment which is linked to the conference theme "Thinking Globally and Acting Locally", and which re-energizes women to carry on their feminist commitments when they return to their local communities.

Proposed Entertainment:

- 1) A choir of approximately 24 women representing the Notre Dame de Bananes choir as well as other women performers from the feminist community in Edmonton (and perhaps Regina). These women would lead the audience in singing of 6 feminist songs adapted from standard tunes by the former Women's Good Time Boogie Band of Regina. Lyric sheets for these tunes would be distributed.
- 2) A 1 hour concert by Jennifer Berezan, formerly of Calgary. Jennifer's music is particularly well suited to the CRIAW theme. See attached promotional material on her work.
- 3) A dance featuring highly danceable, recorded feminist music, following the live entertainment.

Proposed Budget

EXPENSES:

Performer fees

Jennifer fee	\$ 750	
Jennifer transportation	\$ 250	
24 Choir members		free admission to entertainment
1 MC		free admission to entertainment

Technical needs

Sound equipment	\$ 250	
Lighting equipment	\$ 100	
Sound technician		tax receipt from CRIAW for \$75

Publicity

Design/printing of flyers	\$ 125	
Design/printing of tickets	\$ 25	
Advertising	\$ 75	(support to feminist groups for adding flyers to mailouts)

Honoraria

Ticket agents	\$ 50	
Producer fees		admission to CRIAW conference for 4 producers

Total Expenses \$1,625

INCOME:

From registration fees	\$1,000	
Ticket sales	\$ 625	(based on 75 tickets @ \$10 for employed & \$7 low income)
<i>Total Income</i>	<i>\$1,625</i>	

\$15?

\$ 7 low income

Notes to the Budget:

- The producers will make every attempt to keep precisely to this budget. However should the expenses be higher, it is expected that the revenue to cover the increased expenses would come from the 2 sources listed.
- It is expected that CRIAW will commit to providing a set amount of \$1,000 from its registrations. However, if the other income is higher than anticipated, then the amount received in excess of expenses, would be reimbursed to CRIAW

Performance Credits

Vancouver Folk Music Festival

Edmonton Folk Music Festival

Michigan Women's Music Festival

West Coast Women's Music and Comedy Festival

National Women's Music Festival

Regina Folk Festival

North Country Fair

Calgary Folk Festival

South Country Fair

"The Entertainers" CBC(Canadian Broadcasting Corporation) concert recording

* Numerous folk clubs, festivals, colleges and concert productions throughout the United States and Canada.



photo by Irene Young

JENNIFER BEREZAN
EDGE OF WONDER RECORDS

5825 TELEGRAPH AVE. #103
OAKLAND CA 94609

JENNIFER BEREZAN

Highly praised in Canada and the United States as a passionate and powerful performer, singer/songwriter Jennifer Berezan is rapidly emerging as an important new voice on the progressive folk music scene.

Originally from the Prairie Provinces of Canada, Jennifer currently resides in the Bay Area of California. Her contemporary folk style dynamically blends elements of rock, country, reggae and the blues. Her driving guitar work and uniquely passionate voice support emotion filled and thought provoking material. Intelligent and spirited, her songs are articulate life observations ranging from haunting songs of love and personal struggle to wider political and global concerns.

Jennifer's first album, "In The Eye Of The Storm", was released in December, 1988. Produced by Robin Flower and featuring such fine musicians as Barbara Higbie, Nina Gerber, and Ray Obiedo, it has received critical acclaim throughout the U.S. and Canada and has been charted on the top 10 of various college radio stations.

Jennifer is at home in intimate coffee house settings, clubs, or on the main stage of the numerous festivals at which she has performed both in Canada and the United States.

Whatever the message conveyed in her material, Jennifer Berezan delivers inspired music about love and life that touches us sometimes softly and sometimes fiercely, and is always profoundly heartfelt.

For Booking information Contact:
Edge of Wonder Records

5825 Telegraph Ave. #103 Oakland, CA 94609 (415) 482-0617



"Jennifer Berezan is quietly becoming one of Canada's most talked about folk/rock performers." -Peterborough Examiner

"Berezan stole the spotlight and delighted the enthusiastic crowd with a flurry of well crafted songs and dazzling finger picking."
-Edmonton Journal

"Jennifer's music is enchanting and empowering....a call for personal and planetary transformation." - California News

"Berezan's voice is exceptional, and her debut album(one of last years brighter folk-rock albums) covers an array of volatile subjects with fresh perspectives." - Oakland Tribune

- Excerpt

Berezan dazzles NDP fundraiser

By ROD CAMPBELL

Heather Bishop was the main attraction at Friday night's NDP fundraiser in SUB Theatre but opening act Jennifer Berezan stole the spotlight.

Berezan, a charismatic, former Edmontonian who now splits her time between Oakland and Calgary, delighted the enthusiastic crowd of 500 with a flurry of well-crafted folk songs — mainly dealing with feminist themes — and dazzling finger picking.

Berezan's voice radiates confidence and control especially on her political material such as Teachers — a song that poignantly describes the stereotype view,

and knee-jerk manner in which society generally deals with gays.

She has also an ear for a beautiful melody generously displayed on the elegant Border Line which was punctuated throughout with the big, crisp instrumentation resounding from her D35 acoustic Martin guitar.

Her good-natured social commentary between songs — which included swipes at Brian Mulroney and free trade — generated roars of approval from the partisan audience.

Female singers stage stunning concert



Concert Review

WITH
CHRIS CORRIGAN

International Women's Week concluded Sunday at Artspace with a stunning performance by singer/songwriter Jennifer Berezan, who was accompanied by Chris Webster on vocals. Together the pair worked through a repertoire of social justice anthems which included several outstanding original compositions.

The evening was opened by local singer/songwriter Sue Allen who set a relaxed mood with her songs about personal experiences, love and life on her farm in Madoc. Her complex vocal melodies were mixed over a rich rhythmic base, giving her music a challenging edge. Her best piece of the set was This is a Change for My Heart, which was sung over some sparse open chords and in a very mellow tone. Allen's set was fresh and clean and stood well on its own, in addition to being a great opening act.

Jennifer Berezan, originally from Calgary, has been living, working and studying in Berkeley, California for the last few years. It was there that she met Chris Webster, who hails from near Sacramento. The pair have been on the road for two weeks now, working their way up the west coast and stopping in at Peterborough before they head back to Las Vegas to end the tour next week.

Berezan is a remarkable songwriter, someone who searches for the power lying dormant beneath

various layers of oppression. Her songs, and the songs of those she covered addressed issues such as the historical legacy of the women's movement, sexism, homophobia, and homelessness among other topics. She dealt with these ideas in sensitive ways, making her songs anthems of empowerment for the dispossessed of our society.

Berezan has a wonderfully warm voice which helped emphasize the themes of her material. She and Webster were perfect complements for each other as they produced rich harmonic lines over Berezan's very warm guitar sound.

Webster in fact, nearly stole the show on a couple of occasions. In the first piece she performed on, Middle Class Doors, she was given a short verse to sing. Almost every note in that verse seemed to be nurtured rather than sung. At one point she grabbed hold of a fading phrase and held on to it until it gently disappeared, wandering around the tone where it should have ended, instead of ending right on it. The effect was haunting, to say the least. The ease contained in that one impossible line made it overwhelming in its simplicity.

Berezan was not outdone by her partner's vocal magic. She performed superbly as well, punctuating her songs with stories of struggle and oppression. Several of her songs were biting condemnations of the oppressive structures around us. Wake up! called for an awareness of the brink on which many people are forced to live, while Why Am I Painting the Livingroom? was a humorous jab at apathy. In the Eye of the Storm, the title cut from her album was as full of hope as it was of despair at the plight of a young child born into the world of the present.

The words Berezan and Webster sang, even if they weren't original,

were hard-hitting and emotionally charged. In Porno Queen, a song about beauty contests she sang, "Just one thin swimsuit stands between the porno star and the beauty queen." This song's a cappella delivery made those lines speak even stronger. Another piece, written by Cathy Fink after seeing the National AIDS Memorial quilt project (the NAMES project), spoke powerfully of the reality of AIDS. "And I know that my name could be there/And I feel the pain and the fear/Human love and passion do not make us all the same/We are counted not as numbers but as names."

Jennifer Berezan's performance was a fitting end to the Woman's Week celebrations in Peterborough. Her songs and stories of oppression around the world served well to empower and start to fill the holes in the social fabric which let the oppressed fall through.

Singer Berezan emphasizes optimism

By Alison Mayes

(Herald writer)

Sing about what you believe, says Jennifer Berezan, and you never know whose life you might be affecting.

The socially conscious folk-singer, a former Calgarian who is appearing this week at the Calgary Folk Festival, keeps that idea in mind as she performs songs that call for freedom and justice. She remembers how she herself was turned on to a whole generation of protest singers during a Grade 12 literature class.

One day in about 1978, her Bishop Grandin High School teacher Jim Bedard turned off all the lights in the classroom, lit a candle, took out his guitar and began singing folk tunes from the '60s.

JENNIFER BEREZAN, Wednesday and Saturday at the Calgary Folk Festival.

"He started singing songs by Bob Dylan and I'd never heard of Bob Dylan before, really," she says. "I was just kind of stunned. I remember feeling a moment of not being able to move — paralysed. I went out that night and bought Bob Dylan songbooks. There was something about it that did something to me.

"Then I started listening to people who were 20 years before me, digging into the old Phil Ochs and Joni Mitchell, Joan Baez and all the political singers of an earlier time, before I discovered it was happening in a contemporary sense as well."

Berezan, now 29 and based in

Oakland, Calif., expresses some surprise at having grown into an outspoken artist despite her roots in "a pretty redneck culture." One of four children raised Catholic in Lake Bonavista (former Calgary Flame Perry Berezan is a cousin), she started guitar lessons at the age of seven and dabbled in coffee-house shows during high school.

After earning a degree in comparative religion at U of C, she moved to the San Francisco Bay area six years ago, attracted by the possibilities for further spiritual study and a lively music scene.

She completed a master's degree at the Institute in Culture and Creation Spirituality, pursuing her interest in earth-based religions which recognize female, as well as male, divinity.

"I also studied with a woman who considered herself a modern-day witch, named Starhawk," she says. Upon graduation she taught in a progressive high school by day and recorded a self-financed album, *In The Eye Of The Storm*, by night.

Last fall she took the plunge, quitting teaching to hit the folk circuit full time. The album has sold 5,000 copies since its 1988 release, and Berezan's schedule is bulging as word of her work spreads.

Still, she says, it's a month-to-month existence with built-in uncertainty. She often performs her blend of folk, rock and reggae with one or two accompanying players, but is appearing solo in Calgary because of money constraints.

"I would not say I'm upwardly

mobile at this point," she quips.

Though her material (a mix of originals and covers) broaches daunting issues such as homelessness, domestic violence, AIDS and the persecution of gays, it emphasizes hope and empowerment (one song carries the inspiring title *Kitchen Revolution*).

Berezan says today's music scene offers much cause for optimism. "A lot of people's consciousness is changing," she says, "just in terms of the kind of music that's making its way into the mainstream. Tracy Chapman, Bruce Cockburn, Michelle Shocked, even Sinéad O'Connor, are singing about things with political sides to them, so that gives me hope.

"There's a whole bunch of people who are writing intelligent music."

CALGARY HERALD

Thurs., July 26, 1990 ●

JENNIFER BEREZAN: Calgary can be justifiably proud of having spawned this spunky singer-songwriter, whose warm performance Wednesday night at Delectable Delights made tolerable the chill and mosquitoes on the outdoor deck. Dressed down in Levi's and a T-shirt, the California-based Berezan paid tribute to her roots with a "homesick for Alberta" tune. Though the press tends to emphasize her political stance, she chose mostly romantic material, proving herself the furthest thing from a strident or humorless folkie. She was especially fine

on the poignant *Once In A Very Blue Moon*, but showed she could also set up a rousing beat on her acoustic guitar and in her compact frame, which looks perfectly at home behind a microphone. A case of hometown gal makes good. — *Alison Mayes*



BEREZAN: Reach out

Jennifer Berezan's recording, "In the Eye of the Storm," is equally fine, but in a more aggressive style, with slicker instrumentation. The tone of her music is less reflective than Rose's, and more angry, more determined. Her texts are not subtle; they move directly to the heart of the issues she addresses. Her impetus is obvious in the following quotes from the jacket: "And we'll need nerves of steel/ Hearts that are broken wide/ Friends and the earth to keep us warm/'Cause we're all being born in the eye of the storm."

There is a country feel to "Wake Up," the opening song, which is a call to action in this time of a major shift in consciousness in our culture.

"When the Birds are Gone" speaks of the interconnectedness of all things and the danger we face in not realizing that justice and compassion must include animals, plants, and the earth itself. It is provocative, questioning, and challenging.

The album concludes with "Kitchen Revolution," a delightful reggae song that calls us to stand and fight for change in a wounded world where many who have great wisdom have embraced the lie that they are powerless. The lilting beat gently pulls us from complacency to joyful, power-filled response.

"In the Eye of the Storm" is available from Edge of Wonder Records, 5825 Telegraph Ave., Oakland, CA 94609.

Reviewed by Ted Feldmann, who is an instructor of music and spirituality at Holy Names College.

In the Eye of the Storm (tape)

Jennifer Berezan
Edge of Wonder Records, 1988

Readers of *CREATION* will be interested in two recent recordings by Bay Area women, both graduates of the Institute in Culture and Creation Spirituality. Both artists are prophetic, feminist singers with clearly defined styles that reflect their personalities and life experience. Both recordings are attractively packaged, professionally produced, and include the texts of the songs.

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CLUB SPOTLIGHT

Folk singer mixes music with message

By Larry Kelp
The Tribune

One of last year's brighter folk-rock albums was Oakland singer-songwriter Jennifer Berezan's "In the Eye of the Storm." Berezan's voice is exceptional, and her debut album's songs covered an array of volatile subjects with fresh perspectives, from personal relationships to education, religion and world politics.

Her ability to take those elements and integrate them into one song comes from a background that has found her staying in huts in the Sinai desert and on Arizona's Hopi reservation as she studied spirituality in other people's lives.

But her album was on an independent label (Oakland's Edge of Wonder Records), and few people beyond the musicians who already know and loved her work noticed it. Worse, Berezan had no time to promote her album and rarely performed locally because she was teaching high school full time in Oakland.

After courting music as a part-time career for the past five years since moving to the Eastbay from her Canadian homeland, Berezan has now taken the plunge. There's a two-week tour of Canada in the spring, and the North American folk festival circuit in the summer.

Tonight she performs at 8 at La Pena Cultural Center, 3105 Shattuck Ave., Berkeley. Tickets are \$8. Call 849-2568 for details. Her voice and acoustic guitar will be joined by guitarist Nina Gerber and singers Chris Webster and Laurie Mattioli.

Berezan's concert will feature songs from "In the Eye of the Storm" as well as newer ones. There is a strong feminist perspective on some of the album's material. As catchy a reggae tune as the album's closer "Kitchen Revolution" is, Berezan admitted that "It's a good feminist rallying song. But if the audience is half men, it's hard to get everyone singing, 'We are the women and we're rising all over the world.' But I've got other songs that make the same connection in a more universal way.

"I don't think the term 'women's music' fits me. It's not as diverse a term as the music I do. But it was very important at the time to help a lot of women get started. I played at women's festivals with Tracy Chapman and Melissa Etheridge."

Berezan grew up not far from k.d. lang's home town in the province of Alberta. After graduating from high school and doing some traveling, she said, "I discovered the more contemporary folk scene and Canadians like Bruce Cockburn, Connie Kaldor, Ferron and Stan Rogers. What they had in common was their lyrics, and a stripped-down, direct sound that wasn't like what I heard on radio at that time, which was disco and Donna Summer ... I was inspired by how they wove political issues into their own lives and told personal stories with their music."

She moved to Oakland to get her mas-



Angela Pancrazio/The Tr

Jennifer Berezan brings her spiritual concerns to her singing.

ter's degree at the Institute in Creation-Centered Spirituality at Holy Names College, then taught religion classes for two years at Holy Names High School, using much the same approach she does to her music. "Our spiritual development isn't separate from the rest of our lives, it's really connected. That's why I like how Bruce Cockburn integrates his religious and political concerns into his music.

"In my school teaching I avoided the doctrine, which is something I don't like anyway, and I got the students to participate. You can take a Biblical story and make connections to racism, sexism, homelessness, the environment, and tie them all in to spiritual teachings."

Weekend's other acts

Paul Motian keeps a low profile, but since his years in the Keith Jarrett Quartet he has been one of the most intelligent and fascinating of post-bop jazz

drummers. His current trio features guitar whiz Frisell and saxophonist Joe Lovano, tonight at 9 and 11 at Yoshi's, 6030 Claremont. Oakland. \$12, all ages welcome, call 652-9200.

Poncho Sanchez' Latin Jazz Ensemble with cussion great Armando Peraza performs tonight tomorrow at 9 and 11 at Kimball's East, 5800 S. mound St., Emeryville. \$15, all ages welcome, 2555.

Horace Tapscott is one of the main guiding forces and teachers of jazz and improvised music in the Angeles area. His own piano concerts are exciting, provided experiences. He performs tonight at 8 a fine UCSF Laurel Heights Auditorium, at 3333 California St., San Francisco. \$10, with senior-student counts, \$3 for children under 14. Call 476-2035.

Leslie West and Autopilot blast the Omni crunching guitar rock tonight at 8 (\$15), followed tomorrow by another blast from the past (with, posedly, at least one original member), the **Grateful Dead**, on a bill with openers **No Logo** and **A Heart**, also at 8 p.m. (\$14), at 4799 Shattuck / Oakland. All ages welcome, phone 547-7655.

Berezan among female singers taking reins in own hands

By Cate Terwilliger
Gazette Telegraph

It's early in the morning and Jennifer Berezan hasn't been awake long enough to grab a cup of coffee.

She's sitting in her Oakland, Calif., apartment trying to clear the cerebral fuzz enough to clutch a telephone and answer questions about her career as singer and social messenger.

Her voice, husky with sleep, is sincere and accommodating: She needs to get up anyway to go to work at a music store, she says.

Early morning interviews are a necessary annoyance in the life of a singer on the edge of commercial success, and 28-year-old Berezan wants that success.

She has recorded one album and, through performances at small venues and music festivals in her native Canada and the United States, is building a reputation as an articulate and impassioned singer.

Berezan, who performed in Colorado Springs last spring, returns for a Saturday night concert at the Fine Arts Center.

Her music is not easily pigeonholed. Her own description of it sounds like an epicure's description of a plain entree made flavorful with spices: contemporary folk, she says, influenced by country, reggae, rock. Acoustic, she says, with a touch of jazz and a beat.

Accompanied by a guitar that dwarfs her 5-foot-4 frame, Berezan performs love songs like "Once in A Very Blue Moon" and "Just By Offering." But she's best known for songs that meld the personal, political and spiritual.

"My music tends to move from the personal to global connections," she says. "Everything is pretty interconnected."

The title cut from her December 1988 album, "In the Eye of the Storm," was inspired by the birth of Berezan's nephew, but it is as much about societal change as it is about individual growth.

"It's a song about choosing freedom, choosing to stand up and act politically and speak the truth in a time that's real stormy," Berezan says.

Her list of social concerns is long and diverse, including environmental abuse, the homeless, domestic violence, women's rights and gay rights.

"Teachers Song" is told from the perspective of a teacher forced from her job because she is homosexual.

"Burning Times" likens ecological abuse to the Inquisition, during which Catholic church inquisitors tortured and burned alive Europeans accused of heresy.

Audiences, Berezan says, respond to music of substance. She points to the success of Grammy-award winner Tracy Chapman and folk singer Michelle Shocked, both known for their social commentary.

"There are other people out there who are saying these things," she says. "They may not be making millions of dollars, but they're on major labels."

Berezan borrowed money and recruited Bay Area musical talent to independently produce her album.

She is one of many women in all musical genres — from rocker Melissa Etheridge to country singer k.d. lang — who are taking increasing artistic control of their careers.

"Before, it seemed like if you had a female singer, you always had the male recording it, producing it, promoting it — they had the electronic and money background to do those things," says local singer Stacia Cushing.

"Now, because women found they had lost control of their art . . . they've taught themselves. You have to, along the way — otherwise, you're constantly calling Bob down at the shop and saying, 'Now, how do you turn this on again?'"

Cushing performs with Kathy Dreiling as Appaloosa, which will open for Berezan.

Appaloosa is known more for performance than politics. Their music incorporates acoustic elements with state-of-the-art synthesis. Unlike Berezan, they perform little original material, concentrating instead on covers of everything from ballads to pop rock and jazz-flavored songs.

"There's a place for it all," Dreiling says. "There are so many women who play so well, and they do all kinds of different music. . . . I would like to see that recognized as what women can do, not just what they can say."

COLORADO
SPRINGS

GAZETTE TELEGRAPH

FRIDAY, DEC. 8, 1989

Jennifer Berezan's recording, "In the Eye of the Storm," is equally fine, but in a more aggressive style, with slicker instrumentation. The tone of her music is less reflective than Rose's, and more angry, more determined. Her texts are not subtle; they move directly to the heart of the issues she addresses. Her impetus is obvious in the following quotes from the jacket: "And we'll need nerves of steel/ Hearts that are broken wide/ Friends and the earth to keep us warm/'Cause we're all being born in the eye of the storm."

There is a country feel to "Wake Up," the opening song, which is a call to action in this time of a major shift in consciousness in our culture. "When the Birds are Gone" speaks of the interconnectedness of all things and the danger we face in not realizing that justice and compassion must include animals, plants, and the earth itself. It is provocative, questioning, and challenging.

The album concludes with "Kitchen Revolution," a delightful reggae song that calls us to stand and fight for change in a wounded world where many who have great wisdom have embraced the lie that they are powerless. The lilting beat gently pulls us from complacency to joyful, power-filled response.

"In the Eye of the Storm" is available from Edge of Wonder Records, 5825 Telegraph Ave., Oakland, CA 94609.

Reviewed by Ted Feldmann, who is an instructor of music and spirituality at Holy Names College.

In the Eye of the Storm (tape)

Jennifer Berezan
Edge of Wonder Records, 1988

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Jan: 7078

Jan Traynor (native
women)

stand-up

Entertainment : Nancy Poole, June 26th

- will include French content in choir and dance music
- M.C. native woman, does not speak French
- J. Brezan would not present in French
- suggestion: not necessary for entire evening to be bilingual but try to have French content in a more inclusive manner such as : presentation in French by Gisèle Lemire, Jocelyne Venet-Chiasson...
- will present to committee meeting July 4th
contact Nancy back either before or after my holiday

Aug. 8th - talked to Nancy. she'll talk to Jan Traynor see if she wants to work with Gisèle as M.C. or if she'd feel more comfortable just doing a 10 min. stand-up comedy act.
Nancy will call on Aug. 20th.



CRIAW
ICREF

CANADIAN RESEARCH INSTITUTE
FOR THE ADVANCEMENT OF WOMEN
INSTITUT CANADIEN DE RECHERCHES
SUR LES FEMMES

May 30th, 1991

Dear Ms Poole,

On behalf of the CRIAW/ICREF Conference Committee, I am pleased to advise you that your entertainment proposal has been approved by the above-mentioned committee. We would ask however that given the conference is national in scope that a special effort be made to provide French content in the evening's entertainment. The committee requests that a French song be included per major act.

The committee also approves the budget submitted to us without exceptions and you will find a copy of said budget attached to this letter. We would also ask for two interim written reports from you indicating changes, if any, to the entertainment package. These reports should be submitted to the committee on July 1st and October 1st, 1991.

Could you please notify us of your acceptance of these conditions in writing. If you require any further information from us please do not hesitate to call. Thank you for your interest in the CRIAW/ICREF conference and we look forward to hearing from you.

Yours sincerely,

Marcelline Forestier

Marcelline Forestier
Conference coordinator