

Jack Harlan's music can best be described as folk noir, experimental roots with songs of social social uprising. Johnny Cash and Leonard Cohen in a blender.

While numerous artists have been tagged as 'the next Dylan' Splendid Magazine out of Chicago writes, "**Harlan not only has the talent to wear such a mantle well, but the potential to exceed the labels.**"

Born with the wind howling on the high prairies of Alberta, Canada, singer/songwriter Jack Harlan has spent his life as a troubadour criss-crossing North America. Holding court with just his voice and guitar, Harlan has played festivals, bar rooms, beach resorts, steam engine train tours, singing for missionaries in Mexico, cafes, along side elephants in the circus, and has shared the stage with the pop singer Dido, Fred Eaglesmith and Ron Sexsmith. "**He sounds like he's actually lived a life, first-hand, and it is the patina of experience that raises him above the ordinary**" (Americana UK).

Considered "**one of Vancouver's most commanding songwriters**" (Vancouver Province), Harlan's plainspoken character sketches of the great mysteries of love, redemption, mortality and truth have led to his songs being used in various film soundtracks (The Fallen, Suspicious River), including a song on the popular Warner Bros. television show Everwood.

He has released four recordings. *The Hymns of Sorrow* (1999), which became an underground favorite among the local Vancouver roots music scene, was compiled of songs visiting the edge of despair, not to be lurid but for reasons of the heart. Harlan, along with Producer Marc L'Esperence (Veda Hille, Ronnie Hayward) used minimalist production to attain a stark realism of the down and out characters Jack was writing about. *Hymns of Sorrow* helped to define the 'folk noir' genre in Vancouver.

2000 became a departure from the organic to the ethereal with the release of *Scintilla*. Described as 'space gospel blues' and with "**with truly impressive songs that will hook you**" (Indieville), gifted producer/multi instrumentalist Jonathan Anderson (Stabilo, Dawntreader, In Media Res) recorded Harlan singing for the first time without his acoustic guitar in hand. With a backdrop of layered organs, omnichords, distorted guitars and banjos, a rollicking blues infused rhythm section help drive the message home that he is an artist "**who does everything in his power to keep from being seen as a one trick crony.**" (Chart Magazine)

Having been regarded as "**one the top Vancouver men to watch of 2001**" (Vancouver Magazine), Harlan was approached by Nettwerk Records (Sarah McLachlan), releasing *Carnival of Mystery* in 2002. Once again Jack hooked up with producer Marc L'Esperence to create a mix of pop, folk and various experimental tendencies that "**fans of moody Americana would do well to seek out any and all**" (Sunnyside/New York).

Hundreds of shows later, Jack Harlan has continued to craft visceral tunes with the solo acoustic demo *Resolutions* in 2007 and his latest independent January 2009 release *Love Come Around*. Filled with political and social commentary on North America, *Love Come Around* offers a refreshing plainspoken positive message, and encourages us to celebrate our true inspired self.