

567
AUGUST

Dear Friend,

Thank you for taking this journey.

I deeply appreciate your support.

Love and Blessings,



Leonard

Ghent

August 12, 2012

WELCOME

Dear friends

Some time before the year 2000, I first stumbled upon Jarkko's Leonard Cohen Files, which was already online for about five years by then. Looking for more information on Leonard Cohen during the then still early days of the world wide web, his website provided useful information for anyone who wanted to read up on anything Cohen related. By the summer of 2002, The Files had given birth to a beautiful baby: The Leonard Cohen Forum. Although I occasionally visited the Forum and had been a lurker for a while, I took me over a year before actually registering as a member of our beloved Forum late 2003. But this decision changed my life significantly and I have been a proud member -and moderator- ever since.

In 2004, I was too shy and insecure to join the first Event which I actually was aware of. The Event in New York seemed too far away: why travel across the world for something Leonard Cohen related?! This line of thought definitely changed thoroughly for me when Leonard started

touring again in 2008, which was my first (and only) Leonard Cohen tour.

By 2006, I felt more at ease at the Forum and I felt I knew enough people (albeit only online) to finally take the big leap and join the Event in Berlin: in case of a disappointment, the journey home was only seven hours by car, compared to the intercontinental eight-hour flight from Brussels Airport to New York's JFK Airport two years earlier. So why not give it a go?

In full preparation for my first Event, I was able to persuade my father Eddy to join me for the long car ride and -for the first and only time in their lives- separate my parents for more than 24hrs. This temporary parting ways of my parents was covered by many phone calls from my mother to Berlin, few of which were answered right away because my father and I were too busy meeting people, celebrating Leonard Cohen and enjoying Berlin. That weekend, my fiercely loving mother decided never to let my father wander off by himself again and at the same

time regained her love for Cohen which they both had grown in the early 70s.

Arriving in Berlin and parking my car right in front of Cafe Stresemann was making a statement: before driving to Berlin, I had manually spray-painted Leonard's iconic signature in gold on the hood of my old Mazda. I had arrived in the Leonard Cohen Community and wasn't planning on leaving soon.

When my father and I entered the cafe for our registration, I can still lively remember seeing Jarkko, sitting at a small table, and me secretly pointing to him and telling my dad: *'Look, that's Jarkko sitting over there!'* I immediately rebuffed my father's plan to go sit with Jarkko telling him *'as a peasant, you don't just go and sit with the king!'* and off we went to pick up our goodie bags.

But the Berlin Event made an incredibly wonderful impression, we got to talk to Jarkko (amongst so many others) and we never left the scene. Therefore, I am eternal grateful for the perfect



Event Henning Franz and his team have created.

In organizing the Event in Ghent this weekend, I hope to somehow be able to equal Henning's (and subsequent) Event(s), not only by introducing lovely bands and performers, but also -and perhaps even more importantly- giving our participants (old and new) a warm place in which we can talk and laugh, hug and celebrate life in honour of our Leonard Cohen.

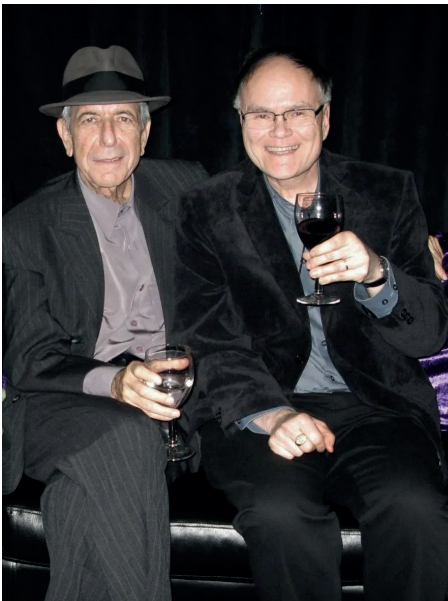
Welcome to Ghent!
Maarten

#lcghent2022

WELCOME

On behalf of the Leonard Cohen Files and The Leonard Cohen Forum, I send greetings to all participants of the Ghent Event and wish you a fulfilling and memorable weekend in the company of old and new friends.

These Events started back in 1998, and this is the first time that, unfortunately, Eija and I cannot participate. However, we join all of you in spirit!



Four years ago, at the Budapest Event, we couldn't imagine that we would have to wait four years for the next gathering. The global COVID-19 pandemic revolutionized many things we were used to.

This year, Russia's invasion of Ukraine is the worst and most brutal war in Europe since World War II, and it, too, has undermined our sense of security. We can only hope that in two years the situation will be calmer. We all want and need peace!

The location of the 2024 Event has not yet been decided. If you are interested in being its organizer, together with other members of your region, let us know as soon as possible! The organizers of previous Events are happy to help with practical activities. Next, however, is the Hydra Meet-Up, which Caren Gutschmidt-Kloss and Hans Kloss will organize for May 2023. Many of us have been waiting to enjoy the island's hospitality again!

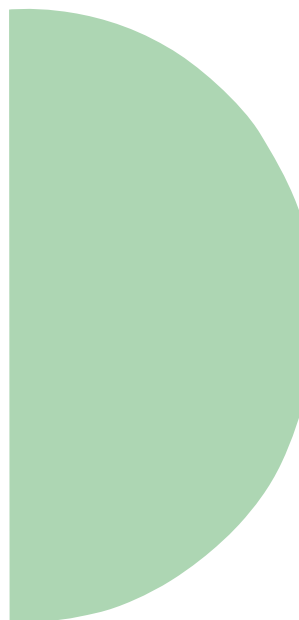
I would like to give a big thank you to Maarten Massa, the organizer of the Ghent Event, and his team. The task has been more challenging than usual, because the Event had to be postponed twice.

Ghent's program comprehensively covers the different areas of Leonard Cohen's production. At the same time, there is an opportunity to get to know the charming historical city of Ghent, where Leonard organized a series of open-air concerts on two occasions – 2010 and 2012 - during his Grand Tour.

This year, it will be six years since Leonard Cohen's death, but we still get to enjoy several new releases in the near future – a collection of short stories, a live album, and the 1972 tour box set, which opens a new series of releases. Leonard Cohen has not been forgotten - his songs and lyrics still speak to people all over the world!

Leonard used to end his messages with the words '*All Good Things*', and what could be a better wish for the participants of this Event as well!

Love,
Jarkko



THE CITY OF GHENT

The history of Ghent begins in the year 630 when St Amandus chose the site of the confluence (or 'Ganda') of the two rivers, the Lys and the Scheldt to construct an abbey. Nearly 1400 years of history are still palpable in the city today: a medieval castle surrounded by a moat, an imposing cathedral, a belfry, three beguinages... Nowhere else does one find so much history per square metre than in the historical heart of Ghent!

From the year 1000 to around 1550, Ghent was one of the most important cities in Europe. It was bigger than London and second only to Paris in size. The 60,000 inhabitants it had in the 14th century clung forcefully to their rights: earls and princes discovered that the proud and rebellious people of Ghent would not relinquish their hard-won privileges and freedoms without a fight.

Until the Battle of the Golden Spurs in 1302, the city was ruled by a number of rich merchant families. Because they mostly chose the side of the French king against the Count of Flanders,

the people gave them the nickname 'Leliaerts', derived from the lily on the French coat of arms. As the trades and guilds gained more political power in the 14th century, Ghent came to acquire a more democratic government.

Because England blocked the import of raw materials for the vitally important textile industry, Ghent was forced, by sheer necessity, to take England's side (1338-1345) during the Hundred Years' War. Jacob van Artevelde, a rich cloth merchant, led the uprising against Count Louis de Nevers, the vassal of the French king. In 1345, this 'wise man' was murdered by his fellow citizens. His importance is shown by the fact that Ghent is still called the 'City of Artevelde'.

Ghent had to give up its ties with England and embrace the king of France. In 1407 the seat of the Council of Flanders, the highest judicial body in the county, was moved from Bruges to the Castle of the Counts. Since then Dutch became the official language. Over the centuries the inhabitants of Ghent remained

true to their reputation of being headstrong and awkward. They even rebelled against their own child prince, Charles V. But that was a bridge too far: the citizens of Ghent were publicly humiliated and the Klokke Roeland, the symbol of Ghent's independence, was removed from the Belfry. The once powerful city-state had literally and figuratively fallen to its knees.

The economic situation also gradually worsened. The city lost its passage to the sea and the population decreased by half. Only in the second half of the 18th century was there an economic revival. In 1816, under Dutch administration, Ghent acquired its own university. As a commemoration, a statue of king William I of the Netherlands, founder of the University, was unveiled on Reep. Ten years later

the city again became a sea port thanks to the Ghent-Terneuzen canal.

Nevertheless, Ghent still continued to sail against the tide: during Belgium's independence struggle many inhabitants remained loyal to the Dutch House of Orange. Ghent later became the continent's first large industrial centre. As a result, it was here that the socialist movement and the first trade union associations appeared.

In 1913, Ghent showed its best side during the World Exhibition. Because it suffered little bomb damage during the two world wars, Ghent's historical heritage has remained largely intact right up to the present.

As you'll be able to see with your own eyes...



MIRY CONCERT HALL

The Miry Concert Hall is the concert hall of the Royal Conservatory/School of Arts in Ghent. Embedded in the campus Grote Sikkel in the heart of Ghent, it offers a stage to both music students and professional musicians at the top of their field.

The Achtersikkel (Biezekapelstraat), together with the Grote Sikkel (Hoogpoort) and the Kleine Sikkel (Hoogpoort), was part of a stone castle belonging to a patrician family with sources that go back to 1290.

The Achtersikkel owes its name to the wealthy patrician family Van der Sickele, which enjoyed political and social prestige and for a long time owned the buildings around the beautiful courtyard. The brick corner tower belongs to the oldest part. The high round tower is built from limestone and finished with an octagonal stone belvedere in Renaissance style (1566). The private well on the square is proof of the wealth of the time; few could afford such a luxury. The building with the courtyard was at the back of 'De Groote Zikkele', the main house of

BIEZEKAPELSTRAAT 9
9000 GHENT

www.miryconcertzaal.be



the Van der Sickle family. The last owner of this family was Elisabeth Van der Sickle, widow of Jan Damman, lord of Oomberge, who sold the property in 1544. After having belonged to several owners, the Achtersikkel, which was split off from the Groote



Zikkele as of 1573, became the refuge of the abbey of Enname until 1797.

At an unspecified time, the courtyard became a public square, after the demolition of a front building.

In the 19th century the building was successively the premises of a masonic lodge, the Royal Grain Company and several other companies.

Purchased by the city of Ghent, the entire complex, 'Groote Zikkele' and 'Achterzikkel' were reunited, and in 1900-1908 the city architect Charles van Rysselberghe substantially rebuilt (restoration and addition of new buildings) it into a Music Academy.

Architect Van Rysselberghe designed two neo-Renaissance wings with a magnificent concert hall named after Karel Miry, former vice-director of the conservatory and also a composer, conductor and violinist.

PROGRAM

THURSDAY AUGUST 4

FRIDAY AUGUST 5

7 - 9pm
Early bird registration

2 - 4pm
Official registration

6 - 6.30pm
Official opening
Henning Franz

6.30 - 7.30pm
Concert p. 12
Sophia Ammann & Jon Birdsong
play Leonard Cohen

8 - 9pm
Film p. 26
Little Axel

9.30 - 11pm
Concert p. 14
Old Salt
play Ghent based Americana

SATURDAY AUGUST 6

9.30 - 11.30am
Guided city walk p. 58

2 - 5pm
Leonard Cohen & psychiatry p. 40
Introduction by Bart Marius
Discussion panel
Francis Mus,
Leni Van Goidsenhoven &
Christophe Lebold
Guided visit
Museum Dr. Guislain

7 - 8pm
Concert p. 16
The Golden Glows
The songbook of Harry Smith

8.30 - 9pm
Guest speaker p.47
Christophe Lebold
Leonard Cohen, the man who
saw the angels fall

9.30 - 11pm
Concert p. 18
Rags & Feathers
Sleepy Golden Storm

SUNDAY AUGUST 7

10 - 11.30am
Boat tour p. 59

1.30 - 5pm
Film p. 28
Leonard Cohen, Live in Ghent

7 - 8pm
Concert p. 20
Martin Kubetz
Kubetz sings Cohen

8.30 - 9pm
Guest speaker p. 24
Marilyn Ambach
On tour with Leonard Cohen

9.30 - 10.30pm
Concert p. 22
Flip Noorman
plays Leonard Cohen

PERFORMERS

Sophia Ammann & Jon Birdsong

Sophia Ammann is a Belgian based singer with Canadian roots and front singer of bands called Little Dots and Ansatz der Maschine.

From a very young age, Leonard Cohen's songs have offered Sophia a sense of home. In her career as a singer and songwriter his work has always been a great inspiration. Today she offers you her interpretation of some of her favorite Cohen songs.

Ammann has toured and played with this project in Belgium and the Netherlands and in the summer of 2017 a small tour in Canada follows. The concerts are well received and Sophia gets national airplay on the Canadian Radio (CBC). In the summer of 2018 the project even takes her to play some intimate concerts in Nepal. In 2019 Sophia embarks on a church tour in Trio with Jon Birdsong (trumpet, althorn, cornetto) and Joppe Tanghe (backing vocals, guitar). The trio is happy to play in many sold out churches throughout Flanders. The church tour is a big success and another tour of Belgian churches is announced in fall-winter season of 2021.

'She's a strong songwriter and stunning singer who brings a vitality to Cohen's work, and can melt your heart with her own songs as well.'

Kelly Nakatsuka, Artistic Director
Island Folk Fest, Vancouver Island.

Jon Birdsong studied jazz and classical music at the University of North Texas (USA). Then he moved to New York and San Francisco where he played trumpet in various jazz and pop groups. Among others, he toured with Beck (Midnight Vultures tour 1999/2000).

In 2003 he moved from New York to Antwerp, where he worked with Think of One, FES, Stijn, dEUS, Dijf Sanders, The Golden Glows and Black Flower, among others.

Birdsong also develops a number of its own musical projects, of which Special Choir is the most important. This ensemble makes use of a primeval trumpet, the conch shell. Birdsong also plays another special wind instrument: the cornet a boquin or cornetto.



Old Salt

Old Salt is an Americana band based out of Ghent, performing original and traditional music since 2015.

The international members have individually influenced Old Salt with their heritage sounds from the USA, Belgium, Sweden, France and Scotland. Ever since, they've run a remarkable course with gigs in Belgium at Dranouter Festival and at the Gentse Feesten, in Sweden at Urkult Festival and in USA in the Guthrie Center in Great Barrington MA, just to name a few.

OLD SALT



Old Salt pulls its influences from the streets of New Orleans up through Appalachia to the folk revival of the North Eastern States and jumps the pond to the many sounds from old Europe where the band currently resides. They successfully mix the session with stage and street to bring a folk sound with grit, dynamic, spontaneity and tight arrangements.

The band met back in the summer of 2013 when Dan Wall, a then carpenter and street musician from New York, found his way to the world music conference 'Ethno Histeria' and 'Floating Castle Festival' in the Istria region of Slovenia. During this two week period he met and collaborated with many talented and inspiring musicians from around the globe, some of whom backed him up on his first festival show. Among them were later to be Old Salt members Anton Teljebäck, Dave Barfoot, Lotte Remmen and Johannes Wannyn. Not long after their adventures in Slovenia, they were able to rendezvous in February 2014

when invited to a music festival in Umeå, Sweden. This road wound down to Ghent, where bass player Lara Rosseel joined the group and where the band is based today. In 2016 Old Salt released their first album 'Up River Overseas', which was recorded in Umeå. In 2017, French cellist Toby Kuhn entered the band during 'Floating Castle Festival' in Slovenia, the festival where the band was formed. In that same year the band won the 'European World of Bluegrass Award' in Voorthuizen (NL) with an overwhelming live performance. In the summer of 2018 they recorded their second album 'Commons' in GAM Studio (Belgium). The album was released in June 2019 and took off with two singles, Grow and Shades, that got picked up right away in the Apple playlist of the week. In 2020, Berlin based double bass player Tomás Peralta joined the Old Salt family. Ready to cross new borders the band members were excited to start touring Europe in 2020, when they saw their 'Commons' release tour fall flat as we all entered

the pandemic. Old Salt got back in the studio in 2021 and will release a new EP in 2022.

Old Salt has performed as a septet on several occasions, but today they mostly perform as a quartet featuring the core trio with Dan, Johannes and Lotte, joined by Toby or Tomás. Between street performing, numerous festival stages and folk venues the momentum has naturally grown to bring them to the fore as a band that pushes the limits of folk music.

At our Event Old Salt performs as a three member band featuring:

Dan Wall (USA)
lead vocals - banjo - violin -
blues harp

Lotte Remmen (Belgium)
violin - vocals

Johannes Wannyn (Belgium)
guitar - vocals

The Golden Glows

The Golden Glows is an acoustic trio, glowing like the sun and keen on long gone melodies with a focus on vocal harmonies. Their warm three-part harmony breathes life into songs and melodies. One guitar and three voices are at the heart of all their imaginative pop adventures. From the King of Belgium to the most notorious killers of Belgium – and anyone in between, The Golden Glows entertained them all. The band comes from the diamond mines of Antwerp. Their music exists, far away from trends or hypes, slightly out of time.

The Golden Glows made their debut with 'A Songbook From the 20's,' a two-hour live show with popular American tunes from the 1920's: a collection of forgotten radio hits, a few torch songs, musical numbers, some early jazz, a pinch of country blues, gospel and folk traditionals. Next was 'A Folksongbook'. The EP, a musical meditation on the nature of love, is a blend of original music and ancient words raised from English & Irish folk traditionals, Victorian poems

and 19th Century ballads. They have performed this songbook live with BOX guests: a golden horn and an enigmatic cornet à bouquin (Jon Birdsong), a glorious viola da gamba (Pieter Vandeviere) and a mystical theorbe (Pieter Theuns).

In the New Depression 'The Songbook of Blues' took shape as a live show. In Part I we passed by an old cinema with 1920's blues and John Huston's 'Moby Dick'. Part II celebrated Herman Melville's 190th birthday in a harboured Ship Church where The White Whale was raised. 'A Tribute to Alan Lomax - The Golden Glows play Prison Songs' - with a solid bassdrum(mer) and an all-male choir was rated top 3 show of 2009 at AB, Brussels. In 2011 A Prison Songbook toured in clubs and theatres, the album got released in 2012.



Nel Ponsaers (Belgium)
vocals
Bram Van Moorhem (Belgium)
vocals - guitar
Katleen Scheir (Belgium)
vocals

Rags & Feathers

The folk-band takes it's name from Leonard Cohen's song 'Suzanne'. The band formed in 2016 and resides on Karmøy, and island on the west coast of Norway.

The members have previously (or still playing) played in the bands Lady Moscow and Gadarene Wine.

Rags & Feathers write their own music as well, but have worked with Leonard Cohen's songs for the past years. 'Sleepy Golden Storm' is the band's first album and was followed by a release tour. In 2020, Rags & Feathers started working on their second album, this time with their own material.

The album 'Sleepy Golden Storm' is the result of four years of labor. What started as a wish to collaborate with Leonard Cohen, ended with an album interpreting twelve of Leonard Cohen's songs.

All twelve songs were dissected and carefully put back together in a loving and caring way.

Each song carries the mark of Rags & Feathers' unique musical expression.

The musicians are moving in a dynamic musical landscape where new folk-inspired instrumentals are bound together with the twins seventies-inspired harmonies. Clear, bright vocals which are complimented by Oddbjørns rusted and warm vocals.

This is music where you can hear a needle drop.

Rags & Feathers are not afraid to bring it all down and the songs are balancing carefully from the near and fragile to the warm and steady.

The album is arranged and produced in a way that considers room all the time. This is the nerve of the album. The space between each guitar stroke, the pause between words.

A lot of the music comes from what you don't hear. The result is a captivating, soulful and different album.



Rags & Feathers wish that the music resonates with the listener. That the music goes straight to the heart and stays there. 'Sleepy Golden Storm' is only released in a physical form at first. The box-set includes a gatefold vinyl, CD and 'The Journey'; a book telling the story behind the album.

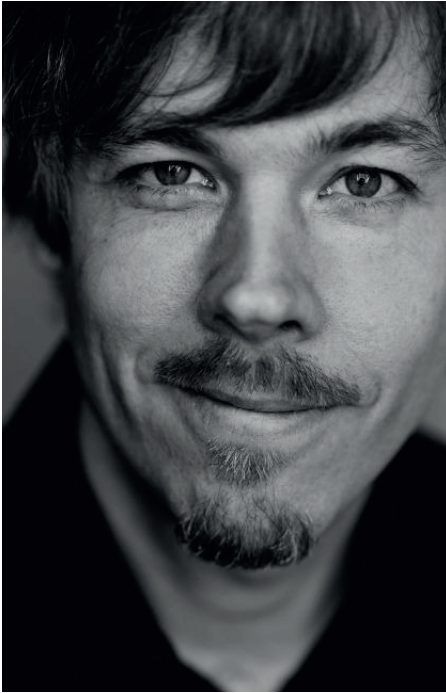
Kjersti Tingelstad (Norway)
vocals - violin

Rønnaug Tingelstad (Norway)
vocals - violin

Oddbjørn Austevik (Norway)
vocals - guitar - banjo

Ingeborg Rudland Næss (Norway)
cello

Martin Kubetz



With his warm baritone and virtuoso piano playing, he delivers a compelling performance that truly brings Cohen's spirit to life. Without trying to copy the uncopiable, Kubetz surprises his listeners with his original and sensitive interpretations, covering an emotional breadth from vulnerably tender to contagiously humorous and energetic. He completes his show with atmospheric recitations and anecdotes that invite the audience to dive even deeper into the world of Leonard Cohen.

Poet and singer-songwriter Leonard Cohen (1934 – 2016) is a musical legend, who has touched the hearts of millions around the world with songs like 'Suzanne' and 'Hallelujah'. To cover his work and to capture its magic is a true challenge for any musician – but even more so for a soloist, who cannot rely on elaborate band arrangements or seductive female backing vocals.

A treat for Cohen fans – and everyone with an open (or a broken) heart...

But Martin Kubetz makes it work!

Martin Kubetz (1970, Germany) has composed, sung und performed music all his life. Starting with the classical piano, he has added many instruments to his repertoire over the years, some of them self-taught – such as guitar, accordion, flute and oud (the Arabic lute).

He has performed on stage since the early 1990s, both in bands and as a soloist, and has received professional singing training since 2005. Covering a wide variety of styles, he also composes music for theatre productions, and has released two CDs with self-written songs in the German language.

Even though he holds a university degree in education, he prefers working as a professional musician.

It wasn't until the age of 35 that Kubetz caught the 'Cohen virus' when seeking lyrical inspiration for his own music. Wishing to give his own interpretation to the master's songs, Kubetz single-handedly conceived and

arranged 'Kubetz sings Cohen'.

Ever since, he has captivated audiences with his deeply felt interpretations and sophisticated arrangements.

And like a good wine, he just gets better with age!

Flip Noorman

Flip Noorman (1988) is a Dutch singer and cabaret artist.

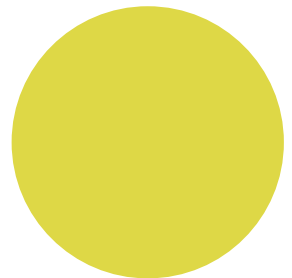
He won the Wim Sonneveld Prize at the Amsterdam Kleinkunst Festival in 2014 and has his own band, the Noormannen. With this five-man band they often play at theatre concerts.

Following Cohen's death in 2016, Flip Noorman performed a one-off tribute to his greatest inspiration in Paradiso. After many requests not to leave it at that one time, he has succumbed to bring the programme to the theatre as well. Accompanied by part of his band 'De Noormannen', he performed both the original songs of the master and a number of translations of his own hand. Dutch media jubilated: '*Long live Flip Cohen*'.

That Noorman started working with Leonard Cohen's oeuvre will not surprise connoisseurs of his work. The singer is known for his raw voice and ditto lyrics. He has already released three of his own, much-praised albums.

Noorman also glories as a performer in his Cohen concerts. Both in his loud exclamations and in his whispered sentences, his voice is able to carry the audience along, alternately touching and awakening them.

For many, Leonard Cohen is the only artist of note in the world. So it is certainly daring that Noorman not only performs his songs again, but has also translated some of them into Dutch. However, he performs this tour de force with flying colours. Whether he sings in English ('Chelsea Hotel', 'Suzanne') or in Dutch ('Ik ben jouw man', 'Hallelujah'), it always feels just as natural.



Flip will perform as a duo with
Vera van der Bie on violin.



Marilyn Ambach

Before Leonard Cohen could take you into higher spheres for a couple of hours, tons of equipment had to be piloted through customs, musicians helped to get visas and passes, and so on. Work for Marilyn Ambach (32 at the time), who is not impressed by stars, but by the talent of her then boss. With Cohen she ended up touring for four and a half months in Europe, Australia, New Zealand, America and Canada.

'I was usually among the first to arrive at the venue and the last to leave. We were a small team: about ten musicians, as many technicians, a tour manager, a road manager, an accountant, a production manager and me as the production assistant.'

'Now, if you were to do a poll in showbiz, Cohen would be at the top of the list of people without any caprices. With us, there was no difference between the star and the people. Leonard Cohen carried his guitar himself. As a Buddhist, he was not at all attached to material things: he

didn't want hotel suites. He would never say: 'That person works for me'. He said: 'This is my colleague.'

'This created a kind of... gratitude. The feeling that we were working for someone who was intrinsically good. Camp Cohen, as we called it. His zen radiated out over the whole team, from the technicians to the managers. With Cohen I have had the deepest conversations, about Freud, about life... He was the ideal grandfather, psychoanalyst and rabbi. And he may not have been so young, but he was still the most beautiful man in the world. I don't want to forget how hard I had it on that tour and how much I missed my comfort zone, but it has been an experience I am very grateful for.'

Marilyn was born in Antwerp, Belgium in 1980. In college, she earned a Masters Degree in Philosophy and then worked as a concert promoter for Live Nation Belgium. In 2007 she moved to sunny Tel Aviv, Israel to work as a freelance event planner, producer and concert organizer under 'Live on Mars' where she promoted many international shows including Leonard Cohen, Paul McCartney, Paul Simon, Bob Dylan and Elton John. Coming from an artistic and passionate musical family, Marilyn also plays piano and sometimes she even dares to perform on a stage. More recently she saw her passion and talent grow in creating collages, crafting, DIY, knitting and sewing for the 'Life on Mars' collections. Marilyn fell in love with Tel Aviv and has been sharing that love ever since.

Her most recent creative passion is her radio show/ musical podcast called Unwind Rewind on IDC international radio. Accompanied by her sophisticated musical taste, Marilyn includes the classics

of artists she admires and has worked with, but also shares contemporary music and personal stories from her daily life as a woman, working mother and 'Olah Chadasha' combining all her musical cultures between Europe, Israel and the world. Her biggest source of love and inspiration are her three children: Nellie, Noa & Raphael.



FILMS

Little Axel

Documentary, 53 min.

A film by Fabien Greenberg & Bård Kjøge Rønning.

With the support of NFI, Viken Filmsenter, NRK, Kulturrådet, VGTV, Nordic/Docs and Bergesenstiftelsen.

Axel Joachim Jensen was born in January 1960 in Oslo, Norway, being conceived nine months earlier aboard a sailing boat on the Aegean sea. His father, the infamous Norwegian writer Axel Jensen, left his mother Marianne for another woman during the spring of 1960. Briefly after, a new father figure enters into little Axel's life.

This man is Leonard Cohen.

Little Axel grows up with Leonard and Marianne on the island of Hydra in Greece, in Oslo, in Montreal and in New York. Even after Leonard leaves his mother Marianne, Axel and Leonard still have contact and Axel often goes to see Leonard and live with him.

A happy childhood turns into difficult teens and at the age of 20, Axel enters a long life in psychiatric institutions in Norway as he is admitted to the Gaustad Psychiatric Hospital in Oslo.

He carries deep and fond memories of his stepfather, the man who would enchant a whole world with poetry, wisdom and song. This is Axel's own story, as we meet him today. 'Little Axel' is a unique tale of artistry, family and love, told through exclusive archive material and Axel's own words. Little Axel, the film, is a journey through Axel's memory with Axel himself as the captain of the story.





If looks could kill they probably will

LITTLE AXEL

A film by FABIEN GREENBERG & BÅRD KJØGE RØNNING

With AXEL JOACHIM JENSEN | DON LOWE | METTE JACOBSEN | NICK BROOMFIELD
PILLE SÆVERUD | JEFFREY BROWN | FELICITY FANJOY | GISLE MERTON
Sound Grading Graphics BÅRD TYRMI - Composer KENNETH ISHAK | Music LEONARD
COHEN - Archive MARIANNE IHLEN | LEONARD COHEN | JUDY SCOTT | BJØRN SAASTAD
Funded by NORSK FILMINSTITUTT | VIKEN FILMSENTER | KULTURRÅDET FOND FOR LYD
OG BILDE & NORSK KULTURFOND | BERGESENSTIFTELSEN | NORDICDOCS



Støttet av Kulturrådet



NORDIC DOCS



Bergesen-
stiftelsen



Norsk filminstitutt

Leonard Cohen, Live in Ghent

For the Event, we are proud to announce that we are able to screen the entire concert Leonard Cohen performed in Ghent on August 21 2010 at the beautiful St Peter's Square.

As a bonus, on the following pages you'll find the article journalist Stijn Tormans wrote in 2017 for a special edition of the Belgian magazine Knack on the occasion of the anniversary of the first Yahrzeit of Leonard's passing.

The original text was in Dutch, but Stijn kindly allowed us to translate his beautifully written piece into English for the Event. The article covers Cohen's career spanning visits to Belgium from the early 70s to the most recent concerts of his last world tour...

On a day when people were leaving for the moon, Leonard Cohen played in Belgium for the first time. He would return many times after that. A turbulent ride that ended with a triumph.

Cohen: 'I speak fluent Dutch and have an excellent knowledge of the history, the dilemmas, the aspirations and fears of this country.'

Leonard Cohen could not hide a monk's smile, that morning in the early 1990s, when a journalist from national television asked if he had a connection with Belgium. And yet. He was not entirely lying.

There is a great documentary about his 1972 tour: 'Bird on a Wire' by Tony Palmer. In it, Cohen travels through old Europe, in morose Technicolor colours. Along the chalk cliffs of Dover, by hovercraft across the Channel, naked in a swimming pool in Paris to Tempelhof airport in Berlin. Palmer forgot to film one day: Sunday April 16 1972, when Cohen performed in Belgium for the first time. It was also the day Apollo 16 left for the moon. Maybe Palmer had looked at the sky too much. Or his pellicle had run out. In any case, he missed some great scenes.



The night before, Cohen had been drinking in Amsterdam after a glorious performance in the Concertgebouw. His hangover is correspondingly heavy. He misses his plane to Brussels. After some phone calls back and forth, a young Belgian promoter gives him a lift.



Paul Ambach can't remember what they said during the car journey from Amsterdam to Brussels. Only that it clicked right away. Both Jews, that created a bond. *'I felt from the first moment that he was a great artist'*, says Ambach. *'He was a poet. Thoughtful, even then. And he had that typical Jewish humour.'*

At seven o'clock Cohen and Ambach arrive in the Rue Ravenstein in Brussels. The Centre for Fine Arts is filled to the brim with fashionably dressed

boys and girls. Cohen steps on stage and opens with 'Bird on the Wire'. After the first applause the lights go on. He looks back and is startled. *'What are you doing here?'* he asks. Beside him on the stage are a hundred people. It was an idea of Ambach and his partner Michel Perl. The concert was sold out, but the Centre for Fine Arts has a gigantic stage. *'Usually, big classical orchestras play there. Cohen only brought a few gypsy musicians, so we thought: why not sell out those seats on stage as well? The audience loved that, along with the artist on stage.'*

The performance is a triumph. Three times Brussels calls Cohen back. The third time he says: *'My songs are finished. I have nothing more to say.'*

The next day, the newspapers are enthusiastic about the performance. Only one paper has its doubts: *'It is actually incomprehensible and unreal. You have to understand enough English and the difficult way the man expresses himself. The melodies he makes are as*

monotonous as his voice and yet he manages to have a particularly numerous and fanatical following behind him.'

Two years later, Paul Ambach was interviewed for national television. Behind his back hangs a poster: Leonard Cohen in the Ancienne Belgique, September 1 1974. *'The Canadian bard has been away for a long time'*, writes a weekly magazine. *'It will be a real comeback.'*

It turned out to be a memorable evening, although that was not due to the music. The story goes that the spectators were lined up in the toilets because there were so many people there that night. A journalist wrote: *'Together with hundreds of others, I tried to get in. Everything was packed. In the end, the police had to barricade the door. Where did the organiser want to put all these people? Under the stage?'*

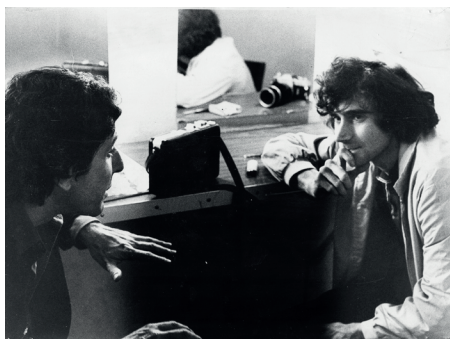
Paul Ambach has not forgotten that night in 1974. There is an old battle story attached to it, he says. *'As young promoters, Michel Perl and I realised that we*

needed a hall. That would give us power. Coincidentally, Georges Mathonet's old variety temple Ancienne Belgique had just gone bankrupt. A curator had been appointed and striptease shows were organised. We wanted to turn the AB into a rock temple and rented the hall for twenty-five



performances. During the opening weekend, we programmed Cohen and Frank Zappa. We took the chairs away from the ground floor, but had no idea how many people would come. In the 1970s, people did not buy their tickets in advance. You had to keep promoting until the last minute. That's what we did, with all the consequences. There were so many people that even I couldn't get in. That is how we found out how big the capacity of the hall was.'

André De Bruyn did get in, with a cassette recorder. *'The performance was a disaster', he says. 'As fantastic as Cohen was in the Palace, as bad as he was in the AB. This was mainly due to the audience. They were cheering all the time. Cohen felt intimidated, retreated and rattled off his songs.'*



On the bootleg *'An Evening in Brussels'* Cohen mumbles: *'It's not my job to judge you, but you are a very funky audience'*. And then he puts in Chelsea Hotel #2... *'I remember you well in the Chelsea Hotel/ You were talking so brave and so sweet/ Giving me head on the unmade bed/ While the limousines wait in the street.'*

That September night in 1974, the AB officially became a rock venue.

Ambach and Perl would often

bring Cohen to Brussels in the 1970s: to the Royal Circus and the Palace. *'He was an exceptionally loyal artist,'* says Ambach. *'It was all about trust. Deals were confirmed with a handshake. That's how it went in those days, and not only with Cohen. The day artists stopped shouting 'Where's Paul?' and started shouting 'Where's my settlement?,' I stopped.'*

After the concerts, Ambach would sometimes have dinner with the singer in Brussels. *'He never had heavy demands, was a very sober man. Whenever he performed in Belgium, he wore a white suit. And he carried his guitar himself.'*

Like on October 27 1979, when he performed in the Elisabeth Hall in Antwerp. That day, the pellicle is not exhausted: the concert is filmed by the Canadian documentary maker Harry Rasky. He not only immortalises a great Cohen, but also a number of yearning girls in the front row. Ambach has forgotten them, but his wife hasn't. She was pregnant that October night.

'When I arrived at the Elisabeth Hall, a couple of my female colleagues had been queuing for hours.'

'He always scored well with women,' says Ambach. 'His fans called me to ask when he was coming again.'

In 1985 he returns, for a concert at the Palace of Fine Arts. At the press conference afterwards, things went wrong. André De Bruyn and his cassette recorder are sitting in the front row: *'A journalist from a Jewish newspaper asked why he was no longer committed to Zionism. She thought that, with his status, he could do much more. Cohen became very angry. I have never heard him shout 'fucking' so often. Everyone was shocked, nobody expected this from good Cohen. The press conference ended immediately. Later that interview became known among Cohen exegetes as the fucking interview in Belgium.'*

During those years Cohen's star was waning. He still came to Belgium, but mainly to playback in TV shows. One evening he is

not holding a microphone but a banana. Jewish humour.

In 1993 Cohen gave his last major concert in Belgium for the time being. In Flanders Expo the festival 'Hand in Hand' was organised. The plans were grand, the attendance not so much: a few thousand people. When Cohen starts 'Dance Me to the End of Love' at a quarter to ten there are not that many people left. *'I am not from the left, not from the right,' he says, 'but from the centre of humanity.'*

And then it was quiet for fifteen years. Until early 2008, when he announced that he was going to hit the road again with his guitar. He also wants to stop in Belgium: July 10 in the Minnewater Park in Bruges. Thanks to organiser Pascal Van De Velde of Greenhouse Talent, one of the alumni of Paul Ambach and Michel Perl. *'Cohen was hesitant about that tour,' he says. 'He did not have a new record and had not been on tour for fifteen years. How many more people would he attract? So we kept the ticket price low. To our great surprise, all*

eight thousand tickets were gone immediately. Everyone had missed him.'

Except the weather gods. 'I have never seen it rain so hard as on that tenth of July in Bruges', says Van De Velde. 'We were in a state. The whole production team was depressed. His big return threatened to fall through. And then, at seven o'clock, it suddenly stopped raining. The park began to steam, the sun appeared and Cohen emerged. An entrance could not be more magical, and the rest of the evening was too.'

Later that year Cohen played at Vorst Nationaal (Forest National). 'That was the first time I spoke at length with Cohen', says Van De Velde. 'He said he had always loved performing in Brussels. I gave him Jacques Brel's complete works as a present.'

'That evening my parents were there too. They had come to one of my concerts before, but I always had the impression they did it to please me. Except that time with Cohen. They were sitting on the fifth row and I saw the tears in their

eyes. After that concert my mother said: 'For the first time I understand what you are doing, what has been driving you all these years'.

'That influence Cohen had on people. After his concerts I always got emails from people saying his music had changed their lives. The same goes for me. After the gig in Bruges he asked if I could organise his concerts in the Netherlands, because something had gone wrong there. I hadn't organised a single concert there, now I do a couple of hundred a year.'

'Cohen was aware of his impact', Van De Velde says. 'People behaved differently in his presence. You don't gossip in the presence of Leonard Cohen. You could also see that in his team: they travelled around the world with him for six years. Normally there are always arguments, but not with them. It was an incredibly close-knit group. That was mainly due to Cohen's character. He was a natural leader. His wisdom ensured unity. Which is not to say that he was an easy artist. He could get angry if you were late. And on concert days he said nothing, was all

concentration. At two o'clock he started to rehearse: first alone, then with his group. When the concert started he had already given one for four hours.'

In 2009 Cohen stops in Belgium again. In the Sportpaleis he dedicated his performance to the then recently deceased singer Yasmine. 'A journalist from a newspaper knew Sharon Robinson', says Van De Velde. 'She told Cohen the sad story of Yasmine.'



It was a beautiful concert, but not nearly as legendary as the one in Ghent the following year. 'I had seen him perform in Piazza Napoleone in Lucca', says Van De Velde. 'I wanted to try the same thing in Belgium and suggested the St Peter's Square to his management. They found an agreement very quickly. That

was Cohen too: he gave you responsibility.'

Of course it was a risk. No artist of that level had ever performed in St Peter's Square before. Yet those three concerts sold out immediately, mainly through word-of-mouth advertising. Everyone who attended in Bruges told how great it was. It was really alive in Ghent. People even went to bookshops to ask: 'Can we buy tickets here for the gentleman who is going to sing on St Peter's Square?'

In mid-August Cohen arrived in Ghent, with his guitar on his back: 'He spent the night in the Marriott Hotel and immediately felt at home here.'

'We had put up furniture in the courtyard of St Peter's Abbey, but he did not like that luxury. He also quickly developed his own habits: he liked walking along the Graslei. Or drinking soup in Jan Breydelstraat. From time to time people would speak to him.'

Pastor Dirk De Backer of St Peter's never forgets his encounter with the singer either. *'May I come into the church?'* he asked one day. I opened the door. He lit a candle and sat down on a chair. Fifteen minutes later he came out again. We then talked for a while. He told me that he had been born a Jew, had learnt about Christianity as a child and had later embraced Buddhism.

It became silent for a while. And then he said, *'I am so impressed with St Peter's Church and the square, Father. You may think that I say that everywhere, but I don't. Will you come to my performance later?'* *'It's sold out,'* I replied. *'I would like you to be there,'* he replied. An hour later there was a ticket in my mailbox.



After the three concerts Pascal Van De Velde organises a party in café De Geus on Kantienberg.

The Ouzomatics will perform, a band with crew members of Cohen. Luka Bloom is also there. And Paul Ambach, who gets on stage too. In the audience Cohen is looking on, on a bar stool. Which was highly exceptional, because on that tour he declined all official invitations. At two o'clock in the morning Cohen walks back home along the deserted streets of Ghent. His crew and his band continue to party in De Geus. As does Marilyn Ambach, Paul's daughter.

That year she is production assistant for the tour. She too has an unlikely story, a twist of fate. Marilyn went to a Cohen concert when she was not yet born. She was in her mother's womb at that concert in the Elizabeth Hall in 1979. Thirty years later, she lives in Tel Aviv and organises a Cohen concert there. He asks her afterwards to go on tour with him. *'I hesitated because I wanted to settle down at that moment. But you don't say no to Leonard Cohen.'*

'It was an incredible experience,' she says. *'Especially because of*

Cohen himself. He often withdrew, but we often crossed paths, in the catering or at the bus. We always talked, even in his most banal sentences there was wisdom. We also celebrated the Jewish holidays together. I would get bread and he would light candles. He had his own rituals: before a concert he would oil our hands and then we would march in procession to the stage. It was as if I was accepted into a new family.'



She too will never forget the concerts in St Peter's Square.

'That was really strange. We came from Berlin and drove into Ghent. I looked around and saw all the people in my life: Leonard, the crew, my friends from Belgium, my parents. All my worlds came together.'

'On August 23 2010, the tour left Ghent again. Later, my parents went on tour with me in Australia for a few weeks. It was only there that Leonard realised I was the daughter of his promoter from the 1970s. To celebrate that, one evening we took up the bar piano. After six months, I stopped touring. A tough decision, but I really wanted children.'

In 2012 Cohen announced that he was going on a world tour again. One that would preferably start in Ghent. 'I didn't know what I heard,' says Pascal Van De Velde. 'He did not want to start in New York or London, but in Ghent. That was so special that I immediately programmed five concerts. My colleagues thought I was crazy because only two years earlier he had performed on the square. But those concerts were also sold out immediately. People came to see him who had never heard of Cohen or only knew Suzanne. Whole generations, too. Compared to Bruges, his ticket sales have increased tenfold in just a few years. That's insane, especially for an octogenarian.'

'We have sold 125,000 tickets in total. Nowhere in the world have more tickets been sold for Leonard Cohen than here.'

Not only Belgians have a ticket for the premiere. Also people from the Cohen fan club, from Americans to Australians. Maarten Massa, a big fan from Sint-Niklaas, sends Cohen an email. He asked him to write something for everyone who would be travelling to Ghent. The singer sent back a message: *'Thank you for taking this journey. I deeply appreciate your support. Love and blessings, Leonard. Ghent. August 12, 2012.'*

A week before the concerts Cohen arrives in Ghent. He rehearsed at Flanders Expo and picked up his old habits again. Every day he goes to drink soup in the Jan Breydelstraat. *'One evening we went to restaurant Korenlei 2 with him, with view on The Castle of the Counts. He wasn't a table-jumper, but he did enjoy himself. 'I'm getting older by the day,' he said. 'All that touring is starting to weigh on me. Maybe next time we should only perform*

in Ghent and let all the people come here.'

On 18 August 2012, Cohen played his last concert in St Peter's Square. A hot summer evening. *'I looked at the stage and at the audience. And actually I wanted only one thing: that that night would never end. It was one of the most intense moments of my life.'*

'I've also never received so much gratitude from an artist. We are not always treated well, you know. If a concert doesn't go well, we haven't done enough promotion. And when it does go well, they turn the screws.'

With Cohen, the opposite was true. *'At the end of the tour, he thought the formula had run out. He thought about doing something else: performing solo, maybe.'*

'Just before we said goodbye, we grabbed each other. I had organised nineteen concerts in the meantime. 'Nineteen is a strange number,' he said. 'I'm coming back to Belgium, Pascal, to give you another one.'

'A promise he never kept. In retrospect, he lived years beyond his years,' says Van De Velde. 'In six years time, he gave more than three hundred concerts all over the world. Performances lasting three, four hours. When he came home, the adrenaline dropped. He got ailments and became his age.'

Every year, on his birthday, Van De Velde sent him caviar. He was fond of it. The only luxury you could please him with. He always sent a thank-you in return. Marilyn also received witty emails from him. Always signed 'Eliezer', an Old Testament character. She would send him a photo of her daughters, who had grown a bit. To which he replied:

glorious child!

(spit spit)

sweet year to you and yours,

dear Marilyn

love and blessings

eliezer

'Sometimes', Marilyn says, 'there was also a PS. That she should say hello to her father. The man he had met on the day that people had left for the moon and the pellicle

had run out. While they were on their way to a small country he had never heard of.'



Stijn Tormans (1976) is a Belgian journalist who studied sociology and anthropology and started working as a reporter for the magazine Knack in 2001. In 2011, he won the Jan Wauters Grand Prix. Tormans was present at the press conference for the 'You Want it Darker' album release that was held on Oct 13 2016 in Los Angeles at the Canadian consulate, one of Cohen's last public appearances.

Museum Dr. Guislain

Psychological well-being is central to everything Guislain does. *'We are the oxygen, fuel the dialogue and break the stigma. A hospitable place for young people, immediate or distant neighbours and dreamers. We are contrarian, utopian, brutal, creative and playful. Every vote counts. Against the flow. Only in this way will Guislain be and become a unique laboratory, an abrasive experience, an international kick in the ass.'*

The Museum Dr. Guislain fully subscribes to ICOM's definition of a museum as *'a non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and*

intangible heritage of humanity and its environment for the purposes of education, study and enjoyment'.

But there is more. Prejudice with regard to the practice of psychiatry does not only have repercussions on the way in which society organises this health care discipline. It can also greatly affect the specific individual with a mental disorder who only too often comes across difficulties in finding a place and meaning in society, as a self-reliant and integrated individual.

The museum particularly hopes to succeed in proving that the concepts of 'madness' or 'psychiatric disorder' are not purely medical. There is



always a sociocultural and ideological structure behind them. Specifically these aspects can dramatically determine our attitude towards mental illness. The way in which psychiatry, as a part of Western medicine, in conjunction with the rest of society, approaches man, strongly determines the insights it gains and the impasses it reaches, as well as the way in which the newly acquired knowledge is translated into social initiatives. At the same time, that knowledge is an invitation to you, our visitor, to broaden and enrich your general view of man.

Although the scope of the Museum Dr. Guislain has in time gone further than the history of psychiatry, the starting point for exhibitions and other activities has always remained questioning the distinction between normal and abnormal.

Peter Joseph Triest (1760–1836) founded the congregations of the Sisters of Charity and the Brothers of Charity in the early 19th century, and later on the

orders of the Brothers of Saint John of God and the Sisters of the Childhood of Jesus. With the help of the Brothers and the Sisters of Charity, he succeeded in dramatically changing the degrading situation in the insane asylums of Ghent, Hospice n°8 and Gerard the Devil's Castle. He appointed the young physician Joseph Guislain (1797–1860), who had made a name for himself with his revolutionary, award-winning studies, as the head physician of both insane asylums in Ghent. This marked the start of a very fruitful cooperation between the two pioneers of psychiatric care in Belgium: Triest, who started care out of religious motives and a powerful spirit of charity, and Guislain, who enriched it and completed it with his scientific and therapeutic approach. One of the first results of their collaboration was an internal set of rules for the institutions. These were the first of their kind and determined how to treat the ill in a dignified and therapeutically correct fashion. And so, moral treatment was

introduced to the Low Countries. The mentally insane were considered to be ill people, and the rules advocated the use of as little violence as possible and prescribed occupational therapy. Those same principles form the basis of the Mental Treatment Act, which Guislain and Edouard Ducpétiaux drew up in 1850, and which would constitute the legal framework until 1991. Even in the design of the new mental hospital, Guislain's therapeutic principles, in collaboration with the Ghent city architect Adolphe Pauli, were translated into an architectural concept.

In the early 1980s, Br. Dr. René Stockman, the museum's current curator and the Superior General of the Brothers of Charity, was the Dr. Guislain Psychiatric Centre's general director. He saw great value in both the building and in the old objects that were kept there.

The current museum collection started with a small 'key collection', which is older than the actual museum itself. A number of old objects were

preserved inside the walls of the Guislain Hospital and were put on display for certain special occasions such as open house days. Particularly the late 18th/early 19th century collection of instruments of coercion used in the Ghent madhouse for men was an eye catcher. The reactions from such temporary initiatives revealed both great ignorance and an equally great curiosity about the history of mental health care in general and psychiatry in particular. With the establishment of the Museum Dr. Guislain in 1986, this collection was presented as a permanent exhibition.

The Museum Dr. Guislain is made possible by the Brothers of Charity.

The impressive building complex, which currently houses the Museum Dr. Guislain, the Dr. Guislain Psychiatric Centre, and the Dr. Guislain Training Centre, was completed in 1857 as the Hospice pour hommes aliénés. Its realisation gave Ghent international renown. The institution was praised

for being a huge step forward in the humane treatment of the mentally ill, and was often called 'The Guislain Asylum'. Obviously, the history of the site runs parallel with the history of psychiatry as a medical and social phenomenon.

The founder of the insane asylum, Professor Joseph Guislain (1797 – 1860), was among the forerunners of modern psychiatry. He was one of the first in Belgium to approach insanity as a disease that could be treated. Guislain insisted that the new asylum met certain requirements. As far as Guislain was concerned, he wanted the architecture to be an exteriorisation of his views on the treatment of mental patients. The importance that Guislain attached to the rooms in which patients had to live was in line with his moral therapy. He believed that internment in an institution was an important therapeutic factor. The new building, which was designed in collaboration with city architect Adolphe Pauli, had to be erected outside the city gates, in a

quiet environment. The original plans illustrate the harmonious interaction between the architect and the doctor. The building complex is erected in what one might call an eclectic style. It is a mixture of neo-roman, neo-gothic, and neo-renaissance elements. The window frames are made of iron, and so are the parapets, which have both a decorative and a functional purpose. It was, indeed, the first real insane asylum in Belgium and was considered as a model institution. Guislain became the first director of the asylum which was inaugurated in 1857.

The old psychiatric institution is not only valuable from an architectural point of view but it also bears witness to a chapter in the history of madness. Hence the Flemish Government's decision in 1999 to recognise the whole complex as a monument.

Leonard Cohen & psychiatry

Anyone who reads his biography or delves into his literary or musical work cannot escape the fact that psychiatry is omnipresent with Leonard Cohen. It is not only about his own struggle with depression, but also about the intense experiences of psychiatric patients (with whom he maintained long-lasting contacts and friendships) and ultimately about the relentless focus on all the major themes in a human life.

The visit to the Museum Dr. Guislain provides the perfect setting for a fascinating panel discussion on this theme. On the basis of existing images, unpublished video fragments, specific songs or concrete biographical facts, we will explore the importance of psychiatry in Leonard Cohen's life and work.

We do not aim for a theoretical discussion, but for a spontaneous and fascinating dialogue with two particularly well-placed guests: Christophe Lebold and Leni Van Goidsenhoven.

As a specialist of Cohen's oeuvre, Christophe Lebold will shed light on the importance of psychiatry in Leonard Cohen's work from the inside, while Leni Van Goidsenhoven will approach this theme rather from the outside, focusing on art, psychiatry and psychiatric patients in general.

Moreover, with the Henderson Hospital recording, we will bring an unreleased concert recording that will undoubtedly intrigue every Cohen fan, as it sheds unique light on the way Cohen actively sought contact with psychiatric patients in particular and with his audience in general.

We also look forward to engaging in dialogue with the rest of the audience.

MEETING POINT
MUSEUM DR. GUISLAIN
JOZEF GUISLAINSTRAAT 43 B

SATURDAY AUGUST 6 at 2pm

Tram nr. 1 at Castle of the Counts:
Flanders Expo - Gent Sint-Pieters -
Evergem

Francis Mus

Francis Mus (1983) is assistant professor of Translation Studies at the University of Antwerp, where he teaches the French-Dutch translation subject. In his research, he is interested in the way(s) literature functions and circulates within and between multilingual and multicultural spaces, with a particular focus on the role of translation in these circulation and reception processes.

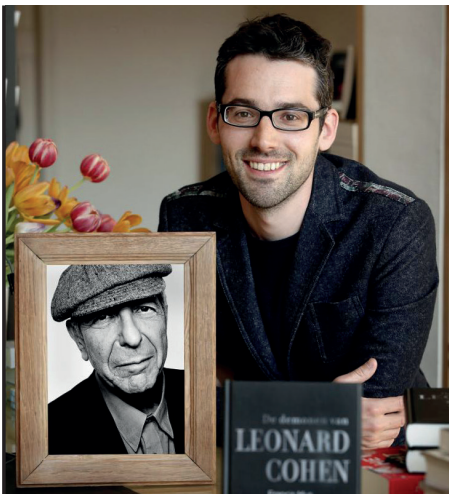
In the past decade Francis Mus has worked on two complementary research projects. He wrote a doctoral thesis on the internationalisation

of the Belgian avant-garde in a corpus of Dutch- and French-language literary journals.

A second project deals with the international circulation of music and literature. Initially, he focused on the work of Canadian poet and singer-songwriter Leonard Cohen, both in his homeland and in an international context. The essay 'The Demons of Leonard Cohen' (2015) was awarded the East Flanders Literature Prize.

In 2018, he broadened his view with a study on the literary output of popular musicians, resulting in the book 'Grondtonen (When musicians become writers)' (2020). Also in 2020, a scholarly edition of his monograph on Leonard Cohen was published by Ottawa University Press.

At our Event, Francis will be moderating the conversation on Leonard Cohen and psychiatry with guest speakers Leni Van Goidsenhoven and Christophe Lebold.



Leni Van Goidsenhoven

Having obtained her PhD in Cultural Studies and Literary Studies (KU Leuven), Leni Van Goidsenhoven now works as a postdoctoral researcher at the University of Antwerp (Philosophy) and KU Leuven (Cultural Studies). She does research on the border of disability studies, literary studies and philosophy with a strong focus on relational accessibility, the importance of imagination and stories of experience of people with a disability or illness. She is author of the books 'Autism in Multiplicity' (Garant, 2020), 'OnGehoord' (Epo, 2021) and editor of the *rekto:verso*



issue of CRIP and the 'What Are You Reading' editor for 'Journal of Diversity and Gender Studies'.

In 2021 she received the 'Annual prize for Science Communication' from the Royal Academy of Science and Art for her original project 'OnGehoord' (translated 'UnHeard') in which she reached both the general public and the care sector with a book, a film, a cartoon, an interactive exhibition and a workshop about her research on non-linguistic communication. A beautiful meeting between art and science, feeding a debate on inclusion and diversity policy in the arts and adjusting the image of people with a language/communication disability.

She is now involved in the interdisciplinary project NeuroEpigenEthics (funded by an ERC Starting Grant). Within that project she is working on the intersection of disability studies, new materialism, cultural studies and literary theory.

Christophe Lebold

Christophe Lebold is associate professor at the Department of Anglophone Studies in University of Strasbourg (France) where he teaches American literature, performance studies and rock culture. He is interested in poetry as lived experience and in all forms of lyricism and spiritual literature.

After a doctorate thesis devoted to the voices and masks of Leonard Cohen and Bob Dylan, he published many articles on both poets (and on other figures in rock music) and created several university courses on their work.

Published in 2013 (and in augmented form in 2018), his book 'Leonard Cohen, L'Homme qui voyait tomber les anges' earned him great reviews in the French media and was very well-received both in Academia and in Cohenian circles, leading to more Cohen-oriented projects, including two collaborations with the French public radio France Culture.

Christophe Lebold has travelled extensively on Leonard Cohen's tracks and was lucky to spent time with the poet in Los Angeles. He is also an experienced theatre actor and director and a long-time student of Zen Buddhism. He likes poets, cats and (in case of good mood) all sentient beings. Including the very small.



The Henderson Hospital

In her marvelous book 'I'm Your Man, The Life of Leonard Cohen', Cohen biographer Sylvie Simmons mentions several concerts at psychiatric institutions which Leonard Cohen and his band 'The Army' played in 1970.

She writes: 'On August 28 1970, two days before he was due to play the Isle of Wight Festival, a sedan pulled up outside the Henderson Hospital in Sutton, on the southern edge of London. Despite appearances, the Henderson (closed now, due to funding cuts) was a pioneering hospital with an innovative approach to the treatment of personality disorders. It called itself a therapeutic community and the patients residents. 'It was all talking therapy', says former charge nurse Ian Milne. 'No medication, 'no zombies'.

Out of the sedan stepped Leonard Cohen with his band, ready to perform at the hospital.

Simmons continues: '*Leonard said 'I want to play mental asylums'*, Bob Johnston recalls. Ron Cornelius remembers the first time Leonard told the band of his intention to play mental hospitals during the tour. '*When we're not playing, I want to go and play mental institutions.*' Leonard did not say why he wanted to play to mental patients and the band didn't ask, but Johnston recalls Leonard telling him once that '*he had to go to the loony bin one time, when he wrote Beautiful Losers or something*'.

Cohen told journalist Steve Turner in 1974 that he was drawn to mental hospitals through '*the feeling that the experience of a lot of people in mental hospitals would especially qualify them to be a receptive audience for my work. In a sense, when someone consents to go into a mental hospital or is committed he has already acknowledged a tremendous defeat. To put it another way, he has already made a choice. And it was my feeling that the elements of this choice and the elements of this defeat corresponded with*

certain elements that produced my songs, and that there would be an empathy between the people who had this experience and the experience as documented in my songs.'

Simmons writes: 'The concert started around 7pm in the high-ceilinged tower attic. There was a small stage, so crammed with the band and their regular concert equipment that Leonard had to play at floor level. He stood beneath one of the tall, narrow windows that gave the room the feel of a chapel. Around fifty residents made their way into one of a half dozen rows of folding chairs while the band did a quick sound check – 'Arms of Regina', an unreleased song, sounding here like a midtempo country ballad with heart-tugging harmonies. To the audience, Leonard said 'There was a fellow I spoke to last night, a doctor. I told him I was coming out here. He said 'They are a tough bunch of young nuts'. While playing the opening bars of 'Bird On The Wire', Leonard stopped. 'I feel like talking. Someone warned

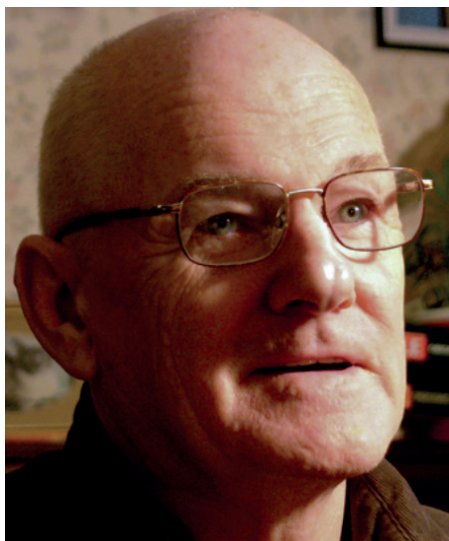
me downstairs that all you do here is talk. That's psychotic, it's contagious.'

Apparently so. Leonard spoke a lot during the eighty-minute concert, in between the eleven songs and one poem, and often more freely than at regular shows. He talked of how his affair with Marianne slowly faded and died and told the stories behind some of his songs: 'You Know Who I Am' had something to do with some three hundred acid trips I took and 'One of Us Cannot Be Wrong' was written coming off amphetamine'. Here and there Leonard tried out different lyrics. In 'Bird On The Wire', 'I have saved all my ribbons for thee' was changed to the quite different 'I have broken all my sorrows on thee'.

During the songs the audience was silent, entranced. When the band stopped, the applause was loud and rapturous. 'I really want to say that this is the audience that we've been looking for', said Leonard, who sounded moved and happy.

'I've never felt so good playing before people.' People who were mentally damaged seemed to make Leonard and his songs feel at home. They performed other mental hospital concerts later that year, 'and those shows were one of the best things about the whole tour, every one of them,' said Donovan, 'just the way the audience locked in on what Leonard was doing and how he just interacted with them.'

Simmons also notes that 'a tape of the concerts exists, and it's good. Milne, who was also an amateur sound recordist, captured it on his four-track stereo Stella reel-to-reel.'



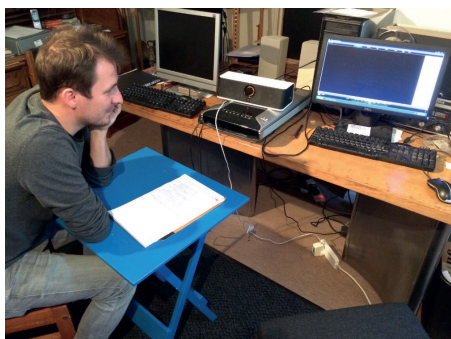
This line in Simmons' biography made me curious about the actual recording and while thinking about the Event I had agreed on organizing, I felt the need to include a chapter on 'Leonard Cohen and psychiatry' since so many references to psychiatry can be found in both Cohen's personal life and work.

Already in the summer of 2018, I contacted Craig Fees who -at the time- was the PETT (Planned Environment Therapy Trust) archivist, the archives which contained the infamous Henderson Hospital recording, made by Ian Milne.

Craig allowed us to visit the PETT (Planned Environment Therapy Trust) archives back in November 2018 and listen to the full recording of the 1970 Henderson Hospital concert which became the cornerstone of the idea to incorporate an afternoon on Leonard Cohen & psychiatry in this Event.

Upon arrival at the archives, we had to sign a contract not to copy or reproduce in any way the material we were about to

listen to and see. It was only later that -following quite a few email exchanges- we got permission to use the Henderson recording.



Thanks to Craig, I got in touch with Ian Milne's son Ben who so generously agreed on using the Henderson Hospital recording made by his late father Ian Milne, the music-loving psychiatric nurse who happened to have a reel-to-reel tape recorder to hand in 1970 when Leonard Cohen visited the Henderson Hospital to play a concert for the residents.

Ian later wrote: *'I remember Stuart Whiteley coming into the Community Meeting at the Henderson saying 'some guy called Leonard Cohen wanted to come and sing for the community'. Stuart obviously did not realise the significance of this, and neither did I because I recorded it and stored it*

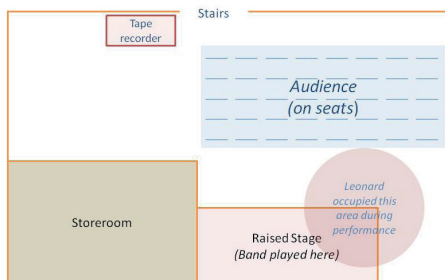
under the stairs for years.'

It is worth noting that Ian Milne asked Cohen's permission before making his recording, and that Mr. Milne owns coyright in the recording as such.

Archivist Craig Fees writes: *'The tape came up casually in a telephone conversation about Dennie Briggs and the Henderson Hospital, and after Ian heard my jaw hit the floor he agreed to let the Archive have it professionally digitised. That was in 2005.'*

All good things
Maarten

The concert setting
as drawn by Ian Milne



Seems so long ago, Nancy



In 2011, Tim Challies (theologian, pastor, blogger, author and book reviewer) wrote this very personal story related to Nancy, the girl of the Cohen song 'Seems So Long Ago, Nancy'. He kindly agreed to reprint his story here...

In 1969 Leonard Cohen released a record entitled 'Songs From A Room'. The fifth track on that album is 'Seems So Long Ago, Nancy'. The song has become one of Cohen's more popular ones; it has found its way onto one of his live albums and has been covered by several other artists. It is a dark, haunting song that speaks of a young woman named Nancy. The poetic words are difficult to interpret, leading many fans of Cohen's music to speculate on what they mean.

It seems so long ago,
Nancy was alone,
looking at the Late Late show
through a semi-precious stone.
In the House of Honesty
her father was on trial,
in the House of Mystery
there was no one at all,
there was no one at all.

It seems so long ago,
none of us were strong;
Nancy wore green stockings
and she slept with everyone.
She never said she'd wait for us
although she was alone,
I think she fell in love for us
in nineteen sixty one,
in nineteen sixty one.

It seems so long ago,
Nancy was alone,
a forty five beside her head,
an open telephone.
We told her she was beautiful,
we told her she was free
but none of us would meet her in
the House of Mystery,
the House of Mystery.

And now you look around you,
see her everywhere,
many use her body,
many comb her hair.

In the hollow of the night
when you are cold and numb
you hear her talking freely then,
she's happy that you've come,
she's happy that you've come.

Over the years Cohen has made several references to the song during concerts and in interviews. Fans once speculated that the song was written as a tribute to Marilyn Monroe, but Cohen replied *'No, it was about a real Nancy'*. In his introduction to a Frankfurt concert in 1972 Cohen said *'This is a song for a girl named Nancy who was a real girl—who went into the bathroom of her father's house, took her brother's shotgun and blew her head off. Age of 21. Maybe this is an arrogant thing to say, but maybe she did it because there weren't enough people saying what I've been saying'*.

In the song book for the 'Songs of Love and Hate' album, there is a description of a Leonard Cohen concert. Cohen is about to start singing 'It Seems so Long Ago, Nancy', but he decides to talk about her first, to get in the mood. He says that she was not adjusted to life in this world. She had a baby and they took it away from her, and she shot herself. I have wished that someone could reach through the sadness

and bring her some measure of peace.

Over the years I have had a fascination with this song. It is an awful song, in many ways, leaving Nancy a legacy that few would want—a legacy of promiscuity and self-loathing. I have often felt such pity for Nancy as I can almost feel her sadness and pain through the song. I have wished that someone could reach through the sadness and bring her some measure of peace.

But the peace never came. Lost in her despair, Nancy took her own life.

How do I know this? Nancy was my aunt.

Perhaps this puts my fascination with this song into perspective. The song is not about some anonymous Nancy, but is about a woman I should have been able to know and love, but for the fact that she took her life before I was ever born.

At times in my life I have been nearly obsessed with finding out about her. Her name rarely comes up when the family comes together and it is as if the past is so painful to her siblings that they would rather not think about her at all than relive that pain. What follows represents the small amount I have learned about my aunt.

Nancy was born October 20 1943 and died on March 10 1965, when she was only twenty-one years old. She was a troubled young woman, and spent many of her teenage years under psychiatric care. Several years ago, digging through some old papers at the family cottage, I found a few letters she had written to her mother from psychiatric hospitals. In some of these letters she seems to be doing well, thanking my grandmother for sending her clothes and saying *'Next week seems so far away. I just hope I'll be free soon'*. In others she seems to be in times of torment, writing disjointed thoughts in scrawled handwriting. *'A manic depressive just bombed in – And I mean bomb. Hell! She came 400 miles by*

ambulance in 4 hours. Imagine the ball she had eh? Well she's great fun but really 'hurt' behind her happy face. Don't worry!'

There is a second series of letters, which pre-date the first by several years. In 1961 Nancy lived away from home, serving as a tour guide at historic Fort Henry in Kingston, Ontario, and she writes about dating boys from R.M.C. (Royal Military College) and visiting with aunts and other relatives, even travelling to New York to take in a Henry Fonda show and shop at Bloomingdales. *'Don't worry about me,'* she wrote, *'I know that I'm doing the right thing'*.

My grandmother was a meticulous calendar-keeper and on December 20 1963 she noted, *'Nancy met Mike'*. At some point in the following months Nancy became pregnant, and social conventions being what they were at the time, especially in a prominent family of Members of Parliament and Supreme Court Judges, Nancy was forced to give up her baby for adoption. Just a few months after the baby was born, Nancy, in a time of

desperate depression, took her life with her brother's gun. Her brother is my father. He was just fifteen.

Several months ago, in private correspondance with Leonard Cohen, he commented to me about Nancy and his memories of her. *'It is her beauty and bravery that shine through. Many young women of the time came up against the hard limitations of family and society, although not every confrontation ended so sadly'*. Cohen was not vast friends with Nancy, though he had met her many times through mutual friends. Their closest mutual friend was Morton Rosengarten, an artist and sculptor.

When I consider Nancy's life, I can't help but wonder if she had not found more than the hard limitations of family and society. My grandmother once shared with my mother that in the weeks before her death, Nancy would scream, *'Mom, get me a guru! I need a guru!'* Nancy seemed to know that her torment went deeper than societal conventions, touching even on the realm of the spiritual.

She cried out for guidance; for help. But it would never come.

I wish I knew more about Nancy. I dream some day of finding and meeting her son (my cousin). I wonder if that would help bring a small measure of closure to what is a tragic story. Or perhaps it would merely bring unnecessary pain into his life. But perhaps the joy of knowing that some glimmer of good—a human life—came from the situation would bring some measure of comfort to those who still mourn Nancy, even after forty years.

A few years after Nancy took her life, my grandfather did the same.

Imagine the pain the family faced as they dealt with another suicide, another tragedy, another humiliation. He, too, dealt with tormentuous depression, anger and grief. When it came to be too much for him to handle, he took his life. Could a family get any lower? Imagine gathering at Christmas or Thanksgiving with two family members missing. Imagine the pain.

But at about the same time my grandfather took his life, something miraculous happened in that family. My father was given new life.

The Bible shares a story that speaks of a similar situation.

In John chapter eleven we read about a man named Lazarus, who was a close friend of Jesus. At one point Jesus received a messenger telling him that Lazarus was gravely ill and asking him to hurry to the town of Bethany to be with his friend. But by the time Jesus arrived, it was too late—Lazarus was dead and had been in the tomb for four days already. Imagine a four-day old corpse in the heat of the middle-east. The corpse would already have been decaying. When Jesus asked to see the body, Lazarus' sister, Martha, said, *'Lord, by this time there will be an odor, for he has been dead four days.'* Martha knew what to expect of a man who was dead—he would be putrefying, causing an unbearable stench. She had a reasonable expectation of a dead man.

But Jesus did not, because he had something to teach them. He said to Martha, *'I am the resurrection and the life. Whoever believes in me, though he die, yet shall he live, and everyone who lives and believes in me shall never die. Do you believe this?'*

Jesus then went into that tomb and called *'Lazarus, come out!'* And just like that, life was breathed back into the dead man, and he walked out of the tomb, still bound in grave cloths. The power of God had breathed life into death. And that is what happened to my father. He did not experience physical death, but was spiritually as lost and dead as his sister had been. His spirit was as dead as Lazarus' body. He was without a guru, without a teacher, without a God and without a hope. But then the power of God breathed life into him. My father was saved from the horror and despair that befell his sister and his father.

What is even more amazing is that this same life was breathed into Nancy's sister (my aunt) and Nancy's mother (my

grandmother). They, too, were given life! That life has continued to bring joy and comfort to the family through the years. The words Jesus said to Lazarus are the same he says to you today. *'I am the resurrection and the life. Whoever believes in me, though he die, yet shall he live, and everyone who lives and believes in me shall never die. Do you believe this?'* Do you?

This article was enthusiastically received by Leonard Cohen's fans who had long wanted to know more about the person behind the song. And over the years it has made its way to other people who have been able to fill in

some of the gaps about Nancy's life. Through a near-miraculous series of events, we found Mike and Nancy's son, my cousin. He lives just a short distance from my home and has quickly become a part of our extended family.

Here is a picture of Nancy. Looking at that picture, I can see that my older brother is the spitting image of his aunt. She is sitting beside the statue that Morton Rosengarten made of her.



CITY SIGHT SEEING

Guided tour in the historic centre: the ultimate get-to-know Ghent.

Led by a city guide, together we discover the most beautiful spots of Ghent and the treasures of the historic centre. You'll be amazed by the fascinating history, art and culture.

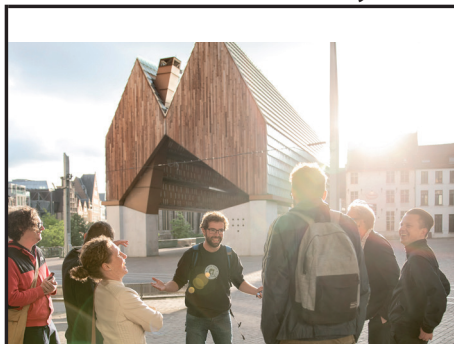
A medieval castle, graceful houses, medieval towers, world-famous art treasures as well as modern street art, charming squares and markets full of goodies: in the city centre all attractions are side by side.

Find out why the citizens of Ghent are called 'noose-bearers'. Stroll through the ever-changing graffiti-alley or admire our wonderful Graslei. Our guide revives the astonishing history of the city with stories on Emperor Charles V, the gold-plated dragon on the Belfry and so much more...

MEETING POINT
MIRY CONCERT HALL
BIEZEKAPELSTRAAT 9

SATURDAY AUGUST 6 at 9.30am

Guided city walk



The Ghent Guides vzw are a team of more than 100 certified multilingual guides who offer informative and interactive tours for groups and individual visitors. The guides will combine the larger picture with stories from the past and the present. They will colour History with anecdotic tales. Moreover they also gladly give practical information and tips.

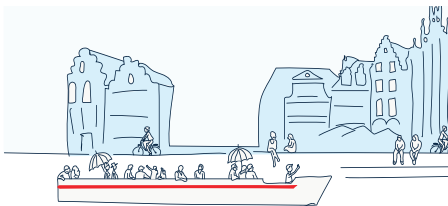


Boat tour



Be enchanted by the beauty of Ghent from the water and experience the historic city from a special perspective.

In the city of seven waterways, we show every visitor around with great passion and a smile, and that has been rewarded with leading awards such as 'Cruise Company of the Year' at the Travel & Hospitality Awards and



winner of the 'Belgium Prestige Awards', both in 2022.

At de bootjes van Gent, we are always looking ahead. In addition to being an established value on the Ghent waterways, we are also a pioneer in the field of sustainability.

We must cherish our environment, which is why we sail more and more with zero emission boats. Our electric boats have room for 200 people. That makes us a top player in Belgium when it comes to electric passenger transport on water.

The tour 'Ghent completely' offers a unique view on 1000 years of architecture and stories: a fun and thorough historical exploration of the entire city with a surprisingly large number of sights. Enjoy!

MEETING POINT
THE GREEN BOATHOUSE
KORENLEI 4A

SUNDAY AUGUST 7 at 10am

HYDRA 2023

Dear friends

For many years now we have been gathering on the beautiful Greek island of Hydra to spend some time with like minded Cohenites.

As always this will not be an official Event but rather the opportunity to enjoy the island life and meet in the evenings at the Roloi to chat and sing Leonard's songs together.

We are happy the tradition will continue in 2023.

Registration will open in early September and as always there will be some activities that can be booked in advance, but you



will also have the opportunity to visit landmark spots that are connected to Leonard's life on the island such as Dusko's tavern or look for the house Leonard bought in the early 60s. Don't forget to take a moment to enjoy the beautiful view over the Aegean Sea while taking a rest on the bench that our Forum members have helped build in honour of Leonard.

We are looking forward to seeing you on the island from Friday May 26 to Sunday May 28 in 2023.

Warm regards
Caren and Hans



Aebi Christoph (SWI)
Armstrong Janet (UK)
Assor Ben (FRA)
Austevik Oddbjørn, Tingelstad Kjersti and
Rønnaug and Rudland Naess Ingeborg (NOR)
B Nick and B Carol (UK)
Bartsch Regina and Schmid Sabine (GER)
Berg Christine (NED)
Boeijen Kees and Meijer Miriam (NED)
Brand Heather (UK)
Brophy Brid (IRL)
Buitenhuis Ron (NED)
Creasey Mary (IRL)
Cummer Don and McCann Paula (CAN/IRL)
Daykin Janet (UK)
de Graaf Aad and Bogaard Gery (NED)
Dorr Ciarán (UK)
Dullemont Hugo and Dullemont Hélène (NED)
Egle Ute (GER)
Ezekiel Mark and Ezekiel Joy (USA)
Felby Paula (UK)
Fleuren Joan (NED)
Franz Christoph (GER)
Franz Henning (GER)
Gansbeke Antoine and De Wispelaere Monique (BEL)
Garland Rita (IRL)
Ginzberg Fay (ISR/AUS)
Girrbach Werner (GER)
Gravestock Neil (NZL)
Hammond Jill (UK)
HawThorne Sarah (N IRL)
Haze Peter and Haze-Hettes Jarmila (NED)
Hiljanen Sinikka (FIN)
Hulsbergen Rola (NED)
Kazenbroot Frank (NED)
Kelber Notker and Gertrud (GER)
Kernohan Derek and Lynn Carol (N IRL)
Kloss Hans and Gutschmidt-Kloss Caren (GER)
Krasuski Krzysztof and Ciok Krzysztof (POL)
Kubetz Martin (GER)
Lageveen Wijbe and Lageveen Willy (NED)
Liptrot Philip and Liptrot Jean (UK)
MacMillan Scott and MacMillan Helen (UK)
Marshall Wendy (UK)



THANK YOU

Martonyi Eva (HUN)
Massa Eddy and Mechiels Ann (BEL)
McSweeney Helen (IRL)
Mentink Lydia and partner (NED)
Mus Francis (BEL)
Nielsen Marianne (DEN)
Noonan Albert and Nolan Marie (IRL)
Nowlan Jenni (UK)
O'Connor Brian and O'Connor Carol (IRL)
O'Leary Tom (IRL)
O'Mahony Sheila (IRL)
Ooievaar Oscar and Ooievaar Babet (NED)
Parr Josie (UK)
Pennifold John and Harrington Fiona (UK)
Podebradska Vlasta (CZE)
Pötzschke Kurt and Guggenmoser Erna (GER)
Price Jones Dafydd (WAL)
Prins Pim (NED)
Purnell Pete (NED)
Reilly Rebecca (IRL)
Remy Judy (FRA)
Rohr Reinhard and Rohr Gabriele (GER)
Rooney Crispin and Rooney Ann-Frances (UK)
Rucker Claudia (GER)
Ryan Breda, Woods Garrett, Woods Elijah and Woods Ethan (UK)
Salles Beatriz (ESP)
Sauerwein Karin and Sauerwein Rainer (GER)
Schiettecatte Marie (BEL)
Schmaltz Bruce (CAN)
Skill Steve and Skill Bridget (UK)
Smith Joseph and Smith Pauline (IRL)
Spindler Daniel and Spindler Régine (FRA)
Swijngedouw Peter and Vandenplassche Carine (BEL)
Vainio Maire and Vainio Pentti (FIN)
Van den Eynde Renik (BEL)
van der Mark Gerda, Koster Annelies and van Riemsdijk Anita (NED)
van Egmond Marie-Elaine (NED)
van Gorkum Ine (NED)
van Heese Eveline and van Heese Marja (NED)
van Zwietering Dick and van Zwietering Lia (NED)
Volk Conny (GER)
Way Joe and Way Anne (USA)
Williams June (GRE)
Wroblewski Stanislaw (POL)

SPECIAL THANKS

We owe our deepest gratitude to everyone who has made this Event possible. In particular, we would like to thank:

Craig Fees of the PETT archives for his warm welcome at the archives;

Ben Milne for generously agreeing on using the Henderson Hospital recording made by his late father Ian Milne at our Event;

Bart Marius and Kristine Timperman, staff of Museum Dr. Guislain for their support and help;

Bård Kjøge Rønning and Fabien Greenberg for letting us screen their documentary Little Axel;

Laurent Derycke and Michaël Penson of the Miry Concert Hall for all the practical help to make our stay at the Miry as smooth as possible;

Francis Mus for his endless support and input regarding the debate at Museum Dr. Guislain;

Geert Roels of the University of Ghent (Ugent) for letting us use his timelapse video of the build-up of one of Leonard Cohen's concerts at St-Peter's Square;

Eef Janssen for keeping the drinks cold and the bar warm;

Jarkko and Eija Arjatsalo, the pater and mater familias of our Cohen community who we sorely missed during the Event;

Henning Franz for doing such an amazing job in organizing the 2006 Leonard Cohen Event in Berlin which changed my life completely;

Caren & Hans Gutschmidt-Kloss for keeping the Hydra gatherings alive;

Stijn Tormans for his impeccable writing skills and allowing us to publish his article in this booklet;

Ken Forsyth for making me laugh and cry and cry and laugh about it all again;

Tim Challies for allowing us to include his story on Nancy in this booklet;

Dianne Lawrence who designed the original hummingbird that was used in our logo;

All the performers and guest speakers for the lovely concerts and performances;

Our participants for their friendship throughout the years and for the close community we have become;

Eddy Massa and Ann Mechiels for showing me the way and following me around; and for their contributions to the goodie bags;

Brecht, Wietse, Fien and Matties for -one day- taking over my Cohen Collection;

Nele Janssen, in particular for her tremendous contribution in the design department for the logo and booklet and help in making this Event happen; and thank you for loving me so deeply and madly.



DANCE ME
 THE FUTURE
 BIRD ON A WIRE
 EVERYBODY KNOWS
 WHO BY FIRE
 DARKNESS
 AMEN
 COME HEALING
 (MIRACLE)
 LOVER, LOVER, LOVER
 ANTHEM

Auckland- Dec. 21

ATTENTION:
 LA MANIC
 JOAN OF ARC
 FIELD COMMANDER COHEN
 THE GUESTS
 NIGHT COMES ON
 SECRET LIFE
 SINGER MUST DIE
 AVALANCHE
 BANJO
 ANYHOW
 LIGHT AS THE BREEZE
 HEY THAT'S NO WAY
 FEELS SO GOOD
 TONIGHT WILL BE FINE
 PASSING THROUGH
 COMING BACK TO YOU
 CHOICES
 DIFFERENT SIDES
 I CAN'T FORGET

*to Maarten
 thanks for 22
 years help
 Leonard Cohen*

TOWER OF SONG
 SUZANNE
 CHELSEA HOTEL
 THE PARTISAN
 ALEXANDRA LEAVING
 I'M YOUR MAN
 POEM
 HALLELUJAH
 TAKE THIS WALTZ

 SO LONG MARIANNE
 GOING HOME
 MANHATTAN

 FAMOUS BLUE
 IF IT BE YOUR WILL
 CLOSING TIME

 TRIED TO LEAVE YOU
 (GOT A LITTLE SECRET)
 SAVE THE LAST DANCE



THANK YOU LEONARD COHEN



*'Always loved those little creatures.
Always feel blessed when they appear nearby.
There's a magical quality to them.'*

Leonard Cohen, press conference for 'You Want It Darker'
Oct 13 2016, Canadian consulate, LA