



leonard cohen event
DUBLIN 2014



Photo © Albert Noonan

Dear Friends,
I am so happy
that you are
gathering in
this great country
which has been so
kind to me over
the years.



Thank you for
your long journey.
Love and gratitude,



Leonard



*Leonard
is with us
in spirit.*



Jarkko

Dear Friends,

Leonard Cohen's music and poetry have brought us from all over the world to the summery city of Dublin. Here we are going to celebrate and enjoy Our Man's work and spend some memorable moments together. This is the 9th international Leonard Cohen Event. Many of us have participated in one or more of the previous get-togethers, since 1998, in Lincoln UK, Montreal, Hydra, New York, Berlin, Edmonton, Krakow, and Madison in Wisconsin. A special welcome to those who now join us for the first time!

A lot has happened since we met last time two years ago in Madison. Leonard concluded his critically acclaimed Old Ideas World Tour in December 2013. Since his amazing return to the stage in 2008, his tours have resulted in phenomenal publicity and appreciation everywhere, and crowds in the sold-out venues were ecstatic about the energy and strength of his performances.

Our members had several get-togethers before and after Leonard's concerts; the biggest happening was in Pula, Croatia, in August 2013. Many of us also participated

in the sixth biennial meetup on the Greek island of Hydra in June 2013, or in a new activity, the Leonard Cohen Walking Weekend, organized for the third time last September in Galway, Ireland.

In many ways 2014, is proving to be a jubilee year. Leonard will be 80 in September. Publishing houses have announced at least 10 new books about Leonard, his life and his work, all due out this year. The number of cover versions released by various artists and bands is skyrocketing, and tribute albums, concerts, and theatre plays based on Leonard's songs have been reported from all over the world.

Members of the Leonard Cohen Forum are going to commemorate Our Man's special birthday by donating a stone bench to the inhabitants and visitors of Hydra. The bench will be planned and custom made by Greek artisans, respecting the local traditions of this important historical site. "Greece is a good place to look at the moon," Leonard once wrote, and soon we will have a special place to follow his guidance. Our on-line fund raising campaign is now underway and you may also contribute to the project, here in Dublin at the registration desk.

The near future holds many exciting things for us to look forward to. We will soon be spoiled with no fewer than two releases. Leonard has worked hard on his next studio album of entirely new songs. He asked me to let you know that "Popular Problems" will be out at the end of September, shortly after his 80th birthday. He also has a live DVD/Bluray/CD in the works.

The 20th anniversary of The Leonard Cohen Files will come in September 2015; and we are still going strong. Plans for our next gatherings are already in progress. In June 2015, we will have our traditional Hydra meetup; and in 2016, the 10th Leonard Cohen Event – actually two of them. There will be a North American Event in Edmonton; and a European Event in Amsterdam. The dates will not be overlapping, so people will be able to attend both of them if they like!

At our Event here in Dublin Leonard is with us in spirit. He has always been very generous to his fans. He sends us his kindhearted greetings and is looking forward to seeing many of us somewhere along the way!

Leonard has kindly given us permission to privately screen the last concert of his 2008-2013 Tours at our Event in Dublin. It was filmed on December 21st 2013 in Auckland, New Zealand. Our thanks also go to Leonard's producer, Ed Sanders, who has prepared for us the unpublished concert footage from the tour archives for us.

On behalf of The Leonard Cohen Files and The Leonard Cohen Forum, and all participants now gathered here in Dublin, I'd like to thank Paula McCann and her effective Event team, Sheila O'Mahony, Marie Nolan and Albert Noonan, for their magnificent work to make this Event in Ireland a reality.

Let's spend a memorable weekend together, surrounded by the magic of Leonard Cohen's music and poetry!

Jarkko



Welcome from Paula



Dear Friends,

It is a great honour and delight to welcome you all to Dublin's fair city for this 9th Leonard Cohen Event: the biennial gathering of fans that congregate in different cities on both sides of the Atlantic to celebrate the music, poetry, songs and art of Our Man. It is fitting, as a UNESCO City of Literature, that Dublin joins Montreal, Hydra, New York, Berlin, Edmonton, Krakow and Madison to host this prestigious, international event.

Leonard's links to Ireland go back to his childhood: his nanny was Irish and introduced him to Irish poets and writers. He has said many of the voices that nourished and guided him were Irish such as Joyce and Yeats.

The light of evening, Lissadell,
Great windows open to the south,
Two girls in silk kimonos, both
Beautiful, one a gazelle.

"I learned those verses over 50 years ago in my hometown of Montreal, which is covered in snow six months of the year. I never thought my path would lead me here, to be sheltered in the spirit of the master whose lines I've just quoted. We're privileged to be in such an elegant place."

Leonard Cohen, Lissadell, Sligo, July 31st 2010

Throughout his long career, Ireland – and Dublin in particular – has been very fortunate in playing host to Leonard and his bands. It began with just a few hundred fans in the National Stadium in March 1972, where *Kevin Barry* was the fourth song on the set list: *"I've waited all my life to sing this song in Ireland."* He also recited Yeats that night. The River Club (long since demolished) on Bachelors Walk just down the quay from Liberty Hall, was the venue for another concert on 18th March 1972. He sang

in Dublin again in 1976 & 1979. During the 1980s Leonard graced us with his presence on several of his tours, and John MacKenna recorded his award-winning series of interviews, *"How the Heart Approaches What It Yearns."*

The Dublin Theatre Festival in 2006 showcased the *Came So Far for Beauty* tribute to Leonard Cohen. Unbeknownst to many who attended those concerts in Dublin's Point theatre we were destined to meet each other again as our paths would cross in different parts of the world as we followed Our Man.

2008 was the year of magical concerts: Leonard's return to Dublin to play the Royal Hospital Kilmainham, where he told us, *"It is a privilege to say a poem to you in this city of poets and singers."* For many of us, this was the beginning of a 5 year musical odyssey. We traversed the world with him from Dublin to Nashville, Las Vegas and many other cities in between and back to Dublin again. Lifelong friendships have been formed as we met each other before and after concerts, on walking weekends, on the beautiful island of Hydra and at these Leonard Cohen fan events.

The Celts believed that one forms an Anam Cara friendship – with a soul friend, where you experience the joy of others through connecting and bonding. This is what we experience through our love and appreciation of Leonard Cohen. *"And say my glory was I had such friends"* W.B. Yeats.

On behalf of the organising committee I wish you all a happy and inspiring Event – among your soul friends.

Let the music, songs and poetry keep our spirits high.

Paula McCann
Chair, Leonard Cohen Event Dublin 2014



Best Wishes from the Canadian Ambassador



On behalf of the Government of Canada, I'm delighted to send my greetings and sincere best wishes to everyone attending the 9th biennial Leonard Cohen Event.

Canadians are very proud of Leonard Cohen. Over the years, we have honoured him in many ways, including the Governor General Performing Arts Award, the Canadian Music Hall of Fame, the Canadian Songwriters Hall of Fame, and the Glenn Gould Award, and he is a Companion of the Order of Canada. But the true measure of Canada's love affair with Leonard Cohen is the number of times his songs and poems continue to be sung and recited, covered and recorded, in pubs, house concerts and hockey arenas across the country – that, and the manner in which he inspires subsequent generations of writers and performers.

Canadians were proud to host the 2000 Leonard Cohen event in Montreal, and

the 2008 event in Edmonton, and we're delighted that Edmonton will once again welcome fans from around the world in 2016. But as one who has been pleased to represent my country in Ireland, I can assure everyone that Dublin – the city of artists, poets and musicians – will provide a magnificent venue to celebrate Cohen's life and work.

Canada and Ireland have a strong heritage of shared history – you'll find Irish influence or ancestry in almost every town and city across our vast land. Now we're delighted that the influence of one of our great cultural exports will be feted and celebrated back in Ireland for this week of music, laughter, learning, and sharing the craic.

I wish you all an enjoyable and thought-provoking event.

Loyola Hearn,
Canada's Ambassador to Ireland



Ardmhéara Bhaile Átha Cliath
Lord Mayor of Dublin
Christy Burke

It is my honour, as the 345th Lord Mayor of Dublin, to send greetings to those travelling from all parts of the world to the 'Dublin 2014 Leonard Cohen Event'.

For centuries past Dublin has been welcoming visitors to Ireland's shores and I am very pleased to continue this tradition on the occasion of your first visit to Dublin and Ireland. It is pleasing to know that Dublin will be mentioned in your future missives alongside previous host cities of Montreal, Hydra, New York City, Berlin, Edmonton, Krakow and Madison.

To have such an iconic figure, as the one and only Leonard Cohen, describe Dublin as "*the city of poets and singers*" is somewhat humbling but we're happy to take on this mantle and are happy to include Leonard as one of these poets and singers.

So, Fáilte go Baile Átha Cliath, UNESCO City of Literature.

Christy Burke
Lord Mayor of Dublin, 2014

LEONARD COHEN IS HERE

Dublin Stadium
Glasgow, New Kelvin Hall
Manchester, Belle Vue
Leeds University
City Hall, Newcastle
Albert Hall, London

Saturday, March 18th.
Sunday, March 19th.
Monday, March 20th.
Tuesday, March 21st.
Wednesday, March 22nd.
Thursday, March 23rd.

Featured in the film
McCabe & Mrs Miller



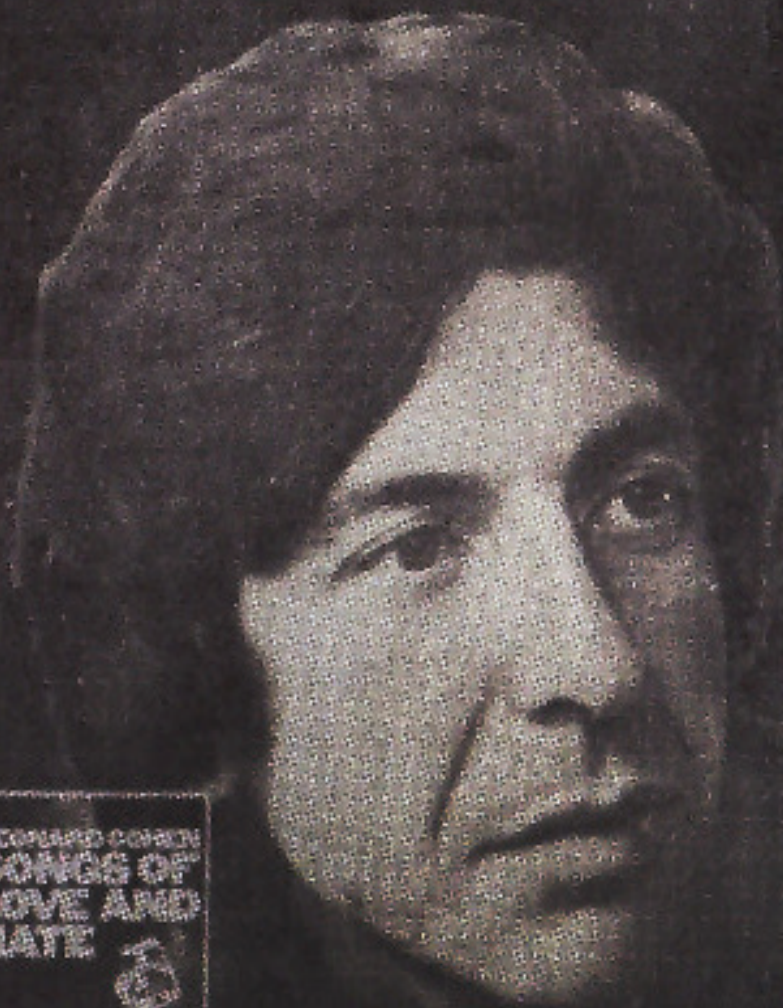
Songs of Leonard Cohen CBS 42347



Songs from a Secret Place CBS 42347



Songs of Love and Hate CBS 42347



Leonard Cohen is one of the music people

Leonard in Ireland

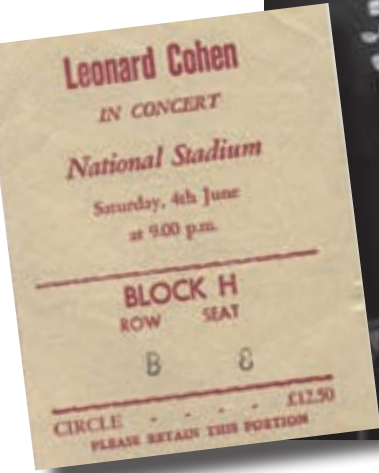
Leonard's first concert in Ireland was in the National Stadium in Dublin. It is a boxing arena and it was there that he launched his European tour of 1972. He went on to play there again during the tours of 1976, '79, '85 and '88.

In 2008 Leonard was back on the road again and he launched his European Tour in Dublin's Royal Hospital Kilmainham in June with three magnificent outdoor concerts. He was back again in Dublin in 2009 for four indoor concerts at the O2 Arena, and he brought the magic to the historic Lissadell House in Sligo in the West of Ireland in 2010. Leonard played at the Royal Hospital Kilmainham again in 2012 and during that performance he joked that he had read that "Leonard Cohen returned to Ireland after an absence of fifteen years, now we can't get rid of him". After another spellbinding two nights at the O2 arena in 2013 it is quite apparent that the Irish can't get enough of him.

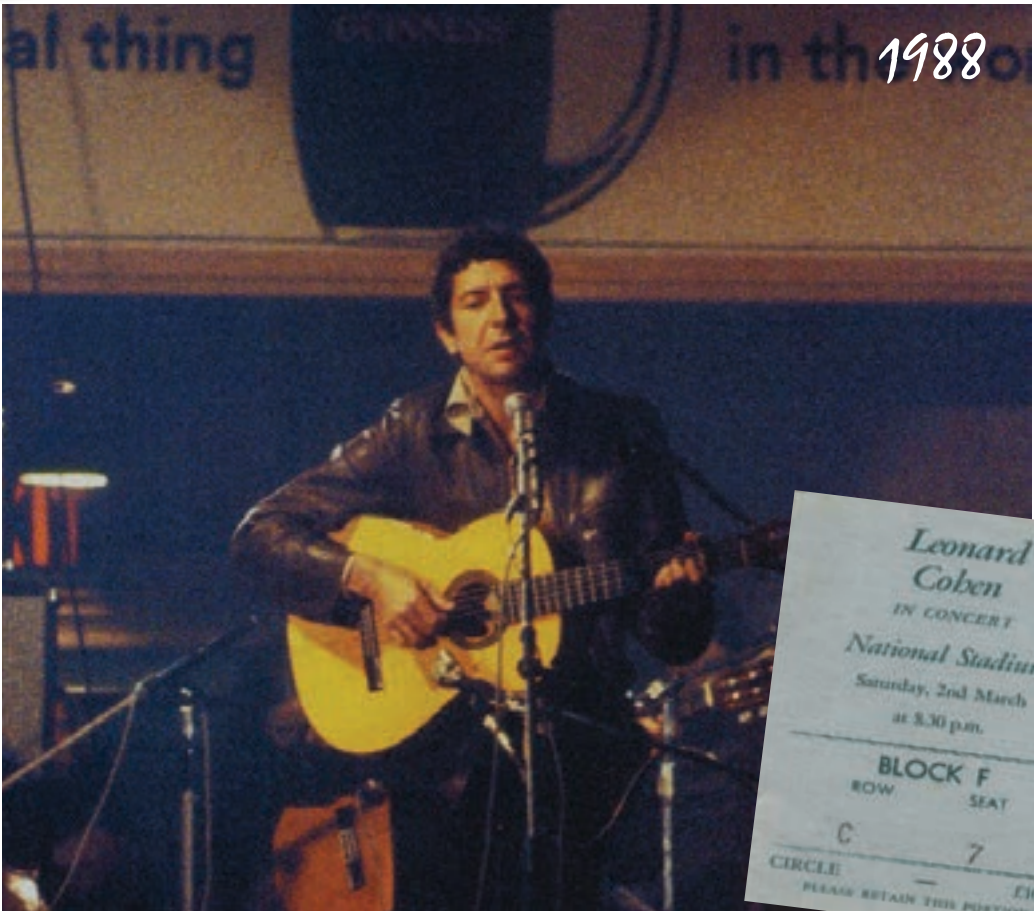
At the end of his last European tour in Amsterdam in 2013 he told us that he was not ready to hang up his boxing gloves, just yet "but he knows where the hook is." Perhaps he picked up those gloves at the boxing stadium in 1972. He has had them for a long time and we hope that he holds on to them for some time to come.



1985



1988



B/w photos © Armando Fusco, Colour photo Unknown, Tickets Ray Sherlock



Leonard Cohen

by Gerard Smyth

"Now, you know of my deep association and confraternity with the poet Federico Garcia Lorca. I could say that when I was a young man, an adolescent, and I hungered for a voice, I studied the English poets and I knew their work well, and I copied their styles, but I could not find a voice. It was only when I read, even in translation, the works of Lorca that I understood that there was a voice. It is not that I copied his voice; I would not dare. But he gave me permission to find a voice, to locate a voice, that is to locate a self, a self that is not fixed, a self that struggles for its own existence.

"As I grew older, I understood that instructions came with this voice. What were these instructions? The instructions were never to lament casually. And if one is to express the great inevitable defeat that awaits us all, it must be done within the strict confines of dignity and beauty".

That quote from a speech Leonard Cohen made when he received the Prince of Asturias literature prize in Spain a few years ago is a measure of the singer's fastidious and thoughtful approach to art and life. The Spanish award was not the first in recognition of his gifts as a poet; he



has received others, including a Canadian Governor General's Award for his "Selected Poems 1956-68" at the end of the Sixties.

On the *New Yorker* website, the words of "Going Home", the opening track on his latest album "Old Ideas", are located in the poetry section and it was perhaps no coincidence that Cohen's most recent appearance in Ireland placed him on ground that resonates with Yeatsian associations – under Ben Bulbin and in the shadow of "That old Georgian mansion", as Yeats referred to Lissadell.

It might well have pleased him that Time magazine once described his voice as "like Villon with frostbite" – Francois Villon being one of the greatest of French poet-troubadours. The American Academy of Poets commented that "While it may seem to some that Leonard Cohen departed from the literary in pursuit of the musical, his fans continue to embrace him as a Renaissance man who straddles the elusive artistic borderlines."

Similarly, the Everyman's Library Pocket Poets edition of his work – putting Cohen in the company of an illustrious list of poet-

superstars – makes no distinction between lyrics and poems and in his introduction to that volume, Robert Faggen suggests the singer has eroded the “artificial boundary between poetry and song”.

The late blooms of Cohen’s recent artistic resurgence show definitively that the songs are not auxiliary to his published poems. Of all the singer-songwriters of his era who have also been labelled as poets, Cohen is perhaps the one most at ease with metre and rhyme, having already established his artistic persona and been lauded for the verses he published before emerging as a singer, though not one, as he said in *Tower of Song*, “born with the gift of a golden voice”.

As well as poetry, he had published two works of fiction, *Beautiful Losers* (a novel about a poet) and *The Favourite Game*, their impressionistic style influenced perhaps by his reading of Joyce’s “Portrait of the Artist as a Young Man”, which was on Cohen’s college course in McGill University in Montreal.

The richness of his language of images, its tone and cadence, revealed an artist whose



way with words set him apart. His literary skills were brought to bear on his song lyrics; a gift for the highly visualised, a playfulness with refrains and repetitions.

As Robert Bly once said of the Swedish poet and Nobel Laureate Tomas Tranströmer, he had a “strange genius for the image”. So too Cohen, especially his use of images in those songs that introduced him to an audience beyond the world of poetry, as in “Suzanne”: *There are heroes in the seaweed / There are children in the morning / They are leaning out for love / They will lean that way forever ...*

Cohen mapped out his territory with songs that braided the sacred and the profane, poems that celebrate and invoke the female body and erotic love, but also draw heavily on imagery and references from the biblical literature of both the Jewish and Christian traditions. He is profoundly conscious of the cultural and religious inheritance that has been passed on to him as a Jew, and knows too the value of the Zen moment. Never one for songs of innocence, he is always ardent in his songs of experience.

Cohen’s use of the word “lament” in his “Asturias” speech is crucial – lament has been a constant and conspicuous characteristic of his work; lament for Joan of Arc, the Sisters of Mercy, the Nightingale, that “Famous Blue Raincoat” and the “Heart with no Companion”.

It was Lorca, another poet of desire and troubled imagination, who led him “into the racket of poetry” and who has been a seminal influence. Cohen’s version of “Take this Waltz,” transmutes the Spanish poet’s melancholy into a Cohenesque melody of longing. Lorca is again a source of

inspiration for Cohen's admirable version of "The Faithless Wife":

Her petticoat was starched and loud

And crushed between our legs

It thundered like a living cloud

Beset by razor blades

Other poets have featured in his work, signifying a fellowship that has sustained him: He adapted Greek poet C P Cavafy's "The God Abandons Antony" as the wistful "Alexandra Leaving", a keynote inclusion on Ten New Songs.

The follow up album, "Dear Heather", opened with a suitably mournful rendition of Byron's "We'll Go No More a Roving" – a foretaste of the autumnal mellowness that would haunt his last album, "Old Ideas".

There is both wit ("and other forms of boredom / advertised as poetry") and learning in Cohen's writing and almost always that melding of the sacred and profane. His poems have stories to tell, his narrator's voice being one that seemed world-weary even when he was a younger man. His darker moods suggest a writer with the sensibility of the poet maudit. But perhaps Simon Schama is closer to the mark when he describes the songs of this "grocer of despair" as embodying a "mutilated romanticism".

On the 1992 album, "The Future", Cohen hit a higher pitch, and lyrically a new stride, with song-poems that looked to world order and issues of justice – "Democracy", "Anthem"

and the title track. Their unsettling focus on moral and social decay, as well as the paranoia of the modern world, brought Cohen into the realm of public statement. Although never a protest singer like many of his contemporaries, he had previously recorded songs that reflected his concerns on: "The Old Revolution" and, particularly, "The Partisan", which is not a Cohen lyric but a French Resistance song that he frequently features in his shows:

Oh, the wind, the wind is blowing,

through the graves the wind is blowing,

freedom soon will come;

then we'll come from the shadows

He knows that "Things fall apart; the centre cannot hold" and like Yeats has his own tower but it's a Tower of Song, one from which he has seen "the nations rise and fall" and how "the rich have got their channels in the bedrooms of the poor/ And there's a mighty judgment coming."

His beloved Lorca once described himself as "a poet from birth, an incurable one". Cohen too could say the same about himself. On the other hand, perhaps he should remember that story about Thomas Moore and Byron on the banks of the Thames as a barge-man goes by singing a Moore melody, and the English poet, turning to the Irish bard, declares: "That's immortality Tom, that's real immortality".

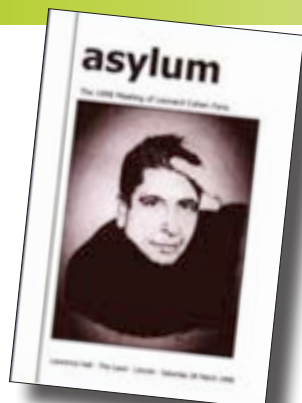
(This essay first appeared in The Irish Times Weekend Review, August 18th, 2012)

Concert photos by Eija Arjatsalo



Events Past and Present

1998 Lincoln UK



2004 New York



2010 Krakow



2000 Montreal



2006 Berlin



2012 Madison



2002 Hydra



2008 Edmonton



2014 Dublin



A Short History of Liberty Hall

by Ken Forsyth

when i got the call from the event committee inviting me to write a short history of liberty hall a few things went around in my head...they knew i had attended a few plays in the liberty hall's theatre...they also knew that i had the reputation of being a bit of rebel without a clue with an interest in labour history and surely i thought they also knew i only ever write in lowercase without the hindrance of basic punctuation or grammar... brave of them i thought

In March of 1912 james connolly the republican and socialist leader and james larkin the trade union organiser moved from offices in the city into the almost derelict northumberland hotel making it the offices and headquarters of what

was then the number one branch of the irish transport and general workers union (ITGWU) and at the same time it also became the home of the 'the irish worker' newspaper and the headquarters of the irish women workers union (IWWU).

It was from liberty hall that james connolly and the irish citizen army organised and defended workers against





the authorities in their battle for union recognition during the long and bitter 1913 lockout.

Prior to the easter rising of 1916 liberty hall housed a munitions factory making bombs and bayonets for the impending rebellion. and when the time came it was on the street in front of the building that the leaders of the 1916 rising assembled before marching to the general post office on easter monday.

Unknown to the british at the time the building was vacant throughout easter so when the british gun ship the 'helga' sailed up the river liffey on its way to shell the general post office in an effort to quell the uprising it trained its gun on an empty

liberty hall and blasted the building for over an hour...the traumatised caretaker escaped unscathed but the building was reduced to a shell.

After the rebellion the building was faithfully restored and it carried on for the next 40 years as the headquarters for the transport union and for a number of other labour and political organisations.

In the late 1950s however liberty hall was declared unsafe and was demolished. At the time of its demolition the irish times newspaper wrote of the building "for many years past liberty hall has been a thorn in the side of the dublin police and the irish government it has been the centre of social anarchy the brain of every riot and disturbance".

Construction of the new 16 storey building began in the early 1960s and ireland's first sky-scraper was eventually completed in 1965. In the winter of 1972 a large explosion from a bomb left outside the building blew out most of the glass... when the glass was replaced with a reflective silver film most folk thought that it took away much of the beauty of the building.

Since these changes to the facade liberty hall has fallen from grace somewhat in the eyes of the public and in 2006 the current owner/occupants of the building the services industrial professional and technical union (SIPTU) advertised for expressions of interest from architects to work with them on a replacement building... in early 2012 planning permission by the city council was granted to demolish the present building and to build a 22 storey replacement with a height of approximately 100 metres.

However a few months later the planning permission was overturned by the city's independent planning board.

I've told about the building and its part in the city's history rather than on the countless number of good people who have passed through its doors but there is one person who i would like to mention and that is rosie hackett, a life-long trade unionist who worked in liberty hall for over 40 years, she co-founded the irish womens workers union (IWWU) and during the Dublin 1913 Lockout rosie set up a soup kitchen in liberty hall for the strikers and their families. She was among the small group who occupied st. stephen's green and the royal college of surgeons garrison during the easter rising of 1916...following the surrender of the rebels, rosie along with her fellow dissenters were taken to kilmainham prison where they were locked up for ten days and then freed on general release.



And my favourite rosie story...on the first anniversary of james connolly's death by british firing squad in kilmainhan prison the itgwu decided to commemorate the day by hanging a sign from liberty hall that proclaimed 'james connolly murdered may 12th. 1916'. But in no time at all the police came along and tore the sign down but rosie being rosie decided



along with three other women it was important that everyone was made aware of the the anniversary so they quickly printed out another sign and climbed with it onto the roof of liberty hall but not before barricading themselves inside the building by nailing the doors shut and putting coal up against the windows.

Police were mobilised from here there and everywhere and it took them the rest of the day before they eventually broke into the building and removed both the sign and the four women but thanks to rosie and her three friends the sign had managed to stay in position until late into the evening...rosie later bragged that it took four hundred policemen to take down four women...and i thought liverpool women were tough...

last year rosie in a vote by dublin council beat the likes of w. b. yeats, oscar wilde, bram stoker, jonathan swift and james connolly to have the latest bridge over the river liffey named in her honour... so while you are in dublin why not take a '*mosey over the rosie*' which is only a five minute walk from liberty hall .



Studio album milestones

40 years



30 years



10 years



0 years

**Popular Problems
next studio album**

PATRICIA O'CALLAGHAN

is something of a wandering minstrel. Her fifteen year career has taken her across genres, continents, and a range of disciplines and passions.

Her recording career spans five solo albums and many interesting visits along the way as a guest on other artists' CDs. A speaker of French, Spanish, and German, her early recordings focused on European cabaret, and she is considered a specialist, most significantly, in the music of Kurt Weill. Patricia has performed his Threepenny Opera, Seven Deadly Sins, and KleineMahagonny with Souleppper Theatre Company, Edmonton Opera, and Vancouver Opera, to name a few.

Patricia also writes and co-writes songs and has had the honour of premiering many new compositions, from both the classical and pop worlds. It has been her great privilege to work with such creators as R. Murray Schafer, Dennis Lee, Christos Hatzis, George Aperghis, Steve Reich, and Steven Page, to name a few. Patricia's film, theatre and television credits include her own Bravo! special, The CBC produced Ken Finkleman series Foolish Heart, and the semi autobiographical Rhombus / Westwind film Youkali Hotel, which has won several prizes, including a Golden Sheaf Award to Patricia for best female performance. Ms. O'Callaghan has also received other awards, such as a Chalmer's Grant from the Ontario Arts Council and a Fleck Fellowship from The Banff Centre for the Arts.

She is in her fifth year as a Resident Artist at Toronto's Souleppper Theatre Company. Her responsibilities there include conducting, teaching, mentoring young artists, producing, curating and performing in festivals, and developing new work.

Her most recent recording/touring projects are Broken Hearts and Madmen; a collaboration with The Gryphon Trio, which blends classical music with traditional songs from Latin America and pop songs from around the world and **Matador: The Songs of Leonard Cohen.**



"A truly exceptional blend of natural expressiveness and masterful coloration, her tender versions of Cohen's 'Take this Waltz' and Hallelujah are revelatory".

Billboard Magazine



THE VAN DIEMENS

There are songs that have defined our lives through the good times and the bad, you have heard them sheltering at the crossroads of misery and abandon, you have heard them at the altar of ecstasy and elation. Songs that portray everything from sin, murder, love, death, regret and hope to songs that are simply enjoyed for their time defying melodies and their inexplicable lifting of the soul. When such songs and music are discussed they are without doubt heavily peppered with the name Leonard Cohen, a gentleman that has spent a lifetime fathoming the depths of power of the written word through the art form of music, amounting to a force that conveys emotions that are seldom if ever completely captured in any other artistic form.



Often referred to as the father of songwriters, his songs have been performed on special occasions to packed houses and tumultuous reviews over the past five years by one of Ireland's finest original bands The Van Diemens.

The world of Leonard Cohen is uniquely presented with a charismatic authority rarely harnessed by mere mortals within any single show to date. Performed by an A-list crack band of musicians and a frontman that is fast becoming thought of as an estranged brother of Leonard Cohen, or as Hotpress magazine simply put it "A Superband".

The Van Diemens is made up of Jack Healy/vocals, Conor Brady/guitars, J.D. Wilde/drums, Cian Boylan/piano and Tommy Moore/bass. All of these guys are well seasoned musicians from Irish, European and world tours in addition to countless albums they have performed on for a host of international acts including Van Morrison, Duke Special, Camille O'Sullivan, Toots and the Maytals, The Corrs and Mary Coughlan.

Whether or not the songs and music of Leonard Cohen play a central role in your music collection, you simply have to experience this show live to feel a heaven-opening maelstrom of beauty scarcely captured by a live band. From sombre ballads to evocative Godliness there has never been a show that has captured the golden thread of what makes this man a legend until now. Apart from the wry and humble humour that links the songs, you will experience an evening that has already been confirmed in many hearts as an exceptional performance, this show is in tribute to our hero L.C. not a tribute act! This show is performed straight from the heart.

The Van Diemens are regularly referred to as the crusading dark horses that keep the mysteries of life alive and their performances have become an escape route and destination for anyone seeking liberation from the norm.

DAY 1

Thursday, 7th August 2014

6.30pm

Registration Opens

BBQ and Live music by The Irish House Party

7.15pm

Official launch of the 2014 Event by Loyola Hearn, Canadian Ambassador to Ireland.

Getting to Know You

BBQ, caint, craic agus ceol (chat, fun & music/song)

Venue: Lansdowne Hotel, 29 Pembroke Road, Dublin 4.



Ali & the Thieves, *Appearing in the Gala Concert on Sunday 10th August*

DAY 2

Friday, 8th August 2014

11.00am:

Lord Mayor's Coffee at 11
in the Mansion House, Dawson Street.

1.30pm:

Registration at Liberty Hall theatre.

2.30pm:

Leonard at Lissadell

A short, award-winning AV by Yvonne Acheson.

2.35 - 4.30pm:

Spoken Word

Discover why Leonard called Dublin a city of poets & singers with an afternoon of leading Irish writers and poets. The line-up includes John MacKenna, Dermot Bolger, Gerard Smyth, Leif Bodnarchuk, Tony Clayton-Lea and The Poetry Divas.

8.00pm:

Gala Concert

"Down by the Liffeside"

Gerry Tully, Ireland



Patricia O'Callaghan & band, Canada



Post Concert: Caint, craic agus ceol (chat, fun, music & song).

DAY 3

Saturday, 9th August 2014

Morning:

Dublin City Delights

tours/museums/historical & literary trails/art galleries.

10.30 – 12.30:

Tour 1: Ulysses Night Town with Des Gunning, (full).

11.00 – 12.30:

Tour 2: Dublin through the Ages; 1000 years of The Town of the Ford of The Hurdles with Tina Robinson.

Meet at Liberty Hall for both tours.

2.00pm – 4.30pm:

Open Mic

hosted by Andrew Darbyshire

8.00pm:

Gala Concert

*"The Angelus Bells o'er the Liffey's swell
rang out through the foggy dew"*



The Van Diemens, Ireland

Post Concert: Caint, craic agus ceol (chat, fun, music & song).

DAY 4

Sunday, 10th August 2014

Morning:

Dublin City Delights

tours/museums/historical & literary trails/art galleries.

1.30pm:

*Screening of Leonard Cohen in Concert
Auckland, New Zealand, December 2013*



Venue: Screen Cinema, Townsend Street
(a 2 minute walk across the Liffey from Liberty Hall).

8.00pm:

Gala Concert

"Fare thee well sweet Anna Liffey"



Tír Na nÓg, Ireland

Ali & the Thieves, Australia

Post Concert: Caint, craic agus ceol (chat, fun, music & song).

ALI & THE THIEVES

Ali & The Thieves are an Australian music collective fronted by soulful minstrel, Ali Hughes, and led by musical director and pianist Daryl Wallis.

Crossing musical genres, performance mediums and demographic groups with their offerings, members of the collective are respected for their musicianship and storytelling dexterity.

Leonard Cohen Koans is a meditation on the man behind the myth through his poetry, prose and song. It is a deeply affecting theatrical exploration of the work of this maverick international artist, who has influenced musicians as diverse as k.d. lang and Judy Collins, incorporating vibrant and highly personal arrangements from Leonard Cohen's canon of work.

Ali & The Thieves music collective, core members:
Australia

Ali Hughes creative conception, vocalist, collaborator

Daryl Wallis musical director, pianist, collaborator



Tír Na Nóg



Tír na nÓg have been described as Alt Folk, Prog Folk and even Psych Folk! But the duo, formed by Leo O'Kelly & Sonny Condell in 1970, transcends all these categories. What is not in doubt is that they are two of the most original and influential songwriters and performers Ireland has ever produced. Tír na nÓg are a union of equals. Their guitars wind and mesh gorgeously together, their voices likewise; nor can they be separated for the quality of their songwriting. Songs like Condell's 'Our Love Will Not Decay', 'Eyelids Into Snow' and 'Two White Horses', and O'Kelly's 'Piccadilly', 'So Freely' and 'Looking Up' are as good as anything Ireland has produced in the past four decades.

They were signed to Chrysalis Records in May '70 within days of arriving in London, suitcases and guitars in hand! They produced a demo record of their own compositions together with a small number of cover songs, including Leonard Cohen's 'Story of Isaac'. Over the next three years Tír na nÓg recorded three timeless albums for the label, recently re-issued by Cherry Red/Esoteric Records. John Peel championed the duo from the start, recording many Peel Sessions with them. They toured with bands as disparate as Fairport Convention, Steeleye Span, Jethro Tull, Procol Harum, The Who and Roxy Music in the 70s, as well as headlining their own theatre, college and club gigs, garnering a large cult following. In 1974 Leo and Sonny returned to Ireland and they went their separate ways. Fortunately, Tír na nÓg resurfaced in 1985 with occasional shows on home soil, together with very rare visits to the UK. In 2010 a brief '2 gigs and a festival' UK tour triggered the decision to return more often – since then Tír na nÓg have completed many UK tours as well as more shows in Ireland. Fans of old are reliving the songs from the early days and marvelling at the newer introductions whilst newer fans admire, for the first time, the musicianship and pedigree of this duo. 2014 will see the release of a new album – their first studio recording since 1973!

GERRY TULLY

Tully sings from his heart, a soulful and emotive performer interpreting songs from various genres. He grew up in a musical family in the echo of the showband era. Impromptu performances and sessions were common at home and shone a light on a pathway of expression.

Gerry is self-taught, and has a unique ability with rhythm and finger style that's hard to match. He has years of experience and is an exceptional backing musician for players of Irish traditional music.

His live performance is a mix of folk, ballads, originals, and a few other soulful gems from the likes of Leonard Cohen, Tom Waits, Luke Kelly, Paul Brady and Richard Thompson. He is an evocative compelling vocalist making each song his own.

Gerry has toured Europe, including Sessions from the Hearth tour of Germany, and in America with bands and as a solo performer. He featured on the Working Class Heroes tour with Don Baker, Ronnie Drew and Finbar Furey. He headlined the French Festival de Musique de Gamache en Vexin in 2011 & 2012. He has supported Mary Coughlan, The Magic Numbers, Dervish, The Fureys, Mundy, The Hot House Flowers and The Dubliners.



POETRY DIVAS

The Poetry Divas are a glittery collective of women poets, founded by Kate Dempsey, who read their own work in a variety of live contexts.

Their infectious shows blur the wobbly boundaries between page and stage. They have performed at several festivals and literary events including the Electric Picnic, Castle Palooza, the Dromineer Literary festival and the Cáca Milis Cabaret.

The line-up of Poetry Divas is Kate Dempsey, Maeve O'Sullivan and Triona Walsh.



Tony Clayton-Lea

Tony Clayton-Lea is an award-winning journalist, broadcaster and author. His writing on many aspects of pop culture appears mostly in *The Ticket* (the Irish Times' weekly music/film entertainment supplement) and in the paper's Arts/Books pages. He is the author of six non-fiction, music-related books, and is a regular reviewer/critic on RTE Radio One's flagship arts show, *Arena*. Depending on what time of the day you talk to him, his favourite Leonard Cohen song is either *Show Me The Place*, *A Thousand Kisses Deep*, *Closing Time* or *Sisters of Mercy*.



SPOKEN WORD

John MacKenna is a writer and actor. He is the author of fifteen books and his new novel, *Joseph*, will be published in October. He has also written eleven full-length plays and a number of radio plays. Among the awards his work has won are: The Irish Times Fiction Award; Hennessy Award; C Day Lewis Award; Worldplay Silver Medal (New York) for his RTE radio play *The Woman at the Window* and a Jacobs' Radio Award for his documentary series, *How the Heart Approaches What it Yearns*, on the life and work of Leonard Cohen.



John MacKenna

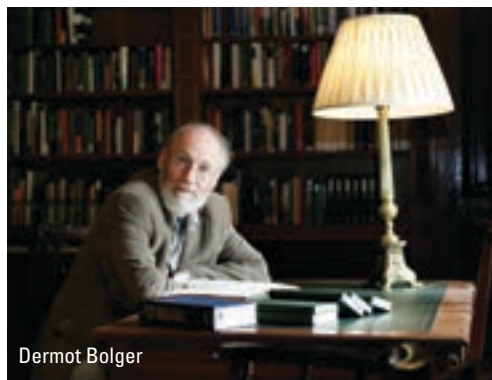
Gerard Smyth is a poet, critic and journalist. His poetry has appeared widely in publications in Ireland, Britain and the United States, since the late 1960s, as well as in translation. His seventh collection, *The Fullness of Time: New and Selected Poems* (Dedalus Press, Dublin) was published in 2010 and last year was published in Italian translation. He is a member of Aosdána and was the 2012 recipient of the O'Shaughnessy Poetry Award from the University of St Thomas in Minnesota. He is poetry editor of *The Irish Times* and co-editor of *If Ever You Go: A Map of Dublin in Poetry and Song*, an anthology which has been chosen as Dublin's "One City One Book" for 2014.



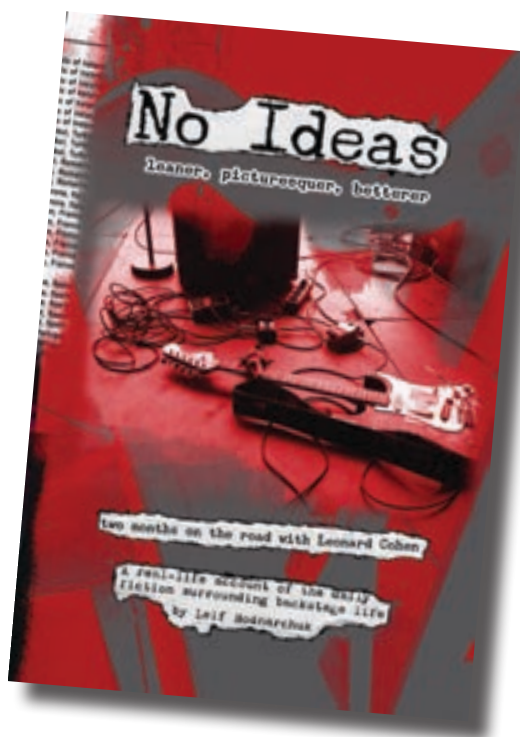
Gerard Smyth

Born in 1959, **Dermot Bolger** is one of Ireland's best known writers. His ten novels include *The Journey Home*, *Father's Music*, *The Family On Paradise Pier*, and most recently *New Town Soul* and *The Fall of Ireland*. His first play *The Lament for Arthur Cleary*, received the Samuel Beckett Award; his acclaimed Ballymun Trilogy of plays have been staged in several countries. His poetry sequence, *The Venice Suite: A Voyage Through Loss*, was recently performed by John Kavanagh on RTE Radio.

His acclaimed adaptation of James Joyce's *Ulysses* has been staged at the Edinburgh International Festival and been on tour in Glasgow, Belfast, Dublin and Cork. Dermot has been The Writer Fellow in Trinity College Dublin and Writer in Residence at Farmleigh House. He writes for most of Ireland's leading newspapers and in 2012 was named Commentator of the Year at the Irish Newspaper Awards.



Dermot Bolger



Leif Bodnarchuk is an accomplished writer; that is to say he writes and has accomplished the feat of avoiding manual labour in pursuit of an easy life. Time is running out.

Leif is a Canadian-born Irish/Brit who lives in Northern Ireland with his wife and two kids. Most of his professional life has been spent (utterly spent) in the music industry's green room. A general term for his job is roadie; a specific role would be guitar technician. Either glamorous title suits.

He began working with Leonard Cohen in 2008, and continued the journey until the end of 2013. In that time he studied a range of Humanities courses and finally figured out that writing was less hobby and more devotion.

In 2012 he began writing daily entries in an online diary while touring with Leonard. The entries received praise and Leif decided to collate and rewrite them into a book entitled *No Ideas*, a self-effacing homage to Leonard's album *Old Ideas*.

No Ideas was self-published in June 2013 and fell off the virtual bookshelves in a minor earth tremor. Following some welcome critique, Leif is in the process of deconstructing it with a view to rereleasing it — leaner, faster, and more betterer.

Version 1 of *No Ideas* is currently on sale at Lulu.com and smashwords.com.

Dublin: A Writer's City

by Dermot Bolger

As a Dublin novelist, playwright and poet, I used to smile wryly when academics, visiting my small terraced Drumcondra house, asked if I lived in James Joyce's shadow. "I've no choice," I'd say, pointing from my kitchen window at the 19th century house backing onto my garden, where the Joyce family once lived and which Joyce brilliantly described in *Portrait of the Artist*.

That house may now be demolished, but it doesn't stop me living in not just his shadow but in the shadow of dozens of Dublin writers. Wherever you walk in Dublin, you cross the shadow of a long-dead writer and cross the path of a living one: Dublin cannot stop being a hotbed of creativity from generation to generation.

This is why UNESCO designated Dublin as its fourth ever City of Literature, recognizing that writing has been central to Dublin's cultural life, right back to Dean Swift (1667 -1745) who wrote *Gulliver's*

Travels here and Richard Brinsley Sheridan (born here in 1751) whose great plays, *The Rivals* and *School for Scandal* – remain as sharp today as when first staged in 1775 and 1777.

These men were born when Dublin had its own parliament. After the Act of Union in 1800, power moved to London. Many Dublin Georgian squares became slums. Art forms like opera, that needed rich patronage, withered. But words belong to everyone and words became a seditious weapon. Amid political censorship, a tradition of "Aisling" or "dream" poems grew up: seemingly simple love poems to a woman but actually treasonous cries for revolution and independence.

19th Century Dublin writers seem associated with poverty or horror. Dublin's greatest poet of the era, James Clarence Mangan endured a life of wretched poverty, ill-health and opium addiction. Eccentric in dress and suffering dangerous mood swings, he succumbed to cholera, alcoholism and starvation in 1849, as Ireland's population was halved by famine.

Horror pervades the works of his contemporary, Sheridan Le Fanu (1814-1873) who invented the modern ghost story, and Bram Stoker, Dublin born author of *Dracula*, whose wife, wisely, rejected a marriage proposal from a more flamboyant Dubliner, Oscar Wilde.

While Wilde was enjoyed success and then a fall from grace abroad, a new generation of Dublin writers were launching the Celtic Revival, coining a deliberately Irish style of writing that



coincided with growing demands for political independence as the 20th century dawned. The Celtic Revival found its focus around the Abbey Theatre (founded by Yeats and Lady Gregory in 1904), where public riots marked debut productions of its first two controversial masterpieces, *The Playboy of the Western World* by J. M. Synge in 1907 and Sean O'Casey's *The Plough and the Stars* in 1926.

But the Dublin of 1904 is forever recalled because it was when a penniless student, James Joyce, went walking with a hotel maid, Nora Barnacle – a walk that changed their lives, led them into exile and caused him to immortalize that date, June 16th, in *Ulysses*, a day now celebrated worldwide as Bloomsday.



Dubliners take the UNESCO City of Literature status in their stride, being used to writers as everyday wonders on street corners. They are used to writers as neighbours, as can be seen by numerous blue plaques adorning houses to declare that some writer lived there. *Often they know more about their writers than academics do. This was shown during the Joyce centenary celebrations of 1982 when, for the first and only time, a plaque was erected to a fictitious character, Leopold Bloom,*

the hero of Ulysses. The unveiling of his plaque outside 52 Upper Clanbrassil Street (where he is born in the book) was interrupted by elderly residents who informed the gathered dignities that they had the wrong house. Some older residents claimed not only that their own father's had known Bloom personally, but that they had known Bloom's father too.

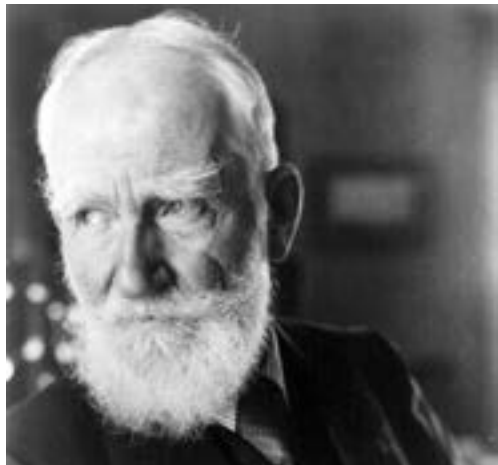
Although Joyce is Dublin's most famous writer, he is not one of our four Nobel Prize for Literature winners. William Butler Yeats came first in 1922.



When an excited *Irish Times* reporter phoned with the news, explaining what an honour it was for the newly independent state, Yeats interrupted him with a question that showed his credentials as a true poet. "How much is it worth?" the great man impatiently demanded.

Yeats's family celebrated with sausages – something that Dublin's second Nobel Prize winner, George Bernard Shaw, probably didn't do when he won it three years later – Shaw being a famous vegetarian, with an awkward relationship to his native city. He considered refusing the Prize, but his wife persuaded him

to view it as an honour for Ireland, a country that she obviously felt needed all the civilizing help it could get, because she left £263,200 in her will “to polish the manners of the Irish.”



Dublin's next Nobel Prize winner had a simpler relationship with his native city: Samuel Beckett, (Nobel winner in 1969), declined to set foot in Dublin during the last half century of his life. Yet he remained a Dubliner, fond of talking and drinking with visiting Dublin writers in Paris, regularly inquiring about favourite Dublin landmarks and only ever removing a television from under the bed of his nursing home when Ireland played rugby on French television.



Fittingly Dublin's most recent Nobel Prize winner, the late and greatly missed Seamus Heaney, was not actually born in Dublin, but lived here for decades. While many Dublin writers, like O'Casey, Joyce and Beckett, chose exile, Heaney was an example of the many writers born outside the city who chose to live here and become essential parts of Dublin's tapestry of voices.

There could be a danger of Dublin being a literary mausoleum, but it has never enjoyed a more vibrant literary scene. Three Dublin writers, Anne Enright, John Banville and Roddy Doyle, have won the Booker Prize in recent years; other novelists like Colm Toibin, Joseph O'Connor, Emma Donoghue, Hugo Hamilton, Jennifer Johnston and Colum McCann scoop international awards regularly; playwrights like Conor McPherson, Peter Sheridan, Marina Carr and Frank McGuinness are acclaimed internationally, and poets like Paula Meehan, Thomas Kinsella, Eavan Boland and Paul Durcan perpetually re-make their native streets in vivid ways.

Dublin may be synonymous with famous literary landmarks, from Howth Head to Sandymount Strand, but no city can be copyrighted by its famous writers. What makes Dublin a true writer's city is the fact that a thousand men and women have reshaped it in their imaginations and that thousands more are continuing to do so – conscious of ghosts on their shoulders, but perpetually attempting to make Dublin's bustling streets imaginatively new again.

TONY CROSBIE

Tony Crosbie was born in Wexford Town in 1947 and grew up there. He commenced his working life with a firm of local solicitors, M.J. O'Connor & Co.

He met his wife, Judy there and they married in 1971. They have 5 children, losing their daughter, Niamh in infancy in 1977. It was while working in M.J. O'Connor & Co. that he was given a tape by a colleague entitled 'Songs from a Room' by Leonard Cohen. As he says himself he entered that room and has been there ever since!

Tony has attended many of Leonard's concerts in Ireland during the recent tours. He retired in 2006 and in 2010 he took up photography as a serious hobby.

"There is a crack in everything that's how the light gets in" - Leonard Cohen



YVONNE ACHESON



Photography is my hobby. I am passionate about it. My other passion is music. In combining music with photography and adding narration to create an Audio Visual (AV), endless project opportunities arise. They are limited only by imagination and time. Which comes first, the music or the photography? It is never that simple, they intertwine in an idea, a feeling, in possibility.

For me, the concert at Lissadell House in Sligo in 2010 was a special experience, serene and timeless. Enjoy this journey I share with you through my AV of "Leonard at Lissadell".

A first time entrant at the Irish Photographic Federation annual Audio Visual Festival in 2011, the AV, "Leonard at Lissadell" won various awards including the audience vote for the most popular AV shown at the festival. It has been shown at Audio Visual Festivals in Northern Ireland, Wales, England and South Africa.

GWEN LANGFORD

Gwen Langford lives in Kildare town, Ireland. Her passions in life are music and photography and there is nothing she enjoys more than taking photos of her surroundings and going to concerts.

She has attended a number of Leonard Cohen concerts both in Ireland and abroad. She has documented her time going to these concerts in her blog at: <http://myleonardcohenjourney.wordpress.com>





LEONARD COHEN AUCKLAND

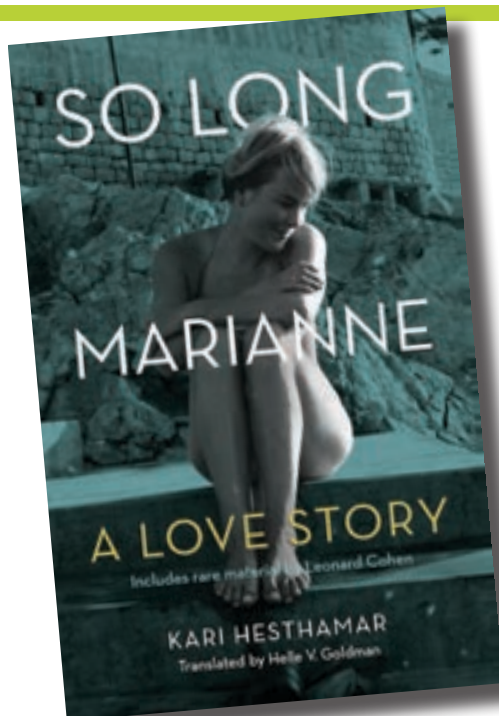
Date	10-08-2014	Location	SCREEN CINEMA	Time	1.30 PM	EXCLUSIVE SCREENING FOR THE DUBLIN EVENT OF THE DECEMBER 21ST 2014 LEONARD COHEN CONCERT FROM AUCKLAND NEW ZEALAND
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So Long, Marianne – A Story of Love and Separation

by Doron B. Cohen

In recent years the publishing of books concerning Leonard Cohen seems to have turned into a cottage industry. No doubt many of us were eagerly awaiting the translation of a certain book first published in Norwegian in 2008. Now, six years later, it has finally become available in English, under the title: *So Long, Marianne: A Love Story*, written by Kari Hesthamar and translated by Helle V. Goldman (Toronto: ECW Press).

This book is a partial biography of Marianne Ihlen, written by Norwegian radio journalist Kari Hesthamar, with Marianne's collaboration and presumably authorization. The voice telling the life story shifts occasionally, and therefore the image of its protagonist is not always focused, although her main traits are often repeated: a young and insecure woman "with a rich fantasy life", seeking to break out from the predictability of a routine existence and willing to take the necessary risks and follow her heart for that purpose. Her early life is sketched succinctly. After graduating from high school in Oslo, she fell in love with a young and talented author and left home to follow him across Europe, finally



landing on a little Greek island. She must have possessed some uniquely charming quality that made her so irresistible in the eyes of all who knew her; in LC's words: "There wasn't a man who wasn't interested in Marianne, who wasn't interested in approaching that beauty and that generosity" (p. 99).

Intertwined with the story of Marianne are the stories of two of the men she loved. One was Axel Jansen, with whom she settled on Hydra, eventually married and had her only son, Axel Joachim. Jansen was a distinguished Norwegian writer, whose innovative prose caused a substantial stir in his homeland's literary milieu in the 1950's and 1960's. His presence is felt throughout her story. Leonard Cohen first appears towards the middle of the book (p. 92), although he is already mentioned in the short "Prologue", in which Marianne is eager to refute allegations that LC "stole" her from Jansen.



The story of the expatriate colony on Hydra has often been told before, but is retold here with some colorful details. Marianne's life with LC and his interaction with her son Axel Joachim, for whom he must have served as a substitute father, gain somewhat better perspective. One point that differs from most LC biographies is the seemingly good relations Marianne had with Masha, his mother (pp. 136, 152). The story is abandoned not long after LC and Marianne's separation; only a few lines in the "Author's Epilogue" tell about Marianne's later years (remarriage, work in her country's oil industry and a little more). Nothing is told about Axel Joachim's life without LC. The book seems to wish to avoid issues that are too painful to handle, and only hints at them.

For me, perhaps the most startling revelation about Marianne's place in LC's work and life came not from this book but from Sylvie Simmons' *I'm Your Man* (2012), where it was revealed that the original line of the song "So Long, Marianne" was in fact "Come on, Marianne", which indeed makes more sense when the song is read with this line replacing the familiar one. It is also much more in tune with the happy melody, which gives no indication of separation. Perhaps we would have preferred the original line, but like Marianne herself we too must bear the pain of separation. Luckily, for them and for us, their years together also left a legacy of great beauty.

Kyoto, July 2014

Over the years we have lost many valued members of the Leonard Cohen Forum community. We would like to dedicate this programme in particular to the memories of

Arlene Dick



Dolores Nedbalek



Coming So Far for Beauty – Dublin -- 2006 and 2014 by Dick Straub

Hal Willner's star-studded tribute concert in Dublin had a huge upside, and what appeared to be a big downside. The upside still lingers favorably in my mind, and the downside turned out to be a precursor of wonderful things to come.

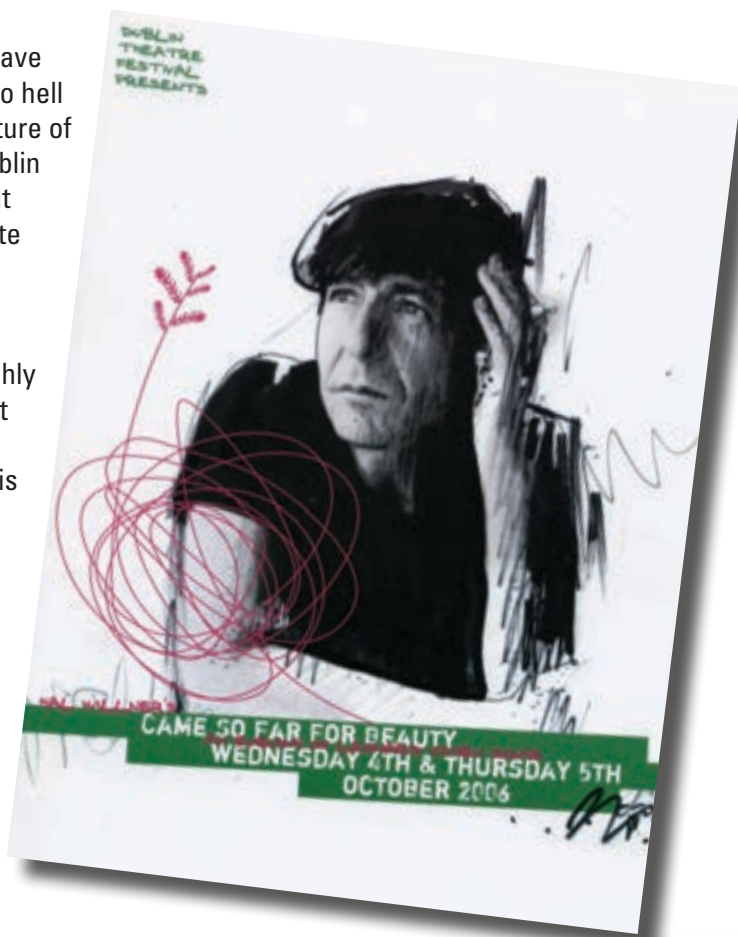
A good writer should probably leave that explanation to the end. But to hell with suspense. The only bad feature of the 2006 show at The Point in Dublin was Willner's announcement that this would be the last of his tribute shows. Because, he explained, "Leonard asked me to quit doing them."

That request turned out to be highly reasonable in the long run. About a year and a half later Leonard began his extensive world touring (2008-2013).

The Willner shows were a real treat for fans. Brooklyn 2003, Brighton 2004, and Sydney 2005, formed the basis for Lian Lunson's "I'm Your Man" film and soundtrack. As wonderful as they were, however, they don't hold a candle to the joys

that came from Leonard's live shows, great bands, new recordings and DVD. Of course many fan gatherings in many cities also resulted.

Dublin, then, is a very significant city in which to again gather the Cohen faithful for fun, friendship, and LC music. I know everyone will have a wonderful time enjoying the result of Paula and her team's months of planning and arranging. The city's rich literary heritage, Temple Bar, and Guinness will all help add to the pleasures of the 2014 Leonard Cohen Event.



Colm Henry

The Leonard session took place in the Old Jury's hotel in Ballsbridge where Leonard was staying on the night before his appearance at the National Stadium, Dublin 1985.

The photo session lasted about 30 minutes and the pictures were to accompany a short interview type piece in Hot Press magazine. Hot Press was at that time not the kind of magazine that would be too keen on Leonard and I think he might have known that judging by the charm offensive that was put on. As anyone who has met Leonard knows he is totally and disarmingly charming and gentlemanly and can reduce even the sternest person to putty. I did not know what to expect from him so planned a session just inside the pool area as the reflected light was lovely. He loved the idea as there was lots for him to do and it was quite a glamorous spot. He began to talk about his then girlfriend who as it happens was a fashion photographer. So I suppose at the time he was well disposed to photographers!



I suggested a few poses and he seemed very comfortable about them. We kept the thing moving along with bits of chat about designers that his girlfriend was photographing and a bit of name dropping went on. The cigarette came out and became part of the set. He was very comfortable and became very relaxed and into himself.

Then like all photo sessions it ended as we felt we had something and it's never a good idea to push it further than that.

He is a hypnotizing rare man and I am happy we got on so well and parted on friendly terms.



*Sunset Chorus - Haiku from Leonard Cohen concert,
Royal Hospital Kilmainham, Dublin, September 2008*

by Maeve O'Sullivan

*entering the venue -
the dull clunk
of plastic champagne glasses*

*between stage & screen
scratching the clouds -
needle in the park*

*introducing his band
he takes off his fedora
holds it to his chest*

*he woos us, thanks us
serenades us -
this grey suited poet*

*long-awaited concert:
"Hallelujah"
a sunset chorus*

This sequence was first published in Skylight 47 Journal, Galway, Ireland, in 2014



The Future . . .



Many times we've been asked by other Forum members to organize a Leonard Cohen Event in Amsterdam, but we always thought we will do that when we are both retired. But we also know that it is important not to wait too long, otherwise it may never happen! So we will invite all Cohenites to the 10th Leonard Cohen Event - Europe, in Amsterdam in Summer 2016!

Amsterdam, a wonderful city and surroundings is a very good place for a Leonard Cohen Event: we have not only a beautiful city, there are also active members of the Forum willing to help us organize the event. The connection with Leonard is that he likes to perform there. In his introduction to Chelsea Hotel #2, he said: "I used to live in this old hotel, it was even there before there were tulips in Amsterdam."

Maybe it's not even necessary to give you a lot of information now, but here is a short impression of what the participants of this 10th Event can expect. We are sure there is a lot to see and to do for everyone.

Amsterdam in the Netherlands (also known as Holland) is one of the greatest small cities in the world. From its canals to world-famous museums and historical sights, Amsterdam is one of the most romantic and beautiful cities in Europe.

Amsterdam is also a city of tolerance and diversity. It has all the advantages of a big city: culture, nightlife, international restaurants, good transport - but at the same time it is quiet, and largely thanks to its extensive canals, has little road traffic. In Amsterdam your destination is never far away, but get a bike for an authentic local experience.

Looking forward to seeing you again in The Netherlands

Willy and Wijbe & the organising team



Hello all! We are excited to begin planning the 2016 International Leonard Cohen Event in Edmonton, Canada. The event celebrates the 50th anniversary of Leonard Cohen's pivotal 1966 visit to Edmonton as a guest of the Department of English at the University of Alberta, a period during which he first transitioned to a celebrity with standing room only crowds and fans following him everywhere. Lawyer Ken Chapman and music promoter and CKUA radio personality Peter North are partnering with me on the event. Ken was a student at the University of Alberta during the 1966 visit and remembers it well.

The plan is to have the Edmonton 2016 Event coincide with the Edmonton International Film Festival. The 2016 Edmonton International Film Festival will be September 30 (Friday) to October 8th (Saturday). The four-day Cohen festival would commence on Thursday October 6th and run to Sunday October 9th so the last day would be purely Cohen and not film festival. So it would overlap the last three days of the film festival and run one day longer.

We plan to start the collaboration with the Edmonton International Film Festival starting this year 2014, so we can be presaging/promoting the 2016 event by partnering with them in the 2014 and 2015 (and 2016!) film festivals.

Edmonton is highly relevant to Leonard's career, his 1966 visit here was a turning point, and in later years when he was back in Edmonton he searched for the significant landmarks of his 1966 visit just as you can do when you attend in 2016!

I assure you that as much fun as 2008 was, the 2016 Edmonton Event will be even much better!

Hope to see you there!

Kim Solez



Participants

Aaftink	Mary	Canada (ON)	Franz	Henning	Germany
Acheson	Yvonne	Ireland	Frisina	Giusy	Italy
Arjatsalo	Jarkko	Finland	Galant	Justyna	UK
Arjatsalo	Eija	Finland	Garland	Rita	Ireland
Bacon-Smith	Elizabeth	US (FL)	Goeschel	Frauke	Germany
Bailey	Sue	UK	Goodwin	Joan	Canada (ON)
Barclay	Lyn	Canada (ON)	Granofsky	Lorne	Canada(QC)
Bartels	Anne	Germany/UK	Gutschmidt	Caren	Germany
Bartsch	Regina	Germany	Hammond	Jill	UK
Berg	Christine	Netherlands	Hammond	John	UK
Boeyen	Kees	Netherlands	Harbus	Ian	US (NY)
Bogaard	Gery	Netherlands	Harrington	Fiona	Ireland
Bohan	Tom	US (ME)	Hawthorne	Sarah	N. Ireland
Bowles	Chrissie	UK	Haze	Jarmila	Netherlands
Brophy	Brid	Ireland	Heikkilä	Pirkko	Finland
Chipman	Jill	Canada (AB)	Heikkilä	Kaisa	Finland
Chipman	Mallory	Canada (AB)	Hiljanen	Sinikka	Finland
Ciok	Krzysztof	Poland	Hulsbergen	Rola	Netherlands
Clague	Jonathan	UK	Humphries	Margaret	UK
Cohen	Doron B	Japan	Hutchinson	Marian	Ireland
Correia	Paula	Portugal	Irion	Norman	US (NY)
Costello	Joe	Ireland	Jackson	Sarah	N. Ireland
Creasey	Mary	Ireland	Jahnel	Manuel	Germany
Crosbie	Tony	Ireland	Jenkins	Paula	UK
Cummer	Don	Canada (ON)	Jim	Devlin	UK
Dahart	Diana	USA (MI)	Joha	Erich	Austria
Darbyshire	Andrew	Australia	Joha	Doris	Austria
Daykin	Janet	UK	Kearney	Martina	Ireland
de Graaff	Aad	Netherlands	Kelber	Notker	Germany
de Moor	Claire	Belgium	Kelber	Gertrud	Germany
Deline	Patty	Canada (ON)	Kirby	Tracey	Australia
Deline	Graham	Canada (ON)	Kloss	Hans	Germany
Dixon	Olwen	Ireland	Knott	Jim	Australia
Dolfino	Marco	Italy	Krasuski	Krzysztof	Poland
Dorr	Ciaran	UK	Kuivalainen	Petri	Finland
Everett	Dave	UK	Kurzweil	Ken	USA (NY)
Ezekiel	Joy	USA (TX)	Lageveen	Wybe	Netherlands
Farebrother	Sue	UK	Lageveen	Willy	Netherlands
Farrell	Raymond	Ireland	Langford	Gwen	Ireland
Forsyth	Ken	UK	Lederman	Gloria	Canada (QC)
Franz	Christoph	Germany	Lex	Christa	USA/Germany



Liptrot	Philip	UK
Liptrot	Jean	UK
Lohse	Juergen	Germany
Lohse	Gesine	Germany
Lynham	Bernadine	Ireland
MacLeod	Mandy	UK
MacLeod	Mike	UK
MacLeod	Lachlan	UK
MacMillan	Scott	UK
MacMillan	Helen	UK
Marshall	Wendy	UK
Martonyi	Eva	Hungary
Massa	Maarten	Belgium
Massa	Eddy	Belgium
McCann	Paula	Ireland
McSweeney	Helen	Ireland
Mechiels	Ann	Belgium
Meijer	Miriam	Netherlands
Mentink	Lydia	Netherlands
Mentink L	Partner	Netherlands
Moore	Micky	US (FL)
Morris	Linda	UK
Morris	John	UK
Murray	Declan	Ireland
Needham	Pete	UK
Newton	Jill	Australia
Newton	Richard	Australia
Nicolaescu	Laura	Romania
Nolan	Marie	Ireland
Noonan	Albert	Ireland
O'Connell	Jimmy	Ireland
O'Connell	Trish	Ireland
O'Connor	Brian	Ireland
O'Leary	Tom	N. Ireland
Oljakka	Auli	Finland
O'Mahony	Sheila	Ireland
Pennifold	John	UK
Peters	Steve	UK
Piepenbrock	Nellie	Netherlands
Podebradska	Vlasta	Czech Republic
Pottier	Ingrid	Belgium

Prendergast	Afric	Ireland
Price Jones	Dafydd	UK
Remy	Judy	France
Roberts	Christine	UK
Roberts	Andrew	UK
Robinson	Jane	N. Ireland
Rohr	Gabriele	Germany
Rohr	Reinhard	Germany
Rucker-Müller	Claudia	Germany
Salles	Beatriz	Spain
Sauerwein	Rainer	Germany
Sauerwein	Karin	Germany
Schmaltz	Bruce	Canada
Schmaltz	Monique	Canada
Schwarzwaelder	Andrea	Italy
Shertzman	Valerie	USA (CA)
Solez	Kim	Canada (AB)
Sorreau	Julien	France
Storms	Willy	Belgium
Sunday	Suzanne	USA (NY)
Talola	Mikko	Finland
Tanahashi	Yoshio	Japan
Vainio	Maire	Finland
Vainio	Pentti	Finland
Van der Leer	Henrik	Netherlands
van Gorkum	Ine	Netherlands
Van Ruth	Liesbeth	Netherlands
van Zwietering	Lia	Netherlands
Viana	Maria	Portugal
Volk	Conny	Germany
Way	Joe	USA (WI)
Way	Anne	USA (WI)
Weinrauch	Harald	Germany
White	Marsha	USA (CA)
Wilcox	Ken	UK
Williams	Diane	UK
Williams D	Companion	UK
WolkindMichael		UK
Yergin	April	US (FL)
Zabaniotou	Anastasia	Greece
Zajac	Christelle	France



Thank You

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- Helen Quinn & the Staff of the Landsdowne hotel
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- Christy Burke – Lord Mayor of Dublin
- Shirley Chance
- Gerard Smyth
- Des Gunning
- Don Cummer
- Helen McSweeney
- Brid Brophy
- Gwen Langford
- Wendy Marshall
- Judy Remy
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And, of course, a very special thank you to the man who brings us together and who has been following and supporting these events since their inception – Leonard Cohen.

Tina Robinson



**“it’s a great honour
to play for you, in this
great City of poets and
writers.**

**Where there’s a genius
in every bedroom and a
writer in every pub.”**

Leonard Cohen, Dublin 2008