



HALLELUJAH: Leonard Cohen, A Journey, A Song

Directed by Daniel Geller and Dayna Goldfine



2021 | Documentary | 115m | USA

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Synopsis

Hallelujah: Leonard Cohen, A Journey, A Song is a definitive exploration of singer-songwriter Leonard Cohen as seen through the prism of his internationally renowned hymn, “*Hallelujah*.” This feature-length documentary weaves together three creative strands: The songwriter and his times; the song’s dramatic journey from record label reject to chart-topping hit; and moving testimonies from major recording artists for whom “Hallelujah” has become a personal touchstone. Approved for production by Leonard Cohen just before his 80th birthday in 2014, the film accesses a wealth of never-before-seen archival materials from the Cohen Trust including Cohen’s personal notebooks, journals and photographs, performance footage, and extremely rare audio recordings and interviews.

Directors' Statement

“There is a religious Hallelujah, but there are many other ones. When one looks at the world, there's only one thing to say, and it's Hallelujah. That's the way it is.”

— Leonard Cohen

This project began as a very specific exploration of “Hallelujah” and its international impact — whether to entertain (like the audiences who flocked to *Shrek*), commemorate life’s important moments at weddings and funerals, or to serve as a communal healing, like the song’s use during the Covid-19 memorial service on the eve of the January 2021 Presidential inauguration.

When we took up our camera and microphone, it was originally to look at the song through the eyes of interviewees who had been involved with recording it (producer and arranger John Lissauer); singing it with Leonard Cohen himself (Sharon Robinson); or covering it on their own (Judy Collins, Brandi Carlile, Rufus Wainwright).

While those initial interviews proved we were on to an entertaining and captivating story, they also illuminated something deeper about the song itself and especially about the man who wrote it. We found ourselves needing to expand the film’s reach to include many of Leonard’s intimates — those who served as his emotional and spiritual counselors (Rabbi Mordecai Finley; Nancy Bacal, his childhood friend of nearly 80 years; his longtime girlfriend Dominique Issermann), as well as his intellectual sparring partners (Adrienne Clarkson; music writer Larry “Ratso” Sloman). These people, along with many others, speak in depth and with firsthand knowledge about Cohen’s lifelong focus on the purpose and sanctity of the human condition.

Hallelujah: Leonard Cohen, A Journey, A Song gives voice to the deepest questions about faith, belief, skepticism and the psychological and religious constructs that serve to both support and obstruct us throughout our lives — or as Leonard Cohen would call it, “the broken Hallelujah.”

—Dan Geller and Dayna Goldfine, August 2021

Original Interviews (in order of appearance)

Larry “Ratso” Sloman is the author of numerous books [including *On the Road with Bob Dylan*] and music journalist who regularly interviewed Leonard Cohen for nearly 30 years [1974 – 2001]. Sloman’s never-before-heard, unedited interview tapes are featured in the documentary.

Adrienne Clarkson [The Rt. Honorable] Canadian author, journalist, and longtime host of the CBC show *Take 30* on which, in 1966, Leonard Cohen made his first television appearance as a singer/songwriter. Cohen and Clarkson shared a fifty-year friendship and she interviewed him multiple times over that period.

Judy Collins – singer/songwriter whose 1966 cover of “Suzanne” put Leonard Cohen on the map as a songwriter. In 1967, during a benefit concert at The Town Hall in New York City, Collins orchestrated Cohen’s first on-stage performance as a singer. Collins’ interview for this documentary took place on the same stage 50 years to the day from this performance.

Clive Davis – renowned music industry executive who was President of Columbia Records when Leonard Cohen was signed to the label in 1967.

John Lissauer – musician, composer and record producer who produced and arranged multiple albums with Leonard Cohen, including *Various Positions* on which the original version of “Hallelujah” was the first song on Side B. Lissauer wrote the original score for this documentary.

Nancy Bacal – Writer, journalist and editor of Leonard Cohen’s 1994 anthology, *Stranger Music: Selected Poems and Songs*. Bacal and Cohen shared a lifelong friendship that began during their school days in Montreal and lasted through the end of Leonard’s life.

Rabbi Mordecai Finley – The leader of Ohr HaTorah Synagogue in Los Angeles, which Leonard Cohen attended for the last ten years of his life.

Sharon Robinson – singer/songwriter and Leonard Cohen’s frequent writing collaborator and producer including for the 2001 album *Ten New Songs*. Robinson

first toured with Cohen as a backup singer in 1979 and was a key member of the 2008-2013 Leonard Cohen World Tour.

Dominique Issermann – World-famous French photographer known for her work in portraits and fashion. Issermann photographed Leonard Cohen over several decades and directed several of his music videos. The two had a long relationship that began during the period Cohen was writing and recording *Various Positions* and “Hallelujah.”

Glen Hansard – Irish singer/songwriter and star of the film *Once* (for which he won the Academy Award for Best Original Song). Hansard is a lifelong Leonard Cohen fan, who deeply appreciates Cohen’s ability to “bring the spiritual down to earth.”

Brandi Carlile – Six-time GRAMMY winning singer/songwriter whose exploration of “Hallelujah” allowed her to reconcile her Christian faith with her lesbian sexuality.

Susan Feldman (Artistic Director) and **Janine Nichols** (Program Director), *Arts at St. Ann’s*, 1980-2000. In 1991, Feldman and Nichols presented the multi-artist tribute concert *Greetings from Tim Buckley*, which led to the discovery of Jeff Buckley, and in turn, his introduction to John Cale’s version of “Hallelujah.”

Hal Willner – The late Hal Willner was one of the most innovative producers in contemporary music. Best known for his multi-artist live show concept albums, it was Willner’s 1991 show *Greetings from Tim Buckley* at St. Ann’s Cathedral, that led to the discovery of Jeff Buckley. Subsequently, Willner facilitated Buckley’s career, introducing him to key industry people. Willner served as Music Producer on this documentary.

Shane Doyle – owner of *Sin-é* (1989-96), a small Irish café and music space in New York City’s East Village where, in 1992, Jeff Buckley first performed his career-making cover of “Hallelujah.”

Steve Berkowitz – Berkowitz had a 25-year career at Columbia as an A&R Executive and Producer. He signed Jeff Buckley to the label in the Fall of 1992 and oversaw the production and recording of *Grace*.

Joan Wasser – singer/songwriter and producer, who performs and releases music as Joan As Police Woman. Wasser was romantically involved with Jeff Buckley for the last three years of his life and was a frequent witness to the power of his “Hallelujah” performances.

Myles Kennedy – lead vocalist in the heavy metal band Alter Bridge and as the lead vocalist in Slash’s [*Guns N’ Roses*] backup band. After hearing Jeff Buckley’s “Hallelujah,” Kennedy made the song an unexpected staple of his live shows.

Vicky Jensen – Co-Director of *Shrek* (2001) whose decision to use “Hallelujah” in the movie launched the song into the stratosphere.

Rufus Wainwright – singer/songwriter whose cover of “Hallelujah” on the *Shrek* soundtrack album furthered the song’s worldwide popularity and brought the “Hallelujah” phenomenon to a whole new generation who would subsequently think of it as “that song from *Shrek*.”

Eric Church – Multiple Grammy-nominated country singer/songwriter and recipient of the CMA 2020 Performer of the Year Award. Church’s impromptu performance of “Hallelujah” during his first ever show at Red Rocks was revelatory for both him and his audience.

Amanda Palmer – singer/songwriter and performance artist who began covering “Hallelujah” in a punk style after witnessing Leonard Cohen’s 2009 appearance at Coachella.

Regina Spektor – Russian-born singer/songwriter who first performed “Hallelujah” in a concert for the Jewish Heritage Festival.

A Conversation with Filmmakers Dan Geller and Dayna Goldfine, moderated by producer Alan Light, author of *The Holy or the Broken: Leonard Cohen, Jeff Buckley, and the Unlikely Ascent of “Hallelujah.”*

Alan: What was the spark that initiated this movie for you?

Dayna: It was a combination of things. We were having dinner with our friend David Thomson, the film writer, and he told us he had an idea for our next documentary. He thought it would be interesting for a movie to be about a single song. Dan and I were both initially skeptical that the story of a song could sustain a feature-length documentary. But we both remembered seeing Leonard Cohen sing “Hallelujah” in Oakland at the Paramount when he was doing his final world tours. It was life-changing the way he threw himself to the ground on his knees and poured everything he had into the performance. The next day after that dinner, I typed the song title into a search engine and *The Holy or the Broken* came up. We ordered the book, read it, and saw it as the perfect argument for making a documentary focusing on a singular song.

Alan: What was it about the song in particular that resonated with you enough to make a film about it?

Dan: Several of our films have been about artistic process, including *Isadora Duncan: Movement from the Soul* and *Kids of Survival: The Art and Life of Tim Rollins + K.O.S.* But we hadn’t tackled a film that was about music specifically, so I loved the idea of entering a new field and seeing what awaited us. Each subject matter we tackle is something new to us.

Dayna: We love to explore new genres, so this was an incredible opportunity for us. But for me it wasn’t so much the idea of doing a documentary about a song, it was that particular song, and the way that song has resonated for me, and for so many others. The initial draw to that song for us was the Jeff Buckley version and listening to it over and over again with friends made me familiar with the song. But the complexities of it emerged watching Leonard Cohen perform it live in Oakland a few years ago. It wasn’t just a song. It has such depth and ambiguity, and it covers unbelievable territory: personal, spiritual, carnal, biblical. Your book confirmed all of this in spades, because *The Holy or the Broken* isn’t solely about “Hallelujah,” it’s about the guy who wrote it and the trajectory of the song.

Alan: How did you start the wheels turning with this project, and how did it evolve as you dug deeper into the subject matter?

Dayna: We reached out to you, first and foremost, and asked if anyone had approached you about optioning *The Holy or the Broken* for a documentary, and you told us that many people had, but there were so many stumbling blocks. Do you remember what some of them were?

Alan: One was figuring out how to turn “Hallelujah” into a story that wasn’t simply a list of its different versions. Another was the fact that by 2014, Leonard Cohen was no longer doing interviews, which meant he would never be a part of any kind of documentary project. Finally, any project was going to be an incredibly difficult challenge in terms of licensing and publishing issues. That was the biggest hurdle.

Dan: A big challenge for us was getting Leonard Cohen to give us his tacit blessing, which happened very quickly through his manager, Robert Kory, who initially told us not to expect an answer for a long time. Leonard wasn’t familiar with our work, but he checked it out and was intrigued by our approach and our aesthetic. We knew that he had been widely documented over the years, through audio recordings, interviews and videos. Early on in the project people would ask us if we planned to interview Leonard for the movie, but we didn’t need to — by pulling interviews from 1966 onward, you get a sense through archival footage of the arc and complexity of how Leonard thought and talked across his adult life — which was much more effective than if we had shot interviews with him at the end of his life.

Dayna: The most prohibitive factor was the licensing and publishing rights. Going in, we knew there was a possibility that Sony’s first quote could be extremely expensive, so we expected quite a bit of negotiating in that regard and knew that if we couldn’t clear that hurdle, we couldn’t do the movie. We started by writing a note to Robert Kory asking for Leonard’s blessing — but not asking for Leonard’s presence in the movie. To our shock, Robert wrote back in 20 minutes and Leonard said yes within a couple of weeks.

Dan: To get a publishing license from Sony Music took a year and a half of negotiations to get them to the point where they could be compensated with a sum that wasn’t unreasonably out of line with what an independently produced documentary could be able to sustain financially. We didn’t shoot anything until we had that license in hand.

Alan: **Once the technical hurdles were out of the way, how did you start finding your way into your story?**

Dayna: We have always thought about the film as a braiding of three strands: Leonard Cohen the man, and the only person in the universe who could have written “Hallelujah”; the trajectory of the song from record label reject into a stratospheric international hit; and how different artists came to realize their own interpretations of the song. Those three strands were in our first proposal and remained intact all the way through the project.

Alan: How did you go about acquiring all the footage, and when did you realize you wanted to center the movie on “Hallelujah” itself?

Dan: Larry “Ratso” Sloman gave us these amazing interviews he’d conducted with Leonard starting in 1974 and continuing for decades. Our friend Robin Sagon, who is one of our executive producers, had interviewed Leonard in the ‘90s and she had the cassette in her garage. Then we got a range of interviews, both audio and video that captured the nuances of Leonard’s spiritual journey. As we continued, other things emerged that helped enhance our understanding of “Hallelujah” itself, and why the song appeals to so many people. All of these things helped enhance our understanding of “Hallelujah.” Because the song has remained so fluid throughout its lifetime, not only in the way people interpret it musically, but how the lyrics have changed over time, it’s like a tapestry that kept getting more and more colorful and dense.

Dayna: The Holy Grail of our research was Leonard’s mythological notebooks (showing the evolution of “Hallelujah”), including the many different verses he had written over the years. When we were starting out, we’d heard the story of the 15 or so verses he sent off to John Cale by fax machine, but then over time the estimated number of verses ranged anywhere from 80 to 350 depending on who was telling the story. After we showed Robert Kory the first act of our documentary, and he understood what we were doing, he finally showed us one of the notebooks. We looked at it and both of us were ecstatic. The next time we saw him in Los Angeles, in December 2018, we saw dozens more, including all of the many notebooks that spanned the writing of “Hallelujah.”

Dan: Because we had started to build up a common sensibility with Robert, and because he trusted us and what we were doing, he let us see more of the notebooks over time. Leonard’s process for “Hallelujah” went from the initial drafts in the notebooks to the first recordings to a more secular version — before returning back around again to a version that embraced both secular and religious. You could see his process, line after line. He didn’t even erase things, he left everything in the notebooks including revisions.

Alan: It's a big deal that we see these notebooks for the first time in the movie. What was it like for the Estate to give you these materials — which also included footage of Leonard from his final tours?

Dayna: It has been an ongoing process. As the film evolved in the editing room, we shared our progress along the way with Robert Kory, who fully appreciated what we were doing and our approach. As time went on, he slowly started making more and more available to us, from the notebooks to the performance footage at the end of Leonard's life — which only came our way six months ago. When Robert saw that we wanted to complete the arc of Leonard's lifetime performing the song, he put us in touch with Ed Sanders, who shot every performance on Leonard's final world tour. Ed has a photographic memory for every performance, so we were able to find Leonard's final performance of "Hallelujah" in Auckland, New Zealand because he knew exactly where the footage was located.

Alan: Let's talk about some of the key voices in this story and how you came to include them in the film.

Dan: (Musician, composer and producer) John Lissauer is central to the story. He's such a kind, thoughtful and talented artist in his own right, having written songs with Leonard before Leonard disappeared from John's life for several years — only to reemerge and record *Various Positions* with John and watch as the album was rejected by Columbia Records. John's story is so emotional and central in the way it paralleled the ups and down in Leonard's own life. John also composed our original score, because he wanted this labor of love to come to the musical completion he felt "Hallelujah" deserved. Who better to write a score for this movie than the guy who produced that song?

Dayna: One thing would lead to another, and more people would enter the picture. Right after we cleared the hurdle with Sony Music in late 2015, Robert Kory told us he had just seen (French photographer) Dominique Issermann at Leonard's annual holiday party. Dominique was present during many of the years Leonard was actually writing "Hallelujah." Rachel Fox, who became our music supervisor, introduced us to Hal Willner, who in turn introduced us to Ratso, who had all these cassette tapes of his old interviews with Leonard...

Dan: Judy Collins, who is so well-known, is wonderful in our interview and it's particularly moving to see her at The Town Hall where 50 years earlier she'd brought Leonard out on stage for the first time. More unfamiliar to audiences outside of Canada is Adrienne Clarkson, a Canadian author, television personality, and lifelong

friend of Leonard's. She interviewed him for his first televised performance as a singer/songwriter in the '60s before she became the Governor General in Canada for some years (a role that includes responsibilities for encouraging the arts and cultural affairs). She had a fascinating and interesting perspective from having interviewed him so many times. She provided a much-needed Canadian perspective on the earliest days of Leonard's career.

Alan: Leonard passed away in the middle of your creative journey that culminated in this film. How did that shift your way of thinking about the project?

Dan: I'm not sure his passing changed anything in terms of the direction of the film, but I'm disappointed he never had the chance to see what we were doing. I would hope he would have enjoyed it. I think we captured the complexities of Leonard without taking an easy course with his life. It's not simply about a song — it's about the twinning of the life and the song.

Alan: You've said that many if not most of the world comes into this story associating the song with Jeff Buckley. How did you incorporate this into the film — and how did it slot into the larger story you've told with the song?

Dayna: Initially we felt like Jeff was going to take up more screen time than he ultimately did. But when viewers watched our early rough cuts, their feedback was that Jeff's story is so compelling and so emotional that we should cut back on it a little bit lest it take over the whole film. Because we had gotten into this story through the song as a whole, we had to consider the larger picture, and the other artists — not to mention Leonard's long trajectory through the life of the song. We knew that Act Two was always going to end with Jeff Buckley's death but figuring out how much of the film could sustain of Jeff's presence was one of the hardest things we had to address during the editing process.

Alan: There are 600-800 versions of "Hallelujah" that exist in the world today — what was your selection process in terms of which versions you include in the movie?

Dayna: Obviously we were going to go with the linchpins in the trajectory of the song's history — Bob Dylan, John Cale, Jeff Buckley — but Rufus Wainwright was the first person we interviewed in terms of the cover version, because he performed it on the *Shrek* soundtrack.

Dan: If somebody had a really interesting reason for covering the song, or a feeling for what it meant for them, we considered it. For Brandi Carlile to talk about how she was able to reconcile her spirituality with her sexuality as a lesbian through the song was an obvious standout, or Eric Church, a country singer who isn't normally associated with Leonard Cohen, covering the song and spontaneously performing it at Red Rocks.

Alan: In the film, you weave together archival footage, newly shot footage, and different elements like the song notebooks and the final tour footage. What was involved in making this story feel unified and cohesive?

Dan: The best way I can describe the tone of the film is the feeling you get from watching Leonard, who is serious but also has a sense of humor. We were also going for a feeling of timelessness, like the song itself.

Dayna: Our goal was to create a nuanced portrait of the artist and the song, giving the audience permission, as Leonard did, to interpret the song as they would in any given moment or on any given day. We want to let audience members come to their own conclusions — or lack of conclusions — in terms of the meaning of the song. My own interpretation of the song changes with my mood, or my day, or the time in my life.

This interview was edited and condensed for clarity.

About the Filmmakers

Dan Geller — Producer/Director/Camera

Dayna Goldfine — Producer/Director/Editor/Location Sound

For over 30 years, Emmy-award winning directors/producers Geller and Goldfine have jointly created critically acclaimed multi-character documentary narratives that braid the personal stories of their protagonists to form a larger portrait of the human experience. Their most recent film, *The Galapagos Affair: Satan Came to Eden* (2013) had its world premiere at the Telluride Film Festival and its European premiere in Berlin. It opened theatrically to strong critical reviews nationwide in April 2014, has played theaters and festivals internationally, and is now available worldwide on VOD as well as consumer and educational DVD.

Geller and Goldfine's work also includes the award-winning *Something Ventured* (2011), which premiered at SXSW and went on to play festivals and screen internationally, as well as in educational distribution, VOD and consumer DVD release worldwide, including a national PBS broadcast in January 2013; *Ballets Russes* (2005), which was recognized as one of the top five documentaries of 2005 by the National Society of Film Critics and the National Board of Review, appearing on a dozen critical top-ten lists, including *Time Magazine*, the *Los Angeles Times*, the *Hollywood Reporter*, the *San Francisco Chronicle* and *Slate*; *Now and Then: From Frosh to Seniors*, which premiered theatrically in October 1999 and aired on PBS in October 2000 as the lead program of the Independent Lens series; *Kids of Survival: The Art and Life of Tim Rollins + K.O.S.* (1996), a feature-length documentary about the South Bronx-based art group, which aired on Cinemax in September 1998 and was the recipient of two national Emmy Awards; *Frosh: Nine Months in a Freshman Dorm* (1994); and, the award-winning *Isadora Duncan: Movement from the Soul* (1988).

Dan Geller and Dayna Goldfine were admitted to the Documentary Branch of The Academy of Motion Picture Arts and Sciences in June 2014.

Hal Willner, Music Producer

The late Hal Willner was one of the most innovative producers in contemporary music, the creative force behind numerous albums, films, television shows and live events. Willner was best known for his multi-artist concept albums and live shows with unpredictable casts, including *Greetings from Tim Buckley* (1991), a project that led to the discovery of Jeff Buckley; and *Came So Far for Beauty: Music of Leonard Cohen* (2003-05), which played to rave reviews around the world and variously featured Nick Cave, Lou Reed, Laurie Anderson, Beth Orton, Jarvis Cocker, Rufus and Martha Wainwright, among others. Footage from the Sydney Opera

House performances of *Came So Far for Beauty* underpinned the 2005 documentary *Leonard Cohen: I'm Your Man*. Willner produced albums for Marianne Faithfull, Lou Reed, Macy Gray, Lucinda Williams, Laurie Anderson and others, winning a GRAMMY with Bill Frisell in 2005. He has been supervising music producer for films including Robert Altman's *Shortcuts* and *Kansas City*, Wim Wenders' *Million Dollar Hotel*, Gus Van Sant's *Finding Forrester* and Adam McKay's *Talladega Nights* and *Step Brothers*. Willner also provided sketch music adaptations for *Saturday Night Live* for over 30 years.

Rachel Fox, Music Supervisor

Rachel Fox has worked in the music industry for 28 years; first as a transactional music attorney at large law firms representing major record labels, music publishers, multi-platinum selling recording artists & songwriters, film composers, producers, managers and industry executives. She later worked in-house at an independent film company, negotiating and drafting agreements relating to all aspects of filmmaking. Having worked closely with Hal Willner in various capacities since the 1990's, she now specializes in complex music licensing issues as well as coordinating all aspects of the creation of music for film, albums and live performances.

Jonathan Dana, Executive Producer

Jonathan Dana has been a pioneer in the independent film business since 1971. He served as President of Motion Pictures and Television at Atlantic Releasing Corporation and as President and CEO of Triton Pictures, supervising such films as *A World Apart*, *Stormy Monday*, *Teen Wolf*, *Patty Hearst* and *Hearts of Darkness: A Filmmaker's Apocalypse*. Dana has also served in a production capacity on over 26 fiction and non-fiction films, including the music documentaries *Standing in the Shadows of Motown* and *Tom Dowd and the Language of Music* and *Willie Nelson: Still Is Still Moving*. This is his fourth collaboration with Geller Goldfine, having served as executive producer on *The Galapagos Affair*, consulting producer and producer's representative on *Ballets Russes*, and as production consultant on *Something Ventured*.

Morgan Neville, Executive Producer

Morgan Neville is an Academy Award, Grammy Award, and Emmy Award-winning director known for his work as a cultural documentarian. His film *Won't You Be My Neighbor?*, a documentary about Fred Rogers, was released by Focus Features in 2018 and has become one of the best-reviewed and highest-grossing documentaries of all time. His 2013 film *20 Feet From Stardom* won the Academy Award for Best Documentary, as well as a Grammy Award for Best Music Film. His current film, *Roadrunner: A Film About Anthony Bourdain*, premiered theatrically

nationwide in July 2021. Other recent films include the Emmy-winning *Best of Enemies*, *They'll Love Me When I'm Dead*, *Keith Richards: Under the Influence*, and *The Music of Strangers: Yo-Yo Ma and the Silk Road Ensemble*.

Alan Light, Consulting Producer

Alan Light is the author of *The Holy or the Broken: Leonard Cohen, Jeff Buckley, and the Unlikely Ascent of "Hallelujah."* A long-time music journalist and the co-host of *Debatable*, a daily music talk show on Sirius XM, he has written numerous other books, including *Let's Go Crazy: Prince and the Making of Purple Rain* and *What Happened, Miss Simone?* Alan is the former Editor-in-Chief of *Vibe* and *Spin* magazines, and is a regular contributor to the *New York Times*, *Rolling Stone*, and the *Wall Street Journal*.

John Lissauer, Original Score:

John Lissauer is a composer, record producer, conductor and performer. At the age of 19, he arranged the first recordings of Al Jarreau. A long-time collaborator with Leonard Cohen, John produced and arranged Cohen's albums *New Skin for the Old Ceremony* and *Various Positions*, which featured the first, iconic recording of "Hallelujah." In 2019, John was inducted into the GRAMMY Hall of Fame for producing, arranging and conducting the first recording of "Hallelujah."

HALLELUJAH
Leonard Cohen, A Journey, A Song

In Memory of
Hal Willner

Directed by
Dan Geller
Dayna Goldfine

Produced by
Dayna Goldfine, p.g.a.
Dan Geller, p.g.a.

Executive Producers
Jonathan Dana
Morgan Neville

Executive Producers
Michael Drews
Robin Sagon

Edited by
Dayna Goldfine
with
Bill Weber
Dan Geller

Consulting Producers
Alan Light
Celeste Schaefer Snyder

Original Music
John Lissauer

Music Producer
Hal Willner

Music Supervisor
Rachel Fox

With Special Thanks to
Robert Kory
Trustee of The Leonard Cohen Family Trust
and Leonard's Manager since 2004

Featuring (in order of appearance)

Leonard Cohen
Larry "Ratso" Sloman
Adrienne Clarkson
Judy Collins
Clive Davis
John Lissauer
Nancy Bacal
Rabbi Mordecai Finley
Sharon Robinson
Glen Hansard
Bob Dylan
John Cale
Brandi Carlile
Myles Kennedy
Susan Feldman
Janine Nichols
Hal Willner
Shane Doyle
Steve Berkowitz
Joan Wasser
Vicky Jenson
Rufus Wainwright
Bathabile Mthombeni
Eric Church
Amanda Palmer
Regina Spektor

Inspired by the book *'The Holy or the Broken: Leonard Cohen, Jeff Buckley & the Unlikely Ascent of Hallelujah'* by Alan Light

**Heartfelt thanks to all the additional interviewees
who gave so generously of their time and wisdom**

Andre Cymone
Pico Iyer
Chris Kelly
Kate McKinnon
Don Novello
Sarah Schneider
Bruce Wagner

Cinematography **Dan Geller**
Additional Cinematography
Brian Harnick
Kuba Cachro

Location Sound **Dayna Goldfine**
Additional Sound
Richard Fleming
Dennis Hamlin

Gaffer **Brian Harnick**
Additional Gaffing
Edward Joyce
Russell Bell
Mark Belcher
Benjamin Dundas
Corey Eisenstein
Will Elder
Kennan Muzzy

Assistant Editor **Tomaso Semenzato**

Design and Animation **Scott Grossman**

Original Music Performed by
Guitar Solos **Peter Calo**
Violin Solos **Gutkin**
Vocals Vaneese **Thomas**
Clarinet and Piano Solos **John Lissauer**
Score Recorded and Mixed by **John Lissauer at Katonah Mill Studios**
Additional Mixing **Larry Alexander**

Post-Production Sound Services by
Skywalker Sound
a Lucasfilm Ltd. Company, Marin County, California
Supervising Sound Editor -----Bob Edwards
Re-Recording Mixer----- Scott R. Lewis
Assistant Re-Recording Mixers - Danielle Adams
-----Judy Kirschner
Engineering Services -----Scott Levine
Digital Editorial Support-----Danny Caccavo
Post-Production Sound AccountantDaniela Pontoriero
Director, Production Finance & PlanningMike Peters
Client Services----- Traynor Katzer
Studio Capacity Manager----- Carrie Perry
Head of Engineering----- Steve Morris
Head of Production ----- Jon Null
General Manager----- Josh Lowden

Production Assistants

William Burns	Oliver Deutsch
Erik Kozura	Halley Lamberson
Joseph Mannino	Shomari Martinez
Brigid Owino	Yanett Ramirez
Joseph Richardson	Rick Savinon
Rory Sommerville	Emma Vo
Ray Weisz	

Locations Courtesy of:

Steffi & Paul Sutton
Kate Davis and David Heilbroner
Fox Theater - Oakland
Golden 1 Center - Sacramento
The Hotel Café – Los Angeles
Laura Karpman & Nora Kroll-Rosenbaum
John Kilgore Sound & Recording
Jonathan Browning Studios
Ohr HaTorah
St. Ann's Warehouse
The Town Hall
Tremolo Productions

For Sony Music Entertainment

Richard Alcock	Tom Burleigh
Scott Carter	Shane Carter
Tony Faske	Caryn Hanlon
Zach Hochkeppel	Matt Kelly
Lyn Koppe	Thiago Kurtz
Greg Linn	Sean O'Keefe
Rob Santos	Jeff Schulberg
Richard Story	Rob Stringer

Tom Tierney

For Sony Music Publishing

Brian Monaco
Esther Friedman

Additional Music Clearance

Brooke Wentz, The Rights Workshop

Archival Research

Dayna Goldfine

with Tomaso Semenzato and Celeste Schaefer Snyder

Archival Rights and Clearances

Chris Robertson

Global ImageWorks

Archival Footage

Leonard Cohen Video & Audio Performance Footage courtesy of Unified Heart Productions, LLC
Robert de Young, Producer Audio and Video Archives
Ed Sanders, Assoc. Producer

Additional Archival Footage

Stuart Baily Media, CBC Archive Sales, Merri Cyr, DR Archive, Stina Lundberg Dabrowski, FGL Productions/Silva Screen Records, filmstretch, Getty Images: 1.21 Gigawatt Productions, BBC, Global ImageWorks, François Goize, National Film Board of Canada, Producers Library, Reelin' in the Years Productions, WTTW Chicago, Daniel Wyszogrodzki; INA – Institut National De L'audiovisuel: "Le Grand Échiquier" 27/05/1976 Directed by André Flédéric, AFIMAGES 24/25, Austin City Limits excerpt courtesy of KLRU/Capital of Texas Public Communications Council. All Rights Reserved,

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Eric Church Red Rocks footage courtesy of Universal Music Enterprises, shot by Reid Long

Clips from Leonard Cohen "Show Me the Place" courtesy of Dominique Issermann
Clips from Leonard Cohen: I'm Your Man courtesy of Lions Gate Films, shot by Lian Lunson

Jeff Buckley at Bearsville Studios footage shot by Ernie Fritz

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Rufus Wainwright footage courtesy of Captain Planet Foundation, Live at the 2013 Gala

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Leonard Cohen Photograph and Notebook research courtesy Leonard Cohen Family Trust, LLC
Ryan Cory, Archive Manager

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Band Members featured in Leonard Cohen Archival Concert Footage

New Skin for the Old Ceremony Tour

Emily Bindiger **Erin Dickens**
Jeff Layton **John Lissauer**
John Miller

Field Commander Cohen Tour

John Bilezikjian **Raffi Hakopian**
Paul Ostermayer **Sharon Robinson**
Jennifer Warnes **Mitch Watkins**

1980s and 90s Tours

Perla Batalla	Jorge Calderon
Julie Christensen	Richard Crooks
John Crowder	Bob Furgo
Ron Getman	Bill Ginn
Steve Meador	Paul Ostermayer
Anjani Thomas	Mitch Watkins

World Tour – 2008-2013

Roscoe Beck	Alexandru Bublitchi
Rafael Gayol	Neil Larsen
Javier Mas	Bob Metzger
Sharon Robinson	Dino Soldo
Mitch Watkins	The Webb Sisters

Artists' Management and Assistants

Brandi Carlile

Mark Cunningham, Red Light Management

Kelly Kettering, ATO Records

Adrienne Clarkson

Abra Rissi

Judy Collins

Katherine DuPaul and Rachel Epps

Rocky Mountain Productions

Eric Church

Randi Tolbert, Ebie McFarland, Marshall Alexander

Andre Cymone

Katherine Anderson

Clive Davis

Mariela Bradford, Starr Blackshere

Glen Hansard

Howard Greynolds and Katie Muldoon

Vicky Jenson

Craig Kestel, William Morris Endeavor

Myles Kennedy

Kevin Chiaramonte

Amanda Palmer

'Michael McComiskey and Jordan Verzar

Ken Weinstein, Big Hassle Media

Saturday Night Live - Kate McKinnon and SNL Writers

Lauren Roseman, Caroline Maroney and Julianne Tarullo, NBC Universal

Regina Spektor

Joe Cohen and Samantha Tillman

Sacks & Co.

Rufus Wainwright
Jorn Weisbrodt

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Jarkko Arjatsalo
Geoff Blackwell
Mitch Blank
Loraine Boyle
David Brendel
Jannat Gargi
Lucy Gray
Ruth Hobday
Nadine Mellor
Minette Nelson
Michael Ondaatje
M.A. Papper
Kate Pierson
Bria Skonberg
David Thomson
Kip Winger

Additional Thanks

Julie Adam	Elizabeth Bacon-Smith
Varda Bar-Kar	Richard Beggs
Anthony Bello	Todd Boekelheide
Jen Bradwell	Caryn Capotosto
Charlie Catlett	Gary Coates
Tom Corwan	Noah Cowan
Kate Davis	Jessie Deeter
Tod Donobedian	Kelly Duane de la Vega
Susan Ducey	Mark Eitzel
Elizabeth Finlayson	Jason Friedman
Jeffrey Friedman	Marion Geller
Robert Geller	Cameron Gibb
Abby Ginzberg	Kate Goldfine
Ken Goldfine	Marti Grimminck
Tony Grimminck	David Heilbroner
Jerzy Illg	Marcia Jarmel

Additional Thanks continued

Stefan Laudyn	Sarah Lazin
Aaron Lucich	Tucker Malarkey
Chris Matthewson	Damian O'Brien
Maria O'Brien	Ross Rayburn
Linda Ronstadt	Maia Rosal
Seth Rosenthal	Marlene Saritzky
Ken Schneider	Kabir Sehgal
Allan Showalter	Jeremy Simmons
Becky Smith	Aaron Soffin
Patrick Cheng-Hao	Song Susan Stern
Christopher Stowell	Nancy Toomey
Christopher Wheeldon	Aaron Wickenden

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DCP

ZAP Zoetrope Aubry Productions

For Tremolo Productions

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Zach Greenspan – Production Coordinator

Will Mavronicolas – Post-Production Supervisor

Andrea Fiorentini del Rio – Assistant to Morgan Neville

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DOGWOOF

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Anna Godas – CEO

Oli Harbottle – Head of Distribution & Acquisitions

Ana Vicente – Head of Sales

Cleo Veger – Sales Executive

Luke Brawley – Festivals Manager

A Geller/Goldfine Production

in Association with

Tremolo Productions

Italian Translation: **Antonella Vassallo**

Subtitling: **Jerry Rudes, Mistral Artist**

FINAL CREDIT CARD:

Photo of John Lissauer with Grammy

**CAPTION: In 2019, John Lissauer was inducted into the Grammy Hall of
Fame**

For producing, arranging and conducting the first recording of *Hallelujah*

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