

## THE BROOK OF NO RETURN

The Sacred Music Festival presents The Shadow Theatre of Anaphoria.

The Brook of No Return is a shadow performance that immerses the audience in a tale of comedy, myth, politics, and spirits. It follows the plight of an orphaned log trying to reach a safe place beyond hostile borders.

The Shadow Theatre of Anaphoria Island, like the island itself, prides itself in being a home where the marginalised, the obsolete, the exiled and the extinct find a new safety. It is a meeting place for different symbolic and cultural elements dealing with contemporary spiritual and social concerns through lights, shadows and live music.

Original shadows puppets are supported by music performed on custom-made and recycled instruments modified to a just harmonic tuning. After the show, audience members are invited backstage to see close up the puppets, the musical instruments and meet the cast.

"The music was amazing...Visuals were as impressive transporting a listener beyond time and space to a region of beautiful clarity." Los Angeles Times 2003

The Brook of No Return starring Jariss Shead, Terumi Narushima, Hayley Carrick, Josh Mills, Jess Boyle, and Kraig Grady (Director).

<http://anaphoria.com/shadow.html>

Friday 20 and Saturday 21 September, 7pm

Wollongong Art Gallery, corner of Kembla and Burelli Sts, Wollongong

Phone 02 4227 8500

[www.wollongongartgallery.com](http://www.wollongongartgallery.com)

Founded in Los Angeles in 1996, the Shadow Theatre of Anaphoria has performed at The Norton Simon Museum of Art (Los Angeles), The Pacific Asia Museum (Los Angeles), New Langton Arts (San Francisco), The Stella Adler Theater (Hollywood), and served as the resident company of the Folly Bowl, a special outdoor amphitheatre constructed to provide a unique environment for our work.

LIVE MUSIC PLAYED ON UNIQUE MUSICAL INSTRUMENTS FROM THE ISLAND OF ANAPHORIA!



**BEFORE!**



**AFTER!**



**BEFORE!**



**AFTER!!!??**

ADULT THEMES MAY NOT BE SUITABLE FOR VERY SMALL CHILDREN. SOME STROBE EFFECTS!

THE SHADOW THEATRE OF ANAPHORIA

# THE BROOK OF NO RETURN

STARRING

Jariss Shead, Terumi Narushima,  
Hayley Carrick, Josh Mills, Jess Boyle  
and Kraig Grady (Director)

FRI-SAT 20-21 SEPT 7pm FREE ADMISSION

WOLLONGONG ART GALLERY

Corner Kembla & Burelli Streets, Wollongong

[anaphoria.com/shadow.html](http://anaphoria.com/shadow.html)

WOLLONGONG  
ART GALLERY



PART OF THE  
SYDNEY SACRED MUSIC FESTIVAL



**The Shadow Theatre of Anaphoria presents**



# **the quiet erow**

A work of shadow puppets both original and from around the world, swirling optical effects, live unique instrument and spoken narrative.

"The music was amazing ... visuals were as impressive transporting a listener beyond time and space to a region of beautiful clarity ... a thrilling improvisation edge." - Los Angeles Times, 2003

A performance opportunity for all not to be missed!

**when: Fri & Sat. Oct 9 & 10, 16 & 17 - 8pm**

**tickets: \$15/\$10**

**where: Bushland Chapel, 94 Parkes St, Helensburgh**

**starring... Kraig Grady (director), Katie Dawes, Mark Kennedy, Hamish Lane, Terumi Narushima, Friederike Krishnabhakdi-Vasilakis and others...**

**bookings: ph. 4294 1695**

**for more information ph. 4271 4397**





KRAIG GRADY IS AN ETHNOGRAPHIC DECOMPOSER, INSTRUMENT DEVELOPER, PUPPETEER AND CULTURAL LIAISON FOR THE PROJECT OF ESTABLISHING THE AUSTRONESIAN MUSEUM OF ANAPHORIA.



SETH HARRIS IS THE VOICE OF NAMELESS NUMBERHEAD.



MARK KENNEDY IS A COMPOSER AND MULTI-INSTRUMENTALIST WHO WORKS WITH A MIXTURE OF SELF-MADE INSTRUMENTS IN JUST TUNINGS INSPIRED BY FOLK TRADITIONS OF THE WORLD.



FRIEDERIKE KRISHNABHAKDI-VASILAKIS' PROFESSIONAL INTERESTS LIE PRIMARILY WITHIN THE VISUAL ARTS, BUT WHEN TIME PERMITS SHE LIKES TO COLOUR HER LIFE WITH MUSIC AND PLAY IN ANAPHORIA.



HAMISH LANE IS A COMPOSER, ARRANGER AND SOUND DESIGNER FOR FILM, THEATRE AND DANCE. HE IS ALSO A VOCALIST WHO CONDUCTED THE CHOIR FOR THE 2007 AUSTRALIAN IDOL GRAND FINAL.



TERUMI NARUSHIMA IS A COMPOSER, PERFORMER AND SOUND DESIGNER WORKING IN DIFFERENT INTONATIONAL AND TIMBRAL ARRAYS. SHE IS ALSO THE MISTY HALF OF THE DUO CLOCKS AND CLOUDS.

**THE AUSTRONESIAN OUTPOST OF ANAPHORIA  
IN CONNECTION WITH  
PLAYSCRIPT/BUSHLAND CHAPEL  
PRESENTS**

# **THE QUIET EROW**

**[REDUX]**

**PERFORMED BY  
THE SHADOW THEATRE OF ANAPHORIA**

**KRAIG GRADY  
SETH HARRIS  
MARK KENNEDY  
FRIEDERIKE KRISHNABHAKDI-VASILAKIS  
HAMISH LANE  
TERUMI NARUSHIMA**

**FRI AND SAT 8PM OCT 9 & 10, 16 & 17, 2009**

## **THE STORY**

THE ORIGIN OF "THE QUIET EROW" COMES FROM THE NOW UNINHABITED NEIGHBOURING ISLAND OF HUHUDA, WHERE VARIOUS EPISODES OF THE STORY ARE PORTRAYED IN LIVELY STONE CARVINGS THAT HAVE RESISTED THE PASSAGE AND EROSION OF TIME. EARLY PERFORMANCES IN ANAPHORIA WERE QUITE SCANDALOUS AND PARTS WERE BANNED FOR ITS PROBABLE POLITICAL COMMENTARY. THESE BANNED SECTIONS HAVE FOR THE MOST PART BEEN LOST BUT MANY FIND A MESSAGE IMPLIED NEVERTHELESS. MOST OF THE TRADITIONAL ARTS OF ANAPHORIA EMPHASIZE THE PRESERVATION OF THE SPIRIT BEHIND ITS LEGENDS BY DRAWING UPON ELEMENTS OF THE PRESENT THAT RESONATE WITH ITS EPICS.

## **THE SHADOW THEATRE IN ANAPHORIA**

THE HISTORICAL MIXTURE AND SUPERIMPOSITION OF CULTURAL INFLUENCES HAVE NURTURED A SHADOW THEATRE IN ANAPHORIA THAT TRANSCENDS BEING A MERE CONGLOMERATION. IT IS MORE THAN COMMON FOR PARTICIPANTS TO ENGAGE INTERCHANGEABLY IN PUPPETEERING, CHARACTER VOICES, MUSIC, LIGHTING AND THE SETTING OF BACKGROUNDS. THESE MULTIPLE NATURES ARE ALSO EVIDENT IN THE TROUPE'S USE OF MYRIAD SOURCES OF LIGHT AND SHADOW. FACTIONS OF THE OLDER SCHOOL WERE ONCE OFFENDED BY THESE UNCONVENTIONAL PRACTICES, WHICH CAN LEAVE MUCH OF THE SCREEN TO REMAIN DARK, AS THEY FEARED A SUCCUMBING TO DARK FORCES. LATER, THESE OPPONENTS RECOGNIZED THE DARKNESS AS THE BASIS OF ALL POSSIBLE VIBRATIONS, AS WELL AS A SYMBOL OF THE VAST UNKNOWN.

## **THE MUSIC**

IN THE LATE NINETEENTH CENTURY, THERE OCCURRED ON OUR ISLAND WHAT IS KNOWN AS 'THE GREAT MISSIONARY EXPULSION'. AS A RESULT, MANY WESTERN INSTRUMENTS WERE ABANDONED AND FOR YEARS REMAINED NEGLECTED. FINALLY AN INSTRUMENT BUILDER FROM LIPARI REALIZED THAT A REED ORGAN COULD BE RETUNED TO A SLENDRO-LIKE SCALE. BREAKING THE TABOO OF USING A WESTERN ORGAN AND BEING

PLEASED WITH THE SOUND, HE INCORPORATED IT INTO HIS ENSEMBLE AND WORD SPREAD. ACCORDING TO THE THEORIST ERV WILSON WHO TRACED THIS ORIGIN, THE GREAT SAGE ADDED 2 TONES TO THE TRADITIONAL 10-TONE SLENDRO, DERIVING IT FROM A 4,000-YEAR-OLD DIAGRAM KNOWN IN INDIA AS MERU PRASTARA. SHORTLY THEREAFTER THE WESTERN VIBRAPHONE AND MARIMBA WERE MODIFIED, RETAINING THEIR LOOK BUT NO LONGER THEIR SCALE OR SOUND. A DESIRE FOR A TUNED INSTRUMENT IN THE BASS REGISTER SPAWNED THE INVENTION OF THE BASS MERU BARS.

## **THE LINEAGE**

STORY, PUPPETS AND MUSIC RECONSTRUCTED FROM TRADITIONAL SOURCES BY KRAIG GRADY. MUSICAL TUNINGS ADOPTED VIA ERV WILSON. ORIGINAL PRODUCTION DEVELOPED AND PERFORMED WITH ROGER MEXICO (THEATRICAL DIRECTION), TARA TAVI (ADDITIONAL STORY ELEMENTS), ERIKA ANDERSON, ERIN BARNES, REBEKAH GREELY AND JONATHAN SILBERMAN.

SPECIAL THANKS TO GEOFFREY SYKES AND HELPERS FROM THE BUSHLAND CHAPEL. THE CHAPEL IS PART OF THE UNITING CHURCH OF AUSTRALIA.

MORE INFORMATION ABOUT ANAPHORIA CAN BE FOUND AT THE ISLAND'S NORTH AMERICAN EMBASSY [WWW.ANAPHORIA.COM](http://WWW.ANAPHORIA.COM)

FOR THOSE INTERESTED IN FUTURE PRODUCTIONS OR AN UPCOMING 12-WEEK SHADOW THEATRE WORKSHOP FOR TEENS AND OLDER, OR IF YOU WOULD JUST LIKE TO SEND US COMMENTS, WE CAN BE CONTACTED AT [KRAIGGRADY@ANAPHORIA.COM](mailto:KRAIGGRADY@ANAPHORIA.COM)



Words About Music  
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Greg Burk & Friends

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## Review: Kraig Grady's Shadow Theater of Anaphoria at Folly Bowl, May 27.



This microtonal music thing Kraig Grady does -- people are puzzled by it, assume it's weird. Hearing his homebuilt xylophones and organs dingdong and drone, though, you realize how natural it is. And Grady is really a traditionalist. The traditions he follows just aren't mainstream America's.

Altadena's Folly Bowl is the ideal setting for Grady's art, which in this instance included one of the shadow plays (puppets and lights behind a screen) that he presents semiregularly. In what's essentially a private home's small backyard garden amphitheater, a near capacity audience of maybe 80 people, ages 30 to 60 plus a few children, sat on stairs and in terrace niches, breathing in the cool night's arboreal odors, listening to the crickets that complemented the more organized sounds rising from below. It was all very civilized, in a way the counterculture of yesterday idealized and the counterculture of today still pines for. We are aesthetes; when the revolution comes we'll be slaughtered like sheep.

There's some tension between Grady's music and the dramatic framework of his shadow plays -- this one had a loose theme of cloning. On the one hand, the sounds generate maximum effect when the rhythms are slowest and the vibrations have room to fill the space, overlap and interact; the physical frissons generated by unfamiliar combinations of notes are microtonal music's most involving expressions. And this night provided quite a few of these moments: static chills, transient harmonies, and especially the deep throb welling from a large piece of metal, which made you feel you were being hugged to the chest of some huge furry beast. On the other hand, the narrative demanded music for marching, battling, arguing -- activities that don't leave much space. The lack of drums and strong rhythms made the aural experience more diffuse.

The visuals had their own appeal, though. The puppets' lacy textures were lovely, and their movements, which included

limbs moved by sticks, were sometimes graceful. One great feature of these puppets was that their stiffness could lend an interesting ambiguity to their interactions: Were they fighting or screwing? Here as in real life, the distinction wasn't always substantial. Fuzzy background figures of a ziggurat or a mountain range lent dimension. But the best images were the most abstract: a latticed globe was spun for a kaleidoscopic effect; sheets of light danced like the aurora borealis; laser streaks zipped across the screen. Sight or sound usually drew you in separately rather than together.

Grady's puppets and sounds are inspired in part by ancient Indonesian theater and by gamelan, whose instruments may have already existed when Hinduism and Buddhism arrived. In connecting to human roots, most traditionalists ring hollow because they don't reach back far enough. But when Grady hits the right chord, he shows the value of going back, way back, as far as the mind can stretch, to something that's been lost. What? Hard to say; it no longer has a name. You just feel it.

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Posted on June 1, 2007 4:20 PM | [Permalink](#)

and  
the puppets  
of  
**Anaphoria**

**I ALWAYS THOUGHT** that gay drunk hobo Harry Partch (also a noted composer, inventor of new instruments and purveyor of mythological spectacle) should have had as big an influence on contemporary classical music as say, Stravinsky. Kraig Grady seems to think so too, but rather than campaign for a change in the contemporary musical landscape, Grady simply invented his own. As liaison for the Isle of Anaphoria, a sort of ideal Indonesian atoll apparently populated by an anarcho-syndicalist collective of artists, theater people, experimental musicians and ethnomusicologists, Grady has overseen the dissemination of Anaphorian culture in the L.A. area for just over a decade. This has entailed a broad range of activities including performances and recordings of Anaphoria's droning or percussive traditional music, the voluminous and endlessly fascinating Web site at [www.anaphoria.com](http://www.anaphoria.com), and, most recently, a series of shadow plays reenacting Anaphorian mythology.

As a fan of both microtonal music (where instead of 12 tones in an octave you have 24, or 96, or 666 or, if I understand correctly in this case, 12 slightly different tones) and imaginative narrative umbrellas that collect wide-ranging art practices à la the Museum of Jurassic Technology, I was well-prepared to enjoy *Frenzy at the Royal Threshold* at the Norton Simon October 24. The music was amazing, particularly the deep ringing notes of the enormous xylophonelike *Mt. Mesa* instruments — only the most impressive of the homemade instruments used in the performance. It was hard to believe that the complex music — emerging from behind the backlit scrim — was live, partly improvised, without electronic amplification, and performed by the same people handling the puppets backstage. The visuals were almost as impressive, ranging from cut-out puppets similar to the familiar ancient Indonesian variety to swirling optical effects suited to psychedelic light shows of the '60s. The narrative — a sweet mishmash of the kinds of Hindu love stories Joseph Campbell was always spewing — was a little fuzzy in spots, but the fact that much of the dialogue was ad-libbed gave the performance a thrilling improvisational edge.

Afterward, the performers emerged from behind the screen lugging puppets, some instruments and even one of the patched-together light boxes. *Frenzy* finally won me over by the fact that it was so strongly reminiscent of the kind of theater that I encountered in public school in the 1970s — grant-funded multicultural puppetry performed by DIY hippies that was far stranger than it seemed at the time. It's a form that deserves reviving, and the Shadow Theater of Anaphoria has nailed it — right down to the informal Q&A. The oddest thing is that they only do these performances occasionally and seldom repeat material. The next one's set for the Pacific Asia Museum in May. Mark your calendars now. **LA**



MUSEUMS

# Shadows step into spotlight

By DUANE NORIYUKI  
Times Staff Writer

**I**T is a land of exiles, an island of deserts and hills. Upon Anaphoria, said to exist in a secluded area in the southern hemisphere, are characteristics of every known climate on the planet. There are 73 ethnic groups and characters with names like Fum, a custodian of hummingbirds, and Pestimon, often selfish and unpleasant.

It is a place of mystery and imagination, where music is tuned to new scales and shadows have life. Some would call it an imaginary place. Kraig Grady prefers the term "visionary geography." Grady is the "liaison" between Anaphoria and North America as well as a musician and composer. He also is co-director of "Frenzy at the Royal Threshold," a shadow theater premiere at the Norton Simon Museum on Friday.

The performance describes the legend behind Anaphoria's most famous marriage. It's a love-conquers-all tale about Fum, a commoner who doesn't seem to know how to love, and Aurora, betrothed to the queen. There is battle and intrigue, an elephant named Eller and a fish named Alinia, not to mention a waterfall that speaks in "watery language." It's told through an art, not unlike this mystic place, says Grady.

"Shadow theater is kind of a forgotten art, like silent film was a forgotten art, so it's a refuge for all things that have been left behind by progress," he says. "Progress so often will bite something new before it finishes chew-

**'It's a refuge for all things that have been left behind.'**

— KRAIG GRADY

*On shadow theater*

ing and really digesting what's implied or potential in what already exists."

Puppets are backlit, their shadows cast upon a screen. The play will involve seven performers who shift roles from giving voice and movement to the puppets to working the lights and performing music.

**G**RADY, a microtonist who built many of the instruments used in the performance, started working with rear-projected silent films in the 1982, composing and performing live music to them. His first shadow play was in 1992.

Shadow plays have been performed for centuries, notably in Indonesia, India, Greece and Turkey. While the Anaphorian creation myth involves "a com-

## 'Frenzy at the Royal Threshold'

Where: Norton Simon Museum, 411 W. Colorado Blvd., Pasadena

When: 7 p.m. Friday

Info: (626) 449-6840 or [events@nortonsimon.org](mailto:events@nortonsimon.org)

plex web of interwoven tales of animals and battles and intimate love," Grady has his own take on how this "Isle of Exiles," came to be... or not to be.

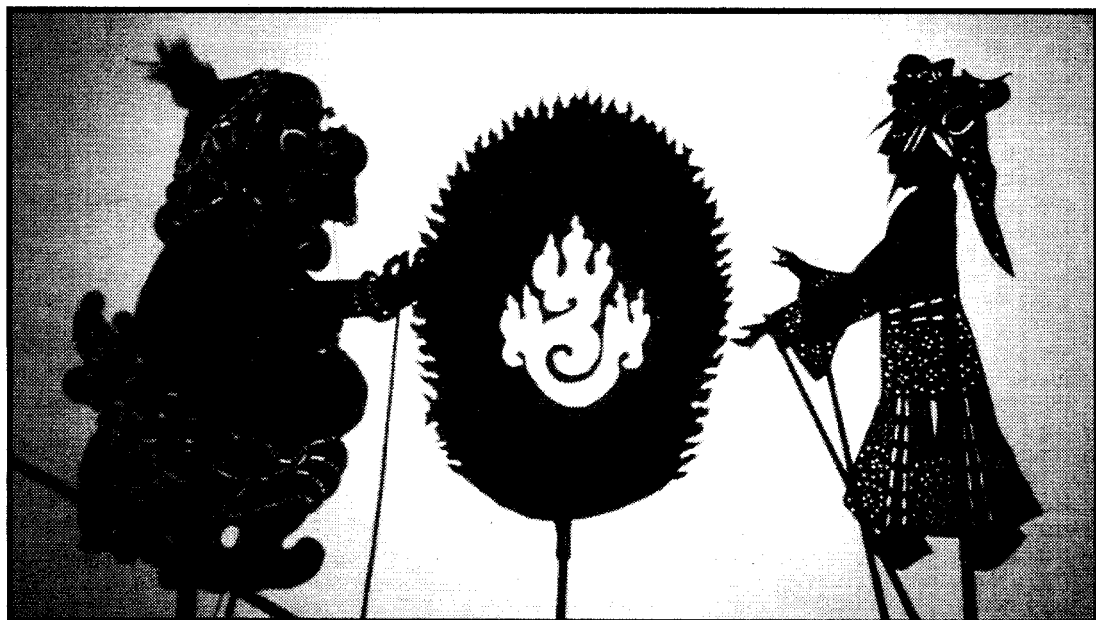
"I always found that music that affected me the most would always create a place. When I would listen to it, it would create a certain visual field." From music, Anaphoria rose to his consciousness. It is a symbiotic relationship. Once he became aware of it, music began to flow and from the music came stories.

The instruments he creates do not play notes one would hear on the piano. They are based on different scales. The Mt. Meru bass bars are made of aluminum, placed atop PVC pipes. He has installed plungers inside of the pipes to tune the instrument.

Nothing in the performance is amplified or is plugged in. Co-director Roger Mexico, who also performs, calls it "rough theater." Plays are based on a narrated description of scenes. Details emerge through improvisation or perhaps, says Mexico, "a form of channeling" causing each performance to be unique.

"We use free improvisational music, very flexible," says Mexico, whose background is in alternative theater. "That's kind of our basis, to prepare, prepare, prepare, then open ourselves. Sometimes I stray a little too far and have to be reined in from the balcony or something."

In some ways, says Grady, the characters tell their own stories. "You start playing with these things," he says of the puppets, "and they pull things out of you, the way wearing a mask somehow changes who you are."



KRAIG GRADY

**OUTLINING THE STORY:** Shadow puppets interact in the play "Frenzy at the Royal Threshold," which involves seven performers. It begins Friday at the Norton Simon Museum..

# Today's News

## Out of the Shadows

Call it an imaginary realm or "visionary geography." The world created by Kraig Grady for his shadow puppet theater is full of unusual sights and sounds...**E17**

## WORLD

### Powell Sees Hope in Sudanese Peace Talks

Secretary of State Colin L. Powell called negotiations between the government and main rebel movement "a moment of opportunity that must not be lost" in an effort to end Sudan's 20-year civil war. He urged them to sign a peace deal by the year's end...**A9**

## NATION

### Senate Stymies Measure to Shift Class-Action Suits

Senate Democrats blocked a bill that would have forced many class-action lawsuits out of plaintiff-friendly state courts and into federal courts. It was a victory for a coalition of consumer groups, trial lawyers and environmentalists, and a setback for business groups and the Bush administration...**A28**

## CALIFORNIA

### Drivers Feeling Effects of Transit Strike

Traffic on Los Angeles streets and freeways has increased since the transit strike began 10 days ago, with a city report finding a 4.4% jump in traffic volume, clogging roads from Westwood to Hollywood to Woodland Hills. And motorists say the commute is getting worse by the day...**B1**

### New Smog Plan Readied

State officials are poised to an-



GINA PERAZZI FOR ANOTHER TIME

## Battling Blazes

Riverside County firefighters douse hot spots in Reche Canyon. Crews also fought fires near Fontana, Camp Pendleton and Santa Clarita. High temperatures and low humidity made their job difficult...**B5**

## BUSINESS

### American Airlines Breaks String of Losing Quarters

American Airlines parent AMR Corp. reported a \$1-billion profit in the third quarter, ending a string of 10 losing quarters. Several airlines finished in the black in the quarter. But the industry faces rough flying. The next two quarters are typically weak as passenger traffic drops. And airlines are laden with debt...**C1**

### Stocks Take a Tumble

## SPORTS

### Watson and Edwards Still Carrying On

Bruce Edwards, feeling the effects of Lou Gehrig's disease, says he will caddle as long as possible for Tom Watson, who has spent much of the year raising money to fight the disease...**D1**

### Looking for a First

No gelding has won the Breeders' Cup Classic, but Kentucky Derby winner Funny Cide is among three who will try...**D1**

ance of Mikhail Fokine's work was worth the wait...**E4**

### The Semi-Naked Truth

Screen nudity was first shocking, then commonplace. But today's confusing sex scenes, where the clothes stay on, satisfy neither the prude nor the prurient...**E14**

### Out of the Shadows

Call it an imaginary realm or "visionary geography." The world created by Kraig Grady for his shadow puppet theater is full of unusual sights and sounds...**E17**

# Shadows of an Epic Tale

By Kevin Felt  
STAFF WRITER

**PASADENA** — Like the prisoners watching the shadows projected onto the walls in Plato's philosophical cave, visitors to the Norton Simon Museum on Friday, Oct. 24 will be exposed to the myth of Anaphoria by the Shadow Theater of Anaphoria.

Featuring a Shiva puppet inspired by statues in the museum's collections, the Los Angeles-based company, which is one of less than a dozen American companies influenced by the ancient shadow puppetry of southeast Asia, will perform an original epic tale of love and good versus evil called "Frenzy at the Royal Threshold."

Like children armed with flashlights who make shadow figures with their hands, performers manipulate two-dimensional puppets from behind a screen that separates them from the audience.

Because light emanates from behind the puppets, their shadows are projected onto the screen.

Kraig Grady, a 51-year-old Glassel Park resident who co-founded the company and writes many of its epic stories and much of its other-worldly music, said that one of the most intriguing aspects of shadow theater is the screen itself.

"The screen symbolizes the split between the realm of the gods and our realm," said co-founder Roger Mexico, 52, of Mount Washington. "It's an exciting premise to be able to summon the shadows."

However, unlike indigenous shadow puppet masters — or *dalangs* — who draw on the mythology of their native cultures, the Shadow Theater of Anaphoria draws upon an entirely fictionalized set of myths, emanating from the fictional Isle of Anaphoria.

"I suppose you could call it an imaginary place, but I prefer to call it more the result of some type of visionary geography," said Grady.

Anaphoria, Grady said, is an optical disease in which the eye has a tendency to look upward. "I see Anaphoria as something that makes you look upward toward the spiritual, somewhere beyond the most bland aspects of materialism," he said.

"Frenzy at the Royal Threshold" is the tale of a love affair between a queen and a clown and another man who wants to marry her for power "and all the crazy-



Staff photos by KEVIN FELT

**KRAIG GRADY**, one of the founders of the Shadow Theater of Anaphoria, explains the roles of various shadow puppets, including a Shiva puppet he created specifically for an upcoming performance by studying pieces in the Norton Simon Museum's Southeast Asian collections.

ness that ensues," said Mexico.

Grady said that one of the things that attracted him to shadow theater, is its tradition.

"Shadow theater has largely been bypassed by film and all these new technologies, as so often old technologies are disregarded, but it still has a lot to offer," he said. "We're kind of keeping with that tradition and saying, while everyone else is racing ahead, that they forgot about this."

Mexico said that shadow theater is still alive and well in India and Indonesia.

"It's like their television, but in many ways, it's much better," he said. "The *dalang* is sensitive to what is going on in the village — the gossip and the spiritual matters — and incorporates them all into the performances."

Grady and Mexico also said that, after years of trying other forms of alternative and experimental theater, they found their

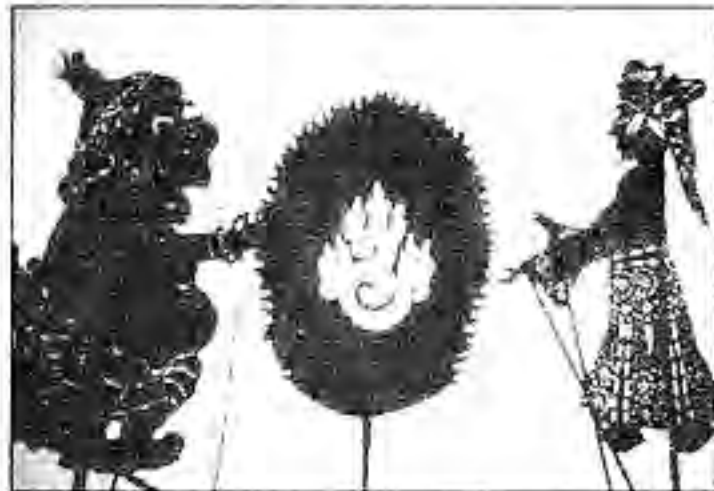
niche in shadow theater because it involves visual, musical, verbal and dramatic outlets.

Each of the puppeteers also voices their characters and performs on various completely original and retuned traditional instruments, including a vibraphone, marimba, cymbalum and *coda*, which are all tuned to a microtonal scale.

"It offers me an outlet for more parts of myself than any other outlet that I can imagine," said Grady.

He said that even though the puppets aren't seen by the audience, except as shadows from behind the screen, he decorates and paints them to "help the puppeteers invoke the spirits of these characters."

"It's kind of like putting on a mask," he said. "You put on a mask and your personality changes. It's almost like an antenna that picks up a radio signal." Michelle Deziel, a curatorial



assistant at the Norton Simon, said that the museum's goal in inviting the Shadow Theater of Anaphoria to perform is to enhance to visiting experience of the museum's patrons.

"We have a large prominent collection of southeast Asian and Indian art," she said. "Since

shadow theater is an age-old tradition from several of these countries we represent in our collection, it made sense to do a shadow theater performance."

Kevin Felt can be reached at (626) 578-6300, Ext. 4454, or by e-mail at [kevin.felt@sgen.com](mailto:kevin.felt@sgen.com).



# CLASSICAL & new MUSIC



Mytther Grady

PICK OF THE WEEK

## KRAIG GRADY: The Stolen Stars

This year's Microfest ends with the latest mythical myth from L.A. microtonal composer Kraig Grady. Mysterious shadow puppets enact a story involving divine wars that threaten the universe and shatter a star, which must then be reassembled — kind of a cosmic celebrity rehab. Battles engaged on such a universal scale must embody a slower and grander process, and the music reflects this: twinklings, eternal drones and deliberate hammerings whose harmonies vibrate gently inside your very cells. Though the setting is conflict, the effect is peaceful; if you bring home the CD, you'll have a calming tool you can use to synchronize yourself with a greater order. Microtonal music, in fact, has an advantage over our standard 12-tone scale, in that the vibrations may be tuned to our natural resonances — the sound can respond to us as well as the other way around. Grady has accumulated many years' practice in finding the right intervals and building his own metallophones, organs and stringed instruments to play them, and he and his ensemble will make sure you get the message/massage. Black Cat Gallery, 11523 Washington Blvd., Culver City, Fri.-Sun., May 23-25, and Sat.-Sun., May 31-June 1, 8:30 p.m. (310) 313-4931.

—Greg Burk

CALENDAR

LOS ANGELES TIMES

★ SUNDAY, MAY 18, 2003 E45

### Expanded listings

Find more things to do, plus maps and other details on The Times' Web site. Click on [www.calendarlive.com/listings](http://www.calendarlive.com/listings).

good-versus-evil tale, coming to us courtesy of composer Kraig Grady's Shadow Theater of Anaphoria, will close the fourth annual MicroFest microtonal music festival. Starring and assembled by Grady, Whitney Arnold, Erin Barnes, Geoffrey Brandin, Tim Otman, Rick Potts and Rainbow Underhill, the drama depicts, say the creators, "a traditional Anaphoria myth on the origin of the Dark Bands of the Milky Way." Princess Aurora, the ruler of Anaphoria, sets out to retrieve the Star of Orientation, which has mysteriously disappeared from the Anaphorian sky. But her perilous journey means she has to confront the evil Dr. Pestimon and his cohorts. Stay tuned (C.P.). Black Cat Gallery, 11523 Washington Blvd., Culver City, Fri., Sat., next Sun., May 31 and June 1, 8:30 p.m. \$10. (310) 313-4931.

# Concerts

PICK OF THE WEEK

## THEIR VENTURE UPON THE HORIZONS

Subtitled *An Odyssey Submerged in the Inner Tribes: An Anaphorian Shadow Play*, this is the latest of microtonalist Kraig Grady's audiovisual blowouts — shadow puppets of varying influences and origins performing a loose story told through improvised dialogue and scored with music composed by the mysterious "Isafa," which a small ensemble plays on Grady's self-built metallophones. The gently ringing notes, overlapping each other for mental massages of unexpectedly harmonious vibrations, have an ancient yet connected quality that most everyone finds appealing; this isn't "tough" experimental music. The speech, in contrast, is rooted in the crude blurt of everyday modern life. Pre-concert images from [www.anaphoria.com](http://www.anaphoria.com), the Web site of the mythical land whence these traditions derive, indicate that *Venture* will be an especially colorful experience incorporating dazzling light design. Grady has been developing his outlaw art for many years; tonight, along with Rainbow Underhill, Roger Mexico, Geoff Brandin and Erin Barnes, he offers a welcome alternative to establishment sterility. It's the kind of thing you can find only at Microfest ([www.microfest.org](http://www.microfest.org)). At the Pacific Asia Museum, 46 N. Los Robles Ave., Pasadena; Sat., May 18, 8 p.m.; \$8. (323) 258-3260 or (626) 449-2742.

—Greg Burk



Pacific Asia Museum

Aswatama, a 19th century shadow puppet from Java.

## 8pm Theater and Arts

"Their Venture Upon Horizons: An Odyssey Submerged in the Inner Tribes," presented by Pacific Asia Museum, is a traditional Indonesian-style shadow puppet play exploring the creation and history of the fictitious island of Anaphoria. The special performance is part of the MicroFest microtonal music festival.

■ "Their Venture Upon Horizons: An Odyssey Submerged in the Inner Tribes," Pacific Asia Museum, 46 N. Los Robles Ave., Pasadena. 8 p.m. \$8. (626) 449-2742.

LOS ANGELES TIMES • CALENDAR WEEKEND • THURSDAY, MAY 16, 2002

BEST BETS

# Saturday 5 | 18

CALENDAR THEATER—CLASSICAL &amp; NEW MUSIC

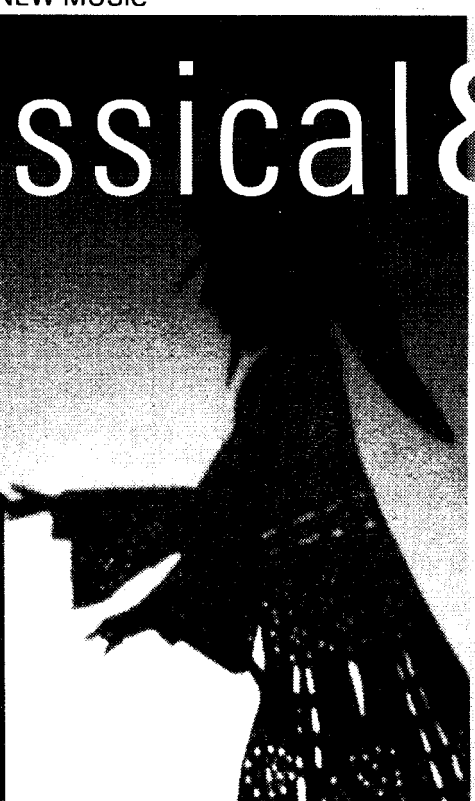
# Classical &

## MULTIMEDIA PICK OF THE WEEK

### KRAIG GRADY: Her Stirring Stone

Microtonal composer Kraig Grady presents a myth within a myth in a rare multimedia shadow play channeled from the misty isle of Anaphoria. Through the ministrations of Grady, Erin Barnes, Jonathan Marmor, Roger Mexico, Quentin Tolimieri and Rainbow Underhill, a narrative about the search for a powerful lost talisman comes to life. The music, played on microtoned metal bars and modified acoustic keyboard, gently stimulates the aural faculties in unaccustomed ways, transporting a listener beyond time and space to a region of beautiful clarity. The play employs archetypal shadow puppets originating in various societies of the globe, including the indigenous contemporary cultures of Southern California, to represent an intermedial world between the living and the dead where conflicts can be resolved. There's also a cinematic element reinforcing the themes of dark and light, threat and redemption. A resident of Glassell Park, Grady has been offering shadow plays about once a year since 1996, but he's been creating new scales, building original instruments and composing music for over two decades, following a vision that, though informed by studies of Native American music, Indonesian gamelan and African traditions, is completely his own. (He also hosts *The Wandering Medicine Show* on KXLU 88.9 FM, Wednesdays from 8 to 9 p.m.) At Holly Matter Modern Art, 710 Heliotrope Dr.; Fri.-Sat., May 4-5, 9 p.m. (323) 666-0303. Arrive early, as space is limited.

—Greg Burk



**A SPRING CONCERT** The Pasadena Presbyterian Church Kirk Choir and the Claremont Chorale perform Haydn's *Harmoniemesse* with The Friends of Music Orchestra, Gregory Norton, conductor; program also includes Barber's *Knoxville: Summer of 1915* with soprano soloist Anita Protich, and Wagner's *Siegfried Idyll*. Pasadena Presbyterian Church, 585 E. Colorado Blvd.; Fri., May 4, 7:30 p.m.; \$10, \$8 students & seniors. (626) 793-2191.

**LOS ANGELES PHILHARMONIC** Music Center, Dorothy Chandler Pavilion, 135 N. Grand Ave., downtown. (except where noted). Info. (323) 850-2000; tickets, (213) 365-3500.

Fri.-Sat., 8 p.m., & Sun., 2:30 p.m. — **Heinrich Schiff** conducts **The Los Angeles Philharmonic** in Schubert's Symphony No. 8 in B minor ("Unfinished"). Beethoven's Piano Concerto No. 1 with guest soloist **Stephen Kovacevich**, and Mahler's Adagio from Symphony No. 10; \$70-\$10. Tues., 8 p.m. — "Celebrity Recital." Kirov Opera mezzo-soprano **Olga Borodina** performs songs by Tchaikovsky and Rachmaninoff, Mahler's *Rückert Lieder* and Falla's *Seven Spanish Songs*, accompanied by pianist **Dmitri Yefimov**; \$45-\$10. Thurs., 8 p.m. — "Celebrate Rodrigo." **Miguel Harth-Bedoya** leads **The Los Angeles Philharmonic** and soloists **Jessica Rivera**, **Shana Blake Hill**, **Laura Decher** and **Renee Sousa**, sopranos, and **Ian Greenlaw**, baritone, in Rodrigo's "Cinco Piezas Infantiles," "A la Busca del Mas Alla" and "Ausencias de Dulcinea"; program also includes Mendelssohn's Overture to *Camacho's Wedding* and Violin Concerto in E minor with guest soloist **Sarah Chang**; \$70-\$10.

**GUITAR PLUS FOUR** The Los Angeles Baroque Orchestra, Gregory Maldonado, conductor/violin, and guitarist Richard Savino perform works by Boccherini and Mozart. Christine Emerson Reed Park, Miles Memorial Playhouse, 1130 Lincoln Blvd., Santa Monica; Sat., May 5, 4 & 8 p.m.; \$20, \$12 student/senior rush, \$5 children.



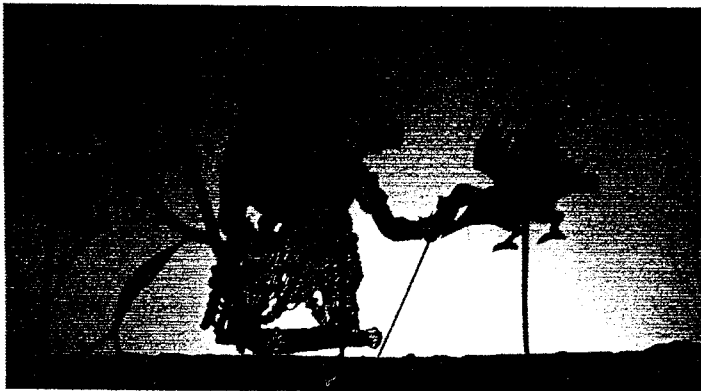
THE NORTH AMERICAN EMBASSY OF ANAPHORIA ISLAND  
AND HOLLYMATTER ART GALLERY PRESENTS

THE NEW SHADOW PLAY HIT DIRECTLY FROM  
ANAPHORIA!

# HER STIRRING STONE

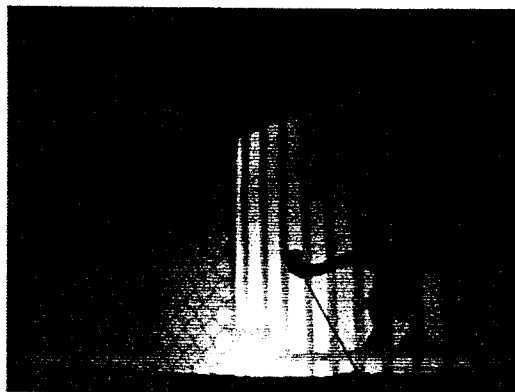
BY ISAFA

A MYSTICAL JOURNEY IN SEARCH OF A  
LOST OBJECT



MAY 4TH AND 5TH 9PM

**HOLLYMATTER ART GALLERY**  
710 N. HELIOTROPE DRIVE  
(JUST WEST OF VERMONT/NORTH OF MELROSE)  
PARKING ON HELIOTROPE, MELROSE OR BERENDO  
THOMAS GUIDE 594 A-6 \$8 - OTHER INFO (323) 666-0303 OR  
[WWW.ANAPHORIA.COM/SHADOW.HTML](http://WWW.ANAPHORIA.COM/SHADOW.HTML)



# BLACK EYE MERU

## AN ANAPHORIAN SHADOW PLAY

VILLA AURORA SEPT 24, 1999

IN RECENT YEARS, THE SHADOW PLAY HAS EXPERIENCED AN EXPLOSION OF NEW WORKS. ONE DOMINANT FORCE HAS BEEN THE PLAYWRIGHT KNOWN AS "SAFA". THERE IS A MYSTERY THAT CLOUDS THE INDENTITY OF THIS INDIVIDUAL. ONLY THROUGH SELECTED PUPPET MASTERS, SWORN TO SECRECY, HAVE THESE PLAYS BEEN MADE PUBLIC. RUMORS HAVE VARIED FROM SAFA BEING A WOMAN OF NOTERIETY TO SAFA BEING AN ACTUAL GROUP OF INDIVIDUALS. ALL THESE RUMORS HAVE TO BE LOOKED AT AS JUST THAT- RUMORS. THE UNIQUE STYLE POINTS TOWARD A REMARKABLE INDIVIDUAL. AS OPPOSED TO STRONG NARRATIVE, SAFA PRESENTS US WITH A LABYRINTH OF SIGNPOSTS. ALTHOUGH LINEAR, SAFA S DEVICES HAVE A WAY OF POTENTIATING OUR OWN PERSONAL INTERPRETATIONS.

THIS VERSION WAS PASSED ON TO US BY THE PUPPET MASTER KEZCHI, WHILE ARTIST-IN-RESIDENCE AT THE NORTH AMERICAN EMBASSY OF ANAPHORIA ISLAND.

THE MUSIC OF THE SHADOW PLAY HAS A UNIQUE HISTORY. IN THE LATE NINETEENTH CENTURY, THERE OCCURED IN ANAPHORIA WHAT IS KNOWN AS THE GREAT MISSIONARY EXPULSION. AS A RESULT, MANY WESTERN INSTRUMENTS WERE ABANDONED BY THEIR OWNERS. FOR YEARS THEY REMAINED NEGLECTED. AT ONE POINT, AN INSTRUMENT BUILDER FROM LIPARI REALIZED THAT THE REED ORGANS COULD BE RETUNED TO A SLENDRO-LIKE SCALE AND PROCEEDED TO DO SO. VERY PLEASED WITH THE SOUND, HE SPREAD THE WORD. AT FIRST, THE TUNING WAS COMPRISED OF TWO SETS OF PENTATONICS, ONE SLIGHTLY HIGHER THAN THE OTHER. AFTER SOME TIME, A FEW VENTURED TO TUNE THE TWO REMAINING TONES TO LIKE INTERVALS. SOME ATTEMPTS WERE MADE WITH PELOG-LIKE SCALES, BUT FORMING CYCLES OF 5,7,9 OR 14 TONES DID NOT FILL OUT INSTRUMENTS WITH A 12 PITCH CYCLE. SOON A WHOLE ARRAY OF RETUNED INSTRUMENTS EMERGED, DECEPTIVELY LOOKING LIKE THEIR WESTERN COUNTERPARTS BUT BEARING NO RESEMBLENCE IN SOUND.

SPECIAL THANKS TO BARBARA BELL, MAKI, LAURA BARNES, SPENCER SAVAGE AND MIKE BROWN, THE GENOUROUS STAFF OF VILLA AURORA, AND ESPECIALLY VOLKER STAUB WHO INITIATED OUR PERFORMANCE AND MADE IT ALL POSSIBLE.

# " BEYOND 440 HERTZ "

## THREE CONCERTS OF CONTEMPORARY MUSIC WITH EXPERIMENTAL INSTRUMENTS

VILLA AURORA  
IN COOPERATION WITH CALARTS,  
THE GOETHE-INSTITUT LOS ANGELES,  
AND THE SWEDISH ARTS COUNCIL

THE PROGRAM IS DESIGNED BY VOLKER STAUB, COMPOSER-IN-RESIDENCE AT VILLA AURORA, FOUNDATION FOR EUROPEAN AMERICAN RELATIONS. HE WILL GIVE AN INTRODUCTION TO THE PROGRAM AND HIS WORK ON MONDAY, SEPT. 20TH, 7.00 P.M.  
AT THE CALIFORNIA INSTITUTE OF THE ARTS, ROY O. DISNEY CONCERT HALL, VALENCIA

### PROGRAM

WEDNESDAY, SEPT. 22ND, 7.30 P.M.

GOETHE INSTITUTE, GERMAN CULTURAL CENTER, LOS ANGELES

#### SUSAN RAWCLIFFE AND "MANY AXES"

COMPOSED AND IMPROVISED MUSIC FOR NEW WIND INSTRUMENTS AND PERCUSSION

SUSAN RAWCLIFFE AND SCOTT WILKINSON: WIND INSTRUMENTS, BRAD DUTZ: PERCUSSION

#### AXELSSON & NILSSON DUO

COMPOSITIONS BY IVO NILSSON, JONNY AXELSSON, AND VOLKER STAUB

IVO NILSSON: TROMBONE, JONNY AXELSSON: PERCUSSION

FRIDAY, SEPT. 24TH, 7.30 P.M.

VILLA AURORA, FOUNDATION FOR EUROPEAN-AMERICAN RELATIONS, PACIFIC PALISADES  
R.S.V.P BY TUESDAY, SEPT. 14TH, AT 310-454-4231

FOR DIRECTIONS PLEASE SEE MAP INSERT

#### AXELSSON NILSSON DUO

CONTEMPORARY MUSIC FROM SWEDEN

COMPOSITIONS BY PETER HANSEN, JONNY AXELSSON, LARS SANDBERG AND IVO NILSSON

IVO NILSSON: TROMBONE, JONNY AXELSSON: PERCUSSION

#### KRAIG GRADY

MUSIC FOR MICROTONAL INSTRUMENTS IN JUST INTONATION

BLACK EYE MERU, AN ANAPHORIAN SHADOW PLAY PERFORMED BY THE PEOPLES ORCHESTRA OF ANAPHORIA ISLAND ON INSTRUMENTS OF ANAPHORIA.

SUNDAY, SEPT. 26TH, 2.00 P.M.

CALIFORNIA INSTITUTE OF THE ARTS, ROY O. DISNEY CONCERT HALL, VALENCIA

#### DAVID POYOUROW

MUSIC FOR ELECTRO-ACOUSTIC INSTRUMENTS AND VARIOUS SOUND-PROCESSING DEVICES

DAVID POYOUROW AND FRIENDS

#### VOLKER STAUB

COMPOSITIONS FOR TROMBONE, STEELSTRINGS, TREE TRUNKS, METAL DRUMS AND RODS

IVO NILSSON: TROMBONE, VOLKER STAUB: STEELSTRINGS, JONNY AXELSSON: PERCUSSION

A DETAILED PROGRAM WILL BE AVAILABLE AT THE CONCERTS.

### ADDRESSES AND INFORMATION

VILLA AURORA, FOUNDATION FOR EUROPEAN AMERICAN RELATIONS, 520 PASEO MIRAMAR, PACIFIC PALISADES, CA 90272, PHONE: 310-454-4231, FAX: 310-573-3601

GOETHE-INSTITUT, GERMAN CULTURAL CENTER, 5750 WILSHIRE BLVD,  
LOS ANGELES, CA 90036, PHONE: 323-525-3388, FAX: 323-943-3597

CALIFORNIA INSTITUTE OF THE ARTS, 24700 McBEAN PARKWAY,  
VALENCIA, CA 91355, PHONE: 661-253-7817, FAX: 661-255-0938



520 Paseo Miramar,  
Pacific Palisades,  
CA 90272

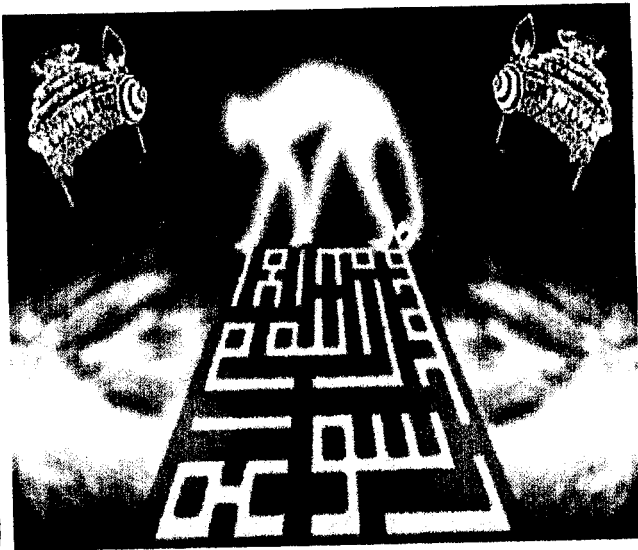
VILLA AURORA'S  
PURPOSE AS A  
EUROPEAN-AMERICAN  
FOUNDATION IS TO  
FOSTER AN  
UNDERSTANDING  
OF CURRENT EUROPEAN  
AND AMERICAN  
DEVELOPMENTS IN THE  
ARTS AND LITERATURE.  
IN DOING SO,  
VILLA AURORA WANTS  
TO KEEP ALIVE  
THE MEMORY NOT ONLY  
OF THE GERMAN AND  
EUROPEAN ARTISTS  
WHO HAD TO LEAVE  
GERMANY DURING THE  
NAZI REGIME,  
BUT ALSO OF ALL THE  
PEOPLE WHO HAD TO  
BECOME EXILES.  
VILLA AURORA'S MAIN  
FOCUS IS ON ITS  
ARTISTS-IN-RESIDENCE  
PROGRAM.



THE NORTH AMERICAN EMBASSY OF ANAPHORIA ISLAND PRESENTS:



# TEN BLACK EYE II



**AN ANAPHORIAN SHADOW PLAY**

Saturday, November 8, 1997

8:00pm

Pacific Asia Museum

46 N. Los Robles Avenue Pasadena, CA



L.A.C.E. in association with the North  
American Embassy of Anaphoria Island  
presents

the only L.A. performance of  
**TEN BLACK  
EYE**

A MODERN ANAPHORIAN SHADOW PLAY  
Assembled and performed by

**KRAIG GRADY  
ROGER MEXICO  
B.ED. SMITH  
YELENA TOKMAN**

music performed upon the unique musical  
instruments of KRAIG GRADY

**STELLA ADLER THEATRE  
6773 HOLLYWOOD BLVD.**

**SUN.OCT.27 8:00 FREE ADMISSION**

Paid for in part by the Cultural Affairs dept of L.A., and  
*Anaphoria Abroad*