

CSUSB OPERA THEATRE PRESENTS

# PHILIP GLASS **BOOK OF LONGING**

A SONG CYCLE BASED ON THE POETRY AND IMAGES OF

## LEONARD COHEN



DIRECTED BY STACEY FRASER

MUSIC DIRECTION BY ALASTAIR EDMONSTONE

**APRIL 26 & 27/7:30 PM**

**CSUSB PERFORMING ARTS RECITAL HALL**

FEATURING LAURA CIFUENTES GRANADA/CASSANDRA PEREZ/JAN HANKEN/EVE SILIEZAR/  
DAVID HENRY/CHRISTIAN QUEVEDO AND KRISTI PAPAILLIER AS LEONARD COHEN WITH GUEST  
DANCER TWILA FRASER-HEWLETT AND GUEST DANCER/CHOREOGRAPHER FAITH JENSEN-ISMAÏ



## ***THE BOOK OF LONGING***

Music by Philip Glass

Poetry by Leonard Cohen

featuring the CSUSB Opera Theatre Ensemble with  
Faith Jensen-Ismay, Dancer-Choreographer

**and Kristi Papaillier as Leonard Cohen**

with guest appearance by Twila Fraser-Hewlett

Stacey Fraser, Director

Alastair Edmonstone, Music Director

David Rentz, conductor

Digital Scenic Painting, Priscilla Ibarra

Technical Directors, Cash Tijerina and Jake Leon

Set piece construction, Eric Mulz

Costume Technician, Cat Erickson

### **THE BAND**

Alastair Edmonstone, Keyboard I & II

Aron Kallay, Keyboard III

Diego Lugo, Percussion

Ben Sorrell, Bass Clarinet and Saxophones

Jonathan Stehney, Oboe and English Horn

Laurie Anderson, Violin and Viola

Jennifer Bewerse, Cello

Scott Worthington, Double Bass



**Stacey Fraser, Director**

## **SONGS and POEMS**

1. Book of Longing
2. I Came Down from the Mountain
3. Sip of Wine
4. Want to Fly
5. The Light Came through the Window
6. Not a Jew
7. Puppet Time
8. G-d opened my eyes this morning
9. You go your way
10. Not a Jew oboe solo
11. How much I love you
12. I enjoyed the laughter
13. This morning I woke up again
14. Don't have the proof
15. You came to me this morning
16. I am now able
17. Epilogue: Merely a prayer

### **Director's Note**

Art.

Is it the same as what they say about beauty? Is it also in the eye of the beholder? I find myself asking these questions regularly as I move into my mid-career as an artist, both in the professional world as a performer and in my work here in the academy. Over the past 16 years, the CSUSB Opera Theatre has produced works that go from the most traditional operatic forms to the avant-garde and absurd. Works by composers who lived centuries ago, and works by living composers, some of whom have even been here in residence working with our students.

Tonight, we present a work that is not traditional in the sense of what one might think when one hears the word "opera". There is not a clear narrative to follow and much of the movement and gesture that has been integrated into the staging doesn't necessarily mean something profound. Some gestures may

not mean anything at all but simply become moving pictures or paintings that arguably constitute the most adventurous form of *Gesamtkunstwerk*. You will see and hear repetition throughout the piece, in a true minimalistic fashion. In my research of stagings of various operatic pieces composed by Philip Glass, I began to become entranced by the work of his famous collaborator, director-choreographer Robert Wilson, and the precision and thought that he puts into every aspect of the piece, from the smallest gesture of stillness to his over-the-top theatricality. I have learned to embrace repetition, both the stretching and shrinking of time and the idea that what might look completely random from the audience's point of view, is in fact calculated to a millisecond. This is extremely physical and mental work for the performer, our CSUSB Opera Theatre students are not only thinking about their vocal technique, but they are also thinking mathematically to perform Glass's music correctly and what is even more challenging is the fact that they must sustain great energy and strength in their choreographed movement. You will see these singer-actors sweating tonight! There is an unbelievable amount of energy required to "hold a pose" or to simply just sit.

When Leonard Cohen was asked in an NPR interview what inspired him to write his poem *Famous Blue Raincoat*, a work from his earlier period, he responded "I don't know, I don't remember how it arose, I don't remember how any of them get written." I felt that his response to the interviewer somehow gave me permission to be adventurous and fearless in my work on this piece with our ensemble. We have chosen to set the work in an abstract version of the Zen Monastery at Mount Baldy where Cohen lived for five or six years, his attempt to leave "Boogie Street" and find respite. He quickly learned that life at the monastery was not that different from the Boogie Street or rat race from which he was hoping to escape.

The poems are indeed beautiful, please click on the QR code on the printed program so that you may read all of the poems that we are presenting tonight in our digital program. And when you do read this poetry and hear Glass' music, and when you look

at our living paintings on stage, let it inspire you to experience a variety of emotions, whether that be beauty, ugliness, confusion, or a state of meditation. I believe it is all ART.

Many thanks to Cash Tijerina, Jake Leon, Dr. Lesley Leighton, and my colleagues in the Department of Theatre Arts who have kindly supported Opera Theatre over the last 16 years and in particular, Eric Mulz, Cat Erickson, Anitra Timmons, and our Leonard Cohen, Professor Kristi Papailler, without whom this production would not be possible.

Enjoy the show!

Stacey Fraser

### **Synopsis:**

Composed by Philip Glass and based on the poetry of Leonard Cohen, *Book of Longing* is a song cycle composed for ensemble, singers, spoken word, and imagery. The culmination of years of mutual admiration between two of the most celebrated musical artists of their generation, the piece features new music by Philip Glass that is inspired by Cohen's collection of poems and his artwork of the same name.

### **Composer's note:**

Leonard and I first began talking about a poetry and music collaboration more than six years ago. We met at that time in Los Angeles, and he had with him a manuscript that became the basis of the collection of poetry now published as the *Book of Longing*. In the course of an afternoon that stretched into the evening, he read virtually the whole book to me. I found the work intensely beautiful, personal, and inspiring. On the spot, I proposed an evening-length work of poetry, music, and image based on this work. Leonard liked my idea, and we agreed to begin. Now, six years later, our stars are in alignment, the book is published, and I have composed the music. For me, this work is both a departure from past work and a fulfillment of an artistic dream.

-Philip Glass

## GUEST ARTIST BIOS

**Twila Fraser-Hewlett (PUPPET DANCER)** Twila is a 12th-grade student at Riverside Polytechnic High School where she is an honors student and regular participant in the Poly Theatre Program with Christopher MarkerMorse and the Poly Song Team. She played the leading role of the Baker's Wife in the winter 2023 Poly Theatre Production of *Into the Woods* and has been a featured dancer in the City of Riverside *Ghostwalk*. Additional credits include the role of the child in the film *Still Life After Death* released on Amazon Prime Video as well as multiple productions with Mojalet Dance Collective under the direction of Faith Jensen-Ismay of San Diego, Unity Dance Theatre of Redlands under the direction of Ms. Terrill Corletto and CSUSB Opera Theatre. Additional dance experience includes work with Professor Leslie Bryan at CSUSB. Twila was nominated for a 2022 JRAY award for best comedic performance in a female role and a Lucie Arnez award for her portrayal of Winifred in *Once Upon a Mattress*. She attended the prestigious Interlochen Center for the Arts Musical Theatre Intensive program in the Summer of 2022 and will return to Interlochen this upcoming summer of 2023 as part of the cast for the mainstage production of *Ragtime*.

**Priscilla Ibarra (DIGITAL SCENIC DESIGN)** Priscilla Ibarra is currently in her last semester at California State University, San Bernardino pursuing a Bachelor of Music in Performance degree as a violinist as well as a Bachelor of Art in Studio Art degree. After she graduates, she plans to attend the University of Redlands to pursue a Master of Art degree in Performance as a student in their Conservatory of Music. Later, she hopes to pursue a career as both a performer and a working artist. Priscilla has been commissioned to create artwork for several underground bands, composers, and twice, now, by the CSUSB Opera Director: Dr. Stacey Fraser. Her work has been selected and featured twice at the CSUSB Robert and Frances Fullerton Museum of Art for the annual Student Art Exhibition in 2019 and 2022. She is currently working on her upcoming solo art exhibition *Mortification* alongside CSUSB Composition Director Dr. Kevin Zhang where two of her graphic compositions,

*Overthinking* and *Rotting Away*, will be premiered on April 15, 2023.

**Faith Jensen-Ismay (DANCER-CHOREOGRAPHER)** Faith Jensen-Ismay has an extensive history as a dancer, teacher, and choreographer working throughout the entire county of San Diego and beyond. She is a founding Director of Mojalet (in 1991) with Mary Neuru, and Linda Zambrano; she became the Artistic Director in 1997, presenting her work and performing in Mexico, Switzerland, London, France, and Germany, as well as the East and West Coasts. Throughout her career, she has had the rich opportunities to perform works by Jean Isaacs, Nancy McCaleb, Patricia Sandback, Joe Goode, Betzi Roe, Patricia Rincon, Gabriel Masson, Mary Neuru, Melissa Nunn, Ellen Segal, Albert Reed, Jan Justice, Greg Lizenbury, Shawn Womac, Rich Burrows, Bill De Young, Terri Shipman, Terry Wilson, Terry Sprague, Katie Stevinson, Allyson Green, Bradley Lundburg, Margaret Marshall, Peter Kalivas, Jeffery Gerodias, and others.

**Kristi Papailler (LEONARD COHEN)** is making her CSUSB Opera debut in this production. She is a member of the CSUSB Theatre Faculty in the Department of Theatre Arts where she serves as Head of Acting and a Faculty Fellow with the university's XReal (Extended Realities in Learning) Lab and heads the Motion Capture and the Future of Education Laboratory. The Louisville, KY native's professional acting and directing credits include The St. Louis Black Repertory Company, Ophelia's Jump Productions, Juneteenth Legacy Theatre, Actor's Theatre of Louisville, The Kentucky Repertory Theatre, FaithWorks Studios, and Stage One Family Theatre. She holds an MFA in Performance and Graduate Certificate in African American Theatre from the University of Louisville.

**David Rentz (CONDUCTOR)** is Professor of Music at Chaffey College in Rancho Cucamonga, where he heads the choral music program, and Adjunct Professor of Music at Claremont Graduate University, where he leads the master and doctoral programs in choral, orchestral, and band conducting. He is also Music Director of the Orchestra Collective of Orange County, Co-Director of Music and Fine Arts at Claremont United Church of



Christ, and Conducting Co-Chair of C3LA: Contemporary Choral Collective of Los Angeles. He has received fellowships and grants from the Yale alumni Ventures program and the National Endowment for the Humanities, and, in 2015, was named guest professor at Xiamen University (China). He earned his B.Mus. from Washington University in Saint Louis, his M.M. from the University of Wisconsin-Madison, and his M.M.A. and D.M.A. from Yale University.

## CAST BIOS

**Laura Cifuentes** is a Colombian singer and songwriter. In her teens, she worked as a street singer in Medellín. At the age of 19, she released her first musical work called “Con el alma en cada canción” composed of four original songs which opened the door to various stages such as The Confa Teather, where she presented her first concert as a soloist and the Manizales fair. She has been part of various musical groups where she stood out as a leading voice in the genres of Salsa, bachata, merengue, and different Latin genres. In 2018 Laura came to the United States and focused her musical career on the classical genre, receiving associate degrees in music and arts and humanities. She explored the Mexican genres by working as a lead vocalist in Banda Las Tremendas during 202. In 2022 she released her second work called “Buena Muchacha” which consists of three original compositions. These songs were featured in the play “Single, Drunk but Good Girl” written by the actor and director Alejandro Osorio. Laura worked as a vocal technique coach at Rockstars of Tomorrow Music Academy. She is currently the lead voice of the Mamboson Orchestra and is finishing her Bachelor of Music in Vocal Performance at California State University San Bernardino.

**Jan Hanken** is a mezzo-soprano who has returned to school after spending 37 years in the engineering and administrative field as an Executive Assistant. After completing an AA degree in Fine Arts and an AA degree in Music at San Bernardino Valley College she is pursuing her Bachelor of Arts in Music at Cal



State San Bernardino and she will graduate in May of 2024. Recent credits include performing with San Bernardino Valley College's Voci Soli Chamber Singers and the Theatrical Music Workshop in which she played the role of the mother in *Amahl and the Night Visitor*. Currently, she performs with Cal State San Bernardino's Chamber Singers and Opera Theatre.

**David Henry** is a Bass/Baritone who is very excited to be doing his first Opera Theatre show here at CSUSB. He has an AA Degree in fine arts from Victor Valley College and is currently pursuing his bachelor's degree in music education and vocal performance. His biggest career highlight is performing John Rutter's Magnificat with Distinguished Concerts International New York at Carnegie Hall. He was previously a member of the VVC college singers and a dancer with the VVC dance production team. He is currently performing with the CSUSB chamber singers and Opera Theatre.

**Cassandra Alexis Perez** is a soprano who was born in Bellflower, California. As a child, she, along with her family members, moved to Fontana California where Cassandra spent most of her upbringing. She attended Citrus Community College for over a year and was a Liberal Arts Major at the time. She then transferred to Chaffey Community College where she became a member of the Chamber Singers and changed her major to Music. She later graduated from Chaffey Community College in 2022 with an associate degree in music. Cassandra is currently enrolled at California State University San Bernardino and a member of the Chamber Singers. She is also a member of Opera Theater where she is involved in the minimalist operatic piece, *The Book of Longing* by Leonard Cohen with music by Philip Glass. This is Cassandra's first musical performance outside of Chamber Singers. She hopes to have more opportunities with new experiences in the near future.

**Christian Quevedo** is an award-winning young artist, whose versatile skills as a singer and actor have made him highly visible in oratorio, opera, choral work, musical theatre, and as a soloist. Noted for countless musical endeavors, Mr. Quevedo's most recent opera performances as a leading tenor include

Salome in German (Narraboth), John Adam's, *I was looking at the Ceiling and then I saw the Sky* (David), *Opera in the Trenches*, scenes from *Così fan tutte*, *La fille du regiment*, *La Grande-Duchesse de Gérolstein*. Quevedo's musical theatre credits include *Les Miserable* (Marius), *West Side Story* (Bernardo), *Rent* (Roger), *Oklahoma* (Curly), and Sondheim's operetta *A Little Night Music* (Liebeslieder). In concert performances include Verdi's Requiem, Handel's *Messiah*, and John Rutter's *Mass of the Children*. Quevedo will be spending his summer working with the Palm Springs Opera Guild as leading tenor and bringing opera to local high schools as a part of their Opera in the Schools outreach program.

**Evelyn "Eve" Silieazar** is an alto born in Los Angeles, California. She attended Los Angeles City College, where she changed her original major from Graphic Design to Music. She is currently a proud member of the California State University of San Bernardino's Opera Theater, Chamber Choir, and University Dance Company. Throughout the years, she has been given the opportunity to perform on stage multiple times, some of which have been for the non-profit organization called Dance Engagements. This group helps to teach kids of less fortunate families to learn to dance no matter their age, race, size, or experience. This organization is one that she holds dear to her heart. She has also been a part of Los Angeles City College's dance team where she has helped create choreography for school events. She hopes to help future kids learn the many joys of expressing themselves through musical creativity and performing.

**David Begnell** is a bass who started playing French horn in fifth grade, switching to trumpet in high school. He played guitar and sang harmony in a folk-rock band in LA for fifteen years while driving a truck during the day. He is a guitarist-songwriter, having several of his songs showcased on the LA based KLOS radio program "Local Licks". He had two songs placed in a movie called "Twisted Fate" which aired on A@E network. After retiring from trucking he returned to college to study music and classical guitar. He began studying voice and opera at Valley College in San Bernardino. He has performed in the opera, *Amahl and the Night Visitors*, as King Melchior. He is also an accomplished poet, having won first prize in two consecutive publications of Valley College's literary magazine, *Phineas*. He is currently pursuing a Bachelor of the Arts degree in music at Cal State University in San Bernardino, concentrating on voice and opera.

**The CSUSB Opera Theatre** is an auditioned ensemble that stages a major opera production on campus every year. The innovative, modern, and zany adaptations of both standard operatic repertoire and new operatic works that have been produced by the CSUSB Opera Theatre have led to sold-out performances, as well as rave reviews across the Inland Empire community. Past productions include Offenbach's *Monsieur Choufleuri*, Bernstein's *Trouble in Tahiti*, Humperdinck's *Hänsel und Gretel*, Mozart's *Impresario* and *Così fan Tutte*, *Maria de Buenos Aires* by Astor Piazzolla, *Monkey See Monkey Do*, *Tango*, Concert Suite from *Frida*, *La Curandera* by Robert Xavier Rodriguez and their acclaimed Quentin Tarantino inspired production of Donizetti's *Don Pasquale*. CSUSB Opera Theatre produced the first abridged university production of Philip Glass' *Einstein on the Beach* featuring an all-Hispanic cast. Recent productions include a film adaptation of Missy Mazzoli's *Song from the Uproar* and an original staging of John Adams' *I was looking at the ceiling and then I saw the sky*. Collaborators of the CSUSB Opera Theatre have included dancer/choreographer Faith Jensen-Ismay of the critically acclaimed San Diego-based dance company Mojalet Dance Collective, Brightwork newmusic, GRAMMY-winning pianist Nadia Shpachenko, the lotusflower new music project, Southern California-based conductors John Mario, Anthony Parnter and Kosta Popovich, Emmy-winning designer Jacqueline Saint-Anne as well as several CSUSB faculty and alumni. The CSUSB Opera Theatre is a proud seven-time recipient of the City of San Bernardino Fine Arts Commission grant and the National Endowment for the Arts.

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## ***LIBRETTO***

### **The Book of Longing**

I can't make the hills  
The system is shot  
I'm living on pills  
For which I thank G-d

I followed the course  
From chaos to art  
Desire the horse  
Depression the cart

I sailed like a swan  
I sank like a rock  
But time is long gone  
Past my laughing stock

My page was too white  
My ink was too thin  
The day wouldn't write  
What the night penciled in

My animal howls  
My angel's upset  
But I'm not allowed  
A trace of regret

For someone will use  
What I couldn't be  
My heart will be hers  
Impersonally

She'll step on the path  
She'll see what I mean  
My will cut in half  
And freedom between

For less than a second  
Our lives will collide  
The endless suspended  
The door open wide

Then she will be born  
To someone like you  
What no one has done  
She'll continue to do

I know she is coming  
I know she will look  
And that is the longing  
And this is the book

### **I came down from the mountain**

I came down from that mountain  
after many years of study  
and rigorous practice.  
I left my robes hanging on  
a wooden peg in that old cabin  
where I sat so long,  
slept so little.  
I finally understood  
I had no gift  
for spiritual matters  
'Thank You, Beloved'  
I hear a heart cry out  
as I enter streams of screaming cars  
on Santa Monica freeway  
westbound for L.A.  
A number of people,  
some practitioners,  
are asking me angry questions  
concerning ultimate reality.  
I suppose it's because  
they don't like to see  
old Jikan smoking.

## **Sip of Wine**

A sip of wine, a cigarette  
and then it's time to go  
I tidied up the kitchenette,  
I tuned the old banjo  
I'm wanted at the traffic-jam,  
they're saving me a seat  
I'm what I am, and what I am  
is back on Boogie Street

And O' my love, I still recall  
the pleasures that we knew;  
the rivers and the waterfall,  
wherein I bathed with you  
Bewildered by your beauty there,  
I'd kneel to dry your feet  
By such instructions you prepare  
a man for Boogie Street.

So come my friends, be not afraid.  
We are so lightly here.  
It is in love that we are made;  
in love we disappear.  
Though all the maps of blood and flesh  
are posted on the door,  
There's no one who has told us yet  
what Boogie Street is for.

Oh Crown of Light, Oh Darkened One,  
I never thought we'd meet.  
You kiss my lips, and then it's done:  
And I'm back, back on Boogie Street.

## **Want to fly**

The Paris sky  
is blue and bright  
I want to fly  
with all my might.

Her legs are long  
her heart is high  
The chains are strong  
but so am I.

### **The light came through the window**

The light came through the window,  
Straight from the sun above,  
And so inside my little room  
There plunged the rays of Love.

In streams of light I clearly saw  
The dust you seldom see,  
Out of which the Nameless makes  
A Name for one like me.

I'll try to say a little more  
Love went on and on  
Until it reached an open door –  
Then love itself was gone.

All busy in the sunlight  
The flecks did float and dance,  
And I was tumbled up with them  
In formless circumstance.

Then I came back from where I'd been  
My room, it looked the same –  
But there was nothing left between  
The Nameless and the Name.

I'll try to say a little more:  
Love went on and on  
Until it reached an open door –  
Then Love itself was gone.



## **Not a Jew**

Anyone who says  
I'm not a Jew  
is not a Jew  
I'm very sorry  
but this decision  
is final

## **Puppet Time**

German puppets  
burnt the Jews  
Jewish puppets  
did not choose

Puppet vultures  
eat the dead  
Puppet corpses  
they are fed.

Puppet winds and  
puppet waves  
Puppet sailors  
in their graves

Puppet flower  
Puppet stem  
Puppet Time  
dismantles them

Puppet me and  
puppet you  
Puppet German  
Puppet Jew

Puppet Presidents  
command  
Puppet troops to  
burn the land

Puppet fire  
puppet flames  
feed on all the  
puppet names

Puppet lovers  
in their bliss  
turn away from  
all of this

Puppet reader  
shakes his head  
takes his puppet  
wife to bed

Puppet night  
comes down to say  
the epilogue to  
puppet day

### **G-d opened my eyes this morning**

G-d opened my eyes this morning  
loosened the bands of sleep  
let me see  
the waitress's tiny earrings  
and the merest foothills  
of her small breasts  
multiplied her front and back  
in the double mirrors  
of the restaurant  
granted to me speed  
and the penetration of layers  
and turned me like a spindle  
so I could gather in  
and make my own  
every single version of her beauty  
Thank You Ruler of the World  
Thank You for calling me Honey

## **You go your way**

You go your way  
I'll go your way too

## **How much I love you**

Another poet will have to say  
How much I love you  
I'm too busy now with the Arabian Sea  
and its perverse repetitions  
of white and grey

I'm tired of telling you  
and are the trees  
and so are the deck chairs

Yes, I've given up a lot of things  
in the last few minutes  
including the great honour  
of saying I love you

I've become thin and beautiful again  
I shaved off my grandfather's beard  
I'm loose in the belt  
and tight in ten jowl

Crazy you beauties still covered with the grime  
Of ashrams and shrines  
examine their imagination  
in an old man's room

Boys change their lives  
in the wake of the gait  
anxious to study  
elusive realities  
under my hypnotic indifference

The brain of the whale  
crowns the edge of the water  
like a lurid sunset  
but all I ever see  
is you or You  
or you in You  
or You in you

Confusing to everyone else  
but to me  
total employment

I introduce  
The young to the young  
They dance away in misery  
while I conspire  
with the Arabian Sea  
to create  
an ugly silence  
which gets the ocean  
off my back  
and more important  
lets another poet say  
how much I love you

### **I enjoyed the laughter**

I enjoyed the laughter  
old poets  
as you welcomed me

but I won't be staying  
here for long  
You won't be either

-1985

## **This morning I woke up again**

This morning I woke up again  
I thank my Lord for that  
The world is such a pigpen  
That I have to wear a hat

I love the Lord I praise the Lord  
I do the Lord forgive  
I hope I won't be sorry  
For allowing Him to live

I know you like to get me drunk  
And laugh at what I say  
I'm very happy that you do  
I'm thirsty every day

I'm angry at the angel  
Who pinched me on the thigh  
And made me fall in love  
With every woman passing by

I know they are your sisters  
And your daughters and your wives  
If I have let a woman out  
Then I apologize

It's fun to run to heaven  
When you're off the beaten track  
The Lord is such a monkey  
When you've got Him on your back

The Lord is such a monkey  
He's such a woman too  
Such a place of nothing  
Such a face of you

May E crash into your temple  
And look out thru' your eyes

And make you fall in love  
With everybody you despise

### **Don't have the proof**

The flood it is gathering  
Soon it will move  
across every valley  
Against every roof  
The body will drown  
And the soul will break loose  
I write all this down  
But I don't have proof.

### **You came to me this morning**

You came to me this morning  
And you handled me like meat  
You'd have to be a man to know  
How good that feels, how sweet  
My mirrored twin, my next of kin  
I'd know you in my sleep  
And who but you would take me in  
A thousand kisses deep

I loved you when you opened  
Like a lily to the heat  
You see I'm just another snowman  
Standing in the rain and sleet  
Who loved you with his frozen love  
His secondhand physique  
With all he is and all he was  
A thousand kisses deep

I know you had to lie to me  
I know you had to cheat  
To pose all hot and high behind  
The veils of sheer deceit  
Our perfect porn aristocrat

So elegant and cheap  
I'm old but I'm still into that  
A thousand kisses deep

And I'm still working with the wine  
Still dancing cheek to cheek  
The band is playing Auld Lang Syne  
But the heart will not retreat  
I ran with Diz and Dante  
I never had their sweep  
But once or twice they let me play  
A thousand kisses deep

The autumn moved across your skin  
Got something in my eye  
A light that doesn't need to live  
And doesn't need to die  
A riddle in the book of love  
Obscure and obsolete  
'Til witnessed here in time and blood  
A thousand kisses deep

I'm good at love, I'm good at hate  
It's in between I freeze  
Been working out but it's too late  
It's been too late for years  
But you look good, you really do  
The pride of Boogie Street  
Somebody must have died for you  
A thousand kisses deep

I loved you when you opened  
Like a lily to the heat  
I'm just another snowman  
Standing in the rain and sleet

But you don't need to hear me now  
And every word I speak  
It counts against me anyhow  
A thousand kisses deep



The ponies run, the girls are young  
The odds are there to beat  
You win a while, and then it's done  
Your little winning streak  
And summoned now to deal  
With your invincible defeat  
You live your life as if it's real  
A thousand kisses deep  
I'm turning tricks, I'm getting fixed  
I'm back on boogie street  
You lose your grip, and then you slip  
Into the masterpiece  
And maybe I had miles to drive  
And promises to keep  
You ditch it all to stay alive  
A thousand kisses deep  
And sometimes when the night is slow  
The wretched and the meek  
We gather up our hearts and go  
A thousand kisses deep  
Confined to sex, we pressed against  
The limits of the sea  
I saw there were no oceans left  
For scavengers like me  
I made it to the forward deck  
I blessed our remnant fleet  
And then consented to be wrecked  
A thousand kisses deep  
I'm turning tricks, I'm getting fixed  
I'm back on boogie street  
I guess they won't exchange the gifts  
That you were meant to keep  
And quiet is the thought of you  
The file on you complete  
Except what we forgot to do  
A thousand kisses deep  
And sometimes when the night is slow  
The wretched and the meek  
We gather up our hearts and go  
A thousand kisses deep

The ponies run, the girls are young  
The odds are there to beat  
You win a while, and then it's done  
Your little winning streak  
And summoned now to deal  
With your invincible defeat  
You live your life as if it's real  
A thousand kisses deep

### **I am now able**

I am now able  
to sleep twenty hours a day  
The remaining four  
are spent  
telephoning a list of people  
in order  
to say goodnight

Jikan  
who was born  
to make men laugh  
bows his head

### **Epilogue: Merely a prayer**

I was looking through my dreams  
When I saw myself  
looking through my dreams  
looking through my dreams  
and so on and so forth  
until I was consumed  
in the mysterious activity  
of expansion and contraction  
breathing in and out at the same time  
and disappearing naturally  
up my own asshole  
I did this for 30 years  
but I kept coming back

to let you know how bad it felt  
Now I'm here at the end of the song  
the end of the prayer  
the ashes have fallen away at last  
exactly as they're supposed to do  
the chains have slowly  
followed the anchors  
to the bottom of the sea  
It's merely a song  
merely a prayer  
Thank you, Teachers  
Thank you, Everyone

