

JOKER&KING





As aforementioned, most of the show will consist of them performing concurrently. However, every show during the 43-day tour will be slightly different for both the Joker and the King. Depending on the specific point in time, the Joker will change his intentions. On one hand, at times the Joker will aim to deceive the audience along with the magician, in which case he'll play along the misdirection of the King. On the other hand, at some key points in the show he might abandon the King and take the side of the audience. Sometimes, however, he won't be playing either side, and will instead just be sitting squarely in the seat of a musical performer, serving as a canvas onto which the King splashes dollops of magic. As is the case with any improvised show, every show will look a little different in terms of when the Joker decides to side with the audience, with the King, and with himself.

The King, too, will be constantly in flux. While his actions will be a bit more prefigured than the musician's, he will be able to have ebb and flow to his routine as well. Each show for the King will be different

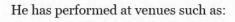
because each venue is different. In each venue, there are different crowds, different expectations, different possibilities for concealing and revealing. The King, as he has done numerous times before, will expertly exploit the ever-changing landscape, serving to keep any audience on their toes. Not to mention the fact that he will constantly be in dialogue with the music, which will be presenting itself anew to him, as well as the audience, each time the proverbial curtain falls.

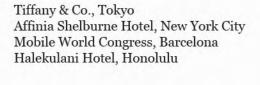
The tour will run for 1.5 months and will span three continents: starting in New York, working its way across Europe and then jumping to Japan and covering various countries in Asia. We look to run the show at night in upscale venues including, but not restricted to, restaurants, hotels and private parties. Our goal is to perform high-quality, high-energy shows every night for our audiences.

## Kenta Koga

Kenta Koga, from Japan, has been practicing magic for 13 years. He has been performing professionally at private parties all over the world since he started college. He loves not only performing magic but also inventing original tricks that push the boundaries of close-up magic. He is currently an undergraduate student at Yale studying Computer Science, and merging the fields of magic and technology has also been his passion.

At Yale, Kenta has directed/ performed in four large magic show productions at four different university theaters, and has performed countless close-up magic shows for events held for the guests of the university. He received the Creative Performance Award 2013 by Yale University for this Joker King project.





## Julian Reid

Julian Reid, a native of Chicago, Illinois, has been playing the piano for 17 years, and doesn't enjoy doing anything more than playing. Julian is currently a senior at Yale University, studying Philosophy. He began his musical journey with classical music, asking his mother to take lessons when he was 4 years old. He started playing jazz and gospel in high school at Whitney Young Magnet High School and Southlawn United Methodist Church, respectively, and has won various awards for all three types of music including the Merit School of Music Junior Concerto Competition ('04) and Yale's Joseph Lentilhon Selden Memorial Award ('12) for musical excellence at Yale.

At Yale, he has co-directed the Gospel Choir, led his own jazz combo, has been the musical director for the Black Church at Yale, has been a part of the band Sugarbat (keys, drums and banjo that plays a fusion of rock, neo-soul, jazz, r&b, and bluegrass) and is working on an album with Alysia Harris, a world-renowned poet from the poetry troupe The Striver's Row. Julian has studied jazz with Steve Million, Kevin O'Connell, Pharez Whitted and Willie Pickens. He lives and plays in New Haven.



