

## GRANT PARK ORCHESTRA AND CHORUS

**Carlos Kalmar** Artistic Director and Principal Conductor

**Christopher Bell** Chorus Director



Friday, July 5, 2019 at 6:30 p.m.

Saturday, July 6, 2019 at 7:30 p.m.

Jay Pritzker Pavilion

## GERSHWIN PIANO CONCERTO

### **Grant Park Orchestra**

**Carlos Kalmar** Conductor

**Jeffrey Kahane** Piano

**Alicia Hall Moran** Mezzo-Soprano

**Gabriel Kahane** Composer-in-Residence and Vocalist

**Holland Andrews** Vocalist

**Holcombe Waller** Vocalist

**Harmony, Hope & Healing Community Chorus**

**Marge Nykaza and Sophie Wingland** Chorus Directors

### **George Gershwin**

Concerto in F for Piano and Orchestra

Allegro

Adagio — Andante con moto

Allegro agitato

JEFFREY KAHANE

INTERMISSION

### **Gabriel Kahane**

*emergency shelter intake form*

ALICIA HALL MORAN

HOLLAND ANDREWS

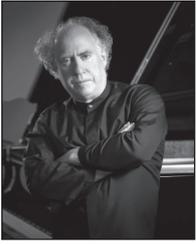
GABRIEL KAHANE

HOLCOMBE WALLER

HARMONY, HOPE & HEALING COMMUNITY CHORUS

This concert is sponsored by Loretta Julian and  
presented with generous support from  
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Piano provided by Steinway Piano Galleries of Chicago



Equally at home at the keyboard or on the podium, **Jeffrey Kahane** has established an international reputation as a versatile artist who appears as soloist with such major orchestras as the New York Philharmonic, Cleveland Orchestra, Los Angeles Philharmonic, Philadelphia Orchestra, Chicago Symphony Orchestra and San Francisco Symphony, as well as at major American summer festivals, including Aspen, Blossom, Caramoor, Mostly Mozart and Ravinia. In August 2016, he was appointed Music Director of the Sarasota Music Festival, which offers master classes and chamber music coaching by a distinguished international faculty.

Since making his Carnegie Hall debut in 1983, he has given recitals in many of the nation's major music centers, collaborated with many important chamber ensembles, and was Artistic Director of the Green Music Center Chamberfest in 2015 and 2016. Mr. Kahane made his conducting debut at the Oregon Bach Festival in 1988 and has since guest conducted major orchestras in New York, Los Angeles, Philadelphia, Cleveland, Saint Paul, Chicago, Detroit, St. Louis, Baltimore, Indianapolis and Miami, among others. In 2017, he completed his twentieth and final season as Music Director of the Los Angeles Chamber Orchestra, when he was named Conductor Laureate. He also served as the Music Director of the Colorado Symphony from 2005 to 2010 and for ten seasons was Music Director of the Santa Rosa Symphony, where he is now Conductor Laureate. He received ASCAP Awards for Adventurous Programming for his work in Los Angeles and Denver. His recent and upcoming engagements include a play/conduct for the fourth time with the New York Philharmonic as well as play/conducts with the Houston, Indianapolis, Vancouver, Milwaukee, Colorado, San Diego, San Antonio and Phoenix symphonies; concerto appearances with the Toronto, Cincinnati, New World, New Jersey, Oregon and Utah symphonies; and appearances at the Aspen, Britt, Oregon Bach and Tippet Rise festivals as well as with the Chicago Symphony at Ravinia and New York's Mostly Mozart Festival. Mr. Kahane has recorded for the SONY, EMI, Telarc, RCA, Nonesuch, Deutsche Grammophon, Virgin Records, Decca/Argo and Haenssler labels in collaboration with the New World, Cincinnati, Bournemouth and Oregon Bach Festival symphonies. He has also recorded works by Gershwin and Bernstein with Yo-Yo-Ma, the complete works for violin and piano by Schubert with Joseph Swensen, and Bach concertos with LACO and Hilary Hahn. A graduate of the San Francisco Conservatory of Music, Mr. Kahane won First Prize at the 1983 Rubinstein Competition, was a finalist at the 1981 Van Cliburn Competition, and received a 1983 Avery Fisher Career Grant. An avid linguist who reads widely in a number of ancient and modern languages, Jeffrey Kahane received a master's degree in classics from the University of Colorado at Boulder in 2011. He is currently Professor of Keyboard Studies at the University of Southern California Thornton School of Music.



**Alicia Hall Moran, mezzo-soprano**, is a multi-dimensional artist performing and composing between the genres of opera, art, theater and jazz. She made her Broadway debut in the Tony-winning revival *The Gershwins' Porgy and Bess* starring as Bess on the celebrated twenty-city American tour. Ms. Moran's work has been nurtured by celebrated artists including Carrie Mae Weems, Adam Pendleton, Joan Jonas, Ragnar Kjartansson, Simone Leigh and Liz Magic Laser, curator Okwui Enwezor, choreographer Bill T. Jones, musicians Bill Frisell, Charles Lloyd and the band Harriet Tubman, writers

from Simon Schama to Carl Hancock Rux, and progressive institutions worldwide. Her residencies include the Isabella Stewart Gardner Museum, MASSMoCA and National Sawdust Center. Her work has been commissioned by ArtPublic/Miami Art Basel, Museum of Modern Art, The Kitchen, Histories Remixed/Art Institute Chicago, and Prototype Festival: HERE Performing Arts/Beth Morrison Projects. In partnership with Jason Moran,

her husband and collaborator, she was awarded a 2017 Art of Change Fellowship by the Ford Foundation, and has generated work for the Venice Biennale, Whitney Biennial, Walker Art Center and Philadelphia Museum of Art, among others. Ms. Moran's vocal performances include jazz (Village Vanguard, The Stone, Jazz@Lincoln Center, Highline Ballroom, San Francisco Jazz, Kennedy Center), appearances with the National Symphony Orchestra Pops, Chicago Philharmonic, Austin Symphony, 1B1 Orchestra/Norway, Roanoke Symphony, and Dayton Philharmonic, and opera, theater and film. Her second album, *Here Today*, was released in December 2017.



**"Gabriel Kahane,"** according to the biography on his web site (gabrielkahane.com), "is a songwriter, singer, pianist, composer, devoted amateur cook, guitarist and occasional banjo player ... [who] writes string quartets and musicals and pop songs, with his heart fully in all of those endeavors." Kahane, the son of acclaimed pianist and conductor Jeffrey Kahane, was born in 1981 in the artsy Los Angeles suburb of Venice Beach, moved between the coasts several times during his youth, and spent a year studying jazz at the New England Conservatory of Music in Boston before completing his undergraduate degree at Brown. He moved to New York City after graduating in 2003 and worked as music director with the newly founded theater company Les Freres Corbusier, which won an Obie Award that year for its Off-Off-Broadway premiere of the satirical musical *A Very Merry Unauthorized Children's Scientology Pageant*. Kahane established his reputation as a composer and performer with appearances and the recording of his 2006 song cycle *Craigslislieder*, which took its texts from want ads posted online on Craigslist. (Zachary Woolfe of *The New York Times* called it "kind of classical-yet-poppy, ironic-yet-musical.") Kahane has since received wide notice for the chamber and vocal works he has performed from small clubs to such prestigious venues as Carnegie Hall, Lincoln Center, Library of Congress and Walt Disney Concert Hall in Los Angeles. Kahane has collaborated with singer-songwriters Sufjan Stevens and Rufus Wainwright, appeared in concert with Chris Thile, Brad Mehldau, Alisa Weilerstein, John Adams, Timo Andres and the Kronos Quartet, received commissions from the Los Angeles Philharmonic, New York Philharmonic, American Composers Orchestra, Orpheus Chamber Orchestra and other noted ensembles and performers, served as Artist-in-Residence at Carolina Performing Arts at the UNC/Chapel Hill, and been a Fellow at the MacDowell Colony and at Yaddo. Kahane released his third CD in 2016 (the song cycle *The Fiction Issue*), premiered his full-length musical *February House* at New York's Public Theater in May 2012 and recorded its score on the StorySound label; he made his Broadway debut in October 2018 with the music for Kenneth Lonergan's Pulitzer Prize-finalist drama *The Waverly Gallery*. Kahane has produced some of the most intriguing, socially aware and critically acclaimed recordings of recent years. His 2014 debut CD release, *The Ambassador*, for which he used ten buildings in Los Angeles to inspire songs about life in that city from World War II to the present, was staged in Chapel Hill, Brooklyn and Los Angeles by director John Tiffany and set designer Christine Jones, both Tony Award winners. (The fashionable Ambassador Hotel was a favorite celebrity haunt, location for two dozen high-profile feature films, host to early Academy Award ceremonies, home to the legendary Cocoanut Grove nightclub, and site of the assassination of Robert F. Kennedy; it was demolished in 2005.) *Crane Palimpsest* (2016) is a meditation on the Brooklyn Bridge that juxtaposes settings of stanzas from Hart Crane's poem *To Brooklyn Bridge* with songs set to Kahane's own lyrics written in response to Crane's text. Kahane developed *Book of Travelers* (2018) from an 8,980-mile train trip around the continental United States immediately after the 2016 presidential election talking to dozens of strangers in an attempt to better understand his country and fellow citizens.



**Holland Andrews, vocalist**, is an American composer, performance artist, and visual artist based in Portland, Oregon who performs under the stage name Like a Villain. His work focuses on the abstraction of operatic and extended-technique voice to build soundscapes encompassing both catharsis and dissonance, frequently highlighting themes surrounding vulnerability and healing. Mr. Andrews arranges music with voice and clarinet whose influences include contemporary opera, musical theater, and ambient and noise music. In addition to his solo work, Mr. Andrews develops and performs soundscapes for dance, theater, and film artists that have toured nationally and internationally. Holland Andrews has received recognition from such publications as *The New York Times*, *Le Monde*, *La Repubblica* and *Business Times*.



**Holcombe Waller, vocalist**, is a 2011 United States Artists Berresford Fellow in Music, a Creative Capital artist, a three-time recipient of the MAP Fund grant, and a Joan Shipley Fellow of the Regional Arts and Culture Council of his hometown of Portland, Oregon. Mr. Waller has been presented and commissioned by Under the Radar Festival at the New York Public Theater, On the Boards, Portland Institute for Contemporary Art, Yerba Buena Center for the Arts, Museum of Contemporary Art Chicago, Centre Pompidou, Fusebox Festival, PuSh International Performing Arts Festival, and many others. His collaborations with choreography includes work with Joe Goode Performance Group (San Francisco), Zoe|Juniper (Seattle) and Miguel Gutierrez, and his film score work includes music for the Sundance-premiered documentary *We Were Here*. He has also appeared as an actor in multiple films by artist Ryan Trecartin, currently tours two interdisciplinary music theater works, *Wayfinders* and *Surfacing*, and created a community-choir-based LGBT Requiem Mass premiered in fall 2015. The following year, Mr. Waller created a solo project titled *Détournement*, the third installment in the *Surfacing/Wayfinders* series, which incorporates all three works into a single evening. In addition to his interdisciplinary work, Holcombe Waller has self-released five albums on his own label, Napoleon Records.

**Harmony, Hope & Healing**, now in its 16th year as a non-profit organization, Harmony, Hope & Healing partners with Cook County Jail, social service agencies, shelters, residential facilities and community outreach centers in some of Chicago's most poverty stricken and violent neighborhoods. Harmony, Hope & Healing's on-site music programs and community engagement opportunities bring individuals and families together to develop the necessary social, emotional and spiritual resources and life skills needed to become independent, self-sufficient members of society. On-site music programs are co-facilitated by a Harmony, Hope & Healing staff member and a music program intern and/or assistant. The music interns and assistants are all former program participants who serve as positive role models for current participants as well as gain leadership skills and work experience. In 2018, Harmony, Hope & Healing's on-site music programs provided direct services to over 1,000 individuals at fourteen sites. Additionally, adult program participants are eligible to be involved in Harmony, Hope & Healing's Community Engagement program, which consists of choir rehearsals and workshops. Approximately 35 choir performances and workshops are held throughout the Chicagoland area each year. These events, which touch the hearts of over 20,000 audience members each year, highlight the struggles, strength, growth and resiliency of our program participants.



## **GEORGE GERSHWIN** (1898-1937)

### **CONCERTO IN F FOR PIANO AND ORCHESTRA (1925)**

**Scored for:** piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, percussion and strings

**Performance time:** 31 minutes

**First Grant Park Orchestra performance:** July 14, 1946, Izler Solomon, conductor, with Jesus Maria Sanroma as soloist

Walter Damrosch, conductor of the New York Symphony and one of this country's most prominent musical figures for the half-century before World War II, was among the Aeolian Hall audience when George Gershwin's *Rhapsody in Blue* exploded above the musical world on February 12, 1924. He recognized Gershwin's genius (and, no doubt, the opportunity for wide publicity), and approached him a short time later with a proposal for another large-scale work. A concerto for piano was agreed upon, and Gershwin was also to be the soloist at its premiere and a half dozen subsequent concerts. The story that Gershwin then rushed out and bought a reference book explaining what a concerto is probably is apocryphal. He did, however, study the scores of some of the concertos of earlier masters to discover how they had handled the problems of structure and instrumental balance, and he also obtained a copy of Forsyth's *Standard Manual of Orchestration*. Gershwin felt he needed a book on this latter subject because he, like virtually all Broadway composers then and now, entrusted the orchestration of his theater scores to a professional arranger. (The *Rhapsody in Blue* was orchestrated by Ferde Grofé.) This new concerto, he decided, would be entirely his own work, so he set about learning the techniques of writing for the orchestra.



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Gershwin later recorded his attitude toward the composition of the Concerto. "Many persons had thought that the *Rhapsody* was only a happy accident," he wrote. "Well, I wanted to show that there was plenty more where that had come from. I made up my mind to do a piece of 'absolute' music. The *Rhapsody*, as its title implied, was a blues impression. The Concerto would be unrelated to any program. And that is exactly how I wrote it. I learned a great deal from that experience, particularly in the handling of instruments in combination." He made the first extensive sketches for the work while in London during May 1925. By July, back home, he was able to play for his friends large fragments of the evolving work, tentatively entitled "New York Concerto." The first movement was completed by the end of that month, the second and third by September, and the orchestration carried out in October and November, by which time the title had become simply Concerto in F. Because of the large royalties from his shows and the *Rhapsody in Blue*, he was able to hire a full orchestra for a trial performance during the process of orchestration. He not only revised the scoring and made some cuts after this session, but also admitted that the run-through gave him the "greatest musical thrill" of his life.

The Concerto is in the jazz-inspired idiom of the *Rhapsody in Blue*. The work's premiere, on December 3, 1925, was a success, though it did not engender unbridled enthusiasm as had the *Rhapsody*. Damrosch, however, was more than pleased with the style of the new work, as he testified in this colorful account: "Various composers have been walking around jazz like a cat around a plate of hot soup, waiting for it to cool off, so they could enjoy it without burning their tongues, hitherto accustomed only to the more tepid liquid distilled by the cooks of the classical school. Lady Jazz, adorned with her intriguing rhythms, has danced her way around the world, even as far as the Eskimos of the North and the Polynesians of the South Sea Isles. But for all her travels and her sweeping popularity, she has encountered no knight who could lift her to a level that would enable her to be received as a respectable member of musical circles. George Gershwin seems to have accomplished this miracle. He has done it boldly by dressing this extremely independent and up-to-date young lady in the classic garb of a concerto. Yet he has not detracted one whit from her fascinating personality. He is the Prince who has taken Cinderella by the hand and openly proclaimed her a princess to the astonished world."

Gershwin provided a short analysis of the Concerto for the *New York Tribune* on November 29, 1925, just four days before the work's premiere:

"The first movement employs a Charleston rhythm. It is quick and pulsating, representing the young, enthusiastic spirit of American life. It begins with a rhythmic motif given out by the kettledrums, supported by other percussion instruments and with a Charleston motif introduced by bassoon, horns, clarinets and violas. The principal theme is announced by the bassoon. Later, a second theme is introduced by the piano.

"The second movement has a poetic nocturnal atmosphere which is referred to as the American blues, but in a purer form than that in which they are usually treated.

"The final movement reverts to the style of the first. It is an orgy of rhythms, starting violently and keeping the same pace throughout."

Though Gershwin based his Concerto loosely on classical formal models, its structure is episodic in nature. His words above do not mention several other melodies that appear in the first and second movements, nor the return of some of those themes in the finale as a means of unifying the work's overall structure. He was learning as he went, and this Concerto is nothing short of astonishing when it is realized that it was only his second concert work, written when he was just 27 years old. Few other composers could boast of such a successful beginning.

**GABRIEL KAHANE** (born in 1981)

**EMERGENCY SHELTER INTAKE FORM FOR MEZZO-SOPRANO, VOCAL TRIO,  
COMMUNITY CHORUS AND ORCHESTRA (2017)**

**Scored for:** piccolo, two flutes, two oboes, two English horns, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, percussion, harp, piano, celesta, accordion, strings and community chorus

**Performance time:** 52 minutes

**First Grant Park Orchestra performance**

*emergency shelter intake form* — an oratorio that examines “the scourge of deep poverty in America through the lens of homelessness and housing insecurity” — was composed in 2017 and premiered in Portland on May 12, 2018 by the Oregon Symphony, soprano Measha Bruggergosman, vocalists Holcombe Waller, Holland Andrews and Gabriel Kahane, and the Maybelle Community Singers, conducted by Carlos Kalmar. It was performed at the Britt Festival in Jacksonville, Florida in July 2018 and recorded in Portland the following month.

Kahane has chosen not to provide a conventional program note for the piece, realizing that the stark, often painful juxtapositions making up his libretto capture the conflict between bureaucracy and humanity that too many of our fellow citizens must confront every day.

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## **CENTERSTAGE RECITAL SERIES**

**Gabriel Kahane in concert  
Performing songs from his new album  
Book of Travelers**

**Sunday, July 7, 2 PM**  
Indoors on the stage of  
the Jay Pritzker Pavilion

**FREE**

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## I. WHAT BRINGS YOU HERE

What brings you here?  
What happened?

Where did you sleep last night?

Have you ever had a lease in your name?  
Have you ever had utilities in your name?  
Have you ever had a name on the tip of your tongue?

Would prior landlord give you a bad reference?  
A glowing reference?  
Would prior landlord fail to mention  
The wondrous smells  
That would emit from your kitchen?

Have you ever owned a home?  
Have you ever lost a home?  
Please use the following space  
To draw a picture  
Of the look on a man's face  
When he learns he has lost his home.

## II. CHORUS OF INCONVENIENT STATISTICS

We are the chorus of inconvenient statistics,  
Legislation, and relevant documents.  
We do not wish to make any of you feel shitty.  
(Excuse our language—  
We haven't been properly socialized.)

But, we know that you, gentle listener,  
Sitting veiled in the gauzy dark,  
Did not come here this evening  
To be lectured or to be shamed.

Nevertheless...

We believe that the lifeblood of art is—  
How shall we put it?  
Ambiguity—  
Whereas to beat an audience  
Over the head with ideological claptrap  
Would suggest, ipso facto, that ambiguity  
Had been sacrificed in favor of  
Making a point.

And yet we believe that  
In order to do justice  
To this heady story,  
This gnarled complex of ideas,

We must from time to time  
Dispense with politesse  
And share with you  
The cold hard facts.

## III. WHERE DID YOU STAY LAST NIGHT

Where did you stay last night?  
Check one box only:

On the Street  
 Emergency Shelter  
 Transitional Housing  
 Psychiatric Facility  
 Hospital (non-psychiatric)  
 Hospital whose fluorescent light  
And whose scent of death  
Make you feel all kinds of nauseous,

And from which you flee  
In a flowered gown  
At 3am into the April dark...

Jail / Prison / Juvenile Facility  
 Domestic Violence Situation

Living with Relatives / Friends  
 Living with Relatives / Friends  
Whose judgment of you is  
Trying your patience.

Living with Relatives / Friends  
Whose patience is being tried  
By you and your family.

Living with Relatives / Friends  
In a half-finished basement  
Where you and your son and daughter  
Share a bed  
In which you lie awake;  
Listen to footsteps upstairs,  
The breath of your children,  
And wonder what you did wrong...

Motel not paid for by Shelter Voucher  
 Motel not painted by Edward Hopper  
 Motel whose manager looks at you  
Sideways with a mouthful of rotten teeth,  
A look that you can't help but think  
Has got something to do with  
The color of your skin...

Foster Care / Group Home  
 Permanent Supportive Housing  
 Place Not Meant For Habitation  
 Car / Bus / Subway / An Embankment

A Bridge  
 A Forest  
 A Ridge  
 A Clocktower

In the moon, in the sun  
 In a room overrun  
With disappointment despondency,  
And a broken flat screen tv screen  
Watched by rats enthusiastically  
You wonder what you did wrong...

#### IV. IF YOU ANSWERED YES TO "LIVING WITH FAMILY SLASH FRIENDS"

*If you answered "Yes" to  
"Living with family slash friends",  
Please complete the following:*

How do four people sleep in a room that's meant for two,  
A game of Tetris that can't be won?  
How do you explain the word "foreclosure"  
To your son?

What happens when your son  
Wets the bed that the three of you  
Are sleeping in and you speak to him harshly,  
And he cries?

And while you cannot pay for the car  
That's in the shop, how will you get to work  
And the boys to school?

Does your pride catch in your throat?  
Do you tell lies so that people don't know?

When you receive the call from the school  
In your office chair:  
Please pick up your son.

Will you tell them the truth  
That you had to choose:  
Mortgage or Medical?

So if my boy is acting out,  
Hit another boy in the mouth,  
Our catalog of loss  
Might have something to do with it.

Does your pride catch in your throat?  
Do you tell lies so that people don't know?

#### V. HAVE YOU EVER BEEN EVICTED

Have you ever been evicted?  
How many times?  
0 • 1 • 2-3 • 4-9 • More than 10

If yes, how did it feel to hold the pink paper  
*You are hereby notified*  
As you stood in melting snow  
*that the county sheriff's office*  
Where men in coveralls tossed your belongings,  
*has a court order*  
Your son's baseball trophies, your cookbooks,  
*requiring your immediate removal*  
Onto the pavement?  
*from the premises.*

On a scale of 1 to 5,  
How would you rate your  
*Failure to vacate will be cause for*  
humiliation  
*the sheriff to remove your belongings.*  
when you asked the men,  
*If an eviction is*  
choking on your pride,  
*necessary, risk of damages or loss*  
if you could use the bathroom  
*of property shall be borne by you*  
in what had been  
*the defendant*  
until that morning  
*after delivery*  
your home?  
*by the sheriff to the place of safe-keeping.*

Have you ever been evicted  
After calling the police  
to report the blue black bruises,  
To report the blue black bruises  
On face, neck, chest, arms?  
(check all body parts that apply)

"Public nuisance," the landlord claimed,  
While you applied concealer  
Outside the courtroom.

Or perhaps you didn't call—  
Your bruises burnish, fester, and increase?

Or did the company move to Michigan?  
Did envelopes with plastic windows  
Pile up on the table til you found yourself  
Balanced on steel girders  
*A bridge over the Delaware*  
Fistfuls of pills,  
*Red, yellow, pink*  
Then a little voice,  
*"Either God or my grandmother,"*  
You would later recall,  
Told you not to jump.

What was the last thought  
That coursed through your mind  
As you lay down on the sidewalk  
And waited to be found?

## VI. CERTAINLY WE CAN ALL AGREE

Certainly we can all agree  
That we are in the midst of a housing crisis  
For which the most effective solution  
Is to build new homes at more affordable prices.

The only nagging question that remains—  
The one that most nearly pertains—  
Is where these units should to be erected  
That we might keep protected  
Our sun-drenched, gut-renovated, acre-and-a-half victorian domains:  
And so we've written these refrains:

To have shelter is a right we all hold dear  
As long as it isn't built too near  
To our bespoke craftsman homes with their raised beds  
Full of heirloom asparagus and ancient grain for our breads.  
Baby, this doesn't need to be hard—  
Put 'em anywhere at all,  
But not in my backyard.

We've always loved the unwashed masses,  
the hardscrabble working classes,  
So long as we can't see or hear them  
'Cause the truth is that we fear them.  
Baby, this doesn't need to be hard—  
Put 'em anywhere at all,  
But not in my backyard.

Not in my backyard!  
We don't wanna have to have our windows barred.  
Anywhere else is fine within the urban growth boundary line,  
Put 'em anywhere at all,  
But not in my backyard

Never mind the fact  
That we live on plundered land.  
Those Natives whom we killed and conquered  
Surely understand  
That when Andrew Jackson held out  
His cold and bloody hand  
They were consigning themselves  
To live in squalid poverty  
On inadequate tracts bereft  
Of modern niceties  
Like running water or electricity  
But that ain't no concern for you or me!

We believe in social justice at any price  
As long as it don't mean we have to make a sacrifice.  
Mixed income housing's nice in theory  
But in practice makes us leery, still this,  
This doesn't have to be hard—  
Build it anywhere at all,  
Just not in my backyard.

Not in my backyard!  
You can understand why we gotta stay on guard.  
It's a sacred old tradition  
Of denying folks permission  
To gain entry into our community—  
That is if they don't look like you or me  
And have an income north of a million two or three.  
This doesn't have to be hard —  
Put 'em anywhere at all  
But not in my backyard.

**VII. HAVE YOU RECEIVED ANY INCOME FROM ANY SOURCE IN THE PAST THIRTY DAYS**

Have you received any income in the past thirty days?  
If yes, please describe:

*Home Health Aid*  
*Mortgage Broker*  
*Legal Advisor*  
*Conceptual Artist*

*Bike Mechanic*  
*Brand Consultant*  
*Construction Worker*  
*Lemonade Stand Operator*

*Clerk at Kroger's*  
*Clerk at Walmart*  
*Clerk at Fred Meyer*  
*Oscar Meyer Weiner Mascot*

*Adjunct Faculty*  
*Gas Station Attendant*  
*Security Guard*  
*Human Security Blanket*

*Singer in a Band*  
*Violinist In An Orchestra*  
*Oboist In An Orchestra*  
*Head Usber*

*Visual Artist*  
*Sandwich Artist*  
*Con Artist*  
*Escape Artist*

If you have received Non-Cash Benefits  
In the past thirty days  
And have still gone to bed hungry,  
You may not have been able to distinguish  
Between the emptiness in your stomach  
And your sense of resignation.

**VIII. DO YOUR CO-WORKERS KNOW THAT YOU HAVE LOST YOUR HOME**

Do your co-workers know that you have lost your home?  
Do they know you have sweated through sheets  
In every bed you've slept in for the last six weeks?  
Do your co-workers know?

**IX. SECTION 8**

Are you eligible for a Section 8 or Housing Choice Voucher?  
Have you applied for a Section 8 or Housing Choice Voucher?  
Are you on a waiting list for a Section 8 or Housing Choice Voucher?  
Were you given an estimate of how long you would be waiting?  
If yes, were you told that the wait would be:

3-6 months • 7-12 months • 1-2 years • 3-5 years  
The duration of a presidency  
A generation

If more than ten years,  
please check box labeled eternity

Please make a list of the activities  
You intend to pursue  
While on the waiting list.  
Be descriptive.  
Be creative.  
You may choose to include illustrations.

Are you aware that despite having qualified for this voucher,  
Intended to help low income, very low income,  
Extremely low income families to acquire housing,  
That you and your family have only a one in five chance  
Of receiving it?

If by contrast, you were a homeowner,  
You would be eligible for the mortgage interest deduction,  
Which after being capped at \$750,000  
Per annum (to facilitate corporate tax cuts)  
Will still result in federal loss  
Of \$50 billion dollars,  
(give or take)  
90 percent of which will benefit families  
With household incomes greater than  
\$100,000 or more per annum.

In plain English, this means  
That the federal government  
Subsidizes housing for the middle and upper classes  
At a higher rate than it does for the poor.

How does this make you feel?

## X. HAS PHYSICAL HEALTH EVER CAUSED YOU TO LOSE YOUR HOUSING

Does your body ache  
Like a bright light that's also black,  
But no doctor,  
For fear of bills  
You know that you can't pay?

Do you worry your lip:  
Rent or electricity,  
Gasoline or groceries,  
what to sell?

Blood plasma  
Your body  
Check all that apply

Check all that apply

Sell the plasma,  
Eat the cookies,  
Drink the juice,  
Stumble to the car.

Rest your head  
On the steering wheel  
And listen to the tape you made  
In 2004

Regain composure  
Drive to Walmart  
Cash the forty dollar check  
You received for opening a vein.

Does your body ache  
Like a bright light that's also black.

## XI. A BRIEF HISTORY OF THE SUBPRIME MORTGAGE LOAN CRISIS

Um, we're super sorry to interrupt  
And we mean no disrespect,  
But we felt that this might be  
An opportune moment to interject  
A brief history of the financial crisis  
Expressed through mortgages, subprime.  
But in order to do so  
We must revisit an earlier time

Of Absolut vodka, perms, and wedge salad,  
Michael Milken indicted for junk bonds, invalid,  
Revolutions in the Eastern bloc,  
The first tremors in a worldwide shock,  
That would leave the old guard looking pallid.

But the suits on Wall Street  
They couldn't be bothered,  
Too busy toasting  
The new bond they'd fathered.

An industry-wide sensation:  
The Collateralized Debt Obligation!

Say you've got yourself a pile of different loans:  
Aircraft-lease and credit card, vacations homes—  
Diversified assets you can slice and dice  
Then repackage and re-sell for a reasonable price.

A means to redistribute the collective risk  
Into a stew of debt or better yet, securitized bisque!  
It made markets more efficient, at least that's how it seemed:  
The free market built as Milton Friedman had dreamed!

Can you hear the bull market roar?  
That's the sound of the rich buying debt from the poor!  
And when they've bought it all, my friend,  
They've gotta make more,  
And that's where subprime mortgages come in!

Some years pass or to be exact a decade and a few,  
We go from George Bush One to Bubba on to George Bush Two.  
Wall Street got addicted to that CDO bet—  
That's the bet that says that folks will never default on their debt.

They needed lots of loans to feed their debt machine  
That turns our IOUs and You Owe Me's right back into green  
So in the boom of new construction in the early to mid-aughts  
With McMansions in production on these grand suburban lots

A plot was hatched behind the scenes  
By fatcats in the backs of limousines:  
They'd offer toxic lines of credit  
To those too poor to get it  
By more or less any other means.

Can you hear the bull market roar?  
That's the sound of the rich buying debt from the poor!  
And when they've bought it all, my friend,  
They've gotta make more,  
And that's where subprime mortgages come in!

*(XI. cont.)*

The lenders knew the fine print of these loans contained  
A mine field full of rate hikes that were never explained,  
So folks who who made subsistence wages, they got loans for half a mil—  
Told to lie about their incomes on the forms they had to fill.

The lenders thought that housing prices couldn't help but rise  
So when folks couldn't make a payment, they'd instead re-amortize,  
Then these loans were bought by Wall Street, cut in pieces, packed, and sold,  
They were seemingly innocuous, the truth, though never told,

Was that these new financial instruments, all rated triple-A  
Were in fact big piles of garbage that would putrefy some day,  
And when these unsuspecting folks who'd bought these grand and lavish homes,  
They found the housing market stalled, began to default on their loans.

You see the boom turned to a bubble, and by fall '07, well  
The bubble turned to rubble, and it pains me much to tell  
You that the CDOs we mentioned, that hedge funds all had stashed  
As seemingly good money, now one by one they crashed.

Can you hear the bull market roar?  
That's the sound of the rich buying debt from the poor!  
And when they've bought it all, my friend,  
They've gotta make more,  
And that's where subprime mortgages come in!

For their role in fiscal meltdown, and for judgment lacked  
You'd think you'd see the guys at Deutsche Bank and Goldman sacked,  
But instead they walked with millions, golden parachutes and more,  
Sure, the building was on fire but they danced right through the door

Because although more than nine million families' homes were lost  
If Wall Street made a profit, baby, it was worth the cost  
Cause in America, my friend, you know, we love the dollar the most,  
So what if folks are sleeping on the street from coast to coast?

Equality's a concept for Norwegians, Finns, and Danes,  
Whereas we prefer our shirts and skins, our zero sum financial games,  
So in with Milton Friedman out with old John Maynard Keynes.

Can you hear the bull market roar?  
That's the sound of the rich buying debt from the poor!  
And when they've bought it all, my friend,  
They've gotta make more,  
So baby that's where subprime mortgages  
And predatory payday lenders  
Certain kinds of credit cards  
And a host of other strategies  
To empty out the bank accounts  
Of those who're facing stagnant wages  
Limited opportunity for gainful employment

Yes that's where subprime mortgage loans come in!

## XII. HAVE YOU EVER BEEN DENIED A LOAN OR A LEASE

*Natural or artificially established barriers*  
Have you ever been denied a lease?  
*will prove effective*  
Have you ever been denied a loan?  
*in protecting a neighborhood*  
In Birmingham in 1886  
*in protecting a neighborhood*  
In Chicago in 1933  
*and the locations within it*  
Milwaukee 1964  
*from adverse influence, namely,*  
Queens 1978  
*the infiltration of business and industrial uses,*  
Baltimore in 2007  
*lower-class occupancy,*  
In Philadelphia  
*and inharmonious racial groups.*  
In 2016  
*and inharmonious racial groups.*

Have you and your parents  
Your grandparents, too  
Been corralled into districts  
Whose borders somebody drew

In bright blood red greasepaint  
On maps tacked to walls  
In unadorned offices  
In unadorned halls?  
Bleeding Albina

The greasepaint to signify  
That there shall not be  
Any investment  
By state or by industry

Ensuring decline  
The seeds of decay  
Of a once thriving neighborhood  
Til some impossible Sunday

When some nice young couple  
Plant a flag with their towheaded son,  
Varnish the floors,  
Re-do the doors,  
Reinvestment's begun.  
Bleeding Albina.

If somehow you managed  
To take out a loan  
And in spite of obstruction  
You went and purchased a home

In a calm and suburban neighborhood  
Where your mere presence was deemed no good  
What were the tactics  
Used to encourage you to leave?

*Rock hurled through ground floor window*  
In the space provided below  
*Rock hurled through second story window*  
Please draw a straight line, if possible,  
*Crucifix driven into lawn and set ablaze*  
A straight line from your current hardship  
*Dead animal set on lawn to moulder, putrefy*  
And lack of assets  
*Bomb threats, idle threats*  
To the system discrimination  
*Casual tyranny*  
Waged from generation to generation  
*Dynamite strewn under porch and ignited*  
By government and private citizens alike  
*Prank phone calls*  
You may use  
*In the middle of the night*  
This red grease pencil.  
*In the middle of the night*

## XIII. THANK YOU FOR COMPLETING THIS FORM

Thank you.  
Thank you for your patience.  
Thank you for trekking from office to office.  
Thank you, thank you for enduring the long lines,  
The clutches of crying children,  
Thank you  
The downturned mouth of your caseworker,  
Thank you  
The bad fluorescent lighting.  
Thank you  
Sleeping in chairs,  
Middle of summer,  
Way too much air-conditioning,  
Thank you for completing this form.

Thank you.  
Thank you for enduring  
Under the breath comments of family members,  
Thank you  
Nights under scratchy blankets,  
On worn out sofas  
Thank you  
The inexperienced social worker,  
Breakfast and lunch at the senior center,  
Showers at the gym,  
Long hours at your job,  
In less than ideal circumstances,  
Thank you for completing this form.

For enduring this and more  
We are pleased to inform you  
That tonight we can offer  
In a concrete church basement

In the room to the right as you enter the door  
An emergency shelter bed.

You will need to be gone  
By six thirty am.