

LIVE RECORDING PROJECT: emergency shelter intake form

FRIDAY, AUGUST 31, 2018, 6 PM

by Gabriel Kahane



OREGON
SYMPHONY

CARLOS KALMAR
MUSIC DIRECTOR

LUTOSŁAWSKI

SATURDAY, OCTOBER 26, 2019, 7:30 PM

SUNDAY, OCTOBER 27, 2019, 2 PM

MONDAY, OCTOBER 28, 2019, 7:30 PM

Carlos Kalmar, conductor

Johannes Moser, cello

Witold Lutosławski

Cello Concerto

Introduction

Four Episodes

Cantilena

Finale

Johannes Moser

Biography



Johannes Moser

Johannes Moser last appeared with the Oregon Symphony on January 14, 2019, when he performed Shostakovich's Cello Concerto No. 1 with conductor Carlos Kalmar.

German-Canadian cellist Moser has performed with the world's leading orchestras such as the Berlin Philharmonic, New York Philharmonic, Los Angeles Philharmonic, Chicago Symphony, BBC Philharmonic at the Proms, London Symphony, Tokyo NHK Symphony, and the Philadelphia and Cleveland orchestras with conductors of the highest level.

Moser's discography with his exclusive label PENTATONE has won multiple awards, and November 2018 saw the release of his most recent disc featuring the Lutosławski and Dutilleux concertos.

In the 2018/19 Season, Moser was Artist-in-Residence with the Bournemouth Symphony Orchestra, Royal Scottish National Orchestra, Berlin Radio Symphony Orchestra, and the Oregon Symphony, undertaking a diverse range of projects including concerto and solo performances, education and outreach activities, and a chamber orchestra tour directed from the cello.

Other highlights of last season include Moser's debut with the Vienna Philharmonic and Oslo Philharmonic orchestras, the World and European premieres of Andrew Norman's Cello Concerto, and two trips to Australasia including a tour with the New Zealand Symphony Orchestra followed later in the season by concerts at the Australian Festival of Chamber Music, Melbourne Symphony Orchestra, and in recital at the Sydney Opera House.

A dedicated chamber musician, Moser is a regular at festivals including the Verbier, Schleswig-Holstein, Gstaad Kissinger, Colorado, Seattle, and Brevard music festivals.

Renowned for his efforts to expand the reach of the classical genre, as well as his passionate focus on new music, Moser has recently been heavily involved in commissioning works by Julia Wolfe, Ellen Reid, Thomas Agerfeld Olesen, Johannes Kalitzke, Jelena Firsowa, and Andrew Norman.

Throughout his career, Moser has been committed to reaching out to all audiences, from kindergarten to college and beyond. He combines most of his concert engagements with masterclasses, school visits and preconcert lectures.

Moser plays on an Andrea Guarneri Cello from 1694 from a private collection.

WITOLD LUTOSŁAWSKI

1913–94

Cello Concerto

COMPOSED: 1969–70

**FIRST OREGON SYMPHONY
PERFORMANCE**

INSTRUMENTATION: solo cello, piccolo, 3 flutes, 3 oboes, 3 clarinets, bass clarinet, 3 bassoons, contrabassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, bass drum, orchestra bells, small cymbals, snare drum, suspended cymbal, tambourine, tam tam, tenor drum, tom-toms, vibraphone, whip/clapper, xylophone, celesta, piano, harp, and strings

ESTIMATED DURATION: 25 minutes

“I can’t guarantee I will play it well, but I certainly will play it often.” – Mstislav Rostropovich, urging Witold Lutosławski to write him a cello concerto

The late cellist/conductor Mstislav Rostropovich did more to expand cello repertoire than any other cellist. When Rostropovich died in 2007, at the age of 80, his obituary noted more than 100 new works for cello that Rostropovich had inspired, encouraged, and/or commissioned. Many of the 20th century’s greatest composers wrote for Rostropovich, including Dmitri Shostakovich, Benjamin Britten, Sergei Prokofiev, Olivier Messiaen, and Witold Lutosławski.

“I needed more than a year and a half to bring this Concerto to a successful conclusion,” Witold Lutosławski wrote in his program notes for the premiere. “I sent the pages to Rostropovich bit by bit as they were drafted. I also wrote him a letter explaining the form my concerto was taking, using a vocabulary more literary than musical. I have done it purposely in order to make certain musical situations in the score clearer and more suggestive. But it does not imply any literary or extra-musical meaning...”

Throughout the concerto, Lutosławski presents soloist and orchestra in near-constant conflict. Many, including Rostropovich, heard the concerto as a struggle between the individual and external oppressive forces, e.g., an artist working under the watchful, censorious eye of the Soviet state. The letter Lutosławski sent to Rostropovich – at Rostropovich’s request – explained the “certain musical situations” with descriptive language meant to help the cellist interpret the music. For his own part, however, Lutosławski rejected Rostropovich’s metaphor about the solo cello. When Lutosławski provided comments for the premiere, he took pains to describe the music in detail, but deliberately avoided any non-musical interpretation of the work. Presumably, Lutosławski wanted listeners to come to their own conclusions and evaluate the concerto on purely musical terms.

“The concerto consists of four movements played without a break: *Introduction, Four Episodes, Cantilena, and Finale,*” Lutosławski wrote. “In the *Introduction*, I examine the note D, repeated at one second intervals in an expressionless manner as a moment of complete relaxation, or even absentmindedness... passing on from the state of absentmindedness to that of concentration and the other way round is always abrupt... The last moment of absentmindedness is slightly different from the previous ones, with dynamic differences, grace-notes, etc. It is as if the cello, having been forced to perform monotonous, boring repetitions, were trying to diversify them in a naïve, silly way. At this moment, trumpets intervene to stop the cello and shout out an angry phrase.

“After a five-second pause, the cello begins the first *Episode*, inviting a few instruments to a dialogue... Brasses put an end to it, as they did at the end of the preceding movement. Other *Episodes* unfold in a similar manner. Their character is always *grazioso*, *scherzando* [pretty or joking], or the like. Only the interventions of the brasses are serious and will remain so nearly until the end of the piece.”

In the *Cantilena*, soloist and orchestra briefly reconcile their musical argument before the full orchestra asserts its overwhelming sonic power. The *Finale*, wrote Lutosławski, features “a sort of challenge between the cello and the orchestra, after which the cello – playing three very rapid sections – is ‘attacked’ by different small groups of instruments. Finally the orchestra prevails... after which the cello moans a lamentation... instead of a gloomy disappearing conclusion that one might have expected, a short and fast coda... recalls the beginning of the work, or rather its bright atmosphere...”

LIVE RECORDING PROJECT: emergency shelter intake form

FRIDAY, AUGUST 31, 2018, 6 PM

Carlos Kalmar, conductor

Alicia Hall Moran, mezzo-soprano

Holland Andrews, Gabriel Kahane, and Holcombe Waller,
chorus of inconvenient statistics

Maybelle Community Singers

Gabriel Kahane *emergency shelter intake form*

- I. *what brings you here?*
- II. *the chorus of inconvenient statistics*
- III. *where did you stay last night?*
- IV. *if you answered yes to "living with family"*
- V. *have you ever been evicted?*
- VI. *certainly we can all agree*
- VII. *have you received any income in the last thirty days?*
- VIII. *do your co-workers know that you have lost your home?*
- IX. *are you eligible for a section 8 voucher?*
- X. *has your physical health caused you to lose your housing?*
- XI. *a brief history of the subprime mortgage loan crisis*
- XII. *have you ever been denied a lease or loan?*
- XIII. *thank you for completing this form*

THIS CONCERT IS BEING RECORDED!

Please note that this concert is being recorded for future release. We ask patrons to be as quiet as possible during the performance, and to refrain from turning pages until movements are complete.

ARLENE SCHNITZER CONCERT HALL



emergency shelter intake form LEAD RECORDING SPONSORS

Anonymous

Karen & Bill Early

Jim & Karen Halliday

Tige & Peggy Harris

Robert & Janis Harrison

William & Flora Hewlett Foundation

Holzman Foundation/
Renée & Irwin Holzman

Scott Showalter

The Standard

Robert and Barre Stoll Fund of the
Oregon Community Foundation

Nancy & Walter Weyler

Mr. & Mrs. Homer Williams

Biographies



Alicia Hall Moran

Alicia Hall Moran – mezzo soprano and composer – conjures from the sonic molecules of classical music and jazz a creative world entirely her own.

Her latest album, *Here Today* (2017), was released to high praise with transcendent vocal performances that travel easily from jazz club to symphony hall. *All About Jazz* raved, “I may not know from which depth of her soul Alicia Hall Moran summoned *Here Today*, but I do know that it will negate any and every imposter who tries to take its place.” Her ice-skating operatic project *Breaking Ice: Battle of the Carmens* on the 2018 Prototype: Opera/Theatre/Now Festival, resulted in a *New York Times* feature. Moran made her breakout debut in the Tony-winning revival *The Gershwins’ Porgy and Bess*, covering for Audra McDonald on Broadway and starring as Bess on the celebrated 20-city American tour, leading the *Los Angeles Times* to laud her: “Moran finds the truth of the character in her magnificent voice.”

A natural collaborator, her sensitivity and skill have been tapped by artists across disciplines including visual artist Carrie Mae Weems, curator Okwui Enwezor, choreographer Bill T. Jones, and guitarist Bill Frisell. Artist residencies include Isabella Stewart Gardner Museum, MASSMoCA, and National Sawdust. Solo commissions include ArtPublic/Miami Art Basel, Museum of Modern Art, The Kitchen, Histories Remixed/Art Institute Chicago, Brooklyn Youth Chorus, River To River Festival, and Poetry Society of America.

In March 2019, Carnegie Hall presents *Two Wings: The Music of Black America in Migration*, a collaboration between Moran and her husband, the acclaimed jazz pianist Jason Moran.



Gabriel Kahane

Over the last decade, Gabriel Kahane has quietly established himself as a songwriter all his own, grafting a deep interest in storytelling to a keen sense of harmony and rhythm. His major label debut, *The Ambassador*, a study of Los Angeles seen through the lens of ten street addresses, was hailed by *Rolling Stone* as “one of the year’s very best albums.”

Gabriel has collaborated with a diverse array of artists, including Paul Simon, Sufjan Stevens, Andrew Bird, Blake Mills, and Chris Thile, the front man of Punch Brothers, for whom Kahane opened fifty concerts in the U.S. in 2015 and 2016. As a composer, he has been commissioned by (among others) the American Composers Orchestra, the Brooklyn Academy of Music, Carnegie Hall, A Far Cry, the Los Angeles Philharmonic, and Orpheus Chamber Orchestra, with whom he toured in the spring of 2013, performing Gabriel’s *Guide to the 48 States*, an hour-long cycle on texts from the wpa American Guide Series. Other orchestral highlights have included solo appearances with the Los Angeles Chamber Orchestra, Colorado Symphony, St. Paul Chamber Orchestra, and The Knights, with whom Gabriel recorded his orchestral song cycle *Crane Palimpsest* following a performance at Tanglewood’s Ozawa Hall in 2016.

Later this year, Nonesuch Records will release *Book of Travelers*, an album and stage piece written in response to an 8,980-mile railway journey that Gabriel embarked upon beginning the morning after the 2016 presidential election. Other recordings include *The Fiction Issue*, a disc of Kahane’s chamber music featuring string quartet Brooklyn Rider and vocalist Shara Nova; *Dream Job*, a duo recital disc with pianist-composer Timo Andres; and *Where are the Arms*, Kahane’s sophomore LP as a songwriter.

An avid theater artist, Kahane has appeared twice at the BAM Next Wave Festival, in 2014 with the critically-lauded staged version of *The Ambassador*, directed by Tony-winner John Tiffany; and returning in 2017 with *8980: Book of Travelers*, directed by Daniel Fish. He is also the composer-lyricist of the musical *February House*, which premiered in 2012 at the Public Theater.

A graduate of Brown University and two-time MacDowell Colony fellow, Gabriel lives in Brooklyn, NY.



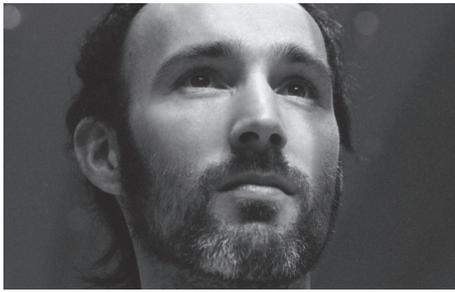
Holland Andrews

Holland Andrews is an American extended-technique vocalist, composer, and performer who works across Europe and the United States. Andrews is a musician who combines influences from contemporary opera, musical theater, and experimental genres such as ambient and noise music.

Andrews focuses on collaborations in dance, theater, and film, in addition to composing solo works, oftentimes under the stage name Like a Villain. Their vocal style is known to traverse a vast terrain of textures ranging from opera and jazz to throat singing. Their composition style is marked by a multitude of dense vocal layers and textures, which weave together a sprawling emotional tapestry that commands space for both dissonance and intimacy. Holland sings in and composed the music for the critically acclaimed dance piece “Unwanted” by choreographer Dorothee Munyaneza, a work that has received accolades from *The New York Times*, *Le Monde*, *La Repubblica*, *The Financial Times*, and *The New Yorker*, and continues to be performed at festivals worldwide.

Holland Andrews is based in Portland, OR.

Biographies



Holcombe Waller

Portland's own Holcombe Waller is one of America's most unique voices in music theater, and he is thrilled to be a part of this premiere of a work by his good friend Gabriel Kahane. He is a 2011 United States Artists Berresford Fellow in Music, an award which noted his mournful, folk-inflected style as well as his approach to music "as total theater." He is a Creative Capital artist, a four-time recipient of the map Fund grant, and a Joan Shipley Fellow of the Regional Arts and Culture Council. Waller is known for his evening-length, theater-based interdisciplinary music performances, which have been presented and commissioned by the Brooklyn Academy of Music, Under the Radar Festival at the New York Public Theater, On the Boards Seattle, Yerba Buena Center for the Arts, Museum of Contemporary Art Chicago, Centre Pompidou Paris, and many other presenters and festivals internationally. Waller collaborates frequently, including work with choreographers Joe Goode Performance Group (sf), Zoe|Juniper (Seattle), and Miguel Gutierrez (New York), and film score work including music for the documentary *We Were Here* and the two-part short film series titled *The Dare Project*. He has appeared as an actor in multiple films, including some particularly fun ones by artist Ryan Trecartin, and he is a contributing board member of the Portland Institute for Contemporary Art. He recently completed a Northwest regional tour of "Notes from the Riverkeepers," a sung history of the high-risk transportation of fracked crude-oil-by-trains through the Columbia River Gorge. In addition to his interdisciplinary work, he has self-released five albums on his own label, Napoleon Records.

Up next: his activist, community-driven *Requiem Mass: A Queer Divine Right* will premiere November 15 and 16, 2018, in San Francisco at Grace Cathedral as a headlining performance within Yerba Buena Center for the Art's TRANSFORM Festival.



Maybelle Center for Community and the Maybelle Community Singers

Maybelle Center believes that no one deserves to live in isolation. They have been building community and relationships with individuals in Portland's city center for over 25 years. Their 500+ members live in low-income buildings scattered throughout Old Town and Downtown Portland. Most experience poverty and are at-risk for social isolation, which is intensified by mental or physical challenges, addiction, or trauma. Maybelle Center reduces loneliness and isolation by providing meaningful connection through volunteer home visits, their Community Room, individual member support, and housing. The choir is one example of bringing together members (clients), volunteers, and staff from multiple organizations into community at their facility in Old Town.

The inspiration for the choir came from Maybelle Center Associate Director Kristrun Grondal who had formed a therapeutic choir (Sing Here Now) at the Alzheimer's Association for those with early dementia. Growing up in a family of music, Grondal intimately knew the power of music, and she saw that power first-hand amongst persons experiencing dementia. Grondal couldn't wait to bring a similar concept to Maybelle Center.

The Maybelle Community Singers officially launched in January of 2016 under the direction of Choir Director Crystal Akins with approximately 12 choir members, composed of members, volunteers and staff. For this performance, Akins expanded the choir by recruiting other organizations in Portland's city center to collaborate on the project, inviting clients, volunteers, and staff from each organization. All of the organizations involved serve individuals who are vulnerable, but each with a different focus, some of which are homelessness.

The Maybelle Community Singers are delighted to be participating in this collaboration. It has given them an incredible sense of pride. One choir member commented, "I showed up to this community. I showed up to this choir and look what happened. Look what can happen when I use my voice. Look what can happen when I come together in community: opportunities like this. We did that."

Maybelle Choir Partners: Maybelle Center for Community, Rehab Sisters, Transition Projects, Union Gospel Mission, Sisters of the Road, and Central City Concern.

MAYBELLE COMMUNITY SINGERS CHOR ROSTER

Allen Moore	Kristrun Grondal
Amy Vanacore	Laurie Smith
Andre George	Lilian Watt
Angeliqwe Hall	Linda Jackson
Ariel Lupine	Lisa Schumacher
Barbara Jacobsen	Marshall Rein
Barbara Whitmore	Mary Ann Farley
Betty Scholten	Mary Sue Richen
Charles Tydall	Mary Miller Doyle
Chelsea Haggstrom	Megan Diana McGeorge
Chris Fromal	Melissa Madenski
Chris Olin	Nell Whitman
CJ Hainley	Pamela Long
Clint McCune	Rich Roberts
Crystal Akins	Robert Yazdi
Dave Smith	Sara Hainley
David Hooff	Sarah Lopez
Debra Sh-Ghanem	Sara Pelfrey
Diana Stobaeus	Sasha Kreutz
Gary Godorov	Stefanie Krasner
Jacqueline Smith	Marshall Hines
Jean Miller	Steve Aman
Jeff Andow	Timothy Mears
Jerome Monaco	Travis Erickson
Jon Hamlin	Vincent Ireland
Jon Ulsh	Wilson Nybo
Kate Fine	Wendy Shumway
Kathleen Lundquist	
Katherine Roberts	

SOUNDS OF HOME PARTNERS

100% of your donation in the hall today will go toward supporting the following partners.

Central City Concern
Rose Haven Day Center
for Women and Children
(IRCO) Immigrant and Refugee
Community Organization
Catholic Charities of Oregon
Portland Homeless Family Solutions
Maybelle Center for Community

LIVE RECORDING PROJECT: emergency shelter intake form

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. THE 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”**

*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 the 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 be erected
So 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 have 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 have 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 IN THE LAST 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 Usher

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. ARE YOU ELIGIBLE FOR A SECTION 8 VOUCHER?

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 YOUR PHYSICAL HEALTH 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

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!

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 LEASE OR LOAN?

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 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 line 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.