LIVE RECORDING PROJECT: emergency shelter intake form
FRIDAY, AUGUST 31, 2018, 6 PM

by Gabriel Kahane
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.
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.

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...”
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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.
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 Gershwin’s 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.

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 Dorchée Munyanza, 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.
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), ZoeJjuniper (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 Chior Roster

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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
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,
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 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,
With Mackintoshes in production on these grand suburban lots
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.
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.