

Brooklyn Academy of Music

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Place

BAM Harvey Theater

Oct 11—13 at 7:30pm; Oct 13 at 2pm

Running time: approx. one hour 15 minutes, no intermission

Created by **Ted Hearne**, **Patricia McGregor**, and **Saul Williams**

Music by **Ted Hearne**

Libretto by **Saul Williams** and **Ted Hearne**

Directed by **Patricia McGregor**

Conducted by **Ted Hearne**

Scenic design by **Tim Brown** and **Sanford Biggers**

Video design by **Tim Brown**

Lighting design by **Pablo Santiago**

Costume design by **Rachel Myers** and **E.B. Brooks**

Sound design by **Jody Elff**

Assistant director **Jennifer Newman**

Co-produced by **Beth Morrison Projects** and **LA Phil**

Season Sponsor:

**Bloomberg
Philanthropies**

*Leadership support for music programs at BAM
provided by the Baisley Powell Elebash Fund*

Major support for Place provided by Agnes Gund

FEATURING

Steven Bradshaw
Sophia Byrd
Josephine Lee
Isaiah Robinson
Sol Ruiz
Ayanna Woods

INSTRUMENTAL ENSEMBLE

Diana Wade Viola
Nathan Schram Viola
Erin Wight Viola
Ashley Bathgate Cello
Melody Giron Cello
John Popham Cello
Eileen Mack Bass Clarinet/Clarinet
Christa Van Alstine Bass Clarinet/Contrabass
Clarinet
Gareth Flowers Trumpet

Rachel Drehmann French Horn
Jacob Garchik Trombone
Matt Wright Trombone
Clara Warnaar Percussion
Ron Wilttrout Drum Set
Taylor Levine Electric Guitar
Braylon Lacy Electric Bass
RC Williams Keyboard
Philip White Electronics
James Johnston Rehearsal pianist

ADDITIONAL PRODUCTION CREDITS

Carolina Ortiz Herrera Lighting Associate
Lindsey Turteltaub Stage Manager
Shayna Penn Assistant Stage Manager

Co-commissioned by the Los Angeles Phil, Beth Morrison Projects, Barbican Centre, Lynn Loacker and Elizabeth & Justus Schlichting with additional commissioning support from Sue Bienkowski, Nancy & Barry Sanders, and the Francis Goelet Charitable Lead Trusts.

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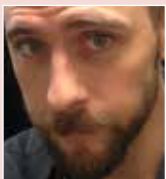
TED HEARNE



SAUL WILLIAMS



PATRICIA MCGREGOR



STEVEN BRADSHAW



SOPHIA BYRD



JOSEPHINE LEE



ISIAH ROBINSON



SOL RUIZ



AYANNA WOODS



ASHLEY BATHGATE



RACHEL DREHMANN



GARETH FLOWERS



JACOB GARCHIK



MELODY GIRON



BRAYLON LACY



TAYLOR LEVINE



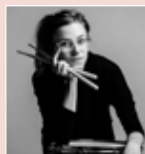
EILEEN MACK



JOHN POPHAM



NATHAN SCHRAM



CLARA WARNAAR



DIANA WADE



ERIN WIGHT



RON WILTROTT



MATT WRIGHT



CHRISTA VAN ALSTINE



RC WILLIAMS



PHILIP WHITE

Director Patricia McGregor asks you (yes, you): Has gentrification been a protagonist or antagonist in your life? Why and how?

Place began with Ted Hearne addressing the intersections of privilege and appropriation in his own life and work, weighing a personal sense of place and space in the most immediate family relationships against the inherited and generational.

How is whiteness a learned performance?

Saul Williams calls *Place* a fiery meditation on gentrification. Ted's opening libretto was a volley to Saul, who responded to Ted's words—complicating, expanding, implicating, addressing, and redressing Ted's narrow view, to consider the experiences of others across the street, across the globe and across time. "You realize your inability to face these things may drive me crazy? Do you realize that it may have already driven you crazy?"

Ted wrote *Place* to be sung by specific people he grew up singing with in Chicago—Josephine, Allison, Isaiah—and by individuals he encountered in different musical contexts later in life—Ayanna, Steven, Sol. Music was, at times, its own map that cut through the boundaries of streets he otherwise would not have crossed. The 18 instrumentalists come from different places too—RC and Braylon play with R&B and hip-hop artists, Philip plays solo noise sets, Matt and Diana play with orchestras—and the adjacency and overlay of their individual relationships to music is another kind of map.

While the piece was drawn from a matrix of specific collaborators, there are no static characters here. The singers are at once themselves and shifting, situational archetypes in an ongoing conversation that dissolves, complicates and refreshes characters through poems set to music.

Through this process, our focus has shifted to DISplaceMENT. While workshoping the piece at the Walt Disney Concert Hall in LA, we were aware that we were only a couple of blocks from tent cities, and that we were standing on ground that had been home to Tongva people long before. Where had/have those displaced people and their descendants found to make a new home?

How fitting that we premiere the piece at BAM. Fort Greene has played a major role in all three of our lives. When we walk out of the Harvey doors after the performance, we will encounter a landscape that has changed drastically in the last couple of decades. If that change is for better or worse, why and for whom, is for you to decide.

Patricia McGregor
Ted Hearne
Saul Williams

TED HEARNE (composer, co-librettist, conductor) (b.1982, Chicago) is a composer, singer, bandleader, and recording artist noted for his "pan-stylistic freedom" (*Pitchfork*) and "tough edge and wildness of spirit" (*The New York Times*), who "writes with such technical assurance and imaginative scope" (*San Francisco Chronicle*). Hearne's *Sound From the Bench*, a cantata for choir, electric guitars, and drums setting texts from US Supreme Court oral arguments, was a finalist for the 2018 Pulitzer Prize. *The New York Times* included Hearne's oratorio *The Source* (BAM 2014) on its list of the best classical vocal performances of 2014, and (along with *The New Yorker* and *The Nation*) the best albums of 2015. Alex Ross wrote in *The New Yorker*, "Hearne's piece holds up as a complex mirror image of an information-saturated, mass-surveillance world, and remains staggering in its impact." *Pitchfork* called *The Source* "some of the most expressive socially engaged music in recent memory — from any genre." *Law of Mosaics*, Hearne's 30-minute piece for string orchestra, was recently performed by the Chicago Symphony Orchestra and San Francisco Symphony, and was named one of *The New Yorker's* most notable albums of 2014 by Alex Ross. Hearne performs with Philip White as the vocal-electronics duo R WE WHO R WE. His works have been conducted by Michael Tilson Thomas, John Adams, and Gustavo Dudamel. Recent collaborations have paired him with poet Jena Osman, director Daniel Fish and legendary musician Erykah Badu. tedhearn.com

SAUL WILLIAMS (co-librettist) came to worldwide attention as a writer and performer with his debut film, *SLAM* (directed by Marc Levin), winning Sundance's Grand Jury Prize and Cannes Camera D'Or in 1998 and introducing the world to the phenomenon of slam poetry. As a musician his albums, which have featured genre-bending collaborations with producers Rick Rubin and Trent Reznor, ushered in Brooklyn's Afro-Punk movement. Williams has also collaborated with Swiss composer Thomas Kessler on two symphonies based on two books of his poems and has performed as a poet and performer in over 40 countries and hundreds of universities. In 2013 Williams became the first African-American to win best actor in the largest and oldest African film festival, FESPACO, in Ouagadougou, Burkina Faso for his work in the L'Etalon d'Or prize-winning film *TEY* (directed by Alain Gomis). He is currently working on

a multimedia project in connection with his forthcoming graphic novel *MartyrLoserKing*.

PATRICIA MCGREGOR (director) is a director and writer from St. Croix, US Virgin Islands. She has twice been profiled by *The New York Times* for her work. Recent credits include the world premiere of *Lights Out: Nat "King" Cole* (People's Light, upcoming Geffen Theater), *Skeleton Crew* (Studio Theater, Geffen Theater), world premiere of *Good Grief* (Center Theater Group), *Measure for Measure* (The Old Globe), *The Parchman Hour* (Guthrie Theater), *Hamlet* (The Public Theater), NY premiere of *Ugly Lies the Bone* (Roundabout Theatre Company), NY premiere of *brownsville song (b-side for tray)* (Lincoln Center Theater), world premiere of *Stagger Lee* (Dallas Theater Center), world premiere of *Hurt Village* (Signature Theatre Company), and productions of *A Raisin in the Sun*, *The Winter's Tale*, and *Spunk* (Cal Shakes). Other credits include: *Becky Shaw*, *Adoration of the Old Woman*, *Blood Dazzler*, *Holding It Down*, *Four Electric Ghosts*, *Nothing Personal*, *The House That Will Not Stand*, and *Indominatable: James Brown*. She served as consultant for J Cole's *4 Your Eyez Only* tour, and was AD of *Fela!* on Broadway. For several years she has directed *The 24 Hour Plays* on Broadway. McGregor is co-founder of Angela's Pulse with her artist/activist sister Paloma McGregor, a Usual Suspect at New York Theatre Workshop, and was a Paul & Daisy Soros Fellow at Yale School of Drama, where she served as artistic director of the Yale Cabaret.

SANFORD BIGGERS (co-scenic designer) was raised in Los Angeles and currently lives and works in New York City. His diverse work encompasses installation, film, drawing, sculpture, and performance, examining well-recognized social, political, and cultural topics which he reinterprets to highlight new narratives. He has had solo exhibitions at the Museum of Contemporary Art Detroit (2016), MassMOCA (2012), and the Brooklyn Museum (2011), among others. His work has been shown in several institutional group exhibitions including at the Menil Collection (2008) and the Tate Modern (2007), the Whitney Biennial (2002), Freestyle at The Studio Museum in Harlem (2001), and recent exhibitions at the Metropolitan Museum of Art (2017) and the Barnes Foundation (2017). Biggers' work is held in the public collections of the Museum of Modern Art, New York; the Museum of Contemporary Art, Chicago; the

Walker Art Center, Minneapolis; the Whitney Museum of American Art; Studio Museum in Harlem; and the National Museum of African American History and Culture, Washington, DC. He was awarded the 2017 Rome Prize in Visual Arts and is an associate professor and director of the sculpture program at Columbia University. Biggers is the creative director of Moon Medicin, a multimedia concept band that straddles visual art and music with performances staged against a backdrop of curated sound effects and video.

TIM BROWN (co-scenic designer and video designer) is a scenic and projection designer based in New York and Orlando. He recently designed the set for J. Cole's KOD Tour as well as the set for Tyler the Creator's recent tour. His scenic design for J. Cole's *4 your Eyez Only* and 2014 Forest Hills Drive tours were seen across North America, Europe, and Australia and on HBO. He also designed the set for the world premiere of *Ugly Lies the Bones* for Roundabout Theatre Company in New York City and the Washington, DC premiere of *The Skeleton Crew* at the Studio Theatre. His scenic and projection designs have been seen at the Yale Repertory Theatre, Roundabout Theatre Company, Studio Theatre, Harlem Stage, Interact Theatre Company, Redhouse Arts Center, Astoria Performing Arts Center, NY Fringe Festival, Columbia University, Barnard College, Yale School of Drama, and Connecticut Repertory Theatre. He has also been an assistant projection designer for *Driving Miss Daisy* and *Macbeth* on Broadway and productions at The Public Theater, Signature Theatre, 2nd Stage, and New York Theatre Workshop. His work has been featured in *American Theatre* magazine and *Opera America* magazine. He is a graduate of Yale School of Drama and currently teaches at the University of Central Florida.

PABLO SANTIAGO (lighting designer) is originally from Mexico and is the winner of the Richard Sherwood Award 2017 and Stage Raw Award in 2015. He was also nominated for an Ovation Award in 2014 and 2018. His work has been seen at Arena Stage, ArtsEmerson, Skirball Center, Soundbox, REDCAT, and Su Teatro in Denver. Recent credits include *Proving Up* and *The Wreck* (ONE Festival/Opera Omaha and Miller Theater); *Threepenny Opera* (Boston Lyric Opera); *Destiny of Desire* (Oregon Shakespeare Festival, Goodman Theatre); *Ne Quittez Pas*:

A Reimagined La Voix Humaine (OperaPhila/O18 Festival); *War of the Worlds* (Los Angeles Philharmonic and The Industry); *Breaking the Waves* (OperaPhila and Prototype Festival); *Flight* (Opera Omaha); *Boris Godunov*, *On the Town*, *Das Klagende Lied* (San Francisco Symphony); *Zoot Suit* (Mark Taper Forum); *The Mexican Trilogy* (Los Angeles Theatre Center); *Good Grief* and *Citizen* (Kirk Douglas Theatre); *I Am My Own Wife* (Laguna Playhouse and EST Santa Barbara); and *Skeleton Crew* and *The Cake* (Geffen Playhouse). Upcoming projects include: *Schoenberg in Hollywood* (Boston Lyric Opera), *Prism* (Los Angeles Opera and Prototype Festival), *Pagliacci* (Opera Omaha), *Valley of the Heart* (Mark Taper Forum); *Macbeth* and *Mother Road* (Oregon Shakespeare Festival).

JODY ELFF (sound designer) is a Grammy Award-winning audio engineer, sound artist, and designer whose experience includes work with Yo-Yo Ma, Bang on a Can, Laurie Anderson, Yuval Sharon, Los Angeles Philharmonic, and many others. Elff has mixed countless televised concert events for ABC, NBC, MTV, and others. His recording work with Yo-Yo Ma's Silk Road Ensemble includes recording and mixing for three albums, including *Sing Me Home* (2017 Grammy Award for Best World Music Album). His fine art sound works have been presented at museums and galleries internationally, including collaborations with David Lang and Diller & Scofidio and Renfro on *Musings on a Glass Box* at Foundation Cartier in Paris and *The Mile Long Opera*. He was commissioned to create a sound art installation, *Strata*, which is permanently on display in Lyon, France.

JENNIFER NEWMAN, (assistant director) a New York-based dance and theater artist, has worked with Franco Dragone, Julie Taymor, Donald Byrd, David Roussève, Ronald K. Brown, Amanda Palmer, Michael Jackson, Radio City Rockettes, and has performed on Broadway in *Saturday Night Fever* and Disney's *The Lion King*. As a movement director and choreographer her site-specific and theatrical work includes: *If Pretty Hurts Ugly Must Be a Motherfucker* by Tori Sampson; *la ronde* with Projet In Situ; *Bread of Heaven* by Kendell Pinkney; *Three Women* by Patterson, Loring, and Zainabu; *The Children* by Phillip Howze; *Bulrushes* by Eisa Davis; *Woman Bomb* (dir. Charlotte Brathwaite); *October in the Chair*

(dir. Michael McQuilken); and most recently a walking tour of Seneca Village in Central Park in collaboration with historian Cynthia Copeland and the Bard Graduate Center for Material Culture's Focus Festival: Ritual and Capital. Her performance installation, *The Geneva Project*, an interdisciplinary and immersive dance work directed by Charlotte Brathwaite, has been presented at Yale University, Central Arts Festival in Seoul, Korea, JACK NYC, and Bronx Academy of Art and Dance (BAAD!). Newman has been an artist in residence at Yale University, Central Connecticut State University, The Field, Mabou Mines, Baryshnikov Arts Center, 651 Arts, and Sisters Academy Inkost. As a teaching artist, she has taught workshops across the US, Sweden, South Africa, China, and Mexico.

RACHEL MYERS (costume designer) is a designer for stage, film and live events. Regional: Center Theatre Group, Geffen Playhouse, South Coast Repertory, Los Angeles Philharmonic, Shakespeare Theatre, Getty Villa, Robert Wilson's Watermill Center, and Williamstown Theatre Festival. Los Angeles: Rattlestick West, Los Angeles Ovation Awards, IAMA Theatre Company, Theatre @ Boston Court and Vs. Theatre. Myers' award-winning experiential design company, 3 Penny Design, has conceived and produced live events, brand activations, and interiors for Crayola in Times Square, the Emmy Awards, Golden Globe Awards, VIDCON and more. Her film *Wendy's Shabbat* premiered at this year's Tribeca and Palm Springs International film festivals. Production design film credits include *Kim Possible* (Disney), *Short Term 12* (winner of SXSW and Independent Spirit Awards), *The Drowning*, *Search Party*, *Identity Theft*, and *Liminal*. She is currently in production on a feature for Disney. Myers received her MFA from the Yale School of Drama and is a member of the Art Directors Guild Local 800 and United Scenic Artists 829. Her work can be viewed at 3pennydesign.com and rachelmyersdesign.com.

E.B. BROOKS' (costume designer) credits as a costume designer include regional productions of *Off the Rails*, *Manahatta* (Oregon Shakespeare Festival) *The Legend of Georgia McBride**, *Bad Jews*, *Wait Until Dark*, *Good People*, *Build* (Geffen Playhouse); *They Don't Talk Back* (Native Voices—The Autry, La Jolla Playhouse, Perseverance Theatre, Alaska); *Billy and Ray* (Laguna Playhouse); *Ten Chimneys* (Artists Repertory Theatre, Portland). International:

Fantomas (CNP/ Wu-Zhen Theater Festival, China). Los Angeles: *Hit the Wall*** (LA LGBT Center); *Invisible Cities* (The Industry LA); *Brewsie and Willie****, *What to Wear* (Center for New Performance). East West Players, Boston Court, Black Dahlia, Awards: *2018 Ovation Winner and 2018 LA Drama Critic Circle Award, 2017 Ovation Award presenter; 2016 Stage Raw nominee,*** 2010 LA Weekly Award for Best Production Design; 2010 Ticket Holder Award (Blithe Spirit). Film/TV: El Rey Network's *Man at Arms: Art of War*, Abominable Picture's *Improvised Shakespeare Project*, DEFY Media's *Screen Junkies*, *Warp Zone*, *Smosh Games*, *Clevver TV*. Affiliations: member of United Scenic Artists 829 and Costume Designers Guild 892. Education: BFA University of Maryland, MFA California Institute of the Arts.

CAROLINA ORTIZ HERRERA (lighting associate) is a Mexican-born and New York-based lighting designer for opera, dance, and theater. Her credits include *Yellowman* (Billie Holiday Theatre), *Seven Guitars* (Yale Repertory Theatre); *Titus Andronicus*, *Some Bodies Travel*, *Women Beware Women*, *The Skin of Our Teeth*, and *The Troublesome Reign of King John* (Yale School of Drama). Other credits include *In the Red and Brown Water*, *The Slow Sound of Snow*, *Caught*, *Lake Kelsey Musical*, *The Untitled Project*, *Don't Be Too Surprised* (Yale Cabaret). Her opera credits include *The Silent Lyre* (Lighten Theater), *Trouble in Tahiti* (New Jersey University), and *The Cunning Little Vixen* (Opera Theater of Yale). She designed sets and projections for *Where You From*, *What You Be About* (Downtown Art); *Promise Land* (Yale); and *Wild in Wichita* (Latino Theater Company). In dance, Ortiz is the resident designer for Vivid Ballet, and designed *Boda Mexicana* for Calpulli Mexican Dance Co. She worked for the Santa Fe Opera as one of the lighting supervisors for the 2018 season. She earned her masters in Design at Yale School of Drama. carolinaortiz.com

LINDSEY TURTELTAUB (stage manager) is a freelance production and stage manager for theater, opera, and events based in New York City. Credits include: Beth Morrison Productions of *Iron and Coal*, *Hubble Cantata*, *Real Enemies*, *Brooklyn Babylon*, *The Ouroboros Trilogy* (Gilgamesh, Naga, Madame White Snake), *Dog Days*, *Persona*, *Love Fail*, *Song from the Uproar*, *Soldier Songs*, and *Elsewhere*. Broadway: *The Realistic Joneses*, *Follies*. Off-Broadway:



Hundred Days, Hadestown, Red-Eye to Havre de Grace, Sontag: Reborn, What's It All About?, A Civil War Christmas, Food & Fadwa (New York Theatre Workshop), *X: Or Betty Shabazz v the Nation, Julius Caesar* (The Acting Company), and *Allegro* (CSC). Regional: *The Closet, The Member of the Wedding, A Legendary Romance, The Roommate, A Great Wilderness* (Williamstown Theatre Festival), *Bad Jews* (Long Wharf), *Autumn Sonata, A Delicate Balance, POP!, Battle of Black and Dogs* (Yale Rep). Concerts and music: Jazz at Lincoln Center, Carnegie Hall, Juilliard Opera, Los Angeles Music Center. Education: MFA, Yale School of Drama.

SHAYNA PENN (assistant stage manager) Broadway: *Home for the Holidays* (PA), National tour: *Anastasia* (PA), *The Lion King*—Rafiki Tour (PA). Other credits: *In the Name of the Earth* (Lincoln Center's Mostly Mozart Festival, assoc. stage manager), Jazz at Lincoln Center (stage manager), *After Midnight* (Norwegian Cruise Line, stage manager), *For the Record: The Brat Pack* (Norwegian Cruise Line, stage manager), *Ultimate Beauty Bible* (asst. stage manager).

STEVEN BRADSHAW (performer) has appeared as a soloist with Philadelphia Chamber Orchestra, Tempesta di Mare, Bang on a Can, Bach Collegium of Philadelphia, and Network for New Music. In addition to recording and performing around the world with Roomful of Teeth and Variant 6, Bradshaw performs regularly with Seraphic Fire, Trinity Wall Street, Eckmeles, Blue Heron, and Apollo's Fire. He is a founding member of The Crossing—which recently won a Grammy for its recording of *The Fifth Century* by Gavin Bryars with the PRISM saxophone quartet. The Crossing has recently collaborated with ICE, Quicksilver Baroque, American Composer's Orchestra, and LA Philharmonic. Bradshaw premiered Pulitzer Prize winner David Lang's work *Lifespan* for three whistlers and a four billion year-old fossil, and gave over 300 performances of the work. In addition to his singing career, he is a dedicated visual artist. His artwork has been featured at Arch Enemy Arts, Stephen Romano Gallery, Gristle Gallery (New York), Grindcore House, Philamoca (Philadelphia), Baker-Hezeldenz (Tucson, AZ), and La Luz de Jesus gallery in Los Angeles. His artwork appears on the latest Crossing album *Zealot Canticles* on Innova records.

SOPHIA BYRD (performer), 19, is a jazz vocal performance major at the University of Illinois at Urbana-Champaign. She began singing in her church on the south side of Chicago at age seven, and before long became a member of the Chicago Children's Choir. During her 10-year tenure in this ensemble, she realized that she needed music in her life. Since this time, Byrd has had the opportunity to perform with artists such as Jamila Woods, Jennifer Hudson, Baby Face, and most recently, Chance the Rapper. Her song, "I See the Light," was featured in the Spike Lee motion picture *Chiraq*.

JOSEPHINE LEE (performer), acclaimed artist, serves as the president and artistic director of Chicago Children's Choir (CCC), where she has revolutionized the field of youth choral music through cutting-edge performances of diverse repertoire and innovative collaborations with world-class artists. Through her vision and leadership, Lee has established CCC as one of Chicago's premier cultural institutions, solidifying partnerships with renowned arts organizations, including the Chicago Symphony Orchestra, Lyric Opera of Chicago, and Ravinia Festival and directing and developing new works. Recent projects include the development and world premiere of *Long Way Home*, a fully-staged theatrical work with the Q Brothers Collective, which played to five sold-out audiences in March 2018; an original suite for piano and cello, *Ascension*, commissioned by Ballet Chicago; an original piano composition, *The Good Goodbyes*, commissioned by Frank Chaves and River North Dance Chicago; and the co-creation of the original world musical *Sita Ram* with David Kersnar of Lookingglass Theatre, which enjoyed sold-out performances in its 2012 remount. Lee was also a collaborator on Chance the Rapper's Grammy Award-winning *Coloring Book* and led choruses in studio recordings for the album and tour performances in 2016.

ISIAH ROBINSON (performer) is a multi-talented musician born in Chicago into a musical family. As an actor he was featured as Pockets in Steven Spielberg's 1991 film *Hook*. He has also appeared in radio/TV commercials as a child; notably, "That's My Baby" for Johnson's Baby Shampoo, a Polaroid ad featuring comedian Sinbad, and many others. As a vocalist he was primarily trained by his parents and siblings singing in church, which led to his performing on

many jingles and voice overs. He has performed with the Barrett sisters, Darius Brooks, Aretha Franklin, R-Kelly, Patti LaBelle, Rascal Flatts, Joan Collaso, Rene Marie, Kim Stratton, Jonita Lattimore, the Brown Sisters, Twinkie Clark Terrell, Kelvin Lenox, Mavis Staples, Janis Siegel, Chaka Khan, Yo-Yo Ma, and Dennis DeYoung. Robinson is a teaching artist for Lookingglass Theater, City of Chicago After School Matters Program, Urban Gateways, and private students in Chicago. He also performs with the Stu Hirsh Orchestra, Silent Theater, and other groups. He was the featured vocalist at the inauguration of Rahm Emanuel as Mayor of Chicago. He performs with and facilitates workshops for the Chicago Children's Choir, and is on staff as a musician/organist and choir master at the Life Center C.O.G.I.C in Chicago where he has served for more than 14 years.

SOL RUIZ (performer) is an international recording artist based in Miami. As songwriter, producer, arranger, guitarist, and band leader for Picadillo and Sol + The Tribu, she fuses Caribbean rhythms with American music. Ruiz has released four studio albums and is currently signed with Warner Chappell. Critics describe Ruiz as the “female Manu Chao” and *The Miami Herald* named her “the Cuban Janis Joplin.” She was appointed Miami’s Songwriter of the Year by *Miami New Times*. Sol + The Tribu is her most recent musical project, for which she has recently released their first video single, “A Chi Cha Rao.”

AYANNA WOODS (performer) is a composer, performer and producer from Chicago. She earned her BA in music at Yale University. Her music explores the spaces between acoustic and electronic, traditional and esoteric, wildly improvisational and mathematically rigorous. Woods’ pieces have been performed by Third Coast Percussion, Wet Ink Ensemble, Chicago Children’s Choir, and members of Fifth House Ensemble. Her music has also appeared in a range of film projects, including the Emmy-nominated web series *Brown Girls*. Currently, she’s composing for WFMT’s new podcast *Bughouse Square with Eve Ewing*, and writing her debut solo album under the name Yadda Yadda.

DIANA WADE (viola) likes to make strange sounds, usually on the viola. In a recent performance of Berio’s *Sequenza VI*, Wade

was praised for playing with “both athletic and operatic ferocity” and “throwing herself into tremolo passages with a physical force that shook her and a sonic one that practically shook the walls” (Mark Swed, *LA Times*). You may recognize her for saying “Shia LaBeouf” in that internet video. Wade enjoys a richly varied musical life in Los Angeles. She can be heard recording for film and television, and also performing with ensembles such as Los Angeles Philharmonic New Music Group, Los Angeles Chamber Orchestra, Los Angeles Master Chorale, wild Up, and appearances in series such as *Jacaranda*, *Tuesdays @ Monk Space*, and the *Hear Now Music Festival*. Recently, Wade has turned to composition and her vocal fry extravaganza “fry on fry” has been performed across the US and Australia. Upcoming projects include the premiere of an arrangement of Garth Knox’s *Jonah and the Whale* for viola, mezzo-soprano, and 25-foot drainage tube, as well as a new work for solo violin commissioned by Shalini Vijayan.

NATHAN SCHRAM (viola) was hailed by *The New York Times* as an “elegant soloist” with a sound “devotional with its liquid intensity.” Schram is a composer, entrepreneur, and violist with the Attacca Quartet. He has collaborated with many of the great artists of today including Björk, Itzhak Perlman, Sting, David Crosby, Becca Stevens, David Byrne, Trey Anastasio, Joshua Bell, Simon Rattle, and others. He has premiered music by Steve Reich, Nico Muhly, Timo Andres, Elliot Cole, and Gabriel Kahane. Schram is also a violist in the Affiliate Ensemble of Carnegie Hall, Decoda, and an Honorary Ambassador to the city of Chuncheon, South Korea. Apart from performing, he is the founder and executive director of Musicambia. Founded in 2013, Musicambia brings music learning and ensemble performance to prisons throughout the US. Through working closely with incarcerated individuals on performance, music theory, ear training, and composition, Musicambia’s professional musicians build artistic communities that nurture the humanity of all involved. Musicambia currently runs a music conservatory in Sing Sing Correctional Facility in Ossining, NY with other programs in Indiana and South Carolina. In addition to their work in the US, Musicambia has collaborated with projects in Venezuela and Scotland.

ERIN WIGHT (viola), Seattle-based, is an active chamber musician and avid performer of new music. Giving performances *The New York Times* describes as “surehanded,” “engrossing,” and “rich,” she plays frequently as a member of the New York City ensemble Either/Or and has appeared as a contemporary music soloist on four continents. Deeply committed to community engagement, Wight has been a lead teaching artist for the faculty of the New York Philharmonic’s Philharmonic Schools program and has also served as a teaching artist for the Weill Music Institute at Carnegie Hall and the Chamber Music Society of Lincoln Center. Additionally, Wight is a founding member of the Toomai String Quintet, and with Toomai has brought interactive concerts to listeners across the US. Toomai was honored to be one of the pilot ensembles in Carnegie Hall’s groundbreaking community engagement program Musical Connections. Wight is also a music specialist for The Juilliard School, where she completed her master of music degree studying with Paul Neubauer.

ASHLEY BATHGATE (cello) has been described as an “eloquent new music interpreter” (*New York Times*) and “a glorious cellist” (*Washington Post*) who combines “bittersweet lyricism along with ferocious chops” (*New York*). Her “impish ferocity,” “rich tone,” and “imaginative phrasing” (*New York Times*) have made her highly sought-after as a performer. The desire to create a dynamic energy exchange with her audience and build upon the ensuing chemistry is a pillar of Bathgate’s philosophy as a performer. Her affinity to dynamism drives Bathgate to venture into previously uncharted areas of ground-breaking sounds and techniques, breaking the mold of a cello’s traditionally perceived voice. She is a member of the award winning, internationally acclaimed sextet, Bang on a Can All-Stars, the chamber music group HOWL, as well as two chamber groups of which she is a founding member: TwoSense and Bonjour.

MELODY GIRON (cello), an award-winning cellist, grew up in Boston to immigrant parents from Guatemala who enrolled her in the New England Conservatory of Music’s Preparatory School at the age of four. She has since performed in concert halls of China, Europe, South America, Central America, and the US with orchestras, chamber groups, and as a soloist. An active new music performer, Giron

recently performed the world premiere of Julia Wolfe’s *Spinning* for three cellos, in collaboration with Maya Beiser; she also premiered a concerto by David Chesky and Daniel Wohl’s *Holographic*. Giron plays principal chair for NYC’s Metro Chamber Orchestra, Huntsville Symphony Orchestra, and plays with the Chamber Orchestra of New York. She performed in Signature Theater’s off-Broadway production of Edward Albee’s *The Sandbox*, and recently played the revival of Leonard Bernstein’s *Peter Pan* at Bard Summerscape Theater. Giron has performed with Stevie Wonder, Andra Day, Eminem, and Keyshia Cole. She is featured in a GMC car commercial and on Amazon Prime in *Mozart in the Jungle*. She received her bachelor’s degree from the New England Conservatory of Music and earned her master’s degree from the Peabody Institute of Johns Hopkins University. melodygiron.com

JOHN POPHAM (cello) is a chamber musician and educator based in Brooklyn. His playing has been described as “brilliant” and “virtuosic” (*Kronen Zeitung*), “warm but variegated” and “finely polished” (*The New York Times*). Popham is a founding member of Longleash, an “expert young trio” praised for its “subtle and meticulous musicianship” (*Strad* magazine). Popham has performed internationally with groups including Either/Or Ensemble, Klangforum Wien, and the Talea Ensemble. He has appeared as soloist with Louisville Orchestra, String Orchestra of Brooklyn, Red Light Ensemble, and Kunstuniversität Graz Chorus. Recent festival appearances include Monday Evening Concerts (Los Angeles), reMusik (St. Petersburg), Beijing Modern Music Festival (China), Brücken (Austria), Internationales Musikfest Hamburg (Germany), Open Music (Austria), Wiener Festwochen (Austria), Bay Chamber (Maine), and the Contemporary Classical Music Festival (Peru). Popham’s principal teachers include David Soyer, David Geber, and Marcy Rosen. He has recorded for Tzadik, Carrier, New Focus, Albany, and Arte Nova records. Popham co-directs The Loretto Project, a composition seminar and concert series held in his home state of Kentucky. He is currently on cello faculty at The Juilliard School’s Music Advancement Program.

EILEEN MACK (bass clarinet, clarinet) grew up in Australia and is based in New York. She is a member of the amplified ensemble Newspeak (which she also co-directs) and the post-minimalist band Victoire, a co-founder of

the New Music Bake Sale, and has performed with many other New York new music groups including Wet Ink, Alarm Will Sound, Signal Ensemble, Bang on a Can All Stars, and Wordless Music Orchestra. She has performed in venues around the world including Zankel Hall, Sydney Opera House, Amsterdam Concertgebouw, and London's Royal Albert Hall, with conductors including Pierre Boulez, Oliver Knussen, Brad Lubman, and Alan Pierson.

She has appeared as soloist at the Canberra International Chamber Music Festival and the Bang on a Can Marathon. Her discography ranges from work on the *Crocodile Hunter* TV and movie soundtracks to releases on New Amsterdam Records, Tzadik, Innova, and Warp Records. Mack holds degrees from Stony Brook University, Manhattan School of Music, and Queensland Conservatorium.

CHRISTA VAN ALSTINE (bass clarinet, contrabass clarinet) is dedicated to performing new music and collaborating closely with composers. Recognized by *The New York Times* as “animated...careful and diligent,” Van Alstine is the clarinetist with Ipse, bass clarinetist with Hotel Elefant, and performs frequently in NYC and abroad with several other contemporary ensembles including Mantra Percussion, Wet Ink, A Far Cry, Talea, ICE, Either/Or, Red Light New Music, Iktus Percussion, Ascolta, and Toca Loca. This New York based artist has performed and premiered works at festivals including, in New York, Next Wave, MATA, Ecstatic, and Liederabend; and at Darmstadt (Germany), Impuls (Austria), soundXis (Canada), avantX (Canada), Moving Sounds (NYC), and the 12 Nights (Miami). Van Alstine received an artist's diploma from the Glenn Gould School at the Royal Conservatory of Music in Toronto and her master's degree from Stony Brook University in New York and is currently on faculty at the United Nations International School.

GARETH FLOWERS (trumpet) is originally from Arlington, VA. He has been a member of the International Contemporary Ensemble (ICE) since 2007, working with many living composers through the ICELab and OpenICE programs. Flowers has performed with TILT Brass, Either/Or, Wet Ink large ensemble, Tri-Centric orchestra, Ymusic, and Practical Trumpet Society. He has recorded for John Adams, Philip Glass, David Byrne and St. Vincent, Matthias Pintscher, Anthony Coleman, DuYun, Gabriel Kahane,

Sasha Gordon, Andy Bloch, and Nick Britell. His two solo recordings so far are titled *Acousmatic* and *A Beginner's Guide to Lucid Dreaming*. He recorded a record in 2014 titled *Silent Period* with guitarist and found-sound guru Josh Mason of the label Sunshine Ltd. Recently, Flowers contributed music and voiceover to two versions of *Waywords and Meansigns*, an audiobook project of James Joyce's *Finnegan's Wake*.

RACHEL DREHMANN (French horn) is a classically trained but postmodern-inspired horn-player-about-town based in Harlem. She can often be found playing in numerous Broadway orchestra pits, as a member of Banda de Los Muertos, and as founding member of horn quartet Genghis Barbie. Drehmann grew up among the farms, cheese-lovers, and her fellow Packer fans outside of Green Bay, WI, but since has become a vital part of the professional music scene throughout NYC. She has recorded and/or shared the stage with Adele, Bruce Springsteen, Lorde, Charlotte Gainsbourg, Father John Misty, Arcade Fire, Frank Ocean, Kanye West, and Shakira. Her radio and television appearances have included NPR, *Late Show With David Letterman*, *The Colbert Report*, *The Tonight Show Starring Jimmy Fallon*, as well as *Saturday Night Live* appearances with Father John Misty and Arcade Fire, and live music videos with Lorde filmed at Electric Lady Studios for Vevo. She was also the horn player for the Love This Giant tour with pop/rock icons David Byrne and St. Vincent on a whirlwind year-long adventure. Most recently she performed and recorded as part of NBC's production of *Jesus Christ Superstar* live. Drehmann performs with American Symphony Orchestra, International Contemporary Ensemble, American Ballet Theater, Mostly Mozart Festival Orchestra, and Berkshire Bach Society. When she's not onstage she enjoys volleyball as well as managing a talented gang of violin bowmakers at Salchow & Sons.

JACOB GARCHIK (trombone), multi-instrumentalist and composer, was born in San Francisco and has lived in New York since 1994. At home in a wide variety of styles and musical roles, he is a vital part of the downtown and Brooklyn scene, playing trombone in groups ranging from jazz to contemporary classical to Balkan brass bands. He has released four albums as a leader including “The Heavens: the Atheist Gospel Trombone Album.” He has worked with many luminaries of jazz and the

avant-garde, including Henry Threadgill, Steve Swallow, Laurie Anderson, Anthony Braxton, John Hollenbeck, and George Lewis. He has played in ensembles led by emerging artists Dafnis Prieto, Ethan Iverson, Darcy James Argue, Dan Weiss, Miguel Zenon, and Steve Lehman. He is also an in-demand arranger, and has contributed nearly 100 arrangements and transcriptions for Kronos Quartet of music from all over the world. In 2018 he won the "Rising Star" category for trombone in the *Downbeat's* Critics Poll.

MATTHEW WRIGHT (trombone) is a performer, composer, and pedagogue. From New Orleans, Wright has played all over the world in orchestras, big bands, and chamber ensembles. He has recorded with Bela Fleck and was in the first horn section to play with the band Cake. He was a soloist with the Syracuse Symphony Orchestra, but he was dressed as Santa Claus at the time. He has played in orchestras backing James Moody, Andy Williams, Yo-Yo Ma, Randy Newman, and Placido Domingo. As a composer, Wright has written and arranged many pieces for his own solo recitals as well as for his group, Versipel New Music. Currently, he holds positions with Louisiana Philharmonic Orchestra and Vermont Symphony Orchestra and teaches at Loyola University, New Orleans Center for the Creative Arts, and University of New Orleans. His primary teachers include Jeannie Little, Matthew Vaughn, Per Brevig, Steve Norrell, and Scott Hartman.

CLARA WARNAAR (percussion) has worked as a drummer and percussionist with the International Contemporary Ensemble, American Modern Ensemble, So Percussion, Contemporaneous, Man Forever, and Red Bull Music Academy. She plays drums with the band Infinity Shred, as well as with Object Collection, and opposite Shayna Dunkelmann of Xiu Xiu in *It's All True*, a show inspired by punk band Fugazi. She has premiered and recorded the music of Missy Mazzoli (*Proving Up*), Shara Nova (aka My Brightest Diamond), Nico Muhly, and others. Additionally, she has performed on the film scores of *The Fate of the Furious*, *Teenage Mutant Ninja Turtles*, and works by Aaron Zigman. As a composer, Warnaar's solo album *Hollow Siren* "pairs analog instruments with grainy, moody samples and field recordings" (*Bandcamp*). She has been commissioned by ICE pianist Jacob Greenberg to write for Indian

harmonium, and is in residence at Future Space, working with spatialized sound. Warnaar is a Sabian artist.

RON WILTROUT (drum set) is a percussionist based in Charleston, SC. He performs regularly throughout the Southeast with ensembles whose styles range from jazz and salsa to free improvisation to avant-garde and contemporary classical music. An avid performer of new music, he has premiered pieces by Ted Hearne, Michael Pisaro, Sam Sfirri, KCM Walker, Andy Akiho, Sean Friar, Philip White, and Nathan Koci. Wilttrout is devoted to exploring the use of unconventional percussion and extended techniques and integrating the drumset into any musical scenario. He co-leads multiple jazz groups and is the leader and originator of the band Rad Western. Wilttrout has performed with Lewis/Gregory/Wilttrout, Garage Cuban Band, Lee Barbour, Tommy Gill, Brad Moranz, Asphalt Orchestra, Charleston Latin Jazz Collective, Duda Lucena, Kopaja, Conor Donohue, Matadero, Katrina Ballads, Charleston Jazz Orchestra, and the Opposite of a Train. ronwilttrout.com

TAYLOR LEVINE (electric guitar) is a guitarist and circuit builder. He is often working within the experimental, improvised, composed, classical, and noise music communities. Besides playing in his quartet Dither, he has been found making music with a diverse range of artists such as John Zorn, Steve Reich, Weasel Walter, Marc Ribot, Erykah Badu, Tyondai Braxton, and Kronos Quartet. When not performing, Levine can be found living in Brooklyn developing electronic circuits for himself and others in the music community.

BRAYLON LACY (electric bass) is an upright and electric bassist whose playing is richly influenced by his family's musical and gospel roots as well as jazz inspirations. Lacy has toured the globe with an array of artists in all genres, including Wynton Marsalis, Prince, Erykah Badu, Chaka Khan, Roy Ayers, Israel Houghton, Kirk Whalum, Oleta Adams, N'Dambi, and the late Wayman Tisdale. Lacy began playing in the church and has been playing professionally for 15 years. His formal training began with Dean Hill and continued in his years at Booker T. Washington High School, Dallas' arts magnet high school. He further studied music at Weatherford College and the University of North Texas. Lacy has been featured on numerous recordings including the

Grammy award-winning *Hero* by Kirk Franklin and Erykah Badu's *Mama's Gun*. Featured in *Bass Player* magazine, Lacy has several endorsements including Aguilar Amplification, DR Strings, and Fender guitars. He maintains a busy schedule of recording, teaching, and touring nationally as well internationally.

RC WILLIAMS (keyboard) is a maestro working across multiple genres who shares his passion for music making and story telling with audiences in venues ranging from arenas to living rooms. Raised by a family of professional musicians in Dallas, TX, Williams attended the Booker T. Washington High School, an institution renowned for producing extraordinary talent. His studies focused on jazz and synthesizer combinations. He received an opportunity to tour with internationally celebrated gospel group, God's Property. This experience opened the doors for Williams to tour and perform alongside such artist as Erykah Badu, Snoop Dogg, Prince, Jill Scott, Queen Latifah, The Roots, Bootsy Collins, Pharell Williams, Mos Def, Common, Talib Kweli, Dead Prez, Dwele, Raheem Devaughn, Bilal, Roy Ayers, and Roy Hargrove, to name a few. This Grammy Award-winning touring musician has also received multiple Grammy nominations for producing and writing. Currently he is working with his group RC and the GRITZ, which releases its third album in the fall of 2018. He is also a core member of Erykah Badu's electronic production group, the Cannabinoids. With these duties he also tours with Snoop Dogg and Badu as the musical director for her legendary live show.

PHILIP WHITE (electronics), a composer, performer, and sound designer, works with electronics at the intersection of noise, jazz, and contemporary concert music. Current projects include collaborations with Ted Hearne (*R WE WHO R WE*, Chris Pitsiokos, and Paula Mathussen). His work has been presented at Carnegie Hall, BAM, The Kitchen, Fylkingen (Stockholm), and American Academy in Rome. It has been released on Carrier, New Focus, Infrequent Seams, and Tape Drift and has been described as "utterly gripping" (*Time Out Chicago*), "bona fide evocative music" (*Brooklyn Rail*), and a "vibrant textural tapestry" (*Wall Street Journal*).

JAMES JOHNSTON, (rehearsal pianist) called a sensitive performer (*New York Times*) and especially impressive (*Pittsburgh Post-Gazette*),

enjoys an active and varied career as a pianist, keyboardist, composer, and arranger. A graduate of The Juilliard School and Yale University, he applies his varied skills and abilities to a wide variety of projects. Performance highlights include premieres of Tyondai Braxton's *Central Market* with the London Sinfonietta and LA Philharmonic, *Pierrot Lunaire* with the Proteus Ensemble at the Five Boroughs Music Festival, and performances of John Adams' *Gnarly Buttons* and Bach's *Brandenburg Concerto #3* at the 2014 Vail Festival. Recent concerto appearances include Mozart K453 (with original cadenzas) with the Pittsburgh Symphony and Elliot Carter's *Double Concerto (on Harpsichord)* and John Adams *Grand Pianola Music* with the Manhattan School of Music Orchestra. His concert schedule has included performances in Carnegie Hall, Zankel Hall, Alice Tully Hall, Whitney Museum, Ford Theatre, Kennedy Center, Library of Congress, Philadelphia Museum of Art, Heinz Hall, Disney Hall, and Walter Reade Theatre as part of the Great Performers at Lincoln Center. He received his doctoral degree at the Manhattan School of Music and lives in New York City.

BETH MORRISON PROJECTS (BMP) (co-producer) since 2006 has been a tastemaker at the forefront of musical and theatrical innovation by supporting living composers and their collaborators during the creation of groundbreaking new works in opera, opera-theater, and vocal-theater. BMP encourages risk-taking in all its artists, resulting in provocative works that represent a dynamic and lasting legacy for a new American canon. Over the past five years alone, BMP has produced works in 43 venues in 22 cities around the world. BMP's commitment to cutting-edge musical expression has created "its own genre" (*Opera News*) of originality. In 2013, Beth Morrison Projects and HERE Arts Center co-founded the PROTOTYPE Festival, which showcases contemporary opera-theater and music-theater projects over 10 days each January. *The New Yorker* recently wrote that the festival is "Essential to the evolution of American Opera," and *The New York Times* called the festival "Bracingly innovative... a point of reference." The 2014 bi-coastal expansion to Los Angeles sprang from growing partnerships with institutions such as LA Opera, the LA Phil, Ford Theatres, and RVCC. BMP is a National Sawdust Artist in Residence. bethmorrisonprojects.org | prototypefestival.org

BMP is generously funded by The Aaron Copland Fund for Music, Alice M. Ditson Fund, Allen R. and Judy Brick Freedman Venture Fund for Opera, The Amphion Foundation, Andrew W. Mellon Foundation, The Association of Performing Arts Professionals (APAP), the BMI Foundation, Inc., Dr. David M. Milch Foundation, The Fan Fox and Leslie R. Samuels Foundation, The Francis Goelet Charitable Lead Trusts, The Howard Gilman Foundation, The Jana Foundation, Jean and Louis Dreyfus Foundation, The Howard & Sarah Solomon Foundation, The Linda and Isaac Stern Charitable Foundation, MAP Fund/Creative Capital, The Mid-Atlantic Arts Foundation, Meyer Sound Laboratories, Inc., The Mid-Atlantic Arts Foundation, The National Endowment for the Arts, New Music USA, New York City Department of Cultural Affairs, New York State Council on the Arts, OPERA America, Seniel and Dorothy Ostrow Foundation, and The Virginia B. Toulmin Foundation. BMP is a National Sawdust Artist in Residence.

LOS ANGELES PHILHARMONIC (co-producer), under the vibrant leadership of Music & Artistic Director Gustavo Dudamel, presents an inspiring array of music, through a commitment to foundational works and adventurous explorations. Both at home and abroad, the Philharmonic is leading the way in ground-breaking programming, both on stage and in the community, offering a diverse range of programs that reflect the orchestra's artistry and demonstrate its vision. 2017/18 marks the orchestra's 99th season. More than 250 concerts are either performed or presented by the LA Phil at its two iconic venues: the Frank Gehry-designed Walt Disney Concert Hall and the Hollywood Bowl. The organization's commitment to the music of our time is evident throughout the season programming, as well

as in the exhilarating Green Umbrella series and the LA Phil's extensive commissioning initiatives. The orchestra's involvement with Los Angeles extends far beyond symphony concerts in a concert hall, with performances in schools, churches, and neighborhood centers of a vastly diverse community. Among its wide-ranging education initiatives is Youth Orchestra Los Angeles (YOLA). Inspired by Venezuela's revolutionary El Sistema, the LA Phil and its community partners provide free instruments, intensive music training, and leadership training to nearly 800 students from underserved neighborhoods.

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Special Thanks to Michael Taylor and Theatre Corner.

Rehearsed at the New 42nd Street Studios.

PLACE

Music by Ted Hearne

Libretto by Saul Williams and Ted Hearne

Conceived by Ted Hearne, Saul Williams, and Patricia McGregor

PART 1 | TED HEARNE

1. Balloons
2. Boundary
3. Interview
4. Maps (Appropriation)
5. Breakup Letter
6. Guilt

PART 2 | SAUL WILLIAMS

1. Is it ok to say?
2. What About My Son?
3. Displacement bloop
4. This Land Was Worth Every War
5. The Tales You Tell Your Children
6. New Faces
7. Running to Us All (written for hands over mouths)
8. Hallelujah in White
9. A Thought
10. The Guilt That I Feel is Freedom
11. You Were Never Comfortable With Intimacy
12. Beneath the ruins are older ruins

PART 3 | SAUL WILLIAMS

1. Colonizing Space
2. A Message from The Last Ones
3. WeNeedToTalk
[addendum:] Remind Me Not To Mention The Stars

PART I | TED HEARNE

1. BALLOONS

I am lying in bed with him

He is asleep

I am lying in bed with him, my son

He is breathing regularly

I am staring at his birthday balloons

They have lost their lift

He is five years old

They lightly graze the ceiling

Stuck and strung up

Not knowing where I will live

My son

Does he know where I end and he begins?

I am taking the video

He says 'dodi', he's so young

You're holding him in the snow

He means daddy, you can tell

Stuck and strung up

Not knowing where I will live

Bound and unbound

My son

Does he know where I end and he begins?

Will he think I don't want him?

2. BOUNDARY

He does not know

what the boundary is

in the sudden,

uncontrollable note of fear

heard in his mother's or his father's voice

when he has strayed beyond

He does not know

what the boundary is

[James Baldwin, *The Fire Next Time*]

3. INTERVIEW

Like wh —

wh — um, the place where um,

um, the place where I let my

my guard down,

the place where I'm —

I'm — I don't think

the place where I don't think about myself at all,

and the, um

the wh—

the place where I don't, um,

um, present —

um, so

it's funny cause I —

I — you know

you know I'm someone who loves attention and

I love to perform and —

Singing, because, uh —

**place my guard down
down down where
I don't belong.**

It's funny. It's funny. It's funny.

**the place I don't. I don't.
perform. I'm present.
I'm present. I'm present.**

**place to think
to love. to talk.
to crash. to put
it out there.**

**um, so. um um, so.
umum so, um um so.
um um um, so. umum so.**

so home.

Every time you think you're talking,

you're just moving your mouth.

just talking, you know

I sing because I'm happy,

I sing because I'm free.

you know, I'm also someone who can completely crash and burn

when I just think about what I'm putting out there, and you know

uh, just into the world

and um, you know

[Ted Hearne, interview with Patricia McGregor, 02.06.2017]

[commentary by Saul Williams]

4. MAPS (APPROPRIATION)

He comforts himself
by singing under his breath
A child in the dark.

Like a map with no ocean

Every time you think you're walking,
you're just moving the ground.

He walks and halts to his speech
The song is like a sketch
of a calming and stabilizing

This year I turn 36

Every time you think you're talking,
You're just moving your mouth.

He skips as he sings
Calm and stable,
center in the heart of chaos

Maps: they don't love you like I love you

Him. He.
He has only heard what I
I felt. He
He is far away but I
I see him.
Him but dimly across the ocean and the
continents that have fallen between us.
Us. He

[Gilles Deleuze and Felix Guattari, *A Thousand Plateaus*]

[Feist/James Blake, *Limit to your Love*]

[Modest Mouse, *Cowboy Dan*]

[Erykah Badu, *Me*]

[The Yeah Yeah Yeahs, *Maps*]

[Nina Simone, *The Assignment Sequence*]

[Kirk Franklin, *Why We Sing*]

[Zora Neale Hurston, "*How it feels to be colored me*"]

5. BREAKUP LETTER

A vast amount of energy that goes in
To what we call the Negro problem
Is produced by the white man's profound desire
Not to be judged by those who are not white
Not to be seen as he is

A vast amount of the white anguish is
Rooted in the white man's equally profound need
To be seen as he is,
To be released
From the tyranny of his mirror.

When you told me I was invasive
It hurt but I knew it was the truth
That I encroached, refused to give you anything,
To guard and keep was all I knew.
To take.

Terrible, you told me I was terrible
And I am inclined to embrace fury
Flashes of defensiveness
Flashes of anger
Of bitterness, of ferocious resentment

[James Baldwin, *The Fire Next Time*]
[Ted Hearne]

6. GUILT

Some have suggested
It is not a feeling
But a way of blocking feeling.

A prod
A goad
An impetus

Others have suggested
It is a displacement from a deeper un-felt
Grief, longing, fear

A prod
A goad
An essential cog

One can feel it in result to a destructive impulse

Feeling is available
Feeling is available

text inspired by
[Judith Butler, lecture on *The Human Condition*]
[Eula Biss, interview with Krista Tippett, "*On Being*," 01.19.17]

Part 2 | SAUL WILLIAMS

1. Is it ok to say?

Is it ok to say
white supremacy
in white spaces?

Can we get
to the bottom
of this?

Is it ok to say
bottom?

Is it ok to say?

Is it ok to say
your kind
not welcome
here?

Is it ok to say
welcome?

Is it ok to say?
Is it ok to say?

Am I ok?

(amiokamiokamiokamiok)

Is it ok to say
I did not Not
make these rules?

Is it ok to say
sorry and do it
anyway?

Is it ok? Is it ok? Is it ok?

Is it ok to let some anger show?

Even if it has no place?

Is it ok? Is it ok? Is it ok?
Is it ok? Is it ok? Is it ok?

3. Displacement bloop

There is no place like home.

There is no place.

There is no home.

4. This Land Was Worth Every War

My anger
is beautiful

but my beauty is all the rage.

I am richest soil.
I am the lakeside view.
I am the highest hill.
I am a funeral.

And this land was worth every war.

...and the land was mined.
And the land is mine.

And the land was mined.
And the land is mine.

And the land was mined.
And the land is mine.

My anger
is beautiful
but my beauty
is all the rage.

I am richest soil.
I am the lakeside view.
I am the highest hill.
I am a funeral.

And this land was worth every war.

5. The Tales You Tell Your Children

This place is going cheap.
This place is renting me.
This place no coffee shop.
This place got sugar crop.
This place where father grew.
This place was different time.
This place'll bury you.
This place is in your mind.

A glass bedroom
over a shattered favela.

It was an explosion.

First in heart.
Now at hand.

The guilt that I feel
is freedom.

6. New Faces

I look around the world
I see a lot of new faces.

I look right down my street
I see a lot of new faces.

And there's a mall
with churches where
the stores would be.

And we got pop up shops
that give out water for free.

I squat a piece of land
on an abandoned street
where some abandoned dreams
live off abandoned meat.

I look around
I see a lot of new faces.

They give out God for free
but they selling places.

(And parking spaces.)

7. Running to Us All

(written for hands over mouths)

The myth of Canada
is not the same for the indigenous.

The fact of property
is not a fact at all.

And in your neighborhood
there's someone who is new to it
and what they're running from
is running to us all.

The use of fear to rule
an outcome which is dangerous...

The role of prejudice
is not a role at all.

But in my neighborhood
we're hiding from your prejudice.

When you used fear to rule
it clouded up your soul.

8. Hallelujah in White

MIND YOUR BUSINESS.
MIND YOUR BUSINESS.
MIND YOUR BUSINESS.
MIND YOUR BUSINESS.
MIND YOUR BUSINESS.
MIND YOUR BUSINESS.

MIND YOUR BUSINESS.
MIND YOUR BUSINESS.
MIND YOUR BUSINESS.
MIND YOUR BUSINESS.
MIND YOUR BUSINESS.
MIND YOUR BUSINESS.

FOR THE LORD GOD OMNIPOTENT REIGNETH

9. A Thought

Gentrification is a generational conversation that has gone by many names. We should not discuss what brings you back to the city without acknowledging why you left. White flight. White flight. White flight. Now that winter is over you're flying back. Will you bring your old viruses with you? Will you push us away? Are you capable of playing and living with others? Or will you find reasons, very sane and honorable reasons, for pricing us out, for placing us in camps, prisons, squats....
eraaaaaaaaaasure.

"I'd rather not talk about it."

"It makes me feel uncomfortable."

"I don't want to talk about history."

Migraaaaaaaaaation. Migraaaaaation. I'm migration. Imma graaaaation. Immigration.

What led you here in the first place? Why did you leave in the first place? Migraaaaaaaaaation. Was it war? Was it poverty? Was it persecution? Was it dreams? White flight. White flight. White flight.

Migraaaaaaaaaation. It means one thing for you and another when they land on your land.

Migraaaaaaation. History in cycles. Migraaaaaation. Guns keep firing on my street. Migraaaaation. The price of bread the price of meat. Migraaaaaation. They moved in next door and now the rent has risen.

Migraaaaaaation. Just two miles from the prison.

10. The Guilt That I Feel is Freedom

White flight white flight white flight

Maps: they don't love you like I love you

Bouncing off your wall

Sometimes it's hard to move you see

Migration

I see no concession.

Will I escape this vanity?

I sing because I'm happy

I sing because I'm free

Is this the promised land
or just another cool
neighborhood?

Am I inventing shit
or just walking with
my eyes closed?

Is there a place
that you have
not invaded?

Is it that
God is male
that laws are
just excuses?

11. You Were Never Comfortable With Intimacy

You Were Never Comfortable With Intimacy.

You're in the business of you.

You approached it abruptly.

None of your reasons are true.

Each planted flag a dagger
thru Caesar's mantle.

Et tu?

Et tu?

Et tu?

You're in the business of you.

None of your reasons are true.

He left the public gardens.
Privatized a spirit hardens.
Mother Nature begs your pardon.

12. Beneath the ruins are older ruins.

I need a million mouths
to say this but I only have
this one.

A million bright ambassadors
of mourning mothers' Sun.

As if each cloud were testament
of trials yet to come and yet the sky
was clearer than its memory.

Earth as my hard drive.
Sky as my witness.

Search Engine: find Indian.

All things traceable.

Language that self-corrects.

Control/Shift population.
Press buttons/take lives.
Press keys/pull triggers.

Shake hands
gain confidence.

Poison by touch.

Quarantine
those you infect.

Fire cannon/introduce
modern warfare.

Lazy drone
finds comfortable island
and expands.

Puts his money
where my mouth is

holds my nose.

The quivering hand.

The body slides
across the floor
and opens its mouth.

PART 3

1. Colonizing Space

Everybody know
when the sun ri-

See it dawn
in they own eye.

Die and bloom
in a season.

Everybody knows
what the folks call
reason(ing).

On a distant planet
where the reason landed
and the folks transparent
fourth dimensional
libation granted.

Projectile vomit
of the stars.

A question of resources.

Hands to clean it up.

Subprime mortgages.

This place is something else.

Do you want to share your location?
More than one to choose from.

Our future histories.

Our chance survival.

Our hidden mysteries.

Binary rivals.

The gravitational pull.

The radiation.

The use of fear to rule.

But not the Haitians.

The foreseen colonies.

but not the past ones.

A message from the last ones:

They will call it an improvement and price you out.

2. A Message from The Last Ones

Here is what we've learned.
The subject responds to paranoia
in violent turns. The outcome is
cyclical.

Subject: place.
Subject: place.
Subject: place.

If the subject is space -
will speak of colonizing
once again.

“there are no victims.”

3. WeNeedToTalk

I n e e d s p a c e

Everybody know
when the sun ri-

See it dawn
in they own eye.

Die and bloom
in a season.

Everybody knows
what the folks call
reason(ing).

On a distant planet
where the reason landed
and the folks transparent
fourth dimensional
libation granted.

[addendum:]

Remind Me Not To Mention The Stars

Everything was something, some time.
Some time ago. Nothing Nothing was
everything.

Those bright things that are glowing.

BOOM BOOM BOOM BOOM

You are my only son.

You are my everything.

And if you fuck it up

I'll give you more.

Do not kneel for the rockets.
Do not kneel for the anathema.

Recognize no boundaries.

That is our law.

Our place among.

Place your hands against the wall!

Place your hands where I can see them.

Place your hands among the stars.