

LINES  
The Lived Experience of Race  
2016 Edition



Percussion Score

Written & Directed by Stephanie Sandberg  
Score by David Fuentes & Theo Ndawillie II

## Instrumentation

*Drum set (4pc, crash, ride)*

*Talking Drum*

*Tambourine*

*Electronic MIDI Drum Pad*

*(Drum pad samples: police siren, pre-recorded questions for privilege section, 808-style synth bass samples)*

*Box of broken glass or  
bin of screws/nuts/bolts/other similar hardware*

### **Percussion Key**

Box of Glass



Snare Wire Tap



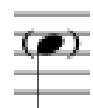
Ride Cym Bell



Hi-Hat Ped



Ghost-note



*LINES - The Lived Experience of Race originally showed in 2010.*

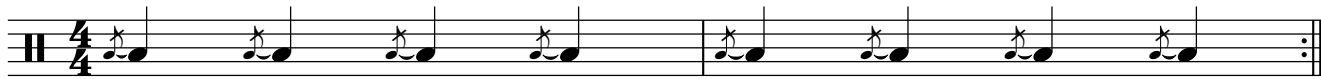
*Director Stephanie Sandberg wanted to revisit the script in light of the renewed energy in the conversation on race in America in the years following. Commissioned by ADAPT Theatre Company, 2016.*

*Due to the free-flowing nature of the cadence of this verbatim style work, the percussionist should take an overall improvisational approach to performing this score. Besides the obvious markings made by these composers, the percussionist should take extra care to accentuate words & phrases deemed appropriate, playing into and out of actors' lines. Unless otherwise noted, actors' in-line text lines that are boldened and italicized indicate to mimic the the line's naturally spoken rhythm by the actor, along with the actor. Ideally this will be accomplished by a sufficient amount of rehearsal with the actors individually. These are usually preceded by a slight pause from the actor, and a slight fill/break from the percussionist. It should be assumed by the performer that anything marked [BREAK] or [RESUME] should be accompanied by an appropriate fill or flourish.*

**Prologue in Darkness and Light**

*1. Potawatomi*

VAMP: ♩ = 150



*mp*

*Simile (continue under speaking lines)*

The Following prologue language is pulled from various interviews, but mostly from interviews with Potawatomi individuals, who told the story, in various ways, of origins.

Actor 2: No lines. Originally. There were no lines. There was land. There were people.

Actor 1: What would this place be without those lines we've created?

Actor 3: Why these lines? Where'd they come from?

Actor 2: In this valley, there was a kind of early metropolis, before the colonial genocide. A land where tribal peoples gathered for trade and celebration, especially in the winter months. This was considered a mild climate and people wintered here. Can you believe that? (*laughs*) Well it was. A land of great fertility and profit. No lines.

Actor 4: Can we erase them? It would take a great will of the people.

Actor 5: Where are we headed if we don't make change?

Actor 1: No lines. A land of great fertility and profit.

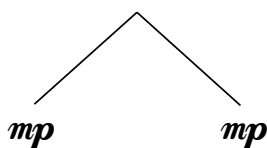
Actor 2: The Universe was created by a dreamer, Kitch-Manitou – who saw all that was possible and dreamed it into being. The air, the water, the earth, the green, the mountains, the valleys, the animals on land, and the swimmers in the seas and the riders of the air. All in balance. Kitch-Manitou left them alone. For a long long time.

When he came back to visit his dream again, he saw that something else was possible. He had another dream... **one more thing he could dream into being...**

A special creature, like himself who can dream. He wanted these new beings to have visions, and to see new possibilities for themselves and others, so he passed on his own godly essence. An essence that makes anything possible.

**CUE:**

*cresc. as actors join in, decresc as actors crouch* **f**



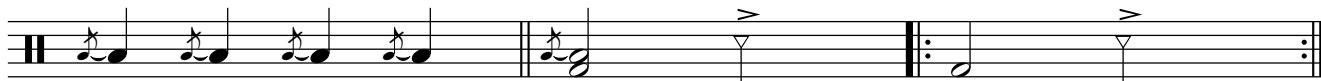
**CUE:** Begin rit. after "possible"

*2. Broken Glass*

♩ = 150

**rit.**

♩ = 90



*Simile...*

Actor 5 : We can make change. We can see the possibilities.

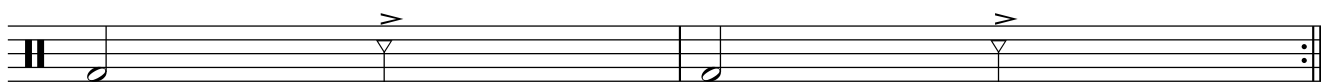
Actor 6: What's at stake here? That's what we need to be asking

Actor: 1: No lines. Originally. Only possibilities.

ALL: How do we return to that? No Lines.

**Housing and Gentrification**

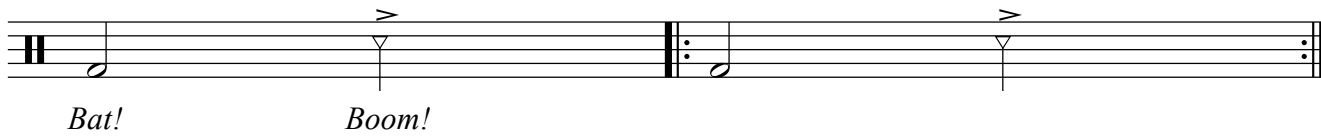
*Broken glass beat continues*



*Simile...*

Actor 1 (Anita Lockwood): I live here in Grand Rapids and I lived here all my life, born here in 1952. Seen a lot of changes to this town in that time, but the thing that always strikes me when I go away and come back....like if I go to Atlanta or New York City where I have family and friends....if I go to these places and come back, here's what I see. Lines. Like this one here that we can see between Calvin street and Benjamin Street.

8 [Beat continues...]



Bat you got Benjamin with a not so tidy look to it although I take care of my yard pretty good. And most of these houses is rentals and not owned by the folks living in them. And there's a crack house on this street. Yes maam. And I ain't pointing it out to ya, but watch, open your eyes and you'll see. There's poverty on this street. Some gang violence. Trouble brewing all the time.

Boom. Then you go one street over and you're in an entirely different world and a lily white one at that. Quiet. Tidy. Peaceful.

But who drew that line? Where'd it come from? You tell me. You figure that out and then you got something to write about.

10 [Glass roll --> "Those" said in sync with beat 1 of mm11]



\*Those\* is lines. Pay attention. Open your eyes and you can see them.

**Choral Interlude about housing as the next scene takes shape.**  
Projection: Maps of boundaries

[lines spoken overlapping one another - **improvise on talking drum**]

Actor 2 (David May): The boundaries were, as I recall them, from Division Street West over to Rumsey Park, and probably Burton to Wealthy, and the whole area from Franklin to Hall, and then East of Division to Madison

Actor 3 (Renaë): Those boundaries are changing, so South Division is now considered artsy, so that boundary line has shifted

Actor 4 (Victoria Gibbs): The boundaries were really clear as to how far black people could go, my experience was 28th on the South, Fuller on the East, and Michigan on the North and 131 on the west.

Actor 5 (Kevin Morales): I live on Benjamin Street, South of Wealthy, and people will be like, "Oh, you live, like, you're *just* on the wrong side of Wealthy."

Actor 6 (Anonymous woman 1): When we moved here, my parents decided to live on the South East side of town and very quickly we moved to East Grand Rapids. Better schools.

Actor 2 (George Heartwell): The original cluster where the color line was breached was in the neighborhood Fuller North of Leonard, the Auburn Hills neighborhood, where, in the late 19, mid 1960s the color line was breached in Grand rapids.

**CUE:**

Count-off begins at the name

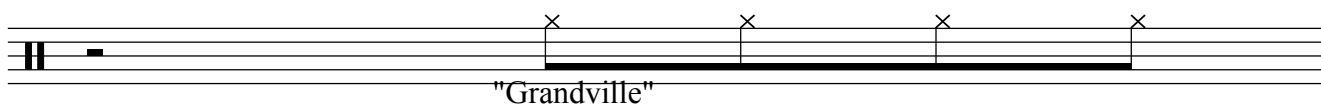
"Grandville" -----> **We live Grandville Avenue.**

Actor 5 (Anonymous Latino Male): I come, I came here...third grade. We could not choose where to live because of monies, ya know? And so we live on the Grandville Avenue area, you know, the Latino quarter. You cannot choose where to live, unless you have monies, or unless you are white.

**3. Streets -> Funk**

[Count-off in 8ths, choral chant in 16ths, chant leads directly into funk groove]

♩ = 84



13

jef fer son laf ay ette di vi sion mi chi gan col lege un ion

14

Pro - spect Wa - shing - ton Three - mi - le Mon - roe I - on - ia Ot - ta - wa

15

Pearl Ful - ton Ful - ler Weal - thy Pleas - ant Be - mis Bax - ter Bur - ton

16

Dia - mond Che - rry Lake Hall — Gidd ings Al ger Fran klin Twen ty

17

Eighth street Ka la ma zoo East Pa ris Cas cade Ly on Foun tain Ray

18

mond Ma di son Belt line Rich mond Plain feild Leo nard Ann — Coit —

19

Al pine Tho mas Sher man Eth el Gid dings Grand ville Ben ja min Ply

20

mouth Bre ton Eas tern Dun ham Dick in son San lu rae Cass

*Directly into 16th note funk beat on cross-stick*

21

*Simile...*

Actor 6 (Housing Commission): Ok, so I'm a housing expert and I've lived here for a long time and worked in this field for a long time.

Actor 5 (Matthew Daley): In Grand Rapids, four of the major banks in the city collapse in 1933. Uh, the Great Banking Failure that started in Detroit and radiated out across the country. In 1936, the city did what is called the First Photo Survey. These assessments are going to be used to begin to assess risk. This is the real origins of redlining.

Actor 2 (Randall Jelks): Um, in, in literally in all, in in most urban neighborhoods where black and Hispanic people live, insurance companies literally took a pen, with a red pen, and drew lines and said THOSE are neighborhoods that we're not gonna, that they are not worth investing in.

CUE: -----> [BREAK]

Neighborhoods of color. They call it redlining.

[RESUME]

Actor 6 (housing commission): Now we call it steering, and it's illegal, but it still happens and some of those redlines still stick if you look at where the originally boundaries were in 1933 and how they've sometimes shifted, sometimes not. I can buy a house anywhere I want, but can my Latino, my black counterpart who might be every bit as successful as me.

Actor 4 (Edey): I grew up in a new Black area. Um, it was called Auburn Hills and it was all teachers and professional people. Middle class. People say Grand Rapids lacks a black middle class, or at least the true presence of one. It was a very big thing back then, to have these black businessmen buy up this land and build houses, so we moved there in the late 60s, early 70s. Whatever happened to that, to that hope of that place?

Actor 3 (Rena): My family lived West of Division and then Mom, she moved us East, breaking the color line back in the 70s. And white people started moving out. I watched it. And I had to bused to school, over to Burton Street Southeast side and we were the only black kids on that bus and there were deaf kids and developmentally disabled kids, and I had to ask my mom,

CUE: -----> [STOP]

“What’s wrong with us?”

Actor 4 (Morales): I want to tell you a story....

Actor 2 (Paul): I want to tell you a story....

Actor 6 (Andy): I want to tell you a story....

(tacet)-

Actor 4: About trying to buy a house just a few years back

Actor 2: About attempting to buy a house...

Actor 6: About when I bought my house

CUE:[actor 6 begins] Actor 6: It was frightening you know, I mean here I am right out of college and I’m buying my first house....and I found one...starter home on the Southeast side. Fine place. Still live there.

**Broken Glass Beat - ad lib to make funky**

25 ♩ = 90



**Simile...(continue with lines)**

Actor 2: I didn’t know what hell on earth I was doing ya know? I mean I had a job, a good job, and I wanted to start a family, this is a few, um yeah, a few years ago. And I found a house, one that was in foreclosure after the fall ya know?

Actor 4: We wanted to start a family. I have my GED and a job, steady job. Some savings. And we try to buy. It’s after the...the mortgage crisis...and my mom and dad...they lost their home in that and are living with my sister, and me...I’m setting out to start the family over....and I find house, close to where they had lived, West of Division Avenue....

Actor 6: And the mumbo jumbo jargon of these real estate people and bank people, and I’ve got a college degree and can’t make my way through this stuff and I just have to trust that it’ll all be OK. And I apply for a loan online, no problem, and I meet with the bank guy at the mortgage office...and I get pre-approved. Yeah...um this was in 2010.

Actor 2: and so I apply for a loan for it...at my bank, um, I’d rather not mention the name cause at the time it’s under legal review. That loan process was not a bright spot for me. No I did not know nothing. NOTHING. And then, I felt when we were in the office filling stuff out...my wife’s got these long nails, you know how the ladies do? And this white bank clerk lady asks her

CUE: -----> [STOP]

“how do you write with those?”

\*to brushes, sn off

They’re so long? Do you work?” Yeah, she actually asked that, and my wife replies, “Yes, honey, I’m a paralegal for a major law firm here in town.” White girl: “Oooooohhhh. Really?” Shit.

Actor 4: We apply for loan for the house. My wife work too, as a nanny and cleaning, and sometimes she work for a restaurant too. And they won’t even take our application really seriously. Say we don’t have enough proof of stable income. We just get dismissed.

CUE:

Actor 2: And we don’t get the loan. And we’re pursuing that. We live in an apartment in East Kentwood now and are looking to try to buy again.

Begin swishing after actor 6 ----->

Actor 6: And I thought the loan process was hard and stuff...um, with all that jargon and such, but we got the house, probably just by the skin of our teeth, by the width of a hair, but we got it.

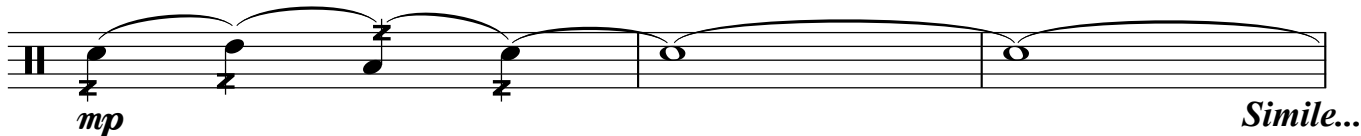
Actor 1 (Elizabeth): What we do is, [at the Fair Housing Commision] we have a pool of volunteers who are fully trained as testers,

And what they do is, we would send an **African American tester and a Caucasian tester,**

**4. Swishing**

Rattlesnake sound into continuous brush swishing, varying between drums and some cymbals, generally *mp*

27 a-rhythmic/rubato



...they'd have the same family size, the same income, the same credit score, they'd be from the same area. So everything was controlled where the only difference would be their race. And so once we get [information] back from both testers, we compare them side by side and, and look for major differences in treatment. The African American testers are quoted higher rental rates, shown less favorable units, shown units in the back with, with fewer amenities. I mean, these are the kinds of things that we see over and over.

Actor 3 (Elizabeth II): less than 2% of people pursue a, a fair housing violation for a number of reasons, whether it's they don't know that they've been discriminated against or if they do know they don't know where to go or Or, it might not be their most immediate need. That's another thing. People just wanna move on. They just wanna forget. And there are those people that say, "I wanna stand up so this never happens to anyone else again." But for some people it's so painful that they just want to forget and leave it behind.

Actor 6 (Nancy) I had a case with a family, it was a husband and a wife and two kids. And they were middle income. They'd sold their house because the wife worked for a company that transferred her to Columbus. And, um, they, there were, there were townhouses and apartments right near the school, and that's where they wanted to live for, for about six months to finish out their school year. And, um, they went there were told that, um, it was a family of four. That, um, four people couldn't live in any of the, you know, the townhomes. The three bedroom townhomes were limited to no more than three people. So [we] did testing and we found evidence to support that it was different, uh, different information provided based on race. And um, they decided to file the case. And when, um, [the Father], uh, was deposed, he had tears streaming down his face and he, he testified, but he said, "When I had to look my children....I had worked every day of my life, my wife had worked every day of her life, so that we wouldn't have to face this kind of discrimination.

*\*accents, fills, short cresc. and dim., slight pauses to accentuate key words & phrases*

CUE: ----- And I had to look my children in the eye and say, [STOP]

'They don't want us to live here because of the color of our skin.'  
And it was so humiliating for him in front of his children to have to admit that.  
It was devastating.

Actor 1 (Elizabeth): We're finding **E**Vidence of **DIF**ferences of **TREAT**ment on the **BAS**is of **RACE** in over **Forty perCENT** of our tests right now. Which is, which is sub**STAN**tial.

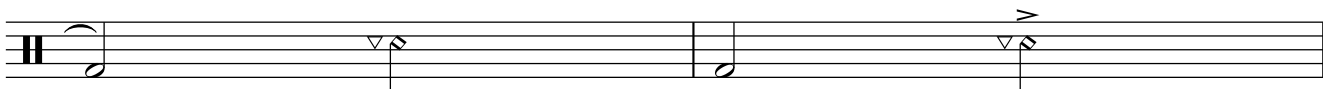
Actor 6 (Nancy) **NORM**ally we find evidence in 33% of the tests that we do. Here today it's 46 with regard to race. 46%!

Actor 6 (Anonymous Woman 1): When we moved here, my parents decided to live on the South East side of town where we were told there were better schools, but very quickly we moved to East Grand Rapids because the

CUE: Garfield Park area where we were living was already, experiencing,

*\*Downbeat of broken glass beat in sync with 1st syllable of "violence"*

30 ♩ = 90



some, uh, **V**iolence

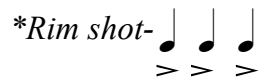
*Simile...*

*broken glass -*

Actor 5 (Austin): I came to look at homes with my mother in May 2008 without hardly knowing Grand Rapids at all. And I had gone to Marie Catrib's as part of my job interview. And the real estate agent started proposing homes in the nearby Baxter neighborhood. So I bought this house after, like, a day and a half of looking. So when I first moved in, I was like 'Whoa, where – what is up with all these homes?'

*swishing -*

Actor 6 (Anonymous Woman 1): Wait, can I go back to that question of where I live for a sec? I want to be clear what I mean by living in a white part of town is not that I don't want people who are different around me, but I want safety. I need to be sure that when my kids are out on the street or whatever that they're safe and I feel that here. Or I should say I felt that here until there was just that **shooting** a couple of weeks back and then when there was the hold up at the grocery.



*broken glass -*

Actor 5 (Austin): Broken window theory these are small signs of disrepair that signal a larger sense of community disinterest or kind of a lack of you know, just kind of block consciousness

*swishing -*

Actor 6 (Anonymous Woman 1): And that's why we're moving again. And I don't think there's any question that when you look at the houses in this neighborhood you can tell where the white people live and where the black people live. **You can tell.**

*\*accent BOLD syllables in natural speaking rhythm with cymbal bell pings, triangle, with cymbal swipe on final syllable.*



*broken glass  
continues  
(break between  
"//" symbols)-*

*\*sn on during  
break*

*\*gradually cresc.  
during this line into  
break*

Actor 5 (Austin): I bought my house, and ya know what? It was really noisy the first summer I lived here, the funny thing is – that's all the college students, so not the black families and so the first issue was, like, how do you have a conversation with college students where they're not defensive and eventually I just called the cops, I just became *that* guy. Anyway, over time, though, since my younger colleagues have started to buy homes in town and none of them buy in this area, they all seem to buy in mid-town,— they all want to buy in Heritage Hill, but it's too expensive

Actor 2 (Jerry): Uh, are you concerned so much about the city? Where do you live at? Do you live in the city? You so concerned about the public schools? Do you live within the boundaries of the Grand Rapids public schools or the school district that you, you wanna support?

Tell me that that isn't, isn't a, a sincere indicator of racism,//[BREAK]

I'm moving away from you because I don't wanna be infected by what ails you.

And unfortunately the people of color have been trained that in order to move up in life, I gotta move out. I don't like myself. I don't like my people.//[RESUME]

Actor 5 (Austin): And I don't know that it's necessarily that my colleagues don't want to live in this neighborhood but I do think there is a certain kind of code for//[BREAK]

"I don't want to live around black people" and I

don't know what that's about.//[RESUME]

They want to live near the resources they feel are essential, ya know, like Martha's Vineyard – if you are a striver, a white striver in Grand Rapids you know about Martha's Vineyard.

Actor 2 (Jerry): Crime increases in the urban environment because people move out.

White flight. Caucasians. This is a Caucasian driven phenomena over the last 30 years.

Well now, who are the only people who are moving out of the city now? People of color. Who are moving back? Middle class Caucasians.//[BREAK]

It's the epicenter of **gentrification**.

*\*throw box of glass up so that it lands in sync with the word "gentrification" and so that the fill below can also be executed in sync with the word.*

*brush swish*

32 **rubato**



*sfz* *\*intensify accents, rattles, etc.*

*Simile...*

Actor 5 (Matthew): Gentrification usually means that it comes in with people who are non-long term residents of the neighborhood.

Actor 6 (Erin): Well, there's two definitions (laughs)

Actor 5 (Matthew): I've always kind of had the sense that I think white families can move into black neighborhoods with a lot less flap than the reverse.

*\*cymbal bell pings  
w/ brush butt, or  
triangle on bold+  
italicized syllables*

Actor 6 (Erin):there's the PR definition of gentrification is when a neighborhood that has collapsed is being revitalized by re**newed** in **vest**ment

Actor 5 (Matthew): Uh, when a, when our first African American guy moved into my neighborhood in the west side, that sent the neighborhood...a-twitter.

Actor 6 (Erin):and then the other definition is, like, when all the white people come back (laughs),

Actor 5 (Matthew): And nobody did anything weird, nobody flipped out, but it was like, "Uh oh. Here they come."

Actor 6 (Erin): so I think both of those things are just different ways of looking at the same thing that's happening right now

Actor 5 (Matthew): Oh, they said it. I, in fact I give my neighborhood a lot of credit. They were very up**front**. They're like, "Great. They're comin' up the hill now. It's all downhill from here."

CUE:-----> [BREAK]

*\*exchange 1 brush  
for stick for cymbal  
swish then RESUME  
with Actor 1*

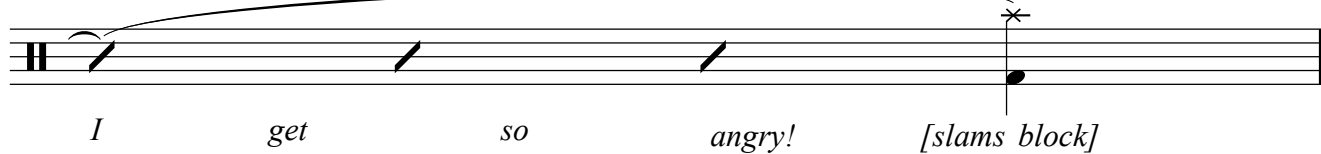
Actor 1 (Laura): I remember probably about six or seven years ago there was a billboard when you come off the Wealthy Street exit. And it said something like "Come to Woodland"—there's some apartments out on I think it's 60<sup>th</sup> and Eastern—"Come out here—it's safe and it's quiet." And when I saw that, I was already thinking, *Look to me like the white folks want the people to leave the city so they can come back.*

*\*cresc. through Actor 1's line and fill with big crash in coordination with her slamming block back into ground after final "I get so angry."*

Actor 5 (Austin): I've gotten into so many arguments with colleagues who hear where I live and they'll go "Oh my god, you live in the hood."  
Wealthy Street is a line, most of my colleagues will not live south of Wealthy. They see that as the hood, they'll refer to that as the ghetto.

Actor 1 (Laura): When I drive down Wealthy Street, when I turn right off of Madison on Wealthy Street, I . . . I get so angry. I cannot even describe it to you. [cont'd.]

34 **rubato**

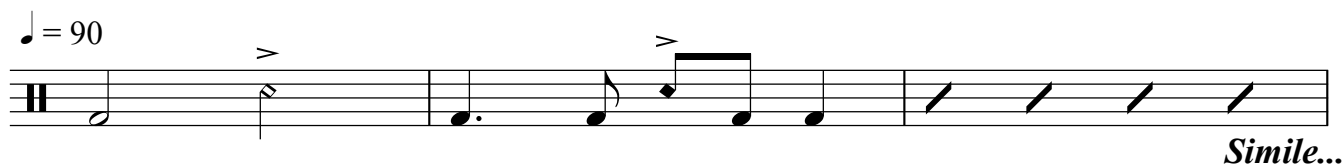


*\*sn off*

### GENTRIFICATION and DISPLACEMENT

#### 5. Variation on Broken Glass

- Improvise with talking drum and snare wire tap (accent key words/phrases)
- Intersperse construction samples



Actor 5 Jeff Smith: Let's take a look at this thing called gentrification that nobody really wants to talk about and deal with. Especially white middle class folks who want to live in certain places and are, uh, willing to overlook, uh, certain things in order for that to happen.

*Talking drum only, rubato (actors move in slow-mo)* →

Actor 4 Chen: My family came to Grand Rapids, in the 1970s around, from Vietnam. Um...I wasn't born yet, so I'm telling you my family's story about what happened to us. You know...um, immigrants, refugees, we were placed, m, over in a certain apartment that was actually like three apartments in an older house down near Division. There were a lot of us, so we needed more than just a, um, a, um normal apartment. And we lived there for a long long time. We are low income, or working class, but we save and buy up this property, this house. We live there until 2008.

Actor 3 Jose: My family, I'm going to speak for them, because a a lot of them don't speak English. We are a migrant worker family, but a a um a lot of mmm us go to school and do other things now, but we still hold it proud that that's our heritage, that we come here through Texas to Michigan to work in the fields. The way my mother tells it, we worked for many years living in migrant camps, and then moved into the city, into the uh Sheldon area and we live there for like eh em well a long time

Actor 5: I'm going to look here at this neighborhood of Division, Sheldon, Wealthy and the lower Wealthy Division Corridor. What's going on here? the new development, new gentrifying development is that um, the neighborhood in the late 90s decided organizing to try to think of long-term plans, So we organized a charrette in 1998. Uh which was pretty good. Actually, it was the first time we had a conversation with many of the landowners and the hospitals and everything. Shortly after that, ICCF decided to organize another one, uh, maybe about two years after that where they got a grant and brought in some consultants and you know architects and all that and we ended up having another sort of two day charrette but then nothing happened. We heard nothing.

Actor 1 (Laura): When I drive down Wealthy Street, I get so angry. I cannot even describe it to you. I get so angry. I drive down there, and I think, Oh, now it's safe for y'all to be here, now y'all wanna be here. Not only do you wanna be here, you've taken over here. So you move in a little bit— you buy one little shop, and you buy another little shop, and then they aren't the shops that serve the people that live in the neighborhood, they aren't even priced where people in the neighborhood can shop there, you don't even hire the people in the neighborhood to work there.

*Rubato Talking drum* →

Actor 4: And as an Asian family, people just thing, oh well "they're model minorities right?" So no one bothers us right, but we have our own kind of racial discrimination we endure, from the black guys in the neighborhood calling us Chinks and Slanties, and people just assuming that we're a um certain way. Aaanyhow....(breath) we put everything we had into that house and in it was in OK shape, but it was in a slum, I won't deny that, and my family puts lots into it

*Resume beat (a tempo)*

Actor 5: And then in 2004, ICCF organized another charrette. and one of the main things that of course residents who lived there at that time didn't want to see happen is they didn't want to see the neighborhood change so they would be priced out or their values of the houses go up and they couldn't afford taxes and etcetera. And we had a commitment from ICCF for that not to happen. But then nothing. We heard nothing. Until 2008 or 2009...

Actor 1: And I don't feel like going downtown or anywhere near Wealthy because it was my turf, it was my city, and it's not anymore. What is it?

Actor 3: We live there long long time....but in um...must be after the big collapse you know, we owned that house, we lost it. My dad cried. He sat there and cried.

*Rubato talking drum*

Actor 4: My family had to split up...we all moved from this one house we used to be in all together to smaller houses and apartments out in Kentwood....Rentwood right? It's the name. We lost what little we had built in this country. I've seen it destroy my parents, my aunt and uncle. And it makes me bitter too. I mean, that was my house where I grew up and it's gone. They actually tore it down to build I don't know, a parking lot. Around there there's a lot of expensive apartments too.

*Resume beat (a tempo)*

Actor 5: all of a sudden on the front page of the Grand Rapids Press there's a picture of the director of ICCF standing at the corner of Division and Wealthy saying that they were announcing this new project called Tapestry Square. So nothing was happening in our minds because we were hearing nothing back, but what ICCF was doing was buying up all the vacant property and then buying out residents on the 400 block of Sheldon so they could totally redesign the neighborhood which was outside of and against the wishes of the people who had met with them for several years during these charrettes. So, they keep saying that they're putting in affordable, market rate affordable housing, but the first housing they put in on Wealthy Street, that's these loft apartments above commercial properties, um, I think the lowest ones begin at like \$875 or \$900 / month.

*Tacet* →  
*\*sn on*

Actor 1: And I know what it is, it's white **gentrification** plain and simple. Pushing out people of color for white hipsters who want to live in the city. But we're not solving any problems of our communities. We're just building more lines, stacking and stacking them.

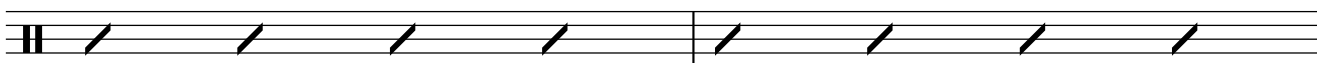
Actor 3: We lost our house and my mom and dad and aunties and uncles. We were voiceless and um...

Actor 4: What we had built was lost.

6. Businessman Beat

-Med./slow brush stir swing

38 ♩ = 96



*Simile...*

*Cont'd. -*

Actor 6 Guy Bazzani: Well let's define the community; in this uptown, east hills area... 'cause that's certainly what I've been focused on, Uh, from Union St. to Eastown, from Wealthy to Fulton, ok? And we found, uh, we found that these driving corridors, have always been very active and they're really good economic corridors. And what we did was looked at that from a business standpoint, to work on the commercial districts in these corridors.

7. Businessman Juxtaposition

-Hotrods recommended

♩ = 90



*Simile...*

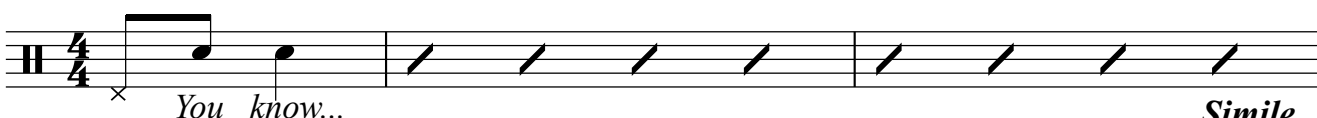
*Cont'd. -*

Actor 1 (Laura): So now we've been designated this little "corridor improvement district," which means that people then get some monies or tax advantages to start a business here. So what I keep sayin' to these white people that know how to . . . who know marketing or accounting or entrepreneurial whatever you need to know . . . well, I know three or four people because I know two Africans, I know African American, I know a Caribbean person, they wanna open a restaurant, they wanna open a store.//[BREAK]

Why don't you help them?

Businessman Beat

\*\*Cue Actor 6: "You know to be said in sync w/ sn. drum pick-up



*Simile...*

*Busnsmn. -*

Actor 6 Rick: ...it isn't something we say, "Well I, I don't wanna be with white people." Or "I don't wanna be with black people." It's just, you know, for example, as we look around this restaurant today, there are no people of color here. Now that's not something you or I had anything to do with. You know, there's no signs here that, like Jim Crow, that say, you know, people are not allowed to be here if they're a certain color. Somehow we just know that that's how we behave and so we behave that way. And related to Wealthy Street, uh, the more of a wealthier crowd begins to, you know, live there and do business there and buy things there, it by nature, by almost default, leaves people out.

*Juxta.* - Actor 1 Denise Mason: And Eastown is a popular spot too because they open up a lot of more bars. I lived in this area for forty years. I don't have no bar I can, you know, feel comfortable and go in. Because there's more white. I'm not seeing nobody of my color in there.  
Now, why I wanna go in a place where somebody go, you know, well I don't care if they stare or whatever, but you know you, it's gonna be a whisper.

*Busnsmn.* - Actor 6 Guy Bazzani: The people that move in think it's a great location, and, whatever race they are. And the people that have been here have labeled it, and the social labeling has said that it's the ghetto. I had an African American person, middle class guy, well-dressed, uh, come in to look at this building to want to rent something here. And, and he proceeded to tell me that the building wasn't worth it 'cause this **//[BREAK]** is the ghetto. **//[RESUME]**

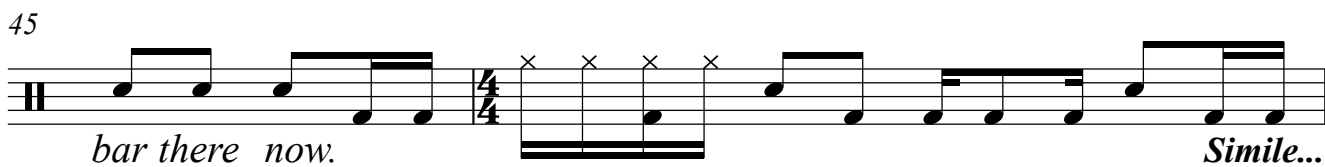
Actor 5 Austin: You know how we had this conversation about Wealthy Street, and how people were sad that it's not black anymore, that absence, like "oh, this whole neighborhood's turning white, it's awful" and I was like, "well, wait a second, let's back up - **//[BREAK]**

**what are you really trying to defend here?//[RESUME]**

That bodega, and that kind of really crappy Laundromat and, like, that restaurant that you never see anyone in? Like, that's what you want to preserve? Wouldn't you rather have a fresh organic food market and not a food desert? Wouldn't you rather have **restaurants that you would actually want to eat at?**"

*Tacet* - Actor 1 Denise Mason: Do you know that bar on Diamond and Wealthy?  
Okay. It used to be a bar before, Two Stans.  
And there was a mixed bar, minorities and everything.  
I don't know if the owner died or whatever. The bar closed.  
A black businessman, I forgot who, they wanted to reopen the bar.  
No. They won't give them a license.  
But, they said it wasn't gonna be a bar there anymore. There's a

CUE: *Sync "bar there now" w/ the 3 pickup notes for "Juxta."*



CUE:  
*\*Gradual accel  
& increasingly  
chaotic fills,  
using italicized  
words as  
rhythmic guides*

Actor 3 Tami: This bar used to be called The Two Stans bar, it was a place that we weren't sure we could come, like we used to joke about it like, hey, we're white, can we come in?  
(this bar closed) in like '97, '98, and then it sat here, empty, and we bought it in 2002, but it took us forever to get it done.  
We replaced everything. The foundation was **rotten**, we had to like **hoist** up the building and **re-pour** the **foundation.//[STOP (crash)]**

*Tacet* - *\*sn off*  
Actor 5 Jeff: I have a good friend who's an African-American who has lived here longer than I have... one night we were out and about and we decided to go to The Meanwhile.  
And we opened the door and he looked in and he just said "I can't do it."  
And I was like, "why not?" And he said, "I just, I just can't do it."  
And finally, later on, he confided, he said "partly it was that I used to come here when it was Two Stans, when it was a Black neighborhood bar, and now I don't see Black people coming here."

CUE: *Return to Brkn Glass beat (sn wire tap only), downbeat on "ca" in "gentrification" as indicated*

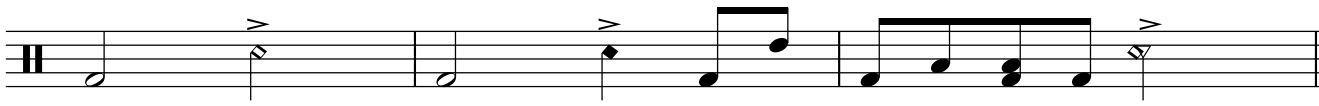
Actor 3 Tami: It's been really hard, like you said, the gentrifi<sup>ca</sup>tion word gets brought up and I get that from all of my friends, like, "How do you feel about being part of the gentrification?" (laughs).  
And I say, I say I honestly don't feel like I'm part of that because I moved into a building that was just sitting here empty, it's not like somebody else was there... it was a Renaissance Zone

Actor 2 Jerry: Now I've been in the same house for 20 years, uh, two blocks from here. Uh, 1 block from Sigsby School.  
I watched the neighborhood turn over three times in terms of gentrification.  
Move out again. Gentrification.  
Now...see we, uh, we have more Caucasians on my block now than we ever have had in 20 years.  
And it's not a bad thing, but it's not a good thing.  
I'm there. I'm not moving.  
I got a palace in the middle of the hood. I've been there 20 years. I got grass. I got a yard. It's about principle.

CUE: *End in coordination with the end of Actor 2's line with suggested fill on next page, or something else.*

-[Broken Glass Cont'd.] - Suggested Gentrification End Fill

47



*Tacet* - Actor 1 Denise Mason: Like I said, I've lived here on this street for forty years and I watch this neighborhood change. Sometimes I feel threatened by them changes. This is my home. All the time. I'm not moving, no matter how much it changes. This house is the only thing I got.

*\*sn on, to swizzle sticks*

**EDUCATION**

*Telling three personal stories from the school to prison pipeline, from a white student in GR Public, and from a black student in GR Public . Current stories from parents and teachers. Issues about what makes a good education and the importance of education in ending poverty and building a society that values and creates equity.*

*\*Schoolbell cues actors (wood tip roll on ride bell) actors to get backpacks and get in place for "hand games." Hand games begin with a "sliiide, clap, and" pick-up, notated below. Schoolbell B cues actors to get in place for school chant, which flows directly into "Build-a-Beat" where lines begin.*

Schoolbell A

50 *Roughly 3 secs*



8. Hand Games

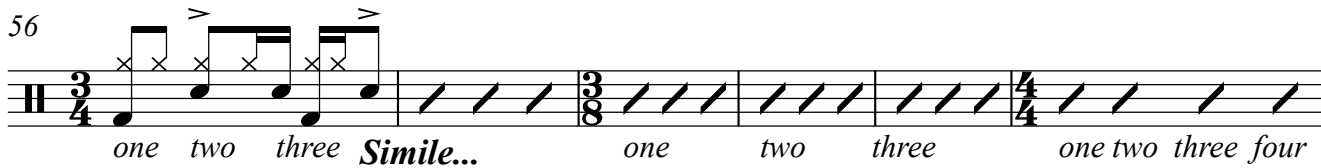
*[Wood tips]*

*Adjust to actors for tempo (begins around ♩=90), gradual accel. throughout*

50



56

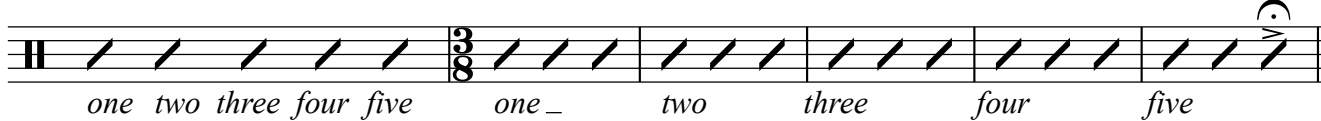


62

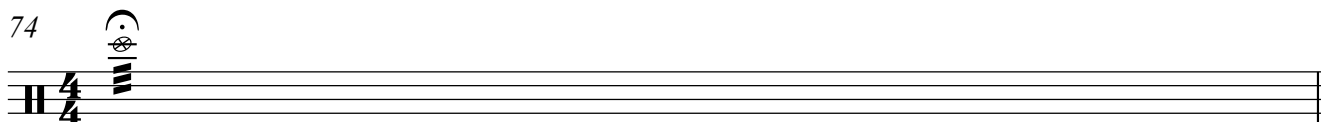


Schoolbell B

68



74



9. School Chant / 10. Buld-a-Beat

75 ♩=59

Char ter - Chris tian - Ca tho lic - Pri - vate

77

repeat only once

Mon tes so ri pub lic - For est Hills East Kent - wood E G R Cen tral

Actors begin their lines here. Continue 'build-down' & 'build-up' as shown

79

82

87

92

95

97

*Simile...*

*Vamp/Improv.  
w/ build-up  
&  
build-down*

Actor 1 (Laura): And so, when you said, "What's (Grand Rapids) like, educationally?" And I said, "It's a good place to raise your kids," I immediately realized that my filter is different than what it used to be because that was something I used to say um...for thirty, forty years. But now I'm starting to realize that I don't really believe that.

Actor 2 (Carlos): Me familia, family, we come to GR and we cross country from Texas as migrant workers, to escape from my father, who was abusive...extreme...mean. The night before we fled, he tried to bite off my madre's ring from her finger by well with his teeth. We came across border as family in the 90s . I was a bit older when we come to GR, like ten but they put me in third grade in GR Public.

Actor 5 (Calin): I went to Grand Rapids Public Schools my whole life....I'm a product of such. Many times I was one of the few white kids in my school, and I experienced racism. It taught me that racism exists everywhere. One time, in a class with all black and brown kids, they ganged up on me when the teacher was out of the room, just circled up around me and starting first poking me and calling me "white boy" and "pale-face" and "faggot" things like that, and I was just this geeky scrawny white kid.

Actor 1 (Paris): The teachers are what saved me. The structure sucks...it just sucks...and the lack of discipline...and you can make kids wear uniforms, but the behavioral changes have got to happen at a selfworth, grass-roots level. I had this friend who went all the way through with me, from like pre-K through sophomore...he never graduated. Never. Shit. Yeah. And I saw this change in him, where he lost a sense of self worth for just being treated like he wasn't anything, and he would then start acting like that too. And he got kicked out eventually and didn't come back.

Actor 2 (Carlos): I speak no English, I couldn't communicate...there were a lot of Hispanic kids and the teacher didn't speak Espanol. I never really learned to read. So when I got to middle school I was put into special education.. I just kept getting passed through.

Cont'd.-

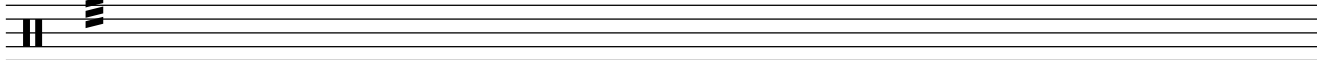
Actor 5 (Calin): I remember there was just over and over a mode of survival. One day I told my mom that I just didn't want to go to school any longer because it was just too hard to fight the social problems at school...it was stressful and exhausting...the white kids and the black kids and the Latino kids all separating themselves...sitting at separate tables, walking down different parts of the hall. Just division and you never knew when it might erupt into a fight.

Actor 1 (Paris): I moved around from school to school, because I played sports and so they would put me at the school with the coaches where they wanted me. And someone, a coach actually told me, that I could make it just on sports and didn't need to worry so much about academics, but my mom told me different.

They actually tried to recruit me to East Grand Rapids high school to play,/[BREAK] but my mom wouldn't let me go to such a segregated school.

Schoolbell C

98



Actor 6 (Erin): Well, our kids are in GR Public, we know people that are frantically trying to get into the Schools of Choice or else they're going into the Christian school system. And it's not necessarily because they are really hell-bent on being in the Christian school system, I'm mis-phrasing there, but they think the Grand Rapids Public School system is a mess. And our confrontation with them is always you are not participating in changing the system. And so you can't say anything about the public schools, just don't talk about it, So we'll be at parties where we'll have to stop talking about the public school system, because we're just strong believers in the fact that it's beyond the point where the superintendent is going to come in and save the day, this is going to come down to the schools themselves.

Tacet-  
\*sn off

Actor 3 (Paola): Just graduated, last year, from a Grand Rapids Public school. I want to go to school every day. I think it's just the fear of violence at school that keeps me from going. You know. Stresses me out and I can't think, can't focus. Here's my problem with the schools, and I have six siblings in Grand Rapids public, I'm the oldest. They're LOUD. (waves her hands around her ears). And you can't think

Actor 5 (John B.): I started a different kind of school, Potter's House School, because when I was first out of college, teaching in the public schools, I could see that the learning was not effective, even though some of those people teaching were good people, good teachers. The system of education is broken and what would it take to fix it is a tremendous will of the people to dedicate themselves to that fact.

CUE:

Sync downbeat  
of 7/8 'Follow  
the Leader'

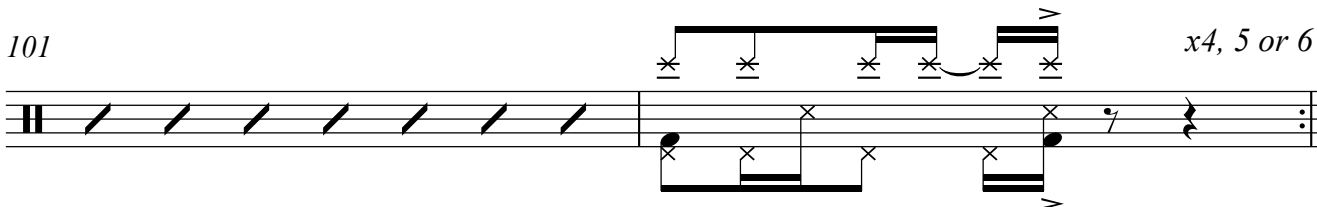
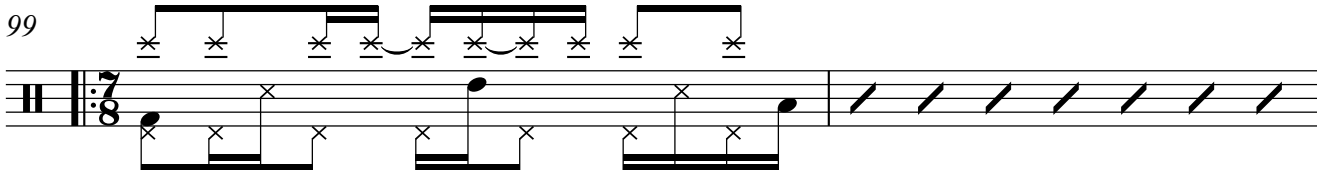
Actor 2: (Jonathan): There's a little boy. His mother is dead, his father is nowhere to be found, his grandmother raises him. He goes to school and just disappears. He is a person of color. A native of this land. He is a member of the disappearing race.

with Story —> This is me, this is my story.

11. Follow the Leader (7/8)

Actor 2 begins jump-roping cueing 'follow the leader' sequence. With each break, a new actor joins the dance. Break every time a new actor joins then continue until cue at Actor 3's next line.

-Hotrod on ride, stick for other drums  
-Ride cymbal only 1st time



7/8 Cont'd.-

CUE:

Break on  
"stuff" ---->

Actor 4: (Anonymous Asian Woman): Well, we were married straight out of college, and we settled in a little starter home in Southeast Grand Rapids. I am a pre-K teacher. And we just love this city. And we've been living here for a few years now, and I'm pregnant. Yay! And thank God I'm not sick today. Uhhh. And we're trying to decide what to do. Do we stay here or do we move to where there are better schools?

Actor 3 (Paola): And when I say that the schools are loud, you know, the other thing is, I'm like in student leadership and stuff, and there's just not enough respect. And I was walking down the hall and this kid spit at me and a teacher, and acted like he was just spitting in general, but I knew he was spitting at us. This is the kind of **stuff**.

Tacet-

Actor 2: (Paul): We moved here as I was recruited by a major company in town. When people see me, a successful black man who dresses well...snazzy as my friends say...they always ask me "where are you from?" As though a professional black man must be from somewhere else. I mean, I AM from somewhere else. We started out by sending our kids to Grand Rapids Public schools, and pulled them out after three months.

Resume  
Build-a-Beat  
(begin w/  
build-up)-

Actor 1 (Yamaka): So one of the places that we used to go with my kids to is Wealthy Park School. And I would take my kids there and I would sit at a picnic table and they'd do their homework and play and I could keep them out of my hair while I was studying for my own school.

Actor 2 (Carlos): At home I only speak Spanish. And my mom read to me in Spanish, but by this time I was in middle school and in special education. I was depressed because I just kept thinking...I worthless and not making it. I just felt alone. I felt like nothing. My mom get abused all the time and I watched and couldn't do anything. I had no father figure. I ended up just making it through middle school. I got kicked out four times and was in juvie I think three times.

Actor 5 (Calin): And you know, I was told by my mom who's a pastor, that I should try to be friends with people, and to bridge gaps between races. My mom sent me to GR Public because it's what she could afford and it's what she believed in.

Actor 1 (Paris): So, I stayed in GR Public, and I did graduate, because of some super dedicated exceptional teachers. But this system is not improving enough. We keep putting bandaids on, like starting special schools and stuff, but brown people are still suffering.

Actor 2 (Johnathan) I was in college before I realized what had happened to me. That I had been robbed of my identity and swirled into the myth of the melting pot. A teacher once told me that "we are all the same." You are no different from this boy or that boy. She pushed this at me. And it's not true. We are not all the same.

Actor 3 (Skot): People want to mentally ascend to the concept of wanting diversity for their kids, but they don't, they don't want the work that diversity demands.

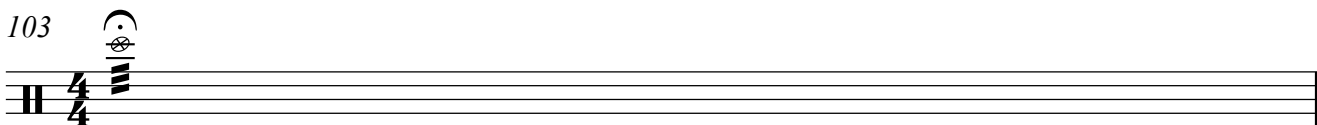
Actor 1 (Yamaka) : This one particular time we went (to Wealthy School) they were having a meeting, and I don't know if it was like the first day of school, but they had like whole pizzas, like they were just giving kids. I'm used to the cookies on the table, you get one and you keep going. So sometimes I brought a pizza to the park and we'll eat, and this one time we were sitting there, and there was some (white) kids who just stared, very hard.

Actor 3 (Paola): I'm tired of being told that I go, or went to, to a failing school. You know, I got almost all A's in school, and then I only got like an 18 on the ACT? What's that? You know what it is. They're just passing us through. And then they try to throw like vocational training and online education at us. What's that? You know what it is.

Actor 1 (Yamaka): And my daughter kinda smiled and said, "Mom, why are they looking at us like this?" "Just smile back and say, 'Hi.'" So, they was like, "Hi!" And as soon as they spoke the kids jumped and turned around. And so then I asked the parents **//[BREAK]**  
"Excuse me ma'am, um, how do you go about, is this like a scout thing or something like that?" "Oh, no. You have to live in this area to go to this school."**//[RESUME]**  
"That's odd because I really do live in this area and we were looking of coming to this school."  
"Oh, I don't know, you'll have to call the school." And that was it.  
And it upset me because as an adult I've experienced it, but when my kids experienced it, their last words were,**//[BREAK]** "Mom, I don't ever wanna go to this school."

Schoolbell D

103



Resume 7/8-

Actor 5 (John): our school is different. It is income sensitive and the parents are required to be involved. Diversity takes a tremendous amount of work. Intentionally, daily, hour-by hour, minute by minute, second by second work. The story of Potter's House is the story of that work.

Actor 3 (Skot): We moved here because we wanted our kids to be raised in an, in an environment that was, that was global. And the only place you can get that around here is in Kentwood schools. I mean, the school district has 56 different languages and 53 different nations represented. But even in the private schools our kids couldn't get that, that amount of exposure.



7/8 Cont'd.-

Actor 2 (Carlos) : That's why I am here, at Literacy Center. It's like I try to comprehend what I read and sometimes my mind be here but not here. You know. So you know without a father figure, and I been through a lot of stuff in my life. I go to jail. I've been in prison. And that's not me, but I got pulled in and the kids would say, you know things, right? So you find some guy who's like 23 years old and I'm 16 and like, I want to prove myself. And he used to get kids like my age to break in houses and cars and stuff...and drugs...selling for him. And I got caught. He no get caught...you know...I drop out and the selling drugs is easy because I can sell a lot and fast, and have money. We sell to white kids and white people mostly. And I don't get no education except on street. I got no history of working except on the street.

Actor 3 (Paola): You know, it's not easy to make it when you go to schools that aren't serving you well. I go to GRCC now cause that's the only place I could go. Would I have liked to have gone to Michigan? Yeah. I don't know, I just feel like the schools failed me, even though I love going to school. I don't wanna be too hard on them, cause they tryin. They tryin.

Actor 5 (Calin): And I graduated, like just just barely. Just barely. And I didn't go to college. I'm no model white boy. I am OK, but I probably should've been arrested a few times for some of the stuff I did. **//[BREAK]** I mean, I see black kids, brown kids getting arrested for a lot less. **//[RESUME]**

Actor 1( Paris): Now I'm a part of Black Lives Matter and we need to support our schools, but we need to challenge them, a complete revolution of education because if you stay in an incredibly broken system what's the point. The cost is high. You know what they say right, that if we spend what it costs to send a prisoner to prison on education, we'd have the most educated population on the planet.

Think of that. **//[BREAK]** So many of my friends are **arrested**, in and out of **jail**, the **New Jim Crow** prevails. I'm a lucky one.

Tacet-

Actor 2 (Johnathan) Native children have different needs than children of African heritage or children of Asian heritage or children of Hispanic heritage. And this isn't about putting our heritage on display at cultural festivals, although those are nice, I can't tell you how many times I got asked to wear my heritage clothing and dance, but this was degrading because it was just a display, not any work toward deep-seated change. I would be told, "but we appreciate you. Your heritage." Your appreciation is a form of cultural genocide.

Schoolbell E

104



*Resume*  
*Build-a-Beat*  
*(Build-up pauses*  
*only half as long,*  
*actors play hand*  
*perc. in roles.*  
*Once beat is fully*  
*built, don't build*  
*down until*  
*indicated.)-*

Actor 5 (John): So with 82% poverty in the Grand Rapids Public Schools -- that's students coming from homes that are eligible for free and reduced lunch, poverty households -- the issues that they bring to school with them are different from the issues that students . . . and are more expensive to address . . . than the issues that the students bring in Forest Hills.

Actor 6 (Anonymous Woman 3): And so I do it, and I am involved in the schools daily, even though I work, I'm there. I'm involved. And my oldest is now in middle school right here in this neighborhood. I see my neighbors taking their kids to Charter and Christian schools, but what if they took that money and those resources and put it into our public schools. What if?

Actor 4 (Anonymous Asian Female): And so, being pregnant, I'm just asking all these questions. And my husband, he's white, he wants to move. Me, I'm Asian, I want to stay here. I want to be a part of this, no matter how hard it is, and we're divided on the issue, **//[BREAK]** and it's hurting our marriage actually, I really feel that. (pause) we'll probably move. **//[RESUME]**

Actor 2 (Paul): Like I said, we pulled our kids out of GR Public within three months, because they are being targeted by teachers for various things. We feel there is too much targeted racism in the schools, so we moved out of downtown GR, to a suburb where there are better schools and better integration. Kentwood is doing a model job of integration and other schools ought to take some notice.

Actor 6 ( Erin Wilson): I have a mentally disabled 70-year-old neighbor who lives across the street who gets drunk and says I'm a fuckin' peckerwood every night. I'm like, peckerwood, where did that word come from? and just like "fuckin' honky" and "get out of his neighborhood," But him while I'm trying to eat outside with my family **//[BREAK]** calling me a "fuckin' honky" is part of my reality, and stepping across, like, chicken bones on my way home and just dealing with neglect -- **//[RESUME]** houses that are shuddered and windows that are broken and dog crap in the alley. And that's all the bad stuff, and there's a bunch of good stuff, too, and Grand Rapids Public is a mix of good and bad -- **//[BREAK]** and if it fails, we're to blame, that's the way we look at. **//[RESUME]**

Actor 1 (Yamaka): And I teach in GR Public. I always hear, "We need you, we need teachers like you," and my dilemma is there are plenty of us out here but you're not hiring us. And if you look at these public schools, you might have two African-American teachers in the whole building. And that's what they were saying in the classroom.

"Oh my gosh, I've never worked with black kids before. I've never worked with these types of kids."

"Where are you from?"

"I'm from the Upper Peninsula."

<sup>16</sup>  
*Build-a-Beat*

*Cont'd.-*

CUE:

Break on ----->  
"wait"

Actor 4: (Anonymous Asian Woman): I teach a lot about inequality. It's my primary subject. ya know, one of the narratives in America is that America is this great country because we had all these natural resources and then we built this wonderful country and I just want to say "**wait** a minute – those resources you're talking about were stolen from Native Americans and the labor to build this wonderful country was stolen also"//[RESUME]  
America's great because they got free labor and free land and let me tell you, if a country can't make it with free labor and free land, if they can't become great on that, then that's a sorry story and yet– we just say 'that was a long time ago, it doesn't have any effect today' of course it has an effect today, and it will continue for many generations, unless there is some kind of an intervention a cultural intervention

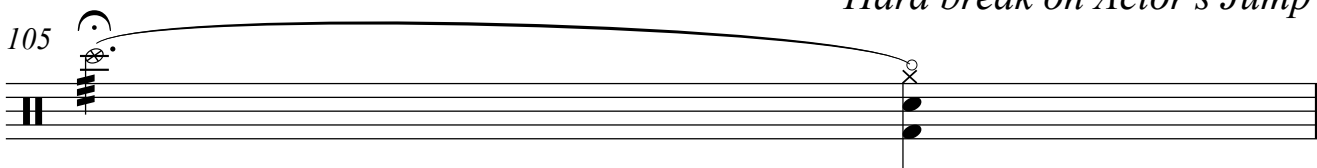
*Build-down  
through Actor  
2's line-*

Actor 2 (Carlos): I'm here now, learning to read. And I got a job as a carpenter, and I'm trying not to go back to no jail because I scared of that. I hear now, I learn to read. And I learn speak English better. I don't need a father. I need myself. I need teachers like these here at the Literacy Center who make me good. I no want to be the burned up guys in prison who been there forever. I know what I want. I want education. I didn't get it from this system. I get it now.

*Schoolbell F*

CUE:

*Hard break on Actor's Jump*

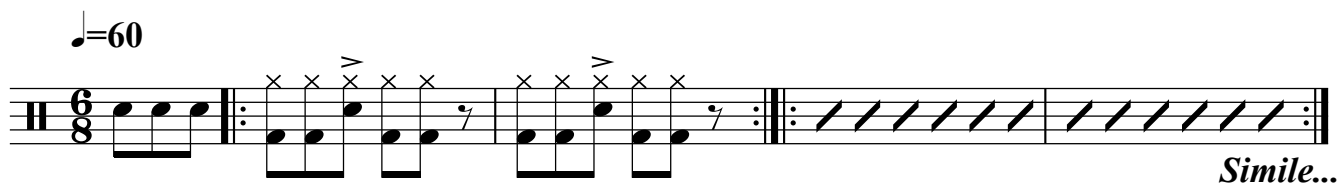


**PRIVILEGE**

12. 3/2 Step

*After JUMP, actors say in chorus: "Privilege." Count-in for 3/2 step here*

*[Coreography: Actors take 3 steps forward, 2 back and pause on 6th beat. Stick to notated beat until "privilege pyramid" is built and actors finish 3/2 step]*



*3/2 Step  
Cont'd.-*

Actor 1: It is fundamental that we begin to understand the implications of this....how can we deny it.  
Actor 2: I don't get it....how can you deny it...open up your eyes. THIS is THEEEEE LINE!  
Actor 3: For us, we see privilege as that thing the white man has but we don't  
Actor 4: With the Asian population, people are like, "well it doesn't really exist for you right?" Like there's no racism against you?  
Actor 5: In the city, when are we going to admit that the Latino population has to have a real leadership presence? We are a big part of this city, but you may never know it from what's visible in leadership.  
Actor 6: I see it. I see it every day. Let me tell you about some of my experiences.  
Actor 5: I've been trying to break it down, this thing we call privilege, and it is the hardest thing....the hardest thing.

*Variations on  
3/2 Step  
(Afro-Cuban/  
funk)-*

Actor 3 (Tami): I was a social worker for about 10 years, and my focus was on homelessness and I remember my first few days in the office at Salvation Army and I was a 23-year-old, just out of college, I was shocked – and I apologize for not having the statistics – but the amount of black folks as opposed to white folks coming in was absolutely astounding, it was well into the 70, 80, 90% of people coming in there were always more black folks in the programs aimed at anybody in poverty.  
Actor 4 (Joy): Defining myself, I've had to deal with this thing called privilege, although I can't put my finger on how to define it. I can tell you a story about how it affected me in school. So, I was sitting in a class and there was this guy who just assumed that because I'm Asian, I can help him with math. Or another one, that you know, I don't need scholarships because my family doesn't struggle because we're the model minority or whatever. It's just these assumptions that people can make, that show just how stupid the whole thing is.

Var. on 3/2  
Cont'd.-

Actor 3 Tami: and then there I was  
and I'm trying to tell these middle-aged black women  
with children what they need to do to get on the right track.  
Looking back, it was just absurd.  
When what these folks were dealing with was wages not keeping up with housing prices,  
and, ya know, the slashing of subsidies in the 80s and 90s (*laughs*)

CUE:

Sync line in  
time, then  
resume 3/2

Actor 2 Bing Goei: And the idea that in this country you can do anything you want because you can pull  
yourself up by your bootstraps and all that sort of thing.  
What became clear to me is that  
this is not a country where everyone can pull themselves up by their bootstraps  
simply because

110 ♩=120

manypeople don't get boots. *Simile...*

Var. on 3/2  
Cont'd.-

and sometimes we give people boots but we don't give them the straps  
and we intentionally do that, it isn't just by accident  
(and sometimes we only do that to make us feel good)  
'oh, we gave you boots'  
but we forget to give them the straps to pull them up with (*laughs*)  
you know what I mean?

Actor 3 Tami: I mean I was happy to have a job, it was amazing to try to help people, ya know, but at the  
same time...  
I saw homelessness as an economic issue not as a behavioral issue  
I mean it was behavior for 5, 10% of folks it was severe addictions, severe mental health issues, but for the  
90% it was **strictly economic**

Actor 1 (Anonymous Latina Female): I don't think I'm doing something bad. I think I'm raising a kid.  
Because you can do one or two things: you can raise your kids, or you can work hard and you don't see  
your kids raising, how they raising.  
I saw my kids just turn different when you, when you don't put too much attention to them.  
I think there's nothing wrong, with me as a mom, alone. I think I'm trying to make it, a little bit at time. And  
yes, yes, sometimes it does feel like something's standing in my way.  
If that is the, um, color of my skin or hair, my being immigrant? I don't know.

Actor 3 Tami: The people I worked with...they needed money for rent, that's what they needed.  
I had clients who were working full-time at McDonald's or wherever  
and the amount they made was not enough to pay for their rent and utilities.

Actor 1 (Anonymous Latina Female): And I went to apply for, uh, cash assistance and I was, I think at  
that time I still was working in McDonald's for and I make like 80 dollars every weeks.  
And I let her know that I have only that, that income and she told me that, the social worker, she told me that  
was a lot of money so she cannot help me.  
So, 80 dollars, I told her. "Do you think 80 dollars will be a good, enough money to survive?"

Actor 6 (Anonymous Teacher): I encountered a graduate student in my class on diversity and inclusion  
who said to me, **//[BREAK]** "I, I've gone through all of this university and I've never heard of white  
privilege and I don't believe in it." I had her read Tim Wise. Boy did that make her mad. **//[RESUME]**  
She said, "I don't believe it exists." And she gave me this example. She said, if, I mean,  
you're not gonnabelieve this. She said, "If two men went to get a job as, as broadcasters, one was black  
and one was white, and then, um, the white one was learning disabled and couldn't talk,  
who would get the job?" **//[BREAK]** And I said, "Well you would have to start with both of them  
being equally qualified." "Well, then, then white privilege isn't true." A refusal to think logically.

### 13. [JUMP]-> Fast Beat

[During these 2 bar interludes, actors run to new positions on stage. Play exactly this way wherever indicated.]

113 [JUMP] ♩=130

Resume 3/2-

Actor 2 (Randal): It's a white town. Grand Rapids is a white town. I don't care what anybody says.  
I mean, it's just, whiteness is, it's just like...  
Thick. And I'm using that in a, in a sociological descriptive.  
It's just thick.

*[JUMP]-->Fast Beat*

3/2- [ Actor 1 (Laura): I think there's something to race and class that plays a big part in this city. So like even the way I got my car from the nice Dutch guy that owns a car dealership, and he's helping me out. And even as I get this car, I'm thinkin', *Man, am I perpetuating this thing right now? I really need a car.*  
*OK. But how do I maintain my self-respect, and how do we have a relationship that doesn't create this dynamic where I'm beholden to him?*

*[JUMP]-->Fast Beat*

3/2- [ Actor 2: Marcus: But I got a problem with us, OK? [Laughs]  
 Um...I've noticed that, when I'm around my relatives—mother, brother, cousin, aunts, um, even just people I know—and we are in a setting that requires that they interact with white people...now, follow me here because...you following me?  
 OK. What I've found is that there's sort of an unspoken...sort of **shuck 'n' jive** that blacks do in this town because... [laughs] it's sort of hard to describe because you almost have to see it.

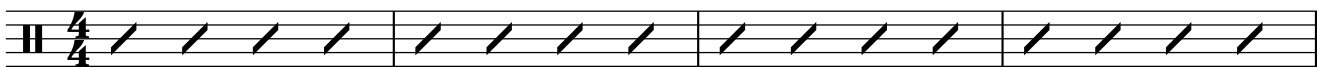
CUE: *At "Shuck & Jive" put a heavy swing on groove*

CUE: *At Actor 1's line, begin 3/4 brush waltz [♩=108]. When line finishes verbally count off 2nd line groove.*

slow waltz- [ Actor 1 (Laura): I think that you can learn how to survive in Grand Rapids as a poor black person, especially if you are a poor black person with some personality. You can survive because people wanna help you. And then you nice on top of that, and you Christian, and you can sing, and you love Jesus. They really want to help you. And I think we have this paternalistic theme...it's created this really funky dance that we do—the white folks and people of color . . . that white folks and poor people of color do really well. Really well.

*\*Count out loud: "One... Two... a-one, two, three..." [fill]--> 2nd line w/ Ride*

116 ♩=108



Slow Waltz- [ Actor 2 (Marcus): My mom does it a lot. I was at the hospital with my mom the other day, OK? And I'm kind of a nutt—I like making people laugh, you know what I'm sayin'? And so my nephew's getting some work done on his throat and there's a nurse that's there and I'm jokin' with her about whatever, and my mom apologizes for me as if I've done something wrong because I decided to have a sense of humor with a white person. And my mom says, "Oh, don't mind him, he's an actor." [Laughs] And she puts on this voice, that's not...it's not her...//[BREAK]this super sweet polite shit that is obviously designed to make somebody really like you.

*[JUMP]-->Fast Beat*

*After this beat, continue fast groove with cross stick & other variations until indicated. Include more musical breaks for this section, as opposed to breaks for the sake of text.*

*Fast Cont'd.-*

*\*Break up beat & get more a-rhythmic as Actor 5's line gets more confusing*

[ Actor 1 (Laura): African Americans who have come here from other metropolitan cities say that black folks in this city have a plantation mentality. Basically we have this . . . "We can't do nothin' without white folks. We can't do nothin' against our white folks, and we certainly can't do nothin' on our own. So that's why we have the dynamic we have.

Actor 5: Austin: I see (my neighbor) Bobby, who is 15, really bright, and an entrepreneur but has kind of chosen to not elevate his speech  
 his older brothers speak, can speak very polished, professional English  
 so there's a big element of agency, of choice, in that linguistic decision  
 speaking more of a polish—white, we might call it or King's English  
 more – I don't know how to call it – precise, maybe?  
 Or whatever, whatever loaded word you wanna use  
 white  
 but I don't think it's necessarily white  
 look at an Indian-American  
 speaks with what I would call that language, and they're not white  
 so...is it British? Is that maybe what it is?

Actor 1 Laura: I would listen to my mother on the phone when she talked to businesses, how she would change and speak very proper English. And I even asked my daughter that last week, I said, "Can you tell when I'm talking to white people on the phone?" She said, "You change the way you talk. You change the way you speak."

Actor 2 (Paul): I came back to Grand Rapids from working in New York to raise a family and create good opportunities for my kids. You know, here's a question you have to ask yourself...//[BREAK]how is it that we are in the top cities for families and the lowest cities for people of color? How can we be on both lists? Something/s out of whack. WAAAY out of whack.//[RESUME]

*Fast Cont'd.-*

Actor 1 (Roseanne): My story is about privilege. I wasn't kept back by it but I feel it every day.

Actor 4 (Joy): I learned in a class I took about racism about micro-agressions. And I had never thought about it before, but it's like this....

Actor 1 (Roseanne): Ah, being in the elevator and this has happened multiple times, especially in parking ramps, individuals will actually reach out and touch my hair, "Oh it's just so interesting, I just had to touch it." As if that's okay. Complete strangers, some I'm not even engaged with a hello in the elevator, you're standing there when all of a sudden someone has reached out and touched your hair. There are so many messages around that. One, they thought they had the right to do it, one, I'm an object of interest, total disrespect, and it's just ignorance, and it's those things-

Actor 4 (Joy): Hair. Mine is long a straight. I'm in line at the grocery store and the lady behind me just reaches out and strokes my head. Seriously scared the shit out of me. What gives her the right?

Actor 5 (Hidalgo): My mama, she owned a taco place and you know, it shut down. So why is it that the hipster taco joint on Wealthy street makes it, but my mama's shop doesn't? Location. Location is privilege. Why can't her shop be there? She saved her money for years and years, had to get away from my abusive alcoholic dad, and she got out, and she said to me, "I'm going to make this thing work." Because I always told her that she could. She's the best cook, and I know that every son thinks his mama's the best cook, but she really is.

CUE: ----->

Actor 4 (Joy): It starts early too, this thing. I was working at a shop in the mall, and this little white girl who's with her mom asks me, **//[BREAK]** "How'd your eyes get that way?" And she like pulls her eyes back with her fingers, and her mom just laughs and says nothing. Nothing.

*Resume 2nd  
Line (begin  
pp)*

Actor 1 (Roseanne); You know, I feel like I had to fight and push my way through because there was a bias against me that I wouldn't make it. There was a bias that I wouldn't be able to speak proper English. Or that I wouldn't be able to handle difficult concepts. I felt this in school. And sometimes I still feel it, even though I have a Ph.D. Just the assumption. This lady when I'm applying for a loan feels like she has to slow down her speech and explain things real carefully. That's a micro-aggression.

Actor 5 (Hidalgo): And we helped her, me and my bros, and we found a spot in a high traffic area for her shop and she is so thankful, and we clean it up, paint it and get her set up there, but she is doing this all with her own savings, because she can't get a loan. I mean, if she could afford the liquor license and maybe some marketing, she'd of made it, but first she had to shut down because the utilities. Then she re-opened, but had to shut down again because someone broke her window and stole some stuff and the insurance premium went up. And the third time was the final, because she got held up in her own shop, and she just couldn't take it anymore, so she quit. She still makes tamales for people on order, but instead of thriving, she's surviving.

Actor 1 (Roseanne): And I'm gonna pick on this just for a sec, because I'm so tired of it in this day and age. I go out to those new outlets, and I'm trying to buy some pantyhose, and all they got is white lady colors. I've been dealing with this my whole life and there are STILL only a couple of stores where I know I can get my color. Come on.

CUE: ----->

Actor 2 (Paul): What do we need here? Total transformation. **[JUMP]** A comprehensive plan to fight white privilege that gives people of all walks access to resources, makes demands on our system to provide folks with real opportunities. **//[End 2nd Line]**

*\*\*Tacet for  
remainder  
of Privilege  
Section\*\**

Actor 6 Anonymous Woman 1: I can remember overhearing a conversation between my parents about a guy my dad called a "negro" and my dad being real upset about how this guy had gotten a job at the factory over another white guy and my dad was just furious because he said it was wrong. And then he would tell us that we were very lucky to be living where we were living and going to school where we were and going to church where we were. I had no sense, really, of anything outside of East GR and I think a lot of people, especially kids there, are like that. Like this total sense of enclosure I guess. I didn't really think about it or come into contact with race stuff, with people different from me, until I went to college. I want to fight against white privilege, but how? What am I supposed to do?

*\*Actor 6 walks to back, Question 1 plays*

Actor 4 (Fong): You know that white privilege walk? **[Q2 quietly underneath Actor 4]** That game they make you play where you take a step forward for every single thing you can say "yes" to? I had to do this in one of my classes.

**[Q3, Q4, Q5]**

Actor 6 George Heartwell: I resisted the institutes for healing racism for a long time. I said, "I'm already very sensitized, thank you. I don't need this." But I finally did, and it really sort of cracked me open in a way that surprised me. I think typically towards the end, maybe the last session, is the experience of all lining up against the wall and taking a step forward if you can answer the questions affirmatively.

Actor 4 (Fong): And I couldn't take the steps forward. I was just hanging out at the back. And it surprised me and probably every one else.

**[Q6]**

Actor 4 (Fong): And I guess it's because the assumption is that my color doesn't matter in this privilege thing. But it does. And in the discussion after, people in the class just couldn't look at me, and I felt even more isolated. I don't like that game.

Actor 6 George Heartwell: After a dozen or so questions, realizing that all of us white folks are out here, and all these classmates that we've got to know or maybe even knew before we came in are way back there, a step or two out from the wall, and we're halfway across the room. What a powerful experience that was . . . it was sort of an instant . . . I wept.

By the middle of the exercise, which felt interminable, my black colleague had tears on her face and I was thinking about like really reflecting on how I treated her. All the invisible lines, the color lines that we draw without even realizing it.

**JUSTICE**

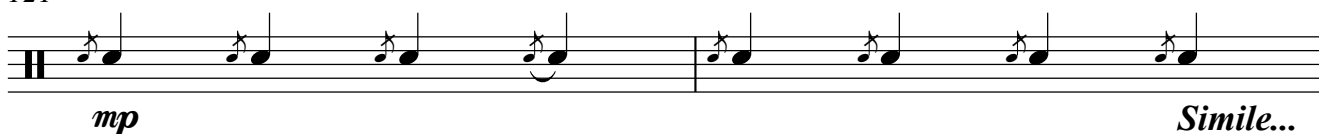
*This section will be a mix of 1/2-note marching snare, 1/4-note marching snare and a drum set realization of the beat to Kendrick Lamar's "Alright," for all of which the tempo is the same, so transitions should be seamless.*

[police siren]

*Actors scramble*

♩=116

121



Actor 2 (Paul): As I've said, we need comprehensive change. What is happening in this country to black and brown people is reprehensible, in a nation that counts itself as educated, we have more people in prison than the entire population of Canada...or something like that...we throw these facts and statistics around, about incarceration, about police violence, about drop out rates and the school to prison pipeline...we LOVE our statistics, but how do we turn them around? To turn them around or not turn them around, That is the question.

Actor 5 (Caesar): I came to this country before I born, my mom, she carried me across the border inside her. She didn't know she pregnant, but lots of people accuse her of wanting to come here just because she pregnant and want American baby. But she not know, I believe her.

*1/2s-*

Actor 1 (Roseanne); Little injustices. They get to me . DWB. Whatever. When we first got married, and we drive to work every day over into the Kentwood area by Woodland Mall over there, and we both work at the same place, but we have to come in at different times, so we drive separate. Well, my plan of action is I just take the shortest route, right down Hall through East GR. One day, we have to drive together because of a car situation, and he's driving, and he makes this huge detour all the way to 28th street. And I'm like

"why are you doing this?" He said, **//[BREAK]** oh I don't go "IN THERE." "in there?" EGR. No way. No cop is going to destroy my day. Yeah. **//[RESUME]**

*1/4s-*

Actor 4 (Leigh): So, this thing about police picking up people of color for no reason, well, I just look on that as unjust. They just assume, all the time, that my brother is in a Vietnamese gang even though he's not, he just likes to dress like those guys because it's the fashion, and so I was in the car with him, and the cops (we were on Division) pull him over. Make him get out of the car. Make me get out the car. "This your girlfriend?" "No, she's my sister." They frisk us both. They do not have probable cause.

Actor 6 (Anonymous cop): Look, I'm very very sympathetic to the stories you're telling us about what happens with all such scenarios. We're worried about injustices against all people. I'm particularly worried about it in light of the incredible rain of police brutality cases that have been showing up this year.

*1/2s-*

Actor 5 Austin: so December 23rd I went shopping for food for a friend's Christmas party in the afternoon

and I came back and my back door had been – the glass pane had been shattered and my guitar was in the door

and when I first stood there, I was like 'oh my god, did I leave my—'

ya know, like, the crazy thoughts that go through your brain when you see something like that and then I immediately realized that

Actors 5 & 6 Austin and Actor 3 as Anonymous Woman 2:  
my house had been broken into

Cont.  
alternating  
1/2s & 1/4s-

Actor 3 as Anonymous Woman 2: And I just kept thinking....please, please, please don't let this guy be a black guy, be a person of color. Because I'm a professor and I do a lot of anti-racism work in my classes and I ask students to do this honesty exercise about race, where they have to close their eyes and picture who's breaking into their car, who's breaking into their home, who's stealing their bicycle. And it's about 99.9% of my white students who see a black guy committing the crime.

Actor 5 Austin: the whole thing made me feel just sort of like and this is so not appropriate but I felt maybe like how a woman feels like after a rape, like I wasn't supposed to talk about it it was my fault I had done something to invite this robbery I was white and rich and I left my blinds up, which I had so someone could just look in and see my shit and probably know that this house was good enough to break into and 54 houses had been broken into in 45 days in Grand Rapids, so I wasn't alone

Actor 3 as Anonymous Woman 2: And then they caught the person. Young black kid. 17 years old. I was so disappointed because I was SO trying to change my mind about how I felt about who commits crimes. It just made me sad and I just...well, I just didn't know what to do.

1/4s-

Actor 5 Austin: I just felt compelled to talk with other people who had been a part of this wave especially in the neighborhood so I ended up speaking to this fellow who lives on Sherman one block over and his home had been broken into 3 times in the space of like a month and a half his response was "I've been thinking about getting a gun and sometimes I think maybe I should sit in my son's room with a gun, in a rocking chair and just wait" and I totally related to that because once it happened, it was like "what do I do? Do I buy a gun?"

\*Actor 1 cues "Alright", syncs black lives matter with marching snare. Use this as count off for "Alright."

123



Yes Black Lives Matter...

Hands \_\_\_\_\_

125



Up \_\_\_\_\_ Don't \_ Shoot \_ Hands Up \_ Don't \_ Shoot

**Simile...**

\*Actor 1  
continues...

Actor 1 (Rachel): ...I go to every rally and every thing I can, because both me and my son been a part of this injustice in the city. Body cams or no body cams. What's the difference, the injustice still going down. Jacked up is what it is. I'll tell you the story of my brother.

Actor 5 (Caesar): And my mom, she raise me OK, but she has to work all time and I sometime raise myself and my little sister. It's OK, but I do best I can, and when I 13, my mom didn't come home and I couldn't find any food around, so I went and stole some. I ended up in juvie. I got out, but that mar me. then I end up not graduating high school and I get picked up for stealing again, and I with my friend who sells drugs, and I get written up as selling drugs and I in prison.

Actor 1 (Rachel): So he is a good kid. I'm telling you he's a good kid, a brother to everyone. And he is coming from church. FROM CHURCH, and he gets pulled over. He was driving my friend's car.

Actor 5 (Caesar): And I get out, but like a lot of my friends in these situations, I very scared of going back in. So, I'm working. I'd say that I try not to drive, but to take bus because then no one bother me. And I try to steer clear of trouble, but trouble is everywhere for us.

Actor 1 (Rachel): And I didn't know my friend had drugs in his vehicle when I let me brother borrow it and he gets taken in. This is how it all started. My brother is innocent, but they pull him from the car and they hurt him, nearly break his arm in this whole thing of checking him out.

Actor 4 (Sharon LaChappelle): Like on the one hand, I wanna say [Grand Rapids is] a fairly safe place, but then on the other hand, I think again, **race shapes that**.

So it's like, I might be able to say it's a safe place to live, **//[BREAK]** but I'm not walking around with this skin color that adds a whole other level of complexity to my safety. **//[RESUME]**

Actor 1 (Rachel): And we are always afraid I'd say. Living in fear, you know what that does to you? Increases your cortisol...your stress....causes early death. If we're not killed by the police, we're killed by living in fear. Anyway, he got pulled into that cop car and he says they was laughing at him, about how much trouble he in because you know, he's wearing a suit and tie, and they were making fun of him. "selling drugs at church?" "Shame on you." That kind of stuff.

CUE: After choral  
"shame on you," begin  
count-off for "Hands  
Up, Don't Shoot"  
(lyrics written on  
previous system)

*Resume  
Marching  
Snare (alt.  
1/2s & 1/4s)-*

Actor 2 (Antonio): Psh. I'm used to it now.  
Like, I want them to stop me.  
It's like, it's like I have bets with my friends like,  
Man I bet they stop us.  
And then they do.  
It's like, it's just the way it is.  
Like, I just know when they're gonna stop me.

Actor 6 Anonymous Woman 1: I saw this boy, black boy, probably around 17 or 18 years old, driving right over here on Alger Street and I was just walking my dog and minding my own business and right at this corner, two cop cars just block this kid and make him stop driving. They basically tell him to get out of the car and put his hands up and I was really scared because I wasn't sure at all what was going on.

Actor 1 (Rachel): And he gets taken in and sits in that cell and gets questioned and pushed around. And he ends up doing some time because they can't prove it was or wasn't his, so he's in for a couple months or something, also because they say he resisted arrest. What he said was, "officers, I'm innocent. This isn't my car." And they said, "This isn't your car? Well, you should check more carefully the vehicles you drive." And in court it was like a done deal. He just gets time. He marked now. How he escape from that. How he not carry fear and bitterness around with him?

Actor 6 Anonymous Woman 1: They pushed him down on the ground and the one white cop like put his foot on the kid's head and I had no idea why at all but I kept watching from some distance back. They frisked the kid down on the ground and I saw that other white cop actually kick the kid in the ribs. And they cuffed him and sort of threw him in the back of the police vehicle and I distinctly heard the N-word used toward that boy and I was so shocked that I didn't get license plates or anything.

Actor 5 (Anonymous cop): I do think the police force is doing their darndest to keep things chill. But it gets hot out there. Everywhere. And we are poised for injustice to happen. The culture of injustice exists.

*Resume  
Alright-*

Actor 2 Antonio: I know I've never committed a crime, so it's like...  
I'm not, I'm not afraid. Not afraid of that. I'm not afraid of the police. No.  
It's just, I hate it when they do that because it's like,  
I thought they was only supposed to stop people if they see things out of order.  
But, but last time they stopped us, it was like a week ago  
There's construction on our street.  
So, it's just me and four other of my, of my friends  
And when we by the corner,  
The police just swarm up on us. It's like two, three cars.  
And everybody's silent. And I've never been the silent type.  
And I was like, "Why are we bein' stopped? We're just walkin' down the street."  
He's like, "You guys are in the street. We were just lookin' out for your safety."  
Like, "There's no cars gonna be comin' down this street. It's a construction zone."  
So it's like, they put me in the back seat and just like

Ran my name. **//[BREAK]**

And he thought I was lying about my name for some reason  
Because he couldn't find my name in the system.

I'm like, "You're not gonna find my name in the system. 'Cause I'm not in the system." **//[RESUME]**

Actor 6 Anonymous Woman 1: But I did call to make a complaint and they had me come in and fill out some paperwork and I tried to make a difference there, but I didn't know what else to do. What do you do? I didn't know. I'm just this 30-something white woman with what I feel like is no power in a situation like that. I mean, do you walk up to them and say it like it is? And then I never followed up on the paperwork or anything for about three months, but I called in later because it was still bothering me. They said that the case was "under review." That's all. I'm still upset about it, but I don't know what to do. Feels worse than ever that I'm moving.

Actor 2 Antonio: I guess that's how they clean up the neighborhood. Run up on random people.

Actor 5 (Anonymous cop): We get these young guys on the force coming in from all white communities in places like Rockford, Jenison, you know...and they've got good hearts, but they've got bias. We all do. Question is what to do about it? How do we change? We are only as good as the changes we make.

*Tacet-*

Actor 4 Sharon: So then, one of the daughters who's five years old is at the mall and, um, her mom usually doesn't let her go off in a store by herself.  
But, I think it's down by Penny's, Woodland Mall. There's a little jewelry store.  
So her daughter was like, "Mom can I go over there?"  
And she's like, "Yeah, you can go over there."  
And she said, "I was looking at things and I would check and I would see her and I...and then, I looked and she was gone."  
She heard an announcement on the intercom,  
'Would the mother of', um, this young lady 'please come to the security department?'



*Tacet-*

The little girl, um, had been in the store and she saw a, um, a little sparkly back of, uh, I guess it was an earring on the floor.  
 And she picked it up and she looked at it and she put it in her pocket. It was just a broken piece of jewelry.  
 And she's just five years old.  
 But they kinda, um, intimidated her and took her in this back room and had her empty her pockets out and everything.  
 If this little girl had been white and had picked up this little piece of sparkle on the floor, somebody would've said, "Where is your mommy?"

*1/4s-*

Actor 2 Pastor Jerome: In 1980, I'm told there was only 12 prisons in the state of Michigan.  
 Let me let you in on a secret.  
 97% of peoples of my congregation either been in jail, know someone in jail, or on their way to jail, got a husband or a brother or son in jail. You see what I'm sayin'?

*"Alright"-*

Actor 4 Sharon: And what does the prison do? It does a lot of things. It provides jobs for a lot of people.  
 Um, they are able to farm people out for cheap labor when they're in prison.  
 Um, so, it just does a whole lot of things that, that continue to kinda carry forward that legacy of slavery except for under a different, a different guise.

Actor 5 (anonymous cop): Neighborhood accountability. Neighborhood cops. Not police. Neighborhood people working toward justice for themselves. That's what I'd like to see happen. These lives, OUR lives, matter.

Actor 1 (Rachel): Black lives matter. Brown lives matter. We gotta have a different way. What happened to my brother. That can't happen. Injustice got to end now.

CUE:

*Yuuge cresc. after last line with big fast fill ending on beat 4*

**RELIGION**

*This section is a mix of the "amen" spiritual and riffing on the talking drum.  
 In opening, actors will sing other religious music over Amen.*

♩=130  
 133

Aaaaaaa \_\_\_\_\_ men *Simile...*

*Amen  
Cont'd.-*

Actor 1 (Roseanne): Let's quote a stereotypical, very misunderstood statement of the honorable Dr. Reverend Martin Luther King Junior. "Eleven o'clock on a Sunday morning is the most segregated hour in America." (*sigh*). What do we do with this? What's the difference between segregation and separation? Aren't we allowed to worship as we choose with whom we choose? Why do I gotta sacrifice my peace to worship with white people who oppress me all week long?

Actor 3 (Halima): When I was growing up here, there were only like two or three muslims that I knew. That's changed a lot from the 1990s until now when there are multiple mosques and nationalities of muslims worshipping in this city. So far it's been a pretty peaceful thing, **//[STOP]** but there've been some incidents...

*Tacet-*

Actor 2 (Sharif): American people, they did not know about Islam.  
 Who is the Prophet? What is their faith? Who is their god?  
 Therefore still, they divide on the basis of words.  
 "Muslim God is different. Christian God is different. Jewish God is different."  
 Actually this is not the situation.  
 God is one and the same and he has created the whole, uh, universe.  
 So it's the same God. Only the words are different.

In Arabic, it is called **Allah**. In English, it is called **God**. In Persian it is called **Khoda**. In Indian language it is called **Bhagwan**.

So these are the different words.

And in, in Jewish they say, E, la, **Eelah**, something like that.

So it's not different. Only the words are different. Perception is different.

*Talking  
Drum-*

Actor 3 (Halima): Just one story I have...but let me first say that there are so many refugees in this community of different faiths. Can we not celebrate this and love it? I went to Kentwood for school and it was respected there at least in school, but I just have this one experience that hurts. I was out in Rockford at a community event, and I was wearing my head scarf because I don't always wear it, but this was an event where we were representing our heritage, so I wore it. I had to park a bit away from the place because it was crowded and there was a lot of snow. This man, all of a sudden I realized was walking next to me, and he asked me questions, and then he said, when I told him that I was Islam, he said that I was not welcome. And he swiftly walked on. I held my head high and went to the event. But I was scared.

Actor 6 (Janice): : If you look at how the church developed in the United States um, early on, um slaves were asked to become Christian but they weren't invited into the congregation. So separation began early on. So I think about African American congregations and how they were places of rejuvenation and survival and umm, I understand why African Americans would like to stay in their own congregations.

Actor 3 (Linda): And because people want church to be a place where they feel completely comfortable, churches will not be multicultural.

***There's nothing comfortable about multiculturalism***

it's tense,

but people think of church as that comfortable, feel-good space

and I never have, because I've never been comfortable

I see the church as my family: totally dysfunctional, but you can't divorce your siblings.

Actor 6 (Rita): I just recently completed my conversion to Islam, and I wear the scarf when I am out in the community, and I have been spit upon twice. We all worship the same God, so I don't see the point of this lack of dignity. The end to discrimination is education, ***always education***. People to not understand my faith because the have not read the Koran. For that matter, most people have not read the bible and many other books of faith. I think probably worse is the story of my friend's son who was bullied at school for his faith AND his race.

*Mix Talking  
Drum &  
Amen-*

Actor 1 (Roseanne): I go to an African American church. This is because I need a break. It's not that others aren't welcome, they are, but there's a certain resistance to integration at my church. I was going to a multi-racial church for a LONG time. We were, me and my husband, but after we felt like we were just not being heard in terms of things like diversity and inclusion at the church, we went to the pastor, we went to meetings, we were on board after board after board, anti-racism committees. Committees on racism don't work. Action works. Committees are not action. We left. I'm so glad we did.

Actor 6 (Rita): So, the story is that he wanted to say his prayers. He has always wanted to say his prayers at the designated times. He wants to pursue Islamic education and is very serious about his faith. This was a private matter between his family and the teachers and administration. They were in meetings. And we don't know how, but somehow people in the school, kids in the school found out about his faith, and he was seriously bullied and hit a few times. He did not fight back.

Actor 5 Albert: and that kind of thing can make

that all makes the whole divisions and the issues that much more complicated, so it's hard to figure out what in there is about race, and what is about other stuff

I think, probably impossible to really isolate, because it's all mixed up

I think it's a huge and evolving issue, but there's almost no one

who can talk about this

that's how I feel

in society in general and in church, it's almost impossible to bring up the subject

Politically, are you kidding? You can't get anywhere.

You can't even say the word race.

Actor 1 Laura: So we're so proud of the fact that our churches are integrating on Sunday morning, but are we really community? So we're all in the same building, and we might sit next to each other, but is there community? And I would venture a guess -- no. I'm not gonna go sit in the space with white folks, who after I tell my story, they wanna, you know, pat me on the back. No, I need somebody, when I say, "You know what, my brother is in prison doing ten, twenty," she's gonna say, "You know what, my son just got locked up again, too, girl. Let's pray for each other." Can't neither one of us really help each other but to pray for each other.

Actor 5 Albert: I just feel like we're useless

we're part of the problem, not the solution, and it just stinks

and I'm sitting here... I'm part of the

gosh, I'm part of the power structure, so that really is hard for me

I have a lot of mixed feelings all the time

I'm not sure if I was a young person today if I'd stay in the CRC

and I'm a CRC minister

but then again I don't know that there'd be a better place to go to.

*Talking  
Drum Only-*

Actor 3 Skot: We think it's normal to worship separately.  
We, we think that it's normal. And it isn't.  
And so that's where you see manifestations of institutionalized racism.  
Look at most of the churches. You've got a white, a picture of a white Jesus.  
And my question is is, if he was white, how could Mary and Joseph take him and hide him in Egypt?  
You can't hide a blonde haired blue-eyed kid in Egypt, because that's a black nation.  
But he was a person of color. [Don't make him who he isn't.]  
And so that's the institutionalization of racism.  
Jesus didn't have problems with the prostitutes, the tax collectors, the real folk.  
He had a problem with the religious community because the religious community refused to change.

Actor 6 Janice: What I've learned, in all the work, is that it's never over. And you have to allow for a ton of room for error, and you have to allow for a ton of room for change. And you have to be open and listening. It takes a new kind of listening to get through these changes we're enduring as faiths and races interact.

Actor 2 Sharif: We are all one race. Allah, praise be His name, says this. Christ, praise be His name, says this. The Buddha says this. How you've been brought up to understand this, or not understand this. That is the thing which plays a part in your life. If you are having a faith. Because God's, uh, commandment, and God's education and guidance, always you're a human being. You have to love each other.

But in origin? We are one race. That's human being. **//[STOP]**

Wherever I go, I just tell them, to the Christians and Jews and Muslims, so I say,  
Look. God is one. Humanity is one. Religion is one. All these names we have given, Christianity, Judaism, Islam, Hinduism, uh, atheism, these are our own production. We have divided ourselves. God didn't divide ourselves.

And we are killing each other. God didn't say to kill each other.

**CHORAL EPILOGUE**

*Play 4 bars, then break keeping hi-hat going on 16ths for every line*

**♩=106**

139

142

In the beginning  
There were no lines  
Humanity was created to exist in harmony  
There was land, there were people  
All of us our one  
In the beginning There were no lines  
How do we create equity?  
How do we build equality?  
This city could be an example of peace and prosperity.  
Excellence in education for all  
What do we have to do?  
In the beginning, There were no lines  
How do we value all people?  
How do we end mass incarceration?  
Equal opportunity in jobs and housing for all people  
How do we create the will to change?  
Where do we begin?

144

In the beginning, There were no lines