

BULLDOZER

A Rock Musical

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SYNOPSIS

BULLDOZER

A Rock Musical

"Bulldozer" dramatizes Master Builder Robert Moses' evolution from a young idealist fervent with a desire to build the greatest city in the world to a power-insulated enemy of the people, corrupted, lost and alone. Told through the eyes of his mistress, "Bulldozer" is a staggering story of fantastic accomplishment and personal defeat, intertwining intimate themes of love and loss with the great social issues that gripped the 20th century urban environment.

In his early years the newspapers portrayed him as a Johnny Appleseed, a folk hero of the common man. Using the power of eminent domain to level entire neighborhoods, he displaced over a quarter million New Yorkers - often the poorest - to make way for public housing and highways. But many began to wonder - was Moses actually destroying the city he loved? By the 1960s the tide had turned. Led by the writer and activist Jane Jacobs, who was among the first to question not just his tactics, but also his vision of urban renewal, a nascent community movement would prove to be Moses' biggest opponent. When he attempts to level the Sheep Meadow in Central Park to build a parking lot, a remarkable phalanx of opposition will come together and lead to his undoing.

By far the most powerful unelected public official New York has ever seen, his ideas and political tactics were imitated across the country for decades to come. In fact, Moses paved the way for the car culture of today, and by extension a modern urbanism that shapes the landscape of nearly every American city. His true legacy is our nation's unsustainable reliance on the private automobile, the inadequate mass transit options most commuters face, and the resultant sprawl that has turned many urban centers into traffic nightmares. As we vault from boardrooms and bedrooms to satellite views of New York city street life, "Bulldozer" charts the rise and fall of one man, the dancer who loved him, and the great human toll that was paid to build the city we live in today.

Act I

- Scene 1: Teenage bedroom, 2010
- Scene 2: Ebbets Field, Brooklyn, 1955
- Scene 3: Washington Square Park, 1957
- Scene 4: Coney Island, housing project, 1981
- Scene 5: Central Park Casino, 1928
- Scene 6: Governor Smith's limousine
- Scene 7: Palisades, Hudson River bank w/Rockefeller, 1928
- Scene 8: The Hudson River, sailing
- Scene 9: Central Park Casino, 1933
- Scene 10: Midtown Hotel banquet hall, 1933

Act II

- Scene 1: Rockefeller/Moses airplane (above Venezuela), 1933
- Scene 2: Temple El Emanuel, 1934
- Scene 3: Washington Square Park, 1935
- Scene 4: Jones Beach outdoor nightclub/Moses' office, 1936
- Scene 5: Moses' Jones Beach office (Moses and Hearst)
- Scene 6: Moses' Jones Beach office (Moses and Vera)
- Scene 7: Jones Beach nightclub at tables (Moses and James Felt, later with Paul Moses)
- Scene 8: Moses' Jones Beach office, 1956 (Moses and O'Malley)
- Scene 9: McKeever Place, Brooklyn, 1956 (Leon Harper, Sr.)
- Scene 10: Mayor Wagner's office, 1961
- Scene 11: Greenwich Village community board meeting, 1957 (Jane Jacobs/activists)
- Scene 12: Moses' limousine 1957
- Scene 13: Jones Beach boardwalk and shoreline (breakup w/Vera)

Act III

- Scene 1: City Hall steps, 1962 (protest, part 1)
- Scene 2: Yacht with Gov. Rockefeller, 1962
- Scene 3: Washington Square Park, 1963
- Scene 4: Gov. Rockefeller's midtown office, 1963
- Scene 5: Washington Square Park, 1963 (protest, part 2)
- Scene 6: Gov. Rockefeller's office, 1968
- Scene 7: Jones Beach boardwalk, 1969-79
- Scene 8: Coney Island housing projects, 1981
- Scene 9: Jones Beach, 1981

THE CHARACTERS

Robert Moses - master builder, portrayed by the same actor as a young man, through middle age, and finally as an older man

Nicholas Bianco - street-singer/newsboy, a witness to history over the course of Moses' career

Alfred E. Smith - governor of New York, the first Catholic presidential candidate, Moses' mentor

Vera Martin - showgirl, close friend of Moses, performed at Billy Rose's Diamond Horseshoe, and later at Jones Beach Theater

Leon Harper, Jr. - grandson of slaves, resident of Brooklyn, displaced (same actor plays Leon Harper, Sr.)

William Randolph Hearst - Newspaper publisher and tycoon

Robert Wagner - mayor of New York, Moses' weak opponent

James Felt - City Planning Commissioner under Wagner, a Moses proxy

Paul Moses - older brother of Robert Moses

Jane Jacobs - vocal critic of Robert Moses' modern urban planning principles, author, community activist

John D. Rockefeller, Jr. - wealthy businessman, philanthropist

Nelson Rockefeller - son of John D., future governor of New York, Moses' nemesis

Walter O'Malley - owner of the Brooklyn Dodgers

THE SONGS

Act I

TRACK

- 01, pg 6 "Master of the Masterplan" (verse 1, Nicholas)
02, pg 9 "Lost All Sense of Direction" (Vera)
03, pg 25 "The View from My Imagination" (Moses)
04, pg 28 "We're Impressed" (chorus led by Gov. Smith)

Act II

- 05, pg 30 "You and I" (Moses/Rockefeller duet)
06, pg 32 "Master of the Masterplan" (verse 2, Nicholas)
07, pg 34 "When the World Isn't Watching" (Moses/Vera duet)
08, pg 36 "We Like What We Like" (chorus led by Hearst)
09, pg 39 "No One Can Do This Without Me" (Moses)
10, pg 46 "We're Afraid" (chorus led by O'Malley)
11, pg 48 "Can't You See" (Leon Harper Sr.)
12, pg 50 "Master of the Masterplan"(verse 3, Nicholas)
13, pg 56 "I'm Not Afraid of the Future" (Vera)

Act III

- 14, pg 57 "Voice of the People" instrumental version
15, pg 61 "There's No One Else" (Rockefeller)
16, pg 61 "Master of the Masterplan"(verse 4, Nicholas)
17, pg 64 "Voice of the People" (chorus led by Jacobs)
18, pg 66 "Straight Towards the Sun" (Moses)
19, pg 72 "B.U.L.L.D.O.Z.E.R." (chorus)

ACT I

SCENE 1

ASHLEE FINEBERG'S BEDROOM - EVENING. 2010

A teenage girl, ASHLEE FINEBERG, 15, sits crossed-legged on her single bed. Her cousin, DAVID FINEBERG, 16, lies next to her on his stomach. They both look at a laptop screen open to YouTube on Ashlee's lap.

DAVID FINEBERG

Come on, just click it.

ASHLEE FINEBERG

I don't know if Grandma would like it.

DAVID FINEBERG

The funeral was three days ago.

ASHLEE FINEBERG

She never wanted to talk about him -

DAVID FINEBERG

Oh come on, Ashlee. Everyone in this video is dead. A long time now.

David reaches over and taps space bar. A scratchy black and white television interview (circa 1953) appears on the video-surround. We find ourselves watching an INTERVIEWER (32) and ROBERT MOSES (68). Moses possesses a somewhat distracted statesman-like air while the interviewer, considerably younger and smaller, tries vainly to assert authority in a thin voice. Moses sits stiffly behind a desk with the "Longine's Chronoscope Shield" prominently displayed behind his head, while our Interviewer is confined to a narrow chair.

INTERVIEWER

Brought to you by the Longine Chronoscope. Longine's is the world's most honored watch. When you think about time think about the Longine's Chronoscope.

(MORE)

INTERVIEWER (CONT'D)

Tonight we bring to you Robert Moses, the nation's foremost City Planner. Thank you for joining us tonight, Mr. Moses.

Moses can barely resist rolling his eyes.

Mr. Moses, of course you've had many years experience planning the infrastructure of the city of New York and in New York State as well. Now Sir, how does the city stand when we consider the possible controversial departure of the world-champion Brooklyn Dodgers from Ebbets Field ...

ROBERT MOSES

(Firmly)

There is no controversy, what are you talking about ...

INTERVIEWER

I was talking about the Brooklyn ...

ROBERT MOSES

... I've already talked about this.

INTERVIEWER

Sir, how is that possible, I haven't asked you any questions yet.

Silence.

INTERVIEWER (CONT'D)

Mr. Moses are you alright?

ROBERT MOSES

What? What did you say?

INTERVIEWER

We were talking about the Brooklyn Dodgers.

ROBERT MOSES

It reminds me of the time I took Nelson Rockefeller up in a prop plane over the highlands of Venezuela ...

*

INTERVIEWER

... Mr. Moses what is the connection...

CUT TO BLACK

SCENE 2

EBBETS FIELD/ MCKEEVER PLACE, BROOKLYN. 1955

AT RISE:

On the video surround we see the crowd seething tensely as arch-rivals Brooklyn Dodgers face off against the New York Giants in the deciding game of their league championship.

The diminutive batter PEE WEE REESE skips out of the Brooklyn Dodger's dugout.

On the mound, Giant's pitcher SAL MAGLIE confers with the team's elderly Manager, LEO DUROCHER. Both men gesticulate wildly.

The SCOREBOARD above shows the teams tied at the top of the 7th inning.

Just outside the stadium, a game of stickball is in progress on stage.

An African-American kid in a Brooklyn Dodger's cap, LEON HARPER, JR., 12, stares across the street at MICHAEL OWENS, 12. Behind his back, Leon squeezes a pink Spalding ball. *

With a bat fashioned from a broomstick, Michael taps a copy of the New York Journal-American that serves as home plate. Above them, pants, sheets and undershirts flap in the wind, pinned on clotheslines strung between the tenements.

As Leon hurls the Spalding towards Michael, we hear the roar of the crowd and the voice of the announcer reverberating throughout the house.

ANNOUNCER (OFF-STAGE)

And now batting for the Boys of Summer is Harold "Pee Wee" Reese!

PEE WEE REESE steps up to the plate and takes a practice swing. The crowd roars.

On the street, Michael swings at Leon's pitch, but the ball deflects obliquely up the sidewalk and straight into the hands of a startled VERA MARTIN, 41, who breaks into a smile, surprised by her lucky catch.

VERA MARTIN

Wow, I'm quick!

LEON HARPER, JR.

Sorry Mam!

VERA MARTIN

Mam... You make me feel so old. You know my name, don't you?

Leon shakes his head. She tosses the ball gamely back to him.

VERA MARTIN (CONT'D)

You should know the names of your neighbors.

At that moment, MRS. HARPER, 36, leans out of her window and shouts to the street below.

MRS. HARPER

Leon! Dinner time! Get up here!

The action switches to Ebbets Field. Pee Wee taps his bat on home plate. Sal stares him down and spits.

LEON HARPER, JR.

Mom, but it's the last inning!

WHITE KID

You go now, you lose.

LEON HARPER, JR.

Mom, please! Jackie Robinson's batting next!

MRS. HARPER

I said now!

Suddenly the stadium lights flicker. The players look up confused at the crowd.

On McKeever Place, the street lamps start buzzing off and on.

In the theater, the house lights flicker and then go out. In the darkness, a rumbling noise vibrates beneath the house seats.

Sinister headlights from a previously unseen Bulldozer dimly illuminate the stage. In the darkness, a wrecking ball is released over the left side of the house, creating an audible WHOOSHING sound. A moment later another wrecking ball swings from the opposite side of the house. Next, a third wrecking ball sails over the center aisle before smashing through the scoreboard with a GREAT CRASH.

LIGHTS OUT.

Slowly, with sounds of construction in the background, the lights come up to half intensity. A 180 degree video surround projection shows the demolition of Ebbets Field before dissolving into an overhead view of the city, and then descending to a small park in downtown Manhattan.

SCENE 3

UNDER THE GRAND ARCH IN WASHINGTON SQUARE PARK. 1957

Streetlamps illuminate a street musician, NICHOLAS BIANCO, 22, hawking newspapers under a video projection of Washington Square and its arch. He has a closed guitar case at his feet.

NICHOLAS

(Brandishing a copy of the New York Journal-American)

Extra extra! Brooklyn Dodgers in talks to leave Brooklyn for Los Angeles. Extra Extra Extra! Cross Bronx Expressway opens tomorrow 7 am, the only highway in the world built through a city. Extra Extra: Russia launches the Sputnik rocket - a marvel of the modern age!

He undoes his guitar case, and pulls out an acoustic guitar.

TRACK 1 (NICHOLAS SINGS "MASTERPLAN" VERSE 1)
HE HAD A VISION FOR NEW YORK CITY,
A SHINING FUTURE NO ONE ELSE COULD SEE.
GREAT BRIDGES, TUNNELS, AND PARKS CONNECTED BY HIGHWAYS.
THIS IS THE STORY OF THE CITY THAT CAME TO BE.

HE WAS THE MASTERBUILDER, HE WAS THE POWERBROKER,
CREATING AND BUILDING AN EMPIRE AT HIS COMMAND.
THE TRIBOROUGH KING, THE ULTIMATE AUTHORITY,
ROBERT MOSES WAS THE MASTER OF THE MASTERPLAN.

As he sings, the spotlight dims
down to approximate twilight. A
new setting is created by
construction workers in hard hats.

SCENE 4

CONEY ISLAND HOUSING PROJECTS. DUSK. 1981

Stage right an elderly woman
lights a candle, peers out her
high-rise apartment window to a
view of the Boardwalk and Atlantic
Ocean as the sun sets.

Time has been unkind to Vera
Martin, 67. She appears haggard,
her hair tied in a disheveled bun,
her housecoat torn and stained.

Leon Harper, Jr., 38, lets himself
into the apartment with a key. He
sports a fraying Brooklyn Dodgers
baseball cap matched with a cheap
business suit splitting at the
seams. With all his strength, he
heaves four huge shopping bags
onto the kitchen table and then
starts unpacking the bags with
canned goods.

VERA MARTIN

Oh my god, Leon ... Bless your heart. Where did
you ever find a supermarket?

LEON HARPER, JR.

(Catching his breath)

In Manhattan... there's no blackout in
Manhattan. Do you have any water left? I'm
parched. I think I walked over fifteen miles
today, back and forth over the Brooklyn Bridge.

VERA MARTIN

Oh my god, of course, I do. That's one thing I
saved.

Vera pours a glass of water from a pitcher, while Leon removes the rest of the canned goods from the shopping bags and puts them into the overhead kitchen cabinet.

VERA MARTIN (CONT'D)

(Referring to the groceries.)

No, no Leon, that's much too high, I could never reach them.

LEON HARPER, JR.

Where should I put them?

VERA MARTIN

Just leave them there -- on the counter.

He reaches back into the cabinet and puts the cans down on the counter.

LEON HARPER, JR.

So -- how you been holding out on day 3 of this mess. You look great for a starving person.

He continues unpacking the rest of the groceries.

VERA MARTIN

Thank you, Leon. It's been really awful, since the power went out all the food in the fridge looked spoiled, but I save it because you never know. This building, you see, you were the fourth person I asked, I even knocked on the doors of some of my other neighbors -- known them for 25 years now, told them that at my age I couldn't walk down seventeen flights of stairs, god help me walk up them, but you're the only one who knows me. Knows me enough to help me.

LEON HARPER, JR.

(Referring to the groceries fully unpacked on the counter)

Okay, well, I think this should last you for about a week. Or more.

VERA MARTIN

Thank you so much, Leon.

LEON HARPER, JR.

Well, I better be going.

VERA MARTIN

Hey, hey, don't leave now. Stay for a minute. Let's have a chat.

LEON HARPER, JR.

Vera, I gotta cook dinner with my kids, you know I only get to see them now on weekends.

VERA MARTIN

That's really too bad, she was so wrong about everything. (Suddenly brightening) Music!

Vera fiddles with the knob of an old transistor radio on a low side table. When no sound is produced, she crouches there completely baffled.

LEON HARPER, JR.

Vera -- there's no power.

VERA MARTIN

What?

LEON HARPER, JR.

There's a blackout, so there's no electricity to play the radio.

VERA MARTIN

(Stands up, embarrassed.)

Oh shoot. I forgot. Silly me. I used to not forget things. Now I find I don't remember anything -- how can that be?

LEON HARPER, JR.

Happens to the best of us. In fact, I think -- but I can't be too sure -- I'm forgetting things too ...

VERA MARTIN

(Not hearing Leon, standing in the middle of the room.)

... I just don't understand it. Where can it be?

LEON HARPER, JR.

Where what can be?

Leon makes his way to the door.

VERA MARTIN

Ah, I know. Hang on.

LEON HARPER, JR.

(Holding the door half-open as he leaves)

Okay, well you can knock on my door if you ...

At that moment Vera pulls out a bottle of wine triumphantly from the cabinet.

VERA MARTIN

Leon, you're such a dear. Won't you have one glass with me. This is a great vintage, it was given to me years ago by a complete stranger at the Follies, but he never stopped in to say 'hi' to me. That's so strange, I wonder, I wonder if he was...

LEON HARPER, JR.

(Hesitates)

... I just don't drink so much these days, so I really should ...

VERA MARTIN

... Well I don't either. Not in ages. But it's my birthday today. So, for old times' sake, why dontcha have one toast with me, and I've saved this bottle for so long...

LEON HARPER, JR.

(Hesitates before conceding)

Well ... You didn't tell me that. Alright, then, let's have a toast, happy birthday Vera.

TRACK 2 (VERA SINGS "LOST ALL SENSE OF DIRECTION")

(VERSE 1) WHERE DID WE GO WRONG? HOW DID WE END UP HERE?
WE'RE ON UNFAMILIAR GROUND. WE FOLLOWED ALL THE RULES,
LIKE GOOD LITTLE BOYS AND GIRLS.
NOW THE RULES HAVE LET US DOWN.

(CHORUS) I DON'T KNOW WHERE TO GO, I CAN'T SEE WHERE I'VE
BEEN 'CAUSE I'VE LOST ALL SENSE OF DIRECTION.

(VERSE 2) THE FUTURE LOOKED SO BRIGHT, THERE WAS PROMISE IN
THE AIR, AND TOMORROW WOULD BE BETTER STILL.
WE HAD EVERYTHING AND MORE, BUT WE DIDN'T HAVE CONTROL, AND
IT LOOKS LIKE WE NEVER WILL.

(VERSE 3) I ONCE WAS JUST LIKE YOU, THOUGHT THAT I KNEW THE
WAY. I BELIEVED IN THE GOLDEN LIE. NOW I STRUGGLE TO GET UP,
BUT GRAVITY PUSHES ME BACK DOWN, AND THE WORLD RUSHES BY.

SCENE 5

CENTRAL PARK CASINO, 1928

Cigarette girls and cocktail waitresses thread between tables where city council members and fat cats sit with their lackeys. The mood is festive. The Governor of New York State, AL SMITH sits with TWO CRONIES, the first, NICK, 45, is especially fat, while the other, WALTER, 60, is utterly silent and only watches the stage.

Also amongst them, conspicuous by his sharp suit and the slight distance that he sits away from the group sits a young ROBERT MOSES, 30.

YOUNG MOSES

Governor, you know it just as well as I do - we're in the age of the automobile, and all you can smell in the streets is horse manure, Everywhere! I've personally spoken with many physicians who've told me we better do something before there's another outbreak of tuberculosis in Five Points, and you know who will be blamed for that? We will. But we can't do anything because Nick's telling me there's yet another delay-- since we need to speak to each and every member of the city council each of whom needs his own particular payoff. That's just insane, it will take months, Governor, If we can just...

GOV. AL SMITH

... Robert, hang on a minute, I can't hear about any payoffs or anything like that.

YOUNG MOSES

Governor, please let me finish, I...

NICK

... easy Robert, who the hell do you think you are, when the Governor speaks you shut up.

YOUNG MOSES

Right. Sorry.

Moses looks blankly ahead, chastised.

GOV. AL SMITH

Nick, he's gotten a lot of things done for us. Cut him some slack.

NICK

You're right, my apologies Governor. Robert -- lemme make it up to you -- Your brother, he's an engineer, right? I know he's out of work and hurting. There's some civic housing going up in Red Hook, I can put a talented guy like him to work as head of redevelopment.

A fraught silence. We don't know what Robert is thinking.

YOUNG MOSES

(Mastering his frustration) No. He's not talented. He's my brother, but he's a hack. That's the kind of nepotism that's made this city such a mess, you of all people should know that.

NICK

Stop being such a hothead, I was just testing you.

GOV. AL SMITH

Nick, lay off him for a sec. Robert, go-ahead and tell me what you propose.

YOUNG MOSES

My pleasure, Governor. Nick: can you leave the table for a minute?

NICK

Not a chance.

GOV. AL SMITH

Robert: Nick's my right hand man. Just tell me your idea in general terms. No specifics. Just tell me how we can bypass the council.

YOUNG MOSES

Well, I know something about the Speaker that would pretty much ruin him if it got out. The guy made what just about anyone would call an illegal expenditure...

GOV. AL SMITH

Are you listening to me, Moses, I said no specifics!

YOUNG MOSES

I'm sorry Governor.

NICK

Yeah, you better be Moses ...

YOUNG MOSES

... My name is Robert...

NICK

You wanna threaten the Speaker Moses, but nepotism's out, huh? What a hypocrite.

YOUNG MOSES

Rooting out corruption does not make me a hypocrite. And -- and it's the only way this town will ever...

NICK

But blackmail sure as hell does ...

GOV. AL SMITH

... Robert, you need to be more discreet. This is politics. A single wrong move can bring down an entire ship. You know this, you've been with us two years now, so I shouldn't be repeating myself. Now, bearing this in mind, let's go-ahead and make this thing happen without hurting our best friends, is that something you can do?

YOUNG MOSES

Governor I can, and please know I understand everything you have said to me and take it to heart, and thank you for having faith in me. Now, if I can just show you ...

He pulls a set of aerial photographs from his briefcase.

Here ... are the plans for the clearing of Five Points. Do you mind if we look at them now? You see on the left, we have a wonderful waterfront park design in place of what you can see is basically an open sewer. It will be very popular with ...

GOV. AL SMITH

(Referring to the aerial photographs)

How the hell do you get these pictures?

YOUNG MOSES

Well, we go up in planes, and take aerial photography. It's the newest thing.

GOV. AL SMITH

What? Who gives you the planes?

YOUNG MOSES

Well, I have connections, some of the developers own planes, and obviously they want to see their projects.

GOV. AL SMITH

You don't promise them anything?

YOUNG MOSES

No -- not at all, they know it's all speculative, no promises are made, but Governor, look here (pointing back to the photographs) if we remove these stables, and these horse lanes, we'll get a lot of manure and mess cleared out, and then we'll have room for an automobile roadway which will run alongside the perimeter... (He notices Smith is no longer paying attention to him.) Governor?

While she wobbles in her heels, a CIGARETTE GIRL, no more than 16, hovers by their table. Gov. Smith and the cronies gaze at her lustily. This is Young Vera Martin.

GOV. AL SMITH

You're new.

VERA MARTIN

Yes sir, I just started 2 days ago.

GOV. SMITH

What you got there?

VERA MARTIN

I got Luckies, and- and- Marksman, and Camel, and I got Chesterfield.

GOV. SMITH

Give us Luckies, will ya?

VERA MARTIN

Yes sir. That will be 5 cents.

GOV. SMITH

(Laughing) Really, you're charging me?

NICK

Careful, that's the Governor of New York you're talking to. Governor Al Smith.

VERA MARTIN

Yes sir. Sorry sir, I mean Governor.

She starts to back away. As she does, Robert Moses puts some money in her tip jar. She looks at him with gratitude. But he looks away without acknowledging her. Vera staggers away.

Governor Smith gets back into the conversation without missing a beat.

GOV. SMITH

And the cost of all this?

YOUNG MOSES

Pays for itself, that's the utter beauty of it! The bridge leading to the roadway will be established as a public authority and we'll charge each car 10 cents to cross. Can you imagine, they'll be tens of thousands of cars passing each month. Projected revenue should be \$75,000 per month at the least! This revenue can be used to build more public parks!

GOV. SMITH

Moses and his parks for the common man! Parks that pay for themselves! Let's make sure our ground breaking ceremony is mobbed by the people and that we have plenty of dignitaries and the like. Invite scores of photographers, journalists, groups of school children, marching bands, we'll have men and ladies riding their bikes, a procession of motorcars across the bridge, and make sure those photographs are on front pages of the morning editions of every paper in town.

NICK

What, where'd that girl go?

Nick spots Vera across the room he shouts out to her.

NICK (CONT'D)

Miss... we need a round of drinks!

Spotlight on Vera Martin making her way towards Nick. In her rush, she collides with a COCKTAIL WAITRESS flipping over her tray and spilling several drinks. Vera stumbles forward and tries to steady herself on a table, but falls to the floor, dragging the tablecloth and its contents down with her. She lies there in agony surrounded by shattered glass and dozens of cigarettes packs.

A GENTLEMAN from one of the tables rushes to her.

He is JERRY REID, 38, dressed impeccably with old world charm complete with a bowler hat and a flower head stuck in his lapel.

JERRY REID

Excuse me, Gentleman. One moment. Please!

The politicians part. Jerry kneels down next to Vera who is writhing in pain.

JERRY REID (CONT'D)

Honey, I'm here. Where does it hurt?

VERA MARTIN

My ankle, but it shoots all the way up my leg.

Jerry hoists her up by her shoulders. Vera lets out a scream.

YOUNG MOSES

(To Jerry)

Stop that. You never move an injured person like that!

The whole party turns to look at Robert Moses, who is now standing in the Nightclub area.

YOUNG MOSES (CONT'D)

(To Jerry)

Are you a doctor?

JERRY REID

No, sir, this here is my--

VERA MARTIN

Friend, I'm his friend.

YOUNG MOSES

In that case we should find her a doctor.

JERRY REID

That's why I'm taking her to the hospital.

YOUNG MOSES

How are you getting there?

JERRY REID

I have a wagon. It's at the curb.

YOUNG MOSES

A horse-wagon? Are you an idiot? This girl needs good urgent medical care.

Robert walks to another table in the back. He's whispering to Nick. Nick turns and indicates off stage.

When Robert returns to Rita, Jerry, with the help of another PATRON is walking Vera to the exit.

YOUNG MOSES (CONT'D)

Miss, would you rather be in pain for 15 minutes or 2 hours?

DAVE, a uniformed DRIVER, complete with a hat and jacket, walks over to the group.

DAVE

The car is ready, Mr. Moses.

YOUNG MOSES

Great, let's step on it, we gotta get to Saint Luke's as fast as possible.

JERRY REID

I don't know you and you're not taking her anywhere.

VERA MARTIN

It hurts too much... Jerry.

JERRY

Alright, if it helps. But I'm coming with you.

YOUNG MOSES

I'm sorry it's an official city vehicle, and you're not authorized.

Robert virtually pushing aside Jerry. He supports Vera on his shoulder.

SCENE 6

GOVERNOR AL SMITH'S LIMOUSINE, A FEW MINUTES LATER

Vera props her leg up against the window. Despite her pain, she's visibly impressed. In the front, DAVE, the uniformed chauffeur drives.

YOUNG MOSES

(To Dave, irritated)

What are you doing? Just cut through the park,
it will save 30 minutes.

DAVE

Yes sir.

VERA MARTIN

Is this the Governor's car?

YOUNG MOSES

Technically it belongs to you -- to the
taxpaying citizens of New York City who are
kind enough to let the Governor use it
everyday.

VERA MARTIN

You must be someone important.

YOUNG MOSES

Well, I can say this roadway we're driving
down, it wouldn't have happened without me.

VERA MARTIN

Oh?...

YOUNG MOSES

Who was the guy in the club? Your friend? He
was old enough to be your father.

VERA MARTIN

Oh he must be so embarrassed that I caused this
scene.

YOUNG MOSES

I think you'll be just fine.

VERA MARTIN

Its awful nice of you, sir, to come away with
me leaving all those important people behind.

YOUNG MOSES

That's alright. We were done, really. Tomorrow
I'm meeting John D. Rockefeller. That's someone
who's really important.

VERA MARTIN

Oh, never heard of him. (Pause) Where are you
from by the way, are you Italian?

YOUNG MOSES

No. Not really.

VERA MARTIN

But you're so dark, it must be somewhere
Southern, maybe Portugal?

YOUNG MOSES

You can say I'm European by descent, all mixed
up, many different nationalities.

VERA MARTIN

You aren't a Jewish man are you?

YOUNG MOSES

Never mind where I'm from ...

VERA MARTIN

I'm sorry, I didn't mean to ..

YOUNG MOSES

... Let's just say I'm from New York City miss,
and I'm going to get you all fixed up. You'll
be brand new soon enough.

Vera smiles.

SCENE 7

PALISADES, ON THE HUDSON RIVER BANK. 1928

People frolic in the river, that
seems to flow endlessly on the
screen behind the stage. Boys and
girls jump from a platform in the
middle of the river.

On the other half of the screen
behind them are the rolling hills
and cliffs of the PALISADES, right
outside of New York City.

An ASSISTANT, 20's, stands with
his back to the audience, looking
over at the river. He waves
frantically towards a figure
swimming towards him.

Robert Moses pulls himself out of
the river, sopping wet. The
Assistant immediately helps him on
with a bathrobe.

ASSISTANT

Mr. Rockefeller is just coming down the road.

ROBERT MOSES

What! He's not supposed to be here for another
hour.

They walk to the other side of the stage in front of the rolling Palisades landscape.

As they arrive, a group of men, JOHN D. ROCKEFELLER, JR., 55, and 6 men in his ENTOURAGE stroll in to greet them. All of them are impressively dressed and wear hats fashionable at that time. Standing conspicuously to the side of the entourage is John's son, NELSON ROCKEFELLER, 20, satanically handsome and immaculately attired.

Moses, despite the fact he is dripping wet in his bathrobe meets John's gaze as if he were an equal. After a beat they shake hands.

JOHN D. ROCKEFELLER, JR.

Robert Moses?

ROBERT MOSES

Mr. Rockefeller, it's a pleasure and an honor to meet you.

JOHN D. ROCKEFELLER, JR.

Yes, and you. I have heard a few things about you. Good things. You like to dress well.

ROBERT MOSES

They told me you were coming at noon.

Nelson walks up and address Moses.

NELSON ROCKEFELLER

Well, you're a fit man, so it's no shame.

ROBERT MOSES

I'm sorry, who are you?

NELSON ROCKEFELLER

My name is Nelson. Great to meet you.

ROBERT MOSES

Pleased to meet you, Nelson. Nelson Rockefeller?

NELSON ROCKEFELLER

Yes, that's me and Mr. Moses -- I'm a great fan of your work. More than anyone, I think you've helped move the city into the twentieth century.

(MORE)

NELSON ROCKEFELLER (CONT'D)

I'm very much looking forward to working with you, and dare I say learning from you.

ROBERT MOSES

I'm glad you share my philosophy, Nelson.

NELSON ROCKEFELLER

Not only do I share it, Mr. Moses. I want to bring it to other places -- not just in the U.S., but all over the world -- specifically South America. There's great opportunity there ...

JOHN D. ROCKEFELLER, JR.

... Back to business boys, in this country. Now Robert, as I understand it, you want to build a highway there, running along the cliff side?

ROBERT MOSES

Yes, yes I do, but first, Mr. Rockefeller, I just wanted to thank you for your extreme generosity to the city of New York...

JOHN D. ROCKEFELLER, JR.

That's a common misconception Robert. I wouldn't say generosity to the city, rather to the people who live here. We are also quite generous to their elected officials. You have to please both politician and voter to get anything done. But you - You are neither elected official, union leader, or of any particular community. What a strange place you've found for yourself.

ROBERT MOSES

Well, if I had your sort of money, Mr. Rockefeller, I wouldn't ...

JOHN D. ROCKELLER, JR.

I'm not criticizing you, I'm actually marvelling at how great an influence you've obtained without a single vote. You might have more sway than the Mayor ...

ROBERT MOSES

Well one day, I might consider running ...

NELSON ROCKEFELLER

Really, I wouldn't bother doing that. You become beholden to interests rather than creating your own. We of all people know that.

JOHN D. ROCKEFELLER, JR.

You two can talk later.

ROBERT MOSES

Yes -- let's do that. Nelson, let's be sure and meet next week.

NELSON ROCKEFELLER

It would be my pleasure.

JOHN D. ROCKELLER, JR.

Gentleman -- back to business. The highway.

ROBERT MOSES

(Gesturing to the nature around him)

Right, John. Okay -- I don't want a highway. I want to build a parkway which, you are right, is essentially a highway in the middle of this green landscape, you see. Greenery on either side. Trees, grass, a view of the hills, those cliffs, water in the distance. That's my vision.

NELSON ROCKEFELLER

Impressive. As human beings we need to have some sense of nature about us, some greenery, even among all the concrete towers we're building every day.

ROBERT MOSES

Well, besides buildings and highways, I have many, many more ambitions. A beach in Long Island, bridges that connect Manhattan to the boroughs so that New York will be a town where everyone will want to do business in.

JOHN D. ROCKEFELLER, JR.

Again, let's not get ahead of ourselves boys. Highway business first -- now what do you call it? A parkway?

ROBERT MOSES

The Palisades Parkway, yes, John.

John turns around, and just as he entered, he departs with his entourage without a word. Only Nelson alone stops to shake his hand and say goodbye. As he does, Vera comes up from behind and takes Robert's hand. He pulls it away awkwardly, wanting to be alone with his thoughts.

VERA MARTIN

What's a matter, that went very well.

ROBERT MOSES

He never said he committed to the highway, he never said so explicitly.

VERA MARTIN

He didn't have to, it's clear what he's going to do.

ROBERT MOSES

I don't know it until I see it.

VERA MARTIN

Darling it's going to work out. Anyways, you promised we'd go out for a sail.

She looks towards the water.

SCENE 8

THE HUDSON RIVER FRAMED BY THE PALISADES.

A two-sailed sloop cruises on the Hudson River. The Manhattan skyline in the background.

ROBERT MOSES

Ready about!

VERA MARTIN

Ready about!

ROBERT MOSES

Hard alee!

Vera can't quite handle it

ROBERT MOSES (CONT'D)

Hard Alee! I said hard alee!

Vera drops the sail.

ROBERT MOSES (CONT'D)

What's a matter with you?

VERA MARTIN

What's the matter with you? Don't yell like that.

ROBERT MOSES

I need you to follow my direction!

VERA MARTIN

What?! I don't work for you.

ROBERT MOSES

Of course you don't! What does that have to do with anything?

VERA MARTIN

Robert. Calm down. You don't hear people.

ROBERT MOSES

Why do I have to hear people when they never listen?!

VERA MARTIN

You're being ridiculous, Robert. You don't read people, but I do, and I can tell you how it works. Now listen to me.

She takes his hands. Moses remains stiff.

VERA MARTIN (CONT'D)

Just because he didn't say yes outright, doesn't mean it's not a 'yes'. That's how it works in Connecticut. My father would never give you a straight answer. Rich people never do. He'd never say yes or no, but you could tell what sort of decision he would make because he would just suggest things. And then they would just happen. Like magic. You'll see they said yes to you -- you'll see it in the newspapers, probably by the end of the week.

ROBERT MOSES

You could be right.

VERA MARTIN

He said yes. He just didn't say "yes".

ROBERT MOSES

(Realizing she's correct)

Vera. I'm sorry.

VERA MARTIN

For what? You can yell. I don't mind that ... occasionally.

ROBERT MOSES

No I shouldn't -- not at you. I just want everything to be cut and dried. Yes or no.

VERA MARTIN

You come from a family of 'yellers' don't you?

ROBERT MOSES

Yes. That's how we did things.

VERA MARTIN

Were you always yelling when you were a little boy?

ROBERT MOSES

Vera, please.

VERA MARTIN

Well I'd like to know.

ROBERT MOSES

The "yeller" in my family was my brother Paul.

VERA MARTIN

And your father?

ROBERT MOSES

Quiet and meek.

VERA MARTIN

Really.

ROBERT MOSES

It was shameful. I remember feeling embarrassed by his weakness.

VERA MARTIN

I can't believe we've never talked about this.

ROBERT MOSES

It was Paul. And my mother.

VERA MARTIN

Who were the "yellers"?

ROBERT MOSES

Not so much "yellers". More like bullies.

VERA MARTIN

(Playfully)

Oh bullies. You're my bully.

ROBERT MOSES

I don't want to be like them -- let's just leave it at that, Vera.

VERA MARTIN

You want to be like the Rockefellers?

ROBERT MOSES

That doesn't sound too bad.

VERA MARTIN

You're all tense. Come here...

She leans and kisses Moses. He melts.

Moses sings "THE VIEW."

As he walks slowly toward us, the video surround depicts scenes of roads cutting through country fields circa 1930 give way to more roads, exit ramps, toll plazas, then bridges spanning rivers. The projections become increasingly dynamic, with pictures of traffic moving along these roads, circa 1950, more construction, images of New York's midtown where International style office towers are being built. Smartly dressed office workers enter Park Avenue's vast modern lobbies, flags flap in front of the United Nations, helicopters land on the Pan Am Building. Mixing aerial views with views from street-level, the video surround creates a sense of muscular urbanism. The colors become increasingly saturated... reds, yellows and powder blues burst forth.

TRACK 3 (MOSES SINGS "THE VIEW FROM MY IMAGINATION)
(VERSE 1) I SEE A FUTURE, WHERE OTHERS SEE NOTHING,
RIBBONS OF GREEN ALL ALONG THE SHORE,
MAJESTIC BRIDGES CONNECTING THESE ISLANDS,
NOTHING LIKE THIS HAS BEEN DONE BEFORE.
I KNOW THIS CITY, I KNOW THE PROBLEMS
OF RAPID GROWTH AND URBAN DECAY.
I'VE READ THE STUDIES, AND FOUND SOLUTIONS,
MY PLANS WILL PAVE THE WAY.
I'LL MAKE IMPASSIONED PLEAS, FILLED WITH FACTS AND FIGURES,
AND THE CITY'S LEADERS WILL SOON SEE...
(CHORUS) THE VIEW, FROM MY IMAGINATION(X4)
(VERSE 2) TURNING WASTELAND INTO PROMISE REQUIRES A GIANT
LEAP OF FAITH. I'LL FIGHT RESISTANCE AND OLD-FASHIONED
THINKING TO MAKE THIS CITY A BETTER PLACE.
MAYBE THERE'LL BE OTHERS, A FEW KEY SUPPORTERS, TO HELP ME IN
MY QUEST. AND WHEN I FEEL FRUSTRATION, AND ISOLATION, I WON'T
STOP, I WILL NOT REST.
(BRIDGE) MY AMBITION HAS CREATED A PROBLEM, BUT I'LL DO
ANYTHING TO SUCCEED...

At the end of the song we catch a glimpse of the World's Fair of 1964.

The fair's iconic metal globe sits in the middle of a busy construction site, striking an off-key visual note. The images come to a sudden stop. The song ends abruptly.

Lights out.

The construction workers come out and rearrange the stage.

SCENE 9

CENTRAL PARK CASINO, EVENING. 1933

A bulldozer plows down the casino, its bright lights and neon signs come crashing down, the signs short circuiting with a crackle and hiss.

SCENE 10

MIDTOWN HOTEL, EVENING. 1933

A banner over the awning of a hotel banquet hall: "Farewell Governor Al Smith". Hundreds of men in suits have gathered to bid the former Governor goodbye. At the center of the hall, a dozen or so men have gathered around a table with Al Smith at its head and Moses seated to his right.

GOV. AL SMITH

Our bid Robert. We were always a team.

ROBERT MOSES

It really just boils down to the fact the country wasn't ready for a Catholic president.

GOV. AL SMITH

Well, maybe. But it takes a lot out of ya, I can tell you this -- I'll never run for office again. But enough, I'm done. It's really about you now, Robert. Thank you again for so ably running the state for me during my campaign, and consider me on your side, well, for ever, but I'm going to be pretty useless to you politically.

ROBERT MOSES

Gov. Smith, I don't care about that. You're my friend. So I'm going to tell you something that might make you laugh a little. You're the first to know. I demolished Tammany's Casino today. It's in ruins. Total ruins.

GOV. AL SMITH

What? Today? I thought you were gonna wait for approval from ...

ROBERT MOSES

Well, I wanted them to think they had more time, so I leaked a rumor I was seeking council approval. Took 'em by surprise! Told you I'd punish them for not supporting our Presidential run.

GOV. AL SMITH

That's... terrific. That does give me some comfort. You took old crooked Tammany's last hold-out down - with a bulldozer!

ROBERT MOSES

It was my pleasure.

GOV. AL SMITH

Hah. Now let me enjoy that thought with a steak.

Smith examines the menu, marveling at the first page.

GOV AL SMITH

You had these printed up yourself?

ROBERT MOSES

Yes, I did Governor.

GOV AL SMITH

A union shop I hope.

ROBERT MOSES

Of course.

GOV AL SMITH

(Reading the print on the menu)

"Politics is a thieves business. Those who stay in it are invariably robbed" -- William Shakespeare. Robert -- my god -- thank you. I couldn't have achieved so much without you. Thank you again -- for... for everything.

Robert is visibly moved. He stands up and bangs his fork on his wine glass to bring the room to attention. When this fails to stop the chatter of the attendees, he stands on top of the table and shouts.

ROBERT MOSES

I would like to make a toast! I would like to make a toast!

The room goes silent.

To the greatest Governor this State or any other state has ever seen. He will always be my Governor -- Governor Alfred E. Smith!

A great cheer arises, as the men, led by Smith begin to sing.

TRACK 4 ("WE'RE IMPRESSED" SUNG BY SMITH AND CRONIES)
(CHORUS) WE'RE IMPRESSED, WE'RE IMPRESSED,
HE'S GOT THE MAGIC TOUCH. WE'RE IMPRESSED, WE'RE IMPRESSED,
HE'S ALREADY DONE SO MUCH. WE'RE IMPRESSED, WE'RE IMPRESSED,
IMPRESSED WITH HIS VISION FOR THE CITY.
(VERSE 1) IN HIS SYSTEM EVERYONE PROFITS,
EACH ONE OF US IS BETTER OFF TODAY THAN WE WERE BEFORE.

(VERSE 2) HOW DID ONE MAN BECOME SO VITAL?
BUT EACH ONE OF US IS RESPONSIBLE FOR HIS SUCCESS.

(BRIDGE) EXTRA, EXTRA, READ ABOUT HIS PLAN,
THE CITY'S PARKS ARE IN HIS HANDS,
SOON OUR PLAYGROUNDS WILL BE REBUILT.
HE'S BUILDING BRIDGES FOR ALL TO SEE,
BRINGING JOBS TO OUR ECONOMY,
HE'S DOING MUCH MORE THAN THE PRESIDENT.

BLACK OUT.

ACT II

SCENE 1

A ROTARY AIRCRAFT FLIES OVER JUNGLE IN VENEZUELA. 1933

Robert and Nelson are strapped in with heavy seat belts. The video surround depicts steep mountains covered in a canopy of trees. Engine noise permeates the scene. They yell to be heard.

ROBERT MOSES

You have to bring this plane lower. Drop it!
Drop it!

PILOT

Sir. I do not advise...

ROBERT MOSES

Drop five hundred feet. Now!

PILOT

Sir. I beg you.

NELSON ROCKEFELLER

Robert -- you know what you're doing?

ROBERT MOSES

Yes, of course, he's an idiot. (To the Pilot)
Drop five hundred feet or your fired! I'm
serious!

The plane dips precipitously down.
Nelson clutches his stomach, while
Robert remains stolid. Revealed to
them is the marvelous canopy of
the forest, lush, mysterious and
misted. Nelson quickly recovers
from his nausea.

NELSON ROCKEFELLER

My god, it's breathtaking.

ROBERT MOSES

Yes it is.

NELSON ROCKEFELLER

You stop thinking of all the petty things.
Makes you think there may be a god after all.

ROBERT MOSES

All this un-exploited land, it's just
incredible.

NELSON ROCKEFELLER

Robert, thank you for this. I'd never have done
this on my own.

ROBERT MOSES

Likewise, Nelson.

NELSON ROCKEFELLER

There! There, that's the spot! Right there!

ROBERT MOSES

For the oil refinery?

NELSON ROCKEFELLER

No, it's for the first dairy plant in Venezuela. Can you believe they don't have dairy plants in this country -- or supermarkets for Christsakes?

ROBERT MOSES

Really, but why would you invest in supermarkets, that's just chump change, when you can get your money in oil, that's how you made your fortune after all.

NELSON ROCKEFELLER

Well, we're gonna do something for these people, Robert, teach them something new. A real collaboration with the locals. That's our new approach. Privately, among our family, we don't tell anyone else, definitely not the Venezuelans -- we've named this new approach 'missionary capitalism'.

PILOT

Can I pull back up sir!

ROBERT MOSES

Yeah, back to 1500 feet! And head to Caracas! (To Nelson) You'll have to tell me about that at the hotel, and then I have something to tell you, I'm planning to run for Governor and I want ...

The engine noise drowns out Moses' last words, as the plane pulls up steeply.

TRACK 5 ("YOU AND I" SUNG BY MOSES AND ROCKEFELLER)
(VERSE 1) NOT MANY PEOPLE GET TO SEE WHAT WE SEE,
IT'S A VERY EXCLUSIVE CLUB. I'M SO GLAD YOU JOINED ME.
TOGETHER WE CAN BUILD LIKE NO ONE ELSE BEFORE,
AND THE PEOPLE WILL THANK US, WE CAN ASK FOR NO MORE.
THIS IS A LAND OF PROMISE AND OPPORTUNITY
PLACED IN OUR HANDS, A GREAT RESPONSIBILITY...

(CHORUS) YOU AND I, ARE IN THIS TOGETHER,
YOU AND I, OUR NAMES WILL LIVE FOREVER,
YOU AND I, WERE MEANT TO BE A TEAM.
YOU AND I, SHARE THE SAME VISION,
YOU AND I, CREATE THE WORLD WE LIVE IN,
YOU AND I, OUR PATHS WERE MEANT TO BE.

(VERSE 2) NOT MANY PEOPLE GET TO DO WHAT WE DO,
IT'S A VERY EXCLUSIVE CLUB, A MEMBERSHIP OF TWO.
FROM THE DARKEST JUNGLE WE'LL CLEAR AND CUT A LINE,
A STRAIGHT PATH FOR A HIGHWAY. I DO THIS ALL THE TIME.
YOU CAN DEPEND ON ME TO GET THINGS DONE ALRIGHT.

MY DEAR FRIEND, LET'S RAISE A TOAST TO US TONIGHT...

SCENE 2

TEMPLE EL EMANUEL. 1934

Moses is heading towards the podium on stage. Two aides whisper to each other in auditorium.

AIDE ONE

Oh Jesus, what's he gonna say now?

AIDE TWO

Don't say Jesus here.

AIDE ONE

Why not, he was Jewish, right?

AIDE TWO

Yeah, technically... so.

AIDE ONE

So's Moses. Okay, here he goes.

ROBERT MOSES

(Addressing the audience)

Today, I come to you, not as a Jew, no, but to say goodbye ...

AIDE ONE

Oh no.

ROBERT MOSES

To Judaism. I chose this venue, the synagogue of my parents to demonstrate my seriousness, so the general public can be reassured that I'm not tied to any ethnic or religious group -- I will represent all New Yorkers whether they are Jewish, Catholic or Protestant. My dedication is not to Judaism but to continuing to bring the advances that have benefited the city to all of New York State.

An audible gasp followed by muttering in the audience.

AIDE ONE

Jeez, every time he opens his mouth we lose 10,000 more votes.

SCENE 3

WASHINGTON SQUARE PARK, UNDER THE ARCH. 1935

Nicholas directly addresses the audience.

NICHOLAS

Don't any of you read? Come on, the news today is something else! Who wants to buy a paper? Damn newsstands are depressing my sales. You know I actually like Robert Moses. He had my vote, but he never had a chance. Guy won't kiss a baby, says it has nothing to do with running a city. Don't know how mothers think about that. Personally, I wanted him to win. I'm young, and I plan to own a car one day.

TRACK 6 (NICHOLAS SINGS "MASTERPLAN" VERSE 2)
HIS LEGACY STRETCHES FROM MONTAUK TO THE CROSS BRONX EXPRESSWAY, FROM STUYVESANT TOWN DOWN TO THE LOWER EASTSIDE. TO JONES BEACH, LINCOLN CENTER AND THE VERRAZANO NARROWS, FOR BETTER OR WORSE THEY HAVE ALL SURVIVED.

SCENE 4

JONES BEACH, OUTDOOR NIGHTCLUB / MOSES' OFFICE. 1936

Center stage is a night club now in the darkness. Underneath the club stage is Robert Moses' secluded office. Moses pours over blueprints illuminated by a reading lamp that emits the only significant light in the otherwise dark room while a secretary hovers over him. The moon, unseen, shines through a window looking out on the ocean. When he finishes marking up a blueprint he hands it to the secretary.

As he does, overhead chandeliers switch on revealing an audience watching a performance on the stage. It's Guy Lombardo and his Royal Canadians. A lively song reaches its crescendo, finishes. Applause. A line of plumed and beaded chorus girls having just finished a large production number comes off stage. A female STAGE MANAGER approaches Vera and whispers in her ear. Vera turns to the girl next to her, tells her something. The girlfriend helps Vera take off her headdress. They both disappear backstage.

Vera enters Roberts office without knocking. We can hear sounds from the club piped into the office through an intercom in the ceiling. We hear the band, but also snippets of conversations. We hear men making declarations to kill their political enemies, others saying how attractive they find a girl, customers ordering more drinks and food, etc.

ROBERT MOSES

(To the Secretary)

It's got to be exact, to the inch. Let me know what Warren says. I won't draft the contract unless he's checked it ten times.

The secretary nods and leaves.

ROBERT MOSES (CONT'D)

How's the house tonight?

VERA MARTIN

Its a good house.

ROBERT MOSES

Did you stop by Hearst's table?

VERA MARTIN

Yes. He's waiting. I gave him your message.

ROBERT MOSES

Great. Ask him to come by then.

Vera hesitates. She doesn't leave.

ROBERT MOSES (CONT'D)

What is it? (silence, then-)

VERA MARTIN

We were gonna go out on the boat together.

ROBERT MOSES

I'm sorry, I'm not going to stop working. Otherwise, I'm gonna think about how badly we lost the election, and I can't bear to think about that right now.

VERA MARTIN

Well, that's why I'm here.

ROBERT MOSES

Rita. Stop.

VERA MARTIN

What do you want me to stop?

ROBERT MOSES

Stop ... Talking about helping me. I'm sorry.
Remember, why you're the best? Why we stick
together? You ask nothing of me. We're the
same. Self-sufficient to a fault. To the
world we need nothing. To the world we have it
all... Power... good looks, well that's your
department...

VERA MARTIN

But you do need me...

ROBERT MOSES

I do need you, of course I do. I promise we'll
take a weekend together at the end of the
month.

TRACK 7 (MOSES AND VERA SING "WHEN THE WORLD ISN'T WATCHING")
(VERSE 1/MOSES) NO ONE UNDERSTANDS ME BETTER,
SHE CAN READ MY EVERY THOUGHT.
ALWAYS KNOWS JUST WHAT I'M THINKING,
REMEMBERS WHAT I'VE FORGOT.
(VERA) I'VE NEVER MET ANYONE LIKE HIM,
SO SURE OF WHO HE IS.
HE MAKES ME FEEL I CAN DO ANYTHING,
BUT HE TAKES ALL THAT I CAN GIVE.

(CHORUS/MOSES & VERA) WHEN THE WORLD ISN'T WATCHING,
NO ONE GETS ME THE WAY YOU DO.

(VERSE 2/MOSES) IN A CROWD I CAN BE SO LONELY,
BUT ACROSS THE ROOM I'LL HEAR HER VOICE.
AND REMEMBER THAT WE'RE TOGETHER,
OUR FATE IS OUR OWN CHOICE.
(VERA) I KNOW HE TRULY LOVES ME,
BUT IN HIS THOUGHTS HE'S MILES AWAY.
SAILING ON A MOONLIT OCEAN,
AND I'M JUST A BREEZE ACROSS THE BAY.

(CODA) COMFORT ME WHEN I'M SAD AND LONELY,
COMFORT ME WHEN I'M OLD AND GRAY.

Robert and Vera separate.

Vera goes back to the club as a
Gentleman in a suit and hat walks
past her. This is media mogul,
WILLIAM RANDOLPH HEARST, 73,
carrying a fashionable cane.

Vera walks across, smiling to another gentleman in the club sitting on a table with a couple of cronies.

Hearst enters Moses' office. As he speaks the lights dim on Stage Left and Vera and the other group freeze.

SCENE 5

MOSES' JONES BEACH OFFICE.

Hearst and Moses are in mid-conversation.

HEARST

So how do these tolls work?

ROBERT MOSES

Well, people will pay to use our bridges, but it won't feel like paying. The toll gates will be the point at which the automobile driver will see what lies before him... It will be dramatic, the public will love the toll, for that view, that moment of anticipation.

HEARST

Really, they'll love to pay?

ROBERT MOSES

Yes, if your newspaper writers pitch it just right. Tell them to explain how the tolls will enable society to have a greater capacity for commerce, for leisure, and for the betterment of everyone who lives here in New York City. Some of them don't write so well, so I can write the articles myself.

HEARST

Robert, you're not implying our editorials supporting -- well let's just say it -- your failed bid for Governor were not up to snuff.

ROBERT MOSES

I don't know why you feel the need to bring that up. I don't think about that anymore.

HEARST

I didn't mean any offense Robert.

ROBERT MOSES

That's irrelevant, you brought it up without any reason. Let's get to the point, shall we?

HEARST

Yes, lets.

ROBERT MOSES

We'll buy up the entire area, all your property around 125th Street. We've approved \$800,000 for your sorry collection of blighted warehouses and coldwater flats.

HEARST

All my property, but I thought the bridge ...

ROBERT MOSES

Just for you, William, we'll move the bridge access 25 blocks north. Nobody's gonna notice and I hope you'll remember the favor. I hope that will prove to be more than satisfactory.

Hearst smiles broadly. He lights the cigar, as Moses watches. Lights out on Stage left and Up on Stage Right.

TRACK 8 (HEARST AND NEWSPAPERMEN CHORUS SING "WE LIKE WHAT WE LIKE UNTIL WE DON'T LIKE IT ANYMORE")

(VERSE 1) LAST YEAR WE WERE SO DARNED EXCITED,
FINALLY FOUND A POLITICIAN THAT WE CAN TRUST.
BUT THIS YEAR HE'S MIRED IN A SCANDAL AND THE TRUTH IS OUT,
HE'S JUST LIKE THE REST OF THE ELITE UPPERCRUST.

(CHORUS) WE LIKE WHAT WE LIKE UNTIL WE DON'T LIKE IT ANYMORE.

(VERSE 2) WE SHOULD KNOW BETTER THAN TO FOLLOW THE LEADER.
THAT'S JUST A GAME FOR KIDS TO PLAY.
WHEN THEY PROMISE US EVERYTHING WE COULD EVER WANT,
AND IT DOESN'T TURN OUT THAT WAY,
WE'VE GOT NO ONE BUT OURSELVES TO BLAME.

(BRIDGE) POWER AND FAME ARE FLEETING AT BEST,
WHAT GOES UP, ALWAYS COMES DOWN.
PUBLIC OPINION NEVER TAKES A REST,
IF SOMEONE ACTS TOO HIGH AND MIGHTY,
WE'VE GOT A WAY OF BRINGING THEM TO THE GROUND.

Hearst and the Newspaper chorus departs, as Vera enters again.

SCENE 6

MOSES' JONES BEACH OFFICE, LATER THE SAME NIGHT.

ROBERT MOSES

No one knows me the way you do.

VERA MARTIN

That's true.

ROBERT MOSES

And for that you know I will give you the world.

VERA MARTIN

(Smiles, more to herself than to him.)
I want you to promise that you will reward yourself with a moonlit sail tomorrow.

ROBERT MOSES

If all that we set out to do is accomplished.

VERA MARTIN

It will be. Halevei...

ROBERT MOSES

Hush! We don't need to go into that. Nothing is ever given to us. It is up to us to take for ourselves. We must fight for everything, Vera. For every last penny, for every ounce of respect, for every smile and courtesy, we have to fight. Nothing comes to us otherwise.

VERA MARTIN

(Frowns, playfully.)
Certain things are given.

ROBERT MOSES

No. We pay for it all.

A particularly loud voice is heard over Moses' intercom. We can hear something to the effect of "Where the hell is Moses"

ROBERT MOSES (CONT'D)

That's James Felt.

Moses gets up from his desk and exits his office with Vera, giving her a playful pat on the butt.

SCENE 7

JONES BEACH NIGHTCLUB TABLES.

While a DANCE BAND performs, Moses makes his way through copious amounts of cigar smoke to a table where JAMES FELT sits with an ASSISTANT, 22, drinking whisky.

As Moses greets Felt, Felt waves away his assistant.

Vera makes her way to the other side of the nightclub where another girl, a fellow dancer, SHEILA, sits dejected.

The scene will be divided between dialogue on both sides of the stage.

JAMES FELT

So we move forward with the slum clearance?

ROBERT MOSES

Urban renewal. Urban renewal! But yes. All of it. At once.

They freeze.

VERA MARTIN

What's with you?

SHEILA

I'm losing my home.

They freeze.

MOSES

You make Joe Gallo a very good offer. We've contacted him. I've spoken with him myself. He'll be fine. 50 square blocks are his, he's the cornerstone for us in South Brooklyn, from the docks to the Gowanus Canal.

JAMES FELT

Divide and conquer.

ROBERT MOSES

Hardly. Divide and partner. He is especially useful. His people will fall into line. Invite him to the theatre. Does he know Guy Lombardo? He should. They're both Italian.

They Freeze.

SHEILA

My landlord says the new elevated highway will go through the tenements so they have to tear them down.

VERA MARTIN

Why there? Can't you say no?

SHEILA

You can't say no to the government. My landlord said the government can take anything away. The highway serves the society. The apartment, only a few.

They freeze.

JAMES FELT

You don't think he'll change his mind, do you? They say he's a nut job. He keeps a lion. In the basement of one of his houses.

ROBERT MOSES

I wouldn't worry.

JAMES FELT

Let's hope he doesn't eat kosher meat, Bob!
(He laughs at his joke.)

ROBERT MOSES

(Not amused, glares)
The key is to show up after dinner. Not before.

TRACK 9 (MOSES SINGS "NO ONE CAN DO THIS WITHOUT ME")
(VERSE 1) THEY WRITE HEADLINES ABOUT MEN LIKE ME,
CEMENT AND STEEL ARE MY LEGACY.
THE POLITICIANS THEY JUST COME AND GO,
I'M THE ONLY ONE THAT YOU NEED TO KNOW.
LESSER MEN MIGHT COMPROMISE,
THEY'LL GIVE IN ONCE THEY REALIZE...
(CHORUS) NO ONE CAN DO THIS WITHOUT ME. (2X)

(VERSE 2) NOW I'VE GOT POWER, AND I'VE GOT THE PLANS,
JUST FOLLOW ME TO THE PROMISED LAND.
I GET THINGS DONE, NOTHING STANDS IN MY WAY,
THOSE WHO HAVE TRIED ARE ALL GONE TODAY.
LESSER MEN MIGHT COMPROMISE,
THEY'LL ALL GIVE IN ONCE THEY REALIZE...
(CHORUS) NO ONE CAN DO THIS WITHOUT ME. (4X)

Vera stands in the corner listening. Robert stops by her, even takes her by the hand and does a few awkward dance moves. Vera joins reluctantly.

The song ends.

ROBERT MOSES (CONT'D)

You seem lost?

VERA MARTIN

Sheila says the government is taking her home away. Building a highway there.

ROBERT MOSES

It's called eminent domain. It's for the larger good of the society.

VERA MARTIN

But where will she stay?

ROBERT MOSES

The city will take care of her, build new housing for her. New apartment buildings, that are not falling apart. Don't worry about her.

VERA MARTIN

Really Robert?

ROBERT MOSES

Of course!

VERA MARTIN

I must tell Sheila...

As she leaves, she bumps into a man dressed in a sports coat and hat. This is PAUL MOSES, 55, Robert's brother. He quickly apologizes to her, even as he heads straight for Robert's table. He takes a seat there interrupting the conversation with Felt. Vera watches.

PAUL

Robert, I need to talk to you.

ROBERT MOSES

Paul, what are you doing here?

JAMES FELT

Well, that's alright, I think our business is done here anyway. I'll talk to you next week, same time, same place.

ROBERT MOSES

Next week then, James.

James exits as Moses gets up from the table and starts walking back to the stairwell that leads to his downstairs office. Paul follows Robert who threads his way between the tables, occasionally giving handshakes to council members, businessmen and cronies. They each make pleas "Robert, you promised me 10 minutes, etc, etc, etc, etc.

PAUL

Robert ...

ROBERT MOSES

Paul you know you have to schedule these things.

PAUL

I don't need a fucking schedule, I'm your brother.

ROBERT MOSES

Easy now, I haven't seen you in forever.

PAUL

Yeah, if forever means since you stabbed me in the back.

ROBERT MOSES

I was going to say mother's funeral.

PAUL

Isn't it the same thing?

Moses stops and faces Paul down.

ROBERT MOSES

What brings you here?

PAUL

I think you may owe me, for what you did to me.

ROBERT MOSES

I owe you nothing.

PAUL

I mean work. Robert, I'm an engineer, you can help me out.

ROBERT MOSES

I've told you I don't even want the appearance of nepotism -- it's my principles.

PAUL

Robert. My family is literally eating potatoes every night, that's all we have.

ROBERT MOSES

Well, if you were any good then you wouldn't have to come begging.

PAUL

You stole my share of the inheritance, so much for your principles.

ROBERT MOSES

She did what she thought was right.

PAUL

You had her re-write the will...

ROBERT MOSES

Get out!

PAUL

On her deathbed! You made her change the will
on her deathbed!

ROBERT MOSES

I did nothing of the sort! Get out, just get
out!

PAUL

And now I have nothing and my family is hungry
and you stand on your soap box and tell me if I
were any good...! Someday people will know you
for what you really are - a cheat. A cheat!
Shame on you! I have nowhere else to turn!

Paul stands there trembling.

ROBERT MOSES

Paul, I'll make room for you at the end of the
month.

PAUL

(To himself)

I just keep doing the same thing, same result,
why do I even bother asking.

ROBERT MOSES

I've got an important meeting now, so I have to
leave but ... Vera! Can you talk to my brother
Paul here and set something up with him
immediately?

Vera runs up to Paul with a
scheduling book as Moses exits.

VERA MARTIN

(To Paul)

I'm so sorry, Paul? My god, ah, ah, I'm Vera. I
can't believe we never met. Robert has spoken
highly of you.

PAUL MOSES

Bullshit!

VERA MARTIN

Well, you look a little upset, so I just ... you need a meeting with Robert ... I can... I can schedule you in ...

PAUL MOSES

... You and I both know that meeting is never gonna happen.

VERA MARTIN

No, no, Paul, I'll make sure it happens.

PAUL MOSES

He's not who you think he is. What you don't know is this -- Robert moved an entire bridge - 25 blocks north -- for one important guy -- William Randolph Hearst. So the fact he stole my inheritance is but a minor crime for a guy as great as "THE ROBERT MOSES"

VERA MARTIN

I'm sure he'll help you.

PAUL MOSES

Vera ... You don't know him like I do.

Paul turns around and walks out.
Robert descends the stairs to his office. Vera runs to catch up with Robert before he can step down the stairs.

VERA MARTIN

Robert -- can't you help him. He's your brother. Isn't that important to you?

ROBERT MOSES

No, Vera ... That's not important ... What's important is that the Triborough Bridge will connect Manhattan, Queens and the Bronx. That's the only thing that matters. All the newspapers are going wild with that story calling it "a work of genius".

VERA MARTIN

Is that because Mr. Hearst is your friend?

ROBERT MOSES

No. This is news. Hearst just publishes the news that I make.

SCENE 8

MOSES' JONES BEACH OFFICE. 1956

Moses sits comfortably at his leather office chair while WALTER O'MALLEY, 52, cultured and wearing spectacles, leans over Moses' desk as if trying to take over his personal space.

WALTER O'MALLEY

But we won the World Series, and tore down the color barrier for the Negroes at the same time. What more could you and the Mayor want from me?

ROBERT MOSES

It's the best I can do for you, Walter

WALTER O'MALLEY

The Brooklyn Dodgers in Queens?! The Queens Dodgers.? Do you hear the sound of that? Impossible!

ROBERT MOSES

You're a rich man O'Malley and your team is profitable. Why should the city subsidize a new stadium for you?

WALTER O'MALLEY

You seem to do it for your other friends.

ROBERT MOSES

What are you suggesting O'Malley. I'm starting to feel a touch unfriendly.

WALTER O'MALLEY

Oh come on, you know Ebbets Field is falling to pieces, you can't enter the toilets without gagging, the sight lines are terrible after the 12th row and Robert -- this is the kicker that you should understand better than anybody -- I only have parking for 700 cars. That's ridiculous, you said this is the age of the automobile. Just condemn that land under Title 1, like you're doing everywhere else in the city, and do it this year. And make it the Atlantic Yards in Brooklyn.

ROBERT MOSES

I can't. That land is slated for another use.

WALTER O'MALLEY

What use? What better use than a new stadium?

ROBERT MOSES

That's city business. As Chairman of the Land Use Committee, I'm not at liberty to tell you our plans.

WALTER O'MALLEY

Well I'll tell you mine, buddy -- I'm gonna leave crappy Ebbets Field and take with me all the players everyone loves -- Pee Wee Reese, Roy Campanella, Carl Furillo, Jackie Robinson, Sal Maglie, and Gil Hodges. And you know what, every little boy in Brooklyn is gonna blame you -- well, not you directly -- but the Mayor. Then the Mayor's gonna take a lot of heat. And then he's publicly gonna blame you. Chew on that, while you reconsider giving me a stadium in Brooklyn.

ROBERT MOSES

Walter -- do you think I haven't thought of your idiotic endgame? Go-ahead and make good on your threat -- the Mayor and myself can survive that, easy. I speak to the Mayor everyday -- don't you think he knows my position, don't you know we speak about you and your greed ...

WALTER O'MALLEY

You roll over everybody Robert, the mayor might not have any control over you, but this time you've gone too far ...

ROBERT MOSES

Keep up your threats, O'Malley, and I'll follow you wherever you take your team and I'll destroy you.

WALTER O'MALLEY

Come find me in Los Angeles Robert.

ROBERT MOSES

Yeah, I'll see you there. I want front row seats to see your team lose and you go bankrupt.

WALTER O'MALLEY

Fuck you, Moses.

ROBERT MOSES

You can get out now.

WALTER O'MALLEY

Watch me. With my team.

As O'Mally storms out the door,
a chorus of NEWSPAPERMEN come out
to the stage, followed by
POLITICIANS and CRONIES.

TRACK 10 (A CHORUS OF CRONIES, NEWSMEN AND POLITICIANS SING
"WE'RE AFRAID")
WE'RE AFRAID, WE'RE AFRAID, AFRAID TO CHALLENGE HIM.
WE'RE AFRAID, WE'RE AFRAID, 'CAUSE HE ALWAYS WINS.
WE'RE AFRAID, WE'RE AFRAID, AFRAID WE'RE IN HIS BACK POCKET.

HIS SYSTEM IS SET UP SO EVERYONE PROFITS,
EACH ONE OF US IS BETTER OFF TODAY THAN WE WERE BEFORE.

WE'RE AFRAID, WE'RE AFRAID, HE'S GROWN TOO POWERFUL.
WE'RE AFRAID, WE'RE AFRAID, HE'S OUT OF CONTROL.
WE'RE AFRAID, WE'RE AFRAID. AND WE'RE OLD,
AND WEAK, AND TIRED.

HOW DID ONE MAN BECOME SO VITAL.
EACH ONE OF US IS TO BLAME FOR THE MESS WE'RE IN.

(BRIDGE) HIS THEORIES OF PLANNING ARE OUT OF DATE,
NEW YORK CITY IS IN A GRIDLOCKED STATE,
WE NEED TO STOP HIM IN HIS TRACKS.
BUT HE COMMANDS THE ENTIRE TOWN,
GOVERNORS AND MAYORS HAVE ALL BACKED DOWN,
WE NEED SOMEONE WHO'LL TAKE A STAND.

SCENE 9

MCKEEVER PLACE, BROOKLYN. 1956

LEON HARPER SR., 45, loads a
borrowed Packer with his
possessions. He looks up at the
building he's lived in for close
to 20 years, where he's raised his
family. Condemned, the building
has been empty for months with no
power. With the exception of one
window emitting light, the
building is entirely dark. The
Harpers are the last hold-outs.

A boy, 13, Leon Harper, Jr., holds
hands with his father. Leon urges
his boy to help load the truck. As
Vera comes down the street, a
suitcase pops open spilling its
contents. Vera helps the Harper's
pick up their belongings.

VERA MARTIN
You're moving?

LEON HARPER

Yeah, just waiting for the wife. She's taking some time to say good-byes to the walls up there. Pointless, pointless.

VERA MARTIN

I'm so sorry.

LEON HARPER

Raised a family here. My two kids. This here is my son, three generations we been here. Now we gotta move. They call it Title 1. Slum clearance. But I don't think this is a slum, this is my home.

LEON HARPER, JR.

Then why do we have to move, dad?

LEON HARPER

Shoot, son, won't it be nice to live in a brand new apartment, a building with a manager on the premises, a phone call away?

LEON HARPER, JR.

If its so nice, why ma crying?

LEON HARPER

Oh she finds something to cry about. Think of what we'll be leaving, I told her. But she tell me she like the noise, the dirt, the bugs, the pipes that be rattlin' all the time. So what if they broke, or if the lights in the halls don't work, she says, she love this place. The paint chippin', the rodents... honey we'll be leaving that behind, I tell her. And what'll take its place? What will we be getting in return? Two bedrooms, a bathroom, a kitchen with appliances that are new, a shower that works, not a shower that leaks, I forgot that. And windows that close. Liz I said, I won't have to be tapin' no windows in the wintertime! Can you imagine that? Never again! And an elevator, and a buzzer downstairs, with a... whatever they calls it, a modern place, Liz, not a run-down cold water flat. A modern home.

Towards the end of his speech, the senior Leon is almost talking to himself. A woman, LIZ HARPER, appears in the doorway behind them. Vera backs away to give the couple privacy. Leon addresses Liz.

(VERSE 1) STANDING ON A WINDSWEPT CORNER,
THE RAIN MIXED WITH MY TEARS,
WITH A TAXI AS MY WITNESS, I TRY TO ADD UP ALL THE YEARS,
BUT IT DOESN'T REALLY SEEM TO MATTER,
COUNTING LOST HOPES AND FEARS.

I WAS PROUD TO BE A HUSBAND, PROUD TO HAVE A WIFE,
IN THESE ROOMS WE RAISED A FAMILY,
BUT THERE'S NOTHING LEFT OF THAT LIFE.
AND NOW NOTHIN' SEEMS TO MATTER,
THOUGH I KNOW THIS CAN'T BE RIGHT.
(CHORUS) CAN'T YOU SEE, WHAT THEY'RE DOING TO ME. 4X

(VERSE 2) HOW MANY OTHERS ARE THERE JUST LIKE US,
WHO'VE LOST THE HOMES?
WHO'VE BEEN REMOVED AND UPROOTED, AND LEFT OUT ALL ALONE.
ALL IN THE NAME OF PROGRESS,
AND WE'VE GOT NOTHING TO CALL OUR OWN.
WHAT MAKES A LIFE WORTH LIVING, IF EVERYTHING IS TAKEN AWAY?
WHEN YOUR DREAMS LIE IN RUINS,
AND THERE'S NOTHING LEFT TO SAY.
BUT NOW IT DOESN'T REALLY SEEM TO MATTER,
IT CAN'T GET WORSE THAN IT IS TODAY.

The song climaxes, the clouds
darken and it rains. Leon tries to
protect the things he's tied up on
the roof of the car. Liz runs up
to him in tears. Vera is
devastated.

SCENE 10

MAYOR WAGNER'S OFFICE. 1961

Moses enters the room in high
spirits, he's extremely excited
about his plans for the 1964
World's Fair.

ROBERT MOSES

...so what if a handful of foreign exhibitors
aren't willing to pay the fees. We've got more
than enough just with the automotive and
technology companies that have contacted me
personally. Afterall, our theme is Progress and
Technology and who better to show us a glimpse
of the future than the General Motors' and
General Electrics' of the world. No, I
guarantee the '64 World's Fair will be a
tremendous success.

Wagner looks on politely, but
there seems no end to Moses'
monologue. He stands up and slides
a piece of paper across his desk

MAYOR WAGNER

(somewhat cynically)

That's right Bob I forgot that you are the poster boy for progress, GMS "Man of the Year" and all that... But right now I need you to sign this.

ROBERT MOSES

Huh?

MAYOR WAGNER

This paper, please sign it.

MAYOR WAGNER (CONT'D)

Your letter of resignation as planning commissioner.

ROBERT MOSES

I see you've already signed it.

MAYOR WAGNER

Yes, my signature accepts your resignation. The public needs to know I'm behind it. Robert - for both our sakes.

ROBERT MOSES

Don't be ridiculous. Nice pen.

Moses takes the pen, admires it,
and slips it into his suit pocket.

ROBERT MOSES (CONT'D)

This commissioner doesn't resign. I would put my focus on getting re-elected if I were you, not on getting me removed. You're the one with the head on a chopping block. If you want me to place my head next to yours, we both go. In this case two heads are not better than one.

MAYOR WAGNER

I'm losing all of Greenwich Village because of you, so we both lose if you stay on. You know I'll bring you back aboard just after the election, you can trust that.

MOSES

I have full faith and confidence in you Mayor, but let's not give these rabble-rousers too much credit. Greenwich Village does not carry the city. Not only that, but we have "friends" at every polling station. Getting rid of me will not save you, Bob, because you don't need saving. We have this ship secure.

MAYOR WAGNER

You don't know nothing about elections Bob, we know your history with voters. Please sign it so that I can win and bring you back.

ROBERT MOSES

If you're referring to my run for Governor, nice one. I learned a lot since then. We're a great team -- let's be sure and stay that way.

MAYOR WAGNER

Bob, there's a lot of folks who want me to fire you.

ROBERT MOSES

Sure, and I know all of them, here and in D.C., and a lot of them won't be around for their next term. But if you want Go-ahead -- fire me -- and you have two losers. Make that three -- New York City. But let's not dwell on losing moves -- Little Greenwich Village with it's 9 voters and Village Idiot means nothing to the overall vote count. You will win the election -- but only with me.

MAYOR WAGNER

Robert -- on some level -- I really admire you. Your misplaced confidence is almost contagious.

ROBERT MOSES

No disrespect was intended, Mayor.

MAYOR WAGNER

Of course not. We all play to the best of our abilities.

An ASSISTANT, 19, walks in the door.

ASSISTANT

Mr. Mayor, you have a document for me?

Wagner takes the paper, crumples it in his hand, and tosses into the trash.

TRACK 12 ("MASTER OF THE MASTERPLAN", SUNG BY NICHOLAS)
(VERSE 3)
HE DRAINED THE SWAMPS, AND STRAIGHTENED OUT THE RIVERS,
AND CREATED PARKS AND BEACHES FOR THE COMMON MAN.
BUT TO BUILD HIS HIGHWAYS
MOSES THREW OUT THOSE VERY SAME PEOPLE,
AND HE SAID IF YOU STOOD IN HIS WAY
YOU DIDN'T UNDERSTAND.

SCENE 11

GREENWICH COMMUNITY HEARING ROOM. 1957

CHAIRMAN

Mrs. Jacobs. Would you please address the committee.

She turns her back on the CHAIRMAN and the COMMITTEE to face the several rows of seating reserved for the RESIDENTS of Greenwich Village.

JANE JACOBS

I am addressing the committee.

Laughter and cheers erupt.

CHAIRMAN

Mrs. Jacobs. We are not amused. Would you please turn around and face the committee?

JANE JACOBS

(Without turning)

Well I can tell you this, Mr. Chairman. The residents of Greenwich Village are not amused. We feel that the city is turning its back on us, the people who actually live here.

CHAIRMAN

Mrs. Jacobs, there are procedures that have to be followed.

She turns to face the Chairman.

JANE JACOBS

Procedures? We don't need procedures when we have voices. When we have a petition. When we have community organizers that will fight for this neighborhood. When we have stories in the press we won't be silenced by your procedures, Mr. Chairman!

The room erupts in cheers.

CHAIRMAN

You will follow the procedures because there are other voices, Mrs. Jacobs. These are residents who are looking for affordable housing. Right here is a stack of questionnaires that proves the vast majority of people in Greenwich Village...

JANE JACOBS

Nonsense, those questionnaires are written by your friends at Rose Construction who stand to profit enormously by demolishing ...

CHAIRMAN

... Mrs. Jacobs I warn you not to cut me off.

The Assembly boos the Chairman.

JANE JACOBS

We have proof your questionnaires are a giant fraud!

Noisy reaction from the floor.

CHAIRMAN

Order. Order! If you don't quiet down, I will adjourn this meeting!

JANE JACOBS

(Raising her voice)

Mr. Chairman, our patience is already tried. And now our community is ready to act. Read our petition.

CHAIRMAN

Nowhere in the New York City legal code does it say we have to acknowledge a petition. The condemnation of Greenwich Village is already underway.

JANE JACOBS

Mr. Chairman, Robert Moses said "The scythe of progress must move northward. We cannot rebuild our city without moving people.' Well this is where we stop you. Right here, right now. This is where we turn the scythe of protest on you!

A roar of approval drowns out the Chairman as he bangs his gavel.

OUTSIDE THE COMMUNITY HEARING ROOM --STREET

Robert and Vera walk arm-in-arm.

PROTESTOR ONE

Are you Robert Moses?

ROBERT MOSES

I'm just an observer here tonight.

Vera looks on surprised. Moses looks shaken, a bit scared.

PROTESTOR TWO

You are Robert Moses. I recognize you from the papers.

Moses walks a little faster. A reporter comes by holding a microphone.

REPORTER

Mr. Moses, is it true you mean to tear down half of Greenwich Village.

ROBERT MOSES

No, that is not true at all, that is vastly oversimplifying things.

REPORTER

It says here in the Journal-American ...

ROBERT MOSES

Never mind what it says in that rag, pay attention to what I'm saying ...

REPORTER

Well I'm asking you, the paper says here that a large swath of Greenwich village is set to be demolished for ...

PROTESTOR ONE

It is true, just admit it Moses!

PROTESTOR ONE (CONT'D)

You want to destroy our homes. You want to tear down everything to build another one of your damn highways.

ROBERT MOSES

Such melodrama!

PROTESTOR TWO

This is real, this is not melodrama, you idiot!

PROTESTOR ONE

You insult me Mr. Moses, it's my house on Cornelia Street - My house -- I've lived in it since 1912 -- who gives you the right to condemn my home. That's just sick!

At this Robert and Vera start walking faster.

The Reporter continues to ask questions as Robert and Vera go into a quick trot and finally reach their limo.

Moses rolls up his window, while the protestors knock on the windshield and trunk.

SCENE 12

ROBERT MOSES LIMOSINE -- SAME NIGHT.

From inside the limo we hear the muffled shouts of the protestors and the Reporter. Robert and Vera sit in silence. Two AIDES sit in the car awaiting Robert. The limo pulls out off the curb in a hurry.

AIDE ONE

How'd it go Mr. Moses?

ROBERT MOSES

Never mind how it went, take me straight to the World's Fair headquarters. We've a board meeting.

Aide one whispers something to the driver.

VERA MARTIN

Is what he said, the guy from Cornelia Street -- is he really going to lose his home?

ROBERT MOSES

If his home is within the condemned area, then technically, yes.

VERA MARTIN

But what will the city do for him?

ROBERT MOSES

Vera- can you shut up.

VERA MARTIN

No - I can't. I'm feeling terrible.

ROBERT MOSES

I've explained this more than once. Let me once again make it clear to you how things work. You know when you make an omelette -- well what do you do? You break a few eggs to make an omelette. Nothing wrong with that, and that's the only damn way an omelette gets made. You should know that.

VERA MARTIN

What about that man though? What will happen to him?

ROBERT MOSES

Nothing. He'll live with his parents or friends, it doesn't matter. We're doing bigger things -- he doesn't matter in the grand scheme of things.

VERA MARTIN

I don't feel I matter in the greater scheme of things either.

ROBERT MOSES

Oh please, can you just shut up!

VERA MARTIN

Driver, please stop. Stop right now!

The Limo comes to a halt. Vera opens the door and runs into the street.

ROBERT MOSES

(Calling out to her)

You forgot your goddamn purse!

AIDE TWO

I can run out and bring it to her, Sir.

After a moment's hesitation, Moses exits the car in a hurry.

SCENE 13

JONES BEACH BOARDWALK AND SHORELINE.

Robert chases Vera with her purse over the boardwalk and to the beach.

ROBERT MOSES

What the hell are you doing?

VERA MARTIN

I'm leaving you, Robert.

She gazes out at the horizon.

ROBERT MOSES

Honey. You're not. You're not doing that. You don't do anything. You don't make any money, not enough anyway, and you can't be a dancer for much longer. Now, let's stop this foolishness and get back in the car.

Vera walks further from him closer to the shoreline.

VERA MARTIN

I'm not afraid of that. I've been broke before.

Turns to him.

VERA MARTIN (CONT'D)

I'd rather live without you and without money.
You don't care about anyone. And you know
that's true.

ROBERT MOSES

Please shut up. You've always known who I am,
you know me better than anyone. Let's go.

VERA MARTIN

I'm not afraid of you, and I'm not afraid of
the future.

Moses understands she means
business and walks back towards
his limo. The lights on him fade
as the light on Vera rises and as
she smiles and starts to sing,
Moses fades slowly to black.

TRACK 14 ("I'M NOT AFRAID OF THE FUTURE" SUNG BY VERA)
(VERSE 1) WHEN DID IT START, WELL THAT'S HARD TO SAY,
IT'S SO MUCH EASIER TO SEE WHERE WE ENDED.
ALL OF THOSE TIMES I LOOKED DEEP INTO YOUR EYES,
ALWAYS AFRAID OF WHAT I MIGHT FIND.

(CHORUS) BUT I'M NOT AFRAID OF THE FUTURE,
IT'S SOMETHING THAT I LEARNED FROM YOU.
I'M NOT GOING TO BACK DOWN FROM MY FEARS ANYMORE.
I'M NOT AFRAID OF THE FUTURE,
IT'S SOMETHING I JUST HAD TO DO.
I'M READY FOR ANYTHING THAT KNOCKS ON MY DOOR.

(VERSE 2) YOU'RE NOT THE MAN I THOUGHT YOU WOULD BE,
AND I'M NOT THE GIRL THAT YOU ONCE RESCUED.
YOU HAD BIG PLANS THAT I THOUGHT INCLUDED ME,
YOU HAD ME CONVINCED THAT WE WERE IN LOVE.

(BRIDGE) I GAVE YOU EVERYTHING THAT I HAD IN MY HEART,
BUT WITH YOU I ALWAYS FELT LIKE I WAS ALONE.
I DID ALL THAT I COULD, I TRIED MY VERY BEST,
AND NOW I'LL BE STRONGER ON MY OWN.

BLACKOUT.

ACT III

SCENE 1

THE STEPS OF CITY HALL. 1962

From black a burst of glaring light completely fills the theatre. As eyes adjust we see Robert Moses in suit jacket and tie towering over a group of reporters. To his left and right are the TWO AIDES from the previous scene. James Felt stands behind him. Flashbulbs pop. A phalanx of news cameras bristling with microphones is pointed at him. Several of his aides, most in shirtsleeves, are standing behind him, looking nervously at the crowd. Robert Moses points as he speaks, barely concealing his anger and contempt. The surrounding screens are filled with close-up images of Moses' enraged face, of protestors and their signs - "Moses isn't God", "Save Our City".

ROBERT MOSES

(Hears a question, almost screaming at the cameras)

For over forty years I've been building roads, creating parks, and turning this city into the greatest city on earth. The naysayers, they have no imagination.

REPORTER

Is it true, Mr. Moses, that your plan to extend Fifth Avenue through Washington Square Park will involve tearing down the Arch and the playgrounds.

ROBERT MOSES

It's all part of the master plan for lower Manhattan. Additional roads are necessary for economic growth. You can't see the infrastructure, the added capacity, the tax revenue the project will generate for the city.

Protestors and activists in the crowd begin to heckle and boo. Ominous music builds in the background (track 14 -instrumental version of "Voice of the People").

(MORE)

ROBERT MOSES (CONT'D)

For these so-called liberal-minded, community watchdogs to stand up and arrogantly say no to progress, no to improved traffic flow, no to increased capacity, no to parking is ridiculous, it's an insult. And to question my motives - my public authorities generate cash, cash to build, cash to borrow, cash to do as we please, all in the interest of the public good!

The protestors become so loud
Moses can hardly be heard. Felt
taps him on the back and whispers
in his ear.

ROBERT MOSES (CONT'D)

The bottom line is those who can, build. Those
who can't, criticize!

JAMES FELT

Robert, I think we better leave now.

Moses sighs, distraught.

JAMES FELT (CONT'D)

(leaning forward and speaking into the
microphones)

Commissioner Moses is no longer taking any
questions.

SCENE 2

NELSON ROCKEFELLER'S YACHT, NEW YORK HARBOR. 1962

Moses is sailing on Nelson
Rockefeller's yacht, who is now
the governor of NY State. An aide
to Rockefeller, KEVIN, 24, sits
starboard with a LARGE SATCHEL
over his shoulder. It's a very
sunny afternoon. The two men are
drinking cold drinks in tall
glasses.

ROBERT MOSES

You want your brother to run the Parks
Commission?

NELSON ROCKEFELLER

For the state. If you wouldn't mind Robert. I
need you to resign that one post. You've had
that commission for nigh on 40 years now. Not
to mention the fact you run every other state
and city commission under the sun. One less
shouldn't affect you that much, and should give
you a little more time for the World's Fair.

ROBERT MOSES

No. I've kept these commissions strong and working in the public interest, I'm not about to put other interests, especially family nepotism, ahead of that. And more time for the World's Fair is not the issue here.

NELSON ROCKEFELLER

My brother is prepared to serve the public interest. I wouldn't question this. None of us is on the take, you should know this. Our wealth makes that possible.

ROBERT MOSES

What about your political interests?

NELSON ROCKEFELLER

We all have political interests, so does every human being. The issue is public transport. I need you to put more money into the subways and buses. You're not doing that, so I'm going to. It will be an incredibly popular initiative, of that I am 100 percent sure.

ROBERT MOSES

Yeah, and that initiative would be at the cost of the Triborough, and for what? To pay for the most out of date, antiquated means of transportation of them all? A rat-infested, crime filled River Styx? Are you kidding me?! So you can run for President, right, is that it, Nelson, tell me!

NELSON ROCKEFELLER

Robert, I don't answer to you like that. You're also talking to the public impudently and that's hurting us. In fact you're terrible on television.

ROBERT MOSES

Well, if you want to resign my Parks Commission, then I may as well resign the Long Island Parks Commission, the New York City Commission, the Jones Beach commission, and the Power Commission.

NELSON ROCKEFELLER

I just want the one -- the State Parks Commission.

ROBERT MOSES

No - effective right now I resign from all of them.

NELSON ROCKEFELLER

Don't be ridiculous.

ROBERT MOSES

That's how it works - one or all.

NELSON ROCKEFELLER

Robert. Really? I don't think you want to do that.

ROBERT MOSES

I need all of them to really work in tandem to be effective. This is pure folly, you need to listen to me on this. You're being an idiot about this, it will look bad for you.

NELSON ROCKEFELLER

Alright then... (long pause) I accept your resignations.

ROBERT MOSES

Bullshit you do Nelson.

NELSON ROCKEFELLER

From all your posts as you have stated.

ROBERT MOSES

What?

NELSON ROCKEFELLER

I accept your resignations. All of them.

ROBERT MOSES

You accept my resignations? I didn't resign, I merely mentioned the possibility under hypothetical conditions.

NELSON ROCKEFELLER

Nobody talks to me that way. Robert, you've finally exhausted me.

ROBERT MOSES

There's nothing to prove that I said that.

NELSON ROCKEFELLER

(Gesturing to Kevin)

Kevin has a recording of our entire conversation. Nothing personal Robert, but he records all my political conversations.

ROBERT MOSES

But -- this is a personal conversation. We're friends.

NELSON ROCKEFELLER

Of course, we are Robert. My brother Laurence is incorruptible, and as our friend you should know that.

TRACK 15 ("THERE'S NO ONE ELSE", SUNG BY NELSON ROCKEFELLER)
(VERSE 1) NEXT TIME I SEE HIM, I'LL TELL HIM IT'S OVER,
HE WON'T BE NEEDED HERE ANYMORE. HE'S HAD A LONG RUN,
BUT THE TIME HAS COME, TO PUT AN END TO HIS ENDLESS CONTROL.

(CHORUS) AND THERE'S NO ONE ELSE, IT'S REALLY UP TO ME,
THERE'S NO ONE ELSE...

(VERSE 2) HE'S BATTLED MAYORS AND GOVERNORS BEFORE ME.
THEY'D COME AND GO AND SOMEHOW HE'S STAYED.
THEY NEEDED HIM SO MUCH MORE THAN HE NEEDED THEM,
BUT NOW I'M THE ONE WITH THE FINAL SAY.

(BRIDGE) HE'S BUILT SO MUCH, BUILT SO MUCH,
TOO MANY MONUMENTS TO NAME.
BUT HE'S OUT OF TOUCH, HE'S OUT OF TOUCH,
TIMES HAVE CHANGED AND HE'S THE SAME.

SCENE 3

WASHINGTON SQUARE PARK, ARCH. 1963

Nicholas Bianco appears at
twilight. Several large bulldozers
are being moved into the park in
what resembles a clandestine
military-like operation. Nicholas
looks on quizzically.

TRACK 16 ("MASTER OF THE MASTERPLAN", SUNG BY NICHOLAS, VERSE
4)
BUT ONE DAY A GROUP OF YOUNG MOTHERS FOUND A BLUEPRINT,
SHOWING PLANS TO BULLDOZE THE PARK
WHERE THEIR CHILDREN PLAYED.
SO THEY STOOD THEIR GROUND,
AND FOUGHT AGAINST THE GREAT MOSES,
AND HE TRIED BUT HE COULDN'T ROLLOVER THE STROLLER BRIGADE.

HE WAS THE MASTERBUILDER, HE WAS THE POWERBROKER.
CREATING AND BUILDING AN EMPIRE AT HIS COMMAND.
THE TRIBOROUGH KING, THE ULTIMATE AUTHORITY,
ROBERT MOSES WAS THE MASTER OF THE MASTERPLAN.

THE LIGHTS BRIGHTEN TO HIGH NOON.

SCENE 4

NELSON ROCKEFELLER'S MIDTOWN OFFICE.

Felt, Moses and Nelson Rockefeller
are gathered around a television
set.

On the video surround we see women with their baby strollers blocking bulldozers from entering Washington Square Park and its arch.

NELSON ROCKEFELLER

You told me you handled this.

ROBERT MOSES

Don't worry about this. It's just rabble it'll go away by end of week.

JAMES FELT

How do you clear women and their baby strollers?

ROBERT MOSES

Eventually we'll bring in the police if they don't leave.

NELSON ROCKEFELLER

Are you kidding me? We're gonna send bulldozers and police to clear out women and children?

ROBERT MOSES

(Trying to regain his composure)

It's just unbelievable, these women are incredible. Reckless! Baby strollers at a protest! You offer them an amenity that will make their lives better, and they grouse about it. Nelson, the park is underused, and extending Fifth Avenue through it will benefit thousands of drivers everyday.

NELSON ROCKEFELLER

Robert, I think we should get a better look.

ROBERT MOSES

(To Nelson)

I'm telling you, sometimes I can't understand the minds of these people... I mean I know human nature very well, but sometimes, these liberal, I don't know, well-educated, women... Whose idea was it to bring out these strollers?

JAMES FELT

Jane Jacobs most likely. You gotta admit she makes good press.

ROBERT MOSES

(angrily looking at Felt)

That bitch! They're nothing but a bunch of mothers! Fuck 'em all!

SCENE 5

WASHINGTON SQUARE PARK, UNDER THE ARCH. 10 MINUTES LATER.

Jane Jacobs speaks to a large crowd of neighborhood activists, including dozens of mothers who have brought their baby strollers. Television news camera crews film the event. Moses and Felt step out of their limo to observe the protest. They stand just apart from the center of the protest.

JANE JACOBS

If Robert Moses thinks he can come in here and destroy our park so that his cronies can have a Fifth Avenue address, he's got another thing coming to him. Washington Square Park! This is our place to relax with our families, with our children! The audacity! What is he thinking? That he's God?

Her words elicit a roar from the crowd of activists and protestors. The pulsing beat of "Voice of the People" builds in the background.

JANE JACOBS (CONT'D)

(Addressing the crowd on stage)

What Moses fails to see is that more roads mean more cars. More cars means more traffic. And more traffic means more pollution. Do we just bow down when we hear the word progress? Do we fall on our knees and thank Moses like he's what... Moses? Hell no.

A protestor has spotted Robert Moses.

PROTESTOR

Hey are you Robert Moses?

Moses and Felt walk quickly back towards the safety of their limo. We see Vera and Leon among the crowd watching as Moses' limo drives away. At that moment, music underscores a video surround of New York City -- aerial views of highways, bridges, buildings, and parks, mixed with scenes of people on street corners, playing in parks, walking their dogs, buying hotdogs, hailing cabs, etc.

As the music builds, the group of reporters and concerned citizens morphs into a group of protesters carrying signs ("Save our City," "Say No to Destruction," "Moses isn't God"). The crowd coalesces into a spirited dance mob. From their midst emerges urban activist Jane Jacobs who sings "Voice of the People." Others join in. The crowd goes from angry to joyfully defiant.

TRACK 17 ("VOICE OF THE PEOPLE", SUNG BY JACOBS AND CHORUS)
(VERSE 1) YOU'VE TREATED OUR CITY LIKE YOUR PRIVATE KINGDOM.
BUT YOUR LIES AND DECEITS CAN'T FOOL US ANYMORE.
DON'T TRY TO TELL US WHAT TO DO, YOU BETTER LISTEN UP,
'CAUSE WE'RE TALKING TO YOU.

(CHORUS) LISTEN TO THE VOICE OF THE PEOPLE.

(VERSE 2) WE'VE SEEN ALL THE DAMAGE THAT COMES FROM YOUR EGO,
YOUR HIGHWAYS AND BRIDGES ALL LEAD TO DEADENDS.
DON'T TRY TO TELL US WHAT TO DO, YOU BETTER LISTEN UP,
'CAUSE WE'RE TALKING TO YOU.

(CHORUS) LISTEN TO THE VOICE OF THE PEOPLE.
TALKING 'BOUT THE VOICE OF THE PEOPLE.
... VOICE OF THE PEOPLE.
... VOICE OF THE PEOPLE.

During the final chorus the crowd disappears a few at a time as the music tapers off to a pulse. Sounds of bumper to bumper traffic as the stage goes dark.

SCENE 6

NELSON ROCKEFELLER'S OFFICE, NEW YORK. 1968

NELSON ROCKEFELLER

Listen, we lost that battle for the lower Manhattan highway, so let's just move on. I wanted you to be the first to know we are taking the Triborough and merging it with the MTA. I'm going to need you on this Robert, just not as commissioner. Only you know the ins-and-outs of how to get things done.

ROBERT MOSES

Nelson. This is a surprise. I'm gonna ask you straight out: Is your MTA scheme a plan to get rid of the Triborough and by extension -- me?

NELSON ROCKEFELLER

Robert -- you're being paranoid. We've been friends for what -- over thirty-five years. What you should be worried about are our inner city neighborhoods ...

ROBERT MOSES

... The blacks and Latinos you mean.

NELSON ROCKEFELLER

No this is not about race ... without reliable public transportation services we essentially have over 2 million people who have to walk if they want to get anywhere.

ROBERT MOSES

If we'd built the expressway across Lower Manhattan, we'd have excellent traffic flow. Lessen the burden on the subways, that's how you solve this.

NELSON ROCKEFELLER

Robert, no outdated philosophy today -- I need you behind me on this. I need you to resign your post at the Triborough Authority and then I'll appoint you to the Board of the MTA.

ROBERT MOSES

When's that going to happen?

NELSON ROCKEFELLER

When the time comes. It shouldn't be much after the New Year. You'll have me behind you there, so effectively, you'll be the chief of the MTA.

ROBERT MOSES

You want to build subways, so that you can get votes from minorities. Is that what this is about?

NELSON ROCKEFELLER

Robert you're not listening to me. Yes, I want votes, and yes, I want people to be able to move about the city. But you have to believe me on this. We both move up together -- you'll be with me when I'm president, you know that.

ROBERT MOSES

But Nelson, we've got to start talking about Flushing Meadows, and the Cross Sound Bridge. Those are the projects that need our resources.

NELSON ROCKEFELLER

Your management of the '64 Worlds Fair nearly drained us Robert of any public support for those projects.

ROBERT MOSES

Is that what this is about?

NELSON ROCKEFELLER

No, that's besides the point. But I apologize. It was really the contractors ... (Looks at his watch) Forgive me, I have a lunch meeting in 10 minutes. My dear friend, before we can talk about anything else, I need to know if you'll resign the Triborough and accept the MTA position. It's the best course for both of us. You know that's the only reason I'd ask.

ROBERT MOSES

(with slight hesitation)

Of course, Governor. Of course, just call me and let me know when to begin.

NELSON ROCKEFELLER

Thank you for understanding. My dear friend.

Rockefeller shakes his hand vigorously, Moses weakly.

ROBERT MOSES

When will you reach out to me on the MTA Board?

NELSON ROCKEFELLER

I told you Robert, right after the New Year. (He shakes his hand again) Now, I really must be going.

Moses eyes Rockefeller, but finally gives in and trusts him.

TRACK 18 ("STRAIGHT TOWARDS THE SUN" SUNG BY ROBERT MOSES)
(VERSE 1) I HAD SO MANY GOOD IDEAS, SO FAR AHEAD OF MY TIME,
I WAS AS MODERN AS CORBUSIER.
BUT HISTORY IS FULL OF WRONG TURNS,
AND IDEALS GET LEFT BEHIND. PLEASE DON'T BLAME ME,
I'M NOT AS BAD AS THEY SAY...

(CHORUS) I COULDN'T SEE A THING,
BECAUSE THE LIGHT WAS IN MY EYES.
I WAS HEADING STRAIGHT TOWARDS THE SUN.

(VERSE 2) NO ONE CAN SAY THAT I DIDN'T DO MY JOB,
LIKE IT OR NOT I GOT THINGS DONE.
THOUGH ROOSEVELT AND ROCKEFELLER WILL NEVER BE MY FRIENDS,
I CAN ADMIT I DON'T LIKE WHAT I'VE BECOME.

(BRIDGE) I WANTED TO TRANSFORM THE WORLD,
MAKE IT A BETTER PLACE, I ONLY WANTED WHAT WAS BEST FOR YOU.

I REALIZE NOW THAT THE TIMES HAVE CHANGED,
AND I'VE BEEN LEFT BEHIND,
BUT LOOK AT ME NOW, WHAT ELSE CAN I DO.

SCENE 7

JONES BEACH - BOARDWALK - EARLY EVENING. 1969

Robert Moses sits on a bench
staring into a spectacular sunset.
We can hear the sound of motorcars
pass by on the road behind him.
Two boys in Dodgers caps toss a
baseball between them which hits
their gloves with a THUD.

He closes his eyes. His head
droops to his chest. In some
moments, he's asleep. The
thudding sound diminishes.

Lights fade to black.

A continuous BEEP BEEP BEEP (car horns) permeates the
darkness.

FADE IN:

Slowly the darkness melts into
bright sky blue.

A MULTI COLORED BEACH BALL twirls
in dream-like slow-motion.

JONES BEACH - BOARDWALK - DAY. 1979

Beeping.

Moses wakes up to find the beach
alive with people. He looks with
amazement at the source of the
beeping: a wrinkled TREASURE
HUNTER waves his METAL DETECTOR
over the sand. Several gaudy gold
necklaces are draped over his
deeply tanned body. Moses stares
at him.

TREASURE HUNTER
What are you looking?

ROBERT MOSES
(Startled)

You talking to me?

TREASURE HUNTER

Yeah, I am.

ROBERT MOSES

Nothing.

TREASURE HUNTER

That's right, stop staring, it's impolite.

Moses nods and slowly makes his way towards the beach.

SCENE 8

CONEY ISLAND HOUSING PROJECTS. 5AM. SUNRISE. 1981

Leon is sprawled out on the couch having fallen asleep in his clothes. The lights come on in the apartment and a song plays on the radio. It's Steely Dan's "Reelin in the Years" waking him up.

LEON HARPER, JR.

Vera, Vera wake up, the power's come back on!

As Leon struggles to his feet he knocks an empty wine bottle off the coffee table. Vera enters in her dressing gown, she looks like a girl with the morning sun lighting her face. Leon puts two empty wine bottles in the trash can.

VERA MARTIN

Oh god, you never know how much we depend on electricity in this city, without it ...

She fiddles with the dial on the old transistor radio, trying to tune in a human voice, but all she finds is the alien whistling of distant short wave signals.

The radio plays strains of a song Vera brightens to hear.

VERA MARTIN (CONT'D)

Oh my, Leon -- you know this is from the Ziegfield Follies, I danced this very same song oh so long ago.

LEON HARPER, JR.

I know Vera, you always play this oldies station, but turn it back to the news I want to hear what happened.

VERA MARTIN

Leon -- you know I'd dance for you, but I can barely walk these days.

LEON HARPER, JR.

Just for a second, I want to know.

Leon turns the radio knob.

VERA MARTIN

I'd rather pretend to dance.

LEON HARPER, JR.

Last time you really did dance, my wife nearly killed me. But maybe she had a right to be mad, you were so gorgeous back then.

VERA MARTIN

Oh such a charmer.

LEON HARPER, JR.

Here it is.

The song on the radio is interrupted by the news. A Newscaster's voice is heard but the channel goes in and out of tune.

NEWSCASTER (OFF-STAGE)

The Mayor will be holding a press conference at 4 PM to address the city's controversial support of the Sony Tower, the so-called "Chippendale building". In other citywide news, retired Parks Commissioner, Triborough commissioner and a host of many other government positions, a man who controlled the construction of highways, bridges and housing projects throughout the metropolitan area, Robert Moses, has died. More on Robert Moses and a Sports Update are next with the latest on the Yankees and Mets after a word from our sponsor.

Cheesy station music ID plays.

VERA MARTIN

What? What did they say? Did they say something about Robert Moses?

LEON HARPER, JR.

Nothing about the blackout in Brooklyn?

RADIO ADVERTISER (OFF-STAGE)

No matter what your legal difficulty might be the firm of Polaski, Goldman and Phipps will be there for you ...

VERA MARTIN

Let's try another station.

LEON HARPER, JR.

No - just wait they're just quick breaks I know this station.

RADIO ADVERTISER (OFF-STAGE)

Call 718-768-H.E.L.P For further assistance. You won't pay a dime unless we make one for you.

The station transitions back to the newscast with another cheesy station ID.

NEWSCASTER (OFF-STAGE)

Robert Moses passed away at Good Samaritan Hospital on Long Island. He was notable as the Master-builder of New York City. He was 92. Now back to our regularly scheduled lite-FM hits from the seventies ...

Queen's "Another One Bites the Dust" starts to play as Vera turns down the radio.

VERA MARTIN

Did he die? I couldn't hear for sure.

LEON HARPER, JR.

Yeah Ms. Martin. If you "was" 92 -- then that means you'll never be 93. That means - you dead.

Vera sits there silently. Stunned.

VERA MARTIN

Are you sure? They said Robert Moses? That's all he got? Ten seconds on the news? Oh my god Leon, he deserves more than that, he was the biggest guy in town, everything is just... it all comes to nothing...

LEON HARPER, JR.

How did you know him, miss. Was he a friend? I can't say I'm sorry to hear that he's gone.

Vera gazes out the window.

SCENE 9

JONES BEACH - SHORELINE - DAY. 1981

Moses wends his way between beach blankets, hot dog vendors, and frisbees floating through the air.

At the shoreline, he comes upon 3 CHILDREN squatting with plastic shovels and pails. They are building an elaborate SAND CASTLE. One BOY, 10, is building a rampart to protect the castle against the lapping waves. A GIRL, 12, and another BOY, 8, place PLASTIC SOLDIERS on the towers.

Moses squats on his knees to get a better look at how the castle is being designed.

The children look on in silence, then one speaks.

BOY

What do you want, mister?

ROBERT MOSES

I ah...

GIRL

We're not supposed to speak with strangers.

ROBERT MOSES

(Referring to the sand wall)

You see. You're building a wall, but you don't really need a wall. You need a trench to absorb the water. And then you need a bridge across the trench so that cars can pass through and access the building, I can show you....

The kids just stare at him, feeling uneasy. Sensing this, Moses heads down to the shoreline.

He stares out at the sun. He sees a seabird fly directly into the sun and then dive down towards the water, as if it was burned by its rays.

One of the children runs to Vera who has been lying on a blanket under a beach umbrella. The Treasure Hunter is Paul Moses. A nearby lifeguard climbs down from his post. It's Nelson Rockefeller. Ashlee Fineberg appears with David Fineberg eating ice cream cones and leaning on the railing overlooking the sea. Others on the sand reveal themselves to be characters from Moses' life (Gov. Smith, Walter O'Malley, Nicholas Bianco, Jane Jacobs, Leon Harper, Jr.), coming down the steps onto the beach, emerging from the ocean, playing paddleball, etc.

The entire cast has gathered on the beach stage. The spotlight slowly fades as the video surround projects images, footage and animations of Moses' achievements. Slowly at first, and then faster and faster in an accumulation of history that culminates with a loop of modern traffic encircling the cast and audience in an endless spinning stream of light. The chorus sings and dances the choreographed finale as Moses stands still and then slowly disappears.

TRACK 19 ("B.U.L.L.D.O.Z.E.R." SUNG BY CHORUS)

(VERSE 1)

HERE HE COMES. PLEASE STEP ASIDE.
HE CAN'T STOP, HE WON'T COMPROMISE.
HE CAN'T HEAR YOU, HE'LL NEVER BACK DOWN.
HE'S TOO STRONG FOR OUR LITTLE TOWN.

(CHORUS)

B.U.L.L.D.O.Z.E.R., BETTER GET OUT OF HIS WAY.
B.U.L.L.D.O.Z.E.R. HE ALMOST HAD THE FINAL SAY.

(VERSE 2)

HE PAID A PRICE, BUT SO DID WE. LOOK AROUND, ROUND, ROUND.
WHAT DO YOU SEE, A CITY HALF BUILT, UNFINISHED AT BEST,
ALWAYS CHANGING, NEVER AT REST...

THE END.