

# BULLDOZER

The Ballad of Robert Moses

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Book by  
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## SYNOPSIS

### **THE STORY**

"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. "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. From boardrooms and bedrooms to satellite views of New York city street life, "BULLDOZER" charts the rise and fall of one man, the young woman who loved him, and the great human toll that was paid to build the city we live in today.

Robert Moses conceived, built and even ran much of New York City for over four decades. By far the most powerful unelected public official New York and the nation has ever seen, his ideas and political tactics were imitated across the country for decades to come. Most importantly, Moses was enamored with the automobile and modernism, and in fact, created the car culture of today, and by extension the anti-pedestrian urbanism that shapes the cityscape of nearly every American city.

Initially the newspapers portrayed him as a Johnny Appleseed, a folk hero of the common man. A sophisticated and savvy bureaucrat, Moses, to his credit, rode the wave of three decades of federally-financed building programs that pumped billions of dollars into the New York economy. However, using the power of eminent domain he leveled entire neighborhoods and displaced over a quarter million New Yorkers - often the poorest - to make way for his public housing and highway projects. Many began to wonder - was Moses actually destroying the city he loved? By 1960, the tide 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 tear down the historic arch in Washington Square Park to extend Fifth Avenue as a feeder road to his proposed lower Manhattan Expressway, a remarkable phalanx of opposition will come together and lead to his undoing.

## CAST LIST

**OLD MOSES** (40s-60s) - Robert Moses at the end of his life.

**LEAD ACTOR** (Late 20's-30's) - The leader of a troupe of street players. He plays the younger Robert Moses throughout the play.

**ACTOR #2** (Male: 20s-30s) A member of the troupe of actors - AL SMITH, REPORTER, HECKLER, RADIO ANNOUNCER

**ACTOR #3** (Male: 20s-30s) A member of the troupe of actors - NELSON ROCKEFELLER

**ACTOR #4** (Female: 20s-30s) A member of the troupe of actors - VERA MARTIN, BOARD MEMBER

**ACTOR #5** (Female : 30s-50s) A member of the troupe of actors - JANE JACOBS

## **SCENE LIST**

**Prologue, pg 1** - 1973, Washington Square Park, a troupe of street actors

**Scene 1, pg 2** - Old Robert Moses sits in the park

**Scene 2, pg 5** - The actors meet Moses

**Scene 3, pg 7** - Al Smith and Moses meet

**Scene 4, pg 10** - The Central Park Casino

**Scene 5, pg 15** - Rockefeller Center under construction

**Scene 6, pg 18** - Airplay cockpit

**Scene 7, pg 21** - Vera and Moses at home

**Scene 8, pg 25** - Rockefeller meets Jane Jacobs

**Scene 9, pg 31** - Greenwich Village basement print shop

**Scene 10, pg 34** - A hillside on Staten Island

**Scene 11, pg 39** - Greenwich Village community board meeting

**Scene 12, pg 42** - Rockefeller's office

**Scene 13, pg 44** - Greenwich Village basement print shop

**Scene 14, pg 45** - Greenwich Village sidewalk

**Scene 15, pg 48** - City Hall steps

**Scene 16, pg 50** - Washington Square Park

**Scene 17, pg 52** - Moses and Vera together

**Scene 18, pg 56** - Rockefeller's office

**Scene 19, pg 59** - Washington Square Park

## MUSIC TRACKS

- #1 - pg 1 - "Bulldozer" Overture (instrumental by band)
- #2 - pg 2 - "Masterplan" V1 (sung by Company)
- #3 - pg 4 - "Straight Towards the Sun" preprise (sung by Old Moses)
- #4 - pg 9 - "The View From My Imagination" (sung by Lead Actor)
- #5 - pg 13 - "Fresh-Cut Flowers" (sung by Vera & Lead Actor)
- #6 - pg 15 - "Masterplan" V2 (sung by Lead Actor)
- #7 - pg 17 - "We're Impressed" (sung by Reporter & Rockefeller)
- #8 - pg 20 - "You and I" (sung by Lead Actor & Rockefeller)
- #9 - pg 23 - "When The World Isn't Watching" (sung by Old Moses & Vera)
- #10 - pg 25 - "Masterplan" V3 (sung by Lead Actor)
- #11 - pg 29 - "Everybody's Got Something To Hide" (sung by Old Moses)
- #12 - pg 33 - "We Like What We Like" (sung by Reporter, Rockefeller & Jane Jacobs)
- #13 - pg 36 - "You'll Do It My Way" (sung by Lead Actor & Rockefeller)
- #14 - pg 38 - "Masterplan" V4 (sung by Old Moses & Lead Actor)
- #15 - pg 41 - "Don't You Dare" (sung by Jane & Old Moses)
- #16 - pg 42 - "There's No One Else" (sung by Rockefeller)
- #17 - pg 43 - "You Can't See" (sung by Jane)
- #18 - pg 47 - "Lost All Sense of Direction" (sung by Vera)
- #19 - pg 49 - "You Better Listen" (sung by Old Moses)
- #20 - pg 49 - "Masterplan" V5 (sung by Lead Actor & Company)
- #21 - pg 51 - "Voice of the People" (sung by Jane & Company)
- #22 - pg 53 - "Not Afraid of the Future" (sung by Vera, Old Moses, & Lead Actor)

**#23 - pg 56** - "There's No One Else" reprise (sung by Rockefeller)

**#24 - pg 59** - "Masterplan" V6 (sung by Old Moses)

**#25 - pg 61** - "Straight Towards the Sun" (sung by Old Moses & Company)

AT RISE:

A pitch black stage. We hear sounds of traffic (SFX Cue #1). We see the suggestion of the New York City skyline.

**TRACK #1, INSTRUMENTAL OVERTURE: VOICE OF THE PEOPLE**

As the lights come up, we see that we are in WASHINGTON SQUARE PARK. The famous arch looms overhead. Sounds of children playing (SFX Cue #2).

The suggestion of bushes. A bench is S.L.

A GROUP OF ACTORS emerge. They are dressed in the hippie chic clothes of the early 70s.

Some of them are miming street theater, one actor is riding a unicycle, another is juggling. Someone strums a guitar. An open guitar case sits covered in stickers with slogans from the day: ("This machine kills fascists," "Make love, not war," "Hell no, we won't go," "Sock it to me").

The LEAD ACTOR sings the opening verse of MASTERPLAN V1.

This song is not connected to the action of the play, but serves as a stand alone prelude to the action.

LEAD ACTOR

...here's a song about a guy who didn't much care for this spot... right here where you're standing. He wanted to put a highway through this park. Right here! For awhile they called him the Master Builder. But he acted like he was a king, or maybe an emperor... but he wasn't...

We see projections of the various engineering feats that Robert Moses created for the city. The song is an introduction that exists outside the action of the opening.

The Company joins in.

**TRACK #2: MASTERPLAN V1**

LEAD ACTOR

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.

LEAD ACTOR &amp; COMPANY

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

The Actors congregate together, miming  
eating some food they scrounged,  
passing a bottle, or a joint.

**SCENE 1**

ROBERT MOSES (85) shuffles on stage.  
He sits on the park bench. (Note: The  
Actors, camped out, don't notice him.)

LEAD ACTOR

Hey man, put on some tunes.

ACTOR #2 turns on a small transistor  
radio. A NEWS ANNOUNCER can be heard.

NEWS ANNOUNCER (SFX Cue #3)

...Here's your WNBC-AM "eye in the sky" traffic update... The  
Harlem River Drive and the Major Deegan are backed up all the  
way to the Triborough Bridge, with extra wait time for  
commuters heading out to the BOE. On the FDR, things aren't  
looking much better, with traffic slowing to a crawl.

LEAD ACTOR

Oh man, change the channel-

OLD MOSES

No! Don't!

They all look at Moses.

OLD MOSES

Let it play...



LEAD ACTOR

It's just the fucking traffic, man.

OLD MOSES

No it isn't. It's a symphony. An orchestra. And if the fools who ran this city had listened to me, there'd be no traffic tie ups. It would be an unending river of cars, the life-blood of the city...

ACTOR #2

You serious, man?

OLD MOSES

Of course I am. I'm the reason it exists.

They all crack up.

LEAD ACTOR

You're taking credit for the traffic?

OLD MOSES

Goddamn right I am.

ACTOR #3

Who are you... were you... the mayor or something?

OLD MOSES

The Mayor? I was a hell of a lot more powerful than a mayor-

ACTOR #4

The Governor?

Moses chuckles.

OLD MOSES

More powerful than the Governor, too.

LEAD ACTOR

So who were you? You sure as shit weren't the president.

OLD MOSES

I was the Master Builder.

ACTOR #5

What did you build?

OLD MOSES

The city.

ACTOR #3

What city?

OLD MOSES

This one. New York City.

ACTOR #4

Uh-huh, yeah sure, man-

OLD MOSES

Without me, there'd be no Triborough Bridge, or Jones Beach State Park, or Verrazano-Narrows Bridge, or Lincoln Center. I built the West Side Highway... the United Nations. I created beaches, parks, civic centers. I even built the Goddamn New York World's Fair! Twice!

He stands, suddenly filled with energy.

OLD MOSES

New York City Parks Commissioner, head of the State Parks Council, head of the State Power Commission, New York City Housing Commissioner, chairman of the Triborough Bridge and Tunnel Authority and a hell of a lot more!

He sits again, suddenly spent.

OLD MOSES

But does anyone remember? No. Does anyone give me credit? Of course not.

LEAD ACTOR

How come?

Moses gestures angrily to the park.

OLD MOSES

Because of this place. This... park. This goddamn patch of grass and concrete filled with...! It's my favorite place to visit. Not because it was the site of my greatest triumph... But because it's where I suffered my greatest defeat.

LEAD ACTOR

What's your name, old timer?

LEAD ACTOR

Robert Moses.

ACTOR #2

Moses... Like in the Bible?

OLD MOSES

You're Goddamn right. Just like in the Bible. I showed the people the promised land! And like Icarus, I flew as high as a man dared to fly... On wings he made himself...

**TRACK #3: STRAIGHT TOWARDS THE SUN** Acoustic prelude

Moses launches into STRAIGHT TOWARDS THE SUN.

## OLD MOSES

(whispered)

I HAD SO MANY GOOD IDEAS, SO FAR AHEAD OF MY TIME.  
 I WAS MODERN AS LE CORBUSIER.  
 BUT HISTORY IS FULL OF WRONG TURNS, IDEALS GET LEFT BEHIND.  
 PLEASE DON'T BLAME ME, I'M NOT AS BAD AS THEY SAY.

I COULDN'T SEE A THING, 'CAUSE THE LIGHT WAS IN MY EYES.  
 I WAS HEADING STRAIGHT TOWARDS THE SUN.  
 I WAS HEADING STRAIGHT TOWARDS THE SUN.

SCENE 2

The Actors continue looking at Moses.

LEAD ACTOR

Sounds like you lived a hell of a life, man.

OLD MOSES

You have no idea...

For the first time, Moses finally takes them in.

OLD MOSES

What are you, hippies?

ACTOR #2

We're humans-

ACTOR #3

Humanists-

ACTOR #4

Humanitarians-

ACTOR #5

And humorists.

OLD MOSES

Yeah... You're hippies.

LEAD ACTOR

We're actors, man.

OLD MOSES

Actors, huh? Where do you work, then? What theater?

LEAD ACTOR

Our theater is the park. Our stage is the street. Our audience are the birds and the trees and the occasional good soul who stops by for a moment to be entertained-

ACTOR #2

And make a contribution.

LEAD ACTOR

Our plays are the stories of the people of this city that we see, every day.

OLD MOSES

This city has gone to hell. Why don't you try getting a real job?

ACTOR #3

Like you?

OLD MOSES

Yes, like me...

LEAD ACTOR

I dunno man, for all you say you did, here you are... With us.

OLD MOSES

I'm old. You're young. The life I had, you kids can't even imagine-

LEAD ACTOR

How about we try?

OLD MOSES

The hell are you talking about?

LEAD ACTOR

Today, we're telling the story of Old Man Moses... Your story.

OLD MOSES

First of all, I was never called "Old Man Moses." I was called many things, but not that.

ACTOR #4

So what did they call you?

OLD MOSES

The Power Broker. The Master Builder.

LEAD ACTOR

Right on... Today, in full view of the city he helped to reshape and remold in his image, we present... The life and times of Robert Moses... The Master Builder!

OLD MOSES

I like that...

LEAD ACTOR

The life he lived... the times he had... the city he built...

OLD MOSES

I'll play me-

LEAD ACTOR

Oh no you won't... I'm playing that part...

OLD MOSES

You're too young-

LEAD ACTOR

And you're too old. Now sit back and enjoy. Not many people get to see their life pass before their eyes...

Music and light change.

We create a sense of magical realism - is this play really happening, or is it only taking place in the mind of Moses.

### SCENE 3

LEAD ACTOR

Where should we start? In the beginning?

OLD MOSES

The beginning of my career, not my life. Because that's when my life really began... 1921... When I told the great Al Smith my plans for the future...

ACTOR #3

Who?

OLD MOSES

Al Smith... Greatest Governor this state ever had. A true man of the people.

Lead Actor comes D.S.

LEAD ACTOR

The year is 1921... Warren G. Harding is sworn in as president, beginning the most corrupt political regime in history, at least until Nixon. There's less than three million people in the city...

ACTOR #2

*Shuffle Along* is the hit on Broadway-

ACTOR #3

Valentino is the biggest star in the movies-

ACTOR #4

*Look for The Silver Lining* was the hit song-

ACTOR #5

And a charismatic Irishman named Al Smith was Governor of New York-

Old Moses stands, caught in the memory.

OLD MOSES

The greatest Governor New York ever saw!

ACTOR #2 plays AL SMITH, outgoing, gregarious.

(Note: Every actor other than Moses and Lead Actor will be known as the character they play in a particular scene).

AL SMITH

I hear you're the young man with all the plans. All the big ideas. What's your name again?

LEAD ACTOR

Robert Moses.

AL SMITH

Moses... Like in the Bible?

LEAD ACTOR

That's right, Governor. I have some ideas about a parkway along the Hudson, bridges and automobiles connecting all the boroughs-

AL SMITH

How about we start with the state parks commissioner position. Let's see how you do with that first... Build slowly towards taking over the world-

LEAD ACTOR

I don't need the world... Just New York.

AL SMITH

They're going to have a field day with you in Albany, son. Quite the imagination...

LEAD ACTOR

It's not just imagination, Governor. I can promise you that. It's the future. Mine and New York's...

**TRACK #4: THE VIEW FROM MY IMAGINATION**

LEAD ACTOR

I SEE A FUTURE, WHERE OTHERS SEE NOTHING,  
WITH HIGHWAYS AND PARKS ALL ALONG THE SHORE.  
MAJESTIC BRIDGES, CONNECTING THESE ISLANDS,  
NOTHING LIKE THIS HAS BEEN DONE BEFORE.

I'LL MAKE IMPASSIONED PLEAS, FILLED WITH FACTS AND FIGURES,  
AND THE CITY'S LEADERS WILL SOON SEE...

THE VIEW FROM MY IMAGINATION  
THE VIEW FROM MY IMAGINATION

TURNING WASTELAND INTO PROMISE,  
A CITY WHERE TRAFFIC'S FLOWING FREE.  
I'VE STUDIED THE PROBLEMS,  
AND I'VE GOT SOLUTIONS,  
AND NOW I FINALLY HAVE THE OPPORTUNITY.

I'LL MAKE IMPASSIONED PLEAS, FILLED WITH FACTS AND FIGURES.  
AND THE CITY'S LEADERS WILL SOON SEE...

THE VIEW FROM MY IMAGINATION (4X)

MY AMBITION IS ALL I CAN OFFER,  
BUT I'LL DO ANYTHING TO SUCCEED.

(instrumental break, 4-bar)

LEAD ACTOR

(Scat)

I'VE GOT SO MANY IDEAS, SO MUCH ON MY MIND,  
BUILDING THE GREATEST CITY OF ALL TIME.  
I'VE GOT FACTS AND FIGURES THAT'LL BACK ME UP,  
I KNOW WHAT I'M DOING, I JUST NEED A LITTLE LUCK.

THE VIEW FROM MY IMAGINATION (2X)

LEAD ACTOR

And so, Robert Moses took his first steps toward his destiny.  
Under the guidance of Al Smith, he rose through the ranks of  
the New York State government. By 1924, he was head of the  
Long Island State Park Commission. There, he tied up the  
bright shiny gift of New York with a ribbon of highways.  
From that point on, he never looked back.

OLD MOSES

There was more to me than concrete-

LEAD ACTOR

That's right, building might have been his first love... But it wasn't his only love...

Lights change.

LEAD ACTOR

The year was 1928... The place... the glittering Central Park Casino. All the best...

ACTOR #2

and worst...

LEAD ACTOR

...people of New York City, under one dazzling roof...

#### SCENE 4

LEAD ACTOR

Moses is now 36 years old... And that's where he saw her for the first time... After another dinner with Al Smith, New York Mayor Jimmy Walker and a few of their cronies... He saw her...

Moses is caught up in the story as well.

OLD MOSES

Vera...

LEAD ACTOR

17 year old Vera Martin... A cigarette girl working for tips...

ACTOR #4 plays Vera, coming on stage, as a cigarette girl.

(SFX #4 CUE – crowd noise)

VERA

I've got Cigarettes... Candy... Lucky Strikes... Camels... How about a Baby Ruth bar... I've got Jujubes... Fresh cut flowers for your sweetie...

Moses looks at her, as if seeing her for the first time.

OLD MOSES

Vera... It's you...

Vera approaches the Lead Actor.



VERA

Hey mister, buy your gal a nice flower?

LEAD ACTOR

No thank you-

VERA

How come? They're fresh... Well they was, this morning-

LEAD ACTOR

(quoting)

"That which we would call a rose..."

VERA

Yeah, yeah, "Would smell as sweet."

LEAD ACTOR

You know Shakespeare?

VERA

I know a line when I hear it, no matter who wrote it. Now you want a flower or not?

LEAD ACTOR

I'd need a gal first.

VERA

You don't have a sweetheart? Sitting there with all them swells and ladies?

LEAD ACTOR

I can promise you, none of those women were "ladies."

VERA

You don't gotta tell me that twice. But in case you're getting ideas, I ain't like them-

Moses chuckles, watching the scene.

OLD MOSES

That was Vera all over-

LEAD ACTOR

You did recognize those "swells" I was with, didn't you?

VERA

Should I have?

LEAD ACTOR

That was the governor, the mayor-

VERA

Sure, sure... and the president-

LEAD ACTOR

It was them, I swear.

VERA

So what were all them drawings you had? The ones you was showing `em?

LEAD ACTOR

Those?... I'm planning a new beach... On Long Island...

She looks at him skeptically.

VERA

You're building a beach?

LEAD ACTOR

The greatest beach this city will ever see.

VERA

Nice try, Mister. People don't build beaches... God build's beaches.

LEAD ACTOR

True, but... I build better ones.

Vera starts laughing.

VERA

You're funny, even if you're a crooked politician-

LEAD ACTOR

Who said I was crooked?

VERA

If you're really keeping company with Gentleman Jimmy Walker, you're crooked.

LEAD ACTOR

What's your name?

VERA

Vera... Vera Martin.

LEAD ACTOR

You an actress?

VERA

Me? Heck no.

LEAD ACTOR

Chorus girl?

VERA

I look like a chorus girl?

LEAD ACTOR

You could be. I meant that as a compliment, by the way-

VERA

I'm like plenty of dames in this city. Just trying to make a living, selling fresh cut flowers and cigarettes.

**TRACK #5: FRESH-CUT FLOWERS AND CIGARETTES**, duet with Vera and Lead Actor

VERA

EVERYONE'S HAVING SO MUCH FUN EXCEPT ME,  
BUT I GOTTA KEEP UP THIS SMILE,  
I CAN'T LET THEM KNOW IF I'M FEELING BLUE.

'CAUSE A GIRL LIKE ME DON'T HAVE TOO MANY OPTIONS,  
I NEVER LEARNED HOW TO TYPE OR FILE,  
I JUST GOTTA DO WHAT I GOTTA DO.

DON'T YOU SEE, YOU CAN HAVE ANYTHING YOU LIKE.  
SO WON'T YOU PLEASE, BUY SOMETHING FROM ME... TONIGHT.

FRESH CUT FLOWERS AND CIGARETTES,  
A LITTLE SOMETHING FOR YOUR FAVORITE GAL,  
NOW'S YOUR CHANCE TO SHOW HER WHAT SHE MEANS TO YOU.

PICKING UP TIPS AND POCKET CHANGE,  
HARDLY EARNS A GIRL A DECENT WAGE,  
KEEP YOUR HANDS TO YOURSELF AND PLEASE DON'T CALL ME HONEY.

DON'T GET ME WRONG, I CAN FLAUNT WHAT I GOT,  
BUT I'M NOT LIKE THOSE GIRLS ON STAGE,  
I JUST WANT A NICE FELLOW WITH A LITTLE MONEY.

(Vera & Moses duet)

DON'T YOU SEE, YOU CAN HAVE ANYTHING YOU LIKE.  
SO WON'T YOU PLEASE, BUY SOMETHING FROM ME... TONIGHT.

FRESH CUT FLOWERS AND CIGARETTES,  
A LITTLE SOMETHING FOR YOUR FAVORITE GAL,  
NOW'S YOUR CHANCE TO SHOW HER WHAT SHE MEANS TO YOU.

I CAME FROM THE OTHER SIDE OF TOWN,  
ALL THIS GLITTER AND GOLD, I'VE NEVER KNOWN.  
BUT I CAN DREAM OF A BETTER WORLD FOR ME,  
'CAUSE I KNOW I CAN NEVER GO HOME.

(Vera & Moses duet)

DON'T YOU SEE, YOU CAN HAVE ANYTHING YOU LIKE.  
SO WON'T YOU PLEASE, BUY SOMETHING FROM ME... TONIGHT.

FRESH CUT FLOWERS AND CIGARETTES,  
A LITTLE SOMETHING FOR YOUR FAVORITE GAL,  
SOMEDAY I'LL BE SOMEONE'S FAVORITE TOO.

SOMEDAY I'LL BE SOMEONE'S FAVORITE TOO.  
SOMEDAY I'LL BE SOMEONE'S FAVORITE TOO.

Vera mimes giving him a flower.

VERA

That's for you.

LEAD ACTOR

How much for all of them?

VERA

All of them?

LEAD ACTOR

Cigarettes, flowers, candy... Everything. How much?

VERA

I'm not sure...

He gives her a bill.

LEAD ACTOR

That should cover it all.

VERA

Sorry mister, I don't have change for a fifty.

LEAD ACTOR

Keep it.

VERA

I hope you're not expecting anything in return.

LEAD ACTOR

How about a date?

VERA

Just a date?

LEAD ACTOR

Just a date. Dinner... a show if you'd like...

She smiles.

VERA

Sure, mister... uh...

LEAD ACTOR

My name is Robert Moses.

VERA

Moses? Like in the Bible?

LEAD ACTOR

Call me Robert.

VERA

Nice to meet you... Robert.

Song plays off as Vera blows a kiss to him (he catches it) and she runs off-stage.

**TRACK #6: MASTERPLAN REPRISE V2**

LEAD ACTOR

HE WAS A PRINCE BORN TO  
THE FINEST OF FINEST FAMILIES.  
EDUCATED WITH CLASS AND STYLE  
BEFITTING HIS NAME.  
BUT HE WANTED TO DO EVEN MORE  
WITH ALL HE'D BEEN GIVEN,  
AS A ROCKEFELLER WITH UNTOLD RICHES AND FAME.

Moses stands, indignant.

OLD MOSES

Rockefeller! Don't mention that son of a bitch's name!

**SCENE 5**

LEAD ACTOR

The year is 1934... Nelson Rockefeller, rich, handsome, young, is putting up his monument to the city... Rockefeller Center.

OLD MOSES

Imagine a man so vain he has to put his name on a building! And not just one! For everyone in the city to see!

LEAD ACTOR

He was your biggest rival...

OLD MOSES

Not in the beginning. In the beginning he was my biggest fan...

ACTOR #3 plays ROCKEFELLER. He talks with ACTOR #2, a REPORTER.

We hear the sounds of construction. Trucks, drilling, building. (SFX #5 CUE)

ROCKEFELLER

(mimes reading the paper)  
 "One hundred thousand flock to Jones Beach, July 4th weekend..."

REPORTER  
 The whole city's buzzing about it.

ROCKEFELLER  
 Moses... hmmm... Just like in the Bible.

REPORTER  
 Well, he hasn't led anyone through the desert...

ROCKEFELLER  
 No, just to the ocean.

(beat)  
 He a Tammany man?

REPORTER  
 Nope, in fact, he's giving those Tammany boys a run for their money.

ROCKEFELLER  
 What else do you know about him?

REPORTER  
 People think he's a regular Johnny Appleseed, making roads and parks and beaches spring up everywhere.

ROCKEFELLER  
 What about LaGuardia?

REPORTER  
 Fiorello likes the way Moses gets things done. He's got a knack for getting money out of Washington. Comes in handy...

ROCKEFELLER  
 Especially in an election year.

REPORTER  
 LaGuardia said Moses could probably walk on water, if he wasn't a Jew.

ROCKEFELLER  
 He said that?

REPORTER  
 In Italian, Greek and Croat... But that's off the record-

ROCKEFELLER

Ironic, since the only man who ever pulled that off was a Jew.

REPORTER

Can I quote you on that?

ROCKEFELLER

You most certainly cannot. A man like Moses would be helpful to know. Anyway, he doesn't need to walk on water... He's already creating beaches.

(MUSIC CUE, 8-BAR)

**TRACK #7: WE'RE IMPRESSED**

REPORTER & ROCKEFELLER DUET

WE'RE IMPRESSED, WE'RE IMPRESSED,  
HE'S GOT THE MAGIC TOUCH.  
WE'RE IMPRESSED, WE'RE IMPRESSED,  
AND HE CONTROLS SO MUCH.  
WE'RE IMPRESSED, WE'RE IMPRESSED,  
WITH HIS VISION FOR TOMORROW.

HIS SYSTEM IS SET UP SO EVERYONE PROFITS,  
EVERYONE IS BETTER OFF TODAY THAN THEY WERE BEFORE.

WE'RE IMPRESSED, WE'RE IMPRESSED,  
HE REALLY GETS THINGS DONE.  
WE'RE IMPRESSED, WE'RE IMPRESSED,  
HE'S ALWAYS ON THE RUN.  
WE'RE IMPRESSED, WE'RE IMPRESSED,  
AND HE DOESN'T TAKE NO FOR AN ANSWER.

HE'S GOT THE POWER AND HE'S GOT THE PLANS,  
(WE'RE IMPRESSED, WE'RE IMPRESSED)  
WE'LL FOLLOW HIM TO THE PROMISED LAND.  
(WE'RE IMPRESSED, WE'RE IMPRESSED)  
IT SEEMS NOTHING CAN STAND IN HIS WAY.  
(WE'RE IMPRESSED, WE'RE IMPRESSED)

HIS SYSTEM IS SET UP SO EVERYONE PROFITS,  
EVERYONE IS BETTER OFF TODAY THAN THEY WERE BEFORE.

REPORTER

EXTRA, EXTRA, READ ABOUT HIS PLAN,  
OUR CITY PARKS ARE IN HIS HANDS,  
SOON OUR POOLS AND PLAYGROUNDS WILL BE NEW.

ROCKEFELLER

HE'S BUILDING BRIDGES FOR ALL TO SEE,  
ADDING JOBS TO THE ECONOMY,  
HE'S DOING EVEN MORE THAN THE PRESIDENT.

8-BAR INSTRUMENTAL (WHISPER)  
WE'RE IMPRESSED, WE'RE IMPRESSED,

(ROCKEFELLER) HE'S GOT THE WORLD AT HIS BECKON CALL,  
(REPORTER) WE'RE IMPRESSED, WE'RE IMPRESSED  
HE'S SOMEONE WHO CAN STAND SO TALL,  
(WE'RE IMPRESSED, WE'RE IMPRESSED)  
WE'LL TRUST IN GOD TOMORROW, BUT MOSES TODAY.  
(WE'RE IMPRESSED, WE'RE IMPRESSED)

HE'S GOT THE POWER AND HE'S GOT THE PLANS.  
(WE'RE IMPRESSED, WE'RE IMPRESSED)  
WE'LL FOLLOW HIM TO THE PROMISED LAND.  
(WE'RE IMPRESSED, WE'RE IMPRESSED)  
IT'S SEEMS NOTHING CAN STAND IN HIS WAY.  
(WE'RE IMPRESSED, WE'RE IMPRESSED)  
WE'RE IMPRESSED.

Actor #2 plays the RADIO ANNOUNCER.

RADIO ANNOUNCER

And in other news, earlier this week, the John D. Rockefeller family donated 740 acres of land overlooking the Hudson River to the palisades interstate park commission. The commission can now secure federal funding to build an interstate parkway which will connect the George Washington Bridge with the Bear Mountain Bridge in Rockland County...

### SCENE 6

Actor #2 crosses to Moses.

ACTOR #2

So what was Rocky like back then, anyway?

OLD MOSES

You mean before he was Governor, before he was Vice-President... Just another goyim with money who thought he could change the world. Thing is, he didn't know how to do that. He needed me... boy did he need me... to help him do the job.

Lights crossfade, we hear the sound of an airplane propeller. (SFX #6 CUE)

Lights up on Moses and Rockefeller flying in a plane. Moses is at the controls. They have headphones on, and have to speak loudly over the din of the plane.



LEAD ACTOR

How does it feel, Nelson? Looking down on the world, playing God?

ROCKEFELLER

What?... You sure this thing is safe?

LEAD ACTOR

Safer than the subway-

ROCKEFELLER

I'm feeling a little...

He starts to get nauseous.

LEAD ACTOR

I wouldn't throw up if I were you... That updraft is murder. Look down there... Our Palisades Parkway... Isn't it beautiful?

ROCKEFELLER

You mind if I ask why you insist on calling it a parkway instead of a highway?

LEAD ACTOR

A highway is so pedestrian! A parkway has no limits. No buses, no public transportation, just cars. An unending river of automobiles, coming, going, in and out. Like blood through a vein. The life blood of this city... And soon, the country.

ROCKEFELLER

I think I'm going to be sick again-

LEAD ACTOR

You and I have something in common, Nelson...

ROCKEFELLER

Yeah... what's that?

LEAD ACTOR

We believe in public service... Using our influence to make the world better for others. We're a lot alike, actually.

NELSON ROCKEFELLER

Oh? So you're an Episcopalian? I thought you were Jewish?

LEAD ACTOR

A semite by birth, but not in practice.

Moses looks at the Lead Actor,  
indignant.

MOSES

I never said that-

LEAD ACTOR

Allow me a little dramatic license, okay?

The scene continues.

NELSON ROCKEFELLER

Really? And what does your Rabbi have to say about that?

LEAD ACTOR

I quit consulting Rabbi's long ago. And let's face it, you've got a much better crowd. The music... it's uplifting... joyous even!

NELSON ROCKEFELLER

I've always hated those sanctimonious goddamn hymns.

LEAD ACTOR

I want to show you something even more beautiful than our parkway... Nelson, look... to your right... the West Side Highway.

ROCKEFELLER

I don't see anything...

LEAD ACTOR

No, but you will... once I build it. You want to fly?

He hands the controls to Rockefeller.  
He suddenly laughs, enjoying the power.

**TRACK #8: YOU AND I (DUET)**

LEAD ACTOR

NOT MANY PEOPLE, CAN DO WHAT WE DO  
IT'S A VERY EXCLUSIVE CLUB, A MEMBERSHIP OF TWO  
I'VE GOT SO MANY IDEAS, NEVER ENDING PLANS  
AND WITH YOUR POWER AND MONEY, I KNOW YOU UNDERSTAND.  
MY DEAR FRIEND, PLEASE TRUST ME TO BE YOUR GUIDE,  
'CAUSE IN THE END, WE KNOW HISTORY WILL DECIDE...

LEAD ACTOR & ROCKEFELLER

YOU AND I, ARE IN THIS TOGETHER.  
YOU AND I, OUR NAMES WILL LIVE FOREVER.  
YOU AND I, WERE MEANT TO BE A TEAM.

ROCKEFELLER

NOT MANY PEOPLE, GET TO SEE WHAT WE SEE,  
IT'S A VERY EXCLUSIVE CLUB, I'M SO GLAD YOU JOINED ME.  
TOGETHER WE'LL BUILD, LIKE NO ONE 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...

Both men join together on the stage,  
momentarily forgetting that they are  
supposed to be in an airplane.

LEAD ACTOR & ROCKEFELLER  
THERE'S NO RIVER THAT WE CAN'T CROSS.  
NO MOUNTAIN STANDS IN OUR WAY.  
WE'VE GOT THE POWER, AND PROGRESS IS ON OUR SIDE,  
IT'S THE DAWNING OF A BRAND NEW AGE.

(8-bar instrumental break)

SFX #6 Cue (Airplane engine sputter  
sound)

LEAD ACTOR  
WHOA, WHO'S FLYING THIS THING?

ROCKEFELLER  
I THOUGHT YOU WERE!

OLD MOSES  
That didn't happen either!

LEAD ACTOR & ROCKEFELLER  
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.

YOU AND I... YOU AND I... YOU AND I... YEAH!

SFX #7 Cue (Airplane sound at close)

### **SCENE 7**

LEAD ACTOR  
1938... But while the Power Broker was busy amassing his  
power, the love of his life was finding herself less and less  
a part of it.

OLD MOSES  
I was busy... Vera understood that.

Lead Actor makes as if he is looking  
through rolled blueprints.

Vera enters the scene.

VERA

Robert, you're not even dressed?

LEAD ACTOR

Dressed? For what?

VERA

For what? We got tickets to the theater... We're seeing Walter Huston in *Knickerbocker Holiday*-

LEAD ACTOR

We are?

VERA

You got the tickets three weeks ago.

LEAD ACTOR

Sorry honey, I can't go-

VERA

What do you mean?

LEAD ACTOR

Something came up... But you go ahead without me...

VERA

I want to go with you... We never go out anymore-

LEAD ACTOR

I'm busy-

VERA

With what?

LEAD ACTOR

Roosevelt is blocking me on the Brooklyn Battery Bridge project-

VERA

But... It's Walter Huston-

LEAD ACTOR

I don't give a damn if it's Ethel Barrymore!

VERA

But I never see you anymore... You're always working... Just going over those drawings of yours... Those damn drawings!

LEAD ACTOR

I'm pitching a major project to the President of the United States next week! Do you understand what that means? How important this is?

VERA

Of course I understand, Robert... Because it's always important. Here's the thing... I want to be important, too.

LEAD ACTOR

I'm sorry, Vera... Tell you what. How about next week, we go to the ballet. Agnes de Mille's premiering *Rodeo*.

VERA

Really?

LEAD ACTOR

Then afterward, we'll go to dinner with her.

VERA

With Agnes de Mille?

LEAD ACTOR

The Met wants me to build them a new concert hall. I've got my eye on a site on the westside. Agnes will be happy to dine with us. Eager in fact! What do you think of that?

VERA

I think that's a very good plan.

Vera exits. The other Actors look at Old Moses.

Moses jumps in.

ACTOR #5

You were a real son of a bitch, weren't you?

OLD MOSES

What are you talking about?

ACTOR #2

That woman had to be a saint, putting up with all that.

OLD MOSES

She understood me... that's why I loved her...

**TRACK #9: WHEN THE WORLD ISN'T WATCHING**

Old Moses and Vera (actor #4) sing the duet.

OLD MOSES

NO ONE UNDERSTANDS ME BETTER,  
SHE CAN READ MY EVERY THOUGHT.  
ALWAYS KNOW JUST WHAT I'M THINKING,  
SHE REMEMBERS WHAT I'VE FORGOT.

VERA

I'VE NEVER MET ANYONE QUITE LIKE HIM,  
SO SURE OF WHO HE IS.  
HE MAKES ME FEEL I CAN DO ANYTHING,  
BUT HE TAKES ALL THAT I CAN GIVE.

VERA & OLD MOSES

WHEN THE WORLD ISN'T WATCHING,  
NO ONE GETS ME THE WAY YOU DO.  
WHEN THE WORLD ISN'T WATCHING,  
NO ONE GETS ME THE WAY YOU DO.

OLD MOSES

IN A CROWD I CAN BE SO LONELY,  
ACROSS THE ROOM I'LL HEAR YOUR VOICE,

VERA

AND REMEMBER THAT WE'RE TOGETHER,  
OUR FATE IS OUR OWN CHOICE.

OLD MOSES

STAY WITH ME, WHEN I'M SAD AND LONELY

VERA

STAY WITH ME, 'TIL WE'RE OLD AND GRAY

OLD MOSES

AND I PROMISE THAT I'LL ALWAYS BE THE ONE FOR YOU.

VERA

BUT CAN YOU PROMISE THAT YOU'LL NEVER PUSH ME AWAY.

(8-bar instrumental break)

Moses and Vera dance together slowly,  
and he gives her a little spin that  
makes her laugh.

VERA (CONT'D)

If, if you keep your promise... I'll let you off the hook  
tonight. But if you don't, you'll lose me.

OLD MOSES

I won't... I'll never lose you. You know I love you Vera.

VERA & OLD MOSES

WHEN THE WORLD ISN'T WATCHING,  
NO ONE GETS ME THE WAY YOU DO.  
WHEN THE WORLD ISN'T WATCHING,  
NO ONE GETS ME THE WAY YOU DO.

The song finishes. Moses, slightly  
embarrassed, steps away from Actor #4.

ACTOR #5

Wow... Guess you really must've loved her...

OLD MOSES

I forgot how much... She was the most important woman in my life... Besides my mother...

ACTOR #5

Really? But what about Jane?

OLD MOSES

Jane?

LEAD ACTOR

Yeah, man, Jane Ja-

OLD MOSES

Don't say that woman's name!

ACTOR #5

You mean, Jane Jacobs?

OLD MOSES

That woman...

Lead Actor launches into Masterplan Reprise V3.

**TRACK #10: MASTERPLAN REPRISE V3**

LEAD ACTOR

A YOUNG WRITER MOVED TO THE CITY FROM PENNSYLVANIA.  
SHE WAS A THINKER, A SEEKER, A SAGE BEYOND HER YOUTH.  
SHE KNEW THAT THE CITY STREETS  
WERE MEANT FOR MORE THAN JUST TRAFFIC.  
AND THE WEST VILLAGE WHERE SHE LIVED WAS THE LIVING PROOF.

OLD MOSES

I hated that woman!

**SCENE 8**

We continue into the next scene.

ACTOR #4

What was so wrong with her?

OLD MOSES

Everything.

ACTOR #3

She seemed like a pretty cool chick-

OLD MOSES

She was a rabble rouser... a troublemaker...

LEAD ACTOR

She was an activist, man... she cared about the city...

OLD MOSES

"Activist"... your generation is so misguided. You admire anyone who challenges the status quo... In my day, we called them Communists.

LEAD ACTOR

You might not like her, but she was a big part of your story... am I right?

OLD MOSES

She thought she was an idealist... but she was naive... that bastard Rockefeller took advantage of her... Manipulated her...

Lead Actor steps forward.

LEAD ACTOR

The year is 1955... Jane Jacobs has written an obscure magazine article that's caught the eye of Nelson Rockefeller-

OLD MOSES

We can just skip over this part-

LEAD ACTOR

It's your life, man... you already lived it... but we haven't.

Actor #5 takes the role of JANE JACOBS.  
She talks to Rockefeller.

JANE

You read my article?

ROCKEFELLER

*Downtown is for People*... Inspiring-

JANE

How did you even find it?

ROCKEFELLER

My editor at the Rockefeller Foundation came upon it.

Moses calls out, bitter.

OLD MOSES

Damnit Nelson, you're just using her-



LEAD ACTOR

Quiet-

ROCKEFELLER

I was thinking, we might be able to help each other.

JANE

How? I mean, I'm a writer... and you're... a Rockefeller...

ROCKEFELLER

You're an insightful observer of the city... I like that.

OLD MOSES

Oh please-

JANE

I thought you liked the fact that my article took on Robert Moses and his outdated theories of urban renewal.

ROCKEFELLER

I liked that too.

OLD MOSES

Maybe she's not as naive as I thought...

JANE

His answer to solving the problems of the inner city is to tear things down... Why? Because they call it "urban blight." The answer isn't to tear down... to bulldoze over... the answer is to rebuild. The Cross Bronx Expressway displaced and destroyed the lives of tens of thousands of poor and middle-class New York families... but now, all the politicians and press can talk about is how much easier it will be for cars and trucks to get from New Jersey to Connecticut. And that wasn't the first and it won't be the last neighborhood Moses leaves in ruins.

OLD MOSES

She doesn't know the first thing about traffic flow...

ROCKEFELLER

Your passion is infectious... are you working on anything else?

JANE

I have an idea for a study that's bigger than anything anyone has thought of... to explore the potential for urban design as a way to better understand how cities can serve the people, not the other way around. I want to call it *The Death and Life of Great American Cities*.

ROCKEFELLER

I think my grant foundation can assist you with that...

JANE

Really?

They exit together.

OLD MOSES

You see? He used her to get to me! "I scratch your back, you scratch mine!" It's the way of the world-

LEAD ACTOR

Looks like it was the way of *your* world, man.

OLD MOSES

What's your point?

LEAD ACTOR

Well... it's okay for you to make backroom deals to get what you want... but anyone else try it-

OLD MOSES

What are you, an expert now? You don't know me... None of you do!

LEAD ACTOR

I know you lost the Dodgers for us.

ACTOR #2

And the Giant's too.

OLD MOSES

Oh... that.

LEAD ACTOR

I'm from Brooklyn. When I was a kid, my old man used to take me to Ebbets Field-

OLD MOSES

Christ, I know where this is going-

LEAD ACTOR

He always told me, the one thing he could depend on is that the Dodgers would always stay in Brooklyn... then he came home one day, looking like he had a month left to live... he said the Dodgers were leaving New York. He was never the same after that.

OLD MOSES

What happened to your father wasn't my problem! And it wasn't my fault! If you want to blame someone, blame Walter O'Malley! He wanted a new stadium! In Brooklyn... You know what I told him?

Moses mimes a phone call with O'Malley, continuing the diatribe.

## OLD MOSES

(into phone)

...all your precious Brooklyn baseball fans have moved... ever hear of White Flight, O'Malley? Well, they flew... to the suburbs! That's where they want to go to see baseball! In a nice, clean, safe neighborhood! In Queens! Flushing Meadows Park... It's the perfect place... But that's not good enough for you, is it? Fine, take your boys, including that Jackie Robinson... to California... The Los Angeles Dodgers? You think that name will ever catch on?

He mimes slamming down the phone.

## OLD MOSES

Everyone blames me... but you see? It's not my fault! I'm a lot of things, but dishonest isn't one of them. People do business with me, they know what they're getting-

## LEAD ACTOR

Sure... Blackmail, threats and intimidation...

## OLD MOSES

Blackmail only works if you've got something to hide.

## LEAD ACTOR

So you admit it-

## OLD MOSES

I admit I do whatever it takes to get my work done. If people have secrets, that's their problem. Exposing those secrets isn't immoral-

## LEAD ACTOR

Then what do you call it?

## OLD MOSES

Business.

**TRACK #11: EVERYBODY'S GOT SOMETHING TO HIDE**

## OLD MOSES

DON'T TELL ME THAT WE'RE OVER BUDGET,  
OR WORSE THAT WE'RE GONNA BE DELAYED.  
I JUST DON'T WANNA HEAR IT,  
UNLESS MAYBE YOU DON'T WANNA GET PAID.

WE BOTH KNOW YOU'VE GOT A WEAKNESS,  
A FETISH YOU'D RATHER NOT DISCUSS.  
BEST TO KEEP YOUR NASTY LITTLE HABITS,  
JUST BETWEEN THE TWO OF US.  
LIFE CAN BE SO EASY, OR IT CAN BE HARD...

'CAUSE EVERYBODY'S GOT A LITTLE SECRET.

EVERYBODY'S TOLD A LITTLE WHITE LIE.  
 EVERYBODY'S DONE SOMETHING THEY'RE NOT PROUD OF.  
 EVERYBODY'S GOT SOMETHING TO HIDE.

I KNOW YOU WANNA STAY BUSY,  
 WANNA KEEP YOUR CREW EMPLOYED,  
 BUT THERE'S A LITTLE BACK TAX ISSUE,  
 IT'S GETTING TOO BIG TO AVOID.

BUT TELL YOU WHAT I CAN DO FOR YOU,  
 IF YOU'LL JUST DO FOR ME...  
 YOUR DEBTS COULD SUDDENLY VANISH,  
 AS LONG AS WE'RE IN HARMONY.  
 LIFE CAN BE SO EASY, OR IT CAN BE HARD...  
 'CAUSE EVERYBODY'S GOT A LITTLE SECRET.  
 EVERYBODY'S TOLD A LITTLE WHITE LIE.  
 EVERYBODY'S DONE SOMETHING THEY'RE NOT PROUD OF.  
 EVERYBODY'S GOT SOMETHING TO HIDE.

During the instrumental bridge, we see  
 Moses mime talking to one of his  
 contractors with something to hide.

OLD MOSES

I don't care how many of your "boyfriends" are on your  
 payroll, Morrie, the Triborough Authority needs you to clear  
 out those tenements now. You make plenty of money from us,  
 but that could all dry up real fast, if certain, shall we  
 say, private personal preferences became public.

He mimes taking another call.

OLD MOSES

Arthur, I trust you'll have those revised plans for the  
 parkway overpasses filed Monday... Yes, just a few inches  
 lower, no buses allowed... but you didn't hear that from  
 me... Well... I'd hate for your wife to learn about that cute  
 blonde chippy I saw you with Saturday night... I thought  
 so...

He goes into the final chorus.

OLD MOSES

'CAUSE EVERYBODY'S GOT A LITTLE SECRET.  
 EVERYBODY'S TOLD A LITTLE WHITE LIE.  
 EVERYBODY'S DONE SOMETHING THEY'RE NOT PROUD OF.  
 EVERYBODY'S GOT SOMETHING TO HIDE.

'CAUSE EVERYBODY'S GOT A LITTLE SECRET.  
 EVERYBODY'S TOLD A LITTLE WHITE LIE.  
 EVERYBODY'S DONE SOMETHING THEY'RE NOT PROUD OF.  
 EVERYBODY'S GOT SOMETHING TO HIDE.

SCENE 9

LEAD ACTOR

Speaking of business... and dirty little secrets... Nelson Rockefeller met with Jane Jacobs... The year is 1958... The place, a dingy West Village basement, where Jane is putting together her own broadside against Robert Moses.

OLD MOSES

Again with these two?

(SFX #8 cue - a printing press)

Jane and Rockefeller are in her basement. Actor #2 plays a REPORTER.

ROCKEFELLER

Is this the best you could do with my foundation's money?

JANE

Mr. Rockefeller, it might not be the prettiest operation, but it's getting the job done. The public's finally going to learn the truth about the "great" Robert Moses. The housing discrimination against black veterans at Stuyvesant, his so-called "relocations", his illegal tactics and blatant misuse of "eminent domain."

ROCKEFELLER

It's about time someone got him under control.

Jane eyes the Reporter suspiciously.

JANE

Who's your friend?

ROCKEFELLER

Don't worry, Jim's on our side. He writes for The Post.

JANE

Oh... hello...

ROCKEFELLER

Did you see his story on the front page today? What's your home address?

JANE

555 Hudson. Why?

ROCKEFELLER

You're going to want to read this...

He hands her the newspaper which she scans intensely. Her eyes open wide.

JANE

"Moses is designating a large swatch of the West Village as a slum so he can seize it for his latest housing development".

REPORTER

It's moving forward and it looks like it's going right through your neighborhood.

ROCKEFELLER

Only if we let him, of course-

JANE

Wait... we? How is this your battle? Seems a bit populist for your taste.

ROCKEFELLER

Jane, I'm as interested in the common good as you are. I think we have a real opportunity here. But we need to take it slow. Nothing inciting, we don't want to hit Moses too hard.

JANE

Is there such a thing? You can't box tyranny with kid gloves. You need a fist, right in the face.

ROCKEFELLER

Jane, you've been reading too much Karl Marx.

(to himself)

"Can't box tyranny with kid gloves..." I'll have to remember that.

(to Jane)

The world doesn't only change through revolution, Jane.

JANE

Really? Tell that to the Russians, the French... The United States...

ROCKEFELLER

All of which ended in bloody mass murder.

JANE

Sometimes you've got to spill a little blood to change things...

(holds out her hands)

Or in my case... Ink.

ROCKEFELLER

What would you say if we gave your ideas a more prominent platform...

JANE

How prominent?

ROCKEFELLER

Say... a hundred thousand readers? That would nudge public opinion in our direction. What do you say?

JANE

I would say that sounds like a win for both of us...

ROCKEFELLER

Exactly! Politics is all about compromise.

JANE

I'm not a politician.

ROCKEFELLER

You sure about that? If you can work with my friend here, and some of his colleagues down at The Post...

(MUSIC CUE, 4-bar)

ROCKEFELLER

We can help you take Moses down a notch or two, in due time.

**TRACK #12: WE LIKE WHAT WE LIKE**

(8-bar instrumental intro)

REPORTER

LAST YEAR I WAS SO DARN EXCITED,  
FINALLY FOUND A CONGRESSMAN I COULD REALLY TRUST.  
spoken: I really did, very rare, like finding a unicorn.  
BUT THIS YEAR HE'S MIRED IN A SCANDAL AND THE TRUTH IS OUT,  
HE'S JUST LIKE THE REST OF THE ELITE UPPERCRUST.

REPORTER & ROCKEFELLER

WE LIKE WHAT WE LIKE UNTIL WE DON'T LIKE IT ANYMORE (3X)

ROCKEFELLER

DON'T GET ME STARTED ON OUR SO-CALLED LEADERS,  
AFTERALL WE'VE ONLY GOT OURSELVES TO BLAME,  
THEY'LL SAY ALMOST ANYTHING, JUST TO GET YOUR VOTE,  
AND WHEN THE PROMISES HAVE FADED AWAY,  
THE PROBLEMS WILL STILL REMAIN...

REPORTER & ROCKEFELLER

WE LIKE WHAT WE LIKE UNTIL WE DON'T LIKE IT ANYMORE (3X)

REPORTER & ROCKEFELLER

(CONT'D)

POWER AND FAME ARE FLEETING AT BEST,  
WHEN SOMEONE'S UP, WE LOVE TO KICK 'EM DOWN.

PUBLIC OPINION NEVER TAKES A REST,  
IF YOU ACT TOO HIGH AND MIGHTY,  
WE KNOW IT'S TIME TO BRING YOU DOWN TO THE GROUND.

16-bar instrumental break w/ spoken  
dialogue

ROCKEFELLER

Are you with us on this Jane?

JANE

Manipulating the press and the public,  
is that what you mean?

REPORTER

No manipulation Mrs. Jacobs,  
it's simply public opinion.

ROCKEFELLER

C'mon Jane, don't be so naive,  
this is just human nature.

(SPOKEN BY JANE)

WE LIKE WHAT WE LIKE UNTIL WE DON'T LIKE IT ANYMORE (3X)

REPORTER

Yeah, that's the basic gist of it.

ROCKEFELLER

I think she's got it!

(SUNG BY TRIO)

WE LIKE WHAT WE LIKE UNTIL WE DON'T LIKE IT ANYMORE (3X)

ANYMORE...

OLD MOSES

That duplicitous son of a bitch! Slapping my shoulder with  
one hand and stabbing me in the back with the other.

### SCENE 10

Lights change. A hillside on Staten  
Island. SFX #9 cue (sounds of the  
ocean, sea birds, bells and buoys)

LEAD ACTOR

1959... Robert Moses and Nelson Rockefeller are together at  
the ground breaking ceremony of the Verrazano-Narrows Bridge.  
Rockefeller is no longer just one of the wealthiest men in  
the world. He's also, one of the most powerful.



Lead Actor and Rockefeller stand together at a podium in front of multiple news microphones.

LEAD ACTOR

We are fortunate indeed to have with us today, our newly-elected Governor, Nelson Rockefeller, who I have asked to say a few words...

Scattered applause. (SFX #10 cue)

ROCKEFELLER

Thank you Mr. Moses. And thank you to my fellow citizens for your support of my gubernatorial campaign. I see great things for our state, starting right here on Staten Island as we work closely with the Triborough Authority building this magnificent crossing. A bridge that will provide Staten Island-

Lead Actor edges Rockefeller away from the microphone.

LEAD ACTOR

(interrupting)

Excuse me Governor... I just wanted to say to the people here today that the Triborough Authority has been working on these plans, part of our New York City "masterplan", for over six years-

Rockefeller twists the mic back towards him.

ROCKEFELLER

Yes, of course Mr. Moses. We are all aware of and greatly appreciate the dedication and diligence of you and your team at the Triborough Authority. The projects that my administration-

Moses pokes his head in front of the microphone.

LEAD ACTOR

If I may... the Triborough "masterplan" for New York City not only includes this Verrazano Narrows crossing, but also a Long Island Sound crossing that will allow motorists to drive from right here on Staten Island all the way to Connecticut without entering Manhattan-

Rockefeller grabs the microphone from it's stand.

ROCKEFELLER

And if I may add, these projects will provide jobs, ease congestion, and add immensely to the livability of this great city. Thank you, to all of you for being here on this historic occasion.

Applause (SFX #10 cue) as Rockefeller places the microphone back into the stand and glares at Moses.

LEAD ACTOR

--When this bridge is complete, no network of major urban vehicular arteries will be comparable to the one we've built, anywhere else on any continent at any time in history...

Actor #2 plays a HECKLER.

HECKLER

Jeez... I don't give a damn about your highways, bring back the Dodgers!

LEAD ACTOR

(visibly angered)

...those of us gathered here today are looking towards the future, not the past.

HECKLER

And now you've kicked out the Giants too! What's wrong with you, you don't like baseball?! What are you some kind of Commie?

Moses (lead actor) grabs a golden ceremonial shovel and smiles with Rockefeller for the press cameras as (SFX #11 cue) flash bulbs pop.

**TRACK #13: YOU'LL DO IT MY WAY.**

LEAD ACTOR

I'VE BEEN WORKING ON THIS PROJECT LONG BEFORE YOU GOT HERE.  
SO WHY SHOULD I SHARE THE SPOTLIGHT TODAY WITH YOU?  
THIS CONSTRUCTION WILL TAKE LONGER THAN YOU'LL BE IN OFFICE.  
AND WHEN WE FINALLY CUT THE RIBBON I'LL STILL BE IN THE NEWS.

IT'S ALL PART OF MY MASTERPLAN,  
NO ONE ELSE HAS EVER THOUGHT THIS THROUGH.  
SO DON'T TELL ME, 'CAUSE I'M TELLING YOU...

TO DO IT MY WAY. I'LL TELL YOU WHAT TO DO.  
YOU'LL DO IT MY WAY. OR ELSE I DON'T NEED YOU.

ROCKEFELLER

DON'T THINK FOR A MINUTE YOU DON'T NEED MY APPROVAL.  
I'VE GOT THE POWER OF THE STATE TO BACK UP WHAT I DO.  
THE VOTERS HAVE ENTRUSTED ME TO THIS HIGH POSITION.  
YOU'RE MY EMPLOYEE NOW, NO ONE ELECTED YOU.

I'VE GOT BIGGER PLANS THAN YOU'LL EVER KNOW,  
MUCH MORE THAN THIS BRIDGE IS AT STAKE.  
SO DON'T TELL ME, 'CAUSE I'M TELLING YOU...

TO DO IT MY WAY. I'LL TELL YOU WHAT TO DO.  
YOU'LL DO IT MY WAY. OR ELSE I DON'T NEED YOU.

ROCKEFELLER

(spoken)

I can't work with Moses anymore, He's so corrupt and set in his ways. But he's got too much damn power, I'll have to wait and see how this plays.

LEAD ACTOR

(spoken)

Nelson used to be a decent young fellow, but his money and position have gone to his head. He wouldn't know a nail from a screw... To me... he's good as dead.

Moses and Rockefeller grapple over control of the shovel.

They pull each other back and forth in a menacingly playful tug-of-war that escalates into a shoving match.

LEAD ACTOR AND ROCKEFELLER

YOU'LL DO IT MY WAY. I'LL TELL YOU WHAT TO DO.  
YOU'LL DO IT MY WAY. OR ELSE I DON'T NEED YOU.

(LEAD ACTOR) YOU'LL DO IT MY WAY.  
(ROCKEFELLER) YOU'LL DO IT MY WAY.  
(LEAD ACTOR) I'LL TELL YOU WHAT TO DO.  
(ROCKEFELLER) OH NO YOU WON'T.  
(LEAD ACTOR) YOU'LL DO IT MY WAY.  
(ROCKEFELLER) YOU'LL DO IT MY WAY.  
(LEAD ACTOR) I'LL TELL YOU WHAT TO DO.  
(ROCKEFELLER) THAT'S NOT HOW IT WORKS!  
(DUET) YOU'LL DO IT MY WAY.

They plant the shovel into the dirt.  
Forced smiles as the flashbulbs pop.

ROCKEFELLER

(smiling)

You've got some nerve, you know that?

MOSES/LEAD ACTOR

(grimacing)

You think I'm letting you take credit for my work? Now smile for the cameras!

They freeze, as if posing for a picture. Flash bulbs go off (SFX #11 cue).

Old Moses stands, indignant and agitated.

OLD MOSES

Rockefeller, that little shit. Being born rich wasn't bad enough, he had to become Governor of my city!

He paces, frustrated.

OLD MOSES

You don't understand... the Triborough Authority was my greatest achievement! As far back as Albany I conceived how public authorities should be regulated-

LEAD ACTOR

Which you used to keep financing your own projects-

OLD MOSES

It was genius-

LEAD ACTOR

It was graft... corruption...

OLD MOSES

It was city politics... It was visionary...

**TRACK #14: MASTERPLAN REPRIS V4**

OLD MOSES

I DRAINED THE SWAMPS,  
AND STRAIGHTENED OUT THE RIVERS  
I CREATED PARKS AND BEACHES  
FOR THE COMMON MAN.

LEAD ACTOR

BUT TO BUILD HIS HIGHWAYS  
MOSES THREW OUT THOSE VERY SAME PEOPLE,  
AND HE SAID IF YOU STOOD IN HIS WAY-

OLD MOSES

YOU DIDN'T UNDERSTAND.

**SCENE 11**

LEAD ACTOR

1958... In a Greenwich Village community board room, Jane Jacobs addresses a packed crowd. And there, in the front row, sat Robert Moses and Vera Martin.

(SFX #12 cue - crowd murmur)

Actor #4 plays BOARD MEMBER.

BOARD MEMBER

(slamming down a gavel)

Order! Order!

JANE

It says in today's paper that a large swath... in fact, half of Greenwich village is set to be demolished...

LEAD ACTOR

That is not true at all! That is vastly oversimplifying the matter...

OLD MOSES

That's right! You tell her!

JANE

For another one of your highways... your LOMEX proposal, eight lanes that will slice lower Manhattan in half! It's unconscionable!

LEAD ACTOR

If we can dispense with the melodrama, Miss Jacobs, let me take this opportunity to take the podium, and correct the record.

BOARD MEMBER

Mr. Moses sit down, Miss Jacobs still has the floor.

JANE

Let him talk. Give him one of his ceremonial shovels and he can dig himself a deeper hole.

LEAD ACTOR

The things you've stated in your publications are completely and utterly false. Miss Jacobs, you are misrepresenting the vision this administration has for the city which, if you'll give me a few minutes I can explain...

JANE

You insult us Mr. Moses. You insult us and hide behind your insults with bureaucratic BS and long-winded explanations, which cover up the fact that what you really want to do is demolish our homes. Our neighborhoods.

LEAD ACTOR

That's not-

JANE

Greenwich Village is not a highway! It's a home to thousands, to the folks sitting right next to you, to all the people standing in the back of this room. These are my neighbors! Look at them! Look them in the eyes and tell them that you're demolishing their homes. This is our neighborhood, not yours, and for the love of God, we won't move an inch, not a goddamn inch!

The crowd roars with approval. (SFX #13 cue)

LEAD ACTOR

That's not true and you know it! I'm creating thousands of jobs!

Moses joins in.

OLD MOSES

Thousands of jobs-

LEAD ACTOR

I'm building the infrastructure for a beautiful metropolis strong enough to support our vision of the future.

OLD MOSES

A beautiful metropolis!

LEAD ACTOR

A future lead by leaders, Miss Jacobs. And I do not know how you can lead when there are lingering suspicions regarding your own political sympathies, serious enough for investigation...

OLD MOSES

That's right-

JANE

Is there nothing beneath you? You're shameless! We won't stand for threats and intimidation. We won't be bullied by you or by your bulldozers. (MUSIC CUE) We will smash them where they stand!

OLD MOSES

You have no idea who you're dealing with! You never did!

Jane looks directly at Moses, not Lead Actor.

JANE

The hell I didn't.

The crowd roars (SFX #14 cue)

Jane exits. Vera looks at Moses, uncertain about the man she loves.

**TRACK #15: DON'T YOU DARE**

JANE (CONT'D)

WE WON'T STAND STILL FOR THIS,  
WE WON'T BE PUSHED AROUND HERE ANYMORE.  
WHO THE HELL ARE YOU TO JUDGE HOW WE LIVE.  
THIS IS OUR COMMUNITY, AND WE'RE STILL HOLDING THE FLOOR,  
HOW DOES IT FEEL TO GET WHAT YOU GIVE.

OLD MOSES

BUT I'M DOING EXACTLY WHAT IS NEEDED,  
ALL THIS CONGESTION MUST BE RELIEVED.  
THE FUTURE IS IN PRIVATE TRANSPORTATION,  
FREE FLOWING TRAFFIC, TRAFFIC FLOWING FREE.

JANE

DON'T YOU DARE, WE'RE NOT GONNA COMPROMISE, DON'T YOU DARE  
DON'T YOU DARE, YOU'RE IN FOR A BIG SURPRISE, DON'T YOU DARE

(Moses attempts to speak, but gets cut off by Jacobs.)

YOU TAKE AWAY OUR CHILDREN'S PLAYGROUNDS,  
TO FILL THE POCKETS OF THE RULING CLASS,  
AND YOU TREAT US LIKE WE DON'T EVEN EXIST.  
DON'T PUT AN X ON OUR BUILDINGS,  
YOUR GESTAPO TACTICS ARE THE PAST.  
(Moses spoken) That's uncalled for.  
JUST KNOW WE'VE GOT THE WILL TO RESIST.

OLD MOSES

(spoken)

Just look around, look around and you'll see,  
This place is dying of a terminal disease,  
and the only way to cure it of it's ills,  
is to tear it down, down to it's knees.  
We're gonna build a highway right through here,  
it'll be grand and modern and swell,  
and you can scream, and you can shout,  
and you can go to hell...

## JANE &amp; MOSES

DON'T YOU DARE

(Moses - THESE SLUMS ARE A CIVIC DISGRACE.)

DON'T YOU DARE

(Moses - WE'RE GONNA BRING COMMERCE TO THIS PLACE.)

DON'T YOU DARE

(Moses - BUT I DON'T EXPECT YOU TO UNDERSTAND.)

DON'T YOU DARE

(Moses - IT'S ALL PART OF MY MASTERPLAN.)

D, D, D, DON'T YOU

(Moses - MY MASTERPLAN)

D, D, D, DON'T YOU

(Moses - MY MASTERPLAN)

D, D, D, DON'T YOU

(Moses - MY, MY, MY, MASTERPLAN)

DARE.

Moses comes out of the reverie.

## OLD MOSES

That woman! That damned, insufferable woman! She tried to stop me by spreading lies about our developers being involved in fraud... It made the papers...

## LEAD ACTOR

You're saying it wasn't true?

## OLD MOSES

I denied it-

## ACTOR #2

But was it true?

## OLD MOSES

I... no comment...

## LEAD ACTOR

What happened when the story came out?

## OLD MOSES

When it broke... Rockefeller used it as an excuse to clip my wings...

**SCENE 12**

1959 - Rockefeller in his elegant office at Rockefeller Center.

**TRACK #16: THERE'S NO ONE ELSE**



## ROCKEFELLER

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 (OH YEAH)  
BUT THE TIME HAS COME, TO PUT AN END TO HIS ENDLESS CONTROL.

AND THERE'S NO ELSE, NO ONE ELSE LIKE ME,  
THERE'S NO ONE ELSE...

HE'S BATTLED WITH MAYORS AND GOVERNORS BEFORE ME,  
THEY HAD SOME POWER, BUT I'VE GOT SO MUCH MORE.  
THE FUTURE IS MINE (OH YEAH),  
HE'S GOT NO CHOICE, IF HE DOESN'T GO ALONG,  
I'LL SHOW HIM THE DOOR.

'CAUSE THERE'S NO ELSE, NO ONE ELSE LIKE ME,  
THERE'S NO ONE ELSE, THERE'S NO ONE ELSE I SEE.  
THERE'S NO ONE BUT MYSELF, IT'S REALLY UP TO ME,  
THERE'S NO ONE ELSE...

(spoken) Margie... set-up an appointment with Moses. I want  
him in my office next week.

I'LL MAKE HIM A DEAL AND SEAL IT WITH A HANDSHAKE,  
HE'LL JUST HAVE TO TRUST ME TO THE VERY END.  
AND BY THE TIME HE FIGURES IT OUT (OH YEAH),  
IT'LL BE TOO LATE, THE TRUTH IS I'VE NEVER BEEN HIS FRIEND.

'CAUSE THERE'S NO ELSE, NO ONE ELSE LIKE ME,  
THERE'S NO ONE ELSE, THERE'S NO ONE ELSE I SEE.  
THERE'S NO ONE BUT MYSELF,  
IT'S REALLY UP TO ME, 'CAUSE THERE'S NO ONE ELSE.

Fade out from Rockefeller's office  
to...

## OLD MOSES

And that women... working against me... scheming...

## LEAD ACTOR

You think so? You think she wanted to go up against the  
Power Broker? You think it was easy for her?

## ACTOR #5

She was just trying to protect her home. Did you ever think  
about that?

## OLD MOSES

I don't know, or care what she thought...

**SCENE 13**

We see Jane in the dimly lit basement print shop. She is alone and is proofreading her latest flyer. She looks tired.

**TRACK #17: YOU CAN'T SEE**

JANE

THIS LOOKS LIKE AN UPHILL STRUGGLE,  
I HOPE I'M UP TO THE TASK.  
I DIDN'T ASK FOR THIS BATTLE,  
BUT I CAN'T LET YOU DIVIDE US BY CLASS.  
AND NOW THE ONLY THING THAT SEEMS TO MATTER  
IS TO SAVE SOME OF OUR PAST...

HOW MANY OTHERS ARE THERE JUST LIKE US,  
WHO'VE LOST THEIR HOMES,  
WHO'VE BEEN REMOVED AND UPROOTED,  
AND LEFT OUT HERE ALL ALONE.  
ALL IN THE NAME OF PROGRESS,  
YET WE'VE GOT NOTHING TO CALL OUR OWN.

BUT YOU CAN'T SEE, WHAT THIS CITY SHOULD BE.  
YOU CAN'T SEE, WHAT THIS CITY SHOULD BE.

THESE POLICIES OF URBAN RENEWAL  
DON'T REFLECT THE WAY WE LIVE.  
YOU'RE TREATING THESE STREETS  
LIKE JUST SOME LINES ON A GRID.  
BUT WE'RE REALLY TALKING ABOUT PEOPLE,  
AND THAT'S WHEN SOMETHING'S GOTTA GIVE.

WHO GAVE YOU THE RIGHTS TO OUR NEIGHBORHOOD.  
YOU AND YOUR GODDAMN PROPOSALS,  
YOU'RE ALWAYS UP TO NO GOOD.  
BUT I KNOW THAT YOU WILL NEVER STOP,  
JUST BECAUSE WE THINK YOU SHOULD.

BUT YOU CAN'T SEE, WHAT THIS CITY SHOULD BE.  
YOU CAN'T SEE, WHAT THIS CITY SHOULD BE.

(8-bar instrumental Bridge)

BUT YOU CAN'T SEE, WHAT THIS CITY CAN BE.  
YOU CAN'T SEE, WHAT THIS CITY CAN BE.  
OH, CAN'T YOU SEE,  
WHAT THIS CITY CAN BE, YEAH WHAT THIS CITY CAN BE.  
OH, CAN'T YOU SEE,  
OOH, OOH, OOH, OOH

**SCENE 14**

(SFX #14 cue) The sounds of the city, children in a playground, muted traffic.

Jane sees Vera on the street.

JANE

Excuse me... Aren't you Vera Martin?

VERA

Do I know you?

JANE

You were at the community board meeting... with Mr. Moses.

VERA

Um, yes-

Jane extends her hand. Vera doesn't take it.

JANE

Jane Jacobs...

VERA

I know who you are.

JANE

You're his wife, right?

VERA

No, we're not married. I work for him... I, uh, manage his office.

JANE

That must be a tough job. My sympathies.

VERA

Why would you say that? It's a privilege working for Mr. Moses.

JANE

I meant it must be tough to evict people from their homes.

VERA

I just work for him okay? I need to go.

Vera starts to walk up the street, but Jane follows.

JANE

You can't just walk away from what's happening-

VERA

I'm not walking away from anything. I told you, I just work for him-

JANE

You were there that night. You heard what he's doing. You saw those people. People he wants to leave homeless.

VERA

He said you'll be okay, so I'm sure you will be-

JANE

Tell me how we'll be okay after his highways devastate our neighborhood?

VERA

That's not what's going to happen.

JANE

Oh yes it is. That's what his plan calls for.

VERA

No, he's making sure everyone is taken care of, he's got these beautiful high-rise buildings for people to move into, with lots of, uh amenities, you know, like new refrigerators and buzzers...

JANE

New refrigerators and buzzers? Are you kidding me? Where are we supposed to live while all this new construction is happening?

VERA

I'm sorry, I'm not sure exactly how it works...

JANE

Exactly! No one knows how it works! But I'll tell you this, everything will be taken from the people who have nothing, just so rich folks can drive their cars over our heads...

VERA

That's not true, the rich people will have to move, too!

JANE

Bullshit, no one in the village has any money.

VERA

Robert cares about the future and the future is about making this city better for everyone. All this stuff people are saying about automobiles... Turning the city into one big highway... it's just not true... He doesn't even have a driver's license.

JANE

Vera, my home is slated to be condemned. Does that seem right to you?

VERA

Condemned?

JANE

Right on Hudson Street. Do you even know where that is?

VERA

Look, I'm just a girl from Coney Island.

JANE

And I'm just a girl from Scranton. But the Village is my home and your "boss" is trying to destroy it.

VERA

He's just trying to make it better.

JANE

You know that isn't true. You can tell yourself whatever you want... but you know who he is.

Vera doesn't say anything.

JANE

I'm not your enemy, Vera. Remember that.

Vera walks off.

Moses watches them.

OLD MOSES

Vera?

Vera doesn't respond.

OLD MOSES

Vera... Don't listen to her... Please...

**TRACK #18: LOST ALL SENSE OF DIRECTION**

VERA

WHERE DID I GO WRONG? HOW DID I END UP HERE?  
I'M ON UNFAMILIAR GROUND.  
I FOLLOWED ALL THE RULES.  
LIKE ALL GOOD LITTLE BOYS AND GIRLS.  
NOW THE RULES HAVE LET ME DOWN.

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

THE FUTURE LOOKED SO BRIGHT. THERE WAS PROMISE IN THE AIR.  
AND TOMORROW WOULD BE BETTER STILL.  
I HAD EVERYTHING AND MORE. BUT I DIDN'T KNOW THE TRUTH,  
AND IT LOOKS LIKE I NEVER WILL.

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

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

(8-BAR INSTRUMENTAL BREAK)

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.

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

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

Vera exits the scene.

MOSES

Vera... please... don't listen to her!

LEAD ACTOR

But the tide had turned. The Master Builder, the Power  
Broker could no longer do whatever he wanted, painting swaths  
of progress across the city with his brush. He had the  
people to answer to.

LEAD ACTOR

A little lady from Greenwich Village, a David to his Goliath,  
had stood up to him. And she was bringing him to his knees.  
The papers were having a field day.

### SCENE 15

The sound of a press conference. (SFX  
#15 cue). City Hall steps.

Lead Actor steps up, as if answering  
questions from the press.

Actor #2 plays the REPORTER.

REPORTER

Mr. Moses, can I get a quote for the evening edition?

LEAD ACTOR

For over forty years I've been building roads, parks, bridges, highways... creating thousands of jobs. And you can print that. All the while turning this city into the greatest urban center on earth.

REPORTER

But don't your plans involve tearing down the Arch and extending Fifth Avenue through Washington Square Park?

LEAD ACTOR

Cities are created by and for traffic. You need to understand that. The infrastructure, the added capacity, the tax revenue this Fifth Avenue extension and Lower Manhattan Expressway will generate for the city is immense.

REPORTER

Aren't you afraid of losing the character of the neighborhood?

LEAD ACTOR

I'm getting sick and tired of these endless committees who say no to progress, who say no to improved traffic flow, who say no to increased capacity, who say no to parking, to parking... everyone needs to park... the automobile is no longer a sign of the future... it is the world we live in! It's what is necessary.

REPORTER

Even at the expense of the park?

LEAD ACTOR

The bottom line is this... those who can, build. Those who can't, criticize! Walking on water is a solitary business, and this news conference is over.

OLD MOSES

That's right! But no matter how many times I said it, they never understood.

**TRACK #19: YOU BETTER LISTEN**

OLD MOSES

I HOLD THIS CITY IN THE PALM OF MY HAND,  
THE BEATING HEART OF MY MASTERPLAN.  
THE HIGHWAYS, BRIDGES AND TUNNELS ALL WORK AS ONE.

YOU HAVE TO KEEP THE TRAFFIC FLOWING FREE,  
AND NO ONE DOES THAT BETTER THAN ME.  
I'M THE ONLY ONE WHO CAN GET THAT DONE.

WE NEED TO FINISH ALL MY HIGHWAYS,  
THERE'S ONE SOLUTION TO TRAFFIC FLOW.  
THESE CROWDED STREETS ARE A DISASTER.

BUT THAT'S BEEN MY FOCUS, I THINK YOU KNOW.

YOU BETTER LISTEN...

YOU BETTER LISTEN...

YOU BETTER LISTEN...

**TRACK #20: MASTERPLAN REPRISE V5 ACAPELLA.**

LEAD ACTOR

BUT ONE DAY A GROUP OF YOUNG MOTHERS  
THEY FOUND A BLUEPRINT,  
SHOWING PLANS TO BULLDOZE THE PARK  
WHERE THEIR CHILDREN PLAYED.  
BUT THEY STOOD THEIR GROUND  
AND FOUGHT AGAINST THE GREAT MOSES,  
AND HE TRIED BUT HE COULDN'T  
ROLLOVER THE STROLLER BRIGADE.

**SCENE 16**

Jane narrates the scene in Washington  
Square Park.

(SFX #16 cue) A low rumbling sound is  
heard.

JANE

Washington Square Park, 1961. A small army of women block the  
path of an oncoming onslaught of bulldozers... armed only  
with baby strollers.

JANE

Vera. Over here... grab a stroller, we need at least a  
hundred mothers.

Jane hands out flyer's to bystanders.

VERA

Wow, how did you know these bulldozers were coming?

JANE

We found a set of Moses' blueprints in the park yesterday. So  
come on, grab a stroller. We brought extras!

Moses reacts.

OLD MOSES

Damn you... God damn you!

Vera gets her stroller.



VERA

Seems like cheating without a baby in it.

JANE

We're not cheating, we're making history.

A reporter jumps in between them.

REPORTER

Ladies! Would you mind getting in a straighter line. It'll make a better photo... like you're a... a brigade, yeah... The Stroller Brigade!

(MUSIC INTRO CUE)

Right, just a little to the left. Smile... okay, don't smile. Perfect, just perfect!

OLD MOSES

That's right... Just another photo op for the press! And they called me a publicity seeker!

The flashbulb pops (SFX #17 cue), Jane grabs a megaphone and calls out to the audience.

JANE

Are you with me?.. C'mon, I said are you with me?!!

The crowd of mothers and on-lookers shouts back in affirmation.

**TRACK #21: VOICE OF THE PEOPLE**

JANE (CONT'D)

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.

JANE AND COMPANY

LISTEN TO THE - VOICE OF THE PEOPLE  
TALKING 'BOUT THE - VOICE OF THE PEOPLE

JANE & MARY GRADY

WE'VE SEEN ALL THE DAMAGE THAT COMES FROM YOUR EGO.  
YOUR HIGHWAYS AND BRIDGES ALL END IN SHATTERED DREAMS.

DON'T TRY TO TELL US WHAT TO DO,  
YOU BETTER LISTEN UP, 'CAUSE WE'RE TALKING TO YOU.

JANE & COMPANY

LISTEN TO THE - VOICE OF THE PEOPLE  
TALKING 'BOUT THE - VOICE OF THE PEOPLE

(INSTRUMENTAL BREAK, 8-BAR W/ JANE LEADS THE COMPANY, SPOKEN)

A series of protest banners are unfurled across the stage - "Conscience The Ultimate Weapon," "Save Washington Square Park," "Moses The Dictator," "Our City Needs Homes Not Expressways," "No Road Through Our Homes," "Parks Are For People, Not Cars."

DO WE WANT MORE HIGHWAYS?	NO!
DO WE WANT MORE PARKING?	NO!
DO WE WANT MORE TRAFFIC?	HELL NO!
WHAT DO WE WANT?	OUR NEIGHBORHOOD!

JANE & COMPANY (CONT'D)

LISTEN TO THE - VOICE OF THE PEOPLE  
TALKING 'BOUT THE - VOICE OF THE PEOPLE

LISTEN TO THE - VOICE OF THE PEOPLE  
TALKING 'BOUT THE - VOICE OF THE PEOPLE

The audience sings and claps along!

(DRUMS ONLY)

LISTEN TO THE - VOICE OF THE PEOPLE  
TALKING 'BOUT THE - VOICE OF THE PEOPLE

JANE

We did it! They're leaving...

Moses, who has been watching from the shadows, violently tears down the banners as the scene ends.

OLD MOSES

That's enough!

He turns to Vera as we go into --

### SCENE 17

LEAD ACTOR

What the hell were you doing there?

VERA

You were trying to evict those people.

LEAD ACTOR

You don't even know anyone in Greenwich Village. You don't really care about these people, you're just angry at me.

VERA

I do care and you're hurting lots of people. And I do know people in the village. I know Jane Jacobs-

LEAD ACTOR

It's her fault that you're acting this way... She's done this to you!

VERA

That would make it so easy for you, wouldn't it? I can't think for myself, so it would have to be Jane who put these ideas in my head.

LEAD ACTOR

I didn't say that.

VERA

I tried, Robert. I tried to look the other way. I tried not to listen to what they were saying. The papers... The Governor... But finally, I listened. Finally I heard.

LEAD ACTOR

You got what you wanted, you used me- (MUSIC CUE) just like the politicians, pretending you really care that a few people have to move -- you couldn't give a rat's ass about that - you're just angry at me!

Old Moses steps in, watching his younger self.

OLD MOSES

That's not true, Vera. I didn't mean it!

**TRACK #22: I'M NOT AFRAID OF THE FUTURE**

VERA

WHEN DID IT START, WELL THAT'S HARD TO SAY,  
IT'S SO MUCH EASIER TO SEE WHERE WE ENDED.

OLD MOSES

(Spoken) You don't know what the hell you're talking about.

VERA

ALL OF THOSE NIGHTS I LOOKED DEEP INTO YOUR EYES,  
ALWAYS AFRAID OF WHAT I MIGHT FIND.

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.

OLD MOSES

(Spoken) You're doing what?

VERA

I'M NOT AFRAID OF THE FUTURE,  
IT'S SOMETHING I JUST HAVE TO DO,  
I'M READY FOR ANYTHING THAT KNOCKS ON MY DOOR.

OLD MOSES

(Spoken) Oh please, give me a break.

VERA

YOU'RE NOT THE MAN THAT I THOUGHT YOU WOULD BE,

OLD MOSES

(spoken)

I've given you everything.

VERA

AND I'M NOT THE LITTLE GIRL YOU ONCE RESCUED.

OLD MOSES

(spoken)

It's my age isn't it?

VERA

YOU HAD BIG PLANS THAT I THOUGHT INCLUDED ME,

OLD MOSES

(spoken)

I said I was Sorry!

YOU HAD ME CONVINCED THAT WE WERE IN LOVE.

LEAD ACTOR

I CAN'T BELIEVE THAT NOW YOU'VE TURNED YOUR BACK ON ME,  
THEY'RE TELLING LIES, YOU KNOW THEY'RE JUST NOT TRUE.  
THE PEOPLE, THE POLITICIANS, THE PAPERS -  
I'D EXPECT AS MUCH, BUT NOT YOU!  
AFTER ALL THAT WE'VE BEEN THROUGH...

VERA

(spoken/sung)

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.

Moses steps in, finishing the song.

OLD MOSES

Vera, please... I was wrong... I was a fool...

He sings.

OLD MOSES

DON'T LEAVE NOW THAT I NEED YOU.  
CAN YOU FORGIVE WHAT I'VE DONE.

VERA

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.

OLD MOSES

DON'T LEAVE NOW THAT I NEED YOU.  
CAN YOU FORGIVE WHAT I'VE DONE.

VERA

I'M NOT AFRAID OF THE FUTURE,  
IT'S SOMETHING I JUST HAVE TO DO,  
I'M READY FOR ANYTHING. I KNEW THIS DAY WOULD COME.

OLD MOSES

DON'T LEAVE 'CAUSE I'VE ALWAYS LOVED YOU.  
BUT I KNEW THAT THIS DAY MIGHT COME.

Vera exits.

OLD MOSES

Vera... Vera!

He turns to Lead Actor.

OLD MOSES

You damn fool! Look what you've done!

He looks helplessly at the other  
Actors.

OLD MOSES

I don't want to do this any more.

LEAD ACTOR

It's your story, man. You can't back out now. We're just  
telling it-

OLD MOSES

It's not a story, it's my life! And I lived it already!

LEAD ACTOR

You gotta take the good with the bad.

OLD MOSES

It doesn't get worse than this-

LEAD ACTOR

You know that's not true...

Moses sits, dejected.

OLD MOSES

You're right... it does get worse...

**SCENE 18**

LEAD ACTOR

1962... Rockefeller's in his 50s and you're-

OLD MOSES

73-

LEAD ACTOR

Meeting with Rockefeller over the fallout from the Washington Square fiasco.

Actor #4 plays A RECEPTIONIST.

RECEPTIONIST

Mr. Rockefeller, Mr. Moses is here.

**TRACK #23: THERE'S NO ONE ELSE REPRISE**

ROCKEFELLER

(humming to himself)

NOW IS THE TIME TO TELL HIM IT'S OVER,  
HE WON'T BE NEEDED HERE ANYMORE.  
HE'S HAD A LONG RUN (OH YEAH)  
BUT THE TIME HAS COME,  
TO PUT AN END TO HIS ENDLESS CONTROL.

ROCKEFELLER (CONT'D)

Send Moses in...

LEAD ACTOR

Nelson...

ROCKEFELLER

You see the papers? "Mothers with Strollers Block Bulldozers."

OLD MOSES

They're nobody, just a bunch of mothers-

ROCKEFELLER

Exactly! They were mothers! Mothers pushing strollers!

LEAD ACTOR

I have it on good authority that most of those strollers were empty.

ROCKEFELLER

Bottom line is the public has turned against you. You have to know that, Bob. There's nothing I can do about it in the short term.

LEAD ACTOR

This will pass... like all our so-called "controversies."

ROCKEFELLER

This isn't "our" controversy, Bob. It's yours. You own it, plain and simple.

LEAD ACTOR

What's that supposed to mean?

ROCKEFELLER

My brother Laurence is going to take over the State Parks Commission.

LEAD ACTOR

Laurence? You can't be serious.

ROCKEFELLER

I'd like you to resign... effective immediately.

LEAD ACTOR

Have you lost your mind?

ROCKEFELLER

We can't have you as our public face. But behind the scenes you can still...

LEAD ACTOR

Still what... pull the strings? Run the show?

ROCKEFELLER

Exactly.

LEAD ACTOR

I know what's really going on. You just want to take money from my Triborough Authority to prop up your failing MTA!

ROCKEFELLER

That's not what this is about.

LEAD ACTOR

Admit it! You're doing this for the Negro vote because they take the fucking subways.

ROCKEFELLER

I need your resignation, Bob.

LEAD ACTOR

The Triborough's bond holders won't allow me to quit. My position is contractual.

ROCKEFELLER

Your bond holders! My family's bank holds your bonds.

LEAD ACTOR

Nelson, if you make me resign this position, I'd have to resign all of my positions...

ROCKEFELLER

I accept.

LEAD ACTOR

What...

ROCKEFELLER

I accept your resignation from all of your civic commissions.

LEAD ACTOR

Wait... wait. Nelson, once we build LOMEX...

ROCKEFELLER

The Lower Manhattan Expressway is no longer your concern.

LEAD ACTOR

My concern? It was my idea-

ROCKEFELLER

Robert, you're still not hearing me. I've made my decision.

LEAD ACTOR

...Governor, if you can get the newspapers behind these proposals...

ROCKEFELLER

No, no! We've gotta keep you outta the newspapers for now... but when the time is right, I'll appoint you... head of the MTA. You can trust me on that.

Rockefeller thrusts out his hand.

Old Moses steps in, slaps it away!

OLD MOSES

Liar! You're nothing but a liar, Nelson!

The street musician plays a guitar under the Washington Square Park Arch.



More photographs of Moses's projects (Flushing Meadow Park, Throgs Neck Bridge, Cross Bronx Expressway, Niagara Falls Hydroelectric Dam, Montauk State Park, Shea Stadium, Co-op City, etc.) are projected stage left. The images start slowly and then faster and faster, piling up into a giant montage of dozens of bridges, highways, parks, playgrounds, and swimming pools.

**TRACK #24: MASTERPLAN REPRISE V6**

Moses sings it.

OLD MOSES

MY LEGACY STRETCHES FROM MONTAUK  
TO THE CROSS BRONX EXPRESSWAY,  
FROM STUYVESANT TOWN TO THE UPPER WESTSIDE.  
TO JONES BEACH, LINCOLN CENTER AND THE VERRAZANO NARROWS,  
FOR BETTER OR WORSE, THEY HAVE ALL SURVIVED.

I WAS THE MASTERBUILDER, I WAS THE POWERBROKER,  
CREATING AND BUILDING AN EMPIRE AT MY COMMAND.  
THE TRIBOROUGH KING, THE ULTIMATE AUTHORITY,  
I WAS THE MASTER OF THE MASTERPLAN.

**SCENE 19**

(SFX #19 cue)

Moses sits back on the bench.

We hear a surreal cacophony of sounds.

The Actors do various voiceovers that sound like radio announcements.

It is the march of time. The unstoppable train of progress.

ACTOR #2

...but hey how about those Mets... more about them later, but first a message from AT&T, your most trusted phone company.

A phone rings (SFX #20 cue)

OLD MOSES

Is someone calling?

ACTOR #3

Chances are someone is missing you right now, so why don't you reach out and touch someone...

OLD MOSES

That could be the Governor.

ACTOR #4

Remember, long distance is the next best thing to being there. Brought to you by AT&T.

OLD MOSES

Maybe he's finally telling me, I'm the head of the MTA...

ACTOR #2

It's still a few hours before game time but it looks like some of the fans are trying to get there early, and I don't blame em. Manager Yogi Berra and the team are going to need a little more than luck tonight...

OLD MOSES

Maybe I should call him...

ACTOR #3

... against the visiting Los Angeles Dodgers who are on a hot, five-game winning streak...

OLD MOSES

Los Angeles Dodgers... they should have a plaque with my name on it at that stadium... I liked that pitcher they had... the Jewish kid... never threw on the sabbath... He was a better Jew than me...

ACTOR #4

So if you're taking the Southern State, the Northern State, or the Long Island Expressway out of the city tonight expect delays of one and a half to two hours heading east -

OLD MOSES

Idiots! What did they expect! Of course there are traffic tie-ups... they never let me finish my plan... my masterplan... I could've taken care of everything... I could've...

He looks around in the darkness.

OLD MOSES

Vera? Vera, I'm sorry. I'm sorry I never put you first. But you see, I had another love. She wasn't flesh and blood... but I loved her. New York City... I saw something so beautiful in her... something nobody else saw. Not the Dutch, not the English, Not even the bankers who helped me build her. Nobody saw what she could be. I took her from the age of the horse and buggy to the era of the automobile and highway. I brought her into the 20th century. Somebody had to do it! I made her the most powerful, the most envied, the most modern city on earth. The city that every other city emulated. My ideas! My plans! They spread to every other city across the country.

But the thing is, she demanded everything from me, and I just didn't have anything left for you.

**TRACK #25: STRAIGHT TOWARDS THE SUN**

OLD MOSES

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.

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

(8-BAR INSTRUMENTAL BREAK WITH FULL BAND)

During the instrumental break the Company silently gathers together behind Moses as he ascends above the stage. Jane Jacobs, Nelson Rockefeller, Vera Martin, and the Reporter join Moses in singing the finale.

OLD MOSES (CONT'D)

I HAD SO MANY GOOD IDEAS, SO FAR AHEAD OF MY TIME,  
I WAS AS MODERN AS LE 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.

OLD MOSES & COMPANY

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

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

OLD MOSES

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, WHAT ELSE CAN I DO.

(CHORUS INSTRUMENTAL 1X WITH COMPANY)  
HEADING STRAIGHT TOWARDS THE SUN.

OLD MOSES & COMPANY

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

Moses finishes the song.

OLD MOSES

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

Moses turns around. The Company is gone. Faint sounds of the city can be heard (SFX #21 Cue).

He stands alone on stage.

Was anyone ever really here?

He sits back down on the bench, as  
LIGHTS FADE.

BLACKOUT.

THE END