

IN THE FOOTPRINT: THE BATTLE OVER ATLANTIC YARDS

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Written by:
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Steven Cosson

Music and Lyrics by:

Michael Friedman

from interviews by the company

Piano/Vocal

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Kickin' It

Michael Friedman

Chords: G Bm G Bm G C G C

Voice: Re-mem-ber how you used to see like ran-dom peo-ple sit-ting on the

Piano: *[Piano accompaniment]*

5 G C D Am G C
stoop and that old la-dy who sees e-very-thing and tells E-very-thing and tells You don't see the old guys sit-tin play-in'

Pno. *[Piano accompaniment]*

9 G C G C 3 D
check-ers you know what-e-ver Those old peo-ple were the eyes and ears of the neigh-bor-hood That used to be so

Pno. *[Piano accompaniment]*

13 C D Em C G C G
Brook-lyn That used to be so Brook-lyn And there was al-ways white peo-ple over which is cool umh that

Pno. *[Piano accompaniment]*

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18 C G D C G

lived here and the Pratt stu - dents It's just um yea You know well a lot of the pla - ces where you

Pno.

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21 C G C G A m

know we used to con - gre - gate were not al - lowed to you know um I mean um some peo - ple just get

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24 A m D A m D

ner - vous when they see a group of young guys con gre ga ting I got a whole big post on my blog a - bout it And

Pno.

29 C G C G A m D

these are the pla - ces where we con - gre - ga - ted for years You know I mean well not on a day like to - day But let's

Pno.

33 G C 3 3 G C G C

say that it was fif - ty de - grees and I came out side — I would just go to the park — be - cause I

Pno.

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36 D Am Em D

knew that's where the guys were chil - lin you know or just Sit - tin on the stoop and just kick - in it you know

Pno.

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40

VAMP, OUT CUE "for all of the City of New York"

That used to be so Brook - lyn

Pno.

IN THE
FOOTPRINT

Bloomberg

1a

CUE I sounded the alarm.

Michael Friedman

Very Slow

Piano

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OUT CUE remarkable resurgence of
Downtown Brooklyn

5

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CUE: The New York Times gets that fact wrong all the time. Here, look:

PROJECTION: Map of Brooklyn. Neighborhoods highlight when BLOGGER identifies them.

Michael Friedman

Score for Voice and Piano (Pno.).

Chords: G7, C, A7, D7, G, G7, C, A7, D7, D7, F, F#dim7, C/G, A7, G7, C.

Lyrics:
So At-lan-tic Yards is the pro-posed de-ve-lop-ment o-ver the Van-der-bilt
Yards Which are the Brook-lyn Ter-mi-nal of the Long Is-land rail-road Bor-dered by neigh-bor-hoods
built in the nine-teenth Cen-tur-y by the ex-pan-ding mid-dle class as the ci-t-y cre-a-ted pub-lic trans-por-
ta-tion which al-owed for de-ve-lop-ment as farms be-came pros-perous brown-stone neigh-bor-hoods Pros-pect

19 F F#dim7 C/G A7

19 Heights Fort Greene Boe - rum Hill and Park Slope and the cn -

23 F C/G G7 G

23 fu - sing a - re - a west which the press likes to call Down - town Brook - lyn

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BLOGGER

And the footprint of Atlantic Yards is here.

She refers to the projection. The outline of the footprint lights up and zooms in.

I do a blog about Atlantic Yards. Yeah, there's a lot of us. Also this guy Norman Oder, who runs, um, Atlantic Yards Report, the watchdog blog. Norman Oder has a theory that Brooklyn-

29 D

34 D7 **NORMAN ODER** G E7 A7

spoken: Brook-lyn would be a large ci - ty a - ny - where else in the U - ni ted States It would have

39 D G/D E7

one or two pa - pers with ful - ly staffed news - rooms but as it is now there's no way to co - ver Brook-lyn

Pno.

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43 D7 G

pro - per But we have a lot of blog - gers

Pno.

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48

Pno.

51

CUE: And when they did spring it

Christmas is Coming

CUE: We wrote-re-wrote-Ratner-based lyrics to traditional songs. I can show you one of the songbooks-

Trad.

a cappella, PITCH PIPE play C

Voice



Christ - mas is com-ing Bruce Rat-ner's get-ting fat Please put four bil-lion in the old Rat hat If you

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5



have-n't got four bil-lion two bil-lion sub-si-dies will do. If you have-n't got two bil-lion em-i - nent do-main for you! If you

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9



have - nt got two bil - lion Rat - ner takes your home from you!

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CUE Goddamn wackos.

Michael Friedman

Piano

Musical notation for measures 1-6, featuring piano accompaniment in G minor, 4/4 time. The right hand has a melodic line with some grace notes, and the left hand has a steady bass line.

Musical notation for measures 7-11, continuing the piano accompaniment. The right hand has a melodic line with some grace notes, and the left hand has a steady bass line.

Musical notation for measures 12-16, continuing the piano accompaniment. The right hand has a melodic line with some grace notes, and the left hand has a steady bass line.

Musical notation for measures 17-22, continuing the piano accompaniment. The right hand has a melodic line with some grace notes, and the left hand has a steady bass line.

Repeat ad lib. until
OUT picketing Henry Ford.

Musical notation for measures 23-27, continuing the piano accompaniment. The right hand has a melodic line with some grace notes, and the left hand has a steady bass line.

IN THE
FOOTPRINT

BLOG 2

4

CUE: The whole process is just...
Do you know what ULURP is?

Michael Friedman

PERF. #1 G7 C PERF. #2 /B /A #1 /G /F

PERF. #3

Voice

Piano

So there's U LURP U D C and E S D C U LURP is the U ni-form land

8 /E Dm #2 /G G/B /A /G /F # 1&2

Pno.

8 use Re-view Pro - ce - dure which re - qui - res co - mmu-ni-ty in volve ment and Pub-lic re - view of all

15 /E /D C #3 /B A m PERF. #4 /G /F#

Pno.

15 kinds of New York Ci-ty land use pro-jects But the E - S - D - C, the Em-pire State de-ve-lop-ment Cor-p-ra-tion

22 #3 F Em /B #4 Em F #2

Pno.

22 fol-lows the U - D C which is the New York State Ur-ban De-ve-lop-ment Corp and Rat-ner went to

28 /E /D /C G7

28 school with the head of the U D C which was o - ri - gi - nal - ly passed to help the

Pno.

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32 C /B /A #3 #4

32 state e-li-mi-nate e-co-no mic and ra-cial dis-crim-i-na-tion But now it al-lows the state and Rat-ner and

Pno.

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38 /F #1 #2 #3

38 Bloom-berg to o - ver ride U - LURP and the Ci - ty Coun-cil and the lo - cal ci - ty plan - ning laws

Pno.

45 **Faster** ALL D7 G7 C

45 And that's how e - mi - nent do - main works!

Pno.

CUE: at which point there was suddenly this
rediscovery of this extraordinary housing stock. (*music in*)

And middle class white people go back into the
cities to grab up these fabulous houses that had
been deteriorating ever since the redlining began,
and that's how you get gentrification!

Michael Friedman

Music score for Voice and Piano. The score is in G major (one sharp) and 4/4 time. It consists of four systems of music.

System 1: Measures 1-3. Chords: A, A, D, F#m, D. Lyrics: "Have your friends o-ver by *all means but Do not tell them how much you pay".

System 2: Measures 4-5. Chords: D, A, A, D. Lyrics: "Do not tell them how much you pay Take them some - where else in the neigh-bor-hood but".

System 3: Measures 6-8. Chords: F#m, D, D, A, D/F#, A/E. Lyrics: "Don't let them in-to your house Don't let them see how nice your house is Some-bo-dy gives up the in-for-ma-tion and".

System 4: Measures 9-11. Chord: D6. Lyrics: "then they're like I'll pay twice as much I'll pay a mil lion dol-lars a month".

The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. A *pp* (pianissimo) dynamic marking is present in the piano part of the final system.

12 A D F#m D

Have your friends o - ver by all means but do not tell them how much you pay

Pno.

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14 D A

Do not tell them how much you pay

Pno.

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CUE: I make it A.R.E.A Bagels. And the complainers, they are my customers now.

Voice

Piano

It's such a beau-ti-ful a - re - na Have you seen the a-

5

Piano

re-na It's a real-ly beau-ti-ful a - re-na And peo-ple talk a-bout the stuff that's gon-na be torn down But you

9

Piano

know a friend of mine was walk-ing by the o-ther day and he said some-thing used to be there and I said Yeah a park-ing lot

13

Piano

He did-n't re - mem - ber He did - n't re - mem - ber And you know

17

17 he'd been walk - ing by there e - very sin - gle day for years And that's e - xact - ly what it's gon - na be like

Pno.

20

20 for some of these folks When they start tear - ing stuff down they won't re - mem - ber what was there They won't re -

Pno.

24

24 mem - ber They won't re - mem - ber And yes there will be sha - dows we wor - ry a - bout sha - dows We

Pno.

28

28 wor - ry a - bout air rights and we wor - ry that some build - ing will go up and block our view We

Pno.

31

31 wor - ry a - bout that we wor - ry a - bout change Well You just get ___ over it You just get ___ over it be - cause

Pno.

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38

You are on-ly en - ti - tled to the space that you have You are not en - ti - tled to the

38

Pno.

44

space that's all a - round you It's such a beau-ti-ful a - re-na And I'm ex - ci - ted and my pro-per-ty va - lues

44

Pno.

49

will go up I know that's a hor-ri-ble self-ish thing to say but It's such a beau - ti - ful a - re-na

49

Pno.

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White People

Michael Friedman

CUE Communities where black people currently live.

Chords: F#m A/E D A F#m

Voice: Remember the time — the

Piano: Musical accompaniment for the first system.

Chords: A/E D D E F#m A/E

Piano: 6 te - nant came to me one time Say - ing he bought Tide at the bo -

Tempo: Slower

Chords: D G D A

Piano: 11 de - ga And he did - n't real - ly think it was Tide And I said you

Chords: G D A F#m G

Piano: 15 don't buy Tide from the Bo - de - ga On - ly rea - son you shop at the cor - ner store is cause they

19 **F#m**

let you get stuff on

20 **G** **E** **F#m**

cre - dit but they don't do that much a - ny more

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Pno.

FORT GREENE DAUGHTER

August of 2001, I moved back into my parents' building here in Fort Greene.
And I'm like, I look around and I'm like wait! Where did all the Black people go?

23

Re - -

27 **A/E** **D**

mem - ber the la - dy who said they were sell - ing drugs out - ta the Ken - ne - dy Fried

Pno.

30 F#m A/E D

30 chick-en and I'm like the Chi-cken box? No the drug spot is a cou-ple doors down That bo -

Pno.

35 G D A G D G D

35 de-ga that has _ like two bot-tles of juice And guys sit-ting on crates and a guy who pulls up in a

Pno.

40 A F#m A/E D

40 Ca-dil - lac That's the drugs spot Not the Ken-ne-dy Fried Chic-ken

Pno.

FORT GREENE MOTHER

Now Fort Greene Park, I would never have taken them there when the kids were little because there was the beer bottles and those were the moms you were talking to, *(she screams as one of the junkie moms)* "Shakeen, get inside! I gotta go beat his ass!" Those were the people I would be talking to then. But now, the new people, they don't wanna talk. Well, they wouldn't wanna talk to me because they're mostly white moms, and if it's a Black person they are there as a nanny. And the nannies know I'm not a nanny, so they ain't gonna talk to me.

FORT GREENE DAUGHTER

The new people coming in were a different type of person, you know? Like, they bought this, and they own the block! Like, "I dunno who you are but I'm sure you can't afford to live here." And sure enough, and a couple of them were Black too! It was like, "Hi," *(she says it weakly)*. It wasn't like, "Hi I'm new to the neighborhood, who are you," you know?

45 LAST TIME

45 Re -

Pno.

49 F#m A/E D D E F#m

mem-ber the girl — who came jog-ging down Myr-tle A - ve - nue It was like e -

Pno.

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54 A/E D G D A

le-ven o - clock at night Jog-ging down - Myr - tle in her short shorts. *spoken:* Um is

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58 G D A F#m

Myr - tle A - ve-nue that way? And I was like it's that way but I

Pno.

62 A/E D

don't think you want to jog down Myr-tle A - ve - nue

Pno.

The Four Brooklyns

CUE: Well, here goes: If you look at Brooklyn on an economic-on a socio-economic basis:

Michael Friedman

Voice

Brook-lyn is a ci-ty of neigh-bor-hoods Broo-klyn is a ci-ty of neigh-bor-hoods But

Piano

6

socio-e-co-no-mi-cally socio-e-co-no-mi-cally there are four Brook-lyns First of all there's Man-

Pno.

11

hat-tan and Man-hat-tan runs from Green-point down to Red Hook High-er in den-si-ty It

Pno.

16

tends to be more af-flu-ent And pro-per-ty va-lues And de-vel-op-ment trends are trea-ted as an o-ver-flow

Pno.

23 from Man-hat-tan Then you've got the Ca - ri-bbe-an Parts of Crown Heights Pros-pect Heights and Flat-bush e-ven Ca-

Piano accompaniment for measures 23-27. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with chords.

28 nar - sie where they've had a huge in-flux of im-migrants from the Ca - ri-bbe-an who do-mi-nate the po - li - ti - cal

Piano accompaniment for measures 28-32. The right hand continues the melodic line, and the left hand maintains the bass line with some chordal movement.

33 land - scape now and are large - ly work - ing class I know there's a dif - ference Ja - mai - cans aren't the same as Tri - ni -

Piano accompaniment for measures 33-37. The right hand has a more active melodic line, and the left hand continues with a bass line.

38 da - di - ans and Tri - ni - da - di - ans are not the same as Hai - tians But from a dis - tance it's you know it's the Ca - ri - bbe - an

Piano accompaniment for measures 38-42. The right hand features a melodic line with some grace notes, and the left hand provides a bass line.

44

Then there's the Me - di - ter - ra - ne - an and I say Me - diter - ra - ne - an cause it in - cludes

Pno.

47

Spa - nish speak - ing peo - ple right Pie - ces of Bush - wick Will - iams - burg Sun - set Park Bay - Ridge and

Pno.

51

Ben - son - hurst all of the eth - nic groups who su - rround the Me - di - ter - ra - ne - an and al - so uh the

Pno.

55

a - rab po - pu - la - tions And then the last piece of brook - lyn is Flor - ida and Flo - rida is you know south Brook - lyn

Pno.

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61

It's parts of mid-wood Sheeps-head Bay Ma-rine Park and Co-ney Is-land and Flo-rida is pre-do-mi-nant-ly white Jews you

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66

know who've been in

Pno.

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67

Brook - lyn for se-veral ge-ner - a-tions but are el-der-ly like ma-ny folks in Flo-rida And Rus-sians who came

Pno.

72

to the U S and a - dop-ted a Flor-ida life-style And those are the four Brook-lyns!

Pno.

CUE: They're not here. This is a
sham process for a sham project.

Michael Friedman

Voice

a cappella, PITCH PIPE play C

Merry Christmas 2006! So the E-S-D-C approved it with use of public funds and subsidies and tax breaks worth o-ver

5

five hun - dred mil - lion bucks.

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CUE: it really pisses me off. They've done nothing for this neighborhood. NOTHING. NOTHING.

Michael Friedman

a cappella, PITCH PIPE play C

Voice

MERRY CHRISTMAS 2008 So - Rat - ner won some law - suits But the e - co - no - my col - lapsed and

4 now he does - n't real - ly have the cash to build But a se - xy Rus - sian o - li - garch might

7 buy in - to the Nets Bloom - berg gives him self a - no ther term and e - very - bo dy waits for the

10 e - mi - nent do main law - suit to be re - solved

They Lose

CUE: Well maybe we'll win this one against Ratner.

Michael Friedman

5

Voice

Piano

5

Pno.

9

Pno.

11

Pno.

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So Da-niel Gold-stein et al. lost their law-suits courts ruled e-mi-nent do-main ap-
plies So Rat-ner can pro-ceed with the sale of bonds to fund the sports a-re-na and may-be some
9 hous-ing but now it's un-clear when and if the hou-sing will e-ver get built. It's quote
11 mar-ket de-pen-dent. and may-be pro-vide some jobs

COMPANY enters in pajamas and bathrobes.

BLOGGER

One thing I think of as like the bloggers, we're like a Greek chorus, basically. Just this like Greek chorus that keeps trying to push the narrative so that people can understand what's really happening on stage.

You could have a
Greek chorus in your show!

14

Pno.

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CHORUS
MAYBE THEY'LL ALL BE DRESSED LIKE BLOGGERS!

BLOGGER
If you're looking for ideas,

CHORUS
TYPICALLY THAT WOULD BE PAJAMAS. HA HA HA.

BLOGGER
It's true!

CHORUS
OCCASIONALLY IN THE BUFF. SO, BUT, UM YEAH,

BLOGGER
Now back to the story:

CHORUS
THE ESDC APPROVED ONE PROJECT IN DECEMBER 2006
BUT AGREED TO A DIFFERENT ONE IN DECEMBER 2009

20

Pno.

E5

CHORUS intone text above ad libitum on G

CUE FOOTPRINT IS... WELL... UNCLEAR.

Slow *8va*

Piano

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6 *(8va)*

Pno.

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11 *8va*

Pno.

OUT CUE Simple minded Negroes.

CUE to CONT. There is 50% unemployment
rate in the black communities

16

Pno.

OUT CUE But here's the trick

22 *repeat as necessary*

Pno.

Take Me out to the Ballgame

11b

Norworth & Von Tilzer
Michael Friedman

CUE We did that.

Piano

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16

24

32

VAMP

CUE to Segue to #12 That would
be a tremendous celebration

Segue

CUE: that would be, to me, that would be a tremendous celebration

Michael Friedman

SOLO

Voice

Piano

F/A /B^b /D F /B^b

The soup place on the block the bar -

Pno.

/D F /B^b

be-ques in Brow er Park The Olfck en box the bot - tles strewn

Pno.

/D A m /B^b

a - round the junk - ie Park The An - tique Stores a - long At-lan -

Pno.

/D A m /B^b

tic A - ve-nue the trees The piz - za shop that we would go

19 /G WOMEN C /D /B \flat

19 — to af - ter school — each day The ghet-to Home de-pot Park Slope Co-op the Tar-get Cel lars Bar

Pno.

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24 C /D /B \flat

24 Mar - cy Pro-jects The shoot-ings the hip-sters Spike Lee Jay Z The Time Out Ar - ti - cle The

Pno.

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28 F/A MEN /B \flat /D

28 day the rents — dou-bled At-lan - tic Arts — Buil-ding — the gar - den on — the park -

Pno.

32 /C F/A /B \flat /D

32 - ing lot — The Spaul - ding Buil - ding Brook - lyn Tech — and the — Is-la -

Pno.

36 C Am D m7 G m7

mic Shops These are some things that you could say a-bout the neigh -

Pno.

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40 Am D m7 G m7

bor-hood These are some things that you could say a-bout the neigh -

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44 Am D m7

bor-hood These are some things that you could say

44 C /D

WOMEN The ghet - to Home de - pot Park Slope Co - op the

Pno.

47 G m7 Am

a - bout the neigh - bor-hood These are some things

47 /Bb C

Tar - get Cel-lars Bar Mar - cy Pro-jects The shoot - ings the hip - sters Spike

Pno.

50 D m7 G m7 D m

— that you — could say — a - bout — the neigh - bor - hood — And Oh oh oh —

50 /D /B \flat C

50 Lee Jay Z The Time Out Ar - ti - cle The day the rents dou - bled ghet - to Home de - pot

Pno.

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54 A m B \flat D m A m

oh oh oh — This is my home —

54 /D /B \flat C /D

54 Park Slope Co - op the Tar - get Cel - lars Bar Mar - cy Pro - jects The shoot - ings the hip - sters Spike Lee Jay Z The

Pno.

59 B \flat D m A m

Where did it go —

59 /B \flat C /D

59 Time Out Ar - ti - cle The day the rents — dou - bled ghet - to Home de - pot Park Slope Co - op the

Pno.

63 $B\flat$ Dm $A\flat$

Does a - ny - one know _____

63 $\overline{/B\flat}$ C $/D$

63 Tar - get Sel - lers Bar Mar - cy Pro - jects The shoot - ings the hip - sters Spike Lee Jay Z The

Pno.

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67 $B\flat$

SOLOIST
(from "Kickin' It")

67 $\overline{/B\flat}$

67 You are only en - ti - tled to the space that you have

67 Time Out Ar - ti - cle The day the rents ____ dou - bled

Pno.

72

72 You are not en - ti - tled to ____ the space ____ that's all a - round you

72

Pno.