

SUBCOMMITTEE ON LANDMARKS, PUBLIC SITINGS

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25

AND DISPOSITIONS

1

CITY COUNCIL
CITY OF NEW YORK

----- X

TRANSCRIPT OF THE MINUTES

Of the

SUBCOMMITTEE ON LANDMARKS, PUBLIC SITINGS AND
DISPOSITIONS

February 12, 2020

Start: 1:10 p.m.

Recess: 2:01 p.m.

HELD AT: 250 Broadway-Committee Rm, 16th Fl.

B E F O R E: ADRIENNE E. ADAMS
Chairperson

COUNCIL MEMBERS:
INEZ D. BARRON
PETER A. KOO
I. DANEEK MILLER
MARK TREYGER

SUBCOMMITTEE ON LANDMARKS, PUBLIC SITINGS

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25

AND DISPOSITIONS

2

A P P E A R A N C E S (CONTINUED)

Gayle Mandaro
Senior Director and Senior Attorney in the New
York City School Construction Authority's Real
Estate Services Department

Tamar Smith
Community Relations Manager for the New York City
School Construction Authority, SCA

Kate Lemos McHale
Director of Research at the Landmarks
Preservation Commission

Mario Messina
Founder and President of 29th Street Neighborhood
Association

George Calderaro
Project Director of the Save Tin Pan Alley
Initiative of the 29th Street Neighborhood
Association

Simeon Bankoff
Executive Director of the Historic Districts
Council

Lacey Tauber
Development and Planning Director of Operations
Of the New York City Department of Housing
Preservation and Development, HPD

Anya Irons
Director of Operations and General Counsel of
UHAB

Christine O'Connell
Housing Finance and Community Development
Specialists of the New York City Department of
Housing Preservation and Development, HPD

Matthew Levy
Chief Executive Officer of New York City Health
And Hospitals

SUBCOMMITTEE ON LANDMARKS, PUBLIC SITINGS

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25

AND DISPOSITIONS

3

A P P E A R A N C E S (CONTINUED)

Jeremy Berman
Deputy General Counsel, Office of Legal Affairs
New York City Health and Hospitals Capital
Committee

Luke Nasta
Chief Executive Officer of Camelot Counseling

SUBCOMMITTEE ON LANDMARKS, PUBLIC SITINGS

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25

AND DISPOSITIONS

4

[gavel]

CHAIRPERSON ADAMS: Good afternoon, I'm Council Member Adrienne Adams and I want to welcome all of you to this meeting of the Subcommittee on Landmarks, Public Sitings and Dispositions. We're joined today by Council Member Barron and other committee members will be here shortly. Today we will hold the public hearing and a vote on a proposed school site selection. We'll also hear five landmark designations, the rescission of a landmark designation, an HPD project and a lease for a health and hospitals property in Staten Island. LU 615 was submitted, pursuant to section 1732 of the New York School Construction Authority Act, it concerns a proposed site selection for a new approximately 322 seat primary school facility located at 67 43rd Avenue in Brooklyn within community school district 20, community district 10, council district 43. I now open the public hearing on this application. We're joined today by representatives of the School Construction Authority and we have from SCA Gayle Mandaro and Tamar Smith, welcome. Before you begin Counsel will swear you in.

SUBCOMMITTEE ON LANDMARKS, PUBLIC SITINGS

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25

AND DISPOSITIONS

5

COMMITTEE CLERK: Hi, do you affirm to tell the truth, the whole truth and nothing but the truth in your testimony before this Committee and in answering all of Council Member questions?

GAYLE MANDARO: Yes, I do..

TAMARIO MESSINAA SMITH: Yes.

CHAIRPERSON ADAMS: Thank you, you may begin.

GAYLE MANDARO: Good morning.. good afternoon Chairperson Adams and Council Members. My name is Gayle Mandaro and I'm a Senior Director and Senior Attorney in the New York City School Construction Authority's Real Estate Services Department. Also, with me today is my colleague Tamar Smith, a Community Relations Manager for the SCA. The New York City School Construction Authority has undertaken the site selection process for a new approximately 322 seat primary school facility on block 5853, lot 45 in the borough of Brooklyn. The site contains a total of approximately 17,000 square feet of lot area, .39 acres and is located on the corner of 3rd Avenue between 68th Street and Senator Street on the block bounded by Senator Street to the North, 68th Street to the South, Ridge Boulevard to

SUBCOMMITTEE ON LANDMARKS, PUBLIC SITINGS

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25

AND DISPOSITIONS

6

the West and 3rd Avenue to the East. The site is comprised of one privately owned lot in the Bay Ridge section of Brooklyn and is improved by a one story with basement medical diagnostic imaging center and paved parking area. The site is located within Brooklyn community district number 10 and community school district number 20. Under the proposed project, the New York City School Construction Authority would acquire the site and construct a new approximately 322 seat primary school facility. The notice of filing for the site plan was published in the New York Post in the city record on November 12th, 2019 at which time the community education council number 20, Brooklyn community board number 10 and City Planning Commission were also notified of the site plan. The CEC and community board were asked to hold public hearings on the proposed site plan, Brooklyn community board 10 held a public hearing on November 12th, 2019, CEC 20 held a public hearing on January 8th, 2020. Written comments were not received from the community board, CEC or City Planning Commission. The SCA has considered all comments received on the proposed site plan and affirm the site plan pursuant to section 1731 of the New York

SUBCOMMITTEE ON LANDMARKS, PUBLIC SITINGS

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25

AND DISPOSITIONS

7

Public Authority's law. In accordance with section 1732 of the PAL the SCA submitted the proposed site plan to the Mayor and City Council by letter dated February 10th, 2020. We look forward to your Subcommittee's favorable consideration of the proposed site plan and are prepared to answer any questions the Committee may have.

CHAIRPERSON ADAMS: Thank you very much, we heard this application a little while ago and Council Member Brannan is in support and whenever we see schools being built that's always a good thing, that's what I always say, it's always a good thing. I don't believe we are ready to take our vote...

[off mic dialogue]

CHAIRPERSON ADAMS: Okay, we're going to continue our hearing and as we get our quorum numbers, we will... before we move on is there anyone else here to testify on behalf of this application? Okay, seeing none I do excuse the panel, thank you very much.

GAYLE MANDARO: Thank you very much.

[off mic dialogue]

CHAIRPERSON ADAMS: Okay, that portion of the hearing is now closed. We will now hear LU's 618

SUBCOMMITTEE ON LANDMARKS, PUBLIC SITINGS

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25

AND DISPOSITIONS

8

through 622, the designations of five historic row houses as five individual landmarks in Speaker Johnson's district, Manhattan community district five. The row houses are located at 47, 49, 51, 53 and 55 West 28th Street block 830, lot seven, eight, nine and ten and eleven. Around the turn of the 20th century these buildings were the location of the most significant concentration of sheet music publishers in New York City. As publishers began to congregate in the area the name Tin Pan Alley was coined, coined around 1903 to evoke the racket of piano music audible on the block. I now open the public hearings on these five items. We're joined today by representatives of LPC. So, we welcome Kate Lemos McHale and Timothy Frye. Before you begin Counsel will swear you in.

COMMITTEE CLERK: Do you affirm to tell the truth, the whole truth and nothing but the truth in your testimony before this Subcommittee and in response to all Council Member questions?

[panel affirms]

CHAIRPERSON ADAMS: Thank you, you may begin.

SUBCOMMITTEE ON LANDMARKS, PUBLIC SITINGS

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25

AND DISPOSITIONS

9

KATE LEMOS MCHALE: Good afternoon Chair

Adams and Council Members. I'm Kate Lemos McHale,
Director of Research at the Landmarks Preservation
Commission. Thank you for the opportunity to present
these five landmarks designated in December 2019
associated with the significant history of Tin Pan
Alley. Between 1893 and about 1910 the block of West
28th Street between Broadway and 6th Avenue was home
to the most significant concentration of sheet music
publishers in New York City. Here composers,
arrangers, lyricists, performers and printers came
together as collaborative firms and from the
cacophony of competing pianos within low rise
buildings lining the block it became known as Tin Pan
Alley. Do you want me to keep going without images or
wait a minute? Okay. Tin Pan Alley revolutionized the
music industry's practices for the production and
promotion of popular music. It often cited.. it is
often cited as the birth place of American popular
music making sheet music available to countless
households for it's role in popularizing ragtime as
an American art form and as the forbearer of
subsequent decades of popular music that came to be
known as the great American songbook. The five

SUBCOMMITTEE ON LANDMARKS, PUBLIC SITINGS

1 AND DISPOSITIONS 10
2 designated buildings all house significant numbers of
3 music publishers and related firms during the Tin Pan
4 Alley period and have good integrity to that time
5 period. They underwent lower floor conversions to
6 accommodate two story storefronts before or during
7 the Tin Pan Alley era and above those storefronts
8 they've undergone little change and retain much of
9 their historic character. Yeah, yep. Among the
10 landmarks, I'll quickly take you through, our 47 West
11 28th Street built in 1852 and its current iron façade
12 was installed in 1892 prior to the Tin Pan Alley era,
13 it was home to at least 10 musicians and publisher's
14 offices over the course of 11 years, it was also the
15 office of the New York Clipper which was the foremost
16 music and entertainment magazine of its time. 49 West
17 28th Street was built in 1852 and its iron façade was
18 installed in 1890, it was home to at least eight
19 musicians and publisher's offices over the course of
20 12 years. 51 West 28th Street was built in 1852 and
21 its lower floors were altered for commercial use in
22 1904 during the Tin Pan Alley era, it was home to at
23 least 26 musicians and publisher's offices over 17
24 years. Both 49 and 51 West 28th Street were the
25 offices of M. Witmark and Sons who pioneered a number

SUBCOMMITTEE ON LANDMARKS, PUBLIC SITINGS

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25

AND DISPOSITIONS

11

of Tin Pan Alley's marketing strategies and printed some of its biggest hits. 53 West 28th Street was built in 1859, its lower floors were converted to retail use in 1889 and it was, next please, thank you, home of at least 19 musicians and publisher's offices for 13 years. And finally, West... 55 West 28th Street also built in 1859 was home to at least ten musicians and publishers over ten years. The buildings are calendared for a public hearing in the spring of 2019 following extensive research and analysis, conversations with preservation advocates and historians and outreach meetings with the property owners. At the public hearing on April 30th and in written testimony, the Commission received support for a designation from 66 people and organizations including representatives of Speaker of the Council Corey Johnson, Manhattan Borough President Gail Brewer, New York State Assembly Member Richard Gottfried, Historic Districts Council, the 29th Street Neighborhood Association, the New York Landmarks Conservancy, Municipal Arts Society, Society for the Architecture of the City, Village Preservation, Save Chelsea, the Bedford Stuyvesant Society for Historic Preservation, Hamsong

SUBCOMMITTEE ON LANDMARKS, PUBLIC SITINGS

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25

AND DISPOSITIONS

12

Foundation, the American Society of Composers,
Authors and Publishers, from Carnegie Hall, from the
Museum of the City of New York, the National Music
Publishers Association, Americana Music Productions,
Audubon Park Alliance, Dumbo Neighborhood Alliance,
Flower Tenants Association, Jujamcyn Theaters, Mabel
Mercer Foundation, Musicians Foundation, and from 36
individuals including descendants of James Reese
Europe and J. Rosamond Johnson, African American
compositions whose work was published on West 28th
Street in the era and descendants of composers and
band leaders, Noble Sissle Junior and Duke Ellington.
Four people including three representatives of the
owner and one individual spoke in opposition to the
designation. This presentation addresses the history
of Tin Pan Alley and the concerns that were raised in
testimony and LPC's approach to these designations.
Tin Pan Alley is shown in blue on this 1899 map in
the midst of its sheet music publishing era. Built as
brick and brownstone fronted row houses in the
1850's, the five landmarks found new lives as
songwriters and sheet music publisher's offices in
the 1890's and early 1900's when the area around
Madison Square became the city's entertainment

SUBCOMMITTEE ON LANDMARKS, PUBLIC SITINGS

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25

AND DISPOSITIONS

13

district. Theaters are shown here with stars,
department stores and other entertainment venues
clustered around the area north of Madison Square
Park and west of Broadway, West 28th Street was also
in the heart of the tenderloin where high and low
entertainment coexisted and where creative
opportunities were available to a wider spectrum of
the population than elsewhere. During the Tin Pan
Alley era music publishers consolidated for the first
time as an industry on this block where they could
dispatch their sheet music to the venues nearby. The
name Tin Pan Alley refers to the sonic experience of
visiting the block around the turn of the 20th
century, it was allegedly coined when a journalist
visiting publisher Harry Von Tilzer complained that
the clamor of these cheap pianos made the whole
street sound like a tin pan alley. Local newspapers
at the time often referred to West 28th Street, this
block in particular as the heart of Tin Pan Alley and
where all of New York's best music publishers were
located. Despite the later application of the name
Tin Pan Alley to the entire music business much like
Hollywood is used to refer to the movie industry, the
original Tin Pan Alley was built around sheet music

SUBCOMMITTEE ON LANDMARKS, PUBLIC SITINGS

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25

AND DISPOSITIONS

14

at the turn of the 20th century this was played by
orchestras and on an increasing scale at home on
pianos. As shown in this timeline of music technology
this was still a time before radio, recorded music
was prohibitively expensive, of poor quality and only
had a niche market outside the home. Tine Pan Alley
represents then the height of the sheet music era as
the vivid covers that were printed on this block
illustrate. During this era a song's popularity was
determined by how many copies of sheet music it sold
and publishers aimed to expose their music to as many
perspective buyers as possible. Tin Pan Alley was an
important cultural moment of intense music production
and innovation, it produced such iconic songs as Take
me Out to the Ballgame but what was even more
significant was the quick composition and massive
publication of sheet music that made a long term
impact on popular music. To boost sales of sheet
music a number of influential industry practices
originated on Tin Pan Alley including hiring
musicians to play songs in publisher's offices and as
pluggers to demonstrate them in department stores and
theaters giving free professional copies to encourage
orchestras to perform new numbers, hiring what were

SUBCOMMITTEE ON LANDMARKS, PUBLIC SITINGS

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25

AND DISPOSITIONS

15

called boomers to masquerade as audience members and demand certain songs be played and writing songs about current events to score national hits and Witmark and Sons whose office was at 49 and 51st... and 51 West 28th Street invented a number of these practices. And the intimate scale of Tin Pan Alley's row houses made it convenient for music publishers to advertise their music to the theater crowds, allowed their music to be audible from the street and also made the offices accessible to creative hopefuls easy... eager to capitalize on their talent. Tin Pan Alley represents important milestones for the participation of African American and Jewish artists in mainstream American music production. Ragtime music originated by African American composers is often considered the first distinctly American form of music and Tin Pan Alley's ragtime publications are an essential component of its significance to American culture. A number of Tin Pan Alley's ragtime publications became well known hits played in countless homes across the country and exported to Europe. The descendent firms of the first black owned and black operated music publishing businesses in the United States had offices on this block and some of

SUBCOMMITTEE ON LANDMARKS, PUBLIC SITINGS

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25

AND DISPOSITIONS

16

Tin Pan Alley's Jewish publishers printed ragtime music on behalf of black songwriters in addition to adapting ragtime syncopation to create hits of their own. This period also has challenging history, Tin Pan Alley arose during and reflects a post reconstruction context when racist policies, views and ideology were prevalent in New York City and throughout the country and among other injustices were reflected in offensive caricatures and stereotypes spread through mass media including sheet music produced on Tin Pan Alley. As descendants of musical forms that were popular in minstrel shows certain songs were built on racist caricatures of African Americans from decades of black face performance and some sheet music covers and lyrics published on Tin Pan Alley contained offensive epithets and slurs common in entertainment of the time. At the public hearing representatives of the property owner raised concerns that designation would celebrate racist content and imagery of Tin Pan Alley sheet music. LPC also received a good deal of thoughtful testimony stating that shying away from this façade of a complicated history overlooks and delegitimizes the participation of black artists in

SUBCOMMITTEE ON LANDMARKS, PUBLIC SITINGS

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25

AND DISPOSITIONS

17

the production of this music with full awareness of the pros and cons and with a range of repercussions. To gloss over these aspects of history would be to overlook the experience of a significant portion of the population and for us a chance to miss... to... miss a chance to communicate that these difficult histories are New York City and American histories and potent reminders that the repercussions are still felt. Some of Tin Pan Alley's most notable composers were African American songwriters whose involvement in the Tin Pan Alley was a milestone and a means for them to reclaim the epithets and stereotypes used against them. J. Rosamond Johnson shown here with Bob Cole, Burt Williams and George Walker and Ernest Hogan later reflected that some wanted to "clean up the caricature", unquote and made concerted efforts to produce sheet music which portrayed African American life without hurtful or offensive imagery and presented formal images like these on sheet music covers. It is the priority of Chair Carroll to represent the diversity of New York City through our landmarks and to tell the story of all New Yorkers. LPC staff did extensive rigorous research drawing from important scholarship insights and conversations

SUBCOMMITTEE ON LANDMARKS, PUBLIC SITINGS

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25

AND DISPOSITIONS

18

with African American historians to better understand the historical and cultural context for this moment in the creation of widely accessible American popular music. These designations recognize the significant achievements of African American songwriters on Tin Pan Alley and acknowledge the adverse conditions that they faced at the turn of the 20th century. Between 1901 and 1920 most American households began to own record players for the first time and sheet music sales began to decline. By 1910 most of the music publishers on Tin Pan Alley had followed the entertainment district to Harold and Times Squares where larger, newer and custom offices were able to accommodate their new in-house orchestras and recording spaces. This photograph shows the street as part of the city's flower district which it was for many years, this image is from 1920 about a decade after the songwriters moved uptown. These five Italianate style row houses from the 1850s retained much of their historic character and represent Tin Pan Alley's remarkable concentration of musicians and sheet music publishers and its significant contributions to American culture. Together they preserve this history in the sense of the historic

SUBCOMMITTEE ON LANDMARKS, PUBLIC SITINGS

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25

AND DISPOSITIONS

19

streetscape as it appeared when a musical cacophony was part of the experience of the block. The designation reports note and commissioners discussed on the record that the goal of this designation is to preserve the historic fabric of buildings that represent the significant history of Tin Pan Alley as part of New York City's cultural heritage so that we and future generations may experience and learn from them. I hope you will uphold the designations of 47, 49, 51, 53, and 55 West 28th Street buildings as individual landmarks. Thank you, I'm happy to answer any questions.

CHAIRPERSON ADAMS: Thank you Kate for your presentation. We've been joined by Council Members Koo and Miller, before we take our vote, I am going to ask my colleagues if they have any questions for LPC. Okay, we have no questions, you are excused, thank you. We're going to go ahead and take our vote for, for Land Use 615. Okay, Counsel please call the roll.

COMMITTEE CLERK: So, for a vote for Land Use 615 for a 322 primary school in Brooklyn Chair Adams?

CHAIRPERSON ADAMS: I vote aye.

SUBCOMMITTEE ON LANDMARKS, PUBLIC SITINGS

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25

AND DISPOSITIONS

20

COMMITTEE CLERK: Council Member Barron?

COUNCIL MEMBER BARRON: I vote aye.

COMMITTEE CLERK: Council Member Koo?

COUNCIL MEMBER KOO: I vote aye.

COMMITTEE CLERK: Council Member Miller?

COUNCIL MEMBER MILLER: Aye.

COMMITTEE CLERK: And Council Member

Treyger?

COUNCIL MEMBER TREYGER: For a school I

definitely vote aye.

COMMITTEE CLERK: By a vote of five in

the affirmative, no negatives, no abstentions the

items are recommended for approval by the full Land

Use Committee.

CHAIRPERSON ADAMS: Okay, thank you

Counsel. Members of the public wishing to testify

please come up, Mario Messina; George Calderaro; and

Simon... Simeon, I'm sorry, of course.

MARIO MESSINA: Good afternoon.

CHAIRPERSON ADAMS: Okay, just a minute.

MARIO MESSINA: My name is Mario Messina...

CHAIRPERSON ADAMS: You have to turn your
microphone on.

SUBCOMMITTEE ON LANDMARKS, PUBLIC SITINGS

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25

AND DISPOSITIONS

21

MARIO MESSINA: Okay, I got it... [cross-talk]

CHAIRPERSON ADAMS: You may begin...

MARIO MESSINA: I got it...

CHAIRPERSON ADAMS: Thank you.

MARIO MESSINA: Thank you Chair Adams, thank you Council Members. My name is Mario Messina from the 29th Street Neighborhood Association and I'm here to speak on behalf of Tin Pan Alley. On the 26th of July 2008 the Department of State published an article about American popular music. The article highlighted and directly linked many successful songs of Jewish and black musicians to Tin Pan Alley. The Department of State that receives orders can name... I cannot name all of them because of the sake of time will publish books about the contribution of Tin Pan Alley and the discovery and success of popular music such as James Bland, the first commercially successful African American songwriter and Ethelbert Nevin among many others are facts that cannot be disputed, they're created in the national culture of treasures right in Tin Pan Alley. Furthermore, the fact this is American popular music from mainstream to... by Larry Starr and Christopher Waterman and

SUBCOMMITTEE ON LANDMARKS, PUBLIC SITINGS

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25

AND DISPOSITIONS

22

published by Oxford University are strong arguments that stress the important contribution made by those part of Tin Pan Alley in the hay days. Let's now look at another positive effect of landmarks preservations, smart developers know the landmarks preservation is a good business, quietly developers attract first class business and tenants, property value increase more in historic districts than in normal properties and it holds its value during economic downturns. We're all witnessing the incredible growth of latest miles Soho tried back on... back in Grand Central. Furthermore, US studies show that preservation creates more and important qualified jobs, increases property value, attracts tourism, creates positive environmental impacts and if... when I can turn the page fosters positive social impacts and promotes revitalization of the area. Grants for restoration are available for historic preservation programs and grants, federal historic preservation tax incentives programs have generated over 66 million in private investments in the rehabilitation of historic buildings since 1977. The 29th Street Neighborhood Association is planning to shepherd a project of creating museum of the

SUBCOMMITTEE ON LANDMARKS, PUBLIC SITINGS

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25

AND DISPOSITIONS

23

Department of American Popular Music in Tin Pan Alley and the working name for that right now is American Popular Music Project. This could perhaps spark new life and keep the spotlight that it deserves on Tin Pan Alley. Thank you for your attention.

GEORGE CALDERARO: Good afternoon Chair Adams, Council Members. My name is George Calderaro, I'm Project Director of the Save Tin Pan Alley Initiative of the 29th Street Neighborhood Association. I'm urging your support of a landmark designation of these five Tin Pan Alley buildings. For at least two decades musicians, cultural historians and preservationists have sought landmark designation for Tin Pan Alley known globally as the birthplace of American popular music. Over the past several years I've led the effort to finally protect this intact, irreplaceable piece of American culture. As you heard we've been grateful to receive endorsements from performers and I won't enumerate all of them again and they're in your report, music organizations, cultural organizations, community representatives including community board five and all elected officials as well as the support of varied cultural and preservation organizations and

SUBCOMMITTEE ON LANDMARKS, PUBLIC SITINGS

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25

AND DISPOSITIONS

24

more than 20,000 members of the public who have signed our petition asking for landmark protection and, and a hearing. Among the most compelling testimonials we have received came from Robert Slayton, Professor of American Values and Tradition at Chapman University who cites Tin Pan Alley as one of two phenomena that made New York City the cultural capital of the country and the major proponent of American cultural globally and I'll quote if you forgive me, "before any other mass media New York music became a national force influencing Americans in every region with movies still in their infancy and radio a distant dream sheet music from Gotham introduced folk from all over our city's cultural and made us a top presence in the... in the arts from Broadway to Peoria to San Diego and all points in between, with Tin Pan Alley New York became American art for the very first time". If you had proposed this designation a century ago the nation would have stood up and cheered a resounding affirmation, it makes sense to finally recognize this incredible contribution. I implore you to consider this and thousands of sincere requests over the obvious self-serving objections of the owner. Designation is not

SUBCOMMITTEE ON LANDMARKS, PUBLIC SITINGS

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25

AND DISPOSITIONS

25

intended to celebrate every individual song published during the era but the birthplace of the business that gave us the sound of American popular music for the first half of the 20th century to understand and learn from our history we must confront even the most difficult aspects of our past and honor those who overcame and rose above it. assuming that you'll affirm and your colleagues will affirm the designation I was impressed at the designation hearing that the, the Commissioners were interested in raising awareness of Tin Pan Alley and its legacy and as Mario noted we have already formed a committee, the Tin Pan Alley American Popular Music Project to create a, a... an entertainment district and we are hoping to engage the support of the Council, the economic development corporation, the Mayor's Office of Media and Entertainment, NYC GO and the Nightlife Commissioner to create and revitalize an American popular music district in, in Tin Pan Alley. Thank you again for your consideration.

CHAIRPERSON ADAMS: Thank you for your

testimony.

SIMEON BANKOFF: Good afternoon Council

Members. Simeon Bankoff, Historic Districts Council.

SUBCOMMITTEE ON LANDMARKS, PUBLIC SITINGS

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25

AND DISPOSITIONS

26

I'm going to beg your indulgence because I'm going to go a little longer than I usually am. We've been working on this for a while, thank you, your kind. HDC is the advocate for New York City's designated historic districts, landmarks and, and buildings preservation, we're delighted to support this designation by the Landmarks Preservation Commission. Having been strong advocates for preserving Tin Pan Alley since 2008 when the buildings were then threatened with demolition to make way for a skyscraper. At the time we were stunned by the remarkable international support our campaign elicited, we received calls and messages from Great Britain, Germany and Australia wanting to help save the buildings where the American songbook was born. We got to know musicians, artists, collectors and historians from across the country all of whom felt a deep connection with this site, it was truly unlike any preservation campaign we worked on. We mention this only to hint at the broad meaningful public appeal this designation has, I've attached an article from 2008 from the Sydney Morning Tribune on that, I was wearing black back then too. Tin Pan Alley is more than this collection of buildings in this symbol

SUBCOMMITTEE ON LANDMARKS, PUBLIC SITINGS

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25

AND DISPOSITIONS

27

of an earlier America where the bounds of many seemingly... where the bounds of unity seemingly range supreme because everybody was singing the same songs. This is of course a reductive and skewed image, the artists who wrote the songs were... which were the soundtrack to America in the early years of the 20th century were just as much outsiders as artists always are, they're African Americans trying to make their way in a culture that barely recognizes them but still was improvement from the post reconstruction south, they're recent immigrants from Europe fleeing successive waves of war, economic hardship and ingrained prejudice. Together these groups of outsiders working for colorful aggressive publishers transformed how music was shared and experienced in our country and around the world. The roots of popular culture can be found in Tin Pan Alley, the New York Clipper which Kate had mentioned, an early sporting periodical reinvented itself as a solely theatrical journal by 1894 and was located at 47 West 28th Street during the height of the music publishing era on the street, the Clipper later went on to become a small newspaper known as Variety by the way. Similarly, the renowned William Morris Agency was

SUBCOMMITTEE ON LANDMARKS, PUBLIC SITINGS

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25

AND DISPOSITIONS

28

housed at 23 West 28th Street... 43 West 28th Street,
unfortunately not under consideration at this current
time but this is more than where music flourished,
this is where the business of entertainment was born.
It's sometimes difficult for people to understand
what is being preserved when a landmark designation
is proposed for sites of historic significance.
People's comments such as, these buildings have been
altered, they look nothing like they did back then,
or music isn't made there anymore why do you want to
serve these missed the point. History is the communal
memory of a shared culture; it depends on artifacts
to transmit knowledge across time so that future
generations can share in the same knowledge and form
their own memories. The easiest form of transmitting
knowledge are of course words, but they can also be
the least impactful. Reading a fact about a place is
nothing compared with the experience of visiting that
place yourself. Once understanding of the actual
events which happened in Tin Pan Alley, the jangle of
dozens of pianos, the random encounter of artists as
they would rush in and out of offices jammed
together, the camaraderie and competition caused by
such a close proximity, the hustle of the place is so

SUBCOMMITTEE ON LANDMARKS, PUBLIC SITINGS

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25

AND DISPOSITIONS

29

much easier to comprehend standing before these buildings. These buildings with the appropriate learned knowledge which I hope that George and Mario's initiative will help create, open up the early days of the 20th century in a way that even a great documentary can't, that they're still here today a century after their hay day is a gift, to lose them at this point would be a tragedy.

CHAIRPERSON ADAMS: Thank you for your testimony Mr. Bankoff as always very extensive and you always, always paint a picture for us for these.. for these proposals. I thank you all very much for your testimony today, I'm sure that many of us will agree that Tin Pan Alley holds a history unlike any other in our city so thank you very much, thank you for the memories that you brought to us today for Tin Pan Alley to extend our view and appreciation. Thank you very much. Are there any more members of the public wishing to testify on these items? Seeing none I now close this hearing and these applications will be laid over. We will now hear LU 623, an application for the.. before I go on, we were joined by Council Member Mark Treyger as well. We will now hear LU 623, an application for the rescission of the landmark

SUBCOMMITTEE ON LANDMARKS, PUBLIC SITINGS

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25

AND DISPOSITIONS

30

designation for the former PS 31 building located at 425 Grand Concourse in the Bronx community district one in Chair Salamanca's district. The building had suffered structural problems and was damaged by hurricane Sandy, it was demolished in 2013 per an emergency declaration by the Department of Buildings. In 2018 the Council approved a rezoning, an Article XI tax exemption to facilitate a new mixed-use development on the site of the former landmark. I now open the public hearing on this item, we're joined today by representatives of the LPC, once again we have Kate Lemos McHale and Timothy Frye. You are still under oath and you may begin.

KATE LEMOS MCHALE: Thank you Chair Adams. I am still Kate Lemos McHale, Director of Research at the Landmarks Preservation Commission and I'm here to present the rescission of the landmark designation for PS 31 which took place on December 10th, 2019. PS 31 was located at 425 Grand Concourse in the Bronx and was designated an individual landmark in 1986. It was... it was designed by Superintendent of Schools Charles B.J. Snyder and built in 1897 to 99. To date LPC has designated 26 schools designed by C.B.J. Snyder including PS 31, 21

SUBCOMMITTEE ON LANDMARKS, PUBLIC SITINGS

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25

AND DISPOSITIONS

31

of which are individual landmarks. In 2013 the Department of Buildings determined that the building posed a threat to public safety and issued an emergency declaration for full demolition. The image on the left is an aerial view of the vacant landmark site once occupied by the school. On the right is the former landmark site shown in red on the west side of Grand Concourse at East 144th Street. On December 17th, 2013 the Landmarks Preservation Commission approved an advisory report on the demolition of PS 31 acknowledging the Department of Building's emergency declaration the building's poor structural condition and multiple efforts over many years to rehabilitate the structure, the building was demolished soon after. As was presented to you, the Landmarks Commission in 2013 serious issues were discovered after the designation which led to multiple efforts by a variety of firms to rehabilitate the building. Because of its poor condition however the school was eventually vacated by 1997 and temporary shoring and bracing were installed. In 2012 after superstorm Sandy a damage assessment found that its condition had further deteriorated beyond repair as a result of the storm

SUBCOMMITTEE ON LANDMARKS, PUBLIC SITINGS

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25

AND DISPOSITIONS

32

including damage to the shoring and bracing and this slide shows the building shortly after superstorm Sandy. In 2013 as I mentioned the Department of Buildings determined that the building posed a threat to public safety and issued the emergency declaration for full demolition. At our recent public hearing on the rescission of the landmark site on December 10th, 2019, the Commission received testimony from a representative of the Historic Districts Council who did not support or oppose the rescission but urged better maintenance and upkeep of public buildings. The Commission voted to rescind the landmark designation because the designated school building has been demolished and nothing of architectural, historic or cultural significance remains on the designated site. We recommend that you uphold this action and I'm happy to take any questions.

CHAIRPERSON ADAMS: I'm just happy to see that something is going to be done on this site that will benefit New Yorkers specifically after superstorm Sandy its always good to see that we don't let these vacancies and these spaces just remain dormant and remain literally in ashes in our city. We've got so many other spaces to work with so I'm

SUBCOMMITTEE ON LANDMARKS, PUBLIC SITINGS

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25

AND DISPOSITIONS

33

really happy about this, I have no questions, but I did want to make that comment so thank you for your testimony today.

KATE LEMOS MCHALE: Thank you.

CHAIRPERSON ADAMS: Are there any other members of the public wishing to... wishing to testify? Okay, seeing none I close this hearing and the application will be laid over. The next hearing is for LU 616, an application by the New York City Department of Housing Preservation and Development to facilitate the disposition and renovation of one city owned six story building located at 272 East 7th Street in community district three in Manhattan. HPD is seeking an urban development action area project approval or UDAAP and the approval of a new four-year tax exemption under Article XI of Private Housing Finance Law. The building which entered city ownership through in room foreclosure in 1978 has 19 currently occupied residential units which will be retained post renovation. The property will be conveyed to UHAB HFDC for a nominal fee of one dollar. Post disposition, UHAB, HDFC will come back to HPD to seek funding to coordinate a renovation of the property. At closing the building will become a

SUBCOMMITTEE ON LANDMARKS, PUBLIC SITINGS

1 AND DISPOSITIONS 34

2 rent stabilized property with rents set at 30 percent
3 AMI for all tenants. Okay, from HPD we have Lacey
4 Tauber, Christine O'Connell and is it Anya?

5 ANYA IRONS: Anya.

6 CHAIRPERSON ADAMS: Anya Irons.

7 ANYA IRONS: From UHAB.

8 CHAIRPERSON ADAMS: From UHAB, thank you.

9 Before you begin Counsel will swear you in.

10 COMMITTEE CLERK: Do you affirm to tell
11 the truth and nothing but the truth in your testimony
12 before this Committee and in answering all of the
13 Council Member's questions?

14 LACEY TAUBER: Yes.

15 CHRISTINE O'CONNELL: Yes.

16 ANYA IRONS: Yes.

17 CHAIRPERSON ADAMS: Thank you, you may
18 begin.

19 LACEY TAUBER: Okay, land use item number
20 616 consists of the proposed disposition of a city
21 owned multiple dwelling located at block 376, lot 28
22 in Manhattan council district two known as 272 East
23 7th Street. The project is slated for disposition
24 through HPD's property disposition and finance
25 program. Under this program city owned, vacant and or

SUBCOMMITTEE ON LANDMARKS, PUBLIC SITINGS

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25

AND DISPOSITIONS

35

occupied multifamily residential buildings may be purchased by a designated sponsor in order to create affordable rental housing units with a range of affordability. HPD has designated UHAB HDFC as an eligible sponsor for this project. 272 East 7th Street contains six stories and is comprised of 19 units with a mixture of unit types including 14 studios and five two-bedroom apartments. The building is fully occupied and will subject to rent stabilization upon conveyance. Initial rents for existing residents will be set at 30 percent of the area median income, AMI. Estimated rents at 30 percent AMI are 425 for a studio and 662 dollars for a two bedroom. Upon vacancy units will be rented at 50 percent of AMI and will be rented to families with household incomes at or below 60 percent of AMI. Once conveyed to the new owner UHAB will coordinate the development of a rehabilitation scope of work with the tenants. LU 616 also seeks approval of Article XI tax benefits; in this case the exemption period will be four years only at which time UHAB will return to HPD for funds in order to implement the rehabilitation plan and an extension of tax benefits. Post rehabilitation the property is expected to be

SUBCOMMITTEE ON LANDMARKS, PUBLIC SITINGS

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25

AND DISPOSITIONS

36

converted to cooperative home ownership. The cumulative value of the tax benefit totals approximately 92,977 dollars with a net present value of 79,445 dollars. And I'll just add that we also submitted for the record a letter and a tenant petition from the residents expressing their support for this plan.

CHAIRPERSON ADAMS: Okay, thank you very much, we do have support from my colleague, Council Member Carlina Rivera which I will read into the record. Dear Chair, Chair Adams and Committee Members thank you for granting me the opportunity to speak in support of the proposed application for the Article XI tax exemption and urban development action area project, UDAAP for 19 units of housing in my district. By way of partnership with receiving entity UHAB, these individuals and families will remain in their homes under a rent stabilized regime set at 30 percent AMI. A city owned building since 1978, the site will seek public financing via Department of Housing Preservation and Development to then undergo much needed capital improvements. As areas in the East Village continue to see upward pressures on rents due to real estate speculation these housing

SUBCOMMITTEE ON LANDMARKS, PUBLIC SITINGS

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25

AND DISPOSITIONS

37

units represent an opportunity for long time residents to remain in a neighborhood that many of them have known for their entire lives. I ask that you join me in supporting this exemption and disposition to help preserve a place for these residents in their community. Thank you. I know that it's very important for my colleague, Council Member Rivera that her constituents remain where they're comfortable and seeing no opposition to this proposal I thank you for your testimony today, you are excused.

LACEY TAUBER: Thank you.

CHRISTINE O'CONNELL: Thank you.

CHAIRPERSON ADAMS: Our last hearing is on LU 617, an application by the New York City Health and Hospitals for the approval of the leasing of approximately 24,080 square feet of land including the 20,000 square feet administration building on the campus of New York City Health and Hospitals Sea View. This approval pursuant to section 7387 of the HHC Act would facilitate the 30 year lease with a 19 year renewal option of the city owned property to Camelot of Staten Island Incorporated to operate a residential substance abuse use disorder program to

SUBCOMMITTEE ON LANDMARKS, PUBLIC SITINGS

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25

AND DISPOSITIONS

38

treat women on the campus of New York City Health and Hospitals Sea View. I now open the public hearing on this application. We are joined today by representatives of NYC Health and Hospitals; Matthew Levy, Jeremy Berman, Luke, is it Nasta?

LUKE NASTA: Luke Nasta.

CHAIRPERSON ADAMS: Luke Nasta from Camelot of Staten Island. Before you begin Counsel will swear you in.

COMMITTEE CLERK: Do you affirm to tell the truth, the whole truth and nothing but the truth in your testimony before this Subcommittee and in answer to all of the Council Member's questions?

LUKE NASTA: I do.

MATTHEW LEVY: Yes.

JEREMY BERMAN: Yes.

CHAIRPERSON ADAMS: Thank you very much, you may begin.

MATTHEW LEVY: Sorry about that. Good afternoon members of NYC Council Subcommittee on Landmarks, Public Siting and Maritime Uses. New York City Health and Hospitals is requesting the approval for leasing of approximately 24,080 square feet of land including 20,000 square feet administration

SUBCOMMITTEE ON LANDMARKS, PUBLIC SITINGS

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25

AND DISPOSITIONS

39

building on the campus of New York City Health and Hospitals Sea View on Staten Island. The lease will be between New York City Health and Hospitals Corporation as landlord and Camelot of Staten Island Incorporated, Camelot as tenant. Camelot will pay Health and Hospitals an annual rent of 250,000 or 12.50 per square foot to be escalated by two and a half percent per year for 50 years with Camelot holding an option to extend such term for ten additional years. The total rent payable over a 50-year term will be 24, 24 million dollars... 24,371,087 dollars. Camelot, Camelot is a non for profit formed in 1971 licensed under Article 32 of the New York State mental health... mental hygiene law to operate outpatient and intensive rehabilitation... residential rehabilitation programs. Camelot operates two, two intensive residential programs, one for adolescent males and one for adult males. It also operates five outpatient programs; one on Staten Island and four outpatient clinics located in homes for the homeless, tier two family shelters in Queens and the Bronx. Since 2012 Camelot has operated a 35-bed adult male residential program on the Sea View campus in the Camelot rehabilitated group building. The

SUBCOMMITTEE ON LANDMARKS, PUBLIC SITINGS

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25

AND DISPOSITIONS

40

proposed 25 residential substance abuse use disorder program will treat women only because research indicates that gender responsive rehabilitation is more effective, there are no residential SUD programs for women on Staten Island. It will be housed in the now vacant administration building which will be updated and renovated by Camelot with funding provided by the New York State Office of Alcohol and Substance Abuses to accommodate the potential.. the patient population Camelot serves. The improvements made to the building will be at no cost to Health and Hospitals but will further improve the dilapidated building on Sea View's campus. According to the New York State Department of Health, SUD is found on Staten Island at rates higher than the rest of New York City. Individuals with SUD represent approximately 33 percent of the Medicare beneficiaries on Staten Island and 32 percent of these are hospitalized at least once each year which is twice the rate of those without SUD and roughly 30 percent of these are women. As previously mentioned, there are no residential treatments, treatment programs on Staten Island for women with SUD. Camelot maintains the acute detoxification services either

SUBCOMMITTEE ON LANDMARKS, PUBLIC SITINGS

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25

AND DISPOSITIONS

41

alone or in combination with short term 21, 21-day inpatient rehabilitation is effective for less than 25 percent of the patients and ongoing outpatient treatment is also effective for only a limited percentage of patients thus longer duration programs are necessary. Women entering the Camelot program will remain as long as nine months. The Camelot facility will accept referrals from Health and Hospitals and from a range of health and social services agencies on Staten Island including members of the Staten Island delivery system reform incentive PPS. Each Camelot patient will have a primary counselor and will receive treatment for SUD including methadone, buprenorphine, base treatment, mental health issues, trauma related experiences and post discharge planning with respect to employment and housing. Each resident will receive a medical and psychiatric evaluation and medications will be prescribed for chronic conditions. Camelot projects that 80 percent of its patients will achieve recovery. We look forward to a favorable review and approval of the lease agreement between Health and Hospitals and Camelot. Thank you very much.

SUBCOMMITTEE ON LANDMARKS, PUBLIC SITINGS

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25

AND DISPOSITIONS

42

CHAIRPERSON ADAMS: Thank you very much for your testimony today, this is a very interesting application. Just curious about a couple of things, there are no residential SUDs for women on Staten Island at all, right?

LUKE NASTA: That's correct.

CHAIRPERSON ADAMS: Okay and Camelot operates two residential programs, one for adolescent males and one for adult males, was that.. were those programs initiated in 71 or was it.. [cross-talk]

LUKE NASTA: No, the, the 24 bed.. do you remember when that was opened John?

[off mic dialogue]

LUKE NASTA: Yeah, 92, right?

[off mic dialogue]

LUKE NASTA: Okay, so the 24 bed was in 1992 and the Sea View operation was 2012. Staten Island is a little slow to accept its problems and its solutions.

CHAIRPERSON ADAMS: Okay, so.. alright, so what I'm trying to understand..

LUKE NASTA: Sure..

SUBCOMMITTEE ON LANDMARKS, PUBLIC SITINGS

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25

AND DISPOSITIONS

43

CHAIRPERSON ADAMS: ...is the, the obvious need for, for this and just getting just background for my edification...

LUKE NASTA: Sure...

CHAIRPERSON ADAMS: ...so there are no current for women only programs like this, the programs that currently exist on Staten Island are they co-ed programs right now, are they just nonexistent, what does that look like?

LUKE NASTA: There are... they're outpatient that, that are co-ed but there are no residential treatment programs for women exclusively.

CHAIRPERSON ADAMS: Okay... [cross-talk]

LUKE NASTA: ...and women are dying from overdoses on Staten Island at the rate of 25 a year and there are about 300 overdoses a year of women but of, of those only 25 are, are fatal.

CHAIRPERSON ADAMS: Interesting. Your locations in Queens and the Bronx where are they specifically?

LUKE NASTA: You're asking hard questions, I don't know... [cross-talk]

CHAIRPERSON ADAMS: That's not hard at all... [cross-talk]

SUBCOMMITTEE ON LANDMARKS, PUBLIC SITINGS

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25

AND DISPOSITIONS

44

LUKE NASTA: No, no, no they're not but I don't know the addresses.

CHAIRPERSON ADAMS: Okay... [cross-talk]

LUKE NASTA: Do... does it... do you guys know the addresses of... [cross-talk]

CHAIRPERSON ADAMS: Not, not really the addresses just the towns I'm looking for... [cross-talk]

LUKE NASTA: Its... well its Queens... its Queens and three in the Bronx.

CHAIRPERSON ADAMS: Okay, just sections, I'm just looking for... [cross-talk]

JEREMY BERMAN: They're, they're located in, in, in other programs that are run by others, they're co-located with homes for the homeless... [cross-talk]

CHAIRPERSON ADAMS: I see... [cross-talk]

JEREMY BERMAN: ...which, which operates tier two shelters...

CHAIRPERSON ADAMS: I see...

JEREMY BERMAN: ...and so they're not Camelot branded programs, Camelot operates... [cross-talk]

CHAIRPERSON ADAMS: They're... [cross-talk]

SUBCOMMITTEE ON LANDMARKS, PUBLIC SITINGS

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25

AND DISPOSITIONS

45

JEREMY BERMAN: ...within... [cross-talk]

CHAIRPERSON ADAMS: ...not standalone
Camelot programs... [cross-talk]

JEREMY BERMAN: Right and they're...
[cross-talk]

CHAIRPERSON ADAMS: ...they are... [cross-
talk]

JEREMY BERMAN: ...and they're not
residential programs so I think a big point if I can
speak for my... [cross-talk]

CHAIRPERSON ADAMS: Uh-huh... [cross-talk]

JEREMY BERMAN: ...colleague here from
Camelot is that this is a residential, long term
residential program as, as was stated, there the
residents remain for as long as nine months so that's
an entirely different treatment approach than the
outpatient approach which his more episodic and
shorter term.

CHAIRPERSON ADAMS: Okay, thank you,
that, that totally clarified my understanding. Okay,
I think that was it for the questions, is there
anything else that you'd like to add?

JEREMY BERMAN: Well I'd just say on
behalf of Health and Hospitals this is a positive

SUBCOMMITTEE ON LANDMARKS, PUBLIC SITINGS

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25

AND DISPOSITIONS

46

thing for us because it takes a building that was previously dilapidated or is currently dilapidated and unused and it brings use to the building, it brings state funds from Oasis administered through the dormitory authority of the state of New York which will oversee the renovations so it takes a burden off of us of minimal maintenance for an idle building and I think the borough president is very interested in bringing more life to Staten... to Sea View and seeing more health related uses on the campus complimentary to the long term post-acute care facility that we operate so this is in the general planning direction that Health and Hospitals would like to take the Sea View campus, it results in some modest income to the hospital and relieves us of the burden of this dilapidated structure and serves important community needs of Staten Island as, as Mr. Nasta has described.

CHAIRPERSON ADAMS: Thank you so much, I, I'm, I'm, I'm positive that borough President Oddo would absolutely, you know love this being a part of, of this particular campus as would the countless numbers of women that would be able to take advantage of these services and programs. So, I thank you very

SUBCOMMITTEE ON LANDMARKS, PUBLIC SITINGS

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25

AND DISPOSITIONS

47

much for your testimony today and good luck.. [cross-talk]

JEREMY BERMAN: Thank you.. [cross-talk]

CHAIRPERSON ADAMS: ...with the application, thank you so much.

LUKE NASTA: Thank you.

CHAIRPERSON ADAMS: Are there any other members of the public wishing to testify on this item? Seeing none I now close this hearing and the application will be laid over. I'd like to thank the members of the public, my colleagues, Council and Land Use staff for attending today's hearing. This meeting is hereby adjourned.

[gavel]

C E R T I F I C A T E

World Wide Dictation certifies that the foregoing transcript is a true and accurate record of the proceedings. We further certify that there is no relation to any of the parties to this action by blood or marriage, and that there is interest in the outcome of this matter.



Date

FEBRUARY 19, 2020