ML: Subject that relates to retailing?

Q: Could be. It could even be something like something I've wanted them to do last year which they really didn't get around to doing. And that is the development of people, Salzberger said it very well in the paper he had delivered to the Newspaper Publisher's Association. It said we develop journalists at these schools, whether it's Missouri or Columbia, but what we don't understand is that if you want someone to be a journalist with the complexity of each industry that is covered today, they need the equivalent education in the field that they cover, or they can't do it well. And there is no area in which we do less education than in fashion journalism. And I thought if we could establish some kind of major way to record the importance of developing journalists who understand the dimensions of the fashion industry today so that they reprecage what they do what their writing makes some sense.

MJ: Well it puts it, it narrows it an awful lot. We've just talked about fashion journalism or managing stores. The thing that's probably missing is that the respect that comes from an understanding of trends... their interest really more or less determines their needs or their desires. And whether you're interested in designing
something or selling something or writing about it if you don't have that understanding to in essence predict you know what trends are going to be and to understand why those particular ... certain amount of validity, you're just chasing something too late or you're just a tradesman or a mechanic. You could write very well and not write anything worthwhile. You could be very good manager or not have anything worthwhile to manage.

[So I think it's the need for a broader education rather than a narrow education] In understand why that's ...

Q: Give some thought, if you can before I have lunch with him next week, if I were able to persuade him, as I think I will be, to make a gift to the college honoring Saks Fifth Avenue and it had some dimension in terms of educational, an educational grant, gift of some kind, what would you want your name on? Give some thought to that.

MJ: Who are you seeing?

Q: I'm seeing ... I think, and you're on the right track you know and I hate to use the word that's been abused and is dreadful but it is .. it is, [I've tried to say it in a different way, I say it is the style of life rather than lifestyle, it's the style of life that people prioritize which has something to do with their value system based on the stage of life that they're at that helps you come to the
understanding of why suddenly they want Nouvelle cuisine or why they’re back to steak and potatoes.

MJ: Well you know Charlotte Curtis of the Times [on very much on to that and I’ve sponsored her very well]... You know I think there’s a, isn’t there a library..

Q: Fantastic library. It's a fantastic library.

MJ: Doesn't it have Adam Gimbal's name on it or something?

Q: No, it doesn't.

MJ: Where is that?

Q: I don't know, maybe at Parsons. I think there was when he died Mrs. Gimbal I think donated certain archives from Saks to Parsons. It's one of the problems I'm having right now because I said to Helen, who I interviewed, I said I'd like to have some major recording, I wasn't just thinking of the time sketch, but for you, said what should our focus be for Saks Fifth Avenue if we perceive to give visibility to what this institution has been as a retailing institution for a number of years that it is continued in this tradition of quality and understanding of customer change, then what, how do we imprint the Saks Fifth Avenue name in an impressive way at the college so that there is a link between these two institutions.

So you know in both areas I need your thoughts on that.
The latter can come a little later but I could skew my conversation Wednesday afternoon.

MJ: Well it’s too bad that the library .. Parsons,

Q: Well I don’t know if the library is. I don’t know if the library. I think there’s a collection, an archival collection.

MJ: Well I think they may have named the library after Sophie,

Q: Will you check that out? We’ll check it out.

MJ: They have, the whole thing is that and essentially ... this industry, the understanding that what has gone before that (inaudible).

Q: It’s also something which I have been interested and having been involved. You know with everything they teach it’s like the invisibility of the obvious means, and there are definition of creativity. They have missed, from my point of view, the opportunity of teaching what is very relevant right now, which is the economic force of Thatcher And the drive wheel that Thatcher provides for all kinds of industries. And the thing that makes an education at this institution very unique is that it develops a perception and an eye for those nuances that we’re talking about so that the people who graduate from this college come out with a particular educational benefit because of the fact that they
have been immersed in a world in which they've understood the generating force of fashion.

MJ: Hopefully. Do you think they do that?

Q: Not enough. And this is something that I think could be very beneficial and we could do it on a very high level. As a matter of fact as a major seminar series or a master series because I think that industry across the board would be interested in this. It's the marketing force of fashion.

In any event, one of the things that I wanted to talk with you about, I've done a lot of reading, Paul and Helen and Bill shared with me lots of stuff and I find it most remarkable that obviously everybody is still very aware of what those early years that Adam created when it was hostile for a single personality.

MJ: Because there isn't a soul here in the building.

Q: I know but there are a couple of older people here that would, brought to the table for me to see and they were paralyzed with fear of the interview but they talked of those early years you know the people who have gotten the pin for having been here for what I call the longevity thing.

But everybody has lots of material on that and that's the nostalgia button that they push. And then there are some
who talk about the real, the move .. that you crossed over when Suslow came. And what his impact and imprint was. And I find absolutely missing in any of the material is what is Saks now. I find that there's a lot of looking back, not enough material for me to study as a journalist on looking forward. But more important what running a retail operation like this today requires in the way of leadership and vision and goals and you are the lowest profile of them all and I would like to, well I'm sure that everybody is going to be fascinated with what happened in the 20's, in the 30's, in the 40's and the 50's. I would like to make a contribution to what Saks is in the 80's and will be in the 90's. But help me.

MJ: Well there's a big unknown about that as you know.

Q: But dreams are important. And visions .., the vision thing is important. But more important you are at this moment making a decision in your personal life to take, buy this for yourself and your colleagues so you have a reason of what it's worth is and where you would want to take it and why it should exist or go on existing. So talk to me a little.

MJ: Well the history and more importantly the people and their interest in history is very important to us. Unlike most businesses which have been around as long as
Saks has not been all that long but 65 years so it, the way... disappearance today it's a long time.

Q: 65 years. Andy Worhol give us 15 minutes of 65 years in his dinosaur time, right.

MJ: But anyhow [it's one of the few retail businesses that has not had to be reconceptualized. The basic reason for existing when it was founded still exists and if anything the sound, reason or as viable a concept in the business sense as it was then.]

Q: Isn't that interesting in view of the tremendous changes that have occurred. But how would you explain that?

MJ: Well first of all [it was always a specialty business and today I think we're talking about if you're not a specialty business, you're in deep trouble.] I don't know whether that's necessarily true or not but specializing in the, in what is a rather narrow focus and being the very best at serving that cut of the population or that package need was what this business was founded for.

Q: You were for a niche before they had the word room.

MJ: Right. And as our society has developed, wider range of affluence... may be more important and people being better educated and more travel and developing out of that both an interest and desire for higher quality life styles, which immediately demands higher quality merchandise
or higher quality service or different kind of ambience, different kind of experience. That has broadened the market for Saks Fifth Avenue. It isn't that Saks Fifth Avenue has changed itself to attract more people, it's that the people's interest have come more in line with what Saks Fifth Avenue is all about.

Q: Well the thing that I kind of thought was interesting was that in the beginning Adam created stores with the idea that he was going to serve customers by following them to where they were. But you have anticipated that there was a world of people that were waiting for Saks out there so that this national reach across country in the last certainly the era when Bad I understand helped accelerate that movement across country anticipated just what you're saying, that this was not a phenomena for just the New York and west coast sophisticated markets. But that it was now something that captured in Minneapolis. Which is to me more exciting than Boca Raton.

MJ: There are sophisticated people everywhere in this country and broad as well. But you can't be in every city. But the more sophisticated societies tend to be in the large metropolitan areas, the cultural section, the art section, and while you get out of the largest cities the people that are attracted to a particular city .. city they use the city
as a place to go to theatre, as a place to go to concerts, art galleries.

Q: Where are you located in Portland.
MJ: We’re right down town.
Q: Down town.
MJ: We’re not open right now.
Q: I know. Well your choice of Portland after Minneapolis is even more exciting to me. So,
MJ: You know Portland,
Q: Oh yes, very very exciting city. Very and rich in potential for you. And I think it’s funny that you’re going into Norstrom’s home town.
MJ: Well they’re coming to ours and why shouldn’t we go into theirs.
Q: Exactly. I love it, I just love it.
MJ: We’ll probably go to Seattle one of these days also.
Q: Well Seattle is .. The thing that’s exciting about that and also I would recommend to you Vancouver.
MJ: Oh. You know Bert was in Vancouver and it was wonderful.
Q: Vancouver is extraordinary. It’s that mix of Asian culture and or Alaskan ethnic imprint, it’s incredible.
MJ: Anyhow there are people everywhere that have those
interests and that's really made it possible for us to position ourselves in all the major metropolitan areas of the country and forms the real basis for us to grow.

Q: If it happens that you become the fortunate people now . . . what would you want to do that you couldn't do before?

MJ: It really isn't that there is anything couldn't do but I think that what we will achieve by owning the business, more intense sense of dedication and commitment through the organization. Because somehow or other in a service business, which we are, which is people intensive, the people have to almost have that sense of developing their own product in order to do day after day all the things that, all the details made for equality product. And as every one of our major retailers or any one of our best retail businesses really developed out of family pride of ownership situation and as they've got bigger and became large corporations, they lost something in that flavor of pride of ownership that family or prior owner/operator businesses have. And I think we'll restore that into this business. I think this business is very well managed and very well supported but there's a spirit that a big corporation cannot bring that somehow a family business, even a large one can.
Q: I think you said it very well. It's pride of ownership, equity in it, an entrepreneurial return to personal responsibility in terms of entrepreneurship and the stake. And so really in a way you'll be back at the beginning of the circle in a different way but that would be the focus. That's very exciting. That's very exciting. So that I, particularly today with all of the anonymity.

MJ: That's right.

Q: There is so much anonymity you know. You not only can't spell the corporate name, you don't know who is behind it. I don't know if, did you catch by any chance last night on 11, by accident, a rerun of Network, the movie?

MJ: No. I remember the film.

Q: DO you remember it very well? I didn't remember it that well. I just remembered the screaming out the window. But it is so contemporary. I mean he was talking about take-over, he was talking about everything that we're living through.

MJ: Strong film.

Q: Strong film. Worth replaying. As a matter of fact at some point worth replaying for all of your people. Because that one scene where he stands where the super daddy stands at the end of that corporate table and starts reworking this man's mind to make him see the world in his
terms rather than in the terms of even seeing the world, it's just forceful, so forceful.

Well that's what leadership now really needs.

MJ: Well it's, you know it sounds like a small thing but it's a very big thing.

Q: I don't think it's a small thing at all. I think it's what is the big missing piece in this country right now. The big missing piece in this country. And one of the things that's very exciting, I'm participating in the (Ord) conference that we're having, for me is someone who made a decision to go into my own business over 30 years ago but it all was accidental, it was sort of like a flaw, I didn't even know why it was happening, it just happened.

When I went to that conference and I saw that I was one of the few people of my generation to own my own business but what I was looking at was 7,000 women who were there because they wanted to start their own business. And if you look at the statistics, the greater number of new businesses that are being started in this country are by women who don't want to work in this anonymous environment.

So that brings me to the next question. What are you going to do to build the human resources that you're going to need, the development of people, for a segment of industry that has not been well liked, has not attracted the
best brains, what are you going to do to, because the kinds of people you’re going to need from here on in, both in terms of the demography and attitudes, is going to be very tough. How do you educate for this kind of 90’s that you see ahead?

MJ: Well I think it’s a matter of selection. You know you really educate in our business by taking people that are both very bright and very interested and exposing them to what business is all about. Now we’ve always had very bright people. We’ve not always had the interest levels. We’ve had people in the retail industry many times who were trying and really not sold on that being their career objective because it seems very mysterious. And seems to sound to be too petty, feeling that so much detail and so many transactions. But,

Q: Even with all the technology that you have today,

MJ: I think that, and we’re one of the companies that continue to concentrate on developing people in our own organization. One of the disasters of the retail business is there are many fewer companies that develop ..., there are fewer places that people out of college can go and know that there’s a management interest in preparing them to be a major executive.

Q: That’s interesting that you say this,
MJ: Kinds of responsibilities.

Q: I’ll tell you from where I am. I’ve had this awareness of Saks, of Macys and Bloomingdales but not of Saks. Your the first person that I’ve heard articulate this and I don’t think I’ve ever seen this recorded anyplace. So that this is, if this is one of your objectives and if this has been historically what you’ve been doing, it hasn’t been very well publicized.

MJ: Well we’ve been doing it years, not a new thing at all.

Q: Where do you recruit from?

MJ: We recruit from probably a dozen or more major universities.

Q: On your executive training program, what percentage do you hold after let’s say a year or two? Have you done any checking on that?

MJ: I think we lose maybe 30%.

Q: Is that average?

MJ: I don’t think it’s very different than other places. And we lose them early mostly because they are people that really don’t know .. and we get a taste of the business.

Later on you know we find that we don’t lose people,

Q: The ones who stay?
MJ: To retailing, we lose them to manufacturing.

Q: Well that's a new thing.

MJ: Because the manufacturing industry is not developing management. But anyhow we'll continue our program and my feeling is that the difference that comes out of being a proprietorship will I think inspire people to have a different view coming in of what the opportunities are. Somehow or other I think that environment will appear more appealing, more promising. And I think we'll have the ability to attract maybe some unusual people that may be very attracted to retailing.

Q: You know you're one of the few retail executives that I became aware of primarily because of the breakthrough way that you worked with an architect. Your relationship with Ken Walker early on in developing better... a whole experimental approach to store space were so, it was like an oxygen tank. Up until then and since then I had this idea that a new store was picking out new wallpaper and deciding that it should be mirrors instead of wood.

But the concept of reordering space for exactly what you said, which is for a changing marketplace was not there. Would this also not be a new arena in which you could do more now that you are, now if this became your business, how would,
MJ: The store?
Q: Yes.
MJ: Well we do that all the time. You know we're always building, remodeling, whatever.
Q: But you were doing other things. [You were experimenting with new ways of using store space.]
MJ: Yes that's true. Well it was in a different kind of business though. It has applications to this business. But the need for infinite flexability is not as urgent as,
Q: It isn't, it isn't. It is not anymore?
MJ: No. Not in the Saks store. Whether changes have come about. [It's more a matter here of developing pleasing spaces that can adapt to the changes as opposed to being able to have the flexability of creating new spaces on demand.]
Q: Is that in terms of the Tower? Is that what you're reaching for an aesthetic.
MJ: Well [the Tower will be extremely nice but there's not going to be anything wildly revolutionary about how we use the space.]
Q: Which arhitect are you using for that, on the interior?
MJ: Walker.
Q: Walker. So it really will be a response to what
you think of as an aesthetic as well as a design sensitivity.

MJ: Well what we did first of all the objective was not to differentiate the Tower as a new store. The objective was to expand the store but have the public feel that the total store was a new store and yet have them feel a certain amount of familiarity so they didn’t walk in and look around and say well what in the world did they do this place. Because there are lots of people that just love it the way it is. And many times you change something you always have people that say why did you change it?

Q: Well the escalator, that was the most brilliant. That was the most brilliant design. I mean above everything and it could have been a disaster and it turned out to enrich the shopping experience. So that, who is responsible for that design decision?

MJ: That was Jim Carr.

Q: Jim Carr? Great loss.

MJ: Oh yes.

Q: One of the things that interest me that you said before, the manufacturers are not building their resource structure, human resource structure so they are now suddenly aware of the fact that the best way to develop management for themselves is to reach into retailing. They’re all to
do something else. The lines are blurry between what a manufacturer is and what a retailer is. Not only because you’re developing your own private label but because they’re developing their own stores. Where do you think this is going to go? What’s going to happen?

MJ: Well I think it will sort itself out. I think it stems from sort of a lack of concept that a lot of suppliers have with relation to their own distribution. They are interested in making product, they’re interested in distributing product and they’re practice is in distributing in wider and wider circles. So as a way of growing. So if you do that, eventually you’re everywhere and it’s like selling cornflakes you know. The mission becomes to sell cornflakes. It doesn’t matter where you buy the cornflakes. And very little incentive for, or very little opportunity for one retailer versus another versus another to develop differently than the others.

I think it’s self defeating after a while because I think that they take specialty merchandise and make it very quickly to (modern) merchandise and with the customer very much more interested in specialty merchandise than modern merchandise, they remove the cache and they shorten their lifespan at the same time that they think they’re expanding their horizons. So it’s a poor concept in my opinion.
Q: Well some are doing it because they say it's the only way to establish a role model for the presentation of their product so you know certainly a Ralph Lauren has led the way in that concept and Calvin Klein has followed as so has others, you know Espree being another example. I,

MJ: I think it's nonsense.

Q: You think it's nonsense. But on the other hand we're now back to that period that I remember in my growing up years where everything in this store was Saks Fifth Avenue label, even Kimberly. I remember the big hoo-ha, the roar when they said how could they not and how could they pass up the opportunity to say this is a Kimberly you know. Jack Lazaar was, you know, furious. But you now, you spent all this time now,

MJ: I don't think we'll ever get to that. I don't think we'll return to that. But I think that for us that happens to be a specialty business and serve the needs of the public that wants specialty merchandise. [We have to get ourselves with suppliers to think the same way and if there's a market for specialty merchandise at retail, there's a market for specialty merchandise at wholesale as well and I don't think that you know a few small boutiques around the country are destructive to that mission.]

But if the large stores who are the specialty leaders
disappear, I think the cache of merchandise .. also. You can be a nice little business but I think the large stores or what I call the large stores do an awful lot to create the market for specialty merchandise and it gets back to a concept of distribution... is sound and if a supplier is willing to commit himself to do something else. There are temptations in our business.

Q: Clayborne for example.

MJ: You know do things that are absolutely contrary to the concept of the business. And every time you do it you weaken ...

Q: So then you don’t feel that this is a time for that kind of fluidity to accelerate?

MJ: Oh I think it very well may, it very well may.

Q: Because I’m just as disturbed at seeing the same designers that you salute in your SFA American event also being saluted by every other store in the city. Certainly,

MJ: I don’t think that’s exactly true... very small very (inaudible).

Q: Well it’s getting less and less. Bonwit Teller, Lord & Taylors isn’t interested anymore, Bergdoff is much more concerned with (European) than it is ...

MJ: Bergdoff is ...

Q: They may... but when you think about what they...
have done, they have increased their international label profile, yes they have done something for Calvin .. and certainly a few things ... Karen. But outside of the two of you, that's it. And you know the specialty operation, Marcus's ..

MJ: Well I don't think that that's unusual. I think that the more, if you have businesses that are going to be national businesses, whether it's ourselves or Neamans or Norstrom or Macy's, that's layered on top of whatever existed in ... city. So if somebody gets hurt in that process he kindly leaves the country and vitality and total business is not growing at such a rate that it absorb all of the additional outlets without somebody feeling it.

Q: That's the natural erosion. How is (Neamans) doing in ...?

MJ: I think well.

Q: They are? If we decide, as we should very soon, to have a chairman, co-chairman for your dinner, have you thought at all about who you'd like? ...

MJ: No, absolutely not.

Q: Would you give some thought to it because you really should make that decision almost immediately. I'll mention it ...

MJ: (Herb) did it the last few years.
Q: Well last year we had, we included somebody from Saks Fifth Avenue obviously last year we had Lance and we also had the man who was the chairman of and president of Spring Mills was on our board ... Bruce Roberts?

MJ: Bruce Roberts, yes.

Q: Bruce. And the year before we wanted, or I shouldn't say we but Bloomingdales wanted Ralph Lauren but he developed that tumor on his brain and so at the last minute they brought in (Lance Lauder). BUT we need someone distinguished and I haven't discussed this with Shirley but it would be the coup of all time if how much, how interested are you in Calvin Klein?


Q: Calvin is a graduate of the college and I share with you the fact that in all these years he's given not one penny to the school and I think it would be most exciting that night, and also with his visibility in terms of this school, is not as clear as it should be. There's (Camale) and Calvin, who are both graduates of the school along with Jane Barnes, along with others, we should get to the list and we should check off which of these are your key people.

But it would seem to me that if we could engage Calvin in some formidable way, it would perhaps be the first time that we could one on one ask him why he has never .. our
most esteemed aluminus given one penny to the school.

MJ: (inaudible) *Maybe you didn't treat him well*

Q: I don't know what treating him well is. Can you imagine the school not treating him well? Can you imagine anyone not treating him well? I don't know. All I know is he's on the board,

MJ: He is on .. on the board.

Q: He doesn't come to meetings or he came to a couple where it was critical because of something we were honoring but the word that I get is that he and Barry don't give money.

MJ: Very possible.

Q: So your thoughts on this would be interesting. I was going to ask Helen whether she thought, all I want to do is have a chance to sit with him, as I am with you, and talk with him about the why of it and to get to some point where I just can't understand,

MJ: He won't see you?

Q: He hasn't. Kitty Delasio even tried to set up a meeting and it wasn't set up. So I don't know. In any event, I don't know if he's the best chairman to help you raise,

MJ: Well that's it. I don't know if he'd work at it.

Q: I don't know if he'd work at it.
MJ: We want someone that will,

Q: That will work at it. Well I can tell you that I don’t think that every one that you choose works at it. There is no, in the case of Bloomingdales, the person who made it happen was Traub. He called his group together and his people did it. In the case of Johnny, the people who did it was John and Laura. They got more benefactors, Laura and Johnny got more benefactors and sponsors than anyone that we honored.

So you know in the end it will be the weight of what your own organization does. But there is a certain value in having someone of importance there who represents another dimension and that’s why I thought of Calvin because that night we can also, by way of saying what, what is this school, the school is the product. And what is the product? Calvin Klein is the product, along with Jane Barnes.

I don’t know if you had a chance to look at that roster of people and the number of industries that have benefitted. But it’s huge. Every industry has benefitted and in every area. I’ve asked your gentleman that you have in charge of your Human Resource operation to see how many FIT people you have in all of your lines, stores as well as here in New York ...

I know that Marvin was awestruck by the number of
people that he had. He had over 40 executives that had come from FIT. So I'm hopeful the same thing will happen.

QM: Okay I will think about it.

Q: Will you? I know that she needs that very very much in terms of where we go right now, in terms of what we think is the time getting closer. When do you think you'll know about whether or not this becomes a family proprietorship or otherwise?

QM: We won't know until,

Q: Until when?

QM: April or May.

Q: April or May. I asked Paul if you would mind if I reached out to someone at Bailis for underwriting support, benefactor.

QM: Well I .. it's self destructive.

Q: It is self destructive? So you mean there will be no more Bailis? Is Greerman taking it over?

QM: No, no. It will be administered out of London.

Q: I see. So there is no one to connect with? Because I thought that they might just for the, I mean they had been good friends in this.

QM: Well you could call, the only one down there to call is Arthur ...

Q: I'd like to try. Should I?
Q: Nothing wrong with it? All right. Okay. I'd like to try to do that. I think that about does it. Is there one thing that you might want to tell me that you think FIT as an educational institution should do to be helpful? To the business of retailing today.

MJ: I don't think I'm qualified to state, I think (inaudible). I certainly, very important contributor to the quality of the industry, no question about that. I don't, I'm not close enough to know enough about it, what's strong or weak within the structure to give an intelligent answer as to what exactly we should do. I assume you're doing it.

Q: Oh how nice. Is the reason that you're not familiar enough with the school or close enough with the school to be able to give me that answer because Mr. Tansky is on the Board and you feel that what he was doing ...

MJ: Well he's closer to it. He's active with it.

Q: But I'd love to have, you know more about the school and one day I'd love to have you come down and come to know the school better. I really think that what I feel today because I've come to know you a little better. I had known you only from a distance. But I know a great deal about what you've done. I could ask you what was the difference, the big difference between your leadership time
at Berdines and your leadership time here.

MJ: Berdines was a very different situation and it was really unique in, build an organization, build a company from the ground up like this .. unbalanced didn't have the kind, the level of professionalism there in terms of (inaudible).

Q: So the big contribution you made and you came in with what?

MJ: Well it was one development of the business from the conceptual point of view and organizational point of view and then taking that and expanding it throughout the state. It was a nice, small business when I got there that existed in Miami area and went up to Palm beach area, did most of it's business right in the Miami area.

Q: And there's a difference here. What percentage of the business is New York versus the rest of the country?

MJ: About 20%.

Q: 20%. Do you talk volume at all?

MJ: No.

Q: So everybody just makes assumptions about the volume. How would you want me to describe Saks in terms of it's posture, it's economic posture in the industry if I don't use those figures that everybody uses.

MJ: Well by the time you get to June ..
Q: It will all be out.
MJ: Yes. Once it's published, use it at will.
Q: Is there anybody else I should speak to? Do you think for example that I should speak to Suslow? Is he with Calvin now?
MJ: No.
Q: He's not? But I thought he was counseling Calvin?
MJ: No. Well you might. He certainly played an important role.
Q: Do you think I should?
MJ: Arnold Aarson is (inaudible).
Q: Should I speak to Arnold?
MJ: (inaudible)... Harold Johnson.
Q: I did, I did already. He's on the board and he's a sweet, wonderful. He told me something I didn't know that his father committed suicide. I didn't know ... All right I'll tell you who I've seen so far. I've seen Michael Keith, Janet Reese and Sid Mayer and Charlie Kramer, they were served up to me for history, and Alan and Bill and Helen O'Hagan and now I'm seeing you and Mr. Tansky. Should I see Ellen Salsky?
MJ: You could.
Q: Are you replacing her?
MJ: (inaudible).
Q: Doris Shaw? Good person. Should I talk to Norman Winkelstein?

MJ: Sure.

Q: Jay Rothschild?

MJ: Find him.

Q: If I can find him. Okay. Thank you.

MJ: They all played a role here.

Q: Yes, they did. Should I go to, I'm not making much headway with Rockefeller, I don't have the right connection that's for sure ... I'm not as lucky with knowing who to bird dog there. Should I go to the (Mitribisi) people rather than the Mitribisi estate company?

MJ: I doubt that they're that involved.

Q: You doubt it. Do you know anybody over there that I could talk with that .. involved with it's benefactor?

MJ: Well the only one I know over there is Dick Voll and actually what has changed with Mitsubishi coming into the picture ... 

Q: Dick Voll has what job?

MJ: He runs it.

Q: He runs it. Can I mention your name? At least he'll tell me who to see. Because Helen said she's willing to turn the windows, to turn this whole, during that period into a kind of celebration of what I really found in some of
the articles you call this your Rockefeller Center store, which I love.

MJ: Well we tagged it .. Rockefeller Center.

Q: Well I’ve seen it in a couple of places and I thought what a wonderful way to describe it. So if this is the Rockefeller Center store on Fifth Avenue and if we talk in terms of this being the centerpiece of New York, this is, and during that period the windows celebrate Rockefeller Center and they celebrate you and it could be lovely.

MJ: That’s for our Czechoslovakian leaders. They don’t know where Fifth Avenue is, they know where Rockefeller Center is.

Q: I see well also your Japanese. Very funny. Sort of a .. about this little lady stopped by this Japanese man and she says, and you have to say it with the .. can you tell me which way to Rockefeller Center. He says .. straight to Pearl Harbor. Thank you.

MJ: All right nice to see you.

Q: Good to see you.