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MS-920: Sy Syms Papers, 1944-2012.
Series C: Scrapbooks, 1938, 1970-2000, undated.

Box
8

Folder
3

Miscellaneous, 1980-1998, undated.

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SIMON WEISENTHAL
NEW LEADERSHIP SOCIETY
JUNE 14, 1990



SAY IT AGAIN, SY

*He's got educated consumers and an
off-price empire, thanks to
his late-night slogan*

BY DAVID REMNICK

SUDDENLY THE WORLD OF Syms is cool and quiet and calm. After batting around a tennis ball at a club in Long Island City, he slumps down in the backseat of his silver Lincoln stretch and considers his lot. He is haberdasher to the tight of fist, pitchman to the masses. The smoked-glass windows guard him from the adoring hordes.

"It's true," Syms says as he watches a tug cut through the East River. "I am a celebrity personality." He is solemn, contemplative as a cardinal. His face is elastic and meaty. His voice resonates off the chauffeur's partition. "It's been dramatic. I never dreamed it would happen to me. The negative is the fear of it, that your kids will get kidnapped or something. But I like it, I'm treated like royalty. It's like a respect. Cabbies yell to me, 'Yo Sy! Sy Syms! How's it goin'?' And I like that."

What serenity fame provides Sy Syms. Go ahead, pinch him. The reverie will not snap. There's no punch line, no self-deflating irony coming. The limo glides over the canyons and sinkholes of FDR Drive on the way to the Syms corporate office. The air is chilled, the phone naps in its cradle, the color TV is dark. Sy Syms, whose father sold Arrow shirt collars in the downtown schmatte business, has become the Frank Perdue of discount, a clothing magnate worth at least \$210 million, according to the *Forbes* list of the 400 wealthiest Americans, putting him between Apple's Steve Jobs and Oc-

cidental Petroleum's Armand Hammer. So go ahead, pinch him.

"I was sitting in the audience one night at the Uris Theatre. Shirley Bassey was the headliner. And there was a comedian, I think it was Freddy Roman. He was talking about the mayoral election. And he says, 'You know who I'm voting for? Sy Syms. If he does a lousy job, we'll knock him off.' You know, like our suits. Did you know they did me on *Saturday Night Live*, too? They made fun of the automatic markdown. Called us Sly Syms. It was a big joke."

Who could not listen to the guy for hours? When he is on television making his 30-second appeals to shop at Syms, where "an educated consumer is our best customer," when he is staring flush into the camera, stubby and earnest, Sy Syms is the insistent incarnation of the old days of the garment industry. He brings to mind an era, a time before the rise of folk heroes Halston and Lauren and Klein, before the snazzy ads and gauzy images, the old and earnest days when jobbers talked piece goods in the hard light of the district.

Syms is the most prominent figure in a booming field that depends largely on the errors of designers and manufacturers. The business is known as "off-price" but is popularly known as "the same stuff you can get at Saks only cheaper." Syms and other stores like it account for around 5 percent of clothing and shoe sales in the country. When manufacturers are stuck with leftover or irregular goods, a store



like Syms buys the items at a discount from what department stores pay and passes part of the discount along to the consumer.

Syms opened his first store in 1959, paying himself \$150 a week. Now he has 14 stores, including one near Wall Street and four in the city's suburbs, each carrying about \$4 million in inventory. A Chicago store was opened last year, and plans are set for stores in Atlanta or Detroit, though Syms says "so far Los Angeles looks a little spread out and undressed for us." But the company went public in 1983 for \$31 million, giving Syms the money to expand.

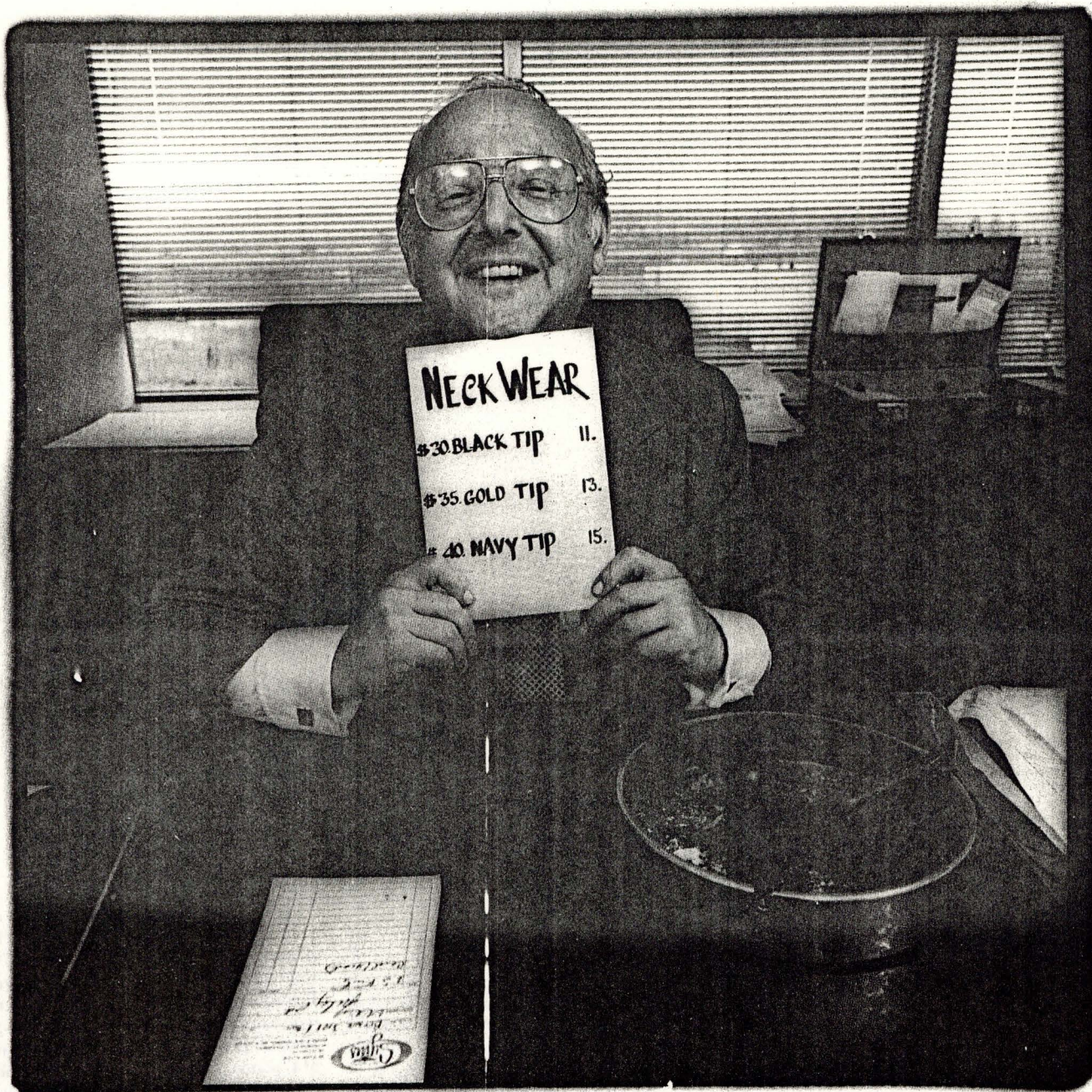
So what does he have in his closet? The only clothing Syms will drape on his 41-short body is Syms clothing. A trip to Paul Stuart? "I just couldn't do it," he says. Today he's wearing a blue wool pin-striped suit. The trademark SSSSSSSS snores across his inside breast pocket. Syms gets his shirts and ties from the fopish shops of A. Sulka & Co. "I always liked their things," he says. The store sells a silk dressing gown for the price of a good used car. Syms bought Sulka in 1980.

"Syms and a little Sulka, that's it," he says. "I'm offended if my next of kin tells me they've shopped somewhere else. I try not to talk about it, but I can't help it.

*Sy Syms has become
the Frank Perdue of
discount, a clothing
magnate worth
\$210 million*

PHOTOGRAPH BY JOYCE RAVID

AUGUST 1985 63



*When he is staring flush
into the camera, he is
the incarnation of the
old days in the
garment industry*

It was Passover and one of my daughters arrived wearing a lovely outfit. I went up to her and gave her a big kiss and said, 'Boy, that's gorgeous, where did you get it, at the Park Place store?' But she just said, 'Uh, no, Dad. That's not where.' I knew I should have dropped it right there, but I said, 'Where'd you get it? Bergen County? Westchester?' She knew I'd be hurt, but she told me, 'No, Dad, I got it at Bloomingdale's.' Me, I couldn't wear a product from another company. I'd rather go without. To tell you the truth, clothes don't mean that much to me. I haven't bought a new suit since last September."

LIKE TOM CARVEL OR THE Ronco Vegemetic pitchman, Sy Syms is the product of television. An icon of him is burned indelibly on the retina of every New Yorker who has ever watched television beyond the midnight hour. He will spend about \$4 million this year on advertising. "At first, when we started doing ads in 1974, we didn't give a damn what time we went on as long as the name got out there," Syms says. "I would have gone on with Harry's House of Pins at three in the morning as long as the store got recognized. First, we go for frequency. When they know our name, we

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go on earlier. We go for quality." Now viewers can catch the ads during WABC's *Eyewitness News*.

Syms has always written, produced, and starred in his own commercials. A grateful public has also welcomed two other supernovas to the little screen: Sy's daughter and corporate president, Marcy, and his son and advertising assistant, Robert. (Sy's son Steven is in charge of shoes. The three younger children, Richard, Lauren, and Adrienne, are not in the family business.) The commercials have come in for endless rounds of satire. ("Anytime a Catskills comic is dying on stage they make a Syms joke," Marcy says.) But no matter how corny, they have been straight-to-the-checkout-counter effective.

There are a limited number of ways to get a viewer's attention on television. Doritos and Levi's have been using a New Wave version of flash. Tom Carvel and Crazy Eddie annoy you into patronage. Frank Perdue and the Miller Lite crowd tickle you. Syms just is. His voice is flat with a few Brooklyn-born bumps. The effect is mesmeric, a part of our dreams: "At Syms . . . At Syms . . ." *Newsday's* Marvin Kitman once ran a poll on the tackiest commercials on television. Syms was one of 15 candidates on a list that included Perdue, Luba Potamkin, and Phil Rizzuto "for the Money Store." Bucky and Stormy Dent's ad for Blackglama furs was the runaway winner, though Syms certainly drew his share of partisans.

"You see," Syms confesses, "we have boring commercials. You can bet when I first started I didn't think they were boring. I thought everybody'd be riveted to the screen and listening. But we have no kickers or jokes or glamorous movements. All we have is someone talking about clothing. The good thing about it is that we come across, I think, as honest and sincere."

"The greatest is when I hear a company say on television, 'We care about you.' Care? What kind of bull--- is that? I say, don't insult the customer. Don't give him a load of crap. The customer is smart enough to know that the guy 'cares.' He cares about getting his money. So in ten years of TV ads, what have we accomplished? 'Educated consumer.' They remember that. And the name. Syms. People know the name. Maybe, just maybe, they know we're in clothes."

The Syms commercials, for all their homemade tedium, are not born in innocence. Sy Syms is a communications professional. Believe it. As a boy growing up in Brooklyn he idolized Connie Desmond, Red Barber's partner in the old Dodgers announcer's booth at Ebbets Field. After an army injury put an end to a "promising career as a catcher," Syms moved to the microphone. "My ultimate

goal," Syms says, "was to be a broadcaster for major league baseball. I wanted that more than anything in the world."

He studied radio and communications at New York University. He tried to calm the yowling vowels and runaway consonants of his New York accent, though today he still will not remind anyone of an Etonian master. He took courses in marketing and scriptwriting and worked one hour a week at an FM radio station "in the days when FM radio was only in about one out of every 20 homes." Syms even worked for a while as a sports announcer.

"In Cumberland, Maryland, I had a disc jockey show for sports and popular records from one to five every day. Then at 6:45 every night I had a great show—'Sy-Zing Up Sports.' See, even then I was thinking: marketing, marketing. It was pure cornball." Long before he was numbing the minds of New York with ads for his off-price clothing, Syms was hawking Old Export beer (a reportedly noxious brew) to the good people of Cumberland over radio station WDK.

He says, "The whole experience as a radio personality . . . I think that's why I'm able to handle being a celebrity."

Marcy Syms has also become a household name. For the last six years she has appeared on TV almost as often as her father. The *Daily News* once compared her to Rula Lenska. Favorably, too. "Most people don't recognize me, though, unless I'm at one of the stores," she says. "When they see me, sometimes they'll say, 'Marcy Syms! You're a shrimp!' I mean, I'm not comparing myself to anybody, but it's like the first time you meet Paul Newman. He's a small guy."

Yes, well, Marcy Syms is not tall, not tall at all, but in person looks nothing like the stern image on the screen. "It was more severe in the beginning," she admits. "I wanted to come across serious, like I knew what I was talking about. I deliberately wore my hair up, I wore severe makeup, a blazer and glasses. I'm nearsighted, but I didn't really need the glasses to do the ads. I wanted to look older."

There was only one problem: people thought Sy and Marcy were husband and wife. Neither one says they minded much. Sy thought it would be fine for business if the public thought he had a young wife, but Marcy says, "It didn't do much for my social life."

Marcy Syms did not have her father's professional training, though she took singing lessons at Finch College, "so I had a certain awareness of breath control." In recent months she has dared to be herself and change her image. "I'm not wearing my glasses anymore," she says. "And I'm smiling a lot more. But it's hard to smile and talk off-price at the same time."

Marcy, the eldest of his six children, was named after Arrow's Marcy collar worn by Hoover



PHOTOGRAPH BY SIGRID ESTRADA

AUGUST 1985 65

*"The whole experience
of being a radio
personality...that's why
I can handle being
a celebrity"*

SY SYMS WAS BORN SY MERNIS 59 years ago. He changed his name because "Mernis" was being used by his brother's store, Mernis Mart. By combining "Sy" with "Mernis," Syms was born. "I finally changed my name legally last year," Syms says. "That's my identity now."

Syms's parents were Jewish immigrants from Russia. "In Russia, my father was in the czar's army. I don't think he liked that much. I was the youngest of eight children, and by the time I was born, my family was fairly wealthy. Or comfortable. My father had the full distribution rights on all the irregulars and off-price merchandise from Cluett Peabody, which has Arrow. He sold those stiff men's collars. He'd buy a thousand dozen irregular collars and sell them to the stores. He was a jobber. Somewhere around 1928 they took the whole thing away from him. We still don't know why, though we suspect." That Sy Syms became his father's writ large is not lost on him. He named Marcy, the eldest of his six children, after Arrow's Marcy collar worn by Herbert Hoover.

Morris Mernis opened his own haberdashery store and then took in his older son, George, in 1936. "They were completely different," says Syms. "I was just a kid when they went in together, but I remember them fighting like cats and dogs. My father was more of a gambler and my brother was very conservative. My father [who died when Sy was 19] was a Syms type, but my brother, he'd have been better at a place like Sulka."

Syms was educated at Midwood High School and NYU. "At first I didn't want college. I'd heard somewhere that people were making \$100 a week working in factories and that was big money. My mother put an end to that. She said, 'If you don't go to college, don't come home. If you go to the factory, you're out.'"

With a degree in broadcasting, Syms went on the road. He lived in rented furnished rooms and covered local high school and college sports in medium-size markets in Maryland and West Virginia. While he was working as an announcer, his first wife was back in New York singing with "the guy who took over for Glenn Miller, the guy who sang 'Chattanooga Choo-Choo.'"

The announcing career ended in 1951. "The station in West Virginia had to let me go. They loved me, but there was a coal miners' strike going on and that meant a depression. My wife was pregnant and I needed money. Badly. So I joined my brother George in my father's old store. It was right where the World Trade Center is now. It had a 12-foot front and we had about \$85,000 a year coming in."

From the start Syms could not get along with his brother, who was 16 years

older, and, according to Syms, "free" with his working hours. "When I started, George said he'd give me 20 percent of the profits and the day I had \$6,000 he'd sell me 20 percent of the company. In '57 or '58 we expanded from the 12-foot store to a 33-foot front. I finally had the \$6,000, but he said, 'Whaddya think I am? A schmuck? I'm gonna sell you 20 percent for \$6,000?' By then we were doing \$380,000 a year in business. That's when I knew I had to get out."

"It really wasn't all about money so much. I couldn't take the constant punishment I took from my brother. I ran the whole show. He'd come in for a few hours and bawl me out in front of everybody. I was so miserable for a while there that I bought a tape recorder and started practicing my broadcasting again."

Sy Syms's decision to leave his brother in 1959 and open up a new store around the corner with a partner, Irving Pomerantz, tore the Mernis family apart. "I said we could be competitors during the day and friends at night, but it didn't work that way," says Syms. The brothers stopped talking, and the sisters pleaded with Sy to stay with George. "The family correlated my going into business with breaking up the family," he says. "My sisters were on his side. They even got to my wife. I was in the 11th hour of negotiations. I came home one night. My wife was bawling. My kids were so down. I said, 'What is it?' They said, 'Please, please don't break up the family.' From my own wife I got it. I'd looked up to my brother almost as a father. He disappointed me and I guess I disappointed him. I found out that a business life is a lot easier to run than a personal life."

By the time Syms opened his first store on Cortlandt Street, the off-price business had been around in New York for 40 years. Loehmann's, the company that Syms calls "the grandma of all of us," began in 1921 by buying, at discount, the same garments that were selling in stores like Bergdorf's and Bonwit's. The department stores had fits when they discovered that this outfit in Brooklyn was underselling them. The stores pressured the manufacturers, who then pressured Loehmann's to razor the labels out of the garments. Savvy shoppers could still figure out the designer code on the price tags, so Loehmann's made the concession and thrived. Syms's business is based on brand names—"we sell names, not suits," he says—but he also made a concession: he does not use brand names in his commercials.

Syms has always been geared toward men's clothing—at first, exclusively so. The business grew slowly, beginning with accessories and moving into sportswear and suits. Says Syms: "With every trademark we added, we grew. Now we've got 400 or 500 brands, say 300 of



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them recognizable. But the two trademarks that made our company were H.I.S. and Gant before they became part of a big conglomerate." Syms bought out Pomerantz in 1969.

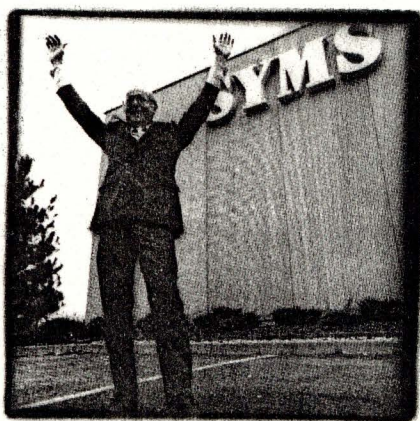
The company depended completely on word of mouth until the early seventies when, says Syms, "we started doing some print stuff in the *Times* and *Post*. It became a tax thing. You gotta be stupid not to advertise. It's a business expense." Syms's next advertising idea was his slogan: "At Syms, an educated consumer is our best customer." With the proprietor himself wrapping his tongue around those words, the effect is, well, hypnotic.

"I thought a long time about the slogan. Some of my lieutenants were kicking it around with me and they thought it was too snotty. It was true in a way. Syms has nothing to do with formal education. You don't have to go to Harvard to be an educated consumer. They said use 'knowledgeable' consumer or 'informed' consumer. I stuck to my guns."

The off-price business grew steadily during the 1960s and 1970s. Larger chains such as Mervyn's (a division of Dayton-Hudson), Marshalls (owned by the Melville Corp.), and T.J. Maxx and Hit or Miss (both owned by Zayre) all thrived. Syms expanded, bringing in

*"Syms and a little
Sulka, that's it.
I'm offended if my
kin have shopped
anywhere else"*

*What serenity fame
provides Sy Syms.
Go ahead. Pinch
him. The reverie
will not snap*



women's wear in 1971 and an automatic markdown system adapted from Filene's in Boston.

"I guess I never realized how big the whole business had gotten until the last few years," he says. "The industry used to look down on all this. Things have changed. In 1982 I went to speak at a convention of shopping-center builders in Dallas and the brochure read: 'Sy Syms. Off-Price: So Hot It Sizzles.' I thought, 'What the hell are these guys talking about?' I said to myself, 'Hoo boy, holy smokes, there's such a glamour about off-price retailing? I better investigate this.' I tried to see whether it was feasible to go public."

Syms issued stock and listed on the New York Stock Exchange. Syms and his six children still own 80 percent of the stock. "There are hundreds of people who own a little stock," says Marcy. "For our stockholders meeting for 1983 I got the whole thing ready: croissants, good food, nice china. We were prepared for 75 people. Six showed up. Six! We were eating bagels for weeks. The next year I calmed down a little and went with petit fours. This time one guy showed up. One! I told Sy, 'Next year we use the vending machines.'"

TO SHOP AT SYMS IS NOT AN elegant experience. The Park Place store may be a bit grimmer, a bit grittier than its suburban progeny, but it is typical: black walls, communal dressing rooms, long lines at the register. The salespeople are paid straight union salaries (between \$13,000 and \$28,000), with no commissions, and are about as solicitous as statues.

"We don't have salesmen," says Syms, "we have educators."

Unpleasant as it may be to shop there, the downtown store is filled not only with secretaries and clerks but also with executives who can easily afford the niceties of Brooks Brothers or Paul Stuart—or Sulka. "But it's insane," said one accountant, "to buy a suit for \$500 uptown when you can get the same one at Syms for about half."

Syms objects: "It's really not insane. You're paying the fair market price, getting first crack at a color and a style. The real reason for our existence is not the consumer. Our company's reason for being is to back up the clothing industry of Europe and the United States. If we closed down tomorrow, the consumer would find some place else to shop, but our suppliers would be hard pressed to replace us."

One discovers that it is for good reason that manufacturers have a hard time getting rid of some of the stuff that makes its way to the racks and shelves of Syms. To get to a fine sport coat, customers may have to rifle through dozens of blazers fit

for Mardi Gras and little else. Syms himself remembers getting in a batch of Sanyo raincoats with a zipper along the neck. "It was an incredible garment and I was angry we'd bought it. But what can I tell you. It sold." Anything that refuses to budge from the floor is sent to local charities, but Syms says "that's a minuscule percent." Last year Syms had sales of \$205 million with a 5.4 percent profit margin after taxes.

"Our biggest mover, of course, is panty hose," Syms says. "We'll buy 'em for a buck and sell 'em for a buck and a quarter. Ladies can't get enough of them."

The Syms corporate center is in deepest Lyndhurst, site of zeppelin conflagrations, abandoned radio towers, swamp gas, and an ongoing commercial real estate boom. Antiseptic, airless, the offices seem as far from the garment district as Maine is from Tahiti. Until you listen to the chatter from the buyers' cubicles:

"You got velour pants? . . . What! Is that a soft-piece goods? Ah! Ah! It's a hard-piece goods! . . ."

"Can ya gimme some Gee-VON-chee?"

Syms sits at his desk. His fellow New Yorkers on the Forbes 400 list have offices with views, Rainbow Rooms with conference tables. Syms has a nice panorama of electric lines, swamp weeds, and the bottomless bog. The appointments are simple: a photo of his first storefront, a certificate from Yeshiva University, a full-page ad from the October 26, 1949 edition of the *Cumberland News* featuring Sy Merns touting Old Export while sitting on a high wire in front of a billboard.

So big deal. Pinch him, he's delirious. A Brooklyn kid, son of the Arrow collar king. Occasionally hubris appears. He ran for the city council of Yonkers as a Democrat in 1963 and got walloped. "I'm not into politics now," he says. "I wanna sell to communists, socialists, anarchists, Democrats, and Republicans." But there is enough "to massage my ego." He holds breakfast meetings in the Edwardian Room of the Plaza. He lives with his second wife, Lynn, in their homes in Jersey, Manhattan, and Connecticut. He gives away dollops of money to Israel and other philanthropies. He's owned race horses and "I'm seriously entertaining the notion of buying a major league baseball team, either in New York or New Jersey. I've made inquiries."

Sy Syms built a \$210 million fortune in off-price, and TV has made him a star. The name is long since through the Lincoln Tunnel and inching west. "Los Angeles is like New York was 12 years ago," Syms says. "They don't know me yet."

David Remnick is a staff writer for the Style section of The Washington Post.

INVESTIGATIVE LUNCHING WITH MALCOLM FORBES • BUSINESS TIMES UP
SY AND THE FAMILY SYMS • SILLS SELLS • WARNER LEROY'S NEW TOY

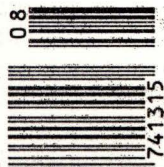
The Business of New York
Manhattan, inc.

AUGUST 1985

\$2.95

REEL COOL

Why Bob Giraldi
Is Madison Avenue's
Hottest Director
By Richard Stengel



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WNEW-TV, Metromedia, 205 East 67th Street, New York, N.Y. 10021/212-535-1000

file
Marcy—

"the Gills" — I look
anorexic! You look just
beautiful!!

Love,
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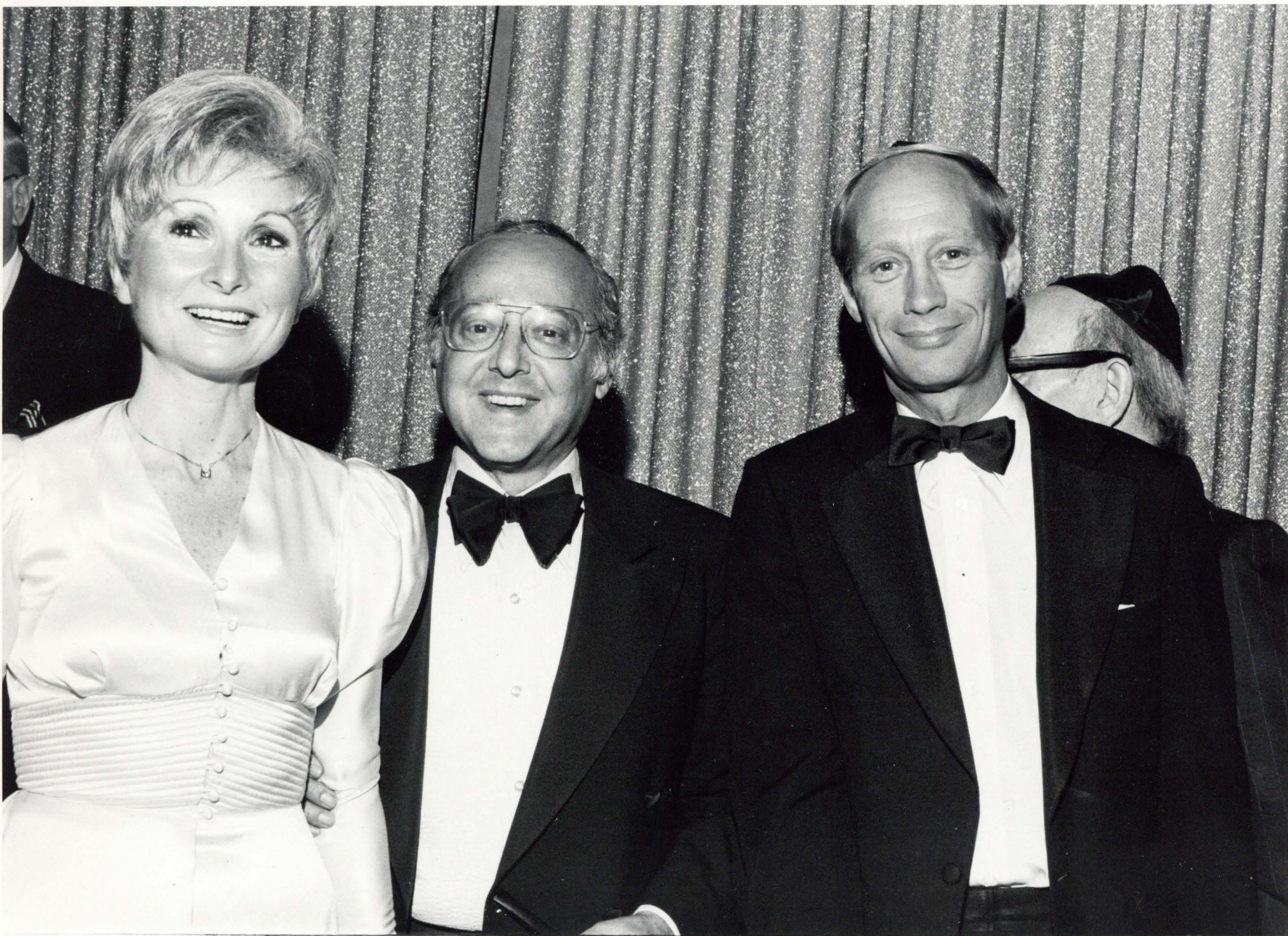


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WARREN TANG

PHOTOGRAPHY

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Thurman Thurman dinner







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8/17

SYMS

An Educated Consumer is Our Best Customer.

MAY 1984

Dear Consumer:

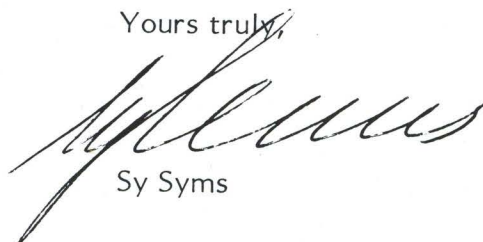
Our Company is proud to announce the opening of our new store in Cherry Hill this Thursday, May 10th, with Get Acquainted prices.

SYMS represents, at off-price, over 200 world famous designer and brand names in men's, women's, and children's clothing. We protect the manufacturers we represent by never using their names in advertising. Their label is on the garment when you make your purchase.

In our Ladies' Department, we have a unique pre-dated markdown price tag on all dresses and outfits that shows you when and how much each markdown will be.

Get Acquainted prices start this Thursday, May 10th, at SYMS, Cherry Hill on Route 70, 1/2 mile east of Route 295. (609) 424-0884.

Yours truly,



Sy Syms

SS:ecf

MAY ^{Sun.} 6, ^{Mon.} 7, ^{Wed.} 9 1984

1985
Scrapbook



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The Concert Magazine of The Buffalo Philharmonic Orchestra



BUFFALO PHILHARMONIC ORCHESTRA

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1985-86 Anniversary Season, Vol. 50, No. 1, September 21-October 12, 1985



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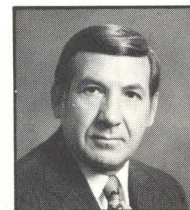
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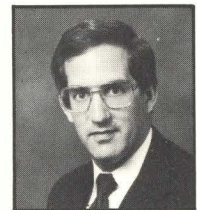
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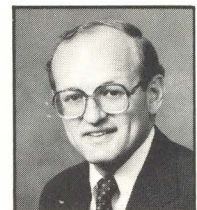
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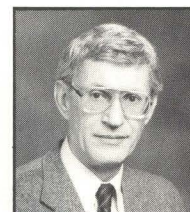
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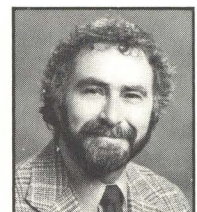
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THE BIG APPLE Circus



L I N C O L N C E N T E R 1 9 8 4

The New York School for Circus Arts, Inc., in cooperation with New York City Department of Cultural Affairs present

THE BIG APPLE CIRCUS

Directed by
PAUL BINDER

Musical Director **RIK ALBANI** Original Music **LINDA HUDES** Clown Coordinator **MICHAEL CHRISTENSEN**

Ring Director **ROBERT LIBBON** Costume Designer **JAMES CORRY** Sound Designer **SCOTT LEHRER**

Lighting Designer **JAN KROEZE** Lighting Design Coordinator **MARTIN GOLDENBERG**

Musical Arrangements
LINDA HUDES & RIK ALBANI
Mr. Albani plays a trumpet by Yamaha

Dear Audience:

Welcome to Lincoln Center for the Performing Arts, home of the very best there is in music, dance, theater and, since 1981—circus. It took foresight and, I must admit, courage, for the Lincoln Center Board and its administration to allow us to be here at all. I say foresight, because they were able to share our dream that New York audiences would embrace circus as performing art as European audiences have for generations. And I say courage, because in the beginning there were those who believed that our very presence would rock the architecture down to its foundations. Circus, they believed, was not legitimate.

This is our fourth great holiday edition of The Big Apple Circus at Lincoln Center. By New Year's Day, we will have lit up the faces of nearly 150,000 New Yorkers—whole families, from children experiencing live entertainment for the first time to grownups who come with childlike enthusiasm and leave with the same exhilaration they find in Beethoven and Balanchine. Plain and simple we are a hit.

It may come as a surprise to some that The Big Apple Circus is a not-for-profit performing arts company. Just as ballet, opera, orchestra and theatre companies maintain their excellence through substantial contributions from government and private sources, The Big Apple Circus could not present the finest circus in America without the same support.

We not only create our show, we tour throughout the East sponsored by major cultural, civic and educational institutions. We also make circus accessible to disadvantaged and handicapped children and seniors through our Ticket Fund. We train talented children in our school regardless of their ability to pay for training (see back pages). And we bring the singular joys of our one-ring circus to New York City's Boroughs, at neighborhood prices, with the help of The New York City Department of Cultural Affairs.

The Big Apple Circus then, is not only the best circus you ever saw, it is a worthy cause. And while there are more urgent causes that deserve your generosity there are none more life enhancing. Circus is a universal heartfelt language. When a performer confronts fear, overcomes great obstacles, and does the seemingly impossible—so do we all. It is communication on a visceral level which true art hopes to achieve.

Like other not-for-profit arts organizations, we have a Patrons and Membership organization. They have supported us since our beginning when Paul Binder had the rather unlikely dream of starting his own circus. They bought the little

green canvas tent in which our first shows took place. They bought the magnificent Poletti tent in which we currently perform and they will buy our next tent designed for more efficient touring—not to mention a new winter quarters and expanded school facilities.

It is our Patrons who allow artistic dreams to materialize in the glorious reality of performance. The Rosinback Riders was one such dream come true, yet, it cost \$35,000 to create this act alone. Major art is major enterprise. Lincoln Center is testimony to that rule. The Big Apple Circus is no exception to it. We have an annual budget of over \$3 million of which 70% is earned, the balance must be contributed.

Simply put, without government, corporate and private support we could not hope for so much as we have already achieved. Without the dreamers and the Patrons who nurture them, there would be no art at all.

I hope you've enjoyed our show and that you will consider joining our growing membership or if you're able, become a Patron. The Big Apple Circus is a relatively new dream, our Patrons are a vital part of the emergence of a major cultural institution. There are a number of rewards for joining, not the least of which is taking part in the growth of one of the most wonderful of all performing arts—for yourself, for your children and your grandchildren.

Sincerely,

Alan B. Slifka
Chairman

The Board of Directors of The New York School for Circus Arts, Inc.

Chairman of the Board
Alan B. Slifka

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AT LINCOLN CENTER

November 23, 1984—January 1, 1985

PROGRAM

ACT I

ORIGINAL BAREBACK RIDING*.....**JAMES ZOPPE**
In homage to Edgar Degas and
Henri de Toulouse-Lautrec
THE BIG APPLE CIRCUS
ROSINBACK RIDERS

HIGH WIRE.....**THE CARILLO BROTHERS**
RUSSIAN BARRE.....**MARIE-PIERRE BENAC,**
DAVID DIMITRI & SACHA PAVLATA

CLOWN ENTREE....**THE BIG APPLE CIRCUS CLOWNS**
ADOLF & TAXI, THE SEALIONS..Presented by**ROBY GASSER**

INTERMISSION

ACT II

HORSES AT LIBERTY.....Presented by**KATJA SCHUMANN**
ROMAN RINGS*.....**DOLLY JACOBS**
MACK, PEGGY & TOTO,
THE ELEPHANTS.....Presented by**THE WOODCOCKS**
TABLE ROCK.....**JIM TINSMAN**
BUTTERFLY AERIALIST.....**TISHA TINSMAN**
FLYING TRAPEZE.....**THE FLYING GAONAS**

Program subject to change.

*Original music by Linda Hudes

PRODUCTION STAFF

Company Manager WILLIAM J. KONKOY	Production Manager ROBERT LIBBON
General Manager HARRY SANDLER	Tent Master SACHA PAVLATA
Site Manager CHARLIE HORTOBAGYI	
Master Electrician/Sound Engineer MARTIN GOLDENBERG	
Production Administrator PENNY PEGRAM	Box Office Treasurer CAROL J. EVANS
Production Assistants MARIA BRODERICK/SUSAN MERCHANT	
House Manager REBECCA BEAN	Group Sales DAVID R. CALHOUN
Marketing Associates MARYELLEN KERNAGHAN/EILEEN CONDON	
Director of Marketing MARY KELLEY	

The Big Apple Circus at Lincoln Center is made possible in part by public funds from The National Endowment for the Arts, The New York State Council for the Arts and The New York City Department of Cultural Affairs.

Photo: Lynn Saville

Ringmaster

PAUL BINDER

THE BIG APPLE CIRCUS CLOWNS

MICHAEL CHRISTENSEN **BARRY LUBIN** **JEFF GORDON**
Mr. Stubs Grandma Gordoan

THE BIG APPLE CIRCUS BAND

RIK ALBANI **KEN BRESCIA** **CURTIS FOWLKES**
Trumpet Guitar Trombone

LINDA HUDES **BOBBY KENT** **LENNY PICKETT** **DAVID WOFFORD**
Keyboard Drums Reeds Bass

Our own staff of ring crew, ushers, electricians and property are the people in jump suits and uniforms you see around the site and in the show. Those returning from past seasons are: Ring Crew: GRANT PHILLIPS, Chief; BRYAN FOX, RAUL GOMEZ, JUNE KOSTAR, TADY WOZNIAK; Wardrobe Mistress: KARYN CHRISTENSEN; Maintenance: RICHARD SPENCER, TIM SULLIVAN; House Staff: KENNETH SMITH, JAMES WILSON; Electricians: BENAY FOREST, KORI HENSEN, SCOTT SCHONHAUS.

PRODUCTION SUPPORT

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Altas Scenic Studios
Seating Design: Buck/Bane Architects
Rigging: Harold Dessau; John Friend; Joe's Rope
Ring Curb: Catarzi (Sarasota, Florida)

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PAUL BINDER, DIRECTOR



In one sense, Paul Binder is The Big Apple Circus, and The Big Apple Circus is Paul Binder.

He dreamed up the Circus in 1977, found the people who would share his dream and implement his vision and is today the artistic director of the Circus and its School.

Born and raised in Brooklyn, Paul graduated from Dartmouth College and the Columbia University School of Business Administration. Since 1973, he has performed a juggling act with Michael Christensen.

He has directed this 1984 edition of The Big Apple Circus, and is your host: the Ringmaster.

1825—WIDDICOMB

In 1825, at Astley's Circus in London, Widdicomb became the first Ringmaster in Circus History. He made the role of the Equestrian Director that of a Master of Ceremony. Said Charles Dickens: "He is not one of your second rate riding masters in nankeen dressing gowns, with brown frogs, but the regular gentleman attendant on the principal riders..."

Photo: Linda Rivero

We've spent a great deal of time researching the period 1850-1920 in circus history. This was the "Golden Age", the "Belle Epoque" of the circus in the western world. In America, the great railroad circuses crisscrossed the land—the biggest attractions in the entertainment business. In Europe, the Circus was elevated to its place amongst the arts and attended as a great cultural attraction by royalty and ordinary people alike.

We studied lithographs, posters, early photos and paintings of the period, and focused, finally, on Edgar Degas and Henri de Toulouse-Lautrec as artists who captured the palette of the great circuses of the day and the spirit of the period.

At the heart of the great classical Circus was its horsemanship. Bareback riding reached its fullest achievement in America. So we are pleased to present James Zoppe, America's foremost bareback rider, along with Marie-Pierre Benac whom we first saw in her native France as featured performer in Circus Gruss; supported by the Big Apple Circus Rosinback Riders.

James Zoppe is a fifth generation rider; assisted mightily by Katja Schumann and Heidi Herriott, he trained and organized our troupe in an intensive six week period at Southlands Farm in Rhinebeck, New York, last winter. You'll

recognize Sacha, David, Tisha, Teresa, Tady and Jimmy. You won't see Roberta who is on leave to have a baby... The music is an original composition by Linda Hudes for Rik Albani and The Big Apple Circus Band; the costumes are by James Corry; the bareback horses are presented by Mafalda Zoppe.

The act is an homage to the period—the ballerinas of Degas, the jockeys of Toulouse-Lautrec. But it's a tribute to great circus performers—their spirit, their beauty, their valour, their courage and their heart. Please join me and our brilliant guest artists—The Flying Gaonas, Roby Gasser, The Carillo Brothers, Dolly Jacobs and The Woodcocks—in saluting the grand tradition of... the Circus.

Paul Binder

Paul Binder
Director

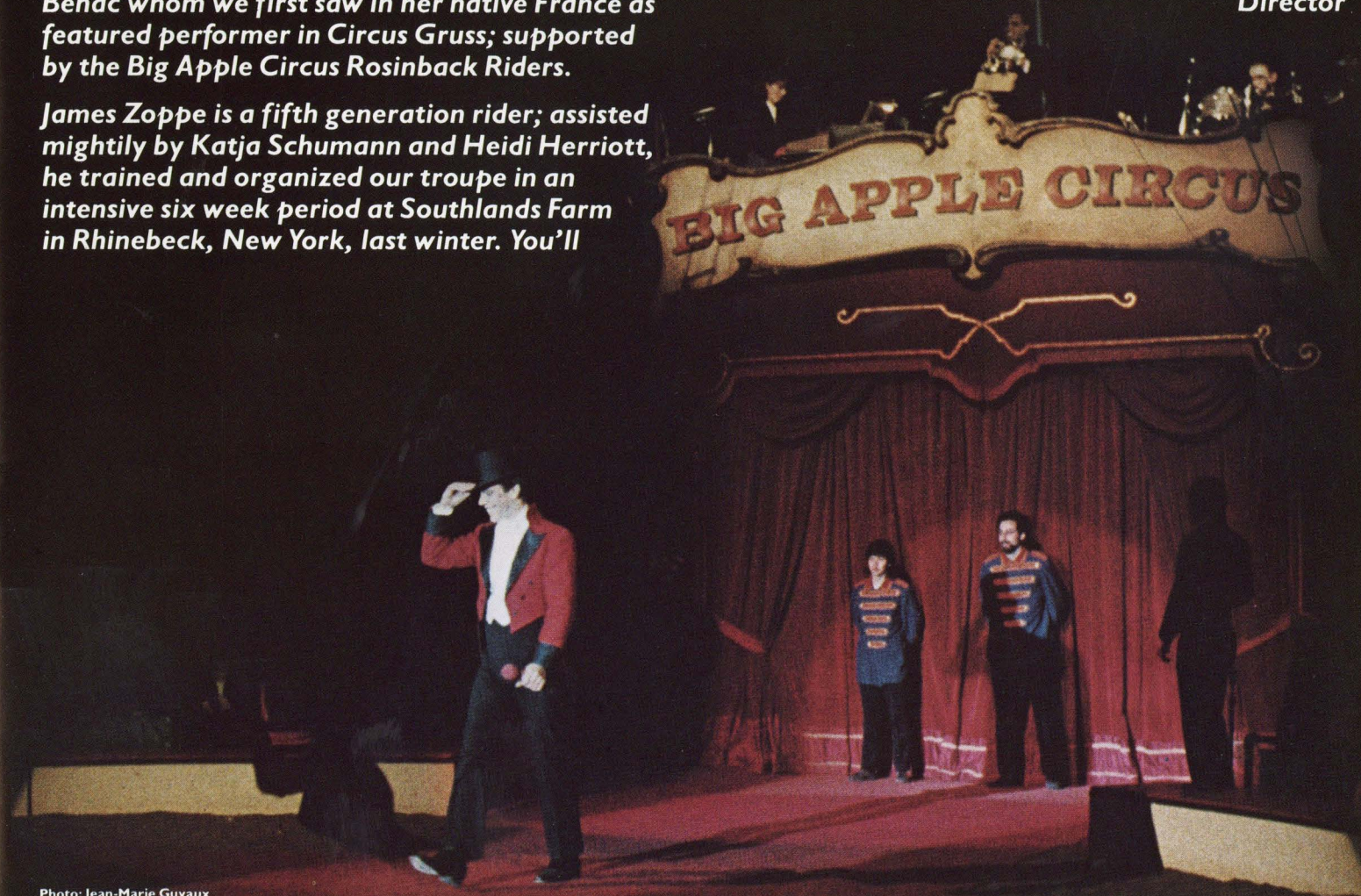
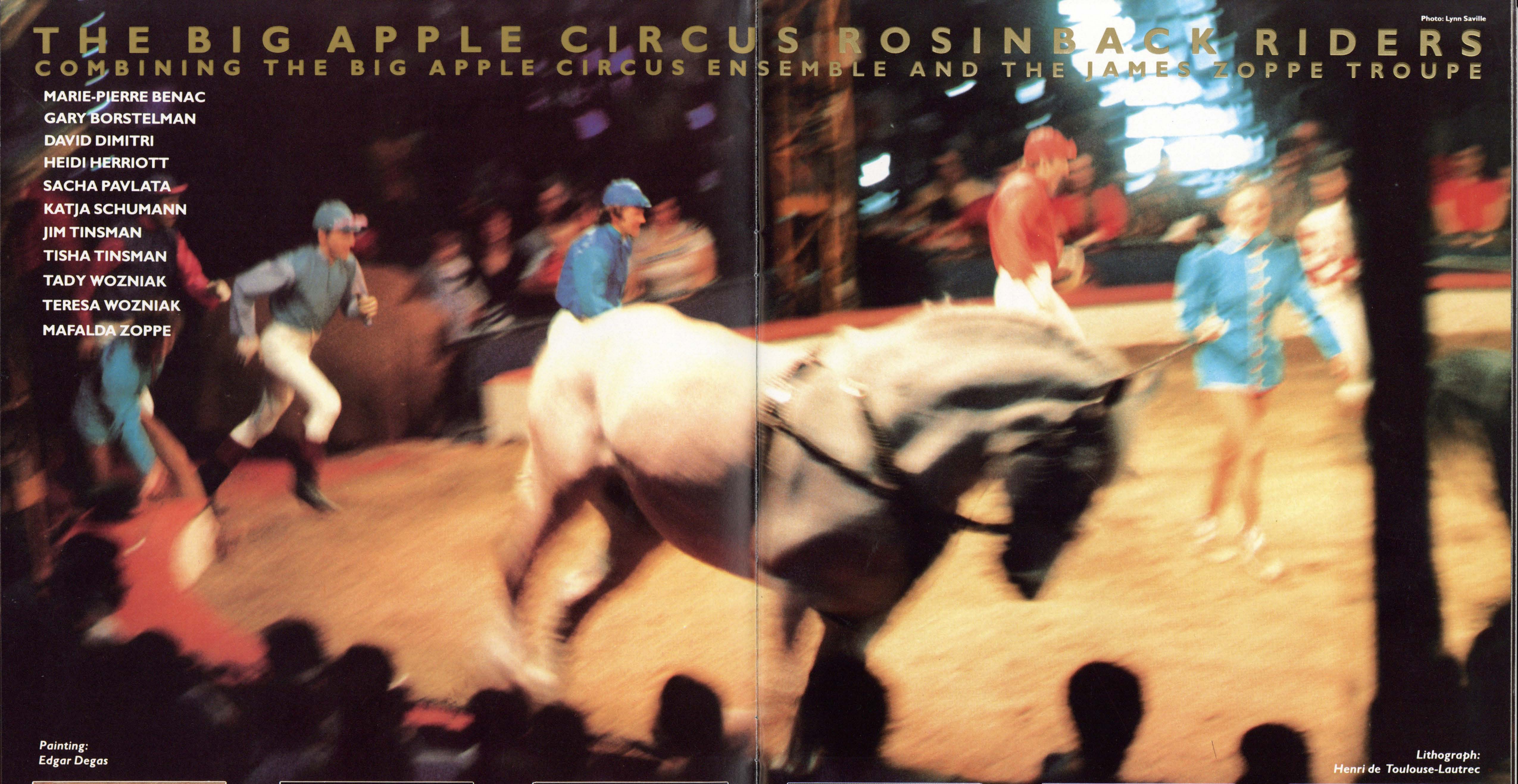


Photo: Jean-Marie Guyaux

THE BIG APPLE CIRCUS ROSINBACK RIDERS

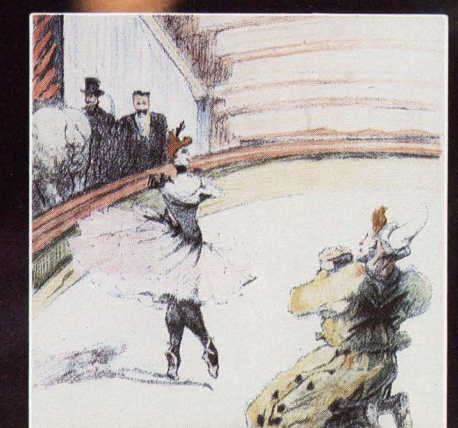
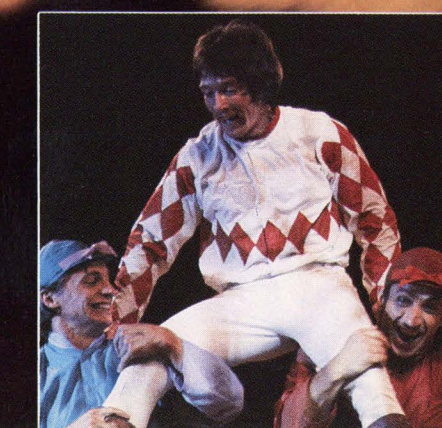
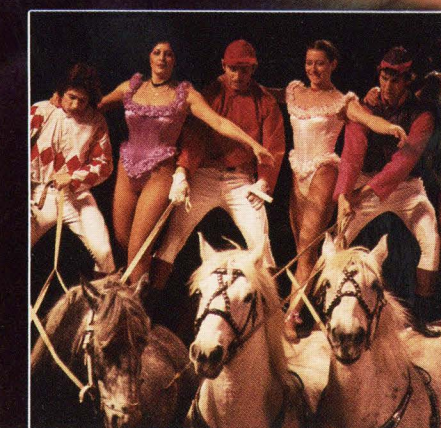
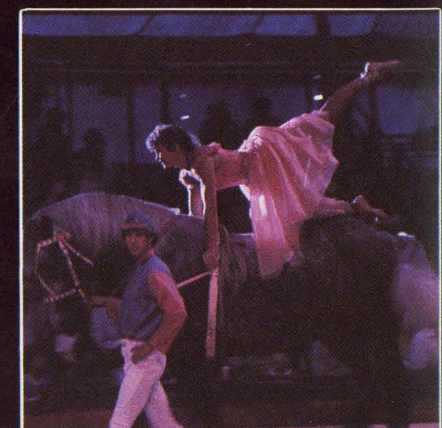
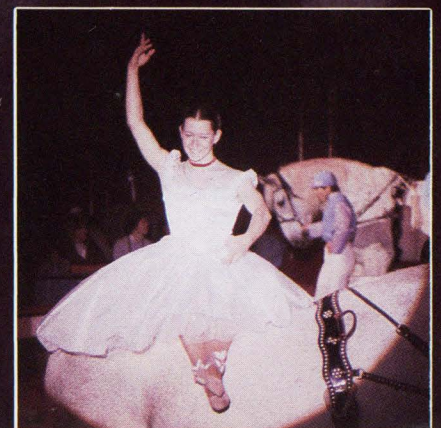
COMBINING THE BIG APPLE CIRCUS ENSEMBLE AND THE JAMES ZOPPE TROUPE

MARIE-PIERRE BENAC
GARY BORSTELMAN
DAVID DIMITRI
HEIDI HERRIOTT
SACHA PAVLATA
KATJA SCHUMANN
JIM TINSMAN
TISHA TINSMAN
TADY WOZNIAK
TERESA WOZNIAK
MAFALDA ZOPPE



Painting:
Edgar Degas

Lithograph:
Henri de Toulouse-Lautrec

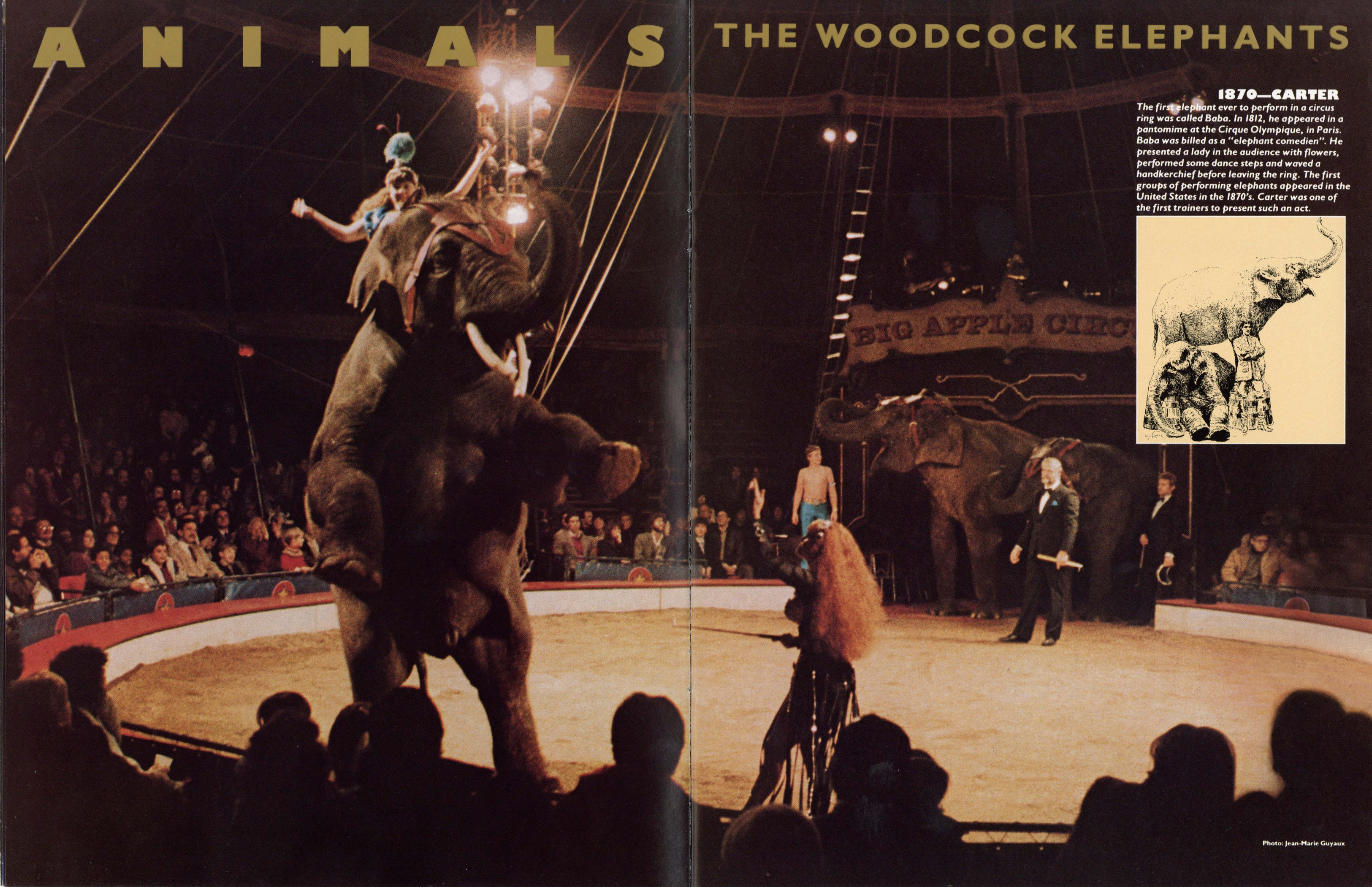
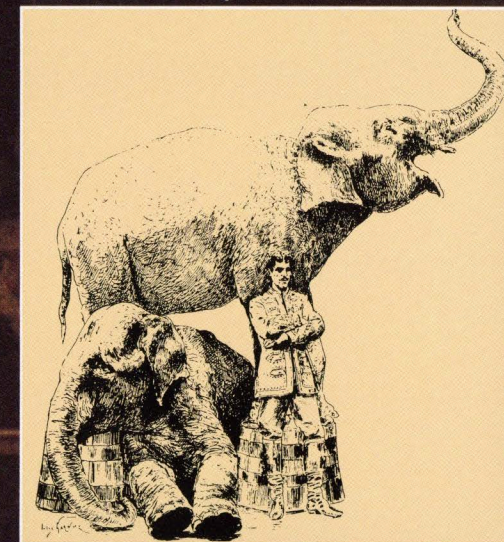


ANIMALS

THE WOODCOCK ELEPHANTS

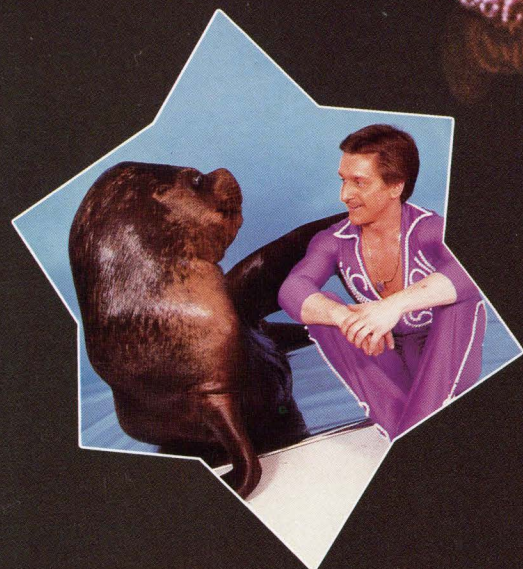
1870—CARTER

The first elephant ever to perform in a circus ring was called Baba. In 1812, he appeared in a pantomime at the Cirque Olympique, in Paris. Baba was billed as a "elephant comédien". He presented a lady in the audience with flowers, performed some dance steps and waved a handkerchief before leaving the ring. The first groups of performing elephants appeared in the United States in the 1870's. Carter was one of the first trainers to present such an act.



ROBY GASSER

KATJA SCHUMANN



1810—CAPT. WOODWARD
 "Captain" Joseph Woodward was the first trainer to present a full circus act with sealions—as opposed to a simple exhibition. This English gentleman soon inspired many competitors, as sealions became a favorite feature in Circus programs. For almost 100 years, these acts were built more or less on the same model. Then came Roby Gasser...

Photo: Circus World Museum, Baraboo, Wisconsin



1844—THE SCHUMANN DYNASTY

A saddlemaker from Weimar, Germany, Gothold Schumann started performing as a bareback rider in 1844. He created the circus which bears his name in 1870. In 1891, his son Max established the Circus Schumann in Copenhagen, Denmark. Albert, his other son, became one of the greatest trainers "at liberty" of all times, and directed the Circus of Berlin until 1915. After five generations, the Schumanns are still considered the finest equestrian family in Circus History.

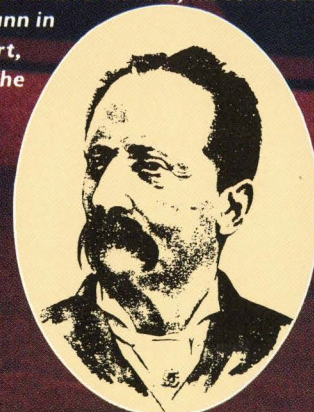


Photo: Linda Rivero

JAMES ZOPPE

MEET THE PERFORMERS

WITH NOTES FROM THE DIRECTOR



THE CARILLO BROTHERS

The son of a South American cowboy, Pedro Carillo started his circus career as a prop man with various travelling circuses. He used his spare time to practice wire walking and soon became secure enough to be able to perform an act of his own. With his first partner, Daniel Acosta, he created the Carillo Brothers duo, which became one of the greatest high wire acts of all times. Luis Posso, who was born in a family of Columbian high wire walkers, joined Pedro in 1978, and has since been the second Carillo Brother... The Carillo Brothers have performed their breathtaking act for many years above the center ring of Ringling Bros. and Barnum & Bailey Circus.

The Carillo Brothers won a Silver Clown Award at the Monte-Carlo Circus Festival in 1977.

"One of the world's great acts. Pedro is completely at home on his wire. In both senses of the word, he "lives" there. He presents groundedness, strength and daring, while Luis presents grace and lightness. They are the perfect complement to one another. I hold my breath a lot watching them."



DOLLY JACOBS

Dolly Jacobs bears a name familiar to all circus-goers. Her father has been a featured artist with Ringling Bros. and Barnum & Bailey for almost sixty years and is certainly the most famous clown in America today: Lou Jacobs.

Dolly started her own circus career as a showgirl before following in her mother's footsteps as an aerialist. She eventually created a thrilling and wonderful Roman rings act and has been featured since 1977 in the center ring with Ringling Bros. and Barnum & Bailey Circus.

Dolly Jacobs won the Prix de la Dame du Cirque at the Monte-Carlo Circus Festival in 1977.

"She must be considered amongst the great American woman performers of all times. In the tradition of Lillian Leitzel, she combines strength, flexibility and femininity in an unparalleled performance."



ROBY GASSER

Roby Gasser's parents, Conny and Gerda, left their family circus in Switzerland to create in 1969 their own travelling dolphin and sealion show. At the age of thirteen Roby was directing the lighting and music for the show and three year later his parents gave him two sealions which he trained with some guidance from his mother. As a result, Roby created one of the most extraordinary animal acts of all time. Since then, Roby Gasser and his partners (there is no other word to describe them) have worked all over the world, including the Lido in Paris and Las Vegas, the Palladium in London, the Scala in Madrid and the Circus Knie in Switzerland. In 1982 he was chosen to perform for the Heads of State of the Free World, including President Reagan, at the Versailles Summit.

Roby Gasser won the Gold Clown award at the Monte-Carlo Circus Festival in 1981.

"Along with his animals, he creates one of the most joyous acts anybody in our business has ever seen. As the great trainer Gilbert Houcke said: "Try to remember this act. It will be a long time before you will see such a performance again."



THE FLYING GAONAS

Tito, Armando, Chela and Ricardo (Richie) Gaona are considered one of the greatest flying trapeze act of all times. Born into a Mexican Circus family, they started their career with a trampoline act until Tito could make his childhood dream come true: to become Tony Curtis in the film "Trapeze". Since then, they have starred with Ringling Bros. and Barnum & Bailey Circus, Cirkus Scott in Sweden and Circus Knie in Switzerland, before joining The Big Apple Circus in 1981. Tito is one of the few flyers in history to perform successfully a flying 3 1/2 somersault and a triple somersault blindfolded. He is also the originator of the "double-double".

The Flying Gaonas won the Gold Clown Award at the Monte-Carlo Circus Festival in 1978.

"For many of us, flying trapeze epitomizes the height of circus craft. When the Gaona family flies (and they really do fly), we know we are watching the best in our profession. After four years of working with them, I am convinced I'll never tire of watching their incomparable performance."



THE WOODCOCKS

In the United States, and for many circus people around the world, the name of Woodcock has become synonymous with "elephant trainer". Bill Woodcock's father was one of the greatest elephant trainers of his generation, as "Buckles" now is of his. Along with his wife, Barbara (who is also a leopard trainer) and their children, Dalilah and Shannon, they have worked in all the major circuses in America. Since 1982 The Big Apple Circus elephants have been Woodcock's elephants.

"Bill demonstrates a firm but gentle hand with his charges. His world-wide reputation is well founded: that of a trainer of difficult elephants. On top of that, he is a pleasure to work with. If I were an elephant, I'd choose Buckles as my trainer."



JAMES ZOPPE

James Zoppe is the fifth generation of an Italian equestrian circus family who created their own circus more than 120 years ago. The Zoppe Troupe came to the United States in 1948 to perform their bareback act with Ringling Bros. and Barnum & Bailey Circus. Since then, they have remained in America and produced many equestrian acts which have performed all over the continent. With his wife, Mafalda, James Zoppe has developed a powerful and extraordinary rosinback act which eventually captured the imagination of Paul Binder and led to the creation of the Big Apple Circus Rosinback Riders.

"To my mind, James is the best bareback rider in America. Besides the classic and almost impossible somersault from horse to horse, I have never seen anybody who can turn a pirouette on horseback the way he does. His ability inspired us as a company (whom he trained) to create the special riding act in this show."



1793—JOHN BILL RICKETTS

The Circus Ring was designed by its originator, Philip Astley, to serve the purpose of Equestrian Acts. Like Astley, John Bill Ricketts, who introduced the art of the Circus to Americas, was a skillful Equestrian. He became the darling of Philadelphia and New York, where he built the city's first permanent circus in 1793.

THE BIG APPLE CIRCUS ROSINBACK RIDERS



The Big Apple Circus Rosinback Riders are, of course, a combined group of James Zoppe's troupe (Gary Borstelman and Mafalda Zoppe) and our own Big Apple Circus Company, many of whom are described below. They have been trained thanks to the generosity of Deborah Dows and John Craven, at Southlands Farm, Rhinebeck, NY.

HEIDI HERRIOTT is the fourth generation of a renowned American circus family, who have specialized in animal training. She is a skilled and beautiful aerialist on cradle and aerial perch, as well as trapeze (which she performed last year at Lincoln Center). She joined The Big Apple Circus in 1983 with an unusual horse act, trained by her father John Herriott: a Clydesdale horse presented together with a miniature horse.

TADY and TERESA WOZNAK met as students at the Warsaw circus school and formed their teeterboard act—one of the finest in the world—at the Moscow Circus School. Although the Wozniak Troupe have performed with The Big Apple Circus since its 1983 Summer Season as teeterboard specialists, Tady and Teresa (who are resourceful circus people) were primarily trained in equestrian arts. They naturally found their place with The Big Apple Circus Rosinback Riders, with whom they appear for this Christmas Holiday Season.



MARIE-PIERRE BENAC

Born in Toulouse, France, she went to gymnastics school at the age of 11, to improve a poor health condition. She was studying design at the University of Paris when she decided to apply for the Conservatoire National du Cirque—"just to keep in shape"—and was selected to perform in the Company of the French national circus, the Cirque Gruss. She appeared in fifteen different acts in seven years, including a unique adagio on horseback, revolving and flying trapeze, Roman rings, floor acrobatics, and teeterboard with elephants. She first performed a Russian Barre act in 1976, with Alexis and Patrick Gruss. Among many awards, she won the Prix André Rivollet, given by the French Association of Circus and Variety Critics.

"She is the single most versatile circus acrobat I have ever met. From a base of gymnastics and balletic grace, she emanates an enormously powerful presence as a performer, and she has the quality of making us all proud of our profession."



DAVID DIMITRI

He comes from Switzerland where, by the age of 9, he was already performing at the Swiss National Circus Knie with his father, the famous clown, Dimitri. He continued his training in the Hungarian State Circus School in Budapest, where he graduated as a wire-walker (he is also a juggler, unicyclist and musician). He came to the United States in 1982 to perform with The Big Apple Circus and also enrolled in the Dance program at the Juilliard School. In 1983 David appeared at Circus World, Florida and last winter he started working on the Russian Barre act with Marie-Pierre Benac and Sacha Pavlata. He made his debut in this difficult specialty during the 1984 Big Apple Circus Summer Tour—when he also performed as a wire-walker and a jockey.

"The youthful pleasure that David takes in his work is evident to any of us who have seen him perform as a wire-walker or partner in the Russian Barre. I find it impossible to resist smiling with him as he works."



SACHA PAVLATA

Born in Prague, Czechoslovakia into a renowned Circus family, Sacha has become a French citizen and speaks a marvelous and unforgettable combination of English, French, Italian, German and Czech. He joined The Big Apple Circus in 1979 when he left the Conservatoire National du Cirque in Paris to become the Master Teacher of our school, and the circus' Tent Master. Meanwhile, Sacha has performed with The Big Apple Circus as a unicyclist (with his family act, the Bertinis) and as a cloud-swing aerialist, before developing the exceptional Russian Barre act that he is now performing with Marie-Pierre Benac and David Dimitri.

"Sacha is a wonderfully versatile man, an aerialist, acrobat, unicyclist, whose greatest strength as a performer is his embodiment of the spirit and energy of the Circus."



KATJA SCHUMANN

She was born into one of the world's oldest and most celebrated Circus equestrian families; the Schumann Circus was created in 1870 and established in Denmark in 1891. The daughter of the famous Maitre-Ecuyer, Max Schumann, she made her first appearance in the ring at the age of 10, as a ballerina on horseback, before becoming an outstanding haute-école rider and one of the finest liberty horse trainers of her generation. She has been performing regularly with The Big Apple Circus since 1981 and eventually decided, last winter, to become a resident Company member.

Katja Schumann won the Gold Medal at the Circus World Championship in London in 1976, and the Prix de la Dame du Cirque at the Monte-Carlo Circus Festival in 1974.

"When I first saw her work, I thought she was in a meditative state. I was wrong. She was in an equine state. She thinks as the horses think. She communicates as the horses communicate. If you want to understand beauty, watch her smile. If you want to understand horsemanship, watch the way she communicates with movement."



JIM TINSMAN

Born in Lumberville, Pennsylvania, multi-talented Jim dreamed to run away and join the circus. So he did when he attended Clown College in Venice, Florida, to become one of the dozens of clowns at Ringling Bros. and Barnum & Bailey Circus. There, with his friend, Barry Lubin (Grandma), he developed a hilarious ventriloquist routine; and there again he met a beautiful showgirl, Tisha, who became his wife. In 1981, he joined The Big Apple Circus Company to perform in a unicycling act with the Bertini Family. He has since created a new act each year, as a solo performer or with his wife, Tisha. Jim has recently become the proud father of a little girl, Tisha Marie.

"Jimmy is a superbly self-trained and gifted artist whose performance reminds you of your younger brother, or the kid down the block, who always found it easy to climb a tree to get a better view of what was going on...and delighted in having you see him do it."



TISHA TINSMAN

She joined the Big Apple Circus in 1980 (as an aerialist) and has performed since with the unicycling Bertini Family, on the spanish web, and in a revolving ladder act with her husband Jim. Tisha took a break from performance this Summer in order to present The Big Apple Circus Company (not to mention Jim) with a new member, Tisha Marie. She is back in the ring for this Christmas Holiday Season with The Big Apple Circus Rosinback Riders, and in the air...as a butterfly.

"Tisha has many qualities as a performer, but one of those makes her stand out: she possesses the ability to make the air around her beautiful."

RIK ALBANI (Musical Director) and LINDA HUDES (Original Music)



Rik Albani has been performing with The Big Apple Circus since 1977 and has been its Musical Director for the past six seasons. Graduated from the University of Hartford's Hart School of Music (where he met his wife, Linda), he has an extensive background in jazz and rock, including performances with the Four Tops, Talking Heads, Jazz-mobile and Love of Life Orchestra. He is currently featured, live and on record, at many New York night-clubs and theatres in his own rambunctious band, the Linda Hudes Power Trio. Linda Hudes, the band's keyboardist since 1979, has composed many pieces of original music for The Big Apple Circus, including "Horses in the Night"—the piece which animates our opening Equestrian Display.

"My greatest collaborative pleasure each season is working with Rik on music selection and arrangements, and Linda on composition. As much as anybody, he is responsible for the eclectic energetic style of The Big Apple Circus. She has the knack of understanding the composition of a circus act as comparable to the composition of a piece of music. It's because of them that The Big Apple Circus is presented with a musical foreground, as opposed to a series of acts with musical backgrounds."

CLOWN ALLEY

MICHAEL CHRISTENSEN (Mr. Stubs)



Born in Walla-Walla, Washington, Michael Christensen graduated from the University of Washington Professional Actors Training program in 1970. Since 1973, he has performed a comedy juggling act with Paul Binder, making appearances at the Nouveau Cirque de Paris, the San Francisco Mime Troupe, the Casino de Paris, and on television's Sesame Street. His film credits include: Popeye, Heaven's Gate and Annie. "Mr. Stubs" emerged from Michael during 1982 and was named by him after the ticket he snuck in with. Michael Christensen is the Clown Coordinator of The Big Apple Circus.

"His greatest strength lies in his improvisational quality and his complete sense of eccentric character as a comic actor. I never know where he will take me next when I am with him in the ring, but it's sure to be an adventure."



BARRY LUBIN (Grandma)

Barry Lubin was born thirty-two years ago in Atlantic City, New Jersey. "Grandma" was born ("in a desperate moment in Venice, Florida") in 1975, and is now almost 85 years old... From 1975 through 1979, Barry toured with Ringling Bros. and Barnum & Bailey Circus, where he met Jimmy Tinsman, and continued a collaboration on a ventriloquist routine in which Barry plays "Schnitzel", the dummy. They appeared together at the invitation of Prince Rainier III in the Monte-Carlo Circus Festival in 1977. Apart from creating "Grandma's" peculiar wild world, Barry is also a movie actor. His last feature film, Just Married will be released in Spring 1985.

"There is not a moment in the ring when he is not Grandma, and she is one of the greatest comic minimalists that I've ever seen."



JEFF GORDON (Gordoon)

Jeff Gordon is a former champion springboard diver whose combined interest in theatre and sport led to the circus. But when he left his one-year stint with Ringling Bros. and Barnum & Bailey Circus, Jeff thought he'd given up circus. Not for long. He joined The Big Apple Circus in 1980, first as a member of the Ring Crew, then as a performer in Clown Alley where he can fully display his acting and acrobatic skills as "Gordoon".

"As an acrobatic clown, Jeff has the unique ability to maximize his emotions. A moment of joy becomes a back handspring, a moment of clumsiness becomes a falling double pirouette, a moment of fantasy becomes a flight through the air."

CLOWN ALLEY



Michael Christensen
"Mr. Stubs"



Barry Lubin
"Grandma"



Jeff Gordon
"Gordoon"

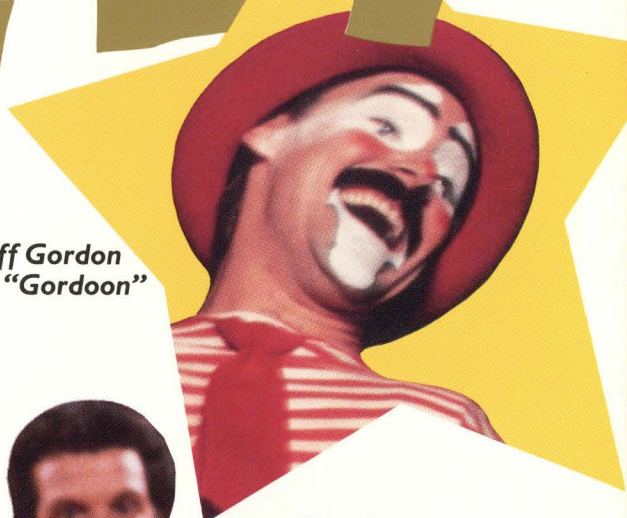
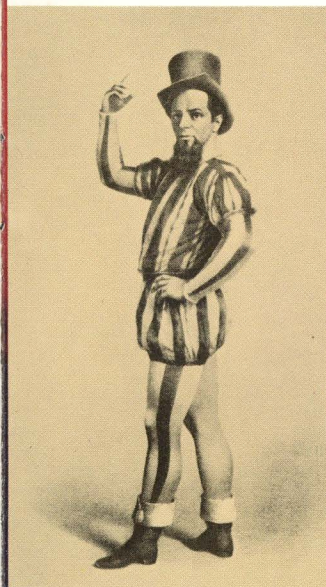


Photo: Armando Gaona



1860— DAN RICE

In the American One-Ring Circus era, when clowns were still able to speak and establish a relationship with their audience, Dan Rice became such a star that his weekly salary was twice that of President Lincoln. He was even so popular that some politicians tried to convince him to run in the 1868 Presidential Primaries. But as a Clown, he was the best and that was enough for his pride.



Photo: Linda Rivero

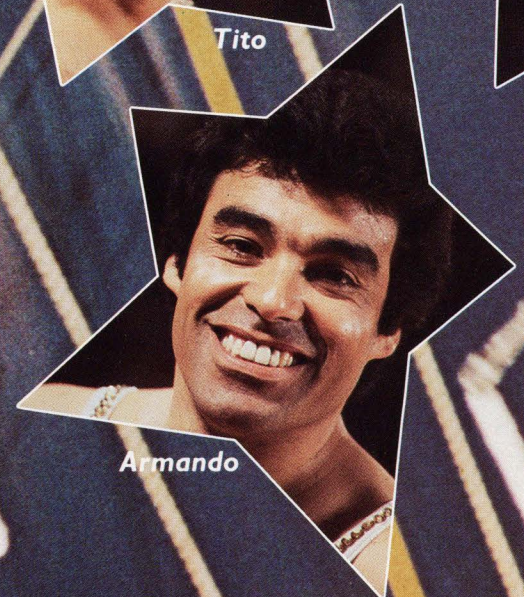
ACROBATS THE FLYING GAONAS



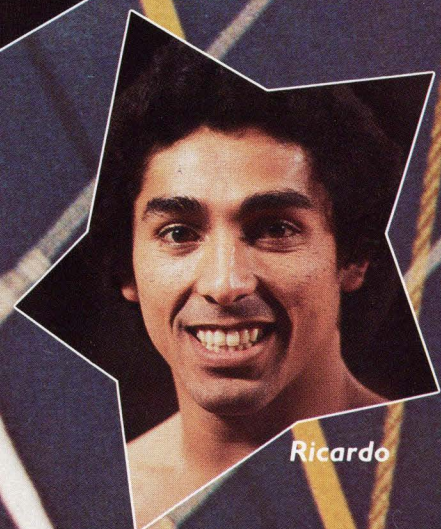
Tito



Chela



Armando



Ricardo



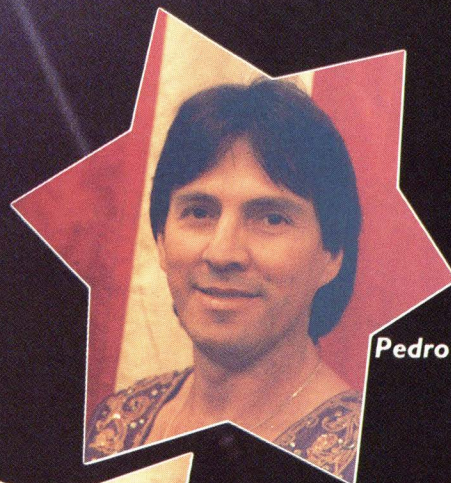
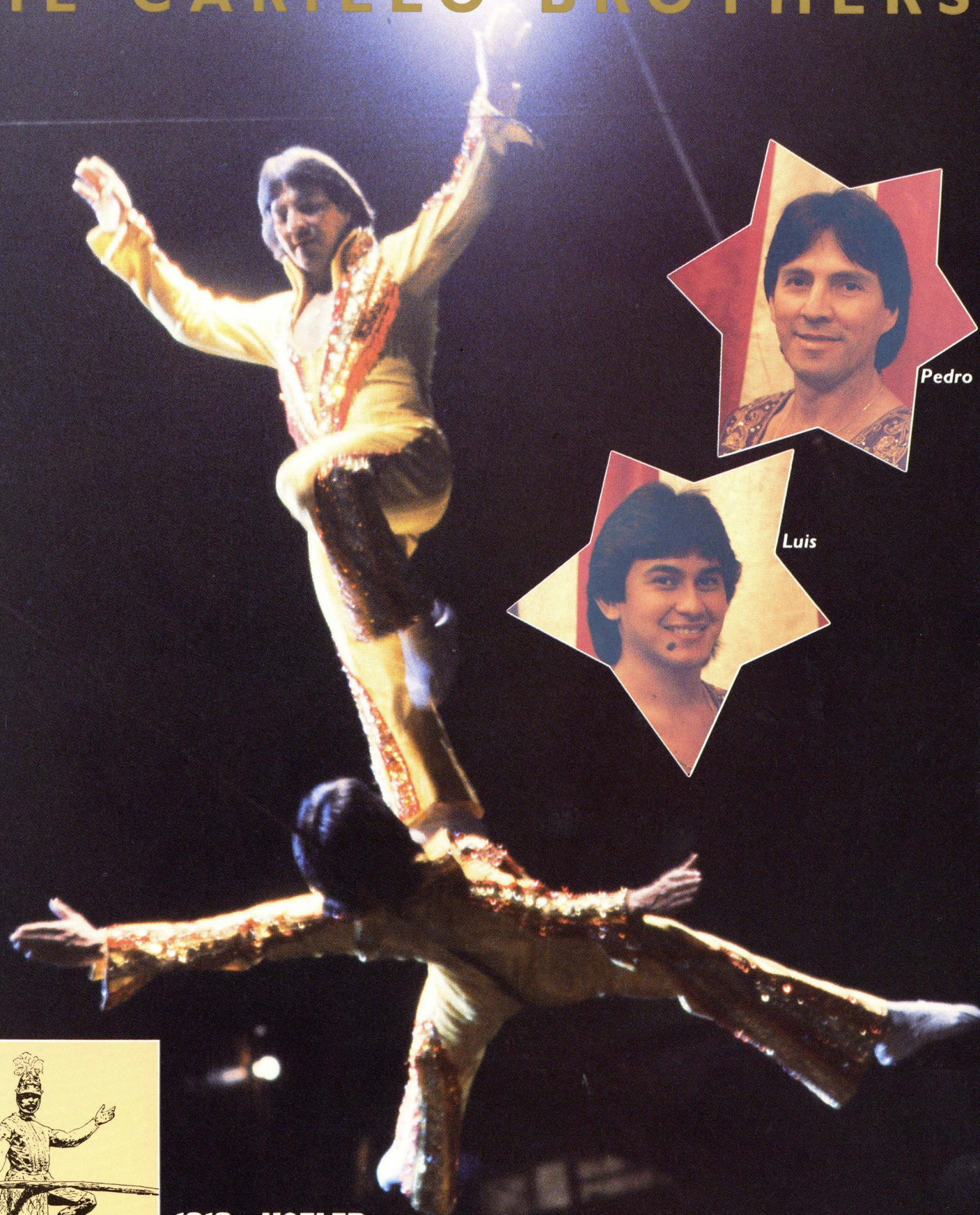
1930—ALFREDO CODONA

The triple sommersault was performed successfully for the first time by Lena Jordan in 1889 and later by Ernie Clarke in 1903. But Alfredo Codona was the first performer to complete it at every performance. He was praised for his incomparable style and elegance and admired as a true performing artist.

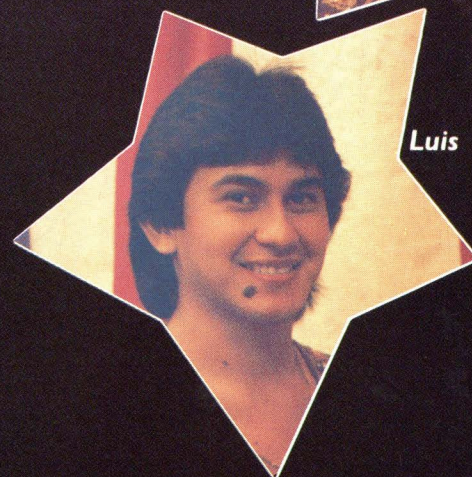
THE CARILLO BROTHERS

DOLLY

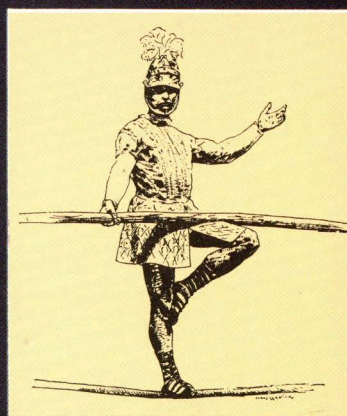
JACOBS



Pedro



Luis



1818— KOTLER

In 1818, an English wire-walker, Jack Barred, entertained the kings of Europe gathered at Aix-la-Chapelle, in Germany. Jealous, the State Minister Hardenberg asked for the German wire-walker Kotler to compete with the Englishman on the same high wire. When the two acrobats eventually found themselves facing each other in the middle of the wire, neither agreed to step back. Kotler solved the problem by jumping over Barred. Circus legend? Impossible? Watch the Carillo Brothers...

Photo: Lynn Saville

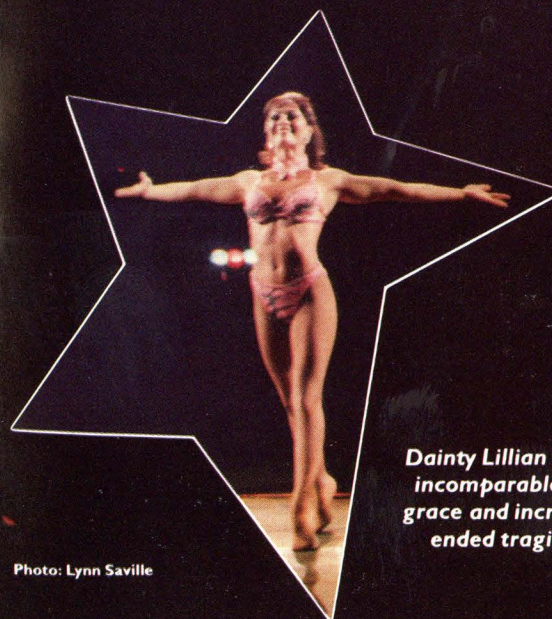
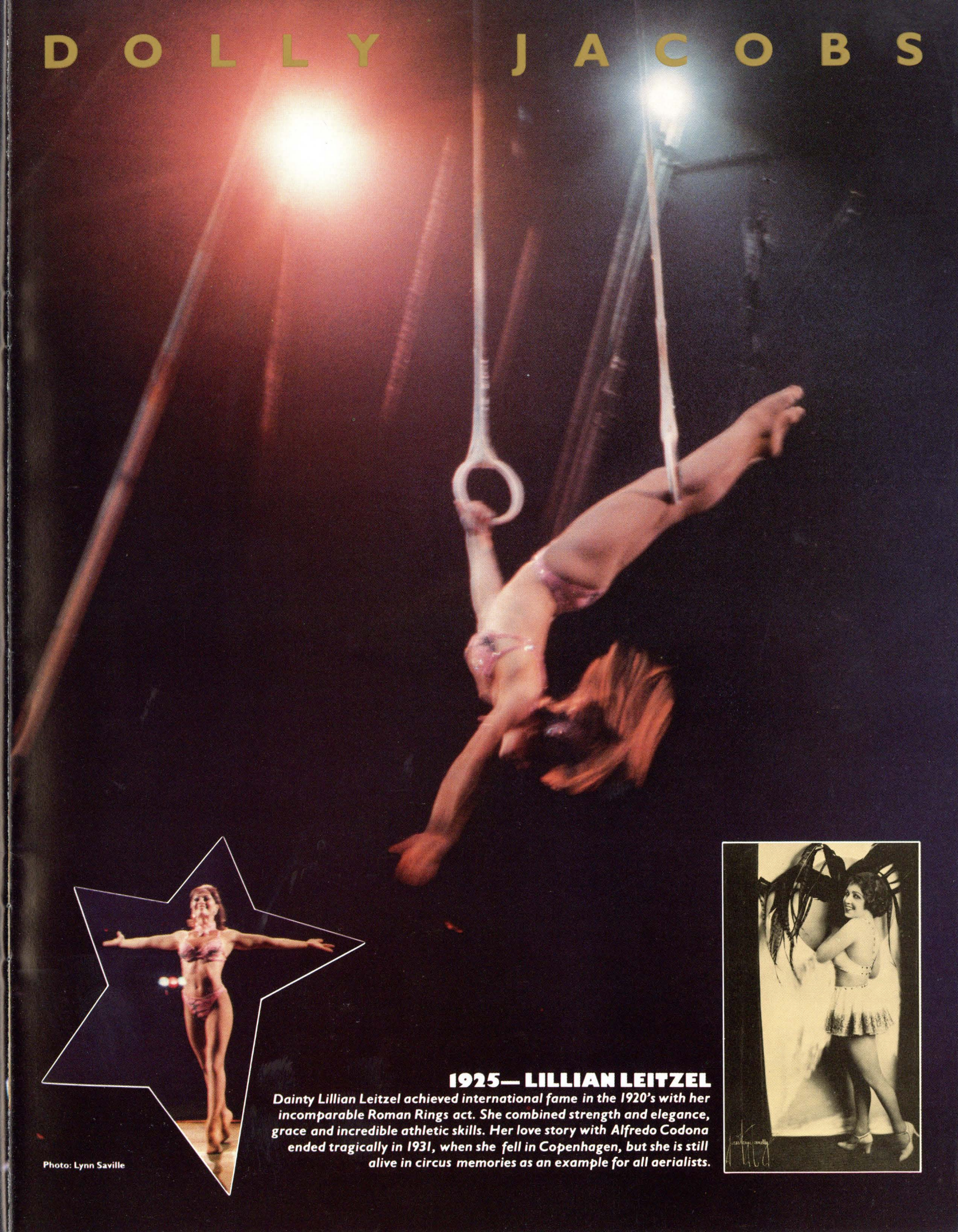
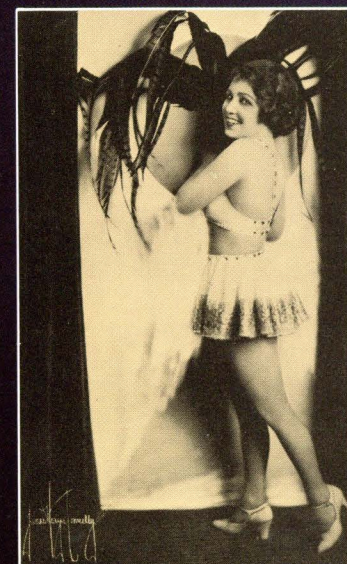


Photo: Lynn Saville

1925— LILLIAN LEITZEL

Dainty Lillian Leitzel achieved international fame in the 1920's with her incomparable Roman Rings act. She combined strength and elegance, grace and incredible athletic skills. Her love story with Alfredo Codona ended tragically in 1931, when she fell in Copenhagen, but she is still alive in circus memories as an example for all aerialists.



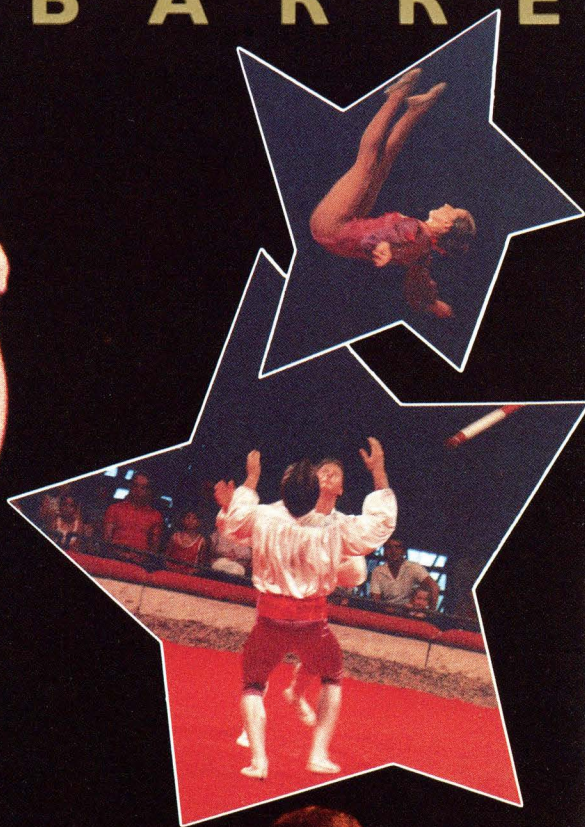
R U S S I A N B A R R E J I M T I N S M A N

DAVID DIMITRI
MARIE-PIERRE BENAC
SACHA PAYLATA



CIRCUS ACROBATICS

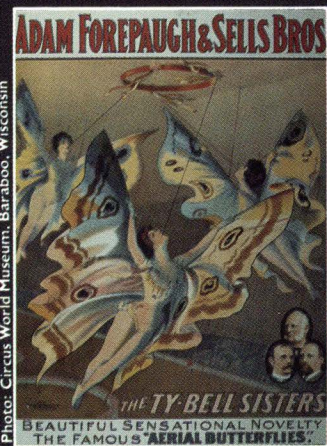
When Philip Astley opened the first modern circus in 1770, in London, acrobats were the first performers to share the ring with equestrians. But their tradition is far more ancient: since antiquity, they have been performing their incredible "tricks" all over the world. And since then, they never ceased creating new acts. The Russian Barre appeared in circus rings some 25 years ago. In terms of acrobatics, this is quite recent, and it may be why great specialists of the Russian Barre are still a rarity today (not to mention that it is not that easy!) By the way, the Russian Barre act was invented in...Rumania.



COMEDY ACROBATICS

Saunders and Fortunelly, the first clowns ever in Circus history, were acrobats. For many decades, comedy and acrobatics went along well together. But at the turn of the century, gentlemen circus goers discovered the virtues of gymnastics and sport, and their exclusive interest for horsemanship faded away. Acrobatics became a serious matter, and clowns were asked politely to do something else. However, the tradition of comedy acrobatics remained in small circus families, where it is still possible to see the "table rock" routine being performed. It is also possible at The Big Apple Circus...

TISHA TINSMAN



1890— THE AERIAL BUTTERFLY

In Circus Arts, being creative does not always mean being innovative. Circus traditions are perhaps the richest in all performing arts. Whatever your ideas, you may discover that somebody else had the same, one hundred years ago... An example? You dream of a butterfly; you make your dream come true; yet in researching old circus posters, we discover that dreamers have always been part of the Circus...

Photo: Jean-Marie Guyaux

THE BIG APPLE CIRCUS BAND



IG APPLE CIRC

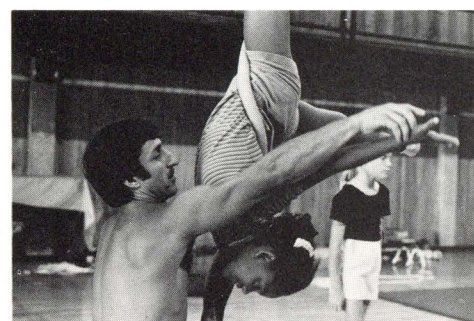


Rik Albani

Linda Hudes

Photo: Linda Rivero

THE NEW YORK SCHOOL FOR CIRCUS ARTS



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The New York School for Circus Arts (and its performing company, The Big Apple Circus) was founded in 1977 to revive the classical tradition of the one-ring Circus for American audiences.

The first professional school in America to offer a comprehensive training program in circus arts, it aims to identify and develop potential circus talents among the children of New York City, to provide instruction of superior quality in all the circus arts, and to train for The Big Apple Circus' uniquely American performing acts.

The Big Apple Circus Company performers also use the facilities and resources of the School to develop new skills and presentations.

The New York School for Circus Arts has trained a wide variety of people, including the stars and various casts of the hit musical Barnum. Its Student Troupe (children from our Young Talent Program) also perform in hospitals, day care and senior citizen centers and for other non-for-profit organizations.

PROFESSIONAL SCHOOL—Starts October
age: 16 to 25 by audition—2 years—5 day/week—tuition

YOUNG TALENT PROGRAM—Starts September
age: 9 to 14—5 day/week—scholarship—auditions through New York City public schools.
Run in conjunction with an academic program

AFTER SCHOOL PROGRAM—Starts September
age: 9 to 16—open to specially gifted New York City children—scholarship—3 day/week

PROFESSIONAL OPEN WORKSHOPS
—Act Development Studio—Starts October
age minimum: 16—3 day/week—tuition—ballet or acrobatics background required

—Clown Comedy Workshop (directed by Michael Christensen) age minimum: 16 by audition—February/March—2 day/week, 8 weeks—tuition

INFORMATION: Call 369-5110 or write to: The New York School for Circus Arts
P.O. Box 402 New York, NY 10024

We are grateful to many organizations and individuals whose dedication, work, love, enthusiasm, and yes, money, have made possible the 1984 Big Apple Circus.

FOR MAJOR SUPPORT

Apple Bank; Ametek Foundation; Ford Foundation; Eugen Friedlaender Foundation; Gumpel-Lury Foundation; Charles Hayden Foundation; Alfred Jurzykowski Foundation; Kresge Foundation; Leisure Dynamics; Joshua Mailman; Bettina Milliken; Norman Foundation; Billy Rose Foundation; Joseph E. Seagram and Sons, Inc.; Alan B. Slifka Foundation; Questex Corporation.

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Special Thanks to John Butler, Chairman of the Ticket Fund and Apple Bank; Mary Jane Brock & Francis M. Hipp; William E. Foley & Eliot D. Hawkins; Kidde, Inc.; Questex Corporation; Susan Rodetis; Social Dimensions; Kathleen Strickland.

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Special thanks to Judith Friedlaender.

In Memoriam to special Friends of the Big Apple Circus: Henry Hecht, Greg Millard.



Photo: Armando Gaona

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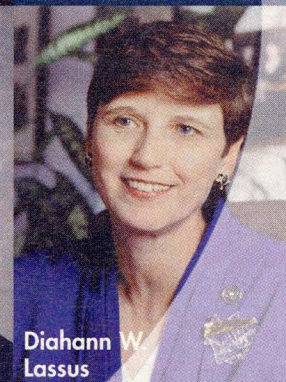
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Marcy Syms

Syms Corp.



Some people are born to success while others work for each achievement. Marcy Syms has experienced both. In 1958, her father, Sy Syms, founded Syms Corp., a chain of off-price apparel stores.

After earning a bachelors degree at Finch College in 1971 and her masters at Boston University in 1973, Syms worked in media planning. Nevertheless, she soon found herself entering the family business—as a switchboard operator. “I had the experience of being fired and hoped there was less chance of my father firing me,” she explains. Joining her father’s company in 1978 as director of advertising, Syms went on to be promoted to president of the company in 1983.

As a manager, she applied new strategies to the 25-year-old business. “We went from an entrepreneurial atmosphere where there were no job descriptions,

no goal setting and a ‘work until it was time to go home’ attitude. That can lead to frenetic growth,” she says. She organized Syms into departments for real estate, management of information systems, distribution and human resources. In 1987, Syms became chief operating officer, and last year, she took over from her father as CEO.

Eager to build on the 41 locations in the chain, Syms is managing what she calls, “an aggressive expansion.” Two new stores have opened in the past six months and two more are expected to be completed by the end of the year. She shares her insights on running a family business as a columnist for *Family Business Magazine* and has written the book “Mind Your Own Business: And Keep It in the Family.” On October 6, she was the keynote speaker for the Sixth Annual Family Business of the Year award luncheon sponsored by the Rothman Institute of Entrepreneurial Studies at Fairleigh Dickinson University, First Union National Bank and *New Jersey Monthly*.

Keeping pace with her family and business obligations has given Syms inspiration for a new book, “Balance of Power in the Working Woman’s Household.” She hopes to give other working mothers her views on maintaining the family bond. Syms published her first book, “Mind Your Own Business—and Keep It in the Family,” in 1992. ☐

Joyce Alexander Walker

Multifacet



For Joyce Walker, Multifacet’s general manager, shop talk often extends to home and politics. Walker’s husband, Felton, founded the Cherry Hill industrial products supplier in 1984 with a small investment. Last year, Walker says in a cheerful voice, the five-person company had sales of \$12 million.

The East Orange native and Princeton University graduate worked at Thorofare’s Checkpoint Systems before joining her husband’s firm in 1991. Walker has brought her concerns to the public forum for six years, first as a charter member of Cherry Hill’s Economic Development Corporation. She sits on the township council. On the side, she serves the town’s minority civic association and her homeowners’ association.

As a councilmember, Walker serves as legislative liaison to the municipal planning board, which she says determines the town’s “look and feel.” Towns’ de-

velopment appetites can mean business for Multifacet, which sells janitorial supplies, safety products and construction products for site preparation. Half its business, she says, comes from public road and bridge projects; the balance goes to corporate orders, local government contracts and Atlantic City hotels.

Walker says federal Minority & Women-Owned Business Enterprise (MWBE) incentives bring advantageous visibility to her small firm—but not enough to make her complacent. “In janitorial supplies, we depend on our reputation. Especially in Atlantic City, no matter what their targets are for minority work, they are very cost-conscious,” she says.

Furthermore, the MWBE certification requires arduous paperwork, with recertification required every other year. “I’m not sure everyone would volunteer the kind of information we give out,” Walker says.

Still, Walker doesn’t come across as a foe of regulation. She’s helping the township move to condemn two eyesore buildings under a state provision that would let it sell the sites to a developer. She also retains her seat on the township economic development council, which functions within city government. These efforts, along with her other public duties, claim every Monday night and roughly 20% of her free time.

“People ask me how I do this, and part of it is that we don’t have kids,” Walker says, laughing. ☐

Vivian Waixel

The Record



When Vivian Waixel, editor of *The Record*, looks back on a 29-year career in journalism, one of the highlights that pops immediately to mind is the two-year stint she did as sports editor of the Hackensack-based daily. For a girl raised in Queens, the timing was, without exaggeration, perfect.

“I became sports editor just as the Mets were on their way to the National League playoffs, and eventually to the World Series, which they won,” Waixel remembers. “Then, just when it seemed that it couldn’t get any better, a few months later the Giants won the Super Bowl. It was the most fun I ever had and got paid for it.”

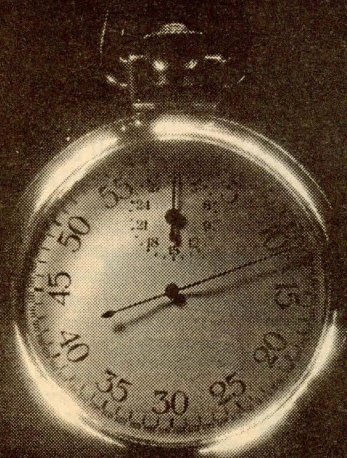
Waixel joined *The Record* in 1972 as a municipal reporter, and has since worked in multiple departments of the 101-year-old paper. She served as business editor, sports editor, news editor, assignment editor, Sunday editor, and did five years as managing editor before becoming editor of the entire operation two years ago.

When she first started at the paper, says Waixel, she had no idea, especially in a metropolitan area with so many opportunities, that she would be spending her entire career in Hackensack. “But basically,” she says, “I’ve done so many exciting things at *The Record* that any time somebody has come after me with another offer, it’s never been as good as what *The Record* offered me at the time.”

Waixel says the main challenges that face newspapers today are remaining relevant to changing demographic groups, and reacting to the influx of new media in American culture. “The whole newspaper industry asks itself these questions every day. We’re challenged by new media and a younger generation that seems very attracted to it,” she says. “We have to find a way to make ourselves appealing to a younger generation that is very much into instant gratification when it comes to news.” And newspapers have to do it, she points out, without alienating their core readerships.

The newspaper business, says Waixel, has provided her with “daily challenge, daily excitement,” and she “can’t imagine” doing anything else. “The only time I’ve ever looked at a clock in all these years is to say, ‘Oh my gosh, how can it be so late?’ I’ve never been bored. Incredibly overworked, and occasionally stressed, but never bored.” ☐

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Diamonds have in
common?
Page 72

The Star-Ledger

29 states sue Bristol-Myers

Suit: Company illegally kept generic off the market

BY ED SILVERMAN
STAR-LEDGER STAFF

Attorneys general from 29 states and Puerto Rico filed an antitrust lawsuit yesterday accusing Bristol-Myers Squibb Co. of illegally keeping generic versions of its best-selling BuSpar anxiety drug off the market.

In so doing, the drug maker allegedly cheated state agencies and consumers out of millions of dollars they would have been able to save by purchasing lower-cost alternatives, according to the lawsuit, which was filed in U.S. District Court in New York.

The lawsuit charges Bristol with violating federal and state antitrust laws by falsely obtaining a patent that extended its exclusive market dominance over a drug that generated \$709 million in sales

last year.

Bristol spokesman Bob Laverty didn't return telephone calls seeking comment. Bristol is based in New York but has about 8,400 employees in New Jersey, which didn't participate in the suit. The states are seeking unspecified damages.

The litigation is the latest chapter in a long-running saga pitting drug makers, which claim they are defending their patent rights, against consumer advocates, who say the industry is abusing patent protections.

According to state investigators, Bristol "knowingly" provided incorrect information to the Food and Drug Administration, prompting the agency to withhold final approval of applications filed by generic rivals.

[See BRISTOL, Page 70]

Bad medicine

Schering-Plough, Merck and Bristol-Myers took it on the chin yesterday, dragging other drug company stocks down with them.

NAME	LAST	CHANGE	PCT. CHG
Abbott Laboratories (ABT)	53.04	-1.10	-2.03%
Aventis (AVE)	66.20	-0.60	-0.90%
Bristol-Myers Squibb Co. (BMY)	50.45	-3.30	-6.14%
Eli Lilly & Co. (LLY)	79.01	-1.39	-1.73%
GlaxoSmithKline plc (GSK)	50.31	0.91	1.84%
Johnson & Johnson (JNJ)	56.05	-0.09	-0.16%
Merck & Co. Inc. (MRK)	58.52	-2.18	-3.59%
Pfizer Inc. (PFE)	40.24	-0.11	-0.27%
Pharmacia Corporation (PHA)	42.62	-0.25	-0.58%
Schering-Plough Corp. (SGP)	36.86	-1.79	-4.63%

Merck stock slide continues

Drug maker's troubles affect other companies, too

BY DAVID SCHWAB
STAR-LEDGER STAFF

Merck's woes continued yesterday, spreading to two other big drug makers who saw their shares drop.

"Investors are saying, 'If it can happen to Merck, it can happen to others,'" said Robert Kirby, an analyst at Edward Jones.

The reaction on Wall Street showed that pharmaceutical companies, long known as safe havens for investors, are vulnerable if they lack solid products in the pipeline.

A day after Merck & Co. Inc. surprised investors by announcing earnings would be flat next year, shares of the nation's second-biggest drug company continued to slide, falling \$2.18, or 3.6 percent, to \$58.52. More than 32 million shares were traded, four times the normal volume.

On Tuesday, after Whitehouse Station-based Merck warned about slowing sales of its arthritis pain medicine Vioxx and looming patent expirations, shares tumbled 9.4 percent. In the past two days, shares have fallen 12.6 percent, wiping out \$19 billion in shareholder value.

Yesterday, shares of two New Jersey neighbors, Bristol-Myers Squibb Co. and Schering-Plough Corp., also dropped on unusually heavy volume.

Shares of Bristol-Myers Squibb dropped \$3.30, or 6.1 percent, to \$50.45, while shares of Schering-Plough dipped \$1.79, or 4.6 percent, to \$36.86.

Like Merck, Bristol-Myers and Schering-Plough are contending with big drug makers that are about to face competition from cheaper generic versions.

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Retailer Marcy Syms, in her Secaucus store, says no matter how optimistic she may like to be, economists' rosy forecasts just aren't realistic.

In the trenches

Retail veteran Marcy Syms tours one of her stores, facing the grim realities of this holiday shopping season

BY SUSAN TODD
STAR-LEDGER STAFF

Marcy Syms sprints past racks packed with winter coats and pauses when she comes to a wall of shelves snug with men's casual wool sweaters.

"It makes you cry, some of the things that are still here," the discount department store maven says, giving the neat pile of designer sweaters a quick pat.

In most years, the sweaters would be flying off shelves, and the racks wouldn't be choked with shearing coats.

But this is no ordinary year. The terrorist attacks, a war and a recession are taking their toll. Retailers are desperately cutting prices to unimaginable levels to merely break even with last year's sales numbers.

The grim reality is this: Marcy Syms is headed for the worst year of her quarter-century in the business. Syms shared her perspective during a walking tour of her Harmon Cove store in Secaucus earlier this week.

A straight-talking woman, she is no stranger to the ups and downs of the retail world. Her father, Sy, started Syms Corp. in 1959, selling ir-

regular men's clothes from a small shop in downtown Manhattan. That store grew into a small off-price chain with 43 department stores. Harmon Cove is one of them.

In the middle of the afternoon, about a dozen shoppers mill under bright lights of the 20,000-square-foot store. Soft rock pipes through the sound system, and salespeople sort and arrange clothing on racks across the store.

Syms pauses at a rack thick with winter coats, which are vital to business in the crucial fourth quarter. Her

[See SYMS, Page 70]

"If you don't have freezing temperatures by Thanksgiving, you miss a huge psychological effect for apparel buying."

MARCY SYMS

Pru hits the Street at \$27.50

Company sets price for a piece of the Rock

BY DAVID RESS
STAR-LEDGER STAFF

Prudential Financial Inc.'s stock began trading today at \$27.50, as one of the biggest IPOs ever hits Wall Street.

Last night, Prudential signed a deal to sell 110 million shares of stock for \$3.03 billion.

Today, when Prudential Chief Executive Art Ryan rings the opening bell at the New York Stock Exchange, the Rock becomes a publicly traded company, completing a yearlong conversion from ownership by policyholders.

The deal last night also means 10.8 million policyholders will get shares of stock or cash worth a total of \$16.95 billion — at least until the moment Ryan rings the opening bell. Then the shares will be worth what Wall Street is willing to pay for them.

The shares start trading at a good time. Stock prices have bounced back from their post-Sept. 11 lows, with the S&P 500 up nearly 18 percent from its trough.

Prudential's IPO will be the third-biggest this year, behind Agere Systems and Kraft Foods. Its shares, which will trade on the NYSE under the symbol "PRU," will be among the most widely held in the world.

The company and its investment banker, led by Goldman Sachs & Co., set the \$27.50 price last night. Prudential had told potential investors and policyholders it expected the shares to be priced between \$25 and \$30 each.

A person familiar with the deal said investors wanted to buy many times more shares than were available in the IPO.

Now, the question is what Wall Street thinks.

Stock traders usually say a good IPO is one that "pops" right away, with the price of the stock jumping in the first day or two of trading. But many analysts say the market's first reaction is not so important.

"People who are focused on the first week are missing the whole story at Pru," said Peter Patrino, an analyst at the Fitch IBCA agency. "The real story is going to be what they are a year from now."

Still, for some policyholders, a strong initial reaction is a good thing.

If Prudential shares rise in the first 20 days of trading to average 10 percent above the \$27.50 price, it would be a good start.

[See PRU, Page 70]

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peals court ruled a lower court should not have ordered Bristol to remove the new patent from FDA listings. However, generic BuSpar was already available. BuSpar sales reportedly slipped to \$28 million in this year's third quarter.

Bristol shares closed yesterday down \$3.30, or 6 percent, to \$50.45.

New Jersey didn't join the lawsuit for several reasons, according to Toni Hendrickson, a deputy attorney general. First, the state lacks the legal authority to file a suit on behalf of citizens who buy BuSpar indirectly — from a pharmacy, not the drug maker.

While the state did buy BuSpar for its Medicaid program and other agencies, she said the cost to New Jersey wasn't large. Hendrickson couldn't provide specific figures, but said state residents will benefit from any settlement.

"But our lack of participation isn't because the drug companies are based here. It doesn't matter where they are. We're going after them," she said, adding legislation is being drafted to allow the state to sue on behalf of consumers.

plants in Kenilworth and in Puerto Rico.

The dramatic decline in Merck's stock price makes it significantly less likely Merck would consider acquiring Schering-Plough, analysts said.

Some have speculated a merger would make sense because the two New Jersey companies, both in need of new products, already are cooperating in a joint venture to develop a new blockbuster cholesterol medicine.

Wall Street's reaction yesterday showed Merck's problems are not about to go away quickly, some analysts said. Merck says its expects to resume double-digit earnings growth by 2003.

Mark Ravera, an analyst at Mehta Partners, said Merck's biggest problem is that while it talked about a number of new products in its pipeline at its analysts meeting Tuesday, the company can't say precisely when it will file for approvals from the Food and Drug Administration.

"Investors don't have a good sense of timing on the filings of most of the new products," he said.

holders would get if the company cashed in all its \$295 billion in assets and paid all the \$275 billion it owes for future claims and other debt.

But insurers' shares usually move above book value after an IPO. MetLife, which went public last year, now trades at 1.2 times book value; John Hancock at two

times book value, ManuLife at 2.5 times.

With the IPO come other changes, not the least of which is the creation of a holding company — Prudential Financial — that will include Prudential Insurance Co. of America.

And that's one more big change

about being public, analysts say. There will be new benchmarks for the company: how other companies in the same business are doing.

"Prudential hasn't been the fastest-growing company," Patrino said. "And Wall Street is going to be looking for growing earnings."

SYMS

CONTINUED FROM PAGE 67

In the trenches

coats are priced 10 percent below last year's levels and could go as low as 20 percent.

"It's not good for the bottom line," Syms says, flipping a price tag.

The tag shows \$399, but a simple white sign with magic marker print on top of the rack says "Holiday — \$300."

"It says 'holiday,' but it could be called 'heat,'" Syms grumbles.

The balmy weather, she says, is a death knell for retailers, especially ones pushing apparel.

"If you don't have freezing temperatures by Thanksgiving, you miss a huge psychological effect for apparel buying," she says.

Syms moves to another display of sweaters. The numbers — and her expression — tell you how frustrating the season has been.

When it comes to sweaters, she's losing money, even on those the store manages to sell.

It's the old question retailers have had to confront since the stone ages. Is it better to sell one

wheel for \$10 or two wheels for \$15?

Sweaters, Syms says, are "a category that could be moving your numbers up for the season, but the market won't bear it."

The price-slashing is evident everywhere.

At Macy's last weekend, shoppers could pick up brand-name knit hats, gloves and scarfs for 50 percent off regular prices. A coupon took another 15 percent off.

The department stores are so promotional, it has to hurt their results, says Syms, who characterizes the number of coupons as unprecedented.

Syms thinks electronics retailers may be the only ones who can beat the Grinch this year. "That's what people are talking about — televisions and DVDs," Syms says. "If the family is going to do that, smaller things get compromised."

She scoots into women's wear. Coat sweaters in vibrant forest green and fiery reds were hot-sellers in October when the weather turned cool. Bright-colored mock hand-knit sweaters also sold briskly.

But those sales, too, are dipping.

Syms said women's novelty sweaters, the ones with glitter and beads, are still selling at a good clip. "It's the kind of thing you would expect Martha Stewart to wear on her holiday special. That was a surprise to us," she says.

There is other good news.

Ankle high leather boots (\$70) are still selling strong, and so are vinyl and velour purses for little girls, priced at \$4.99. Her inventory of fleece bathrobes (\$29.99 for women) is nearly gone.

It also helps that she started preparing for a challenging year last February. She reduced inventory, a delicate, imperfect science, and aimed at managing loss without diminishing selection to the eye of the shopper. "The hardest thing is to get someone in your store," she says. "You don't want someone to leave disappointed."

She admits she miscalculated the demand for formal wear, which she guesses is doing poorly because of more subdued holiday celebrations. "This is just about the inventory we started out with," Syms said, standing near a long rack of evening dresses.

Shawls, which were supposed to be a popular companion piece to the strapless, open-back gowns, are clearly not moving. A collection of them, in assorted colors and fabrics, remains draped over hangers.

Most are priced at \$19.99.

"This was supposed to be hot," Syms says, lifting one of the shawls for a closer look. She flips the price tag. "We're not talking about a major dollar commitment here."

Then she moves onto tuxedos, another disappointment. "This is usually a great month for selling tuxedos," she says. But this year, consumers need a nudge. Syms is offering \$20 off the tuxedos.

"That's not good when you have to take such a deep cut," she says, "but we've got to move them."

Later, at her desk in the company's corporate offices upstairs, Syms worries that she might be too pessimistic about the state of retailing.

She says she recently attended a conference where two economists offered rosy forecasts, opting, they explained, to look see the glass as half full. That's the way she prefers to be, too, she says. Not this year, though.

"That just isn't realistic," she says.

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