

**The original documents are located in Box 46, folder “Trahey, Jane - Jane Trahey on Women and Power (3)” of the Betty Ford White House Papers, 1973-1977 at the Gerald R. Ford Presidential Library.**

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If I wanted to interview a female president of a successful retail operation, I would have to interview Gerry. She's it. Out of 7000 retail operations in the country, Gerry is the only woman I know who got there on her own.

Gerry Stutz came up the hard work road. Born in Chicago, she was graduated cum laude from Mundelein College with majors in drama and journalism. For a year she hung out at the Chicago Fashion Industries and then headed out of the Big Onion for the Big Apple. She did a five year stint at Glamour and became the fashion coordinator of I. Miller, a division of Genesco. The following year she was appointed Vice President and General Manager. In 1955 when Genesco acquired Bendel's, (a store that was not making it at all), they gave the presidency to Stutz. Genesco wanted Bendel's like a hole in the head. But they had backed the last management with some dollars and they had a big stake in the shoe operation. There weren't many options for recouping their money, so they acquired the store. Today, through Gerry's incredible flair and taste, Genesco owns one of the world's best known fashion stores.

Naturally, she's on the "best-dressed" list. But even with a store at her finger-tips, she says, "I have a limited wardrobe because I don't see all that much that meets my criteria. Once I see something and like it and buy it, I wear it very hard. I wear things for three seasons. If the shape is good, I will buy it in a print, in two or three different colors or fabrics. I don't want to spend all that much time



looking for clothes," she says, "but I know it's important for me to be seen wearing the latest clothes. So I make it a practice to attend gallery openings, first nights, civic dinners, and I wear something from my ~~clothes~~ store."

People have asked Stutz if she's embarrassed about devoting so much time to fashion. She says, "There are a few of us who can say that what we do is really essential to society. Fashion isn't as important as love or a good friendship or health, but it's a vivid part of the good life. And it is part of the way you communicate with everyone."

"Power to me is a personal projection. It gives me the opportunity to put my own thumb-print on what I do. I am power mad. I like to do exactly what I want to do, and I like exactly what I am doing."

Then there's Helen Meyer, sitting precisely at the center of her desk and looking very un-Bendel. Her hair is softly coiffed. It's a pretty kind of gray. Although Helen Meyer is chic, Bendel fashion wouldn't be for her. She's more the Hardy Ames type. (He dresses the Queen.) On the pleasant afternoon I came up to see her, she wore a chiffon shirt of pinks and grays and blacks. It was expensive. You could tell that by the cut and the detail, but you really saw Helen Meyer most. You had to make an effort to notice her clothes.

"Ah," I said, "I see you are really the powerful woman I've been told about."

"What makes you say that?"

"Just look at your desk." She looked - and looked puzzled.

I pointed to the little piles of sheets carefully placed on her left. These held the figures of her company.



Dell Publishing, Inc. has over 900 employees and an annual volume of over a million books. Mrs. Meyer is <sup>also</sup> president of Delacourt Press, The Dial Press, ~~Dell Distributing, Inc.~~ Dell International, Inc., ~~The Dial Press,~~ and Noble and Noble text books. ~~Whether Dell is bigger than Bantam is a question no one seems to be able to answer. Some say Dell is the more important of the two. Others say the opposite.~~ This petite woman in her early sixties runs <sup>whole show</sup> the ~~business~~. People in the trade say she is the toughest negotiator in the publishing world.

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Where did Helen come from? How did she get to be so powerful in this structure?

"I started my education at Washington Irving High School because my father wanted me to be a designer. I was so bored that when I heard about a three year-program at Bushwick High in Brooklyn I transferred there. Like every other kid, as soon as I graduated I started to look for a job. I went to a placement service - I think it is still in business - down on Church Street. They sent me to National Biscuit and to a company called Select Distribution Company. Wickedly, she says, "National Biscuit passed me up. Select hired me. You know, years later when I met the chairman of National Biscuit and I told him I had once applied for a job there, he didn't look too happy."

"Well," I said, "with your skills you probably would have had his job."

"My going to Dell was a fluke. I worked with one other woman at Select. This was a distribution outfit that distributed Popular Design and McCall's. I was an adjustment clerk.



When something went wrong with a credit or sale, I looked it up and straightened it out. The other woman typed up the letters. She left to go to Dell. Within a month she called and said, 'I think you'd like it here.' I went and I did like it there. I worked for Mr. George Delacourt, and I had to learn the business very quickly because he liked to travel. Within a short time of my arriving, he ~~just~~ went off for a four-month trip. I more or less had to run the place."

"I don't like the word power." Mrs. Meyer looked as if she really didn't like the word. "I don't even like to define it."

"But you most certainly do have power. You run a multi-million dollar business. You decide what books you'll put the Dell imprimatur on, right?"

"Yes, but power is not a nice word. It's harsh. I think authority is better. I have the authority to make decisions. Authority sounds nicer."

Carol Phillips wore a handsome beige jersey tunic over a white sheer sweater and carried a raincoat even though it was a splendid day. "Isn't this ridiculous," she said as we checked her coat. "I'm one of those people who always fall for weather reports." She was not wearing a turban, <sup>or hat</sup> and her rich well-groomed hair flopped about beautifully. She was the only one of the nine who beat me to the appointment. She still looked like the managing editor of Vogue, which she had been for some years. Now Phillips is the Executive Vice President and Directrice of Clinique, a cosmetic company that is owned by Estée Lauder.



Clinique is Carol's baby. She thought it up and runs it. I can only guess (the company is private so there are no official figures) that they do a bit more than \$200,000,000 dollars here ~~in the states~~ and abroad. In the trade Clinique is considered a most successful operation.

"I'm right out of a matriarchy," says Phillips. "My mother was a total conservative. She was tremendously tasteful. She was also a good writer. I mean real good. I have two sisters. I'm the middle one. I wanted to do everything I could with my father when I was very young, but I have been most influenced by my mother. Both sides of the family are pure mid-west. Chicago, in fact. It wasn't till I was about ten that my father decided to move east. I suspect he wanted to get away from my mother's family and their influence on all of us. I did my high school stint on Long Island and then went to the University of North Carolina. I was quite good in English. Terrible in math. That's a laugh now when I think of how proficient I have had to become in finance to work this business.

"Mostly, I've worked for women. In fact, almost totally. First there was Jessica Daves, the editor of Vogue. She was actually the publisher as well, but she never got a credit line. She ran Vogue like a ladies' seminary. Her standards were so high that she was disappointed if you reached them and disappointed if you didn't. She was the first woman I got to observe who really suffered if she made a mistake. But really suffered. She kind of groomed me for her job and when she retired I faced a tough decision - to take it or not. I opted not to take it. I liked



the literary end of Vogue and the managing <sup>aspect.</sup> ~~and the magazine.~~  
 So Diana Vreeland came in to do the fashion end of the business. Actually, I had recommended her. Jessie would spin in her grave if she ever knew that. Diana is fabulous. You know, I'm convinced she has two brains. She functions on so many levels *she* ~~could~~ couldn't possibly make it *on one*.

" It wasn't so long after this that the Lauders approached me about joining their company. I must say it attracted me for a lot of reasons. One, they said I could do what I thought needed to be done in the cosmetic world. I found that idea terribly appealing. Two, the money was tempting. Magazines are not known as big spenders. Three, I thought it would be nice to have one other working experience in life besides Vogue. Since I had the Vogue training and I knew so many of the "right" people, I thought I could pull off a cosmetic collection. The time was right for hypo-allergenic cosmetics that were chic. From working with the best brains in the business, I knew exactly where to hit the consumer. I knew what she wanted. I started creating Clinique in the winter of '68 and we were in the market that fall. We now have 1400 outlets for the product.

Define power? That's hard. Let's see. Well, I know this. You can't do anything without power. Nothing at all. Power is freedom to decide what you want to do and to do it without frustrations. Power should have checks and reins. If you can be your own check, you have absolute power."



Jacqueline Babbin is known in the world of TV as the only woman who can organize an armada. And that's just what she does for a living. She is one of the few female executive producers at Universal Studios in California. She is currently living in California not because she loves sun city, but because "It's where the work is." I caught her in New York when she was in for a meeting. She still commutes on the Red Eye from LA to LaGuardia just to get a breath of New York and to catch up on theater. A born and bred New Yorker, she hates to sell her charming Lexington Avenue co-op, "But," she says, "it really doesn't make sense to pay for all this and see it so rarely."

Ms. Babbin <sup>^</sup> was wearing blue jeans, sneakers, a shirt from Polo, lots of 14K jewelry. I asked her if that was her California look. "Are you kidding? I've been wearing clothes like this for sixteen years. Suddenly it's chic."

How did she crack show biz - where women (except for actresses) are practically invisible?

"Well, I started my career as a switchboard operator for Leibling-Wood. I worked for Audrey Wood. She agented some of the most famous American playwrights. No, at that point, all the famous playwrights - Tennessee Williams, Bill Inge, to name a few. Audrey's husband worried with actors; she worried with the scripts. After three years there, believe me, I knew how to read a script and what constituted a good play." Babbin reached for a Pall Mall. The cat disdainfully stretched and jumped down.

"For more bucks I went to work for Irene Selznick. I told two lies to get the job. Well, they weren't lies - they were evasions. Mrs. Selznick had a great guy for an assistant,



Irving Schneider. He asked me if I could type. I said yes. (I could type, but only with two fingers.) He asked me if I could take dictation. I said yes. (I could, but in long hand.) By the time they discovered that they had hired a total non-steno, I had made a great friend of Irving and was their indispensable go-fer girl."

Babbin has her B.A. in English from Smith College.

"In some ways (I was sixteen when I started there) I was much too young for Smith. But in other ways Smith was much too young for me. I had spent my entire childhood reading the classics. My mother was a fanatic about her library. Since my father kept weirdo doctor hours and my mother kept them with him, I ate alone most of my childhood. That's when I started pulling books off the shelves to relieve the boredom. Doing English at Smith was like a repeat of my early dinners. It didn't sit well. Consequently I played all four years. When I finally left the hallowed halls, I felt like I'd been sprung.

My first job was as a production secretary. This was the official start of my show biz education. A production secretary has to do a lot of everything. You have to take notes at rehearsals and put them in some logical order for priority. No one spells this out. You have to be able to think. And thinking means listening carefully.

From Selznick I went to television. I started working <sup>for</sup> the famous David Susskind. David, ~~as a result of~~ hired women long before he had to. I don't give him accolades for this. Women were cheaper and gave him no competition. I stayed there

for fourteen years and quit three times. Once for more money. I went to the Directors' Company where Frank Schaffner and Fielder Cook lived. I became their producer. In between my Susskind stints I had a year at Bing Crosby's Company and spent some time at CBS as an executive. Then back to David. The next time I quit, it was over credits. You never knew with David whether he would be the 'exec' producer and you'd get the producer credit or he would want the producer credit and you took a step down to 'associate' producer. It bugged me because you did exactly the same job for the same money regardless. But he would wait to see if the production might be an award winner and then he'd take the producer credit. I never understood why, as he isn't my definition of a producer at all. He's an interviewer. He knows how to put the right actors and actresses into the right property and he's a sensational salesman.

"Once, after I had left him for the third time, he needed someone to produce 'Johnny Belinda' for him on the coast. He called me and we talked money. Finally he said that he would pay it but he wanted the producer credit. I had had all the fights' I was ever going to have with him on this subject, so I said, 'Great!. Pay me more and you can have all the credits.' He said, 'Well, what credit would you take then?' I said, ~~that~~ 'Pulled Together by Jacqueline Babbin.'

"I think power is one thing - money. The buyer always has the power in my world. I also think it's an ability to Money and ratings and numbers - that's what intimidate people. ~~That all sounds so mean.~~ People try to frighten you with them. ~~but I am constantly up against.~~



This is  
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It's total madness to keep trying to get great productions on decent materials produced when money will inevitably make the final decisions. So power is money, isn't it?"

Currently, Jacqueline is working on three new projects for Universal - <sup>Huxley's</sup> Brave New World, a screen play about Colette, and a kid's caper. She has three Peabody awards to her credit - one for J.T., one for Sybil, and one for The Outpost. But she loved most Arthur Miller's A Memory of Two Mondays which she produced and Ceremonies of Dark Old Men. She still feels that Beacon Hill, another of her babies, would have made it if the network hadn't run scared after four shows. "But ratings are power," she says, biting on her cigarette holder, "real power in this business."

#### The Mother Role

The Managerial Woman by Margaret Hennig and Anne Jardim projects the thesis that the successful women they studied, ~~all of them~~ emulated, admired, and were most influenced by their fathers. In my interviews I found the exact opposite. Almost to a person, the women I talked to reported themselves highly influenced by their mothers rather than by their fathers. If they mentioned other significant relatives, they too were female: aunts or grandmothers, or cousins. With two exceptions - Ms. Meyer's and Ms. Babbin - all these women had had working mothers, either full time or part time.

"Do you think a working mother has problems?" I asked Helen Meyer's, knowing that she has two grown children and



that she has worked all her life. "I'll say they have problems," Ms. Meyer answered firmly. "I think that children demand an enormous amount of planning if you're working full time. When I had babies, I was working a five and a half-day week. I had to get my schedule down to such precision timing that when I got off the subway at 86th and Lexington and walked up the stairs, my housekeeper could hand me the kids and walk down the stairs. But my planning must have paid off. My son, a Harvard graduate, is now president of a research company; ~~and~~ my daughter, a Sarah Lawrence graduate, is studying to be a child psychologist. I don't think my working did anything but help them. And I'm sure that my daughter will be a working mother."

Lenore Hershey says, "What every working woman should have in her life is a wife. Trying to juggle my own life has demanded a skill all its own. Thank God, when I finally came into the big job, I was equipped to handle it. My daughter was grown, my husband set in his career, and I was physically up to it."

Jane Maas' mother was a school teacher. "But I can't ever remember my mother liking to work. She did it only when we needed money. Me? I've been married twenty-one years and I have a good marriage. I suppose I'm more conservative than the totally liberated woman. I have two daughters and I send them to traditional girls' schools. And don't frown now - I don't care if they work or not. I want them to meet good men. However, I admired my aunt a lot. She was a great achiever. She's been a big influence on me. I like power, of course,



but if push came to shove, I would always put my kids above the job. But times are changing and I see this. When my kids first went to school, I was the only working mother in their class. Now there are a lot of working mothers. So my kids don't feel I'm quite as much of an odd ball anymore."

"No question about it. My mother was the big influence," says Carol Phillips as she sips her Perrier water. "She didn't work out of the house, but she wrote. She didn't write to be published. And it's a shame, as she was very good.

"I have worked all my life, unlike my mother, and having children and working out of the house on a long schedule presents enormous problems. Of course, today, more and more women are learning to cope with children and work at the same time. It's different. Since there are so many of them, it's not such a stigma to have a mother out working when everyone else's mother is home waiting. But when my kids were young it was unusual and we had our problems. If I tried to analyze our life, I'd have to say that I was unfair to them in that I anticipated their every need before they even had a chance to think ~~it~~ up. That's not a happy situation."

"My father - try as he did - just couldn't make it," says Beatrice Buckler. "So my mother designed scarves and sold them. She didn't work full time, but my grandmother did. ~~with~~ <sup>Together</sup> with granpa, granma ran a clothing store. I'll tell you one thing. If you are a working mother, you have to lay your priorities down firmly. My daughter and my husband get their time. As a result, I don't lead a big social life. You can't

chip your life up into too many fragments. I get up at 5:30 and I don't get home till 7. I often work on weekends. I don't think of myself as a workaholic. But, to perform as well as I have to, I do keep these kinds of hours. I've always found time for my daughter and I always will. I think she likes the fact that I do things."

"Talk about chauvinism," says Ms. Brown, "my father and mother were both Arkansas teachers. Even though we didn't have enough money, my father insisted that my mother quit teaching the moment they were married. But my mother was a big influence. She kept telling me not to get married too early and not to have kids too early. She encouraged me to do everything. I was forever entering contests. I even wrote a winning essay on cotton - believe that one. ~~\_\_\_\_\_~~

~~\_\_\_\_\_~~

Donna Shalala's mother is a lawyer. "I never resented my mother working," she says. "In fact, she was a real role model. Everyone thought that's what I would do, too. But I preferred teaching. I love the academic world. And I love the government world. The combination is simply great. But I'm free at the moment: I don't have a husband or kids to worry with."

Gerry Stutz credits her mother who worked full time with giving her great incentives to move up and credits her teachers (the nuns) with giving her ~~an~~ enormous confidence to try new things.

I couldn't help but ask Gerry if she would like to be



president of a larger store chain.

"Bigger isn't necessarily better. Oh, I've had people come to me and say they'd like to buy Bendel's for me. First of all, I don't think Genesco would sell it. But I don't think I'd have any more power with a group of shareholders than I have now. I like the size of Bendel's. I don't have branches all over the place that I can't watch over. Everything that goes on here can have my thumbprint on it. I don't have to grow big to be successful. Besides, as small things grow bigger and bigger, I think they get blander and blander. I've been offered bigger stores to run. But, my god, they're out in the middle of nowhere. I love New York, and I want to live here."

### The Future

Shalala is very precise about her future. "Yes, there is one job that I'd like. I'd like to be where I could influence public policy and the perfect spot for this is a cabinet office."

Would she like someday to join the Bellas and the Dixie Lee Rays?

"No, I'm just not the money-raising shake-hands type. I think raising campaign funds is difficult and dreary."

Hershey says, "Yes, I'd like to be publisher or president of Downe Communications. But then I couldn't be editor and I'd have to give up the creative and sensitive side of the job. It would be a tough decision."



Helen Meyer muses over the thought of heading a bigger operation than Dell. "Oh, ten years ago I might have thought about it. But not now. No."

Maas thinks more about free time - time to travel, time to live. "I'm not bucking for the top. I think I work as hard as any man. But I don't care all that much about eating in the glass dome of the office. No, I'm happy doing what I do."

Brown frowns. "Oh, I guess it would be nice if I were on the board of directors at Hearst or a trustee or something, but titles mean very little to me. I think it's delicious to do what you want to do and make it gradually. I'm at the age where I can enjoy my success. I wonder, when kids make it so big at thirty, what are they going to do with the rest of their lives?"

Buckler wants her Working Woman to grow. "Just let me get this project off the ground before I have to think of anything bigger."

Carol Phillips has been offered bigger jobs. "Yes, bigger in the sense of title and money. ~~Last year I~~ <sup>the jackpot</sup> ~~was~~ hit ~~home~~ as I was offered a lot of biggies. It was my year on the computer lists. I didn't take them. I didn't want them. Yes, I think a man would have gone for either of these incentives - money or title. Or both. But I kept asking myself what happens when I get there. I'd find out that I wouldn't have the power to make the very changes that the company hired me to make. I think men in these top jobs are often just puppets. I don't want to be that. The great thing about my Clinique project is that I built it.

I know it. Sure, I had good advice and helpful advice from Estee. But I had the freedom to be as creative as I could, the money to get the creativity produced, and the fun of building a staff to sell the end product. It's my baby. I like that. That's a kind of power <sup>that</sup> being president of an already built and messed up company can never give you."

"What would I like to do in the future? Well," says Jacqueline Babbin, "I'd be happy to produce some truly good feature movies. I have the taste, the know-how, the skill. Movies aren't into the numbers game as much as TV. But I'd even be happy if I could do more quality stuff for TV."

How do they all feel about the Women's Movement? I thought I'd start the questions with the Cosmo girl to see what she had to say.

#### For Women's Rights

"Let me tell you, Cosmo's never not been for women getting what they deserve. I don't like parasites of either sex. Do parasites have sex? The lib movement hasn't liked me because I feel that romance is fun. It's fun to fuck! Or should I say sex is fun? I better say sex is fun. Sex is heady. Work shouldn't get in the way of sex, nor should sex get in the way of work. I like women to be pretty, talk sexy, smell good. I think these traits put a woman forward in the best possible way. I think it's tough to compete with men. Charm and being a good listener help a lot."



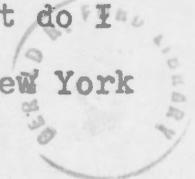


Family Circle, I had to convince management to give me a vice-presidency. Any man doing my job would have had that title. But, title or not, I wasn't invited to the right lunches or meetings. Men are very competitive and it seemed to me that I had to prove myself over and over again with every new project."

"Of course I'm into lib," says Hershey. "I'm on the President's Commission for the Observance of International Women's Year. I've been very active in creating and running seminars on the role of women in the economy. This led to women's being included for the first time in the President's Economic Report."

"Well, since I never thought of not working, women's liberation is essential to me," says Jane Maas. "I work in an almost totally male-oriented world, so it sometimes takes deft footwork to hold your own in this arena. Yet I want to keep a sense of femininity for both my husband's world and my kids!. Is women's lib anti-feminine? I often ask myself that. I don't think so. I guess the most liberated thing I ever did was <sup>to</sup> have my housekeeper pick up my second baby at the hospital while I went back to work. I had stayed home with the first, and after six months of coo-ing I thought I'd go bonkers. No, I think women need all the help they can get in business. If ERA gets it for them, great."

"What do I feel about the feminists? Well, you may not know it, but Carol Phillips is a major underground leader of the movement. Sometimes I can't believe how few women realize the importance of having some legislation on their side. What do I do about it? Well, I have twenty-eight employees in my New York



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"Of course, I'm into the Women's Movement," says Hershey. "I have been reappointed by President Carter to the President's Commission on the Observance of International Women's Year. I've been very active in creating and running seminars on the role of women in the economy. This has led to the creation of the President's advisory committee on the economic role of women and the inclusion of women for the first time in the President's Economic Report."



set up. Twenty seven of them (including the finance officer) are women. That's what I do about it."

Has the feminist movement meant anything to Jacqueline Babbin? "For me? No. We either hacked it or we didn't. Today 'tokenism' becomes a problem in my business. Because there are so few women in television, every company is anxious to throw in their "token" ~~black~~ or woman. I put them in the same category. Unfortunately, they come with little or no training and then the brass sit back and enjoy watching them fail. On the other hand, young people who think they should be hired as 'tokens' don't want to pay their dues and learn the craft.

"Men are taught that they have to work and support a wife and family. What woman is taught that? Yet she may very well end up supporting both. I'm for ERA-definitely. If we had our tax dollars spent equitably so that they would benefit both men and women, we'd have day-care centers and women would <sup>not</sup> be so fretty about getting home at the exact hour. My kind of business is absolutely off limits for any woman who can't work crazy hours.

"I think it would behoove the major studios and the networks and such groups as Author's Guild, Screenwriter's Guild, and the various unions to set up training schools to teach women this trade. Everyone on the job is so afraid to share their skills that it is hard for a woman to learn."



Sex and the Single Office

Has sex on the job ever been a problem? Jane Maas says that sex can become a great problem, especially if you are in a business that has a lot of night meetings. "Or like when you're out on location in the Carribean. That can get to be a pain-in-the-neck problem. The guys (all married) want to play. If you dont, you are considered a bomb. But it's bad news to let it happen."

Hershey says that sex in the office is nonsense. "If a woman is really revved up for a top job, she simply has to avoid the sex pit. Men are looking for any weaknesses you have. And this is one sure way to give them ammunition to use against you."

Carol Phillips considers sex on the job idiotic. "I don't think the younger people that I see around today fall for the old tune like women used to. They see right through it. This might be due to consciousness raising. It might be due to the fact that so few of them drink. Or maybe they have learned that married men make rotten boy friends. I tell people who work for me not to sleep with anyone who reports to me. I can't run a company from someone's bedside. I think sex plays a terrific role in favoritism and that's bad. It affects everything. Especially itineraries. Smart women who want to get ahead know that the sex route is a short trip at best."

"Sex on the job?" asks Ms. Babbin. "Oh, occasionally it does happen, but mostly with actors and actresses. The producers and directors and the technicians are all too damned pressured and tired to even think much about it. I think women are getting more

adult. ~~may be~~, I don't know. I don't see that much of it on the job here. But we have to work under such tight schedules. The days are long and there isn't much left of you after fourteen hours. I do think it's a dumb thing for a woman to get involved sexually in any kind of a job situation."

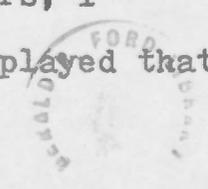
### Mentors?

Did all these women have mentors who helped them in their careers? Not all. Helen Brown's husband David was her mentor. "After Sex and the Single Girl really took off, my husband thought I ought to try editing a magazine. We went to see Richard Deems of Hearst who was a good friend of my publisher. I had an idea for a magazine I wanted to call Femme. Instead of starting a magazine for me, Hearst gave me tottering, teetering Cosmo. I took it. David has encouraged me in every single thing I try to do. He is a great asset."

"Mentors? I guess I learned a great deal from Diana Vreeland," says Carol Phillips. "And, of course, Leonard Lauder has really been a super mentor in this job."

"I would certainly say that George Delacourt was a mentor for me," says Helen Meyer. "Lord knows he gave me plenty of responsibility. He must have thought I could handle it." ~~He~~  
~~just loved traveling and being out of the office.~~

"Well, when Governor Carey needed a board member for MAC, he appointed Donna Shalala. And all through my life men helped me, especially in grad school. As I think about mentors, I certainly would say that I had several professors who played that



role for me, even to helping me get started in my profession."

"Maxey Jarman was a great mentor," claims Gerry Stutz.

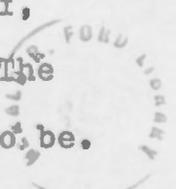
"He trusted my judgment and let me have my head. Once he told me that I was the only person who tried to solve problems myself and not just dump them on his desk. He also told me that I was never wrong, just premature. Yes, I'd say that for Geraldine Stutz, Maxey was extremely helpful."

Jane Maas admits, "Definitely I had a mentor at Ogilvy - a man who really believed in me and who pushed me along. However, I will say this. Sometimes, once you yourself begin to move on and get authority, it's hard to lose a mentor. Men often take on a young man or woman as their special pet project and get to be like a parent. They never want you to leave home. Women should want to get power on their own. I've always thought that if you get it totally through a male mentor, you haven't gotten it the whole way."

"I wasn't sure about taking on the editorship at Ladies Home Journal," says Lenore Hershey, "but Ed Downe convinced me that I could be editor and he convinced me that I wanted to be editor. In this case, he certainly played the role of my mentor. But I also think that you can't ignore your instincts. Mentors are helpful, true, but you must trust your instincts."

#### Who Do They Hire And How?

On the subject of what she looks for in hiring staff, Lenore says, "I don't know. Sometimes I get depressed. The other day I read about what young women would like most to be.



You know what they said? They all wanted to be Farrah Fawcette Majors and they all wanted to change their hair. That's depressing. I think I look for staff who are smarter than I am and can make crisis decisions. I want women who are willing to pay their dues to be a leader. I like people with bounce-back ability."

Helen Gurley Brown is interested in people who can write unusual letters. "Maybe because I got all my early jobs that

way. <sup>"says Macs,"</sup> I got into Ogilvy <sup>by</sup> making a presentation on what was wrong with refrigerators. They had <sup>refrigerator</sup> an account. I got the job.

<sup>Bushler says,</sup> "I want people who can convince me they are interested in my needs.

I don't want to hear about their psyches. But I don't see people.

I delegate the interviewing responsibility to someone else.

If the person has what it takes, she will eventually get to me. <sup>But the</sup>

I don't want to hear what her needs are. I want her to tell me

how she will help me. Maybe that sounds tough, but I think

women have to learn this."

Stutz says, "I want to hire the kind of people who know by osmosis what Bendel's is and stands for. If I have to explain it to them, they won't do at all." ~~I had a lot of people with~~

~~Marketing today is pivoting with small personal businesses run by bright young people who want to experience power. A good number of them came out of Bendel's."~~

Donna Shalala searches out women who are tops in their field. "I want first rate economists. And I want people who can use our language. People who speak English, write English. This is one area that I feel is sadly missing in the economic realm. I try not to hire over-qualified or under-qualified people.



It's an unhappy scene for both. If a woman is too up-tight or seems threatened, this turns me off. I do long interviews. I have found that if they are long I learn a lot. I give coolness and competence high points. I want women to survive in power. Whereas acadamia is tolerant, business is not. If a woman talks too much about her personal problems or emotional problems, it's all over. If she has dropped the word 'obstacles' too often and I sense that she is dominated by the obstacles, it's over. Oh, yes, I do like humor."

"I want people who work for me to make decisions," says Helen Meyer. "I hate fence sitters. I like people to know exactly what they want and to go after it. We had a good woman running the production department of Ingenue. When that was abandoned, she didn't just sit back and look woeful. She came right in and said to me, 'I've been observing the paperback production systems and I would like to take a job where I could learn more about it.' Today she runs that operation. However, I had another young person who came on differently. I had offered her a chance to do a new job. She's very bright. But she could talk nothing but money to me. She wanted to do the job, but she couldn't see anything but dollar signs. She missed the point. I was willing to let her learn a skill. I was willing to teach. She missed the boat. She would have gotten the money eventually. When women or men come for an interview, I expect them to know what we publish, to have a good sense of trends in publishing. Publishing is a very trendy business. You have to know when one is coming in and be sure to know when



it's going out and get off that trend fast. I don't care if they went to college at all. I'm more interested in their taste. Of course, I'm interested in the books they've read. I always ask if they are married because I know they will give their marriage consideration just as I did."

"I like people with drive," says Helen Gurley Brown. "It's a word that's always fascinated me. I've talked to Estée Lauder and Sue Mengers and Barbara Walters about what creates drive. All of them thought it came from loneliness. I think what happened to me will happen to a lot of young people with drive. It's 50% accident and 50% drive to move up. I think women miss in jobs when they don't give the job all their energy."

"What do I look for in women I hire?" Phillips answers fast. "Well, I always feel I luck in if they've had a Catholic education. I know then that they'll know how to spell and use the King's English. I also know they'll have a sense of responsibility and that they will work hard. That's not to say I have the Catholic Church working for me by any means. It's just a plus I watch for. ~~There are more jobs than people~~ }  
 We also promote from within. If, however, I see someone super and I know that I can't ignore the policy of promotion within I try to get that person a spot in the Lauder operation. After a while, I can grab her for my own."

What turns her off women or men at interviews? Carol Phillips says, "Too much ego. Talking too much."



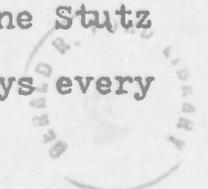
What does a Jacqueline Babbin look for when she hires?

"A person with humor.. Oh, god, I can't tell you how important humor is on sixteen-hour days. I have to put a unit together that has to work as a team. I try to get people I know will relate to <sup>each</sup> other ~~people~~. I also want people who are intelligent. I don't care if it's school smarts or street smarts. Of course, they have to have the qualifications for the job. That goes without saying. But these are the extras I look for. Innate intelligence, good team people, humor. A producer has to be a skilled psychologist to get a hundred or so people to really work well together.

I think the thing that turns me off faster than anything else in an interview is ~~someone~~ <sup>someone</sup> who oversells ~~themselves~~ <sup>herself</sup> ~~what~~ <sup>what</sup>. The wise asses. I much prefer to have someone tell me they don't know and want to learn than to tell me they know everything."

#### Want It? Get It?

How can women get more power? Helen Meyer thinks a woman must be willing to learn. Have the ability and hunger to move herself upward. Helen Gurley Brown thinks women must give their current jobs all the energy they've got to get ahead. That women must learn about figures and finance because that's power. Carol Phillips believes women often ignore the ladder that's right in their own backyard. Beatrice Buckler thinks women should be willing to take risks. Geraldine Stutz thinks that women can strike out on their own. She says every



shopping community is peopled with exciting young minds who couldn't hack the corporation set-up and have taken their frustrations and their brilliance to do their own thing. They've opened galleries, restaurants, salons, boutiques, speciality businesses of all kinds. Donna Shalala thinks women should develop alternate skills. So one can play off the other. "How can women get more power? I dont know if you can print my answer," says Jacqueline Babbin. "I would say there is only one way. Grow pricks."

\*\*\*\*\*

When I looked over all the notes I had taken from these interviews ~~and weighed myself after all the lunches~~, I noticed that there was one interesting thing all these women have in common - namely the hours they all work. Whether conservative or flamboyant, young, middle or getting on, they work tough hours.. They do not catch the 5:27 to New Canaan every night. No way.

Buckler starts her day at 5:30 A.M., often goes till 7 P.M., works on Saturday or Sunday. Shalala gets up at 6:30 A.M. and works till 7:30 P.M. She doesn't work at night but on the weekends she often reads materials pertinent to her work. She arrives at her office two hours ahead of her staff, gets her day organized, and at 10:00 A.M. is ready for her five hot lines. She likes to have the rest of the day to listen to people. Stutz is a later starter. She doesn't get up till nine. (But then retailers don't open till ten.) She doesn't like to work on weekends, but often parties in the name of Bendel. Lenore Hershey puts in

a sixty-hour week and attends many Journal functions on spare evenings. Maas spends her early morning time with her two daughters, works late, and often on weekends. Helen Meyer prefers early morning hours. She does an enormous amount of reading at home, attends innumerable meetings. Carol Phillips says her creative juices flow better at dawn. But she works till seven. Babbin is known as "first in line at the supermarket, dentist, garage, office." She gets to her office at 8:30 A.M. stays till 6. When it's production time, it's 5:30 A.M. till they wrap up the day. That could be 8 P.M. or midnight. As for Helen Gurley Brown, I suspect that she spends as little time in bed as possible. (No matter what you've been told about The Cosmo Girl.)



WOMEN WHO DIDN'T

Of the millions of women in the work force, only a handful make it to the top jobs - the power spots. Men have a distinct edge over women in getting ahead. Even if it's only squeezing into the lowest of low managerial jobs, a man's chances are 98% in his favor versus 2% for a woman. Those are lousy odds. So take heart if you feel stuck in your job.

Women miss out on the moves upward for two major reasons: 1) men don't want them to make them 2) they are not as hep as they should be about how to play the power game. For the most part they don't even know that there is a game. How can they possibly know the rules?

So out of my twenty-five years on the observation decks of a lot of different corporations, I have created a batch of case histories. ~~Because like the parade approach~~ I won't show what playing the game is not! I couldn't possibly have taken these <sup>ladies</sup> ~~case histories~~ out to lunch. For these are composites of many women I've watched: women who might have had power, almost did have power, sometimes got a little power, and often lost it.



There are some common mistakes in these fictionized work lives. Common problems. Common dilemmas. By tracking these various work patterns you may see where your own pattern is going wrong and do something about it early.

The Case of the Skillful Consultant.

Cara had run an advertising department for a big cosmetic company for a good ten years. During her stay at this company, her marriage took a nose dive. She stayed home a lot and left work early. Her boss tried to overlook this. He felt that she had proven herself a hard working, loyal employee and that she would get over the psychological blow at some point. Her work involved preparing television commercials, writing radio commercials, turning out catalogues and small print ads for store use. She used outside help for the TV and radio materials, but she and her three employees did all the print "in house."

After her life finally settled down and she had gotten her final divorce, she began to get back to work.

One day her company decided to do some real soul searching. Suddenly they were facing tough competition in a field they



had monopolized for years. They began to evaluate their image. They hired a consultant to come in and tell them how they could change their image, update their image, tie the company together in a better way. The consultant spent most of his six months picking Cara's brain. In fact, as she now tells it, without her input he couldn't have gotten his final report together. He put all her thoughts in writing and presented his conclusions to management. His best points related to situations that Cara had kept away from management to keep them from "bothering" with them.

Management now saw that Cara did indeed do a first rate job on the day to day stuff. But there was no one in the company who had time to think big. Cara was comfortable with her job and hadn't asked for help <sup>to give her time to</sup> ~~so she could~~ get an over-all look at the company.

When the report had been chewed over and digested by the company owners, they came to the basic question: what to do with Cara? They even asked her what she thought. And this was ironic since she had initiated a good deal of the soul searching by spelling out problems for the consultant. Suddenly this information backfired. She had gone on record that she had too much garbage to do. The outcome: the company hired the consultant to come in as vice-president in charge of communications. Cara would now have to answer to the very man she had taught so well. He in turn, realizing the amount of work that Sara did, hired an assistant for himself. It most certainly couldn't be Sara. Who would do her work? So Sara was two steps removed from the management she once had instant access to. She thought



about quitting but not seriously. After all, she has ten years in at the company.

### Sara's Problem.

Sara had concentrated on all the niggledy-piddledy things on her desk. She knew that the company was being shot at by the competition, but it never occurred to her to re-order her priorities. She could have asked for help with the routine stuff and taken a look at the larger problems. She probably could have given her employees more responsibility ~~so~~ as to free herself up. She certainly was no self-starter. Now she admits it.

The one thing Sara most certainly should have avoided was letting the situation ever get so bad that management had to search for a consultant. Sara could have sought out a consultant. Then the final report would have been made to her, not to management.

Sara had succeeded a man in her job. He had trained her for the job. So she did exactly what he had done and no more. She thought that was all that was expected of her. When he left for better things she should have known that the job was a definite dead-ender or he wouldn't have had to chuck the company, ~~to get~~

~~Then along comes a great chance to move, but~~ Sara isn't even aware of it.

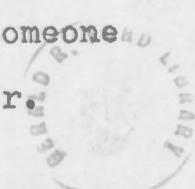
Certainly the break-up of her marriage was hard on her. Whereas he compensated by remarrying, she compensated by working harder. ~~Then along comes a great chance to move, but~~ "I blamed my working on the divorce," says Sara, "but to be honest it would have been on the rocks, work or not."



Sara admits that she treated her company like a nice fat comfortable marriage. She had become a nice ~~fat~~ comfortable housewife in the office. There were her children (employees). There was her office husband (the president). She ran the place like a good house. She took her housekeeping skills and applied them to a desk. She washed dishes (turned out hundreds of print ads). She vacuumed and made the beds (got together the quarterly catalogues). She did the day in day out routine work (kept track of cooperative dollars). She projected <sup>(she concedes)</sup> the image of a great Jewish mother. "Slightly neurotic ~~and somewhat~~ but faithful as hell."

What can Sara do now? Be content with the housework? Not if she wants to go anywhere. This job is over. There is absolutely no place for her to go at all. Her contact with top management is finished. She has even lost power over her own employees. The new V.P. will or won't give the raises. He will lunch with the outside people while Sara has a sandwich with her co-op ads. She has in fact taken a giant step down. Either she puts it all together and goes elsewhere with her skills or she will have to <sup>go</sup> along with the gag.

Sara is a lot smarter today than she was over a year ago. Perhaps this experience plus her talents, plus a course in assertiveness could give her a chance somewhere else. I don't think she should stay. Let the consultant who figured it all out and got the vice-presidency go to work. She should get her life-support system to go to work for her. She should have someone who knows the hotshot competition say a good word for her.



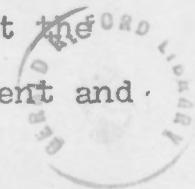
She should get the news out <sup>to the cosmetic world</sup> that she's not happy ~~in the cosmetic~~  
~~business~~ where she is. Who could benefit more from her  
 knowledge than the competition could? Certainly that's where  
 I would head.

The Case of the Ego Tripper.

Jackie was a fashion director of a fine midwest store. She had worked her way up through the ranks to a vice-presidency. She had great rap<sup>port</sup> with the president of the store and was with him constantly. She was in on all the big decisions and managed to get credit for most of the creative thinking the store did, whether it was hers or not.

In New York meanwhile, a large table linen company called in the talent searchers to come up with some candidates for the president's job. The company, privately owned, made buckets of money but lacked style. The president was the owner. His wife was the designer. They both wanted to retire gradually. They said they would be happy to move up and eventually out if they could find the right person to take over. Of course, they were kidding themselves as they had nothing but the business in their lives.

They interviewed Jacqueline and she indeed seemed to be the answer to all their prayers. Certainly she had style. She would give their company the kind of class it needed. She knew about retailing, a definite plus since retailers were their customers. The fact that she knew absolutely nothing about the  
 linen business or how it worked didn't matter. The president and



his wife knew that end of the business. They'd teach her. They offered her the job. And Jacqueline took the big ego trip. After all, she thought, how many women are offered the presidency of a business this size? She left her store and moved to the big city.

The president of the linen company publicized the new appointment to a fare-thee-well. Jacqueline was pictured in just about every news magazine on the stand. ~~She smiled at the camera with confidence. She said that women can~~  
~~combine business and pleasure.~~ She gave speeches and won awards and was lauded and patted on the back. Her alma mater gave her an honorary degree. <sup>She was proof positive that women can run big business.</sup> She told the graduating class always to take risks. She had taken one, that was for sure.

Jackie lasted six months. She couldn't stand the owner or his wife. She did indeed try to style up the designs but neither of the owners could tolerate change. Besides, who changes success? She didn't know how to implement her ideas because she didn't know the industry and couldn't even discuss it intelligently. It was hopeless. The president told the press, "She's a nice girl but she's wrong for us." And she told the press, "He's a nice guy, but he really doesn't want fashion."

For the next year she did her darndest to stay in the president's club. It's hard to get in, but almost impossible to get back in once you're let out. She finally got a job in a perfume company as a vice-president and general manager. She'd love to go back to the store in the mid-west but her boss there feels that you can't go home again.



Jackie's problem

Jacqueline made two tactical errors. One - she most certainly should have done some homework on the linen man. He had a reputation for eating people alive. Had she really asked around, she could have found out a lot about this pair. She also should not have taken the job as president in an industry she didn't understand. No one can run a company who doesn't understand every single phase of its operation. That doesn't mean you have to be able to cut screens and run the silk screen machine or design the stuff yourself, but you should have working knowledge of every single job. And you should know ~~how to make~~ what sells, and why. Jacqueline had some mad ego dream that she would just walk in and it would all magically happen. *Magic is a rare commodity in the* ~~happen~~ *cold realistic business world.*

The Case of the Naïve Editor.

Eunice was Editor-in-Chief of a prestigious New York architectural magazine. She had inherited the job from her daddy when he died. The magazine had been in the family for years but no sooner had Eunice become the editor <sup>than</sup> ~~when~~ the family opted to sell the property to a large publishing house. She went along as part of the package. The <sup>new</sup> ~~big~~ publisher assured Eunice and family members that the <sup>editors</sup> ~~job~~ was hers as long as she wanted it. But nothing was ever put into a contract.

Eunice wasn't the most creative editor in the world, but she was much respected and knew the field well. She was soft spoken, lady-like and well educated. People liked her.



She hired creativity when she needed it and kept the magazine on a par with competition. The competition, however, was becoming keener and keener and the new publisher began to think that maybe Eunice didn't have all it took to keep a magazine number one. Eunice had enough friends around town to keep her posted on what the new publisher was up to. All was not well. Two or three of her pals had been wined and dined by the publisher only to be asked point blank what they thought of Eunice and the magazine. One even reported back to Eunice that the publisher was asking people who they thought would be good as an editor. Hardly a reassuring question for the current editor to hear.

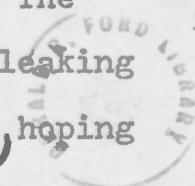
Eunice simply couldn't envision the possibility that she might be dumped. <sup>So</sup> It came as a <sup>real</sup> shock to her when she was not only replaced but replaced <sup>the week of</sup> during the big furniture <sup>exhibition</sup> in Chicago. Her boss didn't even let her save face by suggesting she skip the convention. He let her go and sent in the new editor to cover the market with her. It was a cruel thing to do. The new guy was there to do his best job. He had been on the competitive magazine and had a reputation for ruthlessness. He told Eunice right off that she could stay but that she would have no say at all in what would be photographed or used for the big September issue. She had no alternative but to give notice.

~~[She now works as a consultant to an architectural firm which is loyal to her. She is not happy.]~~  
Eunice's problem

How Eunice failed to smell the smoke is amazing. The publisher had been out on the street a good six months leaking the word. He could have talked to her but chose not to, hoping

at the show?

Can we cut -  
 we're confused  
 who she not happy  
 She now -  
 New job etc!



that she would broach the subject to him. The second the magazine was sold she most certainly should have tried to get a contract. She was much too trusting and felt that the new guys would be family. There is no such thing as "family" in business. Had she moved very quickly, she probably could have switched to some other architectural or home-and-garden type magazine. But ~~after~~ six months of rumor and watching the axe fall *make* other publishers view Eunice as unhirable.

#### The Case of the Invisible Designer.

Stella is one of three designers in a large soft goods manufacturing house. She has been with the company about eight years. The man who runs the company is very sour, no fun to spend your eight hours with. But neither is Stella jolly, so they hit it off rather well. Most of the fun ideas in a very conservative collection of ready to wear for children are Stella's. Her boss, however, is one of those people who will credit no one. The company name is what sells. Buyers never know which designer did what. It's a neat management trick. This way no one ever steals your designers since they never know which one to steal.

After several of Stella's ideas had become best sellers, Stella asked for a raise. Her boss knew she deserved it. But he offered her a three-day week instead. He shrewdly figured that he'd get the same amount of creativity anyway. Stella fell for it. At last she'd have time to paint.

Since meetings and showings couldn't all be scheduled around Stella, within the year she had become much less important. Many of her fun ideas didn't get into the collection because she wasn't

there to fight for them. Eventually, to get a new look to the collection, the boss hired a <sup>high</sup>-powered expensive designer to style the line.

Now management took a hard look at Stella's value. It's difficult to work with someone who puts in only three days a week. The new designer wanted the matter settled. Since she had a contract and Stella didn't, it's obvious which way the deal went.

### Stella's Problem

After eight years, Stella should have known the meeting pattern. Had she rejected the three day week as an unworkable arrangement, her boss would have had to buy <sup>that</sup> ~~it~~. She should have pushed for more money. If she couldn't get it, she should have picked up her sketches and made tracks for the competition. At this juncture, she most certainly could have proved that she was producing the work even though she wasn't getting the credit. Her other ploy could have been: if not money, then a credit line. Instead she took the weakest option. All management changes its mind from time to time. When suddenly after years of plugging only the company name, it was decided to highlight a designer, Stella would have been Johnny on the spot.

Now Stella will have to go out and look for a new five-day a week job. It's a year late. Her good things are two years old. And her company has associated itself with a name designer. Obviously her contribution didn't work or the company would not have gone outside. It will take some fast talking to get a hearing for her side of the story. It's one she may never get to tell.

The Case of Achilles Arrow

Melina worked for Montsears, one of the big retail chains in the country. She was one of the few women to hold an executive post in this company. She knew how to publicize herself and managed to hire the right people to turn out creative work. Her goals were to become a vice-president in five years and to get herself onto the company board of directors in ten years. She managed to wedge herself into management's awareness by speaking to numerous clubs and working on any and every committee that had anything to do with her profession. She had also managed to snag a senior executive as a mentor. He was helpful, too, in keeping her job noticed by the right executives.

Her biggest problem was her mad love for the buck. She lived way beyond her salary level and wanted to live even farther beyond it. To cope with this problem, she began to look for ways to make an extra buck. And this was not easy since it was absolutely against management's policy to moonlight.

However, the nature of <sup>Melina's</sup> ~~her~~ job was to buy many services. She bought time, printing, photography, art, and consultants. Through adroit rationalization, she convinced herself that what she finally began to do was ethically okay. She formed a liaison with a small outside agency named Arrow. She would buy the various services she needed from this agency,

and they would give her a healthy kick-back. She would never show

up on Arrow's books however. Arrow would simply pay for all her food

bills, ~~car~~ bills, garage bills, liquor bills, clothes bills, etc. And

Melina would bank her salary from Montsears. It worked. No one ever

uncovered Arrow's arrangement with Melina. And Arrow was glad to be making

10% instead of the standard 15%. It was a lot better than nothing. So above

suspicion was Melina that her mentor unwittingly helped her sell Arrow

to other purchasing people in other divisions. Conceivably Melina might have

gone on forever. But she got greedy. She tried to push a printer into

the <sup>same</sup> set-up and he wouldn't go. He couldn't see any advantage at all and was

in fact leery of it. He not only smelled a rat, he recognized its face. Since

he knew he would never get a shot at a Montsears printing job with Melina

there, it didn't matter one whit to him whether the word got out on Melina or not.

~~that~~ He cleverly saw to it <sup>that</sup> it did.

And Melina's mentor <sup>was</sup> the first outraged person to hear the news. He had

two options. He could admit that he had indeed sponsored the wrong person or he

could maneuver Melina into a different situation. He opted to save his own

face and recommended Melina for a job in another division of Montsears. This

effectively wrote finis after Arrow. For Melina's new job had no purchasing power

to it at all. It's been five years now. Melina is miles away from a vice-presidency.



And she will never be tapped for the board of directors. Not while her mentor lives.

Melina's Problem

Melina is not the first person to set up a company for a kickback. Instead of ~~playing~~ <sup>continuing to</sup> this game, she should have left Montsears for ~~an executive job~~ <sup>a job</sup> with Arrow as soon as her mentor started introducing new divisions to the agency. With this new business as leverage she most certainly could have gone in as ~~a stakeholder~~ partner. After all she was contributing a large share of the Arrow business. Besides, Arrow would most certainly have preferred to keep the current business and have all the new division's business even if it meant having Melina in as a partner. ~~getting part of the "take" out.~~

do  
me  
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stuff?  
add in  
a  
sentence  
ok?

Besides Melina had the taste and know-how to hire the right people to work on her jobs. She knew how to make profits on their work. She knew how the business worked. She knew how to beat the tax rap. She knew how to be paid so there would never be a tangible bit of proof that she was double-  
~~She used her smart the wrong way~~  
dealing. Being this smart would certainly be an asset to the Arrow company.

ok

How could she have been so stupid <sup>as</sup> not to move? Her case is classic.

She was willing to take all kinds of risks to get money but she wasn't willing

to risk her security job to really move into the money world. When she was



stripped of any purchasing power and all business ~~ceased~~ <sup>with Arrow</sup>, she

had to know that someone in the company was on to her. She had to guess

who it was <sup>since</sup> ~~or~~ she ~~wanted~~ <sup>want</sup> ~~to~~ <sup>just transferred.</sup> She lost all options ~~to move~~ <sup>to move</sup>

~~up~~ from that moment on. Even moving out at this point would be a

risk. Getting good recommendations would be hard. Melina is mired.

See next (next page)

The Killer-Shark Case

Iris was a bright Girl Friday in a department store. She worked for the president but did a lot more than a Girl Friday does. He supervised his life, made his important calls, sat in on meetings, set up the secretarial work with his two secretaries. She was cute looking, bright, tactful, sharp - a definite asset to her boss. She was mad about clothes and wore them with great taste. One day she met one of the Seventh Avenue's top designers, Bob W. He was having a trunk show at the store and Iris dropped by at his party to represent her boss who couldn't make it. Bob happened to get talking to her and in the course of the conversation told her he was looking for an assistant. Someone who loved clothes. Someone who loved his clothes, ~~and~~ Someone who could eventually work into an assistant designer for him. Iris knew that <sup>the</sup> job was much bigger than what she had <sup>and</sup> would probably pay twice as much. "What about me?" she ~~asked~~ asked. Bob said he'd give it a lot of thought and he did. He certainly could see where Iris could fit in to



As for her mentor, it's going to be a cold day in Palm Springs before he puts his money on another woman. Pat Cash, Director of NRMA, says that a lot of men suffer from "infavoidance," (A neologism Pat defines as "a reluctance to stick the neck out, "). If a man hires what he thinks is a capable woman and the deal goes sour, he has put his own neck on the chopping block. Had he hired a man in the same circumstances, he would be less likely to be critized. Choosing a man for a corporation slot is somehow defensible, like picking safe stocks for a portfolio. A woman is always going to be a question mark.



his life beautifully. Iris was asked to join the Bob W. Company.

Their relationship was a good one. They had a lot of fun, worked hard, and made money. Bob W. liked Iris and told her that if she continued to grow there would not only be a vice-presidency but a piece of the company. The following year she got the title and a deal to buy 5% of the company over the next five years.

The business prospered and at the end of three years together Iris suggested that what they needed was some new blood. She thought that the new and very up-and-coming Ronaldo would be the perfect person. Bob agreed and Ronaldo joined the team. It was soon evident that he identified totally with Iris and thought that Bob was old-hat. For the next season Iris did nothing but push Ronaldo's work. She pushed it with the press and with the stores. Bob's stuff began to take a back seat. But he tried to overlook the whole thing. As long as the business did well, who cared whose stuff sold?

Then Iris and Ronaldo started to make the social scene together.

They got such exposure as a team that Bob began to wonder just how he fit into the total package. He took Iris to lunch and asked what was going on.



Iris didn't mind telling him at all. She frankly thought that Bob should quit designing and give his attention to running the business. This idea was a rocker. It was not at all what Bob wanted out of life. The whole notion of becoming a show room salesman, accountant, and mentor to the pair of them was repellant to him. In addition, he was shrewd enough to know that Ronaldo's kind of design was destined to have a short life in fashion. It was just too far out. Once the stores marked it down three times in a row, that would be that. Still, the subtle shift in relationships worried him.

As the year progressed, Iris and Ronaldo began to get stronger and stronger. If Bob didn't want a certain group shown, Iris would go right over his head and get a fat order from Bonwits and Bergdorf's. This was to prove how right she was and how wrong Bob was. Bob noticed how cool ~~and smart~~ she was becoming towards him. She kept making cracks about who was really doing the job. Bob figured they could iron out their problems if they talked again. He asked Iris to spell out her woes. This time she spelled them out fast. She wanted 50% of the company. This was no spur of the moment demand. She had done her homework. She knew just how to buy shares. She planned to do it with a sizable increase and bonus Bob would give her. The bonus didn't bother Bob. Nor did the raise. What did bother him

was Iris' ego trip on her publicity. She actually believed that every outfit that came out of the place had been conceived by her and Ronaldo. This was so far from being the truth that Bob felt it beneath him to argue.

Bob was hurt. It was incredible that Iris had completely forgotten all he had done for her, all he had taught her about design. He knew-if they didn't- that it was his quality reputation, his design standards, and his taste know-how that had made anything the pair of them did possible.

He said "no dice" on the purchase of stock, and "no dice" on the job Iris had planned for him. But he did tell Iris he would buy her out that day. It cost him a bundle to do it too, since he had never put a book-value clause in his contract with her.

The afternoon Iris got her money, the Iris and Ronaldo Company went <sup>to</sup> in business. Iris left, mad at the world and determined to get even with Bob.

*Bob could never understand why she held such hatred for him.  
~~Why she had such hatred for Bob, he could never understand. Perhaps~~*

she was jealous. Obviously, she felt her contribution had been terrific.

But Bob had had a thriving business the day she came in and it wasn't

noticeably better the day she went out.



Iris and Ronaldo began to spend money like they were printing it in the back room. Their PR agents got them fantastic publicity. Their showrooms were photographed for Vogue. Iris' new apartment went into the Times. Ronaldo's beachhouse hit Town & Country. People wrote them up as the "star-dust-twins-of-fashion." And every|time they could they shoved a knife into Bob. They spread the word that Bob was falling apart, his business going to hell now that they were gone, and that they had to get out because he was such an ogre to work with, They wined and dined Bob's clients. Luckily most of the buyers were Bob's friends. They listened, reported back, and stayed loyal to Bob.

Bob decided to sit it out. The Irises and Ronaldos can't last forever. Even the press gets tired. And as fashion changes, business changes. Bob rolled with the punches. His business, when the recession came and the whole look of fashion changed, hung in. Once Ronaldo's Paraphernalia-like look was over, he didn't have a creative idea to spare. Two years later their business began to dwindle. Iris and Ronaldo split. They couldn't make it financially. Ronaldo blamed Iris for his loss of stature and money and suggested that ~~perhaps~~ he would like to be bought out at no small sum. But with the cost of their press parties, press agents, decorators, houses and apartments, there was so little money left they barely managed to get



out of a long term lease without having Chapter XI slapped on them.

The party was over.

Iris got a job doing a small line of her own for a big company.

After a couple of years they stopped using her label completely.

Everyone in ~~while~~ people ask Bob what ever happened to Baby

Iris and Ronaldo. And Bob says cheerfully, "You know, I haven't got

a clue." Bob continues to do well and vows that he will never again

have a partner. Especially a woman.

Iris' problem.

*This story is marvelous!*

I guess Iris never developed any sense of ethics. That's number

one problem. It wasn't what she did so much as how she did it. If she

had wanted to go out on her own, she most certainly could have done it.

But there was no reason to be so vitriolic over Bob who had made it all

possible for her.

In an attempt <sup>ing</sup> to strengthen her self-confidence, Bob <sup>had created a monster</sup> ~~blamed himself~~

~~He blamed himself for~~ ~~for creating a monster.~~ ~~He had built~~ <sup>ing</sup> her up too much. She took the build-up

at face value. And when she <sup>going,</sup> really got her own PR ~~turned on,~~ she turned

~~It's always hard to believe you own PR~~  
into an ogre. She honestly felt that she was doing Bob a favor to let him

run his own showroom. And she hit where a creative person most hates to



be hit-the ego. By telling Bob he was old hat, she really was able to get at him. Even if she believed it, it was a lousy thing to do to someone who has helped you a lot. Iris was a great example of biting the hand that feeds you. But this is a business where mean and rotten are common adjectives.

The second big mistake for Iris was that she failed to actually learn how to run the business. And she <sup>had</sup> had every opportunity. She was interested only in the frosting-the design, the press-shows, and the chic. She never learned how to buy fabric. Import fabric. She never knew how to work with contractors. She didn't know how to finagle with the unions about price. She didn't know enough to check out new accounts with Dun & Bradstreet. She didn't know how to schedule production to fit promised deliveries. She didn't know how to do anything but promote herself. She did that beautifully. Right out of the business.

#### Mama and the Raging Vacuum Cleaner

Sara hired her new boss. Eunice never heard the rumors. Jackie went barreling out to take a top job in a field she knew nothing about. Stella never dreamed her boss would hire a "real" designer. Melina never



*would catch on.*  
 thought her mentor ~~was~~. And Iris took it for granted she could  
 run a business without doing her homework.

Each and every one of the "cant-do's" suffered from a common  
 female-in-business ailment, *naivete.*

Sara and Stella and Eurnice had little or no self-image, about  
 Iris, Jackie, and Melina had exaggerated images but somewhat myopic,

Only Melina had a mentor. The other women all had access to mentors  
 of one kind or another but never used them.

Only Melina had a well-planned, long range goal. (Thought ~~it was~~  
 crooked!) Iris tried but wasn't experienced or realistic about money.

The rest just drifted along. The words "five-years-from-now" didn't  
 exist in their vocabularies *the future* ~~and~~ hadn't been ~~properly~~ planned for.

Analyzing synthetic case histories gives one an absolutely  
 Olympian feeling. It's so easy to look down and see what mistakes other  
 people are making. But it's so difficult to see your own follies. If  
 you take the time to track your own pattern, you'll see that the same old  
 goof-ups crop up over and over again in your life. And they are inev-  
 itably the ones that spoil chances for promotions, kill sales, and pre-



vent your getting the job you want.

My own problems as an employee didn't much resemble these case histories. My mother saw to it that my ~~was~~<sup>innocent</sup> in the business world was short lived. And people say I have never been shy about my self-image. My list of mentors was fairly comprehensive. I started collecting them with and went on to add Mr. Levin, Evelyn Livingstone (now of the Chicago Tribune, but then my boss at Carson's.) Stanley Marcus, Sol Ashman, and Philip Sills. I always had a long range goal: To retire with a million at ~~25~~<sup>twenty five</sup>. When that began to seem impossible then to run my own show.

But there was one major flaw in my makeup that stuck with me straight through my career. It was my totally disproportionate reaction to criticism. I can barely put up with it when it's constructive. But when it's not - stand back. I've blown some good relationships and some good jobs, and some good accounts with my inner and outer rage at destructive criticism.

One nit-picking, lint-brushing hosiery ad manager I worked for with on the subject of was ~~bananas over~~ grammar. She would hum while she put grammatical comments on the copy. In split seconds she could ruin a good block of readable copy by breaking up thoughts and rewriting sentences. All the rhythm, all the readability, all the swing ~~was~~<sup>was</sup> gone. She also had



a word magnet that removed any interesting words from the copy.

One day she began parsing the copy with her neat little crunchy handwriting. She hummed. I saw red.

"For the love of God," I shouted, "can't you ever read for meaning instead of screening?" She was stunned.

Our relationship was quite strained for a week and then I asked her to lunch. I said I thought we ought to give up her account, that I couldn't hack her grammatical purity.

"Why on earth," she said, "do you get so mad at such silly things? You don't have to make any changes, this is my way of doing my job. I'm not criticising you personally. If you don't change it and we are criticized by some grammarian then I, at least, am off the hook."

On my way back from lunch I sat in Paley Park by the waterfall for a good hour and began to ask myself her question. Why did I get so upset over niggling little criticisms? Then I remembered.

My mother thought that housework was just <sup>she</sup> pits. Her idea of nothing to do was to clean the house. If someone came over to see her, she would just shove stuff aside to make room for them to sit. Dishes could



lounge in the sink for ever. Windows could look like those on the  
New Haven Railroad trains. She preferred to study her trig problems  
and play around with math. To hell with housework.

From the time I was about twelve I tried to keep the place clean.  
I was a skinny, runty kid but I pushed Mama's old <sup>sixty</sup> pound Hoover  
as best I could. We had a complete role reversal. I picked up after  
Mama.

One day I was particularly hassled trying to get my homework  
done, trying to organize a party I was giving, and trying to get the  
house cleaned before my pals arrived. Mama was at the dining-room table  
working away on her problems. As she worked, she blissfully tossed  
scrunched-up wastepaper towards the waste basket.

When I passed by, she said, "Here, look at that." She pointed to  
her balled up papers. "You're certainly doing a punk job of vacuuming  
today." That did it. I grabbed up the vacuum which I could barely  
lift and started toward her with hate oozing from my every pore. I  
think Mama thought for sure she would be sucked right out of existence.

*The  
Check  
Feb*



*zero - CLE you wrap this up with General  
Statement - we get side-tracked by the name  
story - it's more specific than general - had us back to*

She made for the stairs, knowing that I'd never be able to lug

*the Hoover that far.*

After that scene, she cooled it for awhile. She even threw out an occasional compliment on how nice the place looked, (which I might add, worked a thousand times better with me than the criticism.)

And here I was twenty years later in the wonderful world of my own business, old enough to know a lot better, and still ragefully vacuuming the Ad Director of Charles of the Ritz when he got out his agate ruler to measure the logo, and turning the suction up high when the hosiery lady started parsing. My God, I thought, all I'm doing is chasing Mama with the Hoover for throwing her paper balls onto the floor.

But there was one major difference. And I saw it that day in Paley Park by the waterfall. Now I was being paid to swallow rotten criticism. I probably will never grow old enough to take it with a smile. And I know I'll never learn to like it. But it's somehow a whole lot easier to get down when you can chase it with a fee.



CHUCK ~~THE~~ THE CORPORATION

(You, too, can be president.)

ORGAN MUSIC: Do you feel trapped? Do you feel stuck? Do you feel utter hopelessness for women in the corporation world? Do you think statistics on women's role in business are depressing? Do you moan over the larger than ever disparity between womens' and mens' salaries? Do you cry over the increase of females in clerical work. Do you beat your head against the wall when you realize that, married or not, in the year 2000 the average woman will put in twenty-five years at work? You do? Then listen to me. There is a way out. Go into business for yourself and chuck the corporation.

MUSIC OVER  
AND OUT.

Easier said than done? Yes. Possible? Again, yes. ~~It~~ A lot ~~more~~<sup>of</sup> women (young and medium young) are taking long hard looks at the possibilities of starting their own businesses.

Until a year ago, when I was offered the presidency of The First Woman's Bank in New York, no one <sup>had</sup> came knocking at my door to take on the presidency of anything. I could never have had Mr. Levin's job (not that I couldn't have done it. I just couldn't have had it). And I never would have gotten Tilted Head's job, Freddie Williams' job, Stanley Marcus' job, Mr. Lassimer's job, The Cosmetic Queen's job. I couldn't even have gotten my nails on The Human Filer's job. I knew this the day I left each and every one of those companies. The only other presidency ever offered to me (except president of The Fashion Group and president of The Women's Advertising Club) came from my lawyer when we incorporated Trahey Advertising.



"Well, I suppose," he said, "you'll be the president?" And I was.

There are two great things about being in business for yourself. (There are actually one hundred and six, but I can't list them all here.) The best thing is that you can't be fired. Never. You may go broke. You may go bankrupt. But you'll be president the day the bank closes you down. You'll go in style. The second best thing is that you are free to make your own decisions and free to carry them out. (Which, as you may remember, was the definition of power as given by my nine mighty ladies.)

You can come to work late. You can leave early. You can take a vacation. You can take four vacations. You can make more money. You can give yourself a raise. You can work hard or take it easy. You can surround yourself with brilliant people. You no longer have to fight politics in your own world. Instead, you fight other companies for the business you want. It's a great life if you can swing it. And surely if you rack your brains you will find that back there beside your ambition (no a little to the right, that's it) there is a business you have always wanted to start.

1000

How do you go into business? Get together your services and your talents, find a place to house them (it can be your own home or apartment) and put your name on the door. How do you make the business work? Well, let us hope that you have a service or product that is unique enough to make people knock on your door. If your service or product is not unique, you may make it anyway. Luck, perserverance, location, and a willingness to fight competition could do the trick.



Jane Chapin owns "Adventures Unlimited," a travel agency housed in Abercrombie & Fitch stores and in the new Galleria building in New York. She doesn't just sell airlines tickets to and from big and little cities. Nor does she prepare itineraries for middle-aged couples who want to see the world on an Icelandic group tour. She specializes in sports-oriented vacations -fishing in Ecuador, trout fly fishing in Colorado, bird hunting in India. Her world is that of hunters, sophisticated eelers, and executives (mostly male) who want to knock off four or five days four or five times a year. As she says, "You can't make any money in this business if you don't get repeat business and these kinds of trips. Since Abercrombie is a store that sells all the travel and hunting gear plus clothes for the sporting life, Jane's services make a lot of sense there.

She first worked at Bates Advertising Agency. But after she married she found the ad world a very demanding place. She decided to indulge herself and live the country life of New Canaan. To keep from turning into a "Tip Van Winkle," she got a job at the local travel bureau in New Canaan. "It became apparent to me after a few months that there were two things about the whole travel business that could be improved upon. One, the margin of profit, two, the knowledgeability of the agent.

"The Abercrombie thing was a total fluke. My husband and I were out bird shooting with Earle Angstadt, who was then the president of Abercrombies. Between shots he told me he was giving serious consideration to opening a travel bureau. I said, "Terrible. I'll run it for you." That very month she formed an alliance with



Abercrombie to run their travel service in New York, Chicago, and San Francisco. In 1969, she and her husband bought back the Abercrombie interest in the business but kept the operation going there. By this time the Chapins had become known as "the" experts on safaris.

"I've spent an enormous amount of time in Africa. I dearly love it," says Jane, "Africa was the big family tour for us. Today, it's Alaska."

This past year she opened another operation in the Galleria in New York. Here she hopes to concentrate more on skiing in Yugoslavia, skiing in Iran, and taking people far beyond the Taj Mahal. "As a matter of fact," she remarked, "I'm getting quite big in the yacht chartering business." Chapin believes that her success in a field that is incredibly competitive is due completely to her deliberate push to become unique and to stand away from the Fugazys and American Express. "If a person wants that kind of planning I want them to go there for it. I'll stick to my two important groups - the families who want to introduce their kids to fishing, hunting and skiing and business executives who have sport's hobbies. That's where the bucks are and that's where the fun is."



### The Unusual Cookie

There are hundreds of small bakeries and patisseries in Manhattan. Why do people stand in line in a hot, tiny, crowded shop like Dumas to buy their croissants? Because, though you can buy croissants in a lot of place, you can't buy almond paste croissants. And you can't find crème fraîche in many places.

Why do people climb up a long flight of stairs and wait endlessly to buy a human-size chocolate leg that costs \$50.00? Because it's a gift no one ever forgets. Why do people go out of their way to hit Greenberg's before they cross the Triborough Bridge for the airport? Because Greenberg brownies are what you crave when you're deep in the heart of Persepolis. I have standing orders from friends all over the world to bring them Greenberg's if and when I hit their city. Uniqueness gives you an edge. Gets you publicity. Gives you that extra mark-up. Makes it possible to build a name which is valuable and can eventually be sold to someone else. If you run just a business and eke out just a living, when you are finished with it, the business is hard to sell.



### The Simmons Plan.

Today a lot of women have their degrees in finance, management, etc. But Margaret Hennig and <sup>Anne</sup> ~~Joan~~ Jardim not only make their degrees work by setting up <sup>and</sup> a ~~work~~ program in management at Simmons <sup>College</sup> ~~College~~ <sup>directly</sup> they also have parleyed their particular talents into a consultancy business. They work with major corporations all over the country advising them on how to <sup>work</sup> ~~work~~ with women in business. They lecture, train <sup>staff</sup>, run seminars, and make money.

What's the first thing you need after you have really decided that you can offer a service that's saleable, or offer a product or service that's totally new? You'll need money to get the project going.

Hennig and Jardim called on many companies to help raise enough money to set <sup>up</sup> their graduate program ~~at~~ at Simmons. The college was willing to house the project if they could get enough money together to subsidize the staff. After that, the tuition would be able to cover much of the cost. They were successful at money raising and have now found a platform at Simmons that is operative for their other talents.

### First Things First.

The first question any financial organization or financial person is going to ask you is whether or not you <sup>are equipped to</sup> ~~can~~ run a <sup>business</sup> ~~this~~ business. It's a fair question. To just "go into business" is a high-risk venture. You must prove that you are capable. The best way to prove this is to have run a similar business



for someone else for at least <sup>two</sup> to <sup>five</sup> years. Then you have a fair notion of where the potential is, how much it costs to run, what kind of work it calls for, what kind of staff you need. It is only out of this kind of experience that you can learn a business well enough to try it on your own.

I had two and a half years <sup>experience</sup> running an advertising agency with Vanity Lace. I knew every single step that had to be taken within the company itself for promotional needs, and I knew what was expected from an agency. How profitable it could be. How much everything cost. What was so great about my Sol Ashman life was that his company footed the bills for my education.

When the chips finally began to fall and I decided to git, I had a list of clients. I'd brought them into the agency. I'd take them out to my own. One piece of the Vanity Lace account came with me. Thanks to the hosiery man of that company who liked my kind of advertising and was willing to risk the scorn of new management, it was possible for my agency to get off the ground as fast as it did. We kept it for more than a year and it paid all the bills.

#### Going to the Bank.

<sup>Where</sup>  
~~Is~~ someone ~~who~~ starts with only a product to be made, the potential customer to buy it, and a service to be sold, where <sup>does she</sup> ~~can~~ get the moohla to open the doors?

The least likely place to get your money is at a bank. Banks are about as interested in new ventures as they are in long term, low ~~interest~~ interest mortgages. They are particularly rotten to women. But then there are some lessons women need

to learn about how to handle a bank. Unless you know the president socially and she thinks you're smart and is willing to give you a break (provided it won't cost too much) you are wasting your/her time. Approaching a bank on a total new business venture needs thought. *even within bank*

My silent partner, Philip Sills, took me by the hand to his banker and <sup>helped me</sup> set up a line of credit for <sup>the agency.</sup> ~~me~~ ~~and~~ At that time <sup>I had</sup> nine clients. Clients with reputable names. I had <sup>a</sup> six months projection of what they would spend. I had my own money and my partner's money to open an account. <sup>now,</sup> I could borrow money ~~to pay space bills~~ to pay space ~~and~~ and production bills. The ad agency business is a high risk business. You pay for everything you buy for a client before they pay you. Sometimes five or six months go by before you get your money. I was lucky. Most of my clients paid their bills on time.

The best way to start your banking life is to meet ~~a~~ <sup>personally</sup> a bank officer and see to it that he/she opens your account. Ask about your future with that bank. Be sure you drop in often and say hello to the officer, ~~at the bank~~. Bring him up to date on your life, your career, your company. Ask his advice about ~~certain~~ moves you might be making toward setting up your own business. He can often introduce you to potential investors. Try to open a line of credit with the bank. This is simply a system whereby you can borrow up to a certain amount - based on your income - without having to take an official loan. When and if you use it - and you should - be sure that even though you may not eat, you pay back on time. This is <sup>how</sup> ~~you~~ you will begin to get a credit rating.



There are hundreds of thousands of small businesses in our country. Cleaners, jewelers, framers, auto-repair shops, taxi fleet garages, pharmacies, florists, plant stores, book stores, restaurants, shoemaker shops, check cashing stores. Most of them are run by men. Where ~~do~~ do they get the start-up money? Probably from their family. If Bob has an opportunity to buy into a business or buy a distributorship or a store, and can't swing it at the bank, chances are the family will find a way to get him started. For women this seems to be a fairly hopeless route. Traditionally, fathers and uncles and grandpas don't really want to see Mary in business. They are pretty sure that she will never make it. So chances of getting the money <sup>this way</sup> are slim. And in many instances they are not so wrong if they hope to recoup their money. According to Dun & Bradstreet, about 50% of all new small businesses <sup>(mostly male owned and operated)</sup> fail after the first year. The first year is crucial. Even though the young entrepreneur is enthusiastic and hard working and loves the business, a lot of things can go wrong that love, enthusiasm and hard work can't right.

After five years, your chances of making it are 33% better. And if you get through ten years, you have it 90% made. Only 10% fail after that time.

What seems to hit people hardest when they go into their own business is not knowing what things are going to cost and not having the sense to ask before buying ~~any~~ services. For example, you will need a bookkeeper and from time to time a CPA. Tuck <sup>this</sup> in mind. ~~that~~ Unless you have a very firm agreement with your CPA <sup>that his monthly fee includes tax returns,</sup> he may sock you with a bill when he does your

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taxes. He also will charge extra if he has to spend three days with the IRS on your behalf. It is <sup>only</sup> fair that he be paid for these services if he keeps his fee low. However, it can come at the wrong time and be tough <sup>on your budget</sup> if you're not prepared for it. Find out exactly what service your bookkeeper will perform, ~~and~~ what ~~that~~ <sup>it</sup> will include. Ask around, ~~and~~ Find out what other people pay for the same kind of services. You will need someone knowledgeable to take care of payroll taxes, city taxes, state taxes, income taxes, unemployment taxes, insurance, Keogh plans, profit sharing, payroll, time sheets.

I figured out one time that my bookkeeper worked one <sup>full</sup> day a week for the U.S. Government and I footed the bill.

The cheapest thing you can invest in is a good lawyer. Not that he will be so cheap. But what a good lawyer can prevent you from doing is worth <sup>a</sup> fortune. Try to find one who has had some experience in your field. This gives you a lot of backup in setting up your business. Put <sup>in writing</sup> everything you agree to do with another person, ~~and~~ Be sure you sign estimates and be sure <sup>that</sup> people sign them for you. I can't emphasize the need for short written agreements signed by a responsible person. Never sign anything your lawyer doesn't read. That's an unbreakable law <sup>for someone</sup> ~~to~~ in business.

Choose your suppliers with care. They can be a good source of support both financially and morally. They look upon you as a source of business. You can do the same thing. Good suppliers will wait for their money if they know you are sincere. And you had better be.



If you need to fill in some skills such as business management or finance, take some courses before you get into it.

Merry Christmas, Y'all.

Once I started a Christmas card business in Dallas. I was working at Neiman's and I noted that anything that even vaguely smacked of Texiana sold. People bought glasses with cowboy boots screened on them, scarfs with maps of Texas, stationery, candy, cake, books, gimmicks. ~~It~~ <sup>if it</sup> said "Texas", <sup>it</sup> walked out of the store. There were no Texas Christmas cards in the world, and I thought they just might sell well. I could have <sup>got</sup> ~~some~~ some greeting card companies interested in making ~~some~~ <sup>for the store,</sup> some, but instead I decided to produce <sup>the cards</sup> ~~them~~ <sup>myself.</sup> I had the following assets going for me: I <sup>worked with</sup> ~~several~~ several good printers. ~~worked with them~~ <sup>So</sup> I had a fair idea of what printing would cost. I knew the stationery buyer. She had a great sense of humor and sold a lot of Texas merchandise. I ran the advertising, so ~~it would be a breeze.~~ <sup>would be a breeze.</sup> I knew most of the press, so there would be publicity. I knew a super artist, Zabelle Marootian, who ~~could~~ could do what I wanted. I made a deal with her for so much a design, plus a royalty <sup>for anything sold</sup> over a certain number. I <sup>saw</sup> ~~the~~ the finished drawings before I ordered a card. I had the type set. I made the finished cards so that the buyer saw exactly what I meant to produce. <sup>when</sup> I got my first order, It was substantial. On the basis of this, I called a lawyer and had him incorporate <sup>the</sup> me. "Wishful Thinking Co." was officially alive.

~~It lasted four years. Then in desperation I knew that~~  
There followed four years of spiraling success. Then I faced it



<sup>an office and</sup> either I had to rent a warehouse ~~office~~ <sup>I had to</sup> or quit. I hadn't  
<sup>been able to get</sup> had my car in the garage in two years. There were no closets  
 left. It was that time. I had to decide whether I really  
 wanted to kick everything at Neimans and hang in ~~with the~~ <sup>a greeting</sup>  
 card business. If I were to ~~quit~~ take it out of ~~the~~ <sup>my</sup> house  
 and make it an honest-to-God business, the profits that were  
 swell would soon be small. ~~I~~ I decided to chuck it while  
<sup>was ahead and stayed with Neimans.</sup> I ~~had a profitable prospect for my regular job.~~ I had earned a  
 lot of extra money. ~~Well, a lot for me at that time in my~~  
~~life.~~ I'd had the fun of creating a product and selling it.  
 I also learned about running a business from a hundred different  
 people. The purchasing department taught me how to buy boxes  
 and wrapping paper. The mail order people told me how to ship.  
 The accounting department showed me how to do invoices, how  
 to set up books and keep records. Stanley Marcus never knew  
 what a super basic training ground his store was for opportunis-  
 tic entrepreneurs like me.

But I also began to see that ~~in business~~ <sup>are</sup> there ~~are~~ plenty  
 of pitfalls <sup>in business.</sup> I had to learn about insurance. (Inventory <sup>housed</sup>  
 in a garage is a poor prospect for flood insurance.) I had to  
 watch dollars carefully. I became aware of the word "pilferage."  
 I ~~also~~ had to wonder just how many years Texas cards would re-  
 main hot. It was a fun venture ~~as~~ as long as I kept it small.  
~~I~~ To grow ~~big~~ I would have had to figure out  
 how to outwit Norcross and the rest of the greeting card world.

After I came to New York and went to work for Vanity Lane,  
 I decided to publish a book with a friend of mine, <sup>the</sup> mad, witty



Daren Pierce, who today co-owns Woolworks.

We had been partying a good bit and drinking plenty of martinis. (Those were martini years.) Late one evening, after several marts, Mr. Pierce decided to create a souffle. ~~He~~ peered at the cookbook, <sup>and</sup> <sup>Complaining</sup> ~~he~~ kept ~~saying~~ that he couldn't read the type.

"Damn these fools," he bellowed, "why doesn't someone write a cookbook with BIG TYPE for people who drink!" And ~~he~~! ~~the~~ The Compleat Martini Cookbook was born. We wrote ~~it~~ it in two days. To qualify for ~~inclusion~~ <sup>inclusion</sup>, ~~dishes~~ <sup>dishes</sup> had to be able to stay in the oven up to twelve hours. We set the text so that it got bigger each time you had another drink. After four martinis, no knives were recommended.

Since this was way before the days of the non-book, there wasn't a publisher in the city who would take a chance on it. We decided to open our own publishing company and produce it ourselves. *We called ourselves "Random Thoughts."*

This took me right back to the days of "Wishful Thinking." We needed the printer, we needed the illustrator. Both came into the venture for a piece of the take. We printed 25,000 copies, had them spiral bound, and put them on the market. I was told ~~that~~ <sup>like this by a couple of unknowns would be</sup> a quantity ~~such as that or a million or there was~~ enough to have ~~any~~ <sup>any</sup> publisher committed ~~to it~~. Nonetheless the book sold out in weeks. When Random House read about Random Thoughts, ~~the publisher felt we should cease and desist.~~ So did my lawyer. But we went merrily on. <sup>ff</sup> We now had cash enough to produce our next marvel. This one ~~we~~ <sup>we</sup> called 1,000 Names and Where to Drop Them. We printed a cautious 10,000. They ~~we~~ sold out. ~~Once~~

again, it was <sup>the</sup> combination of a stark raving mad item that made a good gift, <sup>and</sup> plenty of free publicity ~~that~~ got the thing off the ground. <sup>Next</sup> ~~then~~ we did The Gin and Butter Diet (or How to lose One Pound a Day for a Year.) People not only bought one copy of this epic, they bought five and six. The pages were all in color on color and made great bar posters. The books were illustrated by Betty Fraser, a gifted illustrator, <sup>we promptly made</sup> ~~and~~ <sup>ask</sup> ~~at~~ <sup>our</sup> partners. A lot of people phoned to ~~ask~~ what actually did happen when people went on our diet of parsley, gin, and butter. "What," said some <sup>humorous</sup> ~~honey~~ creature from the local press, "what will happen to people who lose a pound a day for a year?" We told her the truth. Never lie to the press. We said, "They disappear." She printed it. That sold more books.

~~At~~ Random Houses <sup>laughed</sup> ~~bitching~~ around about our name, <sup>but</sup> they never did much about it. Years later, I met one of the <sup>top</sup> editors at a cocktail party. He said, "Well, what are you up to now?" <sup>to</sup> I said, "Nothing much."

"You know," he said, "I never could figure out why we didn't print more of that funny, martini cookbook when we published it."

"I couldn't agree with you more," I said. "Maybe we should do Son of Martini Cookbook."

"Splendid idea; let's lunch."

We did do Son of Martini Cookbook, <sup>But under the</sup> Random Thoughts ~~imprint~~ not Random House. 

Edward Gorey illustrated <sup>this one</sup> ~~it~~ for us. <sup>And</sup> ~~I thought~~ it was marvelous, <sup>our inventory remained with us.</sup> but by this time the public was bored with non-books. I think Mr. Pierce still has a couple of thousand <sup>copies.</sup> He <sup>has</sup> threatened the river for me, not the books, if I don't get them off his hands.

Again, I had to decide whether to form a publishing company and take the business seriously or quit. I had the agency going at Vanity Lane. Pierce was beginning his petti-point business. <sup>our</sup> ~~Margaret~~ <sup>make Margolies</sup> the printer, and his mother had more work than they could handle. (She was our only employee. ~~This~~ <sup>to insure</sup> her son's <sup>off the top</sup> getting paid ~~first~~ before we got our grubby fingers on the <sup>profit.</sup> ~~money~~) ~~At that time~~ I thought, <sup>and thought about it. In the end I let</sup> ~~it was fun while it lasted.~~ Random House had their name all to themselves again.

### The Bennington Jeweler.

~~My~~ <sup>HP</sup>, I know several successful female entrepreneurs. Carol Russack of Carolee Jewelry is one of them..

She is in her early <sup>thirties,</sup> ~~thirties,~~ married ~~and~~ has three children. A Bennington graduate with a degree in architecture, Russack had <sup>aimed at</sup> ~~aimed at~~ building a reputation with a prestigious architectural firm. <sup>But</sup> She also was shrewd enough to see that there weren't many buildings being planned for old Gotham in the future.

Carol decided to shop around for another career. Jewelry as a form of sculpture had always interested her. She began to look at jewelry in the cold light of design. When she shopped the stores, there was nothing there she personally wanted to buy and wear. This is always a tip-off. There might well be a

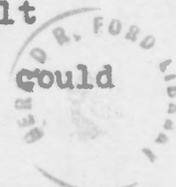


market for what you are looking for and can't find. If the jewelry was at a price that she found palatable, it wasn't fashionable. If it was chic, it was as expensive as the real thing. She started designing quality costume jewelry that was young, contemporary, and inexpensive.

One night she announced to her husband that she was off to Europe to see what <sup>materials</sup> she could find in the line of bits and pieces. She had done her search in the States and found that no one would sell her anything that didn't add up to a mass or a mill. "I didn't even know what a mass or <sup>a</sup> mill was," says Carol. In France and in Italy she found that people were happy to sell her whatever <sup>quantities</sup> ~~bits and pieces~~ she wanted for her designs. During her shopping trips she <sup>also</sup> made contacts with small manufacturers in Europe who were happy to have a new, though small, customer. Back she went to Connecticut and out came the designs. After she had worked out her first small group, she called the Bloomingdale's costume jewelry buyer for an appointment. The buyer said "Come right now." That was the beginning of the Carolee Business. Today Carol has a studio in Connecticut, a show room in New York, 500 customers in America, and a very good business in Japan.

### Womanschool

Not too long ago, an English literature teacher from Jersey City State College came to see me about helping her <sup>promote</sup> ~~about~~ a new school. Her name is Elaine Sharpe. She felt that there were no schools in New York city where women could



learn basic skills and expertise to advance themselves in their careers. "Sure, they have degrees or some academic training. But they haven't got a clue what to do on a job." Sharpe felt that the Women's Movement had opened women's minds. They now saw the blatant discrimination against females in business. But there was no place to learn what she calls "coping skills."

She called her project Womanschool. Along with her husband, it took her a year to develop the program. "Our first inkling that we were on the right track came when we ran the tiniest ad in the New York Times education section. We had 400 PhD's write to us applying for staff jobs. If that many teachers wanted to teach in a program like this, there had to be 400 women who might like to ~~learn in it~~ <sup>study there.</sup>

Since she had absolutely no money for advertising, I advised Elaine to head for a public relations person who could publicize her idea. It was novel <sup>a natural for</sup> ~~and such~~ PR. It wouldn't cost her anything but the PR fee.

The press release attracted plenty of publicity not only in America but all over the world. As the <sup>press</sup> clips began to roll in, so, too, did the applications from students. Now it was time to find a house for Womanschool. She and her husband <sup>decided on</sup> ~~settled for~~ Finch. <sup>the college</sup> ~~Finch~~ was having financial woes and <sup>welcomed</sup> ~~was happy to get~~ additional income. Womanschool now had a home. ~~There~~ <sup>its</sup> courses, mostly taught on nights and weekends, didn't interfere with the Finch set-up. It was a good arrangement. When Finch went broke, Elaine Sharpe moved her 700 students to <sup>space on</sup> Madison Avenue <sup>the school</sup> ~~which~~, today, she can well afford. ~~They~~ <sup>it</sup> started with ~~the school~~ <sup>twenty four</sup> courses. Today ~~the school~~ <sup>sixty</sup> offers ~~the~~ <sup>its</sup> Faculty



people are for the most part out of the business world .  
~~is almost all from academics since~~ Sharpe feels that women, who  
are struggling for identity, need to see ~~a~~ honest-to-god  
women who've made it standing there in front of them.

Everyone had warned her that New York did not need another  
school, Especially one for women. <sup>everyone prophesied that</sup> ~~and that~~ a school such as  
this would most <sup>inevitable</sup> ~~certainly~~ turn into a political women's caucus.  
Everyone was wrong. The "right" anything will do well in  
New York or anywhere else.

With the school off and running, Elaine and her husband  
are now deep into the corporation world trying to marry education  
to business. I suspect she'll get them together if she has  
to take her shotgun <sup>to the wedding.</sup>

86th and Second Avenue

One of the toughest businesses in the world is the  
restaurant business. And one of the toughest and coolest <sup>of New York</sup>  
restauranters is Elaine Kaufman.

When I first met Elaine, she was working for Alfredo  
Viazzi at Portofino Restaurant in the Village. It was  
rumored that she owned a piece. It was rumored that she  
was more than a partner, ~~and~~ It was rumored that there might  
be mafia behind every noodle. When Alfredo cut and went to  
Italy, Elaine struck out on her own. She managed to get the  
backing to open her own restaurant. She chose Second Avenue  
and 86th Street, a location that looked like risk-city. But  
<sup>Elaine knew just what she was doing;</sup> ~~she was in good luck.~~ Not only <sup>did</sup> she pick <sup>a</sup> place which was in-  
expensive - well out of the higher rental area - <sup>because</sup> she knew <sup>that the</sup>  
Portofino ~~that the~~ clientele would haul their bodies anywhere  
that was chic, casual, easy going and "in." Elaine <sup>created this kind of</sup> ~~kept~~  
<sup>kept a big chunk</sup> ~~of~~ Alfredo's  
nice atmosphere in her new place and <sup>of</sup> Alfredo's



customers. She had built a winner. Today international travelers know about Elaine's and try to get there at least once even if it is out of the way. ~~There~~ <sup>they will</sup> (if they can recognize them) see all the right people - ~~Staus-Fandheim,~~ Faye Dunaway, Warren Beatty, Sydney Lumet, ~~Miloš Forman,~~ <sup>Miloš Forman,</sup> Gladys Feiniger. The famous flock ~~Kazan, Boris Aronson, Gordon Benning, and Avdon.~~

to Elaine's.

### The Youth Dew Lady

Believe it or not, the first time I saw Estée Lauder she was behind the cosmetic counter at Neiman-Marcus. This was in the early fifties. She ~~then~~ had a small business centered on a bath product called "Youth Dew." The most popular product in the collection was a bath oil which was potent and lasting. Who would ever think a bath oil could create a dynasty such as Lauder runs today? But it did just that. Estée's scent was unique and she was not above pushing it on every lady at Neiman's or selling <sup>it</sup> by mail (she started the gift-with-purchase-idea). Where most expensive French perfumes faded away within an hour or two, "Youth Dew" would linger for twenty-four hours. Women started dabbing on the oil behind their ears and behind their knees and in the crook of their elbows - all those erfogeuous places. Happily for Estée, it inevitably provoked the question, "Hey, what's that you're wearing?" It was a bottled-in bonus. Before too long, Estée parleyed her bath essence into a whole collection of prestige cosmetics and treatments.

Years ago, Estée told me that she was determined to be the next Elizabeth Arden. She said that when Rubenstein and Arden went (Cochran and Denny had long since sold out) to the great

cosmetic counter in the sky, there was going to be room for another personality cosmetic, ~~and~~ "That's going to be me," she predicted. Estée carved out a place for herself right at the top. Today she runs a multi-multi-multi-million dollar cosmetic empire. She and her husband are still active in the business, though not on a day-to-day basis. That's for their two sons to work at. Estée's made a very secure and glamorous world for both of them.

#### Waldemar and Violet's Little Girl

Mary Berg Wells Lawrence comes closest to Estée in making history in her own business. Mary Berg started out as a Macy copywriter in the heart of downtown Youngstown. From there she did a stint at McCann-Erickson, before moving to the highly creative, wildly successful Doyle Dane Bernback. Then it was on to Jack Tinker & Partners, which was for three or four years the big "hot" creative agency in the city. (Mine was the "small" hot creative agency.) Word had it that Mary was the brains behind the first mad and marvelous Alka-Seltzer commercials, ~~the~~ ~~part of the~~ ~~Henry Holt~~ ~~and~~ ~~the~~ ~~story~~. As the story goes, Mary married ~~the~~ Braniff, president (a Tinker client) and soon after opened her own business with Braniff as her first client. Within weeks she had managed to attract some ~~some~~ important "biggie" clients. Braniff left WRG only when the agency took on TWA, a much bigger account. Today Mary's "little" shop does a cool <sup>\$</sup>450,000,000. ~~the~~



Want a Big Job? Call Judy:

Judy Wald, of Judy Wald International, a specialty placement agency in New York, Chicago, Los Angeles, Paris and London, made it in her business in a big way. Her specialty is placing high-priced, creative people in high-priced ad agencies. Judy says, "To begin with, I did everything ass-backwards. I majored in psychology at Syracuse. After college, I immediately got married. I instantly had two children. Then I began to wonder what to do. My husband was an account man in an ad agency and one night introduced me to Max Copeland, the photographer. I told Max I wanted something to do and he suggested I become a photographer's "rep." I said I didn't know beans about repping. He told me I had the two necessary ingredients it takes to be a photographer's representative - enthusiasm and salesmanship. I guess I ~~was~~ <sup>did have</sup> those assets because I soon handled some of the best photographers in the business. After a year or so I joined forces with another rep. Together we had a great stable of photographers. # At the time I didn't even realize that what I was doing was a lot more than peddling photography. I was meeting the most important art directors and creative concept people in the business. I got to know most of the agency presidents. Meanwhile my husband had cut and I had to look at the ~~possibility~~ <sup>necessity</sup> of working <sup>^</sup> not for kicks, but for real. I had to see that the kids got some kind of life. As a photographer's "rep," I was making fair money, but it was <sup>always</sup> ~~a~~ feast or famine. I decided to try working for an ad agency. I got myself in as a copywriter.

I always could sell - even me. Two years later, I went on to a much better job as ad director of ~~the~~ Peter Pan Foundations. Here I learned the relationships of the manufacturer with the advertising agency. After two years <sup>with</sup> ~~of~~ Peter Pan, I decided to enjoy un-employment and think about my future.

When I had to go back to work, I went to the best placement agency in the city. Instead of getting me a job, they offered me a job. ~~and~~ I started placing people in the ad world. ~~and~~

~~kind of thing that I wanted to~~ Another placement bureau run by a woman ~~she~~ offered me a chance to buy 49% of <sup>her</sup> ~~her~~ business. My lawyer said, "Forget it." I ~~would~~ merely be buying a boss

and ~~she~~ wouldn't have <sup>any</sup> say in ~~the~~ major decisions. So I took the money that I had saved to buy into that agency and started my own instead. <sup>It</sup> It was then that all the years of

knocking around began to make sense. My psych major ~~was~~ <sup>used to</sup> help <sup>me</sup> <sup>to</sup> psych out people. All my contacts came into play. From my years in placement, I knew how to make <sup>this</sup> business

make money. But I ~~just~~ didn't want <sup>to</sup> <sup>just</sup> start another employment agency. I decided to specialize, <sup>to</sup> ~~place~~ <sup>place</sup> only ~~the~~

creative people. First, ~~this~~ this was where the fun and action were. Second, this was where the money was. <sup>At</sup> At that time agencies were in a "Let's get some creativity in here" mood and I cashed in on it. Then I decided to be even more

unique. If I could get the ad agencies to pay the fee instead of the people I was placing, that'd be <sup>a</sup> great inducement to come to me. I'd attract a following of the best. The idea

knocked the agencies off their pins but they did see <sup>it's</sup> ~~the~~ reasonable <sup>idea</sup> I could get the best. I knew who they were. I could pull <sup>it</sup> ~~it~~ off.



~~Contract~~ <sup>The agency</sup> It was worth ~~that~~ money to get the best and ~~the~~ <sup>it was a big x</sup>  
<sup>for me to be</sup> paid fast and in one lump sum. (Creative people have a  
 tendency to pay in small sums ~~and~~ over a long period of time.)  
<sup>And I had always</sup> ~~I~~ thought that chasing my people for a fee was degrading.)  
 This way I got paid, the creative people got placed, and  
 their fee was paid for. I really started a whole new <sup>procedure</sup> ~~thing~~  
 that all agencies now practice. I realized that I'd have  
 to widen the network to keep getting more clients. So I  
 headed for London and Paris, ~~and~~ then out to the mid-west and  
 west.

I hate the administrative end of the business. I  
 love the selling. Max Copeland was right. I can sell.  
 I love getting a great job for the right person. I get  
 my kicks that way."



The Pinafore that made Milwaukee Famous.

Florence Eiseman never dreamed of owning and running her own business. She did what every nice young Minneapolis girl did in the early 1900's. <sup>she finished</sup> ~~She finished~~ high school, learned ~~to~~ to type, and ~~settled down to wait~~ <sup>settled down to wait</sup> ~~waiting~~ till the right young ~~one~~ <sup>then</sup> Minnesopolitan came along. But Florence got a chance to <sup>kick</sup> over the traditional traces. The second her Chicago uncle offered her a job in the big windy city, she chucked Minneapolis and headed for "the Big Onion."

There she met and married Laurence Eiseman who was trying to hang-in through a long and tough depression. When "Little Laurie" arrived and then "Little Bob," "Big Laurie" decided to try his work-luck in Milwaukee. He ~~had~~ latched on to a toy business.

To help stretch the budget, Florence made children's clothes for the "swells" of the city. She made incredibly beautiful designs that were a big hit with the rich. "But, oh, God the patronizing. I simply couldn't stand the patronizing," says Ms. Eiseman.

One day when "Big Laurie" was off to try and sell Marshall Field's his toys, Florence coaxed him into taking some of her pinafores. Perhaps if he showed them to the children's buyer something might just happen. Something did. The toys didn't sell, but Florence Eiseman



was officially in business. With a fat order for several thousand dollars worth of clothes, Mr. Eiseman decided to abandon his toy project and hit the road with Florence's collection. She went to work on the next season.

"We were so poor I had to buy all the fabric retail," says Eiseman, who now shops Italy and Switzerland twice yearly to find the very finest fabrics in the world.

Within a few years the Florence Eiseman label became "the" status label in the kids' world. No truly pampered kid <sup>could miss</sup> ~~being~~ being dressed and photographed in a Florence Eiseman outfit. The business thrived ~~and~~ Florence was soon tagged the Balenciaga, the Dior, the Norell, the St. Laurent of the Lilliputian crowd. With just about every fashion <sup>prize</sup> ~~that~~ that's awardable <sup>cranned</sup> ~~in~~ in her office, she ~~credits~~ credits her success to three things: luck, hardwork on the part of her husband and herself, and no steady income.

Son Bob says, "That's not the whole truth. Mother has fantastic taste, a sense of quality that drives you crazy in manufacturing, and an uncanny sense of knowing what will go and what won't.



At 78, Florence Eiseman still designs, still edits, still shops, and still checks into the factory every day provided the Ozone level isn't too high. <sup>And</sup> she still travels every chance she can with her two sons who now make the clothes, promote the clothes, and sell them.

Yes, you can.

Today more and more women are looking at the world through entrepreneur glasses. It's a world that is most attractive to any woman who wants power in her life. It may not be U.S. Steel power or IBM power, but running your own business does give you clout in your community and stature in your world. With the very same skills they would use on a salaried job, women are finding out <sup>that</sup> they can support themselves and their family just as well if not better: ~~than they are~~ on their own. Certainly their tax picture is immeasurably improved.

Women now run their own publishing companies. They produce books and newspaper and newsletters. They run kennels, insurance companies, greenhouses, movie production companies, ad agencies, public relations firms, farms, and delis. Nothing stops a woman from buying a factory and making anything from a store fixture to furniture. From her design studio she can design a bar, an office, a building, a store.

Someday women will certainly have the necessary financial backing to

<sup>these</sup>  
build ~~as~~ as well.

Office <sup>workers</sup> ~~women~~ are <sup>discovering the rewards of</sup> ~~finding out that~~ <sup>(spiritual as well as financial) of</sup> ~~supplying~~ independent typing

services, bookkeeping services etc. ~~is such a rewarding spiritually~~

~~as well as financially~~ than hitting a Smith Corona Electra at Burlington

<sup>doesn't compare.</sup>

Mills at 8:30 in the morning, I am convinced that if all the sec-

retaries of <sup>the</sup> our world went into business for themselves, they could

tip the economic scales of the country in their favor in less than

thirty days.

In this country there are thousands of antique shops, insurance appraisal companies, book stores, and schools run by woman. I even know of an auto dealer. There are vineyard owners, ranch owners, mink breeders,

<sup>not</sup> Women are bakers, jewelers, heads of detective agencies, restaurant owners, ready-to-wear manufacturerers and store owners. Women can do everything, so it seems, but chimney sweep. I've yet to turn up a female chimney sweep. Nor have I gotten a line on women funeral directors or grave diggers.

But I'm all for women forgetting these professions. Let the guys have them. I'd rather see women open investment companies, buy real estate, start banks, and get together enough money and power to needle our government into having at least one "token" senator, one "token"



vice-president, one "token" supreme court justice. Who knows? If the world carries tokenism far enough, we may even get a "token" president. Now that's power worth thinking about.

#####



AWFUL APPENDAGE  
(appendix)

≡



THE COMFORTABLE VAGUENESS OF PERCENTAGES &  
GLITTERING GENERALIZATIONS.

(from Corporate Boards The Woman Director  
April 14, 1977 Women's Forum Inc.)

- \* One fifth of the top boards have at least one female director.
- \* One third of the billion dollar industrials now have a woman on their board.
- \* In a study of 370 major companies, boards with women members rose from 11.4% in 1974 to 19.5% in 1975, but only inched up to 21.3% in 1976.
- \* According to the listing compiled by Catalyst, 147 women were serving on 175 of the top 1300 corporations' boards as of 1976. Today, they indicate that approximately 205 women serve on 228 boards from the same corporate group.

THE STAGGERING SHOCK OF ABSOLUTE NUMBERS:

( A word to the wise: absolute numbers frequently tell a more realistic story. Close study of the list below will reveal that indeed some few women have made it to the boardroom, but very few have made it on to the committees that really count, ~~really count and executive~~. And even fewer show up as executive officers of the top billion dollar corporations.)



302

DATA ON  
 THE TOP 50 COMPANIES FROM FORTUNE'S DIRECTORY  
 OF THE TOP 500 INDUSTRIAL CORPORATIONS IN  
 THE UNITED STATES  
 1976

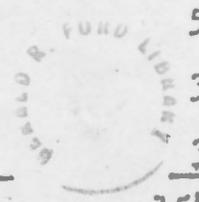
	MALE BOARD MEMBERS	FEMALE BOARD MEMBERS	MALE OFFICERS	FEMALE OFFICERS
1 Exxon	15	1	24	0
2 General Motors	23	1	46	0
3 Ford Motor	17	1	62	1
4 Texaco	14	0	37	0
5 Mobil	15	1	26	1
6 Standard Oil of Calif.	14	0	15	0
7 Gulf Oil	12	1	22	1
8 IBM	24	1	42	0
9 General Electric	17	1	17	0
10 Chrysler	19	1	36	0
11 International Tel. & Tel.	20	0	21	0
12 Standard Oil (Indiana)	18	0		0
13 Shell Oil	13	0	17	0
14 U.S. Steel	17	0	28	0
15 Atlantic Richfield	15	0	40	0
16 E.I. du Pont de Nemours	22	1	28	2
17 Continental Oil	14	0	27	0
18 Western Electric	16	0	25	0
19 Proctor & Gamble	16	0	27	0
20 Tenneco	12	0	22	0
21 Union Carbide	15	1	26	0
22 Westinghouse Electric	15	1	62	1
23 Goodyear Tire & Rubber	17	0	32	0



( cont )

24	Phillips Petroleum	11	0	58	0
25	Dow Chemical	17	0	19	2
26	Occidental Petroleum	12	0	27	0
27	International Harvester	15	0	12	0
28	Eastman Kodak	14	0	54	0
29	Sun	11	0	13	0
30	Union Oil of Calif.	15	0	14	0
31	RCA	12	1	25	0
32	Esmark *	58	0	73	0
33	Bethlehem Steel	14	0	39	0
34	Rockwell International	17	0	22	0
35	United Technologies	15	0	34	0
36	Caterpillar Tractor	12	0	26	0
37	Kraft	13	1	35	2
38	Beatrice Foods	18	0	43	0
39	LTV	15	0	11	0
40	Xerox	17	1	28	1
41	R.J.Reynolds Industries	15	1	14	0
42	Monsanto	17	1	20	0
43	Ashland Oil	15	1	27	0
44	General Foods	15	2	45	2
45	Cities Service	15	0	19	0
46	Firestone Tire & Rubber	10	0	28	0
47	Boeing	12	0	53	0
48	Amerada Hess	15	0	53	0
49	Greyhound	18	0	30	1
50	W.R.Grace	25	0	38	0
TOTAL		823	19	1542	14

Pick up footnotes



Note: The two power committees on any board are the Executive and the Audit/Finance Committees. Where committee memberships were identified in the Annual Reports of the above companies, only 2 of the 19 female directors served on the Audit Committee, 1 on the Executive Committee. The stereotypical committee responsibility for women is public-oriented, e.g., Public Policy, Public Issues, Human Resources, Public Responsibility.

For women officers, the typical title, ironically, is still secretarial. Of the 14, 8 hold the post of Assistant Secretary, 1 is Public Relations Director, 2 are Vice-President, 1 is Ad Manager,

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\* Esmark includes four separate companies, each with its own board of directors and officers: Vickers Energy Corp., Swift & Co., Estech Inc., International Playtex, Inc.



HOW ANNUAL REPORTS PORTRAY WOMEN

Since 99% of all corporation board members and executives are male, pictures of men dominate the laminated, four-color, handsomely designed annual reports these companies put out. An amazing similarity characterizes these pictures: the men in the gray flannel suit smile fixedly out of page after page. These are the confident members of the managerial elite filling their leadership roles in a variety of predictable positions. There are the highly-skilled technicians, the account managers, the senior supervisors, the senior engineers, the student engineers, research developers, the creative directors, the marketing directors, builders, the investment advisors, the inspectors, the planners, the inevitable research chemists.

The rest of the distaff side present a different picture, however. There being so few <sup>in this category</sup>, I was able to itemize the pictorial roles they play in the annual reports of the top 50 American corporations. To study these is to realize how they appear to not only their fellow (male) board members, but to the readers of these millions of annual reports, the circulation which far exceeds that of the Reader's Digest. The smell of tokenism is everywhere.

How Top Fifty SEE WOMEN

- |                           |  |
|---------------------------|--|
| 1. Exxon                  | Flag-waver   |
| 2. General Motors         | Props for new model cars.  |
| 3. Ford Motor             | Machine and assembly line workers.   |
| 4. Texaco                 | Surfactant tester, <sup>(1)</sup> computer programmer, chemist, steno, shopper, operator of alkylant unit. |
| 5. Mobil                  | Trainee, shopper.  |
| 6. Standard Oil of Calif. | Geologist  |



- 7. Gulf Oil Non-existent
- 8. IBM Shopper, teacher, library worker, computer analyst, bank-teller, office worker, department store computer operator, Xeroxer, student.
- 9. General Electric Cook, apprentice, hair-dryer demonstrator, bulletin board reader, office worker.
- 10. Chrysler Non-existent
- 11. International Tel. & Tel. Factory worker, demonstrator, processor, cosmetician, consumer.
- 12. Standard Oil (Indiana) Credit card user, spectator at plant dedication.
- 13. Shell Oil Chemist, secretary, TV interviewer, tester.
- 14. U.S. Steel Non-existent
- 15. Atlantic Richfield Non-existent
- 16. E.I. duPont de Nemours Biologist, doctor, technician
- 17. Continental Oil Geologist
- 18. Western Electric Unskilled worker, computer analyst
- 19. Proctor & Gamble Clerk, soap packer, shopkeeper, office worker
- 20. Tenneco Housewife
- 21. Union Carbide Trainee, chemist, technician, housewife removing economy size Prestone from auto
- 22. Westinghouse Electric Assembly line worker, typist
- 23. Goodyear Tire & Rubber Specialized worker,
- 24. Phillips Petroleum Non-existent
- 25. Dow Chemical Chemist



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- |                              |  |
|------------------------------|--|
| 26. Occidental Petroleum     | Non-existent   |
| 27. International Harvester  | Non-existent   |
| 28. Eastman Kodak            | Micro-film retriever, technician, housewife on vacation, sound/slide operator, housewife showing husband new sheets, machine operator, office worker, model, stylist, plant water-er |
| 29. Sun                      | Lady applying lipstick in car mirror, shopper  |
| 30. Union Oil of California  | Driver filling up tank at station.   |
| 31. RCA                      | Opera singer, Scarlett kissing Rhett, puppeteer, old factory worker (very old)   |
| 32. Esmark                   | Door to door interviewer, home economist, shopper, black board user.   |
| 33. Bethlehem Steel          | Non-existent   |
| 34. Rockwell International   | Non-existent   |
| 35. United Technologies      | <i>A</i> hand operating microwave oven, assembly line worker, librarian, interviewer or interviewee, helper in clinic, wheel chair occupant  |
| 36. Caterpillar Tractor      | Technician, engineer   |
| 37. Kraft                    | Cafeteria worker, computer systems operator, female child with Vegemite on face and bib  |
| 38. Beatrice Foods           | Non-existent   |
| 39. LTV                      | Housewife, hot dog rejector/inspector, marketing intelligence researcher   |
| 40. Xerox                    | Systems representative, message conveyor, secretary, sales representative, trainee   |
| 41. R.J. Reynolds Industries | Market researcher, cigarette vendor, mother with children slurping Hawaiian punch, food researcher, ballerinas   |
| 42. Monsanto                 | Field worker, processor, aspirin taker, traveler with twenty four suitcases, swimmer, secretary, hot air balloon, passenger, seat belt user.   |



- 43. Ashland Oil Non-existent
- 44. General Foods Non-existent
- 45. Cities Service Non-existent
- 46. Firestone Tire & Rubber Store manager
- 47. Boeing Observer of computer operator
- 48. Amerada Hess Non-existent
- 49. Greyhound Cafeteria diners, pharmaceutical staffer, traveler, bus booking agent, cafeteria worker, assembly line worker, Pearl Bailey singing "Say Hello to a Good Buy" in front of bus
- 50. W.R. Grace Shopper, costumed dancers, guitar players, lunchers



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STARTLING STATISTIC # 1

According to Business Week (November 24, 1975), there are 15 U.S. women who earn over \$100,000.00.

Here is a current list of the top 100 Highest Paid U.S. marketing Company Chief Executives published in the Gallagher Report. Needless to say, this list includes no women.



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# THE GALLAGHER REPORT

230-PARK AVENUE, NEW YORK, N. Y. 10017

(212) 601-5000

A Confidential Letter  
to Marketing, Sales,  
Advertising and  
Media Executives

Supplement to May 2, 1977.  
Volume XXV, Number 18

## 100 HIGHEST PAID U.S. MARKETING COMPANY CHIEF EXECUTIVES

CHIEF EXECUTIVES	COMPANY	1976 Total Remuneration	% Gain or Loss	Estimated Annual Pension	Common Shares Owned	% Gain or Loss
Henry Ford II Chairman	Ford Motor Co.	\$ 970,000	+190.6%	---	1,055,338#	- 8.8%
Thomas A. Murphy Chairman & Chief Executive	General Motors Corp.	950,000	+ 75.7	---	18,834	+ 63.2
Harold S. Gencen Chairman & Chief Executive	International Tel. & Tel.	846,398	+ 9.1	\$ 88,166	151,134	0.0
David J. Mahoney Chairman & President	Horton Simon Inc.	844,444*	+ 43.7	---	2,047	+ 2.5
John J. Riccardo Chairman (President until 9/30/75)	Chrysler Corp.	700,066	+224.7	---	15,445	0.0
Ravleigh Warner, Jr. Chairman & Chief Executive	Hobil Oil Corp.	697,595	+ 12.4	---	13,442	0.0
Michel C. Bergerac Chairman & President (Chief Executive since 5/1/75)	Revlon, Inc.	693,567	+ 98.3	146,945	2,200	- 92.2
Clifton C. Garvin, Jr. Chairman & Chief Executive (since 8/1/75)	Exxon Corp.	636,083	+ 18.3	---	16,780	+ 46.6
Reginald H. Jones Chairman & Chief Executive	General Electric Co.	620,000*	+ 24.0	---	24,923	+ 2.5
J.E. Swearingen Chairman	Standard Oil Co. (Indiana)	528,450	+ 2.2	---	104,872	- 3.6
W.H. Conzen Chairman (since 9/28/76) & Chief Executive	Schering-Plough Corp.	524,000	+ 10.3	125,470	12,415	- 22.1
Edward G. Harness Chairman	Procter & Gamble Co.	521,025	+ 22.6	---	34,167	+ 10.2
Robert K. Heimann Chairman & President	American Brands, Inc.	506,906*	- 9.7	65,356	12,333	+ 0.9
Richard L. Gelb Chairman & Chief Executive (President until 7/12/76)	Bristol-Myers Co.	492,000	+ 9.3	141,899	11,000	- 18.5
James E. Burke Chairman & Chief Executive (since 11/76)	Johnson & Johnson	489,502	+ 26.3	84,500	22,015	+ 0.6
John D. deButts Chairman & Chief Executive	American Tel. & Tel., Co.	483,813	+ 9.0	296,639	8,689	+ 14.6
William O. Beers Chairman & Chief Executive	Kraft Inc.	474,206	+ 16.5	162,207	18,000	+ 20.0
Joseph F. Cullman III Chairman & Chief Executive	Philip Morris, Inc.	469,429*	+ 11.3	---	180,749	0.0
Colin Stokes Chairman & Chief Executive	R.J. Reynolds Industries	465,000	+ 17.7	126,682	21,654	+ 7.7
Donald M. Kendall Chairman & Chief Executive	PepsiCo, Inc.	464,620	+ 5.6	---	35,000	- 37.7
John W. Hanley Chairman, President & Chief Executive	Monsanto Co.	461,420*	+ 10.5	74,804	8,778	+ 20.9
Irving S. Shapiro Chairman & Chief Executive	E.I. du Pont de Nemours & Co.	457,752	+ 84.3	---	2,003	+110.2
Hicks B. Waldron President & Chief Executive	Heublein, Inc.	456,965*	+ 30.1	89,658	20,200	0.0
Walter A. Fallon President (Chairman since 1/1/77)	Eastman Kodak Co.	450,895	+ 4.3	151,311	2,233	+ 13.8
Arthur M. Wood Chairman & Chief Executive	Sears, Roebuck & Co.	423,760	+ 5.7	68,906	78,384	+ 0.1
Robert E. Kirby Chairman	Westinghouse Electric Corp.	423,332*	+ 15.1	77,987	58,282	+ 8.9
E. Burke Giblin Chairman & Chief Executive	Warner-Lambert Co.	420,000*	+ 10.5	94,700	10,548	- 11.3
David W. Mitchell President, Chief Executive (from 1/1/76; Chairman since 3/3/77)	Avon Products, Inc.	410,130	+ 21.7	150,220	3,500	- 12.5
Gerald H. Trautman Chairman & Chief Executive	Greyhound Corp.	410,030*	+ 7.5	134,339	10,690	+ 6.9
Richard M. Furlaud Chairman & Chief Executive	Squibb Corp.	409,200	+ 7.7	---	52,130	+ 2.1
J. Paul Lyet Chairman & Chief Executive	Sperry Rand Corp.	405,621	+ 12.5	160,950	17,300	0.0
James W. McKee, Jr. President & Chief Executive	CPC International, Inc.	404,870	+ 23.7	110,070	9,340	+ 60.9
J. Paul Austin Chairman & Chief Executive	Coca-Cola Co.	398,283*	+ 16.0	80,475	34,972	- 44.4
James L. Ferguson Chairman, President & Chief Executive	General Foods Corp.	397,556*	+ 50.0	---	3,700	+208.3
Charles J. Pillion, Jr. Chairman & Chief Executive	Goodyear Tire & Rubber Co.	394,662	+ 1.6	---	9,756	0.0
Augustine R. Marusi Chairman & Chief Executive	Borden, Inc.	389,861	- 20.7	---	24,214	+ 29.4
Richard A. Riley President (Chairman since 10/1/76)	Firestone Tire & Rubber Co.	385,008	+ 7.7	253,836	15,156	+ 17.8
John W. Brooks Chairman	Calanese Corp.	384,500	+ 11.0	71,208	6,000	- 75.7
Edgar H. Griffiths President & Chief Executive (since 9/16/76)	RCA Corp.	377,050*	+ 38.0	135,111	1,007	0.0
Edmund T. Pratt, Jr. Chairman & Chief Executive	Pfizer Inc.	375,825	+ 10.3	94,232	29,510	0.0
Joseph B. Flavin Chairman, Chief Executive & President (since 12/1/75)	Singer Co.	375,000*	+260.0	104,526	18,051	0.0
R. Hal Dean Chairman & Chief Executive	Ralston Purina Co.	375,000	+ 7.1	139,020	80,839	- 1.3
Darwin E. Smith Chairman & Chief Executive	Kimberly-Clark Corp.	374,222*	+ 80.9	145,668	14,172	+ 37.1
William B. Sneath Chairman & Chief Executive (since 1/1/77)	Union Carbide Corp.	373,667	+ 46.2	136,477	7,207	+ 22.0
Donald V. Seibert Chairman	J.C. Penney Co., Inc.	362,582	+ 25.7	117,200	17,517	+ 9.5
Robert M. Schaeberle Chairman & Chief Executive	Nabisco, Inc.	360,400	+ 35.6	---	2,525	+ 0.4
John H. Platts Chairman & President	Whirlpool Corp.	359,248*	+ 16.5	---	71,500	0.6

# Includes Class B stock  
\* Includes deferred compensation

CHIEF EXECUTIVES (Contd.)	COMPANY	1976 Total Remuneration	% Gain or Loss	Estimated Annual Pension	Common Shares Owned	% Gain or Loss
Raymond J. Molligan President & Chief Executive	Liggett Group	\$ 356,316	+ 12.2%	\$ 99,541	9,039	+ 10.6%
John F. Bookout President & Chief Executive (since 5/1/76)	Shell Oil Co.	356,000	+ 31.3	117,900	2,365	+ 16.7
William F. Laporte Chairman	American Home Products Corp.	355,000	+ 7.6	50,000	126,140	+ 3.5
O. Pendleton Thomas Chairman & Chief Executive	B.F. Goodrich Co.	352,100	+ 16.9	57,219	30,348	+ 28.3
Robert E. Dewar Chairman & Chief Executive	S.S. Kresge Co.	350,000	+ 6.1	75,838	53,636	+ 13.1
R. Burt Cookin Vice Chairman & Chief Executive	H.J. Heinz Co.	349,782*	+ 4.8	---	18,700	- 7.8
John H. Bryan, Jr. Chairman (since 2/12/75), President & Chief Executive	Consolidated Foods Corp.	342,439	+106.1	202,038	20,407	+ 2.0
David B. Foster Chairman & Chief Executive	Colgate-Palmolive Co.	341,317*	+ 11.3	183,248	53,150	+ 17.8
Harold A. Shaub President	Campbell Soup Co.	332,253	+ 11.1	113,048	10,642	+ 33.6
Edward J. Ledder Chairman & Chief Executive	Abbott Laboratories	329,055*	+ 12.1	88,644	9,760	- 23.5
Richard D. Wood Chairman & Chief Executive	Eli Lilly & Co.	328,251	+ 15.5	---	12,190	+ 1.5
E. Robert Kinney President (Chief Executive since 6/1/76)	General Mills Inc.	327,876	+ 32.3	---	35,280	- 21.0
Zoltan Merszei President & Chief Executive (since 5/76)	Dow Chemical Co.	325,848	- 9.2	236,600	118,444	+ 99.5
Edwin H. Land Chairman & Chief Executive	Polaroid Corp.	320,300	+ 33.9	68,193	2,465,740	- 0.9
John J. Horan Chairman, President & Chief Executive (since 4/27/76)	Merck & Co., Inc.	317,189	+ 31.9	107,128	18,646	- 3.9
William H. Spoor Chairman & Chief Executive	Pillsbury Co.	315,000	+ 15.4	---	11,408	+ 24.6
Robert F. Dee Chairman (since 4/26/76), President & Chief Executive	SmithKline Corp.	313,602	+ 38.2	165,170	6,020	+ 61.9
James G. Affleck Chairman, President & Chief Executive	American Cyanamid Co.	313,368	+ 24.5	---	8,121	- 12.1
Robert D. Stuart, Jr. President & Chief Executive (Chairman since 9/8/76)	Quaker Oats Co.	305,011	+ 27.6	129,479	130,892	+ 15.0
Edgar M. Bronfman Chairman & Chief Executive	The Seagram Co., Ltd.	300,000	0.0	130,510	20	0.0
H.E. Olson Chairman & Chief Executive	Carnation Co.	291,825	+ 25.5	56,445	7,755	0.0
Fred L. Turner Chairman & Chief Executive	McDonald's Corp.	288,445	+ 17.9	---	58,286	0.0
H.S. Mohler Chairman & President	Hershey Foods Corp.	283,808*	+ 13.8	82,879	4,510	0.0
Pieter C. Vink Chairman & President	North American Philips Corp.	282,210	+ 5.7	52,864	6,500	+160.0
J.E. Lonning Chairman & Chief Executive	Kellogg Co.	280,846*	+ 10.8	111,600	42,500	+ 15.1
Walter Ames Compton, M.D. Chairman & Chief Executive	Miles Laboratories, Inc.	277,934*	+ 34.3	83,680	27,080	- 37.1
Albert V. Casay	American Airlines, Inc.	275,000*	+ 25.0	5,852	11,000	++
W.S. Mitchell President & Chief Executive	Safeway Stores, Inc.	275,000	+ 17.1	80,475	27,200	0.0
H. Robert Marschall Vice Chairman & Chief Executive	Richardson-Merrell Inc.	273,962	+ 2.1	76,626	12,000	0.0
James D. Robinson III President (Chairman & Chief Executive since 4/25/77)	American Express Co.	273,813	+ 22.9	---	7,700	+ 14.9
F. Ross Johnson President (Chief Executive since 5/76)	Standard Brands Inc.	270,867	+ 48.6	65,503	4,000	0.0
Alfred W. Ames, Jr. Chairman & Chief Executive	Del Monte Corp.	266,571*	+ 1.2	112,561	21,646	+ 3.6
John W. Simmons Chairman & Chief Executive	Morton-Norwich Products, Inc.	264,000	+ 40.1	37,254	30,000	+ 7.1
August A. Busch III President & Chief Executive	Anheuser-Busch, Inc.	263,058	- 3.8	98,061	161,633	- 4.0
Robert W. Reneker Chairman & Chief Executive	Esmark Inc.	261,058	- 38.3	161,898	18,439	+ 54.3
William R. Tincher Chairman, President & Chief Executive	Purex Corp.	257,996	+ 12.1	61,037	33,227	0.0
Rodney C. Gott Chairman & Chief Executive	AMF Inc.	255,000	+ 4.8	---	32,724	+ 0.8
Roy D. Chapin, Jr. Chairman & Chief Executive	American Motors Corp.	245,840	+ 9.3	80,475	25,180	0.0
Edward E. Carlson Chairman & Chief Executive	UAL, Inc.	243,715*	+ 1.1	41,950	84,446	0.0
Jesse Werner Chairman & President	GAF Corp.	242,000	- 28.8	---	80,300	0.0
Ralph E. Ward Chairman, President & Chief Executive	Chesebrough-Pond's Inc.	241,900	+ 6.8	80,475	51,751	+ 1.6
Boyd F. Schenk Chairman, President & Chief Executive	Pet Inc.	240,625	+ 13.5	---	6,890	0.0
Donald A. McMahon President & Chief Executive	Royal Crown Cola Co.	239,250	+ 12.1	80,475	3,000	+200.0
Drummond C. Bell Chairman & Chief Executive	National Dist. & Chem. Corp.	238,920	+ 10.6	63,743	29,407	+ 37.4
Colman M. Hockler, Jr. Chairman (since 1/1/76) & Chief Executive	Gillette Co.	235,875	+ 4.6	---	4,097	+ 19.3
Robert B. Shetterly President	Clorox Co.	227,940	+ 18.2	24,450	50,250	- 12.2
M.G. O'Neil President	General Tire & Rubber Co.	223,660	+ 0.5	106,171	271,122	+ 1.7
W. Clarke Wescoe Chairman	Sterling Drug Inc.	216,560	+ 7.4	102,126	17,332	+ 11.2
W.T. Beebe Chairman & Chief Executive	Delta Air Lines, Inc.	211,458	+ 3.2	99,679	2,000	0.0
Charles D. Dickey, Jr. Chairman & President	Scott Paper Co.	204,532	+ 13.9	121,906	9,358	+ 0.6
John J. Nevin Chairman & President (since 4/1/76)	Zenith Radio Corp.	203,488*	+ 25.4	---	3,000	- 1.5
Eugene B. Peters President & Chief Executive (since 11/76)	Jos. Schlitz Brewing Co.	202,153	+ 49.7	76,812	12,500	N.A.
William T. Seawell Chairman & Chief Executive	Pan American World Airways	200,175	+ 16.2	38,436	200	0.0

\* Includes deferred compensation  
++ Over 1000%  
@ Elected director in 1976

A current list from the Gallagher Report of April 15 names the highest paid Media Executives in 1976. Katherine Graham of the Washington Post is the only women included.



100 HIGHEST PAID MEDIA EXECUTIVES IN 1976

CHAIRMAN	COMPANY	1976 Total Remuneration	% Gain or Loss	Estimated Annual Pension	Common Shares Owned	% Gain or Loss
Leonard H. Goldenson Chairman	American Broadcasting Cos.	\$ 747,077*	+273.5%	\$ 44,135	277,574	+ 3.2%
William S. Paley Chairman (Chief Executive until 5/11/77)	CBS Inc.	500,577*	+ 9.1	58,992	1,684,888	+ 0.1
Andrew Heiskell Chairman & Chief Executive	Time Inc.	352,069	+ 21.2	75,000	48,284	- 3.9
Raymond C. Hegel Chairman & Chief Executive (President until 6/8/76)	Macmillan, Inc.	341,504*	+ 61.9	75,926	149,352	0.0
John W. Kluge Chairman & President	Metromedia, Inc.	333,125	+ 41.3	102,575	701,600	0.0
Dr. Franklin D. Murphy Chairman & Chief Executive	Times Mirror Co.	330,000	+ 35.2	39,657	22,000	0.0
Thomas S. Murphy Chairman & Chief Executive	Capital Cities Comm., Inc.	301,825*	+ 4.0	---	68,867	- 6.4
Julian B. Goodman Chairman, NBC	RCA Corp.	299,569*	+ 10.6	125,121	5,035	- 3.8
J.B. Fuqua Chairman	Fuqua Industries, Inc.	287,650	+ 30.8	72,493	365,635	+ 23.4
Arthur Ochs Sulzberger Chairman & President	The New York Times Co.	285,000	+ 46.2	104,100	5,5498	0.0
Donald A. Pels Chairman & President	LIN Broadcasting Corp.	267,000	+ 6.8	60,743	120,000	0.0
Katharine Graham Chairman	Washington Post Co.	260,500	+ 73.7	---	451,2128	0.0
Paul Miller Chairman	Gannett Co., Inc.	260,400	+ 7.6	54,361	95,009	- 19.1
William Jovanovich Chairman & President	Harcourt Brace Jovanovich	232,500	+ 16.3	111,432	49,195	- 5.2
Hugh M. Hefner Chairman & Chief Executive (President until 10/1/76)	Playboy Enterprises, Inc.	226,700	- 18.0	---	6,642,923	0.0
Shelton Fisher Chairman (retired 5/31/76)	McGraw-Hill, Inc.	224,660*	+ 15.2	77,629	N.A.	---
Harold W. McGraw, Jr. Chairman (since 5/26/76), President & Chief Executive	McGraw-Hill, Inc.	218,402	+ 50.6	64,827	843,784	- 6.9
William F. Kerby Chairman & Chief Executive (until 3/75)	Dow Jones & Co., Inc.	216,825	- 21.5	---	31,819	+ 0.2
Anthony L. Conrad Chairman & President (resigned 9/16/76)	RCA Corp.	202,883	- 46.3	80,523	N.A.	---
Lee Hills Chairman, Editorial Chairman (Chief Executive until 4/20/76)	Knight-Ridder Newspapers	200,000	0.0	116,947	104,130	- 1.1
Bill Michaels Chairman	Storer Broadcasting Co.	180,575	+ 31.7	59,400	30,000	+ 19.8
Herbert J. Siegal Chairman & President	Chris-Craft Industries, Inc.	166,029	+ 53.8	67,967	206,798	- 0.1
Emont Sonderlinx Chairman & President	Sonderlinx Broadcastins., Inc.	160,000	+ 6.7	---	235,162	0.0
E.T. Meredith III Chairman & Chief Executive	Meredith Corp.	155,276	+ 23.9	55,082	721,558	+ 0.1
Charles S. Mechen, Jr. Chairman	Taft Broadcasting Co.	145,914	+ 4.2	---	7,127	0.0
Eugene V. Reichstetter Chairman (retired 1/1/77)	Dun & Bradstreet Cos., Inc.	135,000	+ 3.8	56,434	N.A.	---
J. Kelly Sisk Chairman	Multimedia, Inc.	128,345	- 13.1	---	156,824	- 1.8

PRESIDENTS	COMPANY	1976 Total Remuneration	% Gain or Loss	Estimated Annual Pension	Common Shares Owned	% Gain or Loss
Elton H. Rule President	American Broadcasting Cos.	649,423*	+271.1	81,920	95,719	+112.9
Frederick S. Pierce President, ABC-TV	American Broadcasting Cos.	401,923*	+265.4	81,019	22,750	+ 59.6
Edgar H. Griffiths President & Chief Executive (since 9/16/76)	RCA Corp.	377,050*	+ 38.0	135,111	1,007	0.0
Arthur R. Taylor President (resigned 10/13/76)	CBS Inc.	353,846*	- 13.2	---	N.A.	---
Harrington Drake President & Chief Executive	Dun & Bradstreet Cos., Inc.	333,154	+ 57.0	99,219	20,000	0.0
James R. Shepley President & Chief Operating Officer	Time Inc.	312,844	+ 21.1	75,000	2,000	- 50.0
Robert F. Erburu President	Times Mirror Co.	290,000	+ 57.6	101,242	17,696	+ 12.7
Allen H. Neuharth President & Chief Executive	Gannett Co., Inc.	281,233	+ 16.2	83,556	35,168	- 7.9
Stanton R. Cook President & Chief Executive	Tribune Co.	278,363	+ 20.5	80,475	20	0.0
Daniel B. Burke President & Chief Operating Officer	Capital Cities Comm., Inc.	261,825*	+ 4.3	---	18,170	- 22.0
Larry H. Israel President (until 2/1/77)	Washington Post Co.	260,500	+ 15.8	---	N.A.	---
Warren H. Phillips President & Chief Executive	Dow Jones & Co., Inc.	254,593*	+ 15.2	---	3,975	+ 24.0
Derick Daniels President & Chief Operating Officer (since 10/1/76)	Playboy Enterprises, Inc.	225,000##	N.A.	---	1,010	N.A.
Karl Eller President & Chief Executive	Combined Communications Corp.	225,000	+ 50.0	77,250	303,399	- 0.8
William R. Roesch President & Chief Executive	Kaiser Industries Corp.	217,400	+ 30.9	---	51,000	+330.0
James F. McCloud President & Chief Operating Officer	Kaiser Industries Corp.	192,000	+ 11.6	70,200	39,915	+366.8
Carl L. Patrick President	Fuqua Industries, Inc.	190,590	+ 27.1	77,500	70,238	+392.4
Robert G. Marbut President & Chief Executive	Harte-Hanks Newspapers, Inc.	190,000	+ 31.0	76,700	41,640	- 2.3
Alvah H. Chapman, Jr. President & Chief Executive (since 4/20/76)	Knight-Ridder Newspapers	181,667	+ 3.7	73,864	49,522	- 9.1
Robert A. Burnett President & Chief Operating Officer	Meredith Corp.	180,240*	+ 27.0	58,371	5,234	0.0
Lloyd G. Schermer President	Lee Enterprises, Inc.	176,239	+ 24.4	91,009	N.A.	---

\* Includes deferred compensation  
 @ Includes Class B stock  
 ## Bonus paid at start of employment

PRESIDENTS (Contd.)	COMPANY	1976 Total Remuneration	% Gain or Loss	Estimated Annual Payout	Common Stock Owned	% Gain or Loss
Peter Storer President	Storer Broadcasting Co.	\$ 168,500	+ 32.6%	\$ 59,400	82,107	+ 20.6%
Robert A. Barton President & Chief Operating Officer (since 6/3/76)	Macmillan, Inc.	165,157*	+ 54.4	39,243	2,363	+ 4.1
Jack W. Fritz President & Chief Executive	John Flair & Co.	162,500	+ 47.7	18,333	39,834	+ 11.9
M.C. Winans President & Chief Executive	Cowles Comm., Inc.	144,841	- 0.2	---	114,738	0.0
Donald L. Ferris President	ScrIPps-Howard Broadcasting	136,425	+ 44.1	40,929	10,000	0.0

VICE-PRESIDENTS & OTHERS

Hedley Donovan Editor-in-Chief	Time Inc.	351,469	+ 21.3	71,442	76,650	- 5.5
John A. Schneider V-P, President CBS/Broadcast Group	CBS Inc.	325,000*	+ 4.1	75,885	16,575	- 34.5
Otis Chandler Vice Chairman, Publisher, L.A. Times	Times Mirror Co.	310,000	+ 42.2	99,095	124,885	+ 16.3
John D. Backe V-P, President CBS/Publishing Group (became President, CBS Inc. 10/76)	CBS Inc.	284,162*	+ 25.4	62,032	4,600	+119.0
Everett H. Felick Senior V-P & General Counsel	American Broadcasting Cos.	262,731*	+139.1	41,195	13,500	+ 31.1
Walter R. Tetalkoff V-P, President CBS/Records Group	CBS Inc.	257,923*	+ 50.6	60,192	1,260	+659.0
W.H. James President & Chief Executive, New York News Inc.	Tribune Co.	256,320	+ 27.3	80,475	19	- 5.0
Robert D. Campbell President (Chairman since 10/6/76), Newsweek, Inc.	Washington Post Co.	252,365	+ 68.7	78,267	14,200	+ 77.5
Robert M. Hunt President & Chief Executive, Chicago Tribune Co.	Tribune Co.	251,256*	+ 46.9	80,475	12	+100.0
Arthur Temple Group V-P, Chairman & President, Temple-Eastex	Time Inc.	240,262*	+ 22.7	54,670	347,266	0.0
John Phillips V-P, President CBS/Columbia Group	CBS Inc.	231,000*	+ 6.6	21,471	4,138	+106.9
Arthur W. Kaylor Group V-P	Time Inc.	230,081	+ 18.4	68,012	14,100	+513.0
John B. Sias Executive V-P, President Publishing Division	Capital Cities Comm., Inc.	226,825**	N.A.	---	40+	N.A.
Howard R. Hawkins Executive V-P, President. RCA Communications	RCA Corp.	225,800*	+ 5.4	70,862	3,029	0.0
Hamilton B. Mitchell Chairman Executive Committee	Dun & Bradstreet Cos., Inc.	225,000	0.0	93,153	14,000	- 19.2
George H. Fuchs Executive V-P	RCA Corp.	215,383*	+ 15.9	72,749	3,737	0.0
Joseph P. Dougherty Executive V-P	Capital Cities Comm., Inc.	214,129*	+ 6.7	---	20,948	- 20.5
Michael P. Mallardi V-P & Chief Financial Officer	American Broadcasting Cos.	208,269***	N.A.	36,644	2,250**	N.A.
Robert M. Schmon President & Chief Executive, The Ontario Paper Co., Ltd.	Tribune Co.	206,953	+ 3.5	60,000	54	0.0
Joel Chaseran President, Post-Newsweek Stations, Inc.	Washington Post Co.	200,732	+ 38.1	27,549	200	0.0
Richard B. McKeough V-P, Finance	Time Inc.	191,285	+ 17.5	73,238	4,660	+137.8
Sudew G. Ganga Executive V-P	The New York Times Co.	188,750	N.A.	56,465	N.A.	---
Donald A. Macdonald Senior V-P	Dow Jones & Co., Inc.	185,215*	+ 12.0	---	N.A.	---
John R. Purcell Senior V-P, Finance (resigned 2/28/77)	Gannett Co., Inc.	182,017	+ 12.6	4,192	N.A.	---
James C. Goodale Executive V-P	The New York Times Co.	171,916	N.A.	---	N.A.	---
Peter A. Derow Executive V-P (President since 10/6/76) Newsweek, Inc.	Washington Post Co.	168,243**	N.A.	59,911	1,000**	N.A.
Mark J. Mesgher Executive V-P & General Manager, The Washington Post (President, Newspaper Division since 12/1/76)	Washington Post Co.	165,000	+ 57.1	54,380	17,000	+209.1
Joseph W. Hight Executive V-P (since 1/21/76)	Dun & Bradstreet Cos., Inc.	164,077	+ 26.2	53,011	4,000	- 33.3
Robert S. Preuss Senior V-P, Group Executive (resigned 6/28/76)	Playboy Enterprises, Inc.	158,800	- 14.0	---	N.A.	---
James K. Parker V-P, Secretary & General Counsel	Kaiser Industries Inc.	155,574	+ 46.0	47,128	18,719	#
Terry H. Lee Executive V-P	Storer Broadcasting Co.	153,075	+ 33.1	57,310	20,235	+ 25.0
Ross Barrett Senior V-P	Metromedia, Inc.	151,998	+ 5.8	36,396	N.A.	---
Clemens M. Weber Executive V-P	Metromedia, Inc.	151,500	+ 18.2	100,951	4,259	+ 39.2
Alan L. Baker Vice Chairman (since 6/8/76)	Macmillan, Inc.	150,279*	+ 82.2	39,301	2,948	+234.2
W.R. Smith Chairman, McDonough Power Equipment, Inc.	Fuqua Industries, Inc.	150,000	+ 20.0	---	199,455	+ 8.5
John E. Heselden Senior V-P, Staff & Services	Gannett Co., Inc.	149,792	+ 17.6	44,178	34,654	- 12.1
John W. Madigan V-P & Chief Financial Officer	Tribune Co.	147,836*	+ 23.0	35,709	0	0.0
C. Laury Bothof Senior V-P	Macmillan, Inc.	147,500*	+ 18.0	---	N.A.	---
Daniel F. Crowley Executive V-P, Finance	McGraw-Hill, Inc.	144,910	+ 31.7	44,468	10,330	+ 22.2
Kenneth V. Rohrs President, Stormor	Fuqua Industries, Inc.	140,000	0.0	55,895	22,116	+ 28.9
I. Martin Pompadur V-P & Assistant to President (resigned 9/13/76)	American Broadcasting Cos.	139,731	+ 27.3	N.A.	N.A.	---
Arthur Paul V-P, Art Director	Playboy Enterprises, Inc.	138,900	+ 1.0	---	N.A.	---
James H. McIlhenny Executive V-P	Macmillan, Inc.	136,939*	+ 29.2	39,266	1,300	0.0
Phillip D. Marella V-P Operations	LIN Broadcasting Corp.	135,000	+ 25.6	31,950	1,860	+ 43.1
Donald C. McGraw, Jr. Group President	McGraw-Hill, Inc.	131,241	+ 31.2	54,404	622,000	GRY 6
Richard S. Rosenzweig Executive V-P, Publications Group	Playboy Enterprises, Inc.	131,100	- 2.7	---	18,500	0.0
Bernard H. Ridder, Jr. Vice Chairman	Knight-Ridder Newspapers	130,742	+ 4.3	67,074	125,697	- 6.4

\* Includes deferred compensation  
+ Elected director in 1977  
\*\* Elected director in 1976  
# Over 1000%

STARTLING STATISTIC # 2

In my opinion, one of the most exploited group of workers in the country includes the typists, secretaries, clerks, and assistant bookkeepers, 98% of whom are women. If they ever hope to pull themselves up out of Esne-land, they will have to unionize. Federated Union Local 11587 was chartered expressly for them in 1904. Based in Indianapolis, is still survives and is interested in attracting women. So far women have shown little interest in unionizing, however, either from reluctance to associate themselves with blue-collar workers or from fear of upsetting the apple cart.

In Pink Collar Workers, Louise Knapp Howe points out a statistic that may make these women stop and think: a union typographer, using the identical equipment a typist uses, gets \$10.00 more an hour.

(What apple cart was that?)



The Gallagher Report for April 11, 1977 printed the following:

WOMEN EXECUTIVES WORK LONGER HOURS FOR LESS PAY. Female respondents to GR's 1976 Annual Average Salary Survey of advertiser, media, service firm executives (see April 4, 1977) average 78.0% of male counterparts' salaries. E.g., average woman consumer products v-p advertising earns \$32,125 (up 9.8% over year ago) vs. \$35,431 (+10.0%) for male executive. Magazine company executive v-ps/general managers post average \$40,000 salary (same as year ago) vs. \$48,375 (+10.6%) for male counterparts. Biggest disparity seen among female magazine advertising v-ps. Women report average \$27,000 salary (+17.4%) while male v-ps post average \$40,750 (+16.9%) compensation. Work average 59 hours per week on job (compared to average 50.6 hours for men in same job). Women service company executives tend to put in longer hours. Average 58.3 hours per week for

chairman/presidents (vs. average 54.1 hours for men in same job); 49.0 hours as media directors (compared to 47.3 hours for male media directors).



STARTLING STATISTIC #4

From Women's Forum Inc.  
April 14, 1977

"Retailing companies show the greatest receptivity to broadening representation. Half of the leaders in the industry already have women directors, and nearly one out of eleven retailing companies have more than one woman director."

From Business and Society Review  
Winter 75-76 the following 14 retailers listed female board members.

22

- Allied Stores
- Allied Supermarkets
- City Stores Co.
- Dayton-Hudson Corp.
- Federated Department Stores
- Garfinkle, Brooks Bros., Miller & Rhodes, Inc.
- Jewel Companies
- Lane Bryant Inc.
- Lucky Stores
- Macke Company
- May Department Stores
- J.C. Penney
- Petrie Stores
- Sears, Roebuck
- Stop & Shop



Weiboldt Stores

F.W.Woolworth Co.

3/5

In other words, there are 22 female directors  
in 13,973 specialty and department stores

Recently both Broadway Hale and Montgomery

Ward appointed a woman to their boards. There

are no female presidents of department stores. There

are two presidents of specialty stores.

There are 7,742 Department Stores \*

There are 6,231 Specialty Stores \*\*

So much for stores.

\* Women's Wear Daily Research Department  
taken from the 1972 census on the retail  
trade in America



3/6

STARTLING STATISTIC # 5

New York Times, May 1, 1977, Sec. 3.

". . . no woman is chairman or president of one of the nation's top companies and the women who have reached upper and middle-management are such a tiny minority within the male-dominated business world that they face a constant battle with masculine stereotypes and the need to prove themselves over and over again.

". . . Women at present hold fewer than 2 percent of the directorships of top American corporations, fewer than 1 % of the top management posts . . . ."



STARTLING STATISTIC # 6

The following is a page taken from the program of a luncheon given at the Waldorf in New York ~~in~~ <sup>1976</sup> May to honor women in business. Apparently, male supremacy is indigenous. I call attention to the board of trustees of this organization of women. Only 2 women are listed among them and they are (inevitably) <sup>o</sup>secretary and assistant secretary. It pains me that only 11 out of 40 women have retained their own identity. The others have invariably disappeared into their husband's cognomens.



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BOARD OF DIRECTORS

Mrs. Albert H. Gordon  
President

Mrs. Judith Price  
Mrs. Martin H. Proyect  
Mrs. Laurance S. Rockefeller  
Vice Presidents

Mrs. John R. Hupper  
Secretary

Mrs. William L. Kickhaefer  
Treasurer

Mrs. Frederick W. Appell  
Mrs. Hiram D. Black  
Mrs. Joan Boomer  
Mrs. Douglas Reid Brash  
Mrs. Henry S. Brown  
Miss Winifred Brown  
Mrs. Sheldon M. Bryan  
Mrs. Richard M. Carey  
Mrs. Raymond Chauncey  
Dr. Kay Clanton  
Miss Cecily Clark  
Mrs. Richard W. Collins

Mrs. Douglas Donald  
Mrs. Wallace Edgerton  
Mrs. John W. Espy  
Miss Rosa Estades  
Mrs. Morton Fearey  
Mrs. Carl Flemister  
Mrs. Albert Francke, Jr.  
Mrs. Robert Garrett  
Miss Margaret Goddard  
Mrs. Gabriel Hauge  
Mrs. Olive Hill  
Mrs. Marvin E. Holderness

Mrs. Robert C. Hubbard  
Mrs. Peter L. Jackson  
Mrs. Theodore Jackson  
Mrs. Edward H. Johnson  
Miss Frances Kernohan  
Mrs. Clothilde Lee  
Mrs. Walter S. Long, Jr.  
Miss Sallie Melvin  
Mrs. James M. O'Neil  
Mrs. William Patrick, Jr.  
Mrs. Eugene G. Schulz  
Mrs. Dale Wright

Miss Jane S. Kirk  
Executive Director

BOARD OF TRUSTEES

John Rulon-Miller  
Chairman

W. Mason Smith  
Vice Chairman

Mrs. Ethan Allen Hitchcock  
Secretary

Mrs. Frederick W. Appell  
Assistant Secretary

Robert E. Belknap, III

Henry G. Hopper

Thomas Lenagh

Ugo Lisi

John D. Lynch

LUNCHEON COMMITTEE  
SALUTE TO WOMEN IN BUSINESS

Mrs. Douglas Reid Brash  
Ms. Judith Broverman  
Miss Cecily Clark

Mrs. Thomas Conigliaro  
Mrs. Arthur Duffy

Ms. Gene Gill  
Miss Guin Hall  
Ms. Ann Tyler



THE WONDERFUL WORLD OF ENCOURAGING IF  
MISLEADING JOURNALISM

319  
319A  
etc

From  
The New York Times, 4/3/77

Corporate Boardrooms Beckon Women Academicians

J. Ker Conway, president of Smith College in Northampton, Mass., has been named a director of the IBM World Trade America/Far East Corporation, an arm of the giant computer company.

The appointment last week continues the trend for major corporations to comb the institutions of higher learning for women to occupy at least one seat on their traditionally all-male boards of directors. A similar academic tone has been detected in the Carter Administration's search for women for high and middle-level Government posts.

For example, the International Business Machines Corporation (parent of World Trade) last month chose Carla Anderson Mills, a lawyer from Los Angeles and former Secretary of Housing and Urban Development in the Ford Administration, to fill the director's seat vacated by Patricia Harris, a Washington lawyer and former dean

of the Howard University School of Law.

Mrs. Harris had to give up her corporate directorships when President Carter named her to succeed Mrs. Hills at H.U.D. The other woman in the Carter Cabinet is Juanita Kreps, Secretary of Commerce and an economist who was formerly vice president for administration at Duke University.

Back on the corporate scene, college presidents abound in the boardrooms. The Gulf Oil Company picked Sister Jane Scully, president of Carlow College, a Catholic women's college in Pittsburgh, to be its first female director. She played a pivotal role in the board's decision to remove its top management in the wake of disclosures of political payoffs by the corporation.

Martha Peterson, president of Beloit College in Wisconsin sits on the board of another major oil company, the Exxon Corporation.

One reason for the presence of

academicians as directors is that industry and banking have not given women much opportunity to develop managerial skills.

Male executives rise through production, finance and marketing channels to the top of the corporate ladder and into the boardrooms. These channels have, until recently, been closed to women. Judging from all the sex discrimination complaints filed by university faculty women, the educational sector's equal-employment record has not been outstanding either. Nevertheless, the executive headhunters seem to be able to find enough women academic administrators to furnish their corporate clients' need for token directors.

The 42-year-old Mrs. Conway is the first woman president in Smith College's 101-year-old history. Before that, she was the first woman to serve as vice president for internal affairs of the University of Toronto.

4/3/77

Headlines only



From

3/1/76

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Business Week

THE CORPORATE WOMAN

headline only

### More women move into the boardroom

Two hundred and two women are directors of 239 major U.S. corporations—almost all of them appointed within the past few years—but less than a third of them come from the corporate world.

Prompted by the women's rights movement, the practice of appointing women to corporate boards "began as a trickle in 1972, speeded up in 1973 and 1974, and increased tremendously during 1975," an article in *Business & Society Review* reports in the issue to be published next week. Eighty of the 202 women directors received their appointments last year, says the New York quarterly. Before 1972 only a handful of corporate boards had women members, usually relatives of company founders or presidents.

Written with the help of the Conference Board, the article attempts to list for the first time every woman known to be a director of a first-rank company. The list runs from company presidents to nuns, with educators and civic leaders heavily represented. Only 62 of the directors hold posts either in the companies whose boards they serve or in other companies.

The record. The most popular women directors are apparently Martha R. Wallace, executive director of the Henry Luce Foundation, and Catherine B. Cleary, president of First Wisconsin Trust Co., each of whom holds six directorships. Cleary's, however, are certainly the most prestigious of those held by any woman: General Motors, American Telephone & Telegraph, Kraftco, Kohler, Northwestern Mutual Life Insurance, and First Wisconsin.

Other women with multiple board memberships include former Michigan Representative Martha W. Griffiths; economists Patricia O'D. Shontz and Norma T. Pace; lawyers Patricia R. Harris and Jewel S. Lafontant; and Joan Ganz Cooney, president of the Children's Television Workshop.

3/1/76

Business Week 3/1/76



## A big jump in the ranks of female directors

When Juanita Morris Kreps was nominated to be the first woman Secretary of Commerce and Patricia Roberts Harris the second woman Secretary of Housing & Urban Development, publicity about their careers told almost as much about women's rising status in the business world as did the nominations themselves. Kreps is a director of the New York Stock Exchange, Western Electric, Eastman Kodak, J.C. Penney, R.J. Reynolds Industries, and the Teachers Insurance & Annuity Assn. Harris is a director of International Business Machines, Chase Manhattan, and Scott Paper.

The nine directorships the two hold between them may be unusual, but the fact that they are both women and board members is no longer extraordinary at all. Women directors of major corporations—a handful of female relatives of corporate founders as recently as 1970—total an estimated 400 today, and the list is lengthening steadily as companies respond to government pressure and their own changing attitudes.

While the list includes some apparent tokens (a gossip columnist here, an ex-president's daughter there), 1977's women directors shape up as exceptionally able people. This is hardly a surprise, since most women old enough to serve on boards made their names during a period when they had to excel just to survive professionally. So they bring to their boards the corporate savvy of a Jane Cahill Pfeiffer, the manage-

ment consultant who was IBM's first woman vice-president, or the specialized expertise of economist Kreps and lawyer Harris.

Moreover, as women, they contribute something unique to their boards. They serve as women's representatives, a vital service in a corporate world newly sensitized to women's place in business and still groping for ways to deal with it.

### Woman directors must represent women whether they like it or not

Some of them perform this function under protest: Marina Whitman, former member of the Council of Economic Advisers and now a University of Pittsburgh economics professor, dislikes the idea of special interest directors. "I don't feel I should represent 'the woman's point of view,'" she says.

Whitman sits on the boards of Westinghouse, Manufacturers Hanover, and Procter & Gamble. Like other directors, Whitman says firmly, she represents stockholders and the public. As a director of Marcor Inc. before its merger with Mobil Corp., she helped sharpen policies banning unethical payments.

Yet Whitman finds that she also plays "a kind of consciousness-raising role" on her boards. As more women work, creating two-career families, the number of valuable people who resist being uprooted will increase, she tells her fellow directors. Corporations must

change the environment in which they hire, train, and promote employees, she says.

The fact appears to be that, at this point in history, women directors must represent women whether they like it or not.

FOR KREPS, vice-president of Duke University in Durham, N.C., representing women carries the obligation to prepare extra carefully for board meetings so that "I won't ruin other women's chances to enjoy the same opportunity."

FOR PFEIFFER, a director of Chesbrough-Iond's Inc. and the Bache Group Inc., representing women involves nurturing corporate awareness of women's status within the company rather than mounting the direct assault on biased policies that she might have found necessary back in the 1960s, before affirmative action. "In discussing executive resource, I say: 'When are we going to have a woman at that level?' and start talking about possible candidates," she says. Often a female director brings up the topic, Pfeiffer says, "but if he doesn't, I will."

FOR HARRIS, partner in a blue-ribbon Washington, D.C. law firm, representing women requires "constant oversight—constantly raising the question of women's employment, getting a reassuring response, and seeing reassuring data." On one board, Harris told directors who were vacillating over a suggested woman board member: "You can't expect people to believe in your



From The Business Society Review ~~sample~~ *Winter, 1975-1976*

*o* "The appointment of women to board seats followed on the heels of the elections of blacks- but progress here was much more rapid. It began as a trickle in 1972, speeded up in 1973 and 1974 and then increased tremendously during 1975."

~~Winter 1975-1976~~



THE FACTS

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Currently 205 women serve on the boards of 228 of the top 1300 corporations. (See Corporate Boards: The Woman Director, Women's Forum Inc., April 14, 1977) Since the average board includes 16 members, what the above statistic means is that out of 20,800 available seats women hold 205.



THE FINAL COUNTDOWN  
(female board members)

320  
324

Out of ~~100,000~~ banks in America there are 33 female directors.

Out of ~~100,000~~ insurance companies in America there are 20 female directors

Out of ~~100~~ automobile companies there are 3 female directors  
and out of 29,300 automobile dealerships ~~1000~~ are owned  
by women who are active in the management

Out of ~~100~~ publishers in America there are 5 female directors

Out of ~~100,000~~ manufacturers in America there are 93 directors  
in America

Out of ~~100~~ utility companies there are 28 female

Out of ~~100~~ networks in America there are 2 female directors

Out of ~~1000~~ newspapers in America there are 2 female directors

Out of 13,973 department stores and specialty stores in America  
there are 14 women board members

Out of ~~100,000~~ advertising agencies in America there are 3 female directors

etcetera etcetera, etcetera, etcetera, etcetera, etcetera, etcetera, etcetera etcetera

