

# NY MATRIX

New York Women In  
Communications, Inc.

celebrating  
75  
NYWICI  
1929-2004

VOLUME 4, NUMBER 1 WINTER 2004

[www.nywici.org](http://www.nywici.org)

NY MATRIX Celebrates Extraordinary Women

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Film-maker  
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Paula Vogel  
Playwright  
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Nell Merlino  
Social Activist  
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dear

## Fellow NYWICI Members,

I am pleased and excited to welcome you to a wonderful new year of NYWICI events and offerings.

For starters, I hope you will enjoy this stimulating issue of *NY MATRIX*, which features interviews with three women leaders in the communications arena—pioneering TV producer and 1973 Matrix winner Lucy Jarvis; Pulitzer Prize-winning playwright Paula Vogel; and 2004 Matrix winner Nell Merlino, who gave the world *Take Our Daughters to Work Day*. There's also an update on the nine impressive young women who were awarded NYWICI Foundation scholarships in 2003, and practical advice for entrepreneurs on saving for retirement.

What's more, I am very proud to tell you about two extraordinary special events that NYWICI will be hosting this April. Together, these two events, held on successive days, can only enhance NYWICI's status as the organization that springs to mind when New Yorkers think about celebrating women's contributions and promoting their participation in today's swiftly evolving communications fields.

The first of these events is, of course, our annual Matrix Awards ceremony, which will be held at the Waldorf=Astoria on April 19. The luncheon will honor a new group of highly distinguished Matrix winners in the fields of advertising, arts and entertainment, books, broadcasting, magazines, newspapers, online media, and public relations. The names of these illustrious women—and of the distinguished presenters who will hand them their awards—are listed on the facing page, and I want to congratulate them all.

The second event is NYWICI's 75th Anniversary Conference, which will open with a gala reception on the evening of April 19 at the W Hotel, where NYWICI members will mingle with past and present Matrix winners and the next day's conference participants. The conference itself will begin on April 20 with "NYWICI Breakfast at Tiffany's" at the Tiffany & Co. flagship store on Fifth Avenue at 57th Street. Following the breakfast, the W Hotel on East 49th Street is hosting a full day of panel discussions. The panels are: "Reaching Beyond: The Broader Path to Fulfillment and Success," moderated by Ann Moore; "Power is Not a Four-Letter Word," moderated by Karen House; and "The Future of Communications," moderated by Geraldine Laybourne. Stellar committee members who have gone the extra mile to help me pull this together include: Penny Abernathy, Norena Barbella, Linda Buckley, Judy Corman, Joann Coviello, Martha Nelson, and Marlene Sanders. The W Hotel and *The Wall Street Journal* are conference sponsors.

I look forward to being inspired by the communications leaders and women from many other fields who will be speaking at these events...and I hope to have the opportunity to meet and speak with many of you on these two thrilling days in April.

Personal thanks to all the NYWICI members who have been working diligently to make 2004 a year to remember.

Warmest regards,



Joannie C. Danielides  
President



# 2004 Matrix Winners & Presenters

The 33rd annual Matrix Awards luncheon, hosted by *Cosmopolitan* and *CosmoGIRL!* at the Waldorf=Astoria on Monday, April 19, celebrates "Woman Who Change the World." The Awards recognize exceptional women who have distinguished themselves in different communications fields. This year's honorees and presenters are:

## Award Winners



### Advertising

**Anne Fudge**  
Chairman and CEO  
*Young & Rubicam*



### Arts & Entertainment

**Bernadette Peters**  
Actress



### Books

**Susan Petersen Kennedy**  
President  
*Penguin Group (USA)*



### Broadcasting

**Paula Zahn**  
Anchor  
*CNN-Paula Zahn Now*



### Magazines

**Martha Nelson**  
Managing Editor  
*People Magazine*



### Newspapers

**Alix M. Freedman**  
Senior Editor  
*The Wall Street Journal*



### Online Media

**Nell Merlino**  
President & CEO  
*Count Me In for Women's Economic Independence*



### Public Relations

**Debra Shriver**  
Vice President, Chief Communications Officer  
*The Hearst Corporation*

## Award Presenters



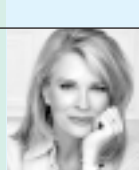
**Vernon E. Jordan, Jr.**  
Senior Managing Director  
*Lazard Freres & Co. LLC*



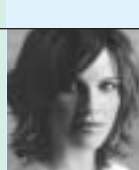
**Joel Grey**  
Actor



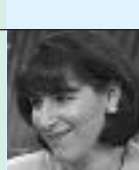
**Ellen Burstyn**  
Actress



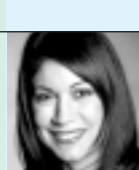
**Candice Bergen**  
Actress



**Hilary Swank**  
Actress



**Mandy Grunwald**  
President  
*Grunwald Communications*



**Caroline Hirsch**  
President-Owner  
*Carolines on Broadway*



**Cathleen P. Black**  
President  
*Hearst Magazines*

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[www.nywici.org](http://www.nywici.org)

# Lucy Jarvis:

Broadcasting Pioneer

*By Elaine Bennett*

**I**n 1963, when the possibility of imminent war threatened to cancel the documentary she was filming inside the Kremlin, Lucy Jarvis went straight to the American ambassador in Moscow. He explained that President John F. Kennedy and Soviet Premier Nikita Krushchev were “having a little argument.” Since no news was then available to foreigners in Moscow, Jarvis fired off a telegram to White House Press Secretary Pierre Salinger, asking him to tell the President that his “little argument” was interfering with her production, and could he please stop arguing until the film was completed? Only when she got to Paris on her way back to the United States did she learn that the “little argument” was the Cuban Missile Crisis.



Whether she’s negotiating with Presidents and Prime Ministers, following her conscience in standing up to unions, or blazing a trail for women in the broadcast industry, Lucy Jarvis has never been afraid of anyone or anything. In a wide-ranging, three-hour interview with *NYMATRIX*, the chic, vibrant, raven-haired Jarvis—the first woman prime-time producer ever hired by a television network—talked about the people she has met and the projects she has pursued during a remarkable career in broadcasting that has spanned nearly 50 years so far and shows no signs of slowing down.

Jarvis, whose work has won accolades ranging from Emmys to NYWICI’s Matrix Award, began her career as...a dietitian. After publishing a cook book and working as food editor of *McCall’s* magazine, a position in which she frequently appeared as a guest on various TV talk shows around the country, Jarvis left the business world for eight years to raise her two children. “Those years that I spent at home with my children were very fulfilling,” she says. “They were years I enjoyed enormously. I would say to any woman today that I would have [spent those years] exactly the same way.”

This time-out gave her the opportunity to “re-engineer” her career (as we now call it), so when Jarvis returned to the working world full-time in the early 1950s, it was as a staffer for radio and TV shows. In 1956, she met Martha Rountree, who had created “Meet the Press,” and the two women produced an interview series called “Capitol Close-Up.” Two years later, Jarvis moved to NBC, where she would remain for the next 18 years, creating and producing award-winning documentaries. She began with “The Kremlin.” No one had ever been allowed to film inside the Kremlin before Jarvis—and no one has been permitted to since. But, with JFK’s help, Jarvis wangled her way onto a presidential trip to Vienna, where she knew she could manage to meet Krushchev. She made her case to the Soviet leader, and, a year later, she and her camera crew were summoned to the Kremlin to begin work.

## Special Feature

Her indomitable will soon had her Russian hosts calling Jarvis “the Field Marshall.” President Kennedy later joked, “I told Krushchev that if he got the missiles out of Cuba, I would get Lucy Jarvis out of the Kremlin!” Though the planned closing interview with Krushchev never happened, the Emmy Award-winning final product thoroughly and inventively documented the 700-year history of the walled compound. “When I did the show,” Jarvis recalls, “I got a letter from a professor who said, ‘I have made this film mandatory for my history students, because they learn more history from this film in one hour than from a whole year of my teaching.’”

For her next project, Jarvis scored another first, also for NBC: the first documentary filmed inside France’s Louvre Museum. Concerned about the potential damage that cameras and hot lights could do to the museum’s masterpieces, the curators had been reluctant to give Jarvis the go-ahead, even after she went to great lengths to reassure them. Finally, she resorted to what must be the best argument-ending line of the Cold War era: “If *Krushchev* trusted me, why can’t you?”

Jarvis and her writer, Sydney Carroll, chose Charles Boyer to co-host the Louvre show because the actor was known for playing archetypal French lovers, and Carroll had written not a story about a building, but a love story. “We’re going to write this film as though the Louvre is a beautiful woman,” Jarvis recalls Carroll saying, “and Charles Boyer, the narrator, is making love to her.”

“I must give credit to Sydney Carroll,” Jarvis insists. “He always reminded me that the shows were *stories* first and foremost. That is why our documentaries were as successful as they were. Every single one of them won awards and got *thousands* of letters. “The Louvre: A Golden Prison” went on to win six Emmys, a Peabody, and a Radio-TV Critics Award. And in 1968, Jarvis became the first woman—and one of only a handful of Americans—ever to receive the French government’s prestigious Order of Arts and Letters.

Jarvis built her early reputation by bringing the world to viewers. As then-Vice President Lyndon Johnson noted, “What’s interesting about what you do is that most people in America never go more than 100 miles away from where they were born”—which was true at the time—“and you are transporting them farther.”

“When he said that,” Jarvis recalls proudly, “I thought to myself, all the mail I have received from people all over the United States, when they saw the film on the Louvre, or the Kremlin, would say, ‘We never

“Lucy Jarvis,  
forever a  
burning light  
that soars.  
How many role  
models last in  
this world of  
‘what’s hot  
now?’ Lucy  
lasts and lasts  
and lasts.  
She’s sexy,  
defies age, and  
gives bounce  
to every ounce.  
A trailblazer  
for women,  
she makes it  
easy for the  
rest of us.  
I love Lucy.”

SHEILA NEVINS  
EXECUTIVE VICE PRESIDENT  
HBO DOCUMENTARIES  
AND FAMILY PROGRAMMING  
WINNER, 2003 MATRIX AWARD  
FOR BROADCASTING

*Continued on page 12*



Jarvis in her office with a photo of herself and President John F. Kennedy.

Photos © Maryanne Russell

# Paula Vogel:

## Playwright Extraordinaire

*By Maureen Brennan*



Last November NYWICI took its Behind the Scenes series to the Vineyard Theatre's production of Paula Vogel's "The Long Christmas Ride Home." After the performance, NYWICI members participated in a talk-back session with the Pulitzer-Prize-winning playwright whose works have dealt with some of the most controversial topics in contemporary culture—AIDS, gay parenting, the feminization of poverty, and incest. Looking to continue our conversation, we caught up with Vogel a few weeks later. She commented that she appreciated the insights she received from the talk-back session so much that she had rewritten several lines of the play to emphasize its more hopeful and redemptive qualities.

It's right before Christmas, and Pulitzer-Prize winning playwright Paula Vogel, who heads up the much-respected graduate playwriting program at Brown University, is ensconced in her office, surfing the net for a website promoting a recent Polish production of her 1981 play, "The Oldest Profession." While she should be critiquing the term's work—22 student plays—the 52-year-old Maryland native, who won the Pulitzer in 1998 for "How I Learned to Drive," is ferreting out obscure websites to prove a point: Why does so much good work go unproduced in the United States?

"The Oldest Profession," which uses aging prostitutes as a metaphor for Reaganomics, has never been professionally produced in the United States, even though it has met with wide success throughout South America and Europe. More than 20 years after it was written, however, the bawdy comedy will debut in New York as part of the Signature Theatre Company's 2004-2005 season, which will stage several of Vogel's 24 plays.

Although the author of such critically acclaimed plays as the recent "The Long Christmas Ride Home" would seem to have little to complain about, Vogel is concerned that the fate of "The Oldest Profession" as a late-bloomer is indicative of at least two interlocking theatrical trends: Fewer new and original works are being mounted in New York, and fewer women playwrights are seeing their plays produced.

"Women get the prizes; men get the productions," Vogel notes dryly. To underscore her point, she relates the story of one of her former students, Bridget Carpenter, whose "Faculty Room," a play dealing with high school culture à la Columbine, won the 2003 Kesselring Prize (awarded to unknown playwrights who show exceptional promise). Despite its timely subject matter, the play, according to Vogel, has been "passed around like a hot potato, with several New York theatre companies probably too frightened to do it." Vogel continues, "It's interesting, if you actually tried to write "Bowling for Columbine" as a theatre piece, and you

"I go out on a limb with every play I write. I wouldn't write if it didn't scare me."

were a woman playwright, would it get done?”

Prompted by the issue of gender parity, the New York State Council on the Arts undertook a three-year study on the status of women in the theater. Its findings, published in 2002, confirm Vogel’s suspicions. Only 17 percent of the plays produced in America were by

women. When it came to venues, smaller theaters were more inclusive. The report went on to find that “women are considered ‘risky,’ regardless of their subject or form, and even conventional plays by women are perceived as unconventional.”

And what about the trend of fewer plays being produced? Predicting the imminent demise of New York theater is nothing new, yet in today’s tough economic climate, fewer theaters—particularly those focused on new and challenging work—are offering as many plays as they did in previous years. In its first five years, the Manhattan Theater Club offered an average of 29 plays, while in its 2003 season, the number dwindled to eight; Playwrights Horizons offered just six plays last year. Faced with the prospect of fewer productions and less funding, Vogel fears that people will leave playwriting and turn to film and television. Witness Kate Robin, a founding member of the Playwrights’ Collective, who now writes for HBO’s “Six Feet Under.”

Regardless of economic cycles, Vogel wonders if the contraction of American theatrical culture may be irreversible, due to the business models we use to finance the arts and the sound-bite mentality that pervades our society. “We no longer have the ability to sit still if we’re not being entertained with constant stimulus, and theatre requires almost the same muscles we use when we go to church—the muscles of reflection. Theatre is not a medium in which there are 50 cuts a minute keeping us stimulated. That’s not what the stage does,” laments Vogel. “Theater creates *community* at a time when there are few opportunities for people to be in public together.”

Vogel is no stranger to challenge; early in her career she was rejected by both the Yale School of Drama and the prestigious Eugene O’Neill Playwrights Conference. But she is determined to help keep a younger generation of playwrights in the field. Her message is all about resourcefulness: “It isn’t enough any more simply to be a playwright; you have to learn the field of producing...to think about how to get publicity [and] how to do astonishing things on no money at all.” More and more, this means sidestepping the New York marketplace in favor of small regional theatre companies where a playwright’s individual voice still has a chance of being heard. As for Vogel, she plans to keep writing. If nothing else, winning the Pulitzer Prize has taught her that “playwrights need perseverance.”



Photos © Carol Rossegg

Two scenes from Paula Vogel’s “The Long Christmas Ride Home,” which opened at the Vineyard Theatre in New York in November 2003.

# Young Women to Watch

By Elizabeth Janice

You may not know their names yet, but these talented young go-getters—our 2003 NYWICI Foundation Scholarship Award winners—are destined to make their mark in the field of communications. They appeared on the dais at last year's Matrix Luncheon and received their awards at the 2003 Annual Meeting. This winter, they updated us on their recent progress and their aspirations for the future.

## HIGH SCHOOL WINNERS

**\$10,000** Kimberly Last, 18, is a



freshman at Washington College in Chestertown, Maryland, where she is majoring in

American Studies. A two-time *Who's Who Among American High School Students* honoree, Kimberly has a strong creative drive. She loves all forms of writing, especially poetry. She also enjoys visiting art museums—her favorites are the Metropolitan Museum of Art and MoMA—and renting old movies from Blockbuster. Kimberly is taking the first steps toward pursuing a career in journalism. She just completed an internship with *The Washington Post*.

**\$5,000** Candice Crystal, 18, is



dedicated to living life to the fullest. Now a freshman at Binghamton University, she loves to write poetry. Another favorite hobby is skiing. An aspiring investigative journalist, Candice considers Diane Sawyer and Connie Chung her role models. In her freshman year in high school, she learned that she is dyslexic, but that didn't stop her from

pursuing her dreams or completing seven A.P. courses. Someday, she hopes to start a program in public schools to assist students with learning disabilities.

"My family has contributed so much to the person I am today. They guide me whenever I need them and they always pick me up when I stumble or fall flat on my face. Rather than compete against one another, we are co-competitors and revel in each other's successes."

**\$5,000** Although Maria Graves,



19, always vowed that going to school and getting high grades would be her main focus in life, she

dropped out of high school for a year and a half. Fortunately, she had an epiphany one day and went back, doubling up on classes by attending night and summer school. Maria is now a freshman at Mercy College in Dobbs Ferry, where she is majoring in journalism. In her spare time, she loves to read and write poetry and short stories. She also likes to play basketball, handball, and Double Dutch.

"I'm not proud of the fact that I cut school, but it's what I did with my mistake that makes a world of difference. The lessons I learned will stay with me for the rest of my life."

*"I've always been the 'grand communicator' in my family. I see myself working for a respected publication or network, reporting stories that change lives and inspire new thoughts and brave actions."*

KIMBERLY LAST

Left to right, top and bottom rows: Stephanie Riesenman, Priya Shah, Arlette Daluz, Daphra Holder, Allison Kapner, Maria Graves, Kimberly Last, Candice Crystal, Rima Abdelkader



Maryanne Russell

**\$5,000 Daphra Holder**, an 18-year-old freshman at Princeton University, is a self-described “idealist dreamer” who enjoys learning new things. Daphra was born in Grenada, West Indies, and moved to the U.S. at the age of five. She plans to pursue a career in public policy and work in the international community. She’s considering running her own business or working as the editor of a syndicated news/literary publication. And who knows... she might even write a novel someday.



**UNDERGRADUATE WINNERS**

**\$10,000** School has always come first for **Allison Kapner**, a 21-year-old senior at Ithaca College. Last spring, she took 18 credits while working 20 hours a week. Indeed, Allison has always been a hard worker. She started babysitting in the seventh grade and has been self-sufficient ever since. Allison is now majoring in Organizational Communication, Learning and Design and hopes to have a successful career in public relations or events planning. Outside school, she cherishes spending time with family and friends.



“The person I most admire is my mother. She never went to college, but she spent 10 years working as a journalist and editor. Now she’s opening her own business... I never want to close myself off from anyone or anything. My biggest goal is just to be happy.”

**\$5,000 Rima Abdelkader**, a 19-year-old sophomore at Pace University, is proud to be an Arab-



American. Rima grew up on Staten Island but lived in Jerusalem from the ages of nine to 11. She graduated from high school with a 97.1 GPA and was listed in the *Who’s Who Among American High School Students*. Rima, a marketing major, looks up to news anchor Maurice DuBois, whom she met during a summer internship. She loves playing golf and listening to the music of Frank Sinatra. Her favorite tune? “Luck, Be a Lady Tonight.”

“Watching people—babies, children, mothers and fathers—on the brink of war was not a Kodak moment. From that moment on, I decided to make changes to the world around me in order for us to live in a peaceful environment. My biggest dream is to help others achieve all the benefits gained from my success.”

**\$5,000 Priya Shah**, a 20-year-old junior in the Honors College at Baruch, has a passion for learning and giving back to the community. She maintains a 4.0 GPA while volunteering at the Children’s Aid Society and the Big Sister Program. Priya is a great admirer of Princess Diana, especially for her work with children. In her free time, she enjoys attending Broadway plays and learning new languages; she already speaks four—English, Spanish, Hindi, and Gujarati. If there’s anything Priya says she couldn’t live without, it’s her photo albums of family and friends.

“A career as a news anchor will enable me to reach out and touch many people. But no matter what

*“I am forever indebted to my mother, who gave up her dream of pursuing an education to allow me to pursue mine. She has always been a strong believer in the pursuit of dreams even in the face of adversity.”*

**DAPHRA HOLDER**

*Continued on page 15*

# Nell Merlino:

By Beth-Ellen Keyes

Social  
Activist  
Lives

# Large



Think for a moment of the energy it takes to really change the world—to alter perceptions on a grand scale. If you can imagine the force of will required to create and implement a program as potent as Take Our Daughters to Work Day, you might have an inkling of what makes social activist and entrepreneur Nell Merlino tick.

Merlino's passion is making complex social issues come alive through dynamic public campaigns. A one-time national political operative, she now specializes in creating public-information campaigns. She organized some of the most successful political initiatives of the 1990s, including the 20th Anniversary Celebration of Earth Day, the NGO Forum on Women in Beijing in 1995, *Picture What Women Do* for Lifetime Television, and the YWCA Week Without Violence.

As a Fulbright Scholar in the late 1970s, Merlino studied Britain's National Health Service. In subsequent years, she was a union organizer, worked in the governments of New York and New Jersey, and served as an "advance man" in the presidential campaigns of Walter Mondale and Michael Dukakis.

She is now president and founder of Strategy Communication Action, Ltd. in

New York City, a firm specializing in the creation of public education campaigns, and also co-founder of Count Me In, a 501(c) nonprofit organization that champions the cause of women's economic independence by providing access to business loans, consultations, and education.

I met with Merlino right before Christmas, as she was settling into her new office suite in midtown Manhattan.

In NYWICI we talk a lot about "turning points"—those eureka moments when your consciousness is forever awakened. What were some turning points in your career?

A friend called and asked me if I wanted to put one million people in Central Park for Earth Day, on Sunday April 22, 1990. We had nothing to start with—no advertising budget, no big musical act to publicize...So we began attending all the coalition meetings of the small environmental organizations involved in the project—there were 300 groups across the five boroughs. Then we called in the local broadcast networks to report on the groups' activities, and two networks actually created environmental teams. Stories about these little groups circulated for months, momentum built, and, sure enough, we were able to turn

## 2004 Matrix Winner Profile

out huge numbers of people.

And of course there was Take Our Daughters to Work Day. The turning point for me there was seeing that there were ways to mobilize people without asking them to physically *go to the same place*. Instead, you could ask everyone to *do something on the same day* that would happen literally everywhere.

Arthur Sulzberger, Jr., chairman of the New York Times Company and publisher of the paper, and Lanny Jones, former editor in chief of *People*, both had daughters and supported the event in their publications. Gary Trudeau ended up doing weeks of cartoons about the event. And I'm sure those of us in the communications business can appreciate the fortuitous timing of the event—Anita Hill was all over the news. It was perfect!

What are some of the challenges you've faced in your career?

The biggest challenge was going from working for someone else to working for myself. I could not find a place that would *pay me* to do the kind of work I was doing, so I had to create that place for myself. I struggled for a long time thinking that you could force an environment to support you.

Also, when you bill yourself as a strategist, you need to find the right mechanism to move people to action. Before e-marketing, there was nothing. You sent faxes and handed out leaflets on street corners. Today, the Howard Dean machine sends terrific e-mails. It used to take enormous effort to grind out this kind of information.

Tell me about your present challenge, Count Me In.

Money is still the currency of power, and even though women in the United States have created nine million businesses and 27 million jobs—and earn more than women anywhere else on the planet—

they continue to be marginalized when attempting to gain access to credit and capital.

Count Me In makes loans of \$500–\$10,000 to women who would otherwise be deemed ineligible for credit. We've taken the scoring system banks use and changed it so that women who have poor or no credit, or no collateral, can still have access to funds. Instead of asking women how long they've been in business (usually the first question asked on a loan application), we ask how long they've been making their product or delivering their service.

What interests me more than anything is leveling the playing field, and we've found that access to technology can be a great leveler. We are the first *online* micro-lender. Our whole program can be accessed online. And we have seen that women will do whatever they have to do—go to their children's school, or to a church—to get to a computer. Traditional lending institutions do not account for the realities of women's lives today. Count Me In does, and we've changed lives because of that perspective.

*For more information on the services available through Count Me In, go to [www.count-me-in.org](http://www.count-me-in.org).*

Nell Merlino was named a 1993 Woman of the Year by *New Woman* magazine and was included in the book *Remarkable Women of the Twentieth Century: 100 Portraits of Achievement*. In 1999 she was named one of "50 New Yorkers to Watch" by the *New York Daily News*, and she received the Forbes Trailblazer Award in 2000. She is also on the National Advisory Board of *Enterprising Women* magazine. On April 19, she will accept NYWICI's 2004 Matrix Award for Online Media.

## Lucy Jarvis: Broadcasting Pioneer *Continued from page 15*

hoped to be able to go and see these places for ourselves; you brought them into our living room and made us feel we were there.’ ”

Fascinated as she was by exotic locales, however, Jarvis was equally interested in what was going on back home. Her 1965 investigative documentary “Who Shall Live?” examined the politics of kidney dialysis at a time when thousands of patients were denied the treatment. Public reaction to the program was so powerful that the US government budgeted \$6 million to create kidney dialysis centers around the country. Subsequent Jarvis medical documentaries examined such topics as pain management and the cost of health care.

Even as she worked on other investigative and issue-oriented projects,

Jarvis had her eye on yet another exotic destination still unexplored by film-makers. It took her 10 years, but she finally won permission to become the first person to film in China’s ancient Forbidden City, the seat of Imperial power in China from the 14th through the early 20th centuries. Jarvis considers “China and the Forbidden City” one of her greatest achievements.

The Forbidden City had been off-limits not just to Westerners carrying TV cameras, but to the majority of Chinese people as well. Jarvis selected an “ordinary”

Chinese family to accompany her camera crew on their historic visit, and filmed the trip partly through their eyes. She is currently planning a program—or perhaps a series—to follow up on this family and to document, through their stories, the many changes in Chinese life in the past 30 years.

When she was editing the China documentary, Jarvis fought to have her (female) editing-room assistant receive full credit as an editor. At the time, the union refused to accept women—but with NBC’s backing, Jarvis won a “special dispensation” for her editor to join the union for the duration of the project. It was a start. “I fought hard to help women move up the ladder,” Jarvis says, “because I always felt that the more successful women there were around me, the better it reflected on me.”

In 1976, at the urging of Barbara Walters, Jarvis left NBC for ABC to produce Walters’ entertainment specials. Their first show was on Barbra Streisand. Soon after, Lucy Jarvis became the first woman in this country to set up her own TV production company, Creative Projects, Inc., which she has been running ever since. Besides producing documentaries, she has produced fictional films (including Bette Davis’ last miniseries). In 1987, she formed a second, theatrical production company, Jarvis Theater and Film Limited, which brought the Broadway musical “Sophisticated Ladies” to Russia and later staged a Russian rock opera in New York.

How does Lucy Jarvis account for her eclectic, prolific, and undeniably successful career? “It’s about luck and opportunity—and grabbing it, never stopping to think for one moment, ‘Should I or should I not do this?’ It’s almost second-nature—you just move so fast that you surprise yourself.”

*Interview conducted by Margot Witty*

*Lucy Jarvis is a member of the planning committee for NYWICI’s 75th Anniversary Conference on April 20, 2004.*



Above: Jarvis in the 1969 Yves St. Laurent dress she will model in Italian *Vogue's* international couture issue (March 2004). The coffee table is a Chinese opium bed she imported from China in 1973.

# Lucy Jarvis' Firsts

To produce her ground-breaking TV debate forums, interviews, and films, Lucy Jarvis dealt with several US Presidents, including Dwight D. Eisenhower, John F. Kennedy (whom she knew well and worked with closely), Lyndon B. Johnson, Richard Nixon, and Jimmy Carter—as well as FBI Director J. Edgar Hoover, Soviet Premier Nikita Krushchev, French Minister of Culture André Malraux, heart transplant pioneer Dr. Christian Barnard, and artist Pablo Picasso, to name a few. And she convinced many of them to let her take her cameras where none had gone before—or, in some cases, since.

Where does she get her unshakeable confidence? “My mother,” Jarvis replies instantly. “She always told me I could do *anything* I wanted. And my father agreed.” The support in her family’s upper Riverside Drive household was gender-blind; Jarvis’ brother, Albert Kent Howard, became part of the team that built the Lunar Module which landed on the moon in 1969.

The only student among her high-school group to go away to college, Jarvis went on to reach many milestones in the succeeding years. Today, she is encouraging her grand-daughter to do the same.

—MW

- **1942** Publishes first book, *The Pocket Book Cook-Book*  
Named food editor of *McCall's*
- **1957** Produces “Capitol Close-Up” series with Martha Rountree, profiling leaders including President Dwight D. Eisenhower, Vice President Richard Nixon, and FBI Director J. Edgar Hoover, in the only on-air interview he ever gave
- **1959** Joins NBC as assistant producer of “The Nation’s Future,” debate series on topics from birth control and US policy in Cuba to fluoride in drinking water
- **1961** Named full producer by NBC—the first female producer in prime-time network TV  
Produces first program ever carried by all three TV networks, a debate between US astronaut John Glenn and Soviet cosmonaut Gherman Titov
- **1963** “The Kremlin” airs on NBC  
“Museum Without Walls,” first TV special using a communications satellite, takes viewers to both Paris’ Louvre and Washington, D.C.’s National Gallery
- **1963-64** “The Louvre” airs on NBC
- **1965** “Who Shall Live?” investigative documentary on restricted access to kidney dialysis
- **1967** “Bravo Picasso!” uses the Early Bird satellite and film crews in four cities; Picasso auctions off a painting on the show
- **1968** Awarded the *Chevalière de l’Ordre des Arts et des Lettres* by the French government  
Films Dr. Christian Barnard’s first heart transplant operation in South Africa and interviews Barnard after the operation; NBC broadcasts footage the same day  
Produces NBC special on Barnard during his subsequent visit to the US
- **1971** Produces “Scotland Yard;” first producer ever allowed with cameras into Britain’s Metropolitan Police Service headquarters
- **1973** Produces “China and the Forbidden City” after 10 years of negotiation with The People’s Republic of China. First Westerner ever allowed to film inside Communist China. Film is widely shown in China as well as the US, and RCA, NBC’s parent, later wins contract to build China’s first satellite ground station  
Wins NYWIC’s third Matrix Award for Broadcasting
- **1975** Produces “A Shooting Gallery Called America,” on hand guns
- **1976** First US woman to start her own production company, Creative Projects, Inc.  
Produces Barbara Walters’ first prime-time interview specials, with Barbra Streisand, President and Mrs. Jimmy Carter, and the Shah of Iran
- **1981** “Family Reunion,” Jarvis’ first entirely fictional film
- **1984** “The Incas Remembered,” documentary in which Jarvis serves as sole host
- **1987** Forms theatrical production company, Jarvis Theater and Film Limited
- **1988** Produces first joint US-Soviet production of a Broadway musical, “Sophisticated Ladies,” in Moscow
- **1990** Brings \$2 million production of Russian rock opera “Junon and Avos” to New York
- **1998** Joins National Academy of Television Arts & Sciences’ Blue Ribbon Panel of judges, which chooses Emmy Award winners
- **Spring 2004** Planning to return to China to produce a network special or series about The People’s Republic—and her original Chinese TV host family—30 years later

# Choosing a Retirement Solution for your Small Business

By Loraine Miller



“Hope is not a strategy.”

ANON

## One Great Option: The One-Person 401(K) Plan

Many of NYWICI's members are small business owners—consultants, entrepreneurs, sole practitioners or proprietors—and as such, carry responsibility for their own retirement planning. Furthermore, as women, NYWICI members have a particular need to plan effectively, since women outlive men by an average of seven years, and the average age of widowhood is a stunning 56. If you are a business owner, you can choose from a number of small business retirement plans that provide great ways to save, and also provide significant tax advantages. The newest of these is the One-Person 401(k) plan—a new variation on a type of plan formerly accessible only to employees of large corporations.

Any business owner with no fulltime employees other than co-owners or spouses can

establish a One-Person 401(k). You may work as an independent contractor with 1099 income, a freelancer, a sole proprietor, or in a partnership, LLC, or corporation.

The One-Person 401(k) can be a great choice for people who want to save as much as possible for retirement, because it allows for larger annual contributions than other retirement plans such as SEP IRAs, SIMPLE IRAs, and Keoghs. Specifically, with a

### Here's an example of how a One-Person 401(k) can work for you:

Susan Smith, age 51, takes a salary and bonus of \$100,000 from her incorporated business.

Using a One-Person 401(k), her annual contribution in 2004 may be:

|                                    |                   |          |
|------------------------------------|-------------------|----------|
| Profit Sharing Contribution        | 25% x \$100,000 = | \$25,000 |
| Salary Deferral Contribution       |                   | \$13,000 |
| 50+ Catch Up Provision             |                   | \$ 3,000 |
| Total Maximum Contribution Allowed |                   | \$41,000 |

One-Person 401(k), you are permitted to make profit-sharing contributions of up to 25% of your total pre-tax compensation. Moreover, you may make an additional \$13,000 salary-deferred contribution, and if you are over age 50, that amount increases to \$16,000. The combination of profit-sharing and salary-deferral contributions may not exceed \$41,000 (or \$44,000 if you are 50 or over).

A One-Person 401(k) allows discretionary annual contributions—you decide how much, if anything, you wish to contribute each year. All contributions are fully income tax-deductible for the business. And all interest, dividends, and earnings grow tax-deferred. One-Person 401(k) plans allow for a wide range of investment opportunities, and they can include a loan provision that will allow you to borrow as much as half of your balance, up to a maximum of \$50,000.

The deadline to establish a One-Person 401(k) is the last day of your fiscal year, or December 31st for calendar year-businesses. It is to your advantage, however, to establish your 401(k) early in the year, since salary deferrals may only be made for amounts earned after the date you adopt the plan. Establishing your plan now will allow you to put away the maximum amount this year, so don't delay in asking your financial and tax advisors if a One-Person 401(k) is the right choice for you.

*Loraine Miller is a financial consultant at Salomon Smith Barney. Smith Barney does not provide tax and/or legal advice. Please consult your own advisors. Smith Barney is a division and service mark of Citigroup Global Markets Inc., member SIPC.*

“It is better to have a permanent income than to be fascinating.”

OSCAR WILDE

Just how does a One-Person 401(k) stack up against other plans? Here's a look at the contribution limits for 2004 under various retirement plans:

### INCORPORATED BUSINESS OWNER:

| W2 Compensation | SIMPLE IRA | SIMPLE IRA With Catch-Up | SEP IRA  | Profit Sharing | One-Person 401(k) | One-Person 401(k) with Catch-Up |
|-----------------|------------|--------------------------|----------|----------------|-------------------|---------------------------------|
| \$ 60,000       | \$10,800   | \$12,300                 | \$15,000 | \$15,000       | \$28,000          | \$31,000                        |
| \$ 80,000       | \$11,400   | \$12,900                 | \$20,000 | \$20,000       | \$33,000          | \$36,000                        |
| \$100,000       | \$12,000   | \$13,500                 | \$25,000 | \$25,000       | \$38,000          | \$41,000                        |
| \$140,000       | \$13,200   | \$14,700                 | \$35,000 | \$35,000       | \$41,000          | \$44,000                        |
| \$200,000       | \$15,000   | \$16,500                 | \$41,000 | \$41,000       | \$41,000          | \$44,000                        |

*For an unincorporated business owner, the figures will be slightly different, but the principle is the same, and the strategy is still highly beneficial.*

## 9 Young Women to Watch *Continued from page 9*

else I do, I will always strive for a happy, healthy family life and never forget where I came from.”

### GRADUATE WINNERS

**\$10,000** Three years ago,



**Stephanie Riesenman** packed her bags and moved to New York—where she knew only one

person—to attend NYU’s Department of Journalism. This December, she received an M.A. in Journalism and a certificate in science and environmental reporting. Stephanie has brains (she graduated with a 3.9 GPA), a great sense of humor, and a talent for getting people to open up, and she just landed a new job with the Hospital for Special Surgery. She credits her mother with giving her the push to succeed. At her insistence, Stephanie ran for student government in her freshman year of high school—and won.

“As a medical reporter, I can empower individuals to make healthy decisions and navigate the labyrinth that is the U.S. healthcare system... My biggest dream is for NBC to call up at the end of Katie Couric’s contract and offer me her job!”

**\$5,000** Arlette Daluz, who will



receive her M.A. in Sociology from St. John’s University this May, was the first member of her family

to attend college. After graduation, Arlette, 22, hopes to land a job with a top advertising agency, helping clients to develop brands. She’s also considering a career in journalism or public relations. Eventually she would like to go back to school, get a law degree, and specialize in entertainment law.

*“Being the first college student in the family has been both a privilege and a responsibility. My parents left Senegal and came to the U.S. in search of better opportunities. When I think of all the sacrifices they made, I am inspired to keep on striving to reach my goals—not only for myself, but to show that anything is possible if you only believe in yourself.”*

ARLETTE DALUZ

## The Mission of the NYWICI Foundation

The NYWICI Foundation was created to help a younger sisterhood of talented women successfully enter the world of communications. A separate entity affiliated with New York Women in Communications (NYWICI), the Foundation provides financial support and professional guidance that complement the mentoring and ongoing friendship extended by NYWICI members. Every year, it awards scholarships and sponsors educational programs designed to be of value both to women beginning their careers and to those embarking on career transitions. It is the largest foundation donor of communications scholarships for women in the tri-state area.

# NYWICI 2003-2004 Board of Directors

|  |  |
|--|--|
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| Executive Director                       | <b>Holly Munter Koenig</b><br><i>The Kellen Company</i>  |

# Save the Date!

## Cocktails & Conversations

**Monday, March 1, 2004, 6-8pm**

Liz Lynch, author of *102 Secrets to Smarter Networking* and president of Consult Ad Hoc Inc., discusses "The Art and Science of Smarter Networking." *Marymount Manhattan College, 221 East 71st St., between 2nd and 3rd Avenues*

**Monday, April 12, 6-8pm**

Topics and speakers to be announced. *The Cutting Room, 19 West 24th St., between Avenue of the Americas and Broadway*

**Monday, May 3, 2004, 6-8pm**

Topic, speakers, and location to be announced.

**Monday, June 3, 2004, 6-8pm**

Allison Hemming, founder of interim workforce agency The Hired Guns, discusses her new book "*Work It—How to Get Ahead, Save Your Ass, and Land a Job in Any Economy.*" Location to be announced.

## New Members Reception

**Tuesday, March 16, 2004, 6-8pm**

New members will have a chance to network with each other and to hear from the NYWICI Board of Directors about getting involved in the organization. Complimentary for new members; RSVP required. *The Cutting Room, 19 West 24th St., between Avenue of the Americas and Broadway*

## Behind the Scenes at MTV Networks

**Friday, March 26, 2004, 10:30am-2pm**

Sit down with the team of senior communications professionals who keep MTV Networks' brands in tune with their audiences. For NYWICI members only. Includes lunch and a tour. *1515 Broadway. Price: \$75.*

## 2004 Matrix Luncheon

Hosted by *Cosmopolitan* and *CosmoGIRL!*

**Monday, April 19, 2004** at the *Waldorf-Astoria Hotel.*

## NYWICI's 75th Anniversary Conference

**A Salute to "The Most Inspirational Women in Communications"**

**Monday April 19, 5-7:30pm: Registration/Welcome Reception**

**Tuesday April 20, 2004, 8am-4:30pm: Conference.**

Breakfast at Tiffany's followed by a keynote address, moderated panel discussions, networking, and refreshments. Visit [www.nywici.org](http://www.nywici.org) for new developments. *W Hotel, 541 Lexington Avenue, at 49th St.*

## 2005 Matrix Luncheon

Hosted by The New York Times Company.

**Monday April 11, 2005**

*For more details and news of NYWICI programs and events, call 212-297-2133, x 3001, or visit [www.nywici.org](http://www.nywici.org).*



New York Women In  
Communications, Inc.

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