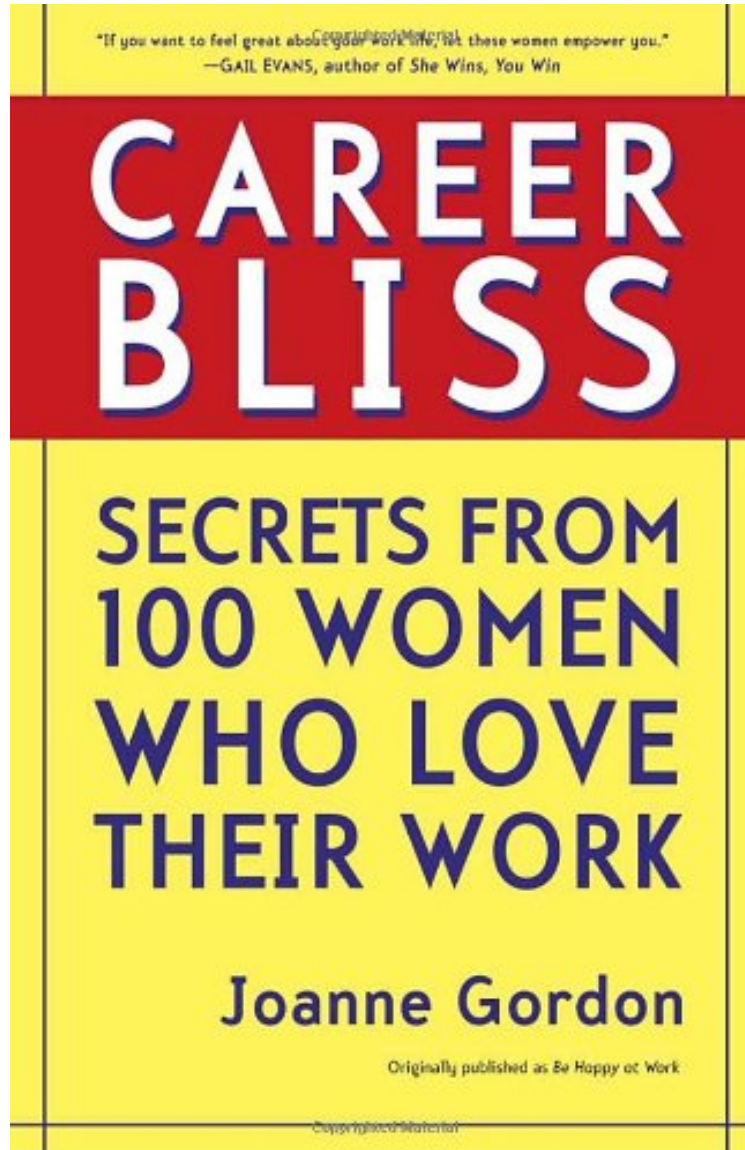


[Free download] Career Bliss: Secrets from 100 Women Who Love Their Work

Career Bliss: Secrets from 100 Women Who Love Their Work

Joanne Gordon

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Joanne Gordon : Career Bliss: Secrets from 100 Women Who Love Their Work before purchasing it in order to gage whether or not it would be worth my time, and all praised Career Bliss: Secrets from 100 Women Who Love Their Work:

Meet Leslie, a gallery owner in New York City; Donna, a pharmaceutical sales manager in Texas; Lynne, an animal

trainer in Utah; and Betsy, a CEO in California. These women and ninety-six others are members of The Happy 100, a diverse group of women who love their jobs unequivocally. While many workers across America feel bored, unrecognized, and unchallenged, these women greet each new workday with pleasure and a sense of anticipation. What's their secret? There are concrete connections between each woman's job and her unique combination of skills, character, and personality, and *Be Happy at Work* highlights them through candid snapshots of their working lives and career journeys. Author Joanne Gordon has identified three universal themes and ten categories of happy working women, demonstrating the core reasons of their fulfillment. There are The Lovers, women whose work champions a personal passion; The Thinkers, who thrive on intellectual challenge; The Surviving Artists, who make a sustainable living from a creative endeavor; The Determinators, who feed a need for control and influence; The Heroines, who work to change the world; and The Builders, who enjoy building a company, a team, or a product from the ground up. Each of Gordon's interviewees fits into one of these groups: everyone from actress Stockard Channing, broadcast journalist Lesley Stahl, and songwriter Diane Warren to everyday women who work as a screwdriver manufacturer, a truck driver, and a hospital clown. Gordon tells each their stories and reveals why each woman is happy with her choice and how readers can achieve the same happiness in their own working lives. Here are the inspiring stories of a chef at the South Pole, a scientist, a judge, a forest ranger, an investment banker, and a Manhattan doorperson, among others. The Happy 100 are all real women whose career stories will help you find yourself in their company. *Be Happy at Work* proves that loving one's job is not a luxury for the lucky; it's a real, attainable possibility for every woman, everywhere. From the Hardcover edition.

Advance praise for *Be Happy at Work* Finally a book that celebrates the joys of women and work. A perfect antidote to all of the depressing talk about women not having it their way. If you want to feel great about your work life, let these women empower you. Gail Evans, author of *She Wins, You Win and Play Like a Man, Win Like a Woman* You can go through your working life frustrated or you can rekindle your career enthusiasm. The key is being open to the proactive thinking and advice Joanne Gordon offers. Florence Stone, editorial director, American Management Association Don't remain trapped in the awful cycle of hating your job. Joanne Gordon's sound advice and the inspiring stories make *Be Happy at Work* an important book for any woman who wants to do good for herself, her family, and her employer. Tory Johnson, co-author of *Women for Hire: The Ultimate Guide to Getting a Job* As inspirational as it is practical, Joanne Gordon's *Be Happy at Work* can help women navigate the twists and turns it takes to find not only work you get paid for . . . but work you love. Thanks to her, The Happy 100 will soon be the Happy Millions! Mary Lou Quinlan, author of *Time Off for Good Behavior: How Hardworking Women Can Take a Break and Change Their Lives* This book celebrates the hard work and determination of one hundred diverse women. By showcasing women in a variety of situations, Gordon reflects a reality of today's workforce: Women are managing their careers and living through a series of informed decisions. The Happy 100 demonstrate the many paths to career success. Ilene H. Lang, president, Catalyst From the Hardcover edition. About the Author JOANNE GORDON is a contributing editor for *Forbes* where she was a reporter and writer for five years. She has also written about management, career, and workplace issues for *Boston* magazine, *Working Mother*, *CosmoGIRL*, and the *Chicago Tribune*. Before following her dream to become a writer, she spent six years in marketing and public relations. She has a masters degree in journalism from Northwestern University, and is the co-author with Mike Marriner and Nathan Gebhard, of *Roadtrip Nation*. She lives in New York City. From the Hardcover edition. Excerpt. Reprinted by permission. All rights reserved. Chapter One The Lovers Movie music supervisor, tour guide and nude model, librarian, airplane mechanic, day camp director, ergonomist, pet magazine founder and editor, animal trainer, boutique owner, songwriter, and NASCAR travel coordinator. The most common career advice, follow your passion, is dramatically overused and often misapplied. What if you don't know what your passion is? And if you do, not all passions translate obviously into jobs, which is one reason many women relegate their passion—their joy, their interest, their love—to the status of a hobby. This first group of Happy 100 women, the Lovers, can help you answer those two questions for yourself because each woman has identified her own passion and built a working life around it. Specifically, Lovers are women who love some thing—airplanes, art, animals, music—and who have found a way to channel that love into a paying venture. Rarely are Lovers jobs the most obvious manifestation of that passion. The lover of airplanes, for example, is not a pilot. The lover of animals is not a veterinarian. Two lovers of music are not musicians. As for the lover of art, she's not an artist. In fact, her job may shock you. As you will see, each Lover fashioned a happy working life in one of two ways. Some identified an existing company or industry associated with her interest and then found a specific job in an organization or field that matched her skills. Other Lovers struck off on their own, creating a product or company from scratch and, in turn, inventing their own role. Because Lovers champion some thing, they tend to be motivated more by purpose than process, yet each is still highly skilled at whatever activities she is called upon to perform: negotiate, teach, sell, write, or lead. While you probably won't follow the exact path of any one Lover or adopt her specific career as your own, you may glean ideas about how to spin your own passion into a happy working life. Which song does she wake up humming? Many women love music—whether singing or listening to it—but rarely can they transform that love into a career. This was not the case for self-described rocker Lia Vollack, president of worldwide music for Sony's Columbia

Pictures. Lia oversees big-budget film sound tracks the music at the beginning of a movie; the background melody that sets a mood during a scene; and the songs that play as the final credits roll. Her films include *The Usual Suspects* (1995), *Charlies Angels* (2000), *Spider-Man* (2002), *Adaptation* (2002), and *Big Fish* (2003). Among the musicians Lia has worked with: Jennifer Lopez, Aerosmith, Destinys Child, Sean P. Diddy Combs, and Dave Matthews. Lia must come up with music that not only frames and helps promote a film but will also top the music charts. On one particularly hectic Thursday morning during the spring of 2004, Lia was in the mad throes of choosing the single for the upcoming movie *Spider-Man 2*, and she talked about the unique challenges of crafting songs for film. Articulating to musicians the idea and feelings a song should convey is only half her battle. Knowing a hit when she hears one is the other. Right now I have several different bands writing potential songs for *Spider-Man 2*, including some big, multi-platinum artists. Its not exactly a bake-off, though, because I must put together an entire album, so if a particular song doesnt end up being the movies single, it can still be included in the film. Im really looking for a rock artist rather than a pop or hip-hop singer, someone who can sing an anthem, but not in a Queen, We will rock you, sort of way. Just someone who can have emotional lift and soar. Not all songs are one-listen hits. Some songs must be heard several times before you wake up and hear it play in your head. Thats the process Im going through right now: Which song did I wake up humming? Which one did I sing in the shower? Sometimes a slight musical change can improve it, so I might suggest that an artist lengthen the bridge or add a pre-chorus before the chorus to give it the right kind of build and flow. Lyrics are very important, and I have a lot more purview to discuss lyrical content with songwriters, especially if its a movies title song and one the studio will use for advertising. Often its just a matter of saying to a band, I love this, but can we get something into the lyrics about how he feels about her, not just how she feels about him? If a musician cant see the movie before she writes a song, I tell her about the story, the emotional touch points, and universal themes. Right now there are some potential *Spider-Man* songs that I feel are magical, and others I know are magical, but I have to convince the bands to do it because theyre so busy. Dealing with bands is what makes doing music for film uniquely challenging because musicians see movies as a side thing to do, unlike actors and directors, for whom movies are their primary business. Its also hard for a lot of artists to make that leap from writing a song that comes entirely from within themselves to something that is specific to another persons art. A lot of times someone writes a song that is so on the nose, it almost makes you cringe because it too blatantly tells a story, like, She walks across the room, she really loves him . . . Or, on the flip side, a song can be so oblique that it doesnt have the proper relationship to the movie or fails to tell the films story. The most stressful part of this job is having so much at stake, especially with a huge franchise movie like *Spider-Man*. But Im comfortable with ultimate responsibility. A lifetime of experiences brought me to this current place. This job is who I am. Or rather, its who Lia has become. Her story begins in Colorado, where Lia played piano and saxophone in high school and developed a penchant for musicians. But Lia was no groupie. Hanging out with bands was not about the fame, but being with a group of people like me, she says. (Plus, boys in the band were cute.) At the end of the day, Lia simply wanted to make music. She graduated from high school two years early and spent several months studying music in college before realizing that becoming a musician was not practical. I knew that if I chose to be a musician, Id be an unsuccessful one, she laughs. Lias story shows that passion can rarely be forged into a career without a dose of practicality, and the place Lovers end up is often not where they expected. After music school, Lia went on the road with punk bands, operating soundboards backstage at concerts and in recording studios. The technically savvy music lover was finding her niche. Doing sound engineering was a way to be part of the musician lifestyle, says Lia. Creative people need structured people around them, and Im sort of a blend. She began a theatrical design degree at the University of Colorado but, anxious to get on with her career, left school to move to New York City, where she would hone her craft in the real world. Again she toured with bands, from the Ramones to the Rolling Stones, and occasionally Lia made extra money working not-so-glamorous venues, such as corporate events. During the early eighties, Lia was also one of the few women mixing music and, over the course of six years, was a sound designer for 150 shows. Recalls Lia, I was the first woman to design sound for Broadway, which is actually what Im most proud of in my career. As often happens with Lovers, Lias career transitioned unexpectedly when a director she knew asked her to supervise music selection for a film called *Longtime Companion* (1990). Lia accepted, and when the movie was done, the director asked her to work on another film, *Prelude to a Kiss* (1992), starring Meg Ryan and Alec Baldwin. The head of music at Twentieth Century Fox didnt want me to do *Prelude to a Kiss* because he didnt want to hire a girl who had only done one movie. My technical and theater background didnt count in Hollywood, but eventually the movies director just forced them to hire me. That was my first studio feature, and when I realized I loved working in film. So I moved to L.A. It was very difficult to get work here, and I went from being at the top of my game on the East Coast to being someone no one had ever heard of on the West Coast. I didnt know many people in L.A., and I definitely didnt know a lot about supervising music for movies. One person told me I might as well forget it. But I didnt. Instead, I shifted my focus. You know how your mother tells you to have something to fall back on if the creative thing doesnt work out? Well, there was a time I didnt want to follow her advice because I thought it would keep me from pursuing my dream. But my mother was right, and once I got to Hollywood I fell back on my technical proficiency. Instead of being a music supervisor right away, I became a music editor, the person who synchronizes all of the songs and the score into the film. I couldnt have made a

better decision. Editing taught me about film production and gave me the training I needed to be a supervisor and do the job I have today. Much of my current job involves translating what a director wants. When a director says, I need the music to be more yellow, my hands-on, technical background helps me know what he means. Making a film is a collaborative art. You just cant create for yourself. There are a lot of people I have to please, from the filmmakers and the studio to the record company and the marketing department. Im able to see how all t...