

DIPLOMARBEIT / DIPLOMA THESIS

Titel der Diplomarbeit / Title of the Diploma Thesis

“It wouldn’t be a sin for us to see your legs”: Gender
inequalities and sexual objectification in *Mad Men*

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Angestrebter akademischer Grad / in partial fulfillment of the requirements for the degree of
Magistra der Philosophie (Mag. phil.)

Wien, 2018 / Vienna, 2018

Studienkennzahl lt. Studienblatt /
degree program code as it appears
on the student record sheet:

A 190 353 344

Studienrichtung lt. Studienblatt /
degree program as it appears on
the student record sheet:

Lehramtstudium UF Spanisch und UF Englisch

Betreut von / Supervisor:

ao. Univ. Prof. Dr. Monika Seidl

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Abstract:

This diploma thesis discusses the topic of gender, especially gender inequalities in regard to the the first season of AMC's television series *Mad Men* (2007 – 2015). *Mad Men* is a series that is set in the 1960s and mainly shows the men and women in the advertising office Sterling Cooper in Madison Avenue, New York City, but sometimes also in private settings such as the home, the hotel or the after-work party. Gender inequalities in personal as well as professional situations are enlightened and analyzed.

Zusammenfassung:

Diese Diplomarbeit diskutiert das Thema Gender, speziell die ungleichheiten zwischen den Geschlechtern in Bezug auf die Fernsehserie *Mad Men* (2007 – 2015) von dem amerikanischen Sender AMC. *Mad Men* spielt in den 1960er Jahren und sie zeigt die Charaktere der Serie hauptsächlich in der Werbeagentur Sterling Cooper, welche sich in der Madison Avenue in New York befindet. Manchmal jedoch, werden die Charaktere auch in privaten Situationen gezeigt wie zB. Zu Hause, im Hotel oder auf einer Feier. Geschlechtsungleichheiten in privaten als auch professionellen Situationen werden präsentiert und analysiert.

1. Introduction

It is unavoidable to regularly be confronted with gender related issues when being born a woman. Unfortunately, this alleged emancipated and postmodern world of the 21st century is oftentimes not as emancipated as it is presented by society and women are still being discriminated against, overtly and covertly. Gender equality is still a work in progress. As I am a woman, but also because I generally share the belief that all human beings should be treated equally, the topic 'gender' is of special interest to me. I personally, have just been reminded of that at my job – I work for an airline – because I did not wear any make up at work and my superior reminded me that I ought to wear make up when on the job, in the uniform. This demand seems highly sexist, as I, as a woman am forced to wear make up, regardless if I desire to or not, to look pretty at work and to invite men to look at the dolled-up woman in the airline uniform with a smile on her face. It is almost as if certain jobs encourage the male gaze, because they require women to look pretty.

Also, the relationships between men and women are striking to me and although I do acknowledge that to some extent there are different roles for women to take on (i.e. women bearing children), I disagree with an unequal treatment in society.

The television series *Mad Men* (2007-2015) is a fairly recent production that has become globally popular and puts a focus on gender as it is one of their main topics. This diploma thesis will thoroughly analyze gender related aspects of the popular series *Mad Men* in its first season and talk about closely related topics. Before immersing in the series, socio-political aspects and the meaning of gender will be illuminated.

2. What is gender?

In the beginning, it is crucial to clarify the term 'gender', how it is understood by society and analyze what this thesis will use. Distinguished dictionaries present similar definitions of what gender is. Nevertheless, the definitions differ slightly. While the Oxford Dictionary identifies gender as the "[s]tate of being male or female (typically used with reference to social and cultural differences rather than biological ones)", Merriam Webster states that "the behavioral, cultural, or psychological traits typically associated with one sex" is gender.

Although the Oxford Dictionary remarks how gender refers to social and cultural differences, it is still largely bound to the biological sex, i.e. "the state of being male or female". Merriam Webster does the same as different traits associated with a biological sex are mentioned. Both descriptions may lead to the conclusion that while social and cultural traits are of value when talking about gender, the concept is still very closely connected to the biological sex of a person. Undeniably, there are some connections between the two terms, but claiming that certain traits are associated with a specific sex are generally stereotypical. Stereotypes evolve from a certain truth, yet they are often an oversimplified representation of what is assumed to make up a majority of a specific group (see Jones & Colman). That "the behavioral, cultural, or psychological traits" (Merriam Webster) overlap with the corresponding biological sex might not be the case for every type of individual. Some men and women throughout history have invalidated clichés or even posed as someone else because of the forced stereotypes laid out by society. In addition, for lesbians, gays, bisexuals, transgender or queer persons the idea of sex and gender being closely connected, may not always apply.

There are noteworthy differences between the terms sex and gender. The World Health Organization offers a more transparent and elaborate description of the two. According to Kari's WHO article "[s]ex refers to the biological and physiological characteristics that define men and women", whereas gender can be referred to as "socially constructed characteristics of women and men", however, they also explain that "it varies from society to society" and that men and women "are taught appropriate norms and behaviors" (Kari) adequate for each sex. By pointing out that gender roles are often a matter of taught behaviors, they acknowledge that gender roles are not natural, and therefore they differ in cultures. American film scholar Sikov also has a very similar and elaborate definition for the difference between sex and gender:

In short, sex is biological; gender is cultural. Sex is the physiology we are each born with; gender is how we learn to understand the sexes – how we hold our books or look at our nails, and how we walk and talk, all of which communicates information about masculinity and/or femininity. (Sikov 134)

Since gender stereotypes are learned, the WHO furthermore states that when someone does not "fit established gender norms they often face stigma discriminatory practices or social exclusion" (Kari). As pointed out, members of the LGBTQ community may not feel comfortable in appointed gender roles. The WHO also emphasizes the importance of that awareness as they write: "It is important to be sensitive to different identities that do not necessarily fit into binary male or female sex categories" (Kari).

2.1. Gender equality

Irrespective of socially constructed gender roles, achieving gender equality would be fundamental for a just world. But, what is gender equality? Simply put, gender equality is "[t]he state in which access to rights or opportunities is unaffected by gender" (Oxford

Dictionary), in other words: if we reached gender equality, every human being, male, female or transgender person, would have the same rights and opportunities in regards to education, jobs, suffrage, and nobody would be discriminated against. “Gender equality is not only a fundamental human right, but a necessary foundation for a peaceful, prosperous and sustainable world” (UN Gender Equality). Furthermore, full gender equality is only possible to be put in place if overall equality amongst human beings is secured, meaning all men and women of all races, religions and cultural backgrounds receive the same rights.

2.2. Historical background on gender equality

Throughout human history, men have had more rights and opportunities than women. Often, women did not have legal rights and could therefore not inherit property if they had male siblings. They were not able to appear in court nor were they allowed to vote. Historically speaking, the conditions for women changed fairly late. Two of the first declarations for women’s rights were *The Declaration of the Rights of Woman* from 1791 by Olympe de Gouges, a French female political activist and playwright (see Olympe de Gouges) and the *Declaration of Sentiments* from 1848 signed by 68 women and 32 men in the United States of America (see Declaration of Sentiments). Both declarations were published before women in the respective countries had basic rights such as the right to vote and they therefore talked about rights what women ought to have as well as what they should be entitled to as citizens.

Even though these two declarations were first steps towards gender equality, it was still a long way for women to go to retain the same rights as men in regard to suffrage and other important matters. In most countries, the woman’s suffrage became legal in the 20th century, including the USA and Austria, for instance. “It was only after the breakdown of the Habsburg Monarchy, that Austria would grant the general, equal,

direct and secret right to vote to all citizens, regardless of sex, in 1919“ (World Heritage Encyclopedia). A year later, in 1920, “[t]he 19th Amendment to the Constitution [is] granting women the right to vote” in the United States of America (Imbornoni).

As it can be seen, women were only given the right to vote within the last century; and women were not solely limited in their legal rights, but were also limited in their job opportunities. Married women were seen as housewives. Naturally, women felt the need to break out of this radical systematic gender inequality. For that reason, a number of courageous women posed as men to the outside world in order to be permitted to perform the work they desired to do. As written in the Huffington Post article, “women’s attempts to ‘pass’ as a man have often been a desperate response to professional or societal roadblocks” (Thomas). Women posing as men did not occur in isolated cases; nowadays there are numerous women internationally known to have disguised themselves as men. For this thesis, it will suffice to mention three distinguished examples:

- In the late 1800s author Mary Ann Evans wanted her written work on religion, philosophy and politics to be taken seriously and therefore invented her pen name George Eliot.
- Margaret Ann Bulkley posed as James Barry to become a surgeon. Not only did she perform the first recorded successful Caesarian section, but she also improved sanitation and medical care in military hospitals. Her gender was only revealed when she passed in 1865.

- Prominent politician Murray Hall was discovered to be a she when she died in 1901. Her real name was Mary Anderson who practiced as a male politician, smoked cigars and played poker with the boys for 25 years. (see Thomas)

Clearly, these women did not conform to the norm of society at that time. Hence, they felt the need to break out of the systematic oppression prescribed for women in the male dominated world and in that way achieved great success, gratification and were respected by society simply by posing as the opposite sex. With these examples, it becomes more transparent how gender and sex do not always correlate, since what was considered a man's job could in fact be done passionately and professionally by a woman.

2.3. Gender equality vs. Gender equity

Despite the undeniable importance of gender equality, some argue that gender equality is not always favorable but that in certain cases gender equity is. "Gender equity puts the focus on fairness and justice regarding benefits and needs for women

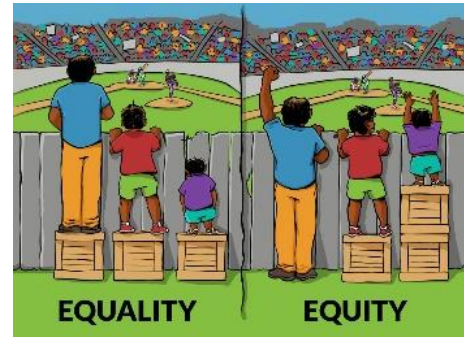


Image 1

and men, girls and boys" (Sida). In other words, equity is about people with different needs receiving different benefits in order to achieve the same outcome, hence gender equity focuses on men and women ending up with the same results. According to UNESCO "specific measures must be designed to eliminate inequalities between women and men", therefore UNESCO further suggests that "[g]ender equity leads to equality". Illustrated in image 1 to the right, it shows a possibly trivial yet practical approach on the topic equity. As discussed, equality does indeed mean that every person receives the same or remains without certain benefits.

While at times and in specific sectors that is absolutely necessary, in other instances it may even be counter-productive and equity is required. The example in image 1 deals with the discrepancy of physical traits such as the difference in height. Here, the resources available are three boxes, used as a pedestal, distributing the resources according to equality would result in giving each of the three people one wooden box, however, this would leave the shortest person without a positive outcome. If distributing the resources according to the equity approach, the shortest person would receive two wooden boxes, the second shortest person would receive one wooden box, and the tallest person would not receive any in order to achieve the same outcome and to ensure fairness for all three parties.

Related to gender it may be similar in specific situations: while generally gender equality is the best solution for an emancipated society, there are instances in which gender equity is more fitting. Maternity leave, for instance, is such a



matter which predominantly concerns women. After giving birth, the mother needs to rest and subsequently requires some time to bond with the baby, as well as breastfeed the newborn. Although there are

Image 2

parents and also dads may stay home (allowing paternity leave as an alternative to maternity leave would be equality), biologically speaking it is important for women to spend time with their newborn child. For that reason, maternity leave was established and, since it is not biologically necessary for

the father to receive a certain amount of time off from his job but it is essentially crucial for the mother, it can be considered a matter of gender equity. The bar chart displays how given countries deal with that topic. Whereas many European countries (especially Estonia, Hungary and Austria) as well as Asian countries (Japan and South Korea), and Canada have taken these measures to allow a great number of paid weeks to enable maternity leave and reach fairness for new mothers in society, it is sadening that the USA at the moment have zero weeks of paid leave. At present, the USA enables mothers of newborns to take twelve work weeks of unpaid leave (see Fmla). The current president wants to change that and grant a payment equivalent to 2.8 weeks. This minuscule change would still put the USA at the very bottom in regard to gender equity. If Trump passes this bill, it would be a first step towards gender equity for the women of the United States, according to the Independent (see England).

2.3.1. Gender equality nowadays

Women have come a long way. In Western countries women usually have good access to education, health care, a decent job (although overall infrequently in a leading position) and are included in the political decision-making processes of the country. Nevertheless, and although at times claimed, fully-fledged gender equality does not exist, nor is it present in the mindset of the majority of people. Unfortunately, even though many women view themselves as emancipated and believe to have equal rights to men, there are still drawbacks. “While the world has achieved progress towards gender equality and women’s empowerment under the Millennium Development Goals [...], women and girls continue to suffer discrimination and violence in every part of the world” (UN Gender Equality).

One major subject concerned with inequality is income. Even in Western countries which have actively been fighting gender inequalities for over a century now, the female sex still earns considerably less. “Women earned on average \$0.80 to every \$1 earned by men in 2015 (80%) for annual earnings” in the United States (Catalyst). In Europe, the income situation between the two sexes is similar. The United States as well as countries of the European Union have roughly the same discrepancies in the gender wage gap. “Furthermore, the country report revealed that the unadjusted gender pay gap among the EU-27 (16.4%) was the highest in Austria, with women earning 25.5% less than their male counterparts” (Mayer). This is on average 74.5 cents to every Euro. It would make sense to pass laws that demand equal pay for men and women (of all races and all religions), however, such laws basically do not exist. Precisely one country, and it is the first country worldwide, namely Iceland, recently adopted a law in March 2017 assuring equality in pay for both sexes (see Nelson). It being the first country in the world, indicates how much more work ought to be done in order to achieve equality. Iceland has set a prime example and ideally other countries will follow in the future.

Unfortunately, actual laws are not the only drawback there is in regard to achieving gender equality: as mentioned before, that men and women should be treated equally, is still not present in the mindset of all people. The following example from the USA; a transcript of a video, originally from 2005 and reappeared in the media in 2016 proves this:

01:12: Donald Trump: And when you're a star, they let you do it. You can do anything.

01:14: Billy Bush: Whatever you want

01:16: Donald Trump: Grab them by the pussy

01:18: Billy Bush: Laughing

(Trump)

A man talking degradingly about women by using vulgar terms and claiming that they let him touch them because he is a star, even grab their private parts, should be considered sexist and wrong. Especially, since the boundary between consent and sexual assault becomes outstandingly blurry. Yet, this misogynist was voted to be the 45th president of the United States of America no less than two years ago. An election that took place in 2016, where women as well as married men and fathers of daughters were amongst his voters. Sadly, this proves that in the mentality of some people it is seemingly acceptable for them to look past misogynist remarks and still respect, admire or in this case also vote for that person if they agree with other aspects of his campaign. Although broadly assessed, there have been numerous changes and positive movements in the past century, maybe not all that much has changed. We still live in a social construct of dominant masculinity. Unfortunately, only at first glance our society seems emancipated because this dominant masculinity is concealed.

In 2006, Tarana Burke founded the me too. movement to help survivors of sexual violence, particularly young women of color from low wealth communities, find pathways to healing. Using the idea of “empowerment through empathy,” the me too. movement was ultimately created to ensure survivors know they're not alone in their journey. (Burke)

This movement emphasizes the need for attention to the problematic matter of sexual violence, especially towards women. Again, the fact that it was necessary to start this movement, shows the lack of equality and at the same time the lack of awareness in our society nowadays. To top it all, even though this movement was introduced in 2006, only a decade later, namely in 2017, it started to grow rapidly and receive worldwide attention when Harvey Weinstein's numberless sexual assault claims became public and now many newspapers like the Guardian report about it (see Davies). The accusations towards him, also on Twitter with the hashtag #metoo set the ball rolling, and like a snowball effect more and more actresses, comedians, singers and other women came forward on the social media platform (see Zacharek). Amongst the

silence breakers were also women accusing Donald Trump of sexual misconduct. Shockingly, there have been 16 women so far that have stepped into the public eye and have talked about his contumelious behavior, namely grabbing their breasts, putting his hands up women's skirts and kissing them without permission (see NowThis Politics). And as pointed out, this person is now the president of the United States; not to forget that the video where he shamelessly talks about grabbing someone by her 'pussy' surfaced just before the election date. For that reason and for many more, it is highly interesting to take a closer look at the complex series of *Mad Men*, a mad ad show dealing with money, power and gender related issues. It is a TV series which was produced recently, namely between 2007 and 2015, yet it is set in the era of the 1960s.

2.3.2. Gender equality in film and advertising

There is a great amount of information about gender equality or the lack thereof in film in general. It can be seen in the article *Gender Inequality in 500 Popular Films* by Dr. Smith et al., in this text, for instance, topics such as gender prevalence or gender portrayal on stage are carefully analyzed. For the purpose of this thesis this topic is only being touched on briefly as this topic in itself is too extensive. Film may be used as an umbrella term for different kinds of film productions. Merriam Webster dictionary gives the definition "motion picture" when looking for film (Merriam Webster) and when reading the definition of motion picture, the dictionary shares the following description:

a series of pictures projected on a screen in rapid succession with objects shown in successive positions slightly changed so as to produce the optical effect of a continuous picture in which the objects move (Merriam Webster)

Corresponding to this definition, film may be any type of moving picture such as movies, documentaries, TV series, and even television advertising. It is the most recent medium that human beings have developed for entertainment or entertainment.

Film is a young medium, at least compared to most other media. Painting, literature, dance, and theater have existed for thousands of years, but film came into existence only a little more than a century ago. Yet in this fairly short span, the newcomer has established itself as an energetic and powerful art form. (Bordwell 1)

However, when talking about film, advertising might be viewed separately, since it is a whole different topic in itself.

Sikov, the author of *Film Studies*, states that “in the first one hundred years of motion pictures, the signs and symbols onscreen were almost always *real* before they ended up as signs and symbols on the screen” (Sikov 1). It is indicated that film is a representation of reality. If we assume this to be true, gender inequalities which occur in the real world would be visible in film as representations of reality. Nevertheless, as Sikov claims, film often is an ideal representation: the ideas might have been gathered from real world experiences, yet it is filtered and therefore biased.

As discussed, gender inequality is a serious issue; but how is it portrayed in film? He further points out how easy it is to be blinded by stereotypes in motion pictures when he states: “The line that distinguishes type from stereotype can become disturbingly thin when it comes to women’s characters in film” (Sikov 133). An educated viewer ought to be aware that often women in film are portrayed stereotypically and are idealized. More of that idea will follow when analyzing the women portrayed in *Mad Men*. Perhaps, according to two newspaper articles, one major reason for this phenomenon is the fact that most of the screenwriters and directors in Hollywood are men, resulting in movies having a male perspective (see Thompson and see Child). “Films are designed to have effects on viewers” (Bordwell 2), but an idealized depiction of women is most likely designed to have effects on male viewers.

The same stereotypical depiction happens in advertising or television commercials. Even though advertising is a different genre, it promotes products and companies,

gender roles, attractiveness and sex account for a large piece in advertising. One might assume that advertising is mainly about selling products, which is not entirely correct.

[Because] the ads sell a great deal more than products. They sell values, images and concepts of success and worth, love and sexuality, popularity and normalcy. They tell us who we are and who we should be. Sometimes they sell addictions. (Kilbourne 121)

And just like in film, where stereotyping is regrettably common, it sells the products more easily, or so they believe. Kilbourne explains that in advertising “[w]omen are shown almost exclusively as housewives or sex objects” (Kilbourne 122). Women that are either obsessed with cleaning or who want to look beautiful like a mannequin represent either the good housewife or the sexy fantasy of an easy hook up. On these grounds Kilbourne also discusses how advertising in itself is oxymoronic:

This [flawless] image is difficult and costly to achieve and impossible to maintain - no one is flawless and everyone ages. Growing older is a great taboo. Women are encouraged to remain little girls (“because innocence is sexier than you think”)[...]. [Though advertising also has to be sexy and oftentimes] [a]dvertising’s approach for sex is pornographic: it reduces people to objects and de-emphasizes human contact and individuality. (Kilbourne 124)

On the one hand a woman is supposed to appear innocent, but on the other she has to be a full-grown, attractive woman. Sometimes advertising combines the two, possibly to portray the ideal woman a man desires. She is supposed to be “sensual but not too far from innocence” (Kilbourne 124), and she is also “supposed to be both sexy and virginal, experienced and naive, seductive and chaste” (Kilbourne 124). This oxymoronic approach dumbs women down on the screen as it depicts them as a tool. It restricts women in their fictional world that is shown to the audiences of the real world and it is again portrayed from a male perspective. These gender stereotypes seem to occur more significantly in advertising than in any other genre. Overall, gender equality is not accomplished in advertising.

Interestingly, *AMC's Mad Men* is a film production, a television series to be precise, that heavily deals with gender issues and it is concerned with advertising at the same time.

3. What is *Mad Men*? – a brief overview

AMC's Mad Men was produced by Matthew Weiner. He had started writing the pilot episode eight years prior to its release and his reasoning to reinvent something new “was born out of Matt Weiner’s deep ‘dissatisfaction’ with the assembly-line storytelling and endless recycling of canned jokes” that was happening in sitcoms (Edgerton 3). Weiner craved something different for television, simultaneously when *The Sopranos* first aired, which also was one of his motivations. When he finished writing the pilot episode *Smoke Gets in your Eyes* in 2001, his agent unsuccessfully started sending the script to a number of major production companies. Only when David Chase became involved, there was a gleam of hope for the series. Additionally, Weiner collaborated with Chase on *The Sopranos* during its fifth and sixth season. The huge success of *The Sopranos* also made the success of a show like *Mad Men* seem more realistic and Chase recommended the screenplay to HBO. Regardless of him being enthusiastic about it, he declined being the executive producer, which was what HBO demanded. After difficulties with HBO, Weiner had several business meetings with AMC and after their approval in 2005 the production began and the first episode aired mid 2007 (see Edgerton 4 ff).

The series is unique and presents the viewer with something that has in that way never been seen on television before: it is a contemporary series which is set in the 1960s, and to make this seem more realistic - leaving aside the content, but in terms of superficial context - not only does the style of clothing aim at authenticity, but also real-

life events from 1960, such as the election between Nixon and Kennedy, are incorporated.

In the pilot episode of *Mad Men* following the theme song, the audience learns that the phrase *Mad Men* is “[a] term coined in the late 1950’s to describe the advertising executives of Madison Avenue” (Episode 1). It derives from Madison Avenue, New York City, because this was the location where the advertising industry blossomed. Back in the day, the advertising executives coined the term themselves. And although in the television series it refers to the advertising men working on Madison avenue, there is also a certain madness in the TV drama; there is most certainly a double entendre hidden in the title *Mad Men*.

4. How a twentyfirst century series negotiates the 1960s

Mad Men was produced for a contemporary audience, however, as pointed out, the producers tried to depict versions of authenticity of the 1960s by showing real news footage of the Nixon and Kennedy election, for example. A BBC article claims that while “*Mad Men* has won praise for its vivid recreation of the 1960s [...], anyone looking for a classic depiction of the decade will be disappointed” (Rohrer).

Some features do signify the era of the 1960s, yet Agirre argues that certain markers in the show are not only there to recreate the historical context, but also to distance itself from its recent time of production. The article further says: “The show has earned plaudits for capturing the decor, dress, and drinking of the period. But perhaps more importantly, it has acknowledged the un-60sness of the early 1960s” (Rohrer). Certain markers could have been exaggerated in order to create a greater gap between now and then. According to Agirre, “[t]he accentuated abuse of alcohol and cigarettes – especially by pregnant women – is only one of these shocking markers” (Agirre 635).

She refers to the inexistent awareness of health threats as being typical of that era. It is true that in that sense no empirical data yet existed, but claims of the health risks already started to arise, which is also addressed in the first episode *Smoke Gets in Your Eyes*. Nowadays people are aware of the horrific health risks that may be caused by alcohol abuse or excessive smoking, it does not stop some from doing it though. In that sense, the public image of these legal drugs has slightly changed, but alcohol and cigarettes are still accepted in society and are often used as a means to break the ice, on and off the screen. A contemporary audience would most likely be shocked if a pregnant woman smoked in a TV series, yet they might be more accepting if a banker poured himself some scotch at noon. It may depend on the circumstances, but accepting drug use is not off limits.

Not only does Agirre claim that excessive use of alcohol and cigarettes in inappropriate situations dislocates a twenty first century society viewer from the fictional drama, but also behaviors such as “casual child battering, homophobia, racism and, most notably, sexism are others” (Agirre 635). What Agirre claims is not entirely incorrect. Regardless, these injustices named above have not actually disappeared and hence it is interesting how they work as a means to dislocate the postfeminist society from the fictional drama and from the past, especially since these issues are still being struggled with. Nevertheless, it can be said that these topics are approached differently in today’s society, more covertly that is.

The drama series conveys the image that these extreme injustices are a closed chapter and do not concern us anymore. Historically speaking, the first season, which represents the year 1960 indeed takes place about a year before the Second Wave Feminism commenced, a movement where women once again fought against the limitations they still had in their lives or at their workplace (see Tavaana). If aware of that fact, a twentyfirst century viewer might even expect that certain open injustices

were still in place. Also, Agirre thinks that in *Mad Men* “[w]e can deal with and even aesthetically enjoy the gender injustices of the early 1960s because we are at the same time reminded that such sexism is something from the past” (Agirre 635). Partially her analysis seems genuine, namely for two separate reasons: First, as disclosed above, gender inequalities are still a contemporary issue, and it may seem like an oxymoron to enjoy them as a problem from the past. Nevertheless, the issues in today’s society seem more covert and certainly, many improvements for the female sex have happened or appear to have happened over these past 60 years. One indicator how injustices happen more covertly, is the #metoo movement (mentioned in chapter 2.1.3.) because when the bubble burst in 2017, sexual harassments of men towards women that go back up to thirty years and were held a secret became public. Second, *Mad Men* lays the gender related injustices out openly, almost aggressively, and this surely is one major cause for feeling a great distance as a twentyfirst century viewer, especially since it is not a daily discussed topic nowadays, and simultaneously other current television series made for the same audiences do not deal with gender to that extent, if at all. For these two reasons the show seems to remind us that sexism is something from the past. With that way of thinking we might enjoy it as a fictional drama, displacing ourselves from it. “This is a clear postfeminist response: sexism is a past problem, the situation is under control now [...], so we can just enjoy the show without questioning the state of affairs” (Agirre 636). Isserman quoted in the BBC article claims “[w]e always view the past through the prism of the present” (Isserman quoted in Rohrer) which coincides with Agirres claim when she states that “the postfeminist sensibility allowed a nostalgic view of those old times as well as a selfindulgent sentiment towards our current situation, which, compared to the unjust world of *Mad Men*, seemed a much better time to live in” (Agirre 2012 in Agirre 2014 631 f.). That way *Mad Men* may be regarded as a postfeminist fictional drama leaning on the

prefeminist era of the 1960s. But, if critically viewing and assessing the show, the magazine *Stylist* claims “[the characters of *Mad Men*] remind us not just how far we’ve come in such a short time, but how far we still have to go” (*Stylist*).

4.1. Viewers opinions

Agirre conducted a study in which she interviewed 66 *Mad Men* viewers who were from three different countries: the United Kingdom, the United States and Spain. In her summary of the study she came to the conclusion that “[s]ome young women, for example, have found *Mad Men* hard to watch, proving that sexism and other discrimination forms are not so sealed in the past” (Agirre 636).

She also questioned her participants whether or not it would be possible to have a drama like *Mad Men* set nowadays. As a result, “many affirmed that it would not be a very different show, although it would require a change of setting – banking instead of advertising” (Agirre 636). On top of a different setting, the interviewees also strongly believe that nowadays successful or hardworking employees take different drugs and therefore claim that a change of habits would also be needed in a setting, namely “less alcohol and cigarettes, but more cocaine and pills – and – sadly for many – a change of wardrobe” (Agirre 636). She, herself claimed that with the responses she had gathered she realized that “time dislocation is the least important thing about it” (Agirre 637). Meaning, the same storyline, with the same gender inequalities would work in a contemporary setting if portrayed differently. With different clothing and more modern drugs it would be an acceptable show set in the 2000s. The participants added how “basic plotlines and characters could be very similar if *Mad Men* was set in the present time, although ‘less interesting’, ‘less pretty’, ‘less glamorous’ and ‘less innocent’” (Agirre 637). What the interviewees unknowingly expressed here is the feeling of

nostalgia towards a decade they have not personally experienced. Simply because it was a long time ago, it raises curiosity of how it was then; everything seemed more interesting and glamorous because it is mysterious and unknown to most of us. This assumption of it being more glamorous in the 1960s is not necessarily truthful, and in 50 years from now someone might produce a TV series about our time and it could seem more glamorous than it actually is. Interestingly, many argued that if the same storyline took place in present time there would be “a better situation for women in a hypothetical 21st century *Mad Men*” (Agirre 637). According to them, some of their cautious responses were: “‘women would play a more upfront role’ or ‘the sexism the women deal with would be less obvious’” (Agirre 637). Sexism would most definitely be less obvious in a present setting, but it might still be there. Modern TV series set in present times often do not display gender inequalities at all, although it does still exist in society and so the viewer’s opinions are understandable.

In a magazine article published in the Atlantic - titled *The 'Mad Men' Double-Standard: Why Do Fans Hate Betty but Love Don?* - Kalaidis describes how viewers side more with Don than with Betty when she writes:

Despite his chronic womanizing, rampant alcohol abuse, and social prejudices, viewers have no problem sweeping Don's imperfections under the rug. Of course, he cheats on his wife. *Everybody was cheating on his wife.* Drinking to the point of oblivion on noon on a Monday? *Sounds like a typical day at the office in 1960s America.* And how about overt sexism, anti-Semitism and a general selfishness? *Well, that's just how things were back then. It was a different era.* Why doesn't this excuse also apply to Betty? (Kalaidis)

Although her article does not cite an audience study, but by asking the question why this does not apply to Betty too, shows a general trend of a dislike towards Betty while favoring Don. Maybe it is because Betty’s first appearance was only at the end of the pilot, in a moment when the audience could already sympathize with Don and to an extent share his views, or maybe the viewers favor Don, because that is what the

audience is used to seeing with him being the protagonist. Another reason for the viewer to side for Don according to the Atlantic might be because "Betty is the "mean" parent, then Don is the "fun" one" (Kalaidis). This impression is given for the simple reason that "[...]Don only deals with the children at his own convenience [...]and] Betty, by contrast, is restricted to the home where she rarely gets a break from the children" (Kalaidis). This might be fun to watch on a screen as the viewer puts him- or even herself in the position of Don, and therefore understands how he wants to enjoy life and does things out of convenience, however, that might not be what female viewers want in their own life, even though they enjoy it in the show. After all, this series elevates the patriarchal society and depicts images that in today's society would not perform well, even though we still lack full equality.

4.2. The physical image of women and men in *Mad Men*

What is the physical image of women in the TV series? The feeling of nostalgia might also misrepresent women's body images. As the character Paul Kinsey proclaims explicitly in the second season, women were supposed to be either a Jackie or a Marilyn (see Agirre 638). Although this statement is made in season two, it is thoroughly accurate in the first season of the series:

According to his cataloguing, the ultimate Marilyn is Joan, the voluptuous office manager or, as Kinsey puts it, 'Marilyn is really a Joan'. She deliberately exploits the sex-bomb image, and by controlling this to-be-looked-at-ness, she manages to exercise some power over the male executives. The Jackie of the show is Betty Draper, the gorgeous suburban wife. Educated but modest, beautiful but discreet, she is the perfect partner for the perfect man. (Agirre 638)

Surely, then like today, women existed in all types of shapes and sizes. It is a misconception to think that women of the 1960s were either a Marilyn Monroe or a Jackie Kennedy. The images portrayed by the media are often faulty and display selected types of women that are presumed to represent the ideal of beauty during that

time period. In the 1990s, early 2000s and still today, the beauty industry explicitly wanted skinny models (with very few exceptions), and they had to be tall. Having a size zero and being 6 feet tall describes a highly unrealistic body type of a woman, yet the modeling industries weed out all so-called average women and find tall and skinny girls to represent women. They are displayed in TV commercials, on posters and in magazines. A person trusting the media may be blinded into thinking this is how a woman is supposed to look like. Unfortunately, portraits of the media and reality are two pairs of shoes. It can be assumed that when looking back, people have the same misconception about female looks and bodies as they look at media footage.

Agirre's study about *Mad Men* proves that women, at least the average woman, finds the ideal portrait of a woman unrealistic:

However sympathetic the viewers might be towards Joan, in terms of identification, a large number of women participants chose Peggy. Young and older women have revealed that they 'relate to' Peggy Olson, the young secretary that rapidly becomes the first copywriter of the agency. (Agirre 639)

It might even be inappropriate to keep referring to these women as average women, because every woman is unique in her own way, still, it is the most accurate way to refer to those who do not fulfill the unrealistic and idealistic images of a woman. Furthermore, this type of woman can also be interpreted as a strong, independent woman; and these women do not look up to a sexually admired Joan, but rather to a smart and charismatic Peggy who openly shares her own thought processes instead of solely following men's orders. "Peggy is a young, talented and hard-working woman who does not fit the Jackie–Marilyn dichotomy. She does not use her sexuality to control men nor long for a proper marriage" (Agirre 639 f.). Peggy is one example of how a woman can strive for success and have no desire to be sexualized.

Another reason why contemporary audiences sympathize with Peggy might also be the fact that she rather is a 21st century personality trapped in a 1960s TV drama and

this is another possibility why non-male audiences may feel she is closer to them than other female characters in the show; or as Agirre phrased it: “Peggy’s postfeminist touch – individualism, reliance on selfappearance, lack of female bonding and political inspiration – makes her very accessible to contemporary audiences“ (Agirre 641).

Surely, Marilyn and Jacklyn are well known icons from the 1960s, but women may not choose a Joan but rather a Peggy to relate to. White (Edgerton 157) claims that the program is used as a documentary illustration: “In the process, it makes *Mad Men*’s gender narratives self-legitimizing, as they illustrate and stand in for the ‘actual’ history of women.” Although the series aims at imitating the era to put the fictional plot in a fitting setting and is furthermore very stereotypical with it, it claims at no point to be a documentary series. She further comments that “the programme clips [of *Mad Men*] have a very different look than the newsreel footage from the 1960s”, examples for authentic news footage from the era can be found in the one-hour compilation of the *Archive Newsreel – Events from 1960* at minute 21:00 and at minute 47:40, quotidian women from the year 1960 are displayed (see RetroTV).

Nevertheless, from today’s perspective, we can only assume how a woman of the 1960s really was. We only know what the media decided to show us, and nowadays the access to authentic newsreels is limited. Whether this is accurate or not is a topic open to interpretation. Additionally, as pointed out, a critical thinker must ask him or herself the question: How accurate is today’s representation of a woman in the media? For years we have been seeing skinny models that are shown in commercials and they hardly correlate with the real women in the real world. Media representation and actual representation do not always overlap.

Yet, how are men depicted? At first glance the men in the series look very elegantly dressed, classical, and white men are the only ones that are successful. Black men can barely be seen, and if they are, they are shown as the waiter or the elevator boy. The alcoholism in the office amongst men is used as an indicator of that time period. Butler (Edgerton 56) also comments on the accurate depiction of real events such as the election campaign between Nixon and Kennedy or the Cuban Missile crisis when he writes: “*Mad Men*’s visual design brilliantly implements historical signifiers”. He continues by pointing out that despite historical markers, certain aspects are clearly manufactured for the series:

Mad Men mixes genuine 1960s artifacts with fraudulent, manufactured ones. [...]Take the March 1960 calendar in the pilot, if one looks (very) closely at it, one will see that its February dates (the previous month) are off. However, we viewers still believe the illusion of period reality because of an overwhelming wealth of authentic details populate every inch of the frame – drowning out any anachronistic noise. (Butler in Edgerton 58)

It is important to keep in mind, that it is a fictional series which is merely set in the 1960s. Many aspects of importance, such as gender roles, do resemble reality, but they are merely a representation of it.

Whether the men in *Mad Men* could pass for men of the 1960s is a debatable topic. The opinions drift far apart. According to Agirre (641), protagonist Don Draper is a man made for a contemporary audience; in her study, many women find him “‘alluring’, ‘attractive’, ‘extremely handsome’, ‘confident’ and ‘powerful’”. He therefore seems like an example of a man women would still choose today. Not only are women despite his vices smitten with him, but also “men pick him when asked to choose their favourite character” (Agirre 641). As a matter of fact, Agirre calls him a postfeminist:

Don would represent a further step of masculinity, namely, a postfeminist masculinity. In my analysis, I highlighted his individualism, tendency to promote Peggy regardless of her gender, sensitivity, propensity to choose strong and progressive female lovers, rejection of violence and skills as a father as examples of Don’s postfeminist touches. (Agirre 642)

One of the reasons why Agirre calls Don Draper a postfeminist is because he promotes his female secretary Peggy to a copywriter. Either viewers see him more like a postfeminist character because the protagonist does indeed possess these twentyfirst century tendencies, or if our society lives farther in the past than we can admit, is unclear. A very opposite opinion comes from history professor Isserman, cited in the BBC article about *Mad Men and the 60s*, he claims that “[t]he first half of the 1960s were culturally part of the 1950s. Kennedy was not a man of the 60s.” And BBC author Rohrer finishes the thought when stating: “like [Kennedy’s] fellow womaniser, Don Draper, *Mad Men*’s conflicted anti-hero, does not seem like a man of the decade either” (Rohrer), implying that he also was still a man of the 1950s.

In contrast to determining if the men of the series are represented accordingly to their decade, feminist Mimi White shares the strong opinion that all the men displayed in *Mad Men*, are miserable creatures with their only benefit being the advantage of gender which gives them privilege during that period of time.

Certainly, *Mad Men* devotes considerable attention to exploring male discontents and the ways in which the exercise of male prerogative and power disguises (or at least uncomfortably coexists with) deep-seated uncertainty, fragility, absurdity and weakness. Yet ultimately, the exposure of troubled masculinities alleviates the blandness of the stereotypical one-dimensional men in gray flannel suits without disrupting their privilege. (White in Edgerton 152)

She says that despite male prerogative, men in the show are fragile, weak even and she argues that they are one-dimensional and stereotypical. If reading between the lines, this could either mean that the men of the 1960s were much more individual and diverse than depicted in the show or that men in the sixties, just like their portrayal in the show lived in a highly patriarchal world and having power over the opposite sex was all that gave men a higher value.

In the end, the men of *Mad Men* surely share different features, some which may be accurate for men of the mid 20th century, and other features may have a postfeminist touch due to its recent time of production.

5. *Mad Men*'s main characters – a brief introduction

In order to get an overview of the show's most important personalities, several main characters have been selected. Also, as the show depicts a man driven world, the male descriptions come first, followed by a character linked to them.



For all the character descriptions, the primary source, namely the series itself, as well as the official AMC website on *Mad Men* was mostly used, the quotation marks indicate if any other secondary sources were used.

5.1. Don Draper

Although in the first season there are several main characters of significance and as a consequence several parallel plots which unfold throughout the season, Don Draper is notwithstanding the protagonist of the series. The storylines are predominantly either about him, evolve around him, or are in some form connected to him, there are rarely plot strings which do not concern his persona at all.

But who is Don Draper? Surprisingly, as discovered in the first season, Don Draper is not his actual birth name.

[...][H]e was born Dick Whitman, a poor »whore child« in rural America, and recreated himself as Don Draper whose identity he assumed once the »real« Draper had died in action in Korea. (Gerund 112)

Since he was not satisfied with the personal circumstances of his life as well as his family situation, he wanted to escape from his old life and have a fresh start in life. He saw the passing of a fellow soldier of his battalion who was attacked next to him, as a chance to take on a new identity. Dick Whitman died, his family received note of the passing of their loved one, and a new Don Draper was born. His new name was his gateway to a new, successful life. According to the New Yorker, "Don Draper, as a creation, seems to be the shield that keeps Dick Whitman from injury" (Jahromi). His new name, this new shield, as a gateway to a fresh start, has made him into a successful advertising man. He appears to have his life in order and he earns a good sum of money while having his own office at Stearling Cooper's advertising company. Not only does he have his own office, but he is also a respected persona in the company. Still, he has a void in his life that he tries to fill. "Don Draper has made a career selling the promise of happiness [...] yet [as it can be learned later], Don always [feels he is] missing something, seeking comfort in affairs, alcohol and an obsessive dedication to his advertising agency" (AMC.com Don). Nevertheless, he values his new self-made image more than everything. When his younger brother, Adam Whitman, finds out he is alive due to a newspaper photo, he finds him and confronts him. Adam is happy to see him but Don does not want any contact due to his fear of blowing his cover. He pays Adam a large sum of money to leave and never come back, unfortunately, Adam cannot cope with it and he takes his own life. Even when Don hears the tragic news, he seems detached and moves on from it quickly.

Overall, the image he portrays to the outside world is that he is classy, powerful, smart, and especially to the women, he desires to appear charming.

5.2. Betty Draper

Betty is Don's wife who is a former model and regarding her physical appearance she is a Jackie Kennedy or a Grace Kelly type of woman. Her physical appearance is classy as well as elegant, she is rather skinny, her hair always looks glamorous and she possesses clear skin. At first glance Betty Draper looks flawless, almost like a doll, a woman every man would be happy to be with. However, when being introduced to Betty's personality, she appears to be a rather passive and submissive character. Not only is she a stay-at-home mother, but also when her plan to return to work to appear in a Coca Cola commercial fails, she quietly accepts it and agrees to it. Unfortunately, she is not an independent character, yet she cooks dinner every evening and she does her best to raise her children.

Betty knows how she is supposed to behave as the perfect housewife and mother, but something about it feels wrong to her. She enjoys the excitement and glamour of her marriage to Don, but his dishonesty proves too painful to endure. (AMC.com Betty)

This description of her character derives from the official AMC website and was taken from there after the series *Mad Men* was over. In the first season Don's dishonesty is for the most part still unclear to her, and even when she discovers certain unfavorable behaviors, it is not yet too painful to endure, also she is still convinced of her husband's faithfulness. Nevertheless, she seems unhappy, depressed even, and suffers from other issues such as a numb feeling in her hands. After no physical illness can be detected, she agrees to seeing a psychiatrist to find the cause of her problems. Instead of being supportive, her own husband as well as her psychiatrist treat her as if she was a little, immature child. In episode nine, she shoots at the neighbors' pigeons while smoking a cigarette. The spectator is confronted with the question if this deed is fierce or desperate. In addition to her unstable personality and maybe therefore being

dependent on Don, she does not speak up to him. Overall, she admires him and truly believes that she is lucky to have him.

5.3. Roger Sterling

Roger Sterling is one of the two bosses at the advertising agency Sterling Cooper. Even though he is successful, he did not have to work hard for it but inherited most of his wealth from his father. “Roger wasn’t just born with a silver spoon in his mouth – he was born with his name on an advertising agency” (AMC.com Sterling). Bertram Cooper, the other name on the door, is like a father to him and has known him since he was a child. Cooper had partnered up with Roger’s father who passed away. As a boss, Roger seems very relaxed, unstressed and is a heavy drinker, something that is not considered to be something out of the ordinary. According to Roger himself in episode four, he claims: “My generation, we drink because it’s good. Because it feels better than unbuttoning your collar. Because we deserve it. We drink because it’s what men do.” This way of thinking, alongside with his heavy consumption of cigars, plus, taking into account his age, causes him to suffer from a heart attack. The New Yorker article states that “Sterling, despite a heart attack in the first season, originally seem[s] as timeless as Don” (Jahromi). After this event, which depicts the health risks of too much booze and smoke, Roger remains a powerful man, but simultaneously a man’s vulnerability after a certain age with a certain lifestyle is foregrounded.

“Roger Sterling may suffer an emasculating heart attack at the office, and struggle with his own mortality. But from the start, he gets to have affairs at will” (White in Edgerton 152). He is known for his reputation as a notorious womanizer: exactly like Don and most other advertisers in that office, he also enjoys extramarital amorous adventures as well as longer-lasting affairs on top of that such as the one with voluptuous red head Joan Holloway. While being a successful advertising man, possessing an elegant style

in the professional world, he can be very playful, almost premature when around women, as proves the scene shortly before his heart attack, when he is foolishly childish around twins. Besides acting like a little boy in certain instances, he is also able to act like a leader and express his gender inequality views around his male co-workers when he states to Don that it does not matter what women want in episode two.

5.4. Joan Holloway

Joan is a curvy, voluptuous, extremely appealing red-haired woman. Every man gazes at her and she is conscious of that fact. She claims she is “a woman who was raised to be admired, and she adorns herself accordingly” (Mull). Truthfully, she is always perfectly styled and her dresses are tight and form-fitting. An online article writes: “Joan knows how to present herself and her surroundings to maximum advantage” (Armchairauthor). Her awareness of her physical attractiveness may make her behavior somewhat arrogant, however not unpleasant. She cleverly plays with men flirtatiously and receives free lunch without giving anything in return, for instance.

She has the same hypnotizing effect on her fellow secretaries; they admire her looks, her confidence and most of all she appears to know it all when it comes to fashion, makeup or men. While her female colleagues seek advice from her on the notorious topic men and women, she tells them how to behave as a woman. Additionally, in episode six, *Lipstick*, when the participants ought to apply and test the glamorous lipsticks, they solely listen to her make up advice. Not only is she the go-to person for these affairs, she is also very knowledgeable in office matters. Whenever someone new starts a job at Sterling Cooper, Joan may also be the one to give them a friendly

guided tour through the advertising firm wrapped with some wit and non-demanded advice, like she did with Peggy on her first day.

Generally, she believes she is running the show, which mostly she is. Despite that, with her fierce appearance it is hard to say if Joan is possibly hiding her true emotions behind the shield of her bold personality and looks or if she is who she portrays. Either way, her demeanor works, she seems to be more respected than other secretaries in the office, Peggy excluded. In certain scenes, Joan appears to not be the smartest. Although it seems that way, whether she intentionally plays the dumb one cannot be certainly stated. Viewers who were interviewed about *Mad Men* characters have stated that they “can see the danger of ‘an underrated brain trapped in an overrated body’” (Agirre 639).

5.5. Pete Campbell

One thing that comes to mind when hearing the name Pete Campbell is: “Nobody ever taught Pete how to be a human being, and he learns by random baby steps” like Rolling Stone magazine writes. This accurate description for account executive Pete Campbell says a lot about his persona as he does indeed appear like a teenage boy continuously craving to be the center of attention. To achieve that, he sometimes behaves excessively disrespectful towards women to get his male co-workers to laugh or he takes unnecessary, risky steps to impress Don, yet he utterly fails. Still very inexperienced in life, he is often impulsive and inappropriate in his decision making which gets him into trouble, and notwithstanding minor slip ups, he is not bad at his job.

Surprisingly and despite his misogynistic statements at work, Pete mostly shows respect toward his wife, Trudy, even if only toward her. It almost seems as if he is

incapable of speaking up to her, although it is obvious he does not love her. Besides that, he adores her family's money.

Perennial dissatisfaction fuels both Pete's ambition and his success as an account man, as well as his failures as a husband. His old-money parents disapprove of his career choice, and Pete feels similarly unappreciated at work, no matter his level of success. (AMC Pete Campbell)

His own parents would be wealthy enough too, yet they dislike what he does and therefore do not support him. Trudy's parents, on the other hand, are loving and accepting towards Pete, as they are even willing to help him out financially.

Since he does not fully love Trudy though, he is looking for sexual fulfillment elsewhere, whether it is in a gentlemen's club or with the new girl at work. At the strip club, he gets rejected by the girls for his rude behavior, but with the new girl Peggy who is also still immature and timid, the frustrated manchild gets what he desires: he accomplishes to sleep with Peggy where he unknowingly impregnates her. Overall, Pete is still immature and impulsive, and for that reason he cannot be trusted gullibly.

5.6. Peggy Olson

Peggy can be described as a young, talented woman who commences her job at Sterling Cooper in the very first episode of *Mad Men*. In the beginning, she is a shy, introverted character whose qualities are therefore underestimated by many. Physically Peggy appears old fashioned; she does not dress sexy or provocative as other women do, on the contrary, she wears long dresses that touch her ankles. In addition, she does not even wear make up, which adds to the assumption that Peggy is possibly a shy, dumb girl. As she does not conform to the usual representation of a secretary or generally a woman in Manhattan, Pete jokingly asks her whether she is Amish. It might seem like an oxymoron that exactly for that reason Pete is attracted to her, however, with her introverted demeanor, she stands out toward the other girls.

On the whole, and although inexperienced in life, Peggy is a very responsible young woman, and seems ahead of her time in many aspects. For instance, she obtains birth control pills from a gynecologist that Joan recommends to her. Unfortunately, the gynecologist has double standards; on one side, he is a women's doctor and should be objective and he also talks highly of Joan, on the other, he is very judgemental towards Peggy's responsible approach to protect herself. Sadly, Peggy gives in to Pete when he comes over drunk after his bachelor party and she later finds out that he impregnated her. This comes as a shock for Peggy, but she remains strong and keeps working her job and puts an effort into whatever she does. Because Don sees something in her, he allows her to copywrite on one possible assignment and as she is successful she receives a promotion. The magazine *Stylist* claims:

Her promotion doesn't protect her from the rampant sexism in the office – it simply adds an extra layer of hostility and fear to the men's attitudes. She's not one of the boys but she's no longer one of the girls – they either don't understand her progress or they resent it. (*Stylist*)

In other words, the promotion does not earn her more respect in a man's world. As a result, Peggy must always fight harder than her co-workers, since she constantly has to prove herself to the male co-workers which never give her full credit, and the female secretaries may almost feel betrayed by her promotion as they can no longer relate to her.

5.7. Rachel Menken

Another important character in the first season of *Mad Men* is the educated, Jewish woman Rachel Menken.

Rachel Menken is the head of Menken's, a major department store. Raised by an older sister and her hard-working father (her mother died during labor), she claims to have had a lonely childhood. (AMC Menken)

She comes into Don's life unexpectedly, as he expects to sign an advertising deal with Menken's department store and he does not expect to work with a woman. Rachel

seeks help from Sterling Cooper to take her department store to another level in order to save it and she wants fresh air outside the Jewish community. However, Rachel is anything but delighted with Don's suggestion to introduce the usage of coupons to lure customers in. This shows that Rachel is a strong and hard-headed character that knows what she wants, and what she does not want, for that matter. During her disagreement with Don, she is very specific with what she imagines and she challenges Don on an intellectual level during their meeting. She is extremely smart and she conveys that with calmness. Also, she is a very independent woman ahead of her time who is ready to live on her own to focus on business and claims that she will not get married; and in any case, has never been in love.

6. Gender inequalities in *Mad Men*

As already heavily hinted at in the chapter about viewers opinions as well as in some character descriptions, *Mad Men* is filled with gender inequalities and misogynistic remarks. For a full understanding of certain gender inequalities, they will be described in greater detail in the subsequent subchapters 6.1. and 6.2.; however, overall it can be said men drinking in the office and men cheating on their wives are considered as a standard act in this show, and as noted in the opinions that viewers have, it does not even bother them. According to Agirre, we live in a postfeminist society, and "[a]lthough the postfeminist spirit might have feminist consequences in female viewers' interpretations, male viewers tend to read the show in more unproblematic ways" (Agirre 631). Nevertheless, it is significant to analyze the smaller constituents of the series.

6.1. The male gaze in *Mad Men*

What is male gaze? Before submerging into the topic of gaze, it is essential to know what male gaze actually is and what has been said about it in renowned dictionaries. The term 'gaze' can be found in two different word classes; it can either be a verb or a noun; when used as a verb it means to "[l]ook steadily and intently, especially in admiration, surprise, or thought" whereas the noun indicates a "steady intent look" (Oxford Dictionary).

In this patriarchal world, the gaze western societies mostly experience is executed by men. Mulvey argues in her seminal article, published in *Screen* in October 1975 that we live "[i]n a world ordered by sexual imbalance, pleasure in looking has been split between active/male and passive/female" (808). Even though the female gaze exists, Kaplan adds that according to Mulvey's publication "men do not simply look; their gaze carries with it the power of action and of possession which is lacking in the female gaze. Women receive and return a gaze, but cannot act upon it" (Kaplan 8). Interestingly but sadly, this sexual imbalance is certainly displayed in *Mad Men* and will be shown with practical examples in chapter 7.

In this patriarchal society, the entrance of an attractive woman in a room filled with men is often a sexual event where men gaze at her, whereas the opposite situation might not necessarily have that strong effect. "[...] [W]omen are simultaneously looked at and displayed, with their appearance coded for strong visual and erotic impact so that they can be said to connote *to-be-looked-at-ness*" (Mulvey 809). Frequently, in our society women are conditioned to endure and even enjoy to be looked at, and it is therefore not perceived as something unsavory. Mulvey therefore further argues: "it is her lack [of a phallus] that produces the phallus as a symbolic presence, it is her desire to make good the lack that the phallus signifies" (Mulvey 804). According to Mulvey's

arguments, women desire to possess a penis, they are forever incomplete and try to overcome this incompleteness by willingly exposing herself and enjoying the male gaze.

This notion of a women to be looked at and at the same time for her to enjoy the to-be-looked-at-ness is also something that has been brought to the screen. "The cinema offers a number of possible pleasures. One is scopophilia. There are circumstances in which looking itself is a source of pleasure, just as, in the reverse formation, there is pleasure in being looked at" (Mulvey 806). These dominant stereotypes are for that reason not solely stereotypes, since they work well for cinema. It has become so normal that scenarios like that are often not perceived as unorthodox or abnormal. This tendency has gone so far that if its not being reflected on, the average viewer of film might perceive it as perfectly accurate (examples portrayed in chapter 4), because this image reminds him or her of an ordinary situation even off the screen. Therefore, "[t]he presence of woman is an indispensable element of spectacle in normal narrative film, yet her visual presence tends to work against the development of a story line, to freeze the flow of action in moments of erotic contemplation" (Mulvey 809). When the flow of action freezes, it usually occurs for less than a second, at times several seconds, before the story line picks up again, it is at times a fleeting moment that can barely be recognized by the conscious mind. It is inferred that "the man's role [works] as the active one of forwarding the story, making things happen" (Mulvey 810), whereas the female role is the passive one letting things happen.

6.1.1. Is the gaze male?

The gaze does not necessarily have to be male, however, as pointed out, the male gaze is much stronger and much more active and therefore often more noticeable.

Kaplan also argues that “all dominant images are basically male constructs” (10). Often, society does not realize that these constructs are still in place, hence we find ourselves in a patriarchal society. It is still widely believed that certain jobs are better suited for either men or women. While a lot of men are often either in power positions or do manual labor, women are often in educational jobs or in health care aid jobs such as nurses (see Yau). Why else would riddles such as: “Three doctors said that Robert was their brother. Robert said he had no brothers. Who is lying?” with the answer: “Neither of them were lying. The doctors were his sisters” (Riddles) still so widely spread? It is considered a difficult riddle, because many people still have the image in their head of the doctor being a male person. These sex differences are still in place and still being promoted. The same happens with the gaze. Although women gaze too, the male gaze is more powerful and more active, because it is also expected of the men.

[..][O]ur culture is deeply committed to myths of demarcated sex differences, called “masculine” and “feminine,” which in turn revolve first on a complex gaze apparatus and second on dominance-submission patterns. This positioning of the two sex genders in representation clearly privileges the male (through the mechanisms of voyeurism and fetishism, which are male operations, and because his desire carries power/action where woman’s usually does not). However, as a result of the recent women’s movement, women have been permitted in representation to assume (step into) the position defined as “masculine,” as long as the man then steps into her position, thus keeping the whole structure intact. (Kaplan 7)

Corresponding this pattern, women who gaze emerge into the masculine role. “The gaze is not necessarily male (literally), but to own and activate the gaze, given our language and the structure of the unconscious, is to be in the “masculine” position” (Kaplan 7). Following this description, women who gaze are stepping out of their feminine position in that moment. This indicates once again that everything that dominates a situation, is masculine. Mulvey also explains this further when she writes: “According to principles of the ruling ideology and the physical structures that back it

up, the male figure cannot bear the burden of sexual objectification” (810). Therefore, it may be possible for women to slip into the masculine role ephemerally and gaze at men, and men may accept that as a diversification. However, if believing this theory, after a short-lived moment, the two sexes would return to their, by society designated, roles.

Moreover, these roles are not only autochthonous by society, they are also actively encouraged and pushed by society, even nowadays. This example supports the theory that the male members of society should be the ones who look, whereas the female members of society are the ones being looked at.

7. Analyses of critical scenes

In *Mad Men*, a plethora of gender inequalities as well as numerous examples of gaze, predominantly of the male gaze, can be found. In this large chapter, practical examples are being analyzed with the tools of film studies. Despite it being a fictional television series, it has been pointed out that the symbols were real before becoming a fictional representation on the screen.

Film studies deals with the problems of reality and representation by making an initial assumption and proceeding logically from it. This assumption is that all representations have meaning. The term MISE-EN-SCENE (also mise-en-scène) describes the primary feature of cinematic representation. (Sikov 5)

For this reason, the analyses of filmic scenes allow an insight into a systematic patriarchal society, where society influences film and the idealistic or stereotypical representations of society in film once again influence society. A major influence from women and to women is further the way men perceive or would like a woman to be.

According to Laura Mulvey, this eroticization of women on the screen comes about through the way the cinema is structured around three explicitly male looks or gazes: there is the look of the camera in the situation being filmed (called the pro-filmic event); while technically neutral, this look, as we've seen, is inherently voyeuristic and usually "male" in the sense that a man is generally doing the filming;

there is the look of the men within the narrative, which is structured so as to make women objects of their gaze; and finally there is the look of the male spectator (discussed above) which imitates (or is necessarily in the same position as) the first two looks. (Kaplan 8)

As Mulvey, described by Kaplan above, sublimely portrays is that not only do the male characters gaze within the series, but often the look of the camera takes over the scopophilic male perspective and gazes at women through the camera lense. While the male is the spectator, “[t]raditionally, the woman displayed has functioned on two levels: as erotic object for the characters within the screen story, and as erotic object for the spectator within the auditorium [...]” (Mulvey 809). It is like the ying and the yang. The men can only function as the gazer when the women are displaying themselves or being displayed as the sexual object, and vice versa. Therefore, on top of taking a look at the rhetoric in the scenes that contain gender inequalities, the male gaze and the camera gaze will also be analyzed in the following subchapters.

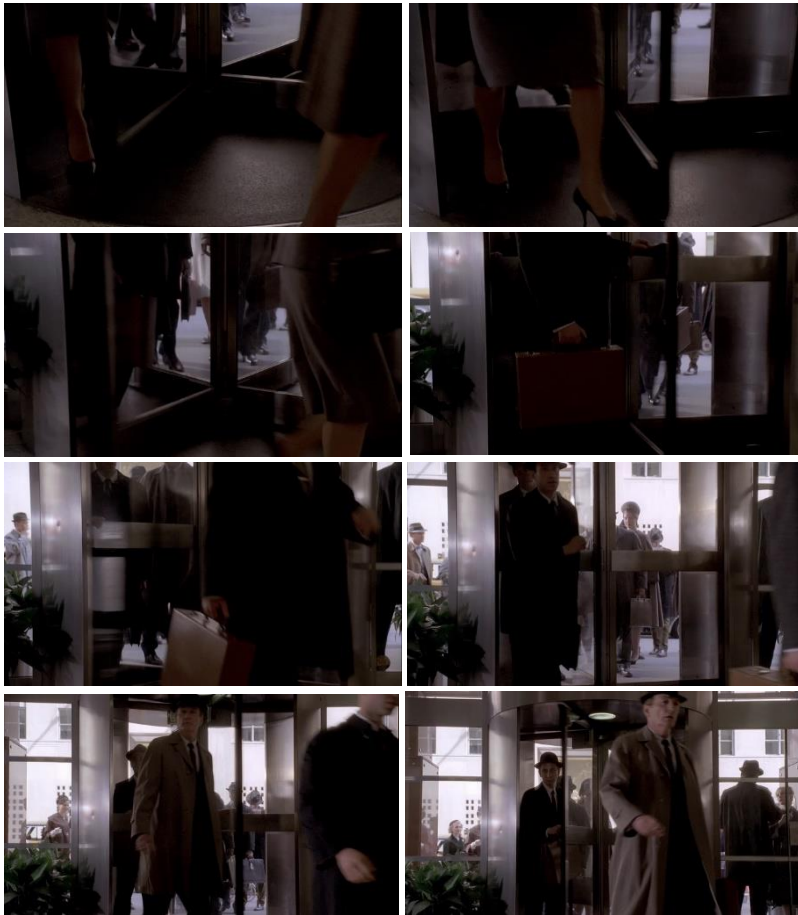
The scenes are analyzed and arranged according to female characters. Within each character the analyses are chronological, yet overall the scenes do not follow a chronological order.

7.1. Peggy’s scenes

All scenes in this subcategory involve or revolve around the character of Peggy, except the first scene, which technically does not embrace any character. Yet the scene is valid to obtain an introduction on the male gaze, and it builds up to the subsequent scene which comprises Peggy with other men in an elevator.

Episode 1: (06:33 – 06:40)

The scene involving the revolving door is outstandingly short with only seven seconds in total (06:33 – 06:40) and is filmed in one single shot. A shot is “an uninterrupted run of the camera” (Sikov 7 f.), meaning without any cuts.



The camera in this scene is stationary but it steadily tilts up while zooming out; this vertical pan, which is applied here, divides the camera's focus. In the first 2 seconds two women walk through the revolving door, but only their legs are being shown due to the camera angle. Following them, four men walk through the revolving door as the

camera begins tilting up more quickly and zooming out more. As a result, the men's upper bodies, arms and the face are shown. The “frame also describes the borders of image on screen” (Sikov 18), and for that reason, the camera focus, which is synonymous with the male gaze, dictates what the viewer is allowed to or supposed to see. The viewer can only imagine what is beyond the borders of the screen, but his or her focus is dictated to see what is within the frame. The camera adopts the role of a gazing male spectator, because women are being sexualized and objectified by showing their naked legs in combination with the absence of their face, whereas the men walking through the revolving door are shown as respected businessmen appearing well groomed and in tailored suits. Additionally, the straight, horizontal lines

of the revolving door, as well as the straight lines on the windows indicate masculinity. This scene, amongst other things, confirms Mulvey's gaze theory discussed in chapter 6.1. that the woman usually is displayed on two levels, namely: as an erotic object for the characters in the film, and as an erotic object for the spectator who is watching. Also, "[w]hat we need to consider now is how the duration of the shot affects our understanding of it" (Bordwell 207). In this scene, the revolving door moves quickly, introducing person after person entering the building, and while the scene altogether is a short scene, the duration of the shot seems long in comparison to that.

Additionally, it is interesting to observe that merely two women, or better yet their legs, are shown walking through the revolving door, while four men are being displayed, followed by more. Hence the question arises: Are working men more important than working women? Indeed, this scene may contain the underlying message that despite women are now increasingly being able to be a part of the working world, they are a minority and not the ones in power.

(Episode 1: 06:41 – 07:01)



Directly succeeded by the scene which shows the revolving door, the scene in the elevator is introduced by a straight cut. As a result, in the beginning of this scene, the viewer has already been

exposed to the male gaze due to camera focus resulting in sexual objectification. The male gaze is continued in the elevator scene, yet this time it is conducted by the male characters, another possible way of the male scopophilia according to Mulvey.

Seconds before even knowing any dialogue of this scene, these images of male gaze speak more than words. As Peggy boards an elevator filled with men, in the first screenshot all three men in the back, namely Ken Cosgrove, Paul Kinsey and Harry Crane stare at her. "The determining male gaze projects its phantasy on to the female figure which is styled accordingly" (Mulvey 808). The dialogue in this scene commences at minute 06:50, meaning in the first nine seconds of the scene, the viewer is exposed to the male dominance and the male gaze at the sexual object: the only woman in the elevator.

The first spoken words in this scene that follow the unwanted and excessive gaze at Peggy are the words "I am really enjoying the view here", which are whispered into Peggy's ear by Ken Cosgrove. This once again confirms and fortifies their eyeballing, and this action by Ken Cosgrove can also almost certainly be classified as harassment. Not only are he and Peggy complete strangers at that moment, but also did she not allow him to physically approach her that closely and sexually objectify her publicly. This is displayed in the third screenshot, where the camera has zoomed into a close shot. This shot emphasizes how Ken has invaded her personal space. In this threatening and uncomfortable situation, Peggy freezes, the only thing that has moved are her eyes that are rolled up towards his direction. The absence of Peggy's response as well as her stale physiognomy express her level of indisposition. The dialogue continues by them talking about Pete Campbell's bachelor party, and as soon as Paul states: "I hear she is a nice girl", Harry loudly and sarcastically interjects by claiming: "Eh, who wants that?". They laugh. In the last screenshot, the camera has zoomed out again, and it reminds the viewer once again how Peggy is on display in this tiny, closed room, surrounded by men. Also, she has not moved one inch. In addition to the sexual atmosphere in the early-morning elevator ride to work, filled with lustful gazes and slick comments, they also loudly proclaim that it actually does not matter if someone is a

nice girl. This short scene has emphasized how great of an importance physical appearance is and how little character is worth to these men in the elevator. On top of that, it appears to be the male's choice only, the woman is merely a quiet bystander.

One method to assure the viewer that what is going on is alright and there is no reason to worry about it, is the melodic elevator music playing in the background.

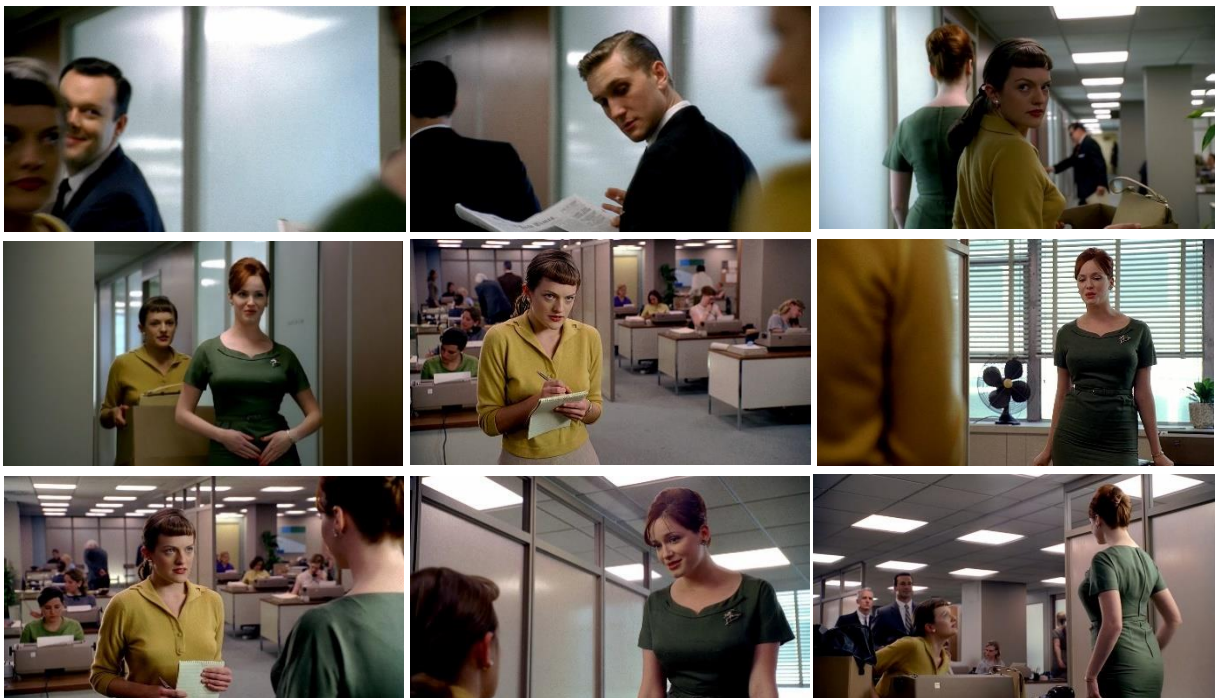
Aftermath of this scene:

In the aftermath of these scene, meaning after Ken, Paul and Harry have already stepped out of the elevator and find themselves in a new environment, the office, they briefly talk about the incident in the elevator. So, even though this short conversation, is in the strict sense no longer part of the scene, it undoubtedly helps the further understanding of it. As soon as they step out, Paul asks: "What did you do that for? She'll probably be assigned to one of us." This question illustrates how the men are certainly aware of the fact that what Ken has said is inappropriate and invasive. With Ken's reply to Paul – "Then she'll know what she's in for. Besides, you gotta let them know what kind of guy you are. Then they'll know what kind of girl to be" – he indicates that his type of man is certainly conscious of his behavior, yet he does not care, because he believes he can control the woman's behavior by showing his behavior. Harry, who is already married to Jennifer, just responds: "I have a feeling we won't be going to your bachelor party anytime soon." His opinion loosely implies that Ken's behavior is not appropriate, yet he does not actually say anything against it, but tones it down with a mild joke. In regard to the #metoo movement, he may be one of the men who do not agree with the harassment, but do not do anything against it either, hypothetically speaking. If this is looked at in a further abstract way, and the three men in the elevator are hypothetically representatives of the male society, it would indicate

that one third of men shares the opinion of Ken. This is of course a very abstract analysis and purely hypothetical.

To sum up, it is not that men do not know when they overstep boundaries, they simply oftentimes do not care when they do, just as Ken does not, when he confirms his actions with his statement.

(Episode 1: 08:17 – 09:58)



When first looking at the visual input, and letting the images and the camera angle speak, there is quite a lot the viewer can understand, without even focusing on the dialog. This scene, which happens shortly after the elevator scene where Peggy was already objectified and gazed at, Joan leads Peggy, the new girl, through the office to give her a tour and show her to her desk. In the beginning of the scene, although it is only a fleeting moment, Paul and Ken pass them and in screenshot one, Paul can be caught gazing at Joan lasciviously, and in the following screenshot Ken can be found gazing at Peggy and her body. Both fleeting moments are filmed in a close up, with in

an over the shoulder shot where their bodies are turned away from each other, to indicate that the two parties are walking in opposite directions. In screenshot three, Peggy - the new girl, reacts to their looks and turns around, maybe out of curiosity, maybe because she is shocked because she did not expect that level of sexual tension in a New York City office, and that before her first day has even started. In the fleeting moment of the angle – reverse angle shot, Ken is gazing at Peggy's body whereas she is staring at him on the eye level. The reaction of both female characters can be observed in screenshot four, and can be measured by their physiognomy: Peggy has a stale facial expression, Joan smiles in a satisfied manner as she touches her waist in her tight, body-shaping dress. While Peggy seems overwhelmed, Joan couldn't be bothered less. Is this an indicator that she is already conditioned to endure, or even embrace sexual advances at the workplace?

In this same screenshot, it can also be observed how Joan walks upright, embracing her curves, and Peggy shambles behind her, in a loose yellow shirt and a grey, wide, ankle-long skirt. "Unlike Joan, Peggy looks like a little girl, not a woman, and even the hue of her outfit highlights this [...]" (Ciasullo in Marcovich 21). This assessment can also be witnessed in screenshots five to eight. They are standing opposite each other; when Peggy is filmed, the camera angle is set in a high angle filming down, to present her as a newbie: inexperienced, timid and childlike. On the other hand, when Joan is in the eye of the camera, she is filmed from a low angle up, ascribing power to her, as well as confidence and briskness. This is also the first time that the stale, powerful ceiling grid is accentuated; in this scene, the prison-like grid is only shown in correlation with Peggy's face. Screenshot eight shows the biggest difference in their power relation as Peggy has decided to sit down, after Joan has been holding her speech of rules and things to do. Then, when Roger and Don arrive, she does intend to get up again, yet Joan is the only one standing up, filling the screen with her curves.

Once again Joan's complexion is the one of a voluptuous woman while Peggy appears like a timid girl.

When looking at the dialogue of this scene; although Joan is presented in a power position, not only because she leads the tour, but also through the camera angles, she does not present herself as the smartest. This can be measured by her utterances such as: "Please don't ask me the difference" when referring to account executives and creative executives; or when she states: "If you follow my lead, you can avoid some mistakes I have made here" and as Paul passes her and says hello, she claims "like that one". This has the effect that she is not the smartest secretary; she openly admits to not know the difference between an account executive and a creative executive, information that she could have kept to herself, but its almost like she shares this on purpose. In addition to that, she already gives away who one of her sexual partners in the office was by just blabbing it out on their first encounter, which might confuse Peggy and / or the viewer where her priorities lie. As a grown woman, Joan can be as open with her sexuality as she wants to, but giving the new secretary such information on her very first day does not make her look professional. Additionally, she seems slightly bossy when she says: "if you follow my lead", especially since she connects this phrase with one of the mistakes she has made. Another moment where Joan is bashing the intelligence and the potential of women, and while it is addressed to Peggy, she does degrade herself with it when she says: "Now try not to be overwhelmed by all of this technology. It looks complicated, but the men who designed it made it simple enough for a woman to use", when referring to the typewriter.

Unfortunately, it gets worse when Joan gives personal advice: "Go home, take a paper bag, and cut some eye holes out of it. Put it over your head, get undressed, and look

at yourself in the mirror. Really evaluate where your strengths and weaknesses are, and be honest.” Many questions arise here: Why does Joan say what she says? She is patronizing Peggy and invading her privacy. Possibly, this is her way of showing that she knows more and has more power in this office. Yet, what do her strengths and weaknesses have in common with a paper bag over her head and why does she have to be naked? Unless, she wants to purposely embarrass and expose Peggy on her first day, which leads back to the assumption that Joan wants to show Peggy where her place is. This advice seems almost spiteful, as she seems to enjoy it whilst smoking her cigarette with pleasure. Furthermore, in her dialogue Joan makes it sound like women are alive only to serve men. Not only does she tell Peggy that in this office a secretary ought to be something between a mother and a waitress, but she also animates Peggy to be a sexual object, for men to have pleasure looking at her, when she says to Peggy: “And listen, don’t take this the wrong way, but a girl like you with those darling little ankles, I’d find a way to make ‘em sing.” She subliminally tells Peggy that she ought to change her appearance and be sexier, because she is “in the city now”. Despite the fact that Peggy does look like a little girl, it is rude to give her such an advice on her first day, and after all, it should be everybody’s personal choice of how much skin to show. This advice comes along with the information that: “He may act like he wants a secretary, but most of the time they’re looking for something between a mother and a waitress.” In other words, a secretary is here to look pretty and to serve.

In a nutshell, the dialogue and the camera angles speak a strong language. As pointed out, it becomes clear with the help of the camera angles, Joan is more powerful than Peggy, yet, a simpleminded image of women is conveyed. Sadly, this advice is not passed down from a man to a woman, it is from one woman to another woman, ready to undermine herself and her gender. So, what can be taken from this scene, which

is the first scene that really introduces women in this series (apart from the short encounter with Midge, which will be discussed in chapter 7.3.), is that even though Joan has more power than Peggy in this particular scene, no woman is on the same level as the men that run this office.

(Episode 1: 16:19 – 17:52)



This scene is once again very valuable to the topic of gender inequalities, mainly because of its spoken discourse. Before Pete walks in, it is already implied that a secretary can be used as a puppet by her boss, i.e. as Joan said earlier, one ought to be the combination of a waitress and a mother, and to look pretty. One example is when in this scene Don is caught sleeping on his couch by Peggy, and when she wakes him up and while he is still dozing, he sleepily asks her to entertain Pete Campbell who is waiting outside his office. Surprisingly, Peggy, who appears shy, shows her potential and her quick ability to respond for the first time when she claims she does not want to seem uncooperative, but asks if she actually has to do that and questions Don's approach. She stands up for herself, which appears to make her gain respect towards Don early on. Yet, when Pete is allowed in, she is once again objectified on several levels.

Firstly, Pete says "you always get the new girl" and calls it one of the perks of management. This is a perfect example of portraying the new girl as an object that is

nice to look at and she is also inexperienced, because she is new. Does Pete mean that one can take advantage of her because she is new?

Secondly, he calls her honey. This can be seen either as a power play, or to indicate that he is sexually attracted to her, or both. One way or the other, it is inappropriate in a work environment. A phenomenon like this is a problem that still exists frequently nowadays. Although often in public and not at the work place, a male stranger calling women names such as honey, sweetie, sexy, love, dear or babe with the belief they would receive attention has received the name cat calling in the colloquial language (see Urban dictionary). Cat calling can be classified as a verbal form of harassment since it is mostly unwanted and intrusive.

Thirdly, to support the strong vulgar language, Pete briefly but demonstratively gazes at her, like it is the normal thing to do in an office and he subsequently prompts her to show more of her legs because then she might look like a woman. Again, this proves how a woman that a man has never met before can become his sexual object in a matter of seconds. In the first two screenshots, which are medium long shots, he gazes at her in a fleeting moment, whereas she looks away, looking downwards uncomfortably. In the third screenshot, in the over the shoulder shot, Pete can be seen gazing at her body more intensely during the attempt to lecture her. To emphasize the lack of physical proximity, in the beginning, the camera shows them no closer than a medium shot, only when Pete becomes more aggressive with his approach and tries to lecture her, they are shown in a close up.

Moreover, while lecturing her, he expresses his desire to see more naked skin, he uses religion to prompt her by asking her: "Are you Amish or something?" – when she declines he makes a sexual request by replying: "Well you're in the city now. It wouldn't be a sin for us to see your legs. If you pull your waist in a little bit, you might look like

a woman". White writes: "Are you Amish or something'? However extreme, his comment indicates just how distinctively wholesome Peggy looks to the Madison Avenue office veterans" (White in Edgerton 147). It can be seen as such: Peggy looks so wholesome that she is mistaken for an Amish girl, or on the other hand, it could be that Pete deliberately wants to banter Peggy with that to elicit a sexual creature for his pleasures. Either way, she does not have to be Amish in order to dress the way she dresses and it also does not make her less of a woman.

Lastly, in this scene, the harassment occurs predominantly on a verbal level, as they do not stand closely next to each other, but is supported by his gazes. It is notable how the lighting appears neutral in this scene, yet on Peggy's bottom a flare of light can be detected, which is another subtle hint at the curves of the female body.

(Episode 2: 28:34 – 28:42)

After an unsuccessful meeting with Don, Paul Kinsey steps out of his office and starts chatting to Peggy. They then decide to grab lunch together and sit down in the office while everyone else has left for lunch. As soon as they take a seat, Paul addresses the topic of women copywriters:

Paul: You know, there are women copywriters.

Peggy: Good ones?

Paul: Sure. I mean, you can always tell when a woman is writing copy, but sometimes she just might be the right man for the job, you know?

On the one hand, Paul might seem like an open-minded individual, as he assures Peggy that women copywriters exist, implying that she can do it too. However, in his response on whether they are talented,



it can be noticed that he too is governed by the patriarchal society. Paul claims that

one can always tell when woman is writing copy, which is a coded language for the woman's performance does not quite reach the performance men have achieved. It can be seen on the screenshot how Peggy listens attentively to Paul, as if he speaks wise words. Subsequently, either to dismiss or to strengthen his first argument, he states that sometimes a woman might be the right man for the job. This phrase in itself is an oxymoron, as he tries to encourage Peggy that some women are the right ones for the job, yet he once again measures this with the male members of society, as he claims someone has to be the right man for the job. Perhaps unconsciously, or maybe deliberately, Paul encourages Peggy by telling her that even she as a woman can accomplish being a copywriter, while simultaneously reminding her it's still a man's world. In this scene, the threatening ceiling grid that appears to contain Peggy is visible behind her again. Also, her physiognomy is rigid while she is slowly chewing on her sandwich. She listens intensely while he leans over in a relaxed manner. In a nutshell, such a succinct and seemingly inconspicuous scene can contain a highly recondite meaning.

(Episode 2: 37:52 – 39:00)

It is the day after Peggy has had lunch with Paul Kinsey, Don has called out of work and therefore she sees Paul in his office to inform him that she will be unable to go out to lunch that day. Then Paul attempts to kiss her. Peggy feels misunderstood and she is appalled. Just as she returns to her desk, Joan approaches her.

In the conversation, Peggy refers to Paul in an enraged tone when she asks in an agitated manner why the woman is the dessert if a man takes one out to eat in this office. However, the main issue of this discourse is not that Paul made a move on her, how Joan reacts seems more problematic. The power relation in this situation becomes

more obvious due to their stance and the camera angle, especially visible in the first two screenshots. As the voluptuous, powerful Joan towers over Peggy, where her curves stand out against the grid of the ceiling, she is chastising Peggy for complaining about the relentless harassment (see Butler in Edgerton 63). The ceiling grid appears threatening, now more than ever, it imprisons Peggy in her current state. Both their facial expressions are shown in a medium close-up with an over the shoulder shot,



whereas Joan's over the shoulder shot resembles an over her arm shot, because she is so much higher up, indicating more power. Joan's facial expression seems arrogantly confident, whereas Peggy's facial expression appears to convey anger and dissatisfaction, though, she knows she is not in a position to argue against Joan's utterance. The third screenshot is now displaying the scenario in a medium shot, the camera has zoomed out for this shot in order to add a greater perspective to the power relation. To aid that effect, it is being filmed from a low angle.

Not only does Joan laugh off Peggy's concern, but she also encourages her to enjoy that harassment at work while she is still the new girl by saying to her in a sharp tone: "Look dear, I don't know you that well, but you're the new girl and you're not much, so you might as well enjoy it while it lasts". This utterance tells her to let it happen, because she is not the most beautiful girl. On top of that, she justifies the male behavior with a statement like 'boys will be boys' by stating "because men always bother you all the time", i.e. she justifies their behavior as being something normal, because that is who they are. Clearly, Joan does not seem to be fully aware of how unethical her advice is,

as she seemingly sides with men that objectify women and despite being a woman, she is soaked into it and part of the patriarchal society.

Extremely put, Joan is in love with her oppressor, because she for one adores the gazes and the attention she receives. Also, Joan loves to play with her sexuality to achieve that. She gets what she wants through men. Although she is playful with it and uses it for her own conveniences, she does not seem to recognize when men overstep boundaries. Peggy cries out for help by complaining that men in this office sexualize her, but Joan merely advises her to enjoy it while it lasts, without requesting information on what had happened. It appears as if Peggy unwantedly accepts Joan's advice, because it is advice coming from a woman, a woman that has been in this office longer than her. Despite that advice, Peggy appears to feel uncomfortable. Peggy can be classified as "the working girl - in her late teens or early twenties, unmarried, and innocent in both sex and office politics" (Marcovich 4).

As Joan walks away, the camera focus is on Peggy, but it will soon shift to her point of view. After Joan walks away and Peggy starts typing on her typewriter, the soft song *I can dream it, can't I?* by *The Andrews Sisters*, a song where its vocals hit high notes, accompanied by an orchestra and a choir, starts playing in the background. The sound of the music causes a romantic, dreamy atmosphere (for the viewers it may also cause a nostalgic mood), while at the same time "[h]er obvious dysphoria and humiliation are emphasized with a series of shots in which men lasciviously eye Peggy at her desk" (Butler in Edgerton 63). She sits defenselessly on her desk, in a vulnerable position, while these powerful men walk by and stare at her lustfully. On top of that, the squared glass ceiling with its fluorescent lights is metaphorically having Peggy trapped in the office floor once again. It feels like she is the feeble one, the ceiling is pressing down on her while she is sitting and members of the other sex, are not only standing up to

her, but walking by, moving, objectifying her. She is in a cute dress, while they are in expensive suits which are showing off their power. She is outnumbered. “Images convey information, afford pleasure and displeasure, influence style, determine consumption and mediate power relations” (Rogoff 15).



Ironically, when listening to the lyrics of the song by *The Andrew Sisters* “[t]he girl sings about a guy who will never belong to her, but she says, ‘I can dream, can’t I?’ She’s aware that her dream is disillusioned” (Tyler 311), when in the plot of *Mad Men*, the scenario is vice versa: all these men are gazing at Peggy, yet she desires none of them. Since she is overpowered by the ceiling grid, she cannot move in her cell, which is her cubicle, and she has to endure the gaze. This paradox situation becomes even more complex when realizing that the moments between 39:00 and 39:12 are filmed from Peggy’s point of view, like she is in the driver’s seat and the viewer is seeing through her eyes. All shots are filmed in a medium close-up and from a low angle, indicating that all the men passing her have power over her and over the situation. Unbeknownst to Peggy, Salvatore Romano is homosexual, which leaves room for some doubt, whether all these six men are de facto gazing at her voluptuously, or if what we see on the screen just reflects her version of the truth.

7.2. Joan's scenes

(Episode 5: 24:10 – 25:41)



From the plot of this scene and previous scenes that involve Joan and Peggy, it

becomes gradually more and more obvious how Peggy looks up to Joan, she undermines herself and is blinded by Joan's supposed power. Peggy could make decisions on her own, but she underrates herself. When she runs to Joan frantically to seek help she desperately cries: "Oh my god, Joan, I need your help", whereas Joan passively reacts to Peggy's desperation with an annoyed "let go of me". This power relation is also once again depicted by the visual effects. This time Joan does not tower over Peggy, yet during their conversation she still looks down on her as she is taller than Peggy, and the camera setting puts an emphasis on that by simply displaying them at an eye-level shot from a certain distance, where the difference in height becomes obvious. In this medium shot, Joan's placidness is emphasised by her smirking and pleasurably smoking the cigarette, while Peggy loses her cool. The background with the dim light gives a calm undertone to the erratic situation.

The reason why Peggy is so strained, is because she has learned that Don's frequent lunch meetings were him skipping out to meet with his love affair Midge. Peggy has now mistaken such a meeting between Don and his biological brother Adam Whitman as such an encounter. Now that Betty has arrived with the kids in order to take the family portrait, Peggy has become overly nervous and irritated on what to do and asks Joan how to stall them since Don has slipped out of the office.

In this patriachial society, women are often taught to work against each other to protect men and this can be seen consistently in this scene. First, instead of reacting to Peggy's cry for help, Joan only gasps "let go of me", then Joan calmly reassures Peggy "that

happens” when she states she is not supposed to know where Don went. Subsequently, Joan keeps asking more and more questions about the situation, which gives the impression of a curious gossip girl. When Peggy finally spills the tea and tells Joan what she knows about Don by saying: “He sees this woman. He saw her the other day. He came back all greasy and calm”. Joan enjoys the gossip and responds with the curious explanation “No!” followed by the question who she is. Peggy explains that she does not care who the woman is, she just needs help for the current situation. Joan then gives her advice, but the quality of that advice is questionable as she merely animates her to lie to Don’s family and play stupid:

Peggy, use your noodle. You’re making this so complicated. You go out there, and you entertain her and the brats. Get some Hershey bars from the cart and tell her that you don’t know where he is and that you forgot to remind him. It is the truth, and when he comes back let him have an excuse. He’ll have one. And then just start apologizing for, well... just how stupid you are.

Joan makes it sound that what Don is doing is the most normal thing in the world, and a woman has to make herself look unintelligent and lie to another woman in order to protect the man in this scenario. Even worse, Joan sides so much with her oppressor that as a conclusion she makes it clear she is not happy that Peggy confided in her: “You shouldn’t have told me. I’m not gonna tell anybody, but you shouldn’t have told anybody that.” Why should Peggy not have told anybody? Is it because keeping Don’s secrets is part of the job? In other words, a secretary is supposed to keep the secrets of her boss, even when this goes against one of her own. Although Joan specifically tells Peggy she should not have told anyone, Peggy herself also has that realization that it is wrong to talk about the private life of the man a woman works for, when she regrettably says: “Oh god now I told you. I’m the worst secretary in the world.” As long as the wife does not find out about the true whereabouts of her husband, and at best, other secretaries do not find out either, because the secretary successfully acts dumb, she is doing her job well. The fact that a woman has to lie to cover for a man sounds

illogical, but is not unheard of. Women are conditioned to work against other women, i.e., society is run by men and women are not even consciously aware of all layers of it.

Despite Joan being a seemingly strong and confident woman, and showing other secretaries that she knows more in certain topics, mainly social topics, she is not strong enough to break out of that patriarchal society, she even supports it in certain aspects.

(Episode 06 – 13:32 – 15:57)



This scene is a power play rather than a romantic situation. It is the only scene in *Mad Men* so far that makes the audience believe that a woman is positioned higher than the man in the power relation. If this is actually true, or if Roger just plays a role that is placing him beneath Joan is questionable. One thing is however clear, despite him acting like the submissive one, he is no saint; he is the womanizer: he is married, he almost had sex with two twins if his heart attack had not stopped him, he tried to get close to Don's wife Betty, and he has an affair with Joan. Whether Roger is really beneath Joan in this power relation, is as mentioned, questionable. Generally, it can be said that: "Puritanism around sex, sexuality and sexual relations exists in office hours and in bourgeois marriage; but the office party, the hotel room, the cocktail bar become places of tolerance" (Akass & McCabe in Edgerton 185). Here we have the

hotel room, and the other examples were the office party, and the scene where Roger after hours is in Don's home (this scene will be covered in the subchapter Betty).

While Joan appears to be in a power position, she plays with her sexuality, as it can be seen in screenshot one, for instance. She places herself in her tight dress right in front of Roger, asking him to zip it up. The camera focus aids the sexual objectification since only Joan's body from her breasts till her hips can be seen and the rest, like her face, is outside the camera frame. Despite not seeing anything beyond her shoulders, his face cannot be seen either as her elbow covers his face. Therefore, in the first screenshot, both of them are therefore faceless creatures whereas she is the one who takes over the entire screen with her curvaceous body, while he sits down and looks up to her, admiring her. Then she sits down on his lap, straightening her neck scarf. She is well aware she is leading him on again, and he is once again positioned in the background.

What Joanie does with her body – objectifying it, believing she has some agency in that objectification, taking pleasure in that process – thus makes visible the continuing confused and confusing feminist debate about female sexuality, empowerment and the female body as object. Is there empowerment in objectification? Or is it another form of false consciousness and oppression? (Akass & McCabe in Edgerton 185)

She believes that by objectifying herself and signaling that she enjoys the men's gazes, while simultaneously doing what she wants and appearing confident, she has power over men. "Joan is the living, breathing equivalent of any one of Sterling Cooper's successful campaigns: her corporeal self is the product, and she knows how to sell it" (Ciasullo in Marcovich 21). This, however, may give her sexual power, but not necessarily mental power.

Joan plays with her sexuality, and probably enjoys sleeping with a man in power i.e. her boss, yet she is emotionally unavailable to Roger. Joan makes it clear that she

enjoys the fun and the hidden locations, but she is not interested in anything more serious. When Roger asks her to go on a week trip with him, she replies: "That's tempting, but I like hotels. You leave with what you came in with. And little soaps, I love those." After he states he wishes he knew what she wanted, Joanie replies: "I love this, Roger, but a week, is a considerable length of time, and I have my own world. I go out, and I have parties, and I have friends over..." - and when Roger asks if they are male friends she tells him yes. This indicates that Joan is independent, and most likely she does have power over Roger, because she does not want him emotionally, neither does she want him to take up too much of her time. Her discourse is supported by the visual image, in most of the scene she is seen in the foreground, and he gazes at her while she looks away. When she also walks away, he pulls her back to bed with him. He is the one pursuing her the entire time.

However, as stated before, Roger is the one that can be observed in being a womanizer, and despite him saying: "Do you have any idea how unhappy I was before I met you? I was thinking of leaving my wife. I'm just getting tired of all the... sneaking around. Aren't you?", he may only crave to be with Joan that badly because he cannot have her and she is a challenge for him. Whether he was still that interested in being with her if she begged him to be with her instead of resenting him, is questionable. Joan's instincts are strong when it comes to men, as she explains to Roger that she knows as much about men as he knows about advertising, and she knows that sneaking around is his favorite part.

It is definitely a plus that Joan appears strong, and that she does not let Roger twist her around his finger. To end his whining, she then asks him: "Can't we... just enjoy this? I mean, we both know I'll eventually find a more permanent situation and you'll find a new model. The 61's are coming out soon. I hear the fins are bigger next year."

She says this as he is laying on top of her. He is physically in power, but she is mentally in power by turning down his intents to be something more than an affair. Additionally, in the entire scene his white shirt resembles the white sheets on the hotel bed, which is another indicator how he is used as a physical thing, just like the bed is. Joan is the only colorful thing in the room, and with her dress in a striking, purple color, the attention is directed to her. Overall, it is hard to say if Joan is in a higher power position than Roger, but in this scenario, she is in control and she puts herself in the masculine situation, placing him in the feminine one. She is a strong character. Even though, this independent woman is not always immune to effects of the patriarchal society as seen in other scenes. Regardless, she often is in control of her own needs: she knows what she wants, what she does not want, and how to say it.

7.3. Midge's scenes

(Episode 1: 03:08 – 06:26)



This scene starts very mysteriously with Don knocking at a door. Midge

Daniels opens that door and asks half seriously, half jokingly: “You weren’t worried about waking me, were you?” As already declared, Don is a man that just takes what he wants and when he wants it. Aside from him cheating on his wife unscrupulously, he also generally appears to have a lack of respect for women, although his self confident and elegant manner portrays a different first impression. This might be the reason why he is liked by many viewers, irrespective of their sex.

This scene is one example how, in regard to women, Don neither compromises nor regulates his plans according to them, often completely disregarding their needs or

wishes. One prime example is, as it can be seen in this particular scene, his unannounced visit at Midge Daniels' apartment. Midge is a very independent, modern and free-spirited woman. Don is attracted to that, nevertheless he spontaneously drops by when it suits his schedule. She takes his act jokingly as she says: "You weren't worried about waking me, were you?". Behind this facetious utterance some truth can be found: Don would actually not be worried about waking her.

The entire series basically starts with that scene. Before this scene, the audience finds Don Draper in a restaurant, talking with an African American waiter about brands of cigarettes. Shortly after, we see him knocking on Midge's door.

The opening provides a basis for what is to come and initiates us into the narrative. In some cases, the lot will seek to arouse curiosity by bringing us into a series of actions that has already started. (This is called opening *in medias res*, a Latin phrase meaning "in the middle of things.") (Bordwell 86)

At this point the audience is unaware of him being married. Therefore, the viewers most likely perceive this scene differently than he or she would if they would already have that information. Showing Midge before ever introducing Betty is probably intentional in order to put focus on Don as the protagonist and at the same time emphasize his love for women (Betty, his wife, is introduced in the first episode too, but only at the end of it), and may also reveal his priorities.

To be precise, the first encounter with Midge is a junction of two closely linked scenes, as they treat one visit of Don at Midge's apartment, conjoined with a dissolving cut starting at minute 05:19 to bypass the night by gliding from evening to morning. In the evening the room is filled with warm, maroon colors, indicating passion and sexuality. The morning after, the room is filled with a cold, light blue. Ironically, blue is often associated with calmness, depth and stability. Don, who woke up next to her, lays in



her arms and declares that they should get married. She, unable to take Don seriously, responds: "You think I'd make a good ex-wife?" As already given away, Midge is a person that

lives in the moment, does not want to be tied down and enjoys casual relationships. Don adores her. Or does he just adore her because of that? The answer is probably yes. Midge is independent, in that sense, she also does not need Don in her life and she keeps everything casual. Because of that, Don announces they should get married. He explains: "I'm serious. You have your own business. You don't mind when I come over. What size Cadillac do you take?" He mistakens her independence and her love for casual relationships with the perfect woman. Midge only is the way she is because she is not ready to settle down. Yet, he only suggests such a thing, because he feels free with her. This is only because she lets him. Midge does not currently feel the need to have deeper feelings for a man. In that sense, she does not conform to the stereotypical depiction of a woman in society. Therefore, he most likely enjoys the presence of Midge as she is convenient to him, and because everything is kept casual he does not have any responsibilities with her. Simply because she is emotionally unavailable, his primal hunting instincts remain activated. Midge represents the complete opposite of his wife, Betty. When he is with Midge, he is able to break out of his stiff and monotonous married life and can feel like a free spirit too, if only for a few hours. For Don, she is a fresh breeze of air.

Simultaneously, to his hunting instincts being active, he also steps out of his traditional role as the provider, because Midge does not need providing. She uses him for pleasure and leisure activities.

But it is significant that in all these films, when the man steps out of his traditional role as the one who controls the whole action, and when he is set up as sex object, the woman then takes on the “masculine” role as bearer of the gaze and initiator of the action. She nearly always loses her traditionally feminine characteristics in so doing—not those of attractiveness, but rather of kindness, humaneness, motherliness. She is now often cold, driving, ambitious, manipulating, just like the men whose position she has usurped. (Kaplan 6)

In society, especially in the 1960s, Midge’s behavior occurs rarely, but is seen frequently in men. Therefore, Kaplan’s statement is suitable here. In this scene with Don and Midge, he is the one being used as a sexual object, while she takes on a masculine role, as she controls the actions. She also makes this very clear with her statement “You know the rules. I don’t make plans, and I don’t make breakfast”. Gender stereotypes are reversed. As seen in the screenshot, Don is laying on her, daydreaming, while she holds him in her arms, at the same time holding him down and reminding him of what the rules are.

To sum up, the morning after she is in the masculine position, and despite Don trying to take what he desires and when he desires it, he has no choice but to follow her rules.

Episode 6 (37:22 – 38:50 and 40:47 – 45:10)



Once again Don can be seen knocking on Midge's green door. And once again Don comes by unannounced, which is heavily indicated by her greeting: "And here I was, just wishing for a man to help me with my yardwork", holding a flower pot in her hand. Instantly after Midge opens the door, they start kissing and as he lifts her up, he knocks the flower pot out of her hand. She jokingly says: "that's what I get for being domestic", this is an indicator that Don may not care for her hobbies as much as for his needs. Another indicator that Don has visited Midge unannounced yet another time, is when Roy comes by shortly after, and they actually have made plans to go to a bar. Because of the free spirit that Midge is, she does not make this moment awkward, despite sleeping with both of them occasionally, she does not send Roy away, but she lets him in, and introduces both of them to each other. Although to Midge the situation may seem normal, Roy taunts Don by saying "that is, if dad will let you out", when he mentions their mutual friend Ian playing at the bar called Gaslight' that night. Don is also uncomfortable and claims he will stay when Midge invites Don to come as well. Yet, Midge does not give up that easily; she whispers to Don that she would wear a skirt and nothing else and convinces Don this way. The colors in this scene are warm and give a homey, cozy feeling. Interestingly, Midge's apartment has rose walls, a color that is usually associated with girls and the stereotypical female traits of being a woman, yet Midge does not conform to the traditional stereotypes. To emphasize the



paradox, the fourth screenshot of this scene is the most striking one: Just as Midge opens the door for Ron, the foreground of the screen shows her living room bar with two different liquor bottles on it. Not only does this once again emphasize her free spirit, but the two liquor bottles which look very differently can also be seen as a reference to the two men that are simultaneously in her apartment. In addition to this oxymoronic approach of having the light pink color associated with female traits in her apartment, all the screenshots, except the first one where Don knocks at Midge's door, are filmed in a long shot or medium long shot. Despite the warm colors, the lack of proximity caused by the camera settings indicates emotional distance. This scene is an antilogy in itself: on the one hand the apartment is feminine, warm and welcoming, but on the other the situation implies distance.

Surprisingly and after some hesitation, Don, the man in a suit from Madison Avenue who does not appear to fit into the hippie community, agrees to join them in the club. The differences in character are emphasized as they enter the club; as very expressive poetry can be heard in the background, and Don instantly complains about not having the possibility to hang his coat. The interior of the club is dark, which conveys a melancholic and gloomy atmosphere. It is crowded, yet the crowd is quiet, and the only focus is on the performer. They sit down and Roy sits down next to Midge, but Don feels emasculated by that move and requests Roy to switch seats with him. However, Roy declines with the words "no way". Don feels out of place and he cannot join the conversation that Midge and Roy hold about theater-related topics. Yet, when the drinks arrive, Don pays immediately. This may be his way of saving or proving his manhood. Although he finds himself on a date with a woman and another man and has to sit next to this man, he can pay the bill.

The situation worsens when Roy taunts Don again by asking him what he does for a living and Don answers that he works in advertisement. Roy responds: “Perpetuating the lie. How do you sleep at night?”. Don pokes back by saying he sleeps in a bed of money and then asks Roy what he would do if he had a job.

As the poetry continues, Don stares at Midge’s thighs. Even in a to him emasculating situation, he still has sexually driven thoughts. This male gaze can be observed in the fourth screenshot of this scene: the focus is on Midge’s thighs and the viewer sees nothing but her naked skin. From this low angle, Don is seen looking down to them lustfully. Since Midge is such an independent character, she seldomly becomes the victim of male gaze, but this scene is an exception.

Shortly after that, Don is pulled back into reality and tells Midge he should go with the excuse that this is too much art for him. Midge responds: “Stay, this is Ian, we’ll go right afterwards.” – and as Ian starts performing, *Water of Babylon* starts playing. During the performance of that song, the viewer sees Don’s thoughts through the camera lense. This can be seen in the last two screenshots. The screen first shows Rachel in her department store, and then Betty with the children, while the music continues to play in the off. Both women are shown during their every day activities. The images are linked by a dissolving cut, just like Don’s fading thoughts. The song makes him forget all about the uncomfortable situation he is in, and he starts reflecting on the women in his life.

And while Midge is so bold as to bring two men on a date, the viewer gets reminded once again that Don is no angel either, he has Midge, Rachel and Betty in his life – whereas Betty seems to be the lowest priority, indicated by her appearing on the screen last.

7.4. Betty's scenes (Episode1: 44:49 – 47:49)



When this scene commences, the viewer is unaware of where Don is going. The entire first episode he has been in New York City, at a bar, at Midge's house, and at the office. At this point the viewer has been led to believe that Don is a bachelor in New York City. Suddenly, at the end of the first episode, that changes, as he sits on a train and goes somewhere else: he is going home. This scene begins in a mysterious manner, because it is dark and rainy and the viewer is unaware where Don is going.

This scene, where Don comes home to his wife Betty, is specifically significant as it is also the last scene of that episode. When overall reflecting on the pilot episode, it can



be said that the episode starts with Don seeing a woman, and it ends with Don seeing a woman. The

only difference is that Midge, who appears in the very beginning, is a casual lover to him, and Betty, to whom he is coming home at the very end of this episode, is his wife. "Typically, a narrative begins with one situation; a series of changes occurs according to a pattern of cause and effect; finally, a new situation arises that brings about the end of the narrative" (Bordwell 75). The order of these incidents subliminally demonstrates Don's priorities. At the same time, Don's priorities are indirectly linked to the viewers' perceptions. Don, who is the protagonist of this series, is introduced to the audience right from the beginning: the viewer sees how he spends his leisure time, what he does

for a living, learns about Don's character; yet only at the very end of the pilot, the viewer learns that Don is married.

Starting from the beginning of the scene, which is the trainride, the viewer does not know where Don is going. At minute 45:02 he deboards the train and it can be seen that he finds himself at a train station called Ossining. The New York Times writes that the village of Ossining in New York State is on the Hudson River in Westchester, about an hour away from New York City, and its population today is about 25,000 (see Manusco). The circumstances seem mysterious. It is dark and rainy and erratic music is playing in the off, an adaptation of the song Caravan by Gordon Jenkins (see Jenkins), which resembles the music from a horror movie or an intense thriller. The music playing has great importance, as it presumably puts the viewer in a nervously tense mood. As soon as Don enters the house, the music slowly quiets down until it stops. One is curious as to what is about to happen next. He then walks upstairs and finds Betty in her bedroom. The lights are off and she seems to have been asleep already, she turns the lights back on and looks at Don while laying down (see screenshot), she appears fuddled and sleepy, indicating that it must be very late at night, too late for her to have waited up. Because she is laying down while he is standing above her, she seems like a vulnerable child. In a child-like voice she then mutters: "I called the office, they said you'd left", indicating that she was curious about his whereabouts and she feels the need to communicate that feeling to him, however, it is unclear if she did intend to control his steps aswell, or if she merely felt lonely. As a reaction, Don leans over to greet her, where she is once again shown in a vulnerable position (screenshot) as she is laying down and he is standing up, leaning over her. This screenshot clearly depicts the power relation in their marriage. After a kiss on the cheek, he seemingly starts a new conversation by not responding to her statement, but instead saying "I did not want to bother you", a phrase which seems like he cares,

but at the same time it feels distanced. After all, he is the one that has chosen to return home late, and despite him saying he did not want to bother her, he probably knew he would wake her up if he walked into the bedroom, especially with his shoes on. She responds: "I just assumed you were staying in the city again. There's a plate in the oven." He declines the food. This situation shows how Betty does everything for her husband, including saving him a plate from dinner, when she does not even know if he would come home to her that night, which she also respects without further questioning.

The conversation overall seems sparse, the marital life may have lost its sparkle. Don then gets up again to walk to another room: not only does the audience learn that he is married, but also that Don has two young children. It would be too extreme to claim that he leads a double life, nevertheless, the Don in New York City appears like a bachelor, yet successful version of the Don in Ossining. Shortly after having arrived in the children's room, Betty joins him to watch him sit next to their sleeping son and daughter.

When Betty joins Don in the children's room and stands in the door frame, the song *On the street where you live* by Vic Damone (see Damone) starts to play as the camera gradually zooms out. The sound and the lyrics dissemble a homey and peaceful atmosphere, if only the audience did not know more than Betty. Just like Joan said to Peggy earlier this episode, in minute 08:40: "In a couple of years, with the right moves, you'll be in the city with the rest of us. Of course, if you really make the right moves, you'll be out in the country, and you won't be going to work at all." It seems that according to Joan, Betty would be the woman that really made the right moves. She is out in the country and does not go to work at all. Sadly, that so-called 'right move', has given her a life away from the city, where she knows nothing about his daily schedule.

He is married to her, yet he comes home late at night, or as it can be understood from their short conversation, he sometimes even stays in the city altogether. She is home alone with the kids all day long, and although she is unaware of it at this point, she is being cheated on. In this scene, she is already asleep when Don comes home, unaware if he would in fact come home. It is highly questionable if this lonesome life is actually the right move.

(Episode 4: 34:23 – 34:51)



Betty has started seeing a therapist, after she continuously has been feeling numbness in her hands, but according to the doctors there is nothing

physically wrong with her. This scene shows her second visit to the therapist and just like in her first session, he does not speak at all, not one single word. Since Betty does all the talking, she can freely pick a topic of her choice, and instead of talking about herself, she chooses Helen Bishop, her neighbor and single mother, as her talking point:

It was hard to see her, all alone like that, supporting herself with that sad little job at the jewelry store. Frozen food. I mean, I know she gets some kind of help, but still, she looks so exhausted. She tries to put on a brave face. [Pause] Honestly, I think she's jealous of me. I've seen it before, I was in a sorority. I mean, seeing happy families all around. But I don't know what I can do. I mean I can't just disappear, I live there. Of course, my real concern is[sic] those children. I mean the baby won't know the difference, but that poor little boy. The person taking care of him isn't giving him what he needs. You know?

In screenshot two, which is when she pauses her speech, Betty turns around to look at Dr. Wayne seeking for a reaction, she might hope for approval of her statement. She

is unaware how judgemental she is towards other people and incapable to reflect on her feelings. From her friends, for example Fancine, she always receives approval when gossiping about other people. However, in this case she does not get any reaction, since her therapist does not interact with her and he is only focused on his notepad. Technically, Betty's speech is a monologue, because he is supposedly listening, but since the therapist appears to be part of the furniture rather than a practicing therapist, perhaps Betty's speech can be classified as a soliloquy. Betty's face receives perfect lightning, which additionally shows she is in the epicenter of this scene. On the other hand, even though in the depth of field, the therapist's face is in the shade, which once again visually adds to his passivity.

Therefore, one stereotype which is applied and pushed to its boundaries in *Mad Men*, is the behavior of the psychotherapist. It is commonly known that in movies therapists usually talk very little and they give the patient room to vent and open up and tell their story (see Davidson), whether this also coincides with therapy in real life, is unclear but questionable. Notwithstanding, in the film world it is common practice for the therapist to take on a passive role. In *Mad Men*, this is pushed to the extreme: Betty's therapist does not speak at all, not even to greet her or to ask questions, at least not on screen. Since he does not ask Betty anything, she fails to open up about herself and instead chooses another woman as her talking point, in other words, she is deflecting. Betty ruthlessly judges Helen Bishop for being a single mother. She claims it is hard to see her, as if it is actually Betty's problem, to watch her being alone and eating frozen food. Following that statement, Betty goes into a rant into how she thinks Helen Bishop is jealous of her because she has a happy family. The sad part about Betty's analysis is that her statements are delusional and prove that Betty herself is a victim of a patriarchal society. She firmly believes that a woman can only be happy and feel complete if she has a man on her side. A sign of herself dying a little, even

though she does not admit it, could be the black leather couch that she lays on. Black is the color of death and mourning in western countries, and in addition to that she is laying down which displays her in a powerless position. Unaware of her own misery, Betty implies that Helen is a poor thing because she is a single mother. However, Helen has made a choice to leave her husband, and she maintains herself and her son by working in a jewelry store, which does make her an independent woman. Helen is also feisty and smart. Additionally, these allegations are unverifiable without hearing Helen's point of view, but she does have a son, therefore she has a family. It is a reach to claim that it is an unhappy family merely because the man is missing in the picture. Despite this being a fictional scene, it can be said that moments like that are not unheard of, and it is saddening to see that certain women measure their worth on whether they have a man that provides for them in their life. Even if it is sad that Betty would find disrespect for a woman that is a single mother, this is neither just a problem from the past, nor a sequence from a fictional show, even nowadays this is a topic of discussion. In 2010 an online forum blog has addressed the topic by asking the question: "Why do people consider a woman incomplete without marriage and children" (Catholic Answers Forum)?

All in all, this scene is more problematic than the popular belief that a woman is incomplete without a man; it is problematic because for one, Betty has started seeing a therapist to deal with her personal issues, yet she is deflecting and making another person her issue which leads to number two, she believes that Helen Bishop is jealous of her.

(Episode 07: 13:59 – 17:25)



When Roger enters the kitchen, he does not simply fill the empty space on the screen, he also approaches Betty too closely. The moment he touches Betty indecently, as seen in screenshot two and three of this scene, Betty and Roger together are located in the center of the image, with no void to be filled. Paradoxically, the image looks now complete, which may normally seem harmonious, but in this case, it is disturbing as Roger forces himself on her.

This plot reminds of the #metoo movement that was founded in 2006 and fueled again in 2017 by the Harvey Weinstein scandal (see Davies). A tragic scenario where women do not know how to act when experiencing harassment by a person superior to them and with more power or money. Only that this scene was shot way before the #metoo movement exploded publicly and before powerful filmmakers, actors or other artists were revealed as predators of sexual harassment or sexual misconduct, that they got away with for the longest because of their power positions, and were put in the limelight. When the scandal came out, it became clear that many people seemed to know about it, yet did not take the matter into their own hands to report Harvey Weinstein or other perpetrators, possibly because men did not want to tell on other men or possibly because women were afraid people would not believe them. Either

way, people who knew about it, kept this issue silent for years and years. Rumors have been around for almost two decades (see Grady). Although this cannot be verified right



now, there is a chance that Weiner, the producer of *Mad Men*, could have been inspired by and possibly have used said rumors for scenes like this.

Roger is also a man in a power position. For one, he is Don's boss and possibly has a say what can happen to Don, and he is a renowned man in his line of business where his word may mean more than that of Betty. Watching the scene is highly disturbing; how Roger approaches her in the beginning of the scene, the camera gradually zooms in until he gropes her, then we see the first cut. As he touches her hip he gasps: "I can't believe you've had two babies." In close ups, the camera is now showing various over the shoulder shots back and forth, when in one instance Roger's drunk, lustful face can be seen and in the next shot Betty's scared, uncommunicative face is displayed. When she shyly responds "don't do that", Roger drunkenly says: "You've been making eyes at me all night. You can't tell me that I'm not giving you hot pants. You smell so good." Betty appears not to know how to defend herself and she simply offers to make more coffee. Simultaneously, the camera zooms in on Betty. These close ups can be understood as situations of male gaze through the camera lense. These over the shoulder shots alternate until the front door can be heard which signals Don's return from his quest for booze. As soon as the sound of the front door is heard, Roger turns away from Betty rapidly and the camera zooms out again. Has the camera zoomed out because the immediate threat is over? Perhaps, Don is home and Roger has a drink with Don and then calls it a night.

Although Roger is not a threat anymore, Betty is still shook up. Before she has any opportunity to vent to Don, he snaps at her by angrily asking "What was that?". She

tells him: “Nothing happened Don. Other than your drunk boss ruining our evening. Can we leave it at that?” Instead of believing her or putting himself in his wife’s situation to understand her, he accuses her of throwing herself at him, tells her that she seemed to be having a grand time and then grabs her violently. A new, more dangerous threat has ushered, and the dramatic low camera angle supports this. He says she was giggling at his jokes and she made a fool of herself. On top of that, Don yells that he does not like to be treated that way in his own home and that he feels like he is living with a little girl. Does he not believe his wife because he thinks she is a little girl, or does Don disbelieve his own wife because he trusts the man he works with more? Either way, Betty has now experienced harassment and gender inequality in her own home by her husband’s boss and her husband. Just like many #metoo survivors claim today that they did not come forward because the men abusing them were people in power, and they were afraid nobody would believe them.

After this scene, Betty can never be found talking about this incident to anyone, ever. She may be intimidated because Don called her a little girl, and if Don does not believe her, she may think nobody will. She does not share this with anybody, just like in sexual harassment situations that spiked the #metoo movement.

(Episode 09 – 26:57 – 27:13)

As it can be learned in the first season, before Betty met Don, she used to work as a model. She has now received the opportunity to go back to work and do a photoshoot for Coca Cola. Little does she know that she has only gotten that offer because they want Don to come work for them for all intents and purposes.



Like noted earlier, most of what we see on the screen derives from some adaption of reality. Also established, the 1960s were before the second wave of feminism, when the society was still

heavily coined by patriarchy, then more than today. Also, it is important to note that on and off screen the filmmakers are men, and the film is seen through the prism of their eyes. It can also be seen here that the filmmakers of the Coca Cola commercial are only men.

The signs in the Hollywood film convey the patriarchal ideology that underlies our social structures and that constructs women in very specific ways—ways that reflect patriarchal needs, the patriarchal unconscious. (Kaplan 2)

Here, in this videoshoot for the Coca Cola commercial, we see several elements. First, Betty is portrayed as a sexual object. In the first screenshot, only she can be seen in the beginning of the shot, i.e. the camera has taken over the function of the gazer, until it zooms out. In the first shot, she is placed in the center-right of the image looking like a combination of a mannequin and a model, i.e. she looks skinny in her dress and has a sexy yet innocent smile on her face. Because she is not fully placed in the center, it is implied that someone is about to fill the space next to her. This sexually appealing first impression turns into a family picnic as the camera gradually zooms out, placing Betty more towards the center of the shot. Now, she does not only look attractive, but she also has the traits of a housewife added to her. A housewife is known for serving food and beverages to the family, which in a way Betty does here by offering Coca Cola to her advertising family. Thirdly, when adding the discourse to the equation, we have the image of the brainless woman again. Betty asks how the Coke bottles are

open already, and the reply she receives from the photographer is: “Well Betty, we don’t want life to look difficult, now do we?” She just laughs at his reply and says: “you’re too much” while looking pretty. The message that is conveyed here is: She is not that smart, therefore she is not a threat to the male dominated world.

In a nutshell, this scene perfectly illustrates the ideal woman for some men: sexually attractive, house wife traits, and not too smart to interfere with the man’s life.

(Episode 13 - 25:38 – 26:17)



At the end of season one, Betty has a realization for the first time: Don does not trust her with living her own life on her own. This scene appears very dark and gloomy. It is

night time, and the hallway lights are very dim, to convey a sad ambience. In the midst of this desolate setting, Betty is wearing a white night gown, which makes her seem like an innocent angel in an uncomfortable situation. Her blond hair and her naïve facial expression enforce that even more.

The antecedent of this scene is her friend Francine coming to her house, crying, telling Betty that she looked at her husband’s phone bill, called a number, and a woman picked up. Francine was devastated and called this proof of cheating. Betty has now felt the need to do the same. She secretly collects the phone bill and sees a number that Don has frequently contacted late at night. When she decides to call, it is not a woman who picks up on the other end, it is a man. She soon finds out it is her therapist speaking and Betty hangs up in shock. Two people she is supposed to be able to trust

betrayed her: her husband and her therapist. The difference can be seen in the camera shots: while the first screenshot is filmed in a close-up, the third screenshot has zoomed out dramatically and is now captured in a long shot to show Betty's devastation. The fact that the doctor broke his confidentiality agreement to his patient, because the husband does not trust his wife's life choices, is a grand act of gender inequality. Her disappointment can be seen in the last screenshot, in which she holds the telephone in her lap, incapable of properly hanging up the receiver. The telephone is placed above her female genitals, and the shot is filmed down from a high angle. She does not have power over her femininity. Is the camera taking over the male perspective, looking down on the powerless female creature? Possibly. But certainly, the last shot displays Betty's powerlessness.

7.5. Rachel's scenes (Episode 1: 19:04 - 19:45 & 22:17 - 24:19)



This scene is split into two parts and is interrupted by an intercut that shows an unrelated scene in which Peggy visits a gynecologist. Despite the intercut, it can be regarded as one scene because the setting (mise-en-scene) and the content is the same, namely the meeting with the head of Menken's department store. This technique, where the first part contains the introduction and the second part contains the actual meeting, leaves the impression for the viewer that time has passed in between the onset of the scene and the continuation. Even though the scene continues

where it has been interrupted, the viewer has also been fed with new information and therefore a feeling of distance is added to the feeling that time has passed.

The first two screenshots shown for this scene involve the first part of the scene, namely the introduction. In the first screenshot, the difference between the two parties is accentuated. Not only is Rachel Menken the only woman, but she is also the only one wearing something colorful, whereas the men look stiff in their black or dark grey suits. In the same screenshot, Don overconfidently stretches out his hand to a man facing him. Embarrassingly, it turns out to be one of his co-workers from Sterling Cooper from the art department and that the woman dressed in purple who accentuates herself with the color, is the head of the department store. Yet, Don confidently expected to meet a man and therefore reached his hand out to the man from whom he did not know his face.

Mad Men. The title of the show alone signals one of the most important aspects into which series creator Matthew Weiner invites his viewers: it is a world populated, constructed, and run by, and primarily for, men. (Ciasullo in Marcovich 19)

However, Don is not entirely wrong with his assumption of meeting a man. It was extremely rare to find female business owners. According to the CNN article *5 things women couldn't do in the 1960s* there were many things women just could not do. It enlightens the contemporary reader how women, for instance, could then be refused a credit card because of their gender, certain Ivy League universities such as Yale or Princeton did not accept female students until 1969, and Harvard did not until 1977. Additionally, a report was produced in 1963 under the Kennedy administration which stated that women would earn 59 cents for every dollar men earned and they were steered clear of more lucrative, professional positions (see McLaughlin). The camera setting also supports Don's assumption, because Rachel is standing on the right side of the screen rather than in the center, whereas the co-worker from the art department

is placed right in the center. When Don realizes his mistake, he can be seen smiling embarrassingly on a close over the shoulder shot in the second screenshot.

After the confusion is sorted out and the meeting begins, which is the second part of the scene after the intercut, Don suggests coupons as a means to rescue her business, which Rachel dislikes and she refuses to embrace this business idea. Don, as well as Roger, continue to convince Rachel Menken to test their idea. Don even goes that low to try to convince the only woman in the room, that another man, namely her own father, would agree with their strategy. Despite Rachel being an attractive woman, nobody gazes at her, not once. There is a possibility that the surprise of having to deal with a woman in the business setting gives the men present a feeling of unease, or potentially even intimidates them. Therefore, for the male counterpart, Rachel is not a possible sexual partner that they want to conquer anymore, but rather a threat (that this can change, will be shown later in season one, as Don starts to develop an attraction for her). Nevertheless, in this moment Rachel appears to be a threat and the room is filled with men that lack respect. She is not treated as an equal. An additional proof of that is when looking back to the pilot episode *Smoke gets in your eyes*, Don had to convince the head of Lucky Strike with an advertisement on why his cigarettes are the best. In that scene, Don can be seen pondering again and again before the meeting, and when, during the meeting he does not succeed with his approach and they are about to leave, he begs them to stay and listen to another idea. He fights for their attention. Yet, when Rachel does not like his suggestion, he tells her that she is way out of line and worse, at the end of the meeting he states: "I'm not gonna let a woman talk to me like this. This meeting is over. Good luck, Miss Menken." It is natural for two people to occasionally disagree on a topic, yet it is uncalled for to connect Rachel's gender to their dispute. Is there a lack of respect because there is lack of sexual tension, since she challenges him mentally and is not part of his seduction?

Possibly. But women are more than sexual objects and housewives. In this meeting, she has not received the respect she deserves as a business woman.

Episode 10 (40:23 – 46:58)



Once again Don is in front of a door. We have seen Don knock at doors before; often we see him arriving at Midge's hallway and knocking at the dark green door, perhaps to indicate that he is invading another home than his own – because he does not have to knock at his own home. Additionally, he would not be shown in front of a closed door waiting, if it was his home. This time, however, it is a maroon colored door that can be seen in an over the shoulder shot and the viewer therefore knows it cannot be Midge's place he is visiting.

Instead he visits Rachel Menken, the woman he has had a rough start with because she is a woman in the business world; this was elucidated in the previous scene. To compare this to Midge, she is also a very independent woman who supports her own life, Rachel is still different in that aspect, because Don would have had to work with Rachel and treat her as an equal, and that has caused a problem for him.

Rachel is also the woman he is physically attracted to and that Don kisses in the third episode *Marriage of Figaro*. When Don visits Rachel in the department store, she leads

him around the store to introduce him to everything since he has never been there and they walk up floor by floor until they end up on the roof where one thing leads to another and they start kissing. After a moment of passion, he confesses that he is married and Rachel admits she did not ask Don because+

she did not want to know the answer. Despite Don claiming he could not help himself around Rachel and trying to save the situation, she requests for someone else to take over her account. In the following episode, namely episode four, Don tries to ask her out to lunch as he sees her in the office, but Rachel politely declines. In episode six, however, they meet for lunch on a business meeting and Rachel later tells her sister Barbara that she has met someone, someone that their father would hate. Rachel is not shown in the following episodes.



This background story helps understand the present scene, as their last romantic encounter did not end well, they have been rather distant afterwards, and quite some time has passed. Yet, after Roger has suffered a heart attack, Don feels the need to visit Rachel instead of seeing anybody else. Don knocks at her apartment and when she opens the door he just babbles “I know it’s late, I’m sorry” and “let me in”. Despite his desperate request to let him in, he seems taller and to look down on her in the second screenshot. The previous power relation is still in tact at this point. She seems a bit overwhelmed and surprised and asks him if he is okay and pours him a drink after

he asks for one. Subsequently, they briefly talk about Roger, where Rachel ensures Don that he can tell her about his current state, she will not move the account. From this moment on, it appears Don feels like he can confide in her and on the third and fourth screenshot this is expressed as it is now visible that Rachel and Don have the same height and he is not in fact taller than her. Seemingly, he is at a very low point in his life, depressed, lonely and he is seeking companionship. As soon as he seems to feel comfortable, he intends to kiss her, but Rachel blocks him with the words “What good is that gonna do? Is this, like, some solar eclipse? The end of the world, just do whatever you want?”. She seems to expose his current state of mind; however, she then withdraws from that path by saying: “You’re exhausted. You need to sleep, that’s all”. Don starts opening up gradually when he admits to Rachel that he does not like feeling like this, and he then continues by talking about a teenage experience, which also shows him from a vulnerable side, a side that Don can rarely be seen from as he always presents himself as a strong businessman who is in control.

However, as a result of the recent women’s movement, women have been permitted in representation to assume (step into) the position defined as “masculine,” as long as the man then steps into her position, thus keeping the whole structure intact. (Kaplan 7)

In this scenario happens exactly that. Don paces himself in a submissive, i.e. female position and Rachel, already a strong character, takes on the masculine role. Visually, this can be seen heavily in screenshot six of this scene: after Don gets rejected, he lowers himself even more and takes a seat on the couch with both his hand covering his face, while Rachel is standing tall next to him. She then sits down also to comfort him.



versus



The last moments of this scene may remind of a scene at the beginning of this season. As seen in episode one, when the viewer first gets introduced to Midge and simultaneously sees what a free spirit and independent woman Midge is: she knows what she wants and what she does not want in her life and in order to reach that goal she sets clear rules. Also, as pointed out before, when a woman, puts herself in that masculine role, the man is put in the feminine role, which is exactly what happens when Don lays on Midge in the pilot episode as she is holding him. She is the protector while he makes himself vulnerable. This shot is filmed from a neutral angle, indicating that despite Midge being in control, he has also kept face and just enjoys the good time with her here. With Rachel, however, Don already appeared very vulnerable at her doorstep and saddened from the event earlier that involved Roger suffering a heart attack. On top of that, Rachel has also been a weak spot for Don and she has rejected him several times. Don has been longing to be with her and he sees something special in her, for instance, he believes she understands him and she truly knows him. She is the first person he completely opens up to, and after they have been intimate, she also takes on the masculine position where he lays in her arms, and she lights a cigarette above him in a very manly manner while he lays there like a fragile person, and he opens up more about his past, a time period which is usually a closed chapter to Don:

You told me your mother died in childbirth. Mine did too. She was a prostitute. I don't know what my father paid her, but when she died, they brought me to him and his wife. And when I was 10 years old, he died. He was a drunk who got kicked in the face by a horse. She buried him and took up with some other man, and ... I was raised by those two, sorry people.

Despite the impression that Rachel slips into the masculine role, Don is possibly looking for a mother rather than a lover to confide in. Although he touches on mutualities such as their mother dying in childbirth, he then seems to look for someone else to take care of him, because he was raised by two sorry people. As a

consequence, Don Draper may be suffering from the Oedipal complex. “First, influenced by semiology, feminist theorists stressed the crucial role played by the artistic form as the medium for expression; second, influenced by psychoanalysis, they argued that Oedipal processes were central to the production of art works” (Kaplan 1). To complete that, Rachel kisses him on his forehead, like a mother would kiss her child,

Within this psychoanalytic framework, maybe Don has also unconsciously been looking for a mother figure in Midge, but she is too masculine and too independent and makes her rules clear. Therefore, their relationship is still more balanced. Rachel, on the other hand, while being intelligent, independent and in certain situations she steps into in a masculine position, she also has a strong feminine side that seems caring and has strong morals. Rachel maintains these morals as long as she can by lecturing Don with words like: “You don’t want to do this. You have a wife. You should go to her” or by reprimanding him that “this is just an excuse for bad behavior”. These traits align with a mother figure. Despite Don getting rejected twice, his perseverance made him succeed to conquer her sexually in the end.

7.6. Trudy’s scenes

(Episode 1: 07:27 – 07:59)



This scene shows Pete Campbell in his office, on the phone with his fiancée Trudy. In the beginning of the scene he is talking to her in private, turned away from the door (and the camera) and facing the window. Although only the back of his head can be seen, he is filmed in a medium close-up, the entire focus is put on Pete. Shortly after and as soon as Ken, Harry and Paul barge in, he turns around facing them and the camera. The focus is still on Pete and his conversation, about to shift away from him: solely from the images, the impression is conveyed that he now continues the conversation for them as they are his audience. In the third shot that displays Paul and Ken, they are filmed from a low angle making them seem taller and more powerful, almost as if they stand above Pete and they took over control of that situation with their presence. Pete is now being displayed in a medium shot; the attention has shifted from him talking to his fiancée privately to him talking to her for his colleagues listening in on his phone conversation. Harry is then shown on the right side of the window, laughing at what Pete says while smoking, but not ridiculing it the way Paul and Ken do, probably as he is also married.

When analyzing Pete's speech, his choice of words and his tone slightly change after his co-workers walk into his office. Before they do, he calmly reassures her: "Oh don't worry honey, I'll get home safely". Then his co-workers enter the room and he tries to end the conversation by saying he has an important appointment coming up and he picks up the stereotype that women love shopping, and therefore suggests it as a past time activity for Trudy since he has to end the call, he tells her she could go shopping or take her mother to lunch. He adds that she should mention to her mother that it was his idea, implying that either Pete is convinced Trudy cannot plan properly on her own or it is his way of showing how involved he is. Either way, he implies that women do not have the brains for important matters and shall therefore go shopping, whereas he

has to end the call, because he works in an important company where his work is world-changing.

He then goes on by lying about what the plans for his bachelor party are; he knows they are going to a stripclub, but he says they will probably see a play like *My Fair Lady*, and to top it all, he offers: "I'll drop by your place on my way home. Your mother can check under my fingernails." Him offering to drop by afterwards to check under his fingernails is already a way of ridiculing her yet dismissing her worries. He does not take her seriously. Additionally, it is highly tasteless to bring her mother into the equation by saying she should be the one to check under his fingernails. Why does it have to be Trudy's mother? Pete is once again implying that Trudy could not do that by herself or he assumes that he could safeguard himself and prove he is telling the truth by bringing another person in as a witness.

In the end, he claims that he does love her and proof for that is that he is giving up his life to be with her. To him, marriage sounds like a sacrifice or selling one's soul and it is saddening to hear that the words "love" and "giving up my life" are in the same sentence. However, this sentence is evidence that he does not love her, but it is most likely comfortable for him to be with her, yet at the same time he also feels that he is giving something up, namely his freedom. Trudy's family is also very wealthy, it might be that giving up his freedom for wealth is worthwhile to Pete. Overall, it seems important to Pete how he is portrayed in society. On the one hand, he is getting married because starting their own family is what men do, on the other hand, he feels the urge to convey a powerful, leading role to his fiancé and to his coworkers.

This scene clearly shows tastelessness and disrespectfulness towards a significant other, however, it does not seem to be noticed by the female partner, and at the same time the man receives non-verbal approval by the male audience.

Episode 4 (01:12 – 02:36)

At this point, Pete and Trudy are already married and they have just returned from their honeymoon. The boys are in the office, laughing, when Hildy, his secretary, informs Pete about his wife's presence. Before looking at the plot, but simply analyzing the visuals, Pete is the first leaving the office, with his colleagues following him. It appears as if he is leading the wolfpack and since he is the lead, he appears like the successful one, the important one. Despite the fact that this does not apply to Pete's position in the office, in this scene, Pete is visually portrayed as the powerful one. In screenshot two and screenshot five of this scene, Pete is displayed as taller than Trudy. When she looks at him, she is displayed in a low angle and his head is cut off, making it seem like he is taller than her and his head cannot be captured on camera when she looks up to him. Yet, when he looks at her in screenshot five, despite another low angle shot, her whole head fits the screen which once again gives the impression that he is looking down on her. These camera settings and camera angles support the narrative that Trudy is below Pete and he is the one in power. However, when taking a closer look to screenshot three and six of this scene, it becomes obvious that Trudy, in fact, has the same height as Pete and the rest of the guys, she is just socially inferior.

In the beginning of the scene, they walk out of Pete's office with a happy demeanor, and his colleagues comment on the situation; like Harry utters: "Lunch date, good idea" – or Paul states: "You married folks. Must be nice to spend time together", Pete seems less pleased. He seems to be at unease with the situation, but still politely introduces Trudy to everybody. Trudy already knows Harry and asks him how Jennifer is doing. His response comes with an aftertaste: "Good. Swell actually, considering she's still at the phone company. Nothing I can do." Harry implies that it is an impediment that his

wife is at work. He can be the one that works, but he would rather have his wife stay at home, twirling her thumbs, waiting for the husband to arrive. At least, he recognizes that if this is what his wife wants then there is nothing he can do. Sadly, Trudy points out in a cheerful tone: “That’s not true. You could give her a baby”. Once again, even though said jokingly, a woman gives a man an idea on what to do in order to reach his goal. In this case, the goal is to have his woman at home instead of at work. Yes, it might be true that Trudy did not think anything bad of it, but this is another indicator that women are conditioned that way, and she accepts that the woman is the one to bear children and stay at home. However, what if Jennifer wants to have an occupation and a reason to leave the house in the morning? Trudy’s statement shows that the patriarchal society only works because a number of women also support it and assist it. When Pete’s co-workers leave, he signals to Trudy that even though she does stay at home, he is not happy when the wife intereferes with his work place. He wonders: “Do we have a lunch date? Because Hildy, she can show you the book” and he then goes on by claiming: “Trudy, I don’t think taking you to lunch is part of my job”.



Pete’s chastening statement makes Trudy switch her voice to a childlike tone when she replies: “I thought you’d be happy to see me. I called Hildy and asked if you were

free. It'll only take a minute, I promise". Pete gives in and agrees to go with her. His overall intentions, however, have been made explicit; he prefers to be the man of the house, i.e. the provider, and he does not like being interrupted while being that.

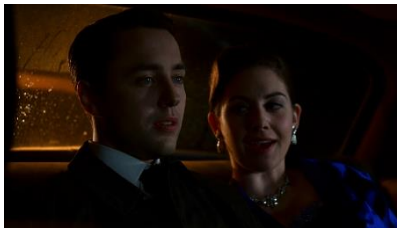
Before they are able to leave for Trudy's surprise, Don and Peggy walk by. Not only does Pete only introduce Don to his wife, but also when Peggy's face appears in a close up, she is shown with the ceiling grid behind her. The ceiling grid has now appeared several times, and it has always been connected to Peggy being in a threatening or engrossing situation; whether it was the scene where Joan was towering over Peggy or the six men walking past Peggy's desk, gazing at her lustfully, it has always seemed incarcerating. This time, during Trudy's visit at the office, all the shots are taken from a slight low angle that still puts focus on the people and the friendly surroundings. However, when Peggy walks past with Don Draper, and the focus is put on her, the angle suddenly is much lower and all that can be seen behind her face, is the unpleasant and incarcerating ceiling grid. Peggy is, after all and unbeknownst to her, a threat to Trudy, because Pete slept with Peggy the night of the bachelor party. Ironically, Trudy tells Don: "I know, most of my friends can't find a good man" as Don tells her she is a lucky girl, and Peggy is standing right next to her. It can be observed in the last three screenshots of the scene that Trudy does not notice how Pete is gazing at Peggy intensely and Peggy is staring back at him, because she is only admiring him. In her case the expression 'love is blind' is suitable.

Episode 4 (22:06 – 23:18)

Pete and Trudy are on their way home from visiting her parents to ask them for



financial help concerning their new apartment. Pete is upset because he had asked his parents for help, but they, especially his father, declined and



embarrassed him because he does not make enough money yet. His pride stops him from telling Trudy the truth and he simply says he has not asked them yet. Since Trudy wants the new apartment badly, she arranges a dinner with her parents and brings up the issue concerning the price of the apartment and how they are not yet ready to afford it. Trudy's father immediately agrees to help them, and now, on their way home, Pete is upset and his pride is hurt. In the first screenshot, the driver can be seen with a stale look on his face, while she lovingly places her head on his shoulder. Pete and Trudy are blurred out and the focus is on the driver. This signals that until now, the main goal is to drive home after a long day. From the next screenshot on, however, the focus is put on the young couple and the driver is no longer visible, because he is no longer essential to the narrative. In the second screenshot, she can still be seen smiling, while he looks away, and the plot starts to turn. She happily says: "I knew they'd help us" but Pete crankily replies: "I know you did". The story line is now no longer about getting home, but about the hurt male ego. He claims he is not sure taking that kind of money is a good idea and asks Trudy aggrievedly: "Do they get to tell us where to put the furniture?". She tries to fight back by reminding him he would have taken money from his parents, but he insists that that would be different since it would be his money and he would get it eventually. Pete proves that he does not appreciate

help from the opposite gender, even if it is his own wife. He wants to be in the traditional role of a provider and his pride is deeply hurt if he cannot fulfill his role. Trudy is happy that they are getting the apartment. For her, taking her parent's money is the way to reach their goals. She even tells Pete that in this case it is her money, but her dad wants to help and it will get them the apartment. For him, however, it is unpleasant and he wants to be in control of the relationship, he does not want a woman to handle finances. As it can be seen in the screenshots, she looks at him while communicating, but he does not look her in the eyes once, in fact, he looks away the entire scene. This situation has not only left Pete upset, but he is also disrespectful and rude towards his wife.

8. Conclusion

Because of the analyses of the scenes it has become transparent how heavily gender inequalities are used in *Mad Men*. Unfortunately, this thesis has also shown that unfair treatment towards women is not a closed chapter. In the first few chapters it is specified how gender inequalities are still a contemporary problem, but because many things have improved and inequalities are uttered in a more covert manner, quite a number of post feminists recognize it as a problem from the past that the western societies have overcome.

With the mentality that it is all better now, filmmakers such as Matthew Weiner, also use the excessive disparity in gender equality in his fictional series as a marker to distance oneself from the present. With the mentality that this is a problem from the past, the viewer can enjoy the show as it does not concern him or her.

Especially the pilot episode is filled with sexist remarks and the male gaze. Overall, it can be said that the first episode of *Mad Men* is the episode that shows the most gender

related scenes in an episode in the entire season. It illustrates as many markers as could possibly fit into 47 minutes, to give a strong indication of what the show is about from the very beginning and to emphasize the gender inequalities that were a reality for most women during that time period. Since the pilot promotes gender inequalities like no other episode, it can be seen as a headstone for the entire series of *Mad Men*.

The scenes analyzed give a broad overview of what *Mad Men* is about: it is about a men's world. Women take part in it, but they are merely on the passenger seat. The men are the ones who work, who run businesses, who are in power. Men are the ones who run the show at work and at home, and it is even expected from them. Also, in the rare occasion when a woman does not fit the stereotype, such as Midge Daniels or Rachel Menken, men have difficulties accepting that. *Mad Men* makes it seem like gender inequalities are something ordinary. Not only because they occur so frequently, but also because the female characters of the series do not complain nor speak out about it, on the contrary, they sometimes side with men and sacrifice their own interests to help men. As analyzed in the scenes, in certain instances women also work against women in order to please men.

Last but not least, unfortunately, gender inequalities are very prominent in the series but are often neither recognized as bad by the characters in the show, nor by the viewer.

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10. Appendix

Transcriptions of the scenes:

Peggy:

Scene 1: no spoken dialogue

Scene 2:

06:50 – Ken Cosgrove: I am really enjoying the view here. (Whispering into Peggy's ear)

06:52 – Paul Kinsey: You going to Campbell's bachelor party?

06:53 –Ken: Yeah, I wanna be there before they tie an anchor around his neck and drag him out to sea.

06:57 – Paul: I hear she's a nice girl

06:59 – Harry Crane: Eh, who wants that?

Laughing – getting off the elevator

Aftermath of scene 2:

07:04 - Paul: What'd you do that for? She'll probably be assigned to one of us.

07:08 - Ken: Then she'll know what she's in for. Besides, you gotta let them know what kind of guy you are. Then they'll know what kind of girl to be.

07:14 - Harry: I have a feeling we won't be going to your bachelor party anytime soon.

Scene 3:

08:18 Joan: Now this is the executive floor. It should be organized but it's not, so you'll find account executives and creative executives all mixed in together. Please don't ask me the difference

08:27 Peggy: Great

08:29 Joan: Hopefully, if you follow my lead, you can avoid some mistakes I have made here.

08:31 Paul: Hello Joan

08:32 Joan: Like that one

(pause)

08:36: Joan: So how many trains did it take you?

08:38: Peggy: Only one but I got up very early.

08:40 Joan: In a couple of years, with the right moves, you'll be in the city with the rest of us. Of course, if you really make the right moves, you'll be out in the country, and you won't be going to work at all. (Walking) You'll be here just across the aisle from me. We'll both take care of Mr. Draper for the time being. I don't know what your goals are, but don't overdo it with the perfume. Keep a fifth of something in your desk. Mr. Draper drinks Rye. Also, invest in some Aspirin, Band-Aids, and a needle and thread.

09:06: Peggy: Rye is Canadian, right?

09:07: Joan: You better find out. (Pause) He may act like he wants a secretary, but most of the time they're looking for something between a mother and a waitress. And the rest of the

time, well ... (pause) Go home, take a paper bag, and cut some eye holes out of it. Put it over your head, get undressed, and look at yourself in the mirror. Really evaluate where your strengths and weaknesses are, and be honest.

09:35: Peggy: I always try to be honest.

09:36 Joan: Good for you.

09:41: Joan: Now try not to be overwhelmed by all of this technology. It looks complicated, but the men who designed it made it simple enough for a woman to use.

09: 45 Peggy: I sure hope so.

[...]

09:58: Joan: And listen, don't take this the wrong way, but a girl like you with those darling little ankles, I'd find a way to make 'em sing. (Peggy nodding timidly) Also, men love scarves. Good morning, mister Draper. Oh! And mister Sterling. How are you?

Scene 4:

16:19: Peggy: Mister Draper, excuse me (waking Don up from his nap). Mister Draper. I'm sorry to wake you but Mister Campbell is outside.

16:32: Don: He doesn't know I'm sleeping in her, does he?

16:33: Peggy: No, sir.

16:35: Don: That's good. Who are you?

16:37: Peggy: I'm Peggy Olson, the new girl.

(Don getting up)

16:44: Don: Can you go out there and entertain him?

16:49: Peggy: I know it's my first day and I don't want to seem uncooperative. But, do I have to?

16:57: Don: I see your point.

[...] (Pete is allowed in)

17:19: Don: She's the new girl.

17:20 Pete: You always get the new girl. Management gets all the perks. (turning his head, looking at Peggy) Where are you from honey?

17:25: Peggy: Miss Deaver's Secretarian School.

17:28: Pete: Top notch. But I meant where are you from? Are you Amish or something?

17: 36 Peggy: No, I'm from Brooklyn.

17:38 Pete: Well you're in the city now. It wouldn't be a sin for us to see your legs. If you pull your waist in a little bit, you might look like a woman.

17: 44 (Peggy turning away from Pete) Is that all Mr. Draper?

17:45 Pete: Hey I'm not done here. I'm working my way up.

17:49 Don: That'll be all

Scene 5:

28:34 Paul: You know, there are women copywriters.

28:36 Peggy: Good ones?

28:37 Paul: Sure. I mean, you can always tell when a woman is writing copy, but sometimes she just might be the right man for the job, you know?

Scene 6:

37:52: Peggy: Honestly, why is it that every time a man takes you out to lunch around here, you're ... you're the dessert?

37:58: Joan: That's terrible.

38:00: Peggy: It's constant from every corner. I'm from Bay Ridge, we have manners. Why can't they just leave it alone?

38:06: Joan: Because men always bother you all the time. They follow you down the street.

38:10: Peggy: Well, not exactly.

38:12: Joan: Look dear, I don't know you that well, but you're the new girl and you're not much, so you might as well enjoy it while it lasts.

38:19: Peggy: Of course.

38:21: Joan: Don't be that way. I'm just offering some perspective, that's all.

38:27 Peggy: Thank you Joan.

39:00: (for the next twelve seconds, six men that gaze at Peggy walk by)

Joan:

Scene 7:

24:10 Peggy: Oh my god, Joan, I need your help

24:11 Joan: Let go of me.

24:12 Peggy: Mrs. Draper is here, and they're having their portrait taken, and he snuck out and I don't know who to lie to.

24:16 Joan: Calm down. Just breathe slowly.

24:20 Peggy: Mr. Draper is out, and I don't think I'm supposed to know where he went.

24:22 Joan: That happens.

24:23 Peggy: But they're taking their pictures today, and I would have reminded him, but he slipped out before I could. It's his fault. He comes and goes and never says anything.

24:30 Joan: Where is he?

24:31: Peggy: I make an excuse to Mrs. Draper, she could catch him in it, especially if she just leaves. Or even worse, then he'll know that I know where he was.

24:38 Joan: Where is he?

24:41 Peggy: I don't know

24:42 Joan: You do know, and you're gonna tell me, or I'm not gonna tell you what to do.

24:49 Peggy: I can't believe you.

24:50 Joan: Well?

24:54 Peggy: He sees this woman. He saw her the other day. He came back all greasy and calm.

25:00 Joan: No!

25:01 Peggy: Oh god now I told you. I'm the worst secretary in the world.

25:05 Joan: Who is she?

25:06 Peggy: I don't care. Please hurry.

25:13 Joan: Peggy, use your noodle. You're making this so complicated. You go out there, and you entertain her and the brats. Get some Hershey bars from the cart and tell her that you don't know where he is and that you forgot to remind him. It is the truth, and when he comes back let him have an excuse. He'll have one. And then just start apologizing for, well... just how stupid you are.

25:33 Peggy: It's probably what I would have done anyway. Oh God, now I really shouldn't have told you.

25:40 Joan: You shouldn't have told me. (Pause) I'm not gonna tell anybody, but you shouldn't have told anybody that.

Scene 8:

13:40 Roger: Do you have any idea how unhappy I was before I met you? I was thinking of leaving my wife. (Joan gently slaps him on his cheek) I'm just getting tired of all the... sneaking around. Aren't you?

13:58 Joan: Roger, I know as much about men as you know about advertising, and I know that this sneaking around is your favorite part.

14:04 Roger: You know I have a lot of favorite parts. I like to get you a little fourth floor walk up somewhere, with no doors, no windows, and lock you up for a week.

14:22 Joan: That's tempting, but I like hotels. You leave with what you came in with. And little soaps, I love those.

14:33 Roger: I wish I knew what you wanted, Joanie.

14:37 Joan: I love this, Roger, but a week, is a considerable length of time, and I have my own world. I go out, and I have parties, and I have friends over...

14:47 Roger: Male friends?

14:49 Joan: Yes.

14:50 Roger: I don't wanna hear this.

14:51 Joan: Carol and I have this nice little rotation.

14:55 Roger: Carol, the disaster.

14:57 Joan: I've known Carol since college, and she's been a good friend, and she's bright, and she's neat.

15:03 Roger: So, you think you'd be lonely?

15:06 Joan: I think it would be half as much fun alone.

15:08 Roger: You could get a bird. They're fairly neat for animals.

15:17 Joan: (laughs) Roger, if you had your way, I would be stranded in some paperweight with my legs stuck in the air.

15:24 Roger: Wait, wait, wait. You're just gonna paint that picture and go, huh?

15:32 Joan: Can't we... just enjoy this? I mean, we both know I'll eventually find a more permanent situation and you'll find a new model. The 61's are coming out soon. I hear the fins are bigger next year.

15:57 Roger: Whatever you want, Red.

Midge:

Scene 9:

05:30 – Don: We should get married.

05:32 – Midge: You think I'd make a good ex-wife?

05:34 – Don: I'm serious. You have your own business. You don't mind when I come over. What size Cadillac do you take?

05:45 Midge: (sighs) You know the rules. I don't make plans, and I don't make breakfast.

- (Don gets up)

Scene 10:

37:26: Midge: And here I was just wishing for a man to help me with my yardwork.

(start kissing, Don knocks over flower pot)

37:35: Don: Sorry.

37:36: Midge: That's what I get for being domestic. (Kissing) Let's get this off (referring to her sweater).

(knocking on door)

37:44: Midge: Oh god, hold that. The thought.

38:00: Midge: (opens door) Hi Roy.

38:03: Roy: Hi Beautiful. What's shakin? Oh, busy dance card, huh?

38:14: Midge: Uh, Roy, this is my friend Don Draper. Don, this is my friend Roy Hazellit.

38:18: Don: Pleasure.

38:20: Roy: (he bows and then turns to Midge) Ian's playing down at the Gaslight, we're gonna go support him. Pass the basket. You in? That is, if dad will let you out.

38:28: Midge: That sounds like fun. Don, we should go down for a while.

38:36: Don: I think I'm gonna stay here.

38:45: Midge whispers to Don: I'll wear a skirt and nothing else.

Continuance of Scene 10:

40:47 (poetry in the background as they enter the club)

41:16: Don: No place to put your coat. (Midge and Roy Sit down) Switch seats with me.

41:22 Roy: No way.

41:24: Midge: Can we get a round over here. Jack Daniels, Duchess.

41:33 (Roy talks about theater and drama)

(drinks arrive and Don pays immediately)

42:10: Midge: Thank you, Don.

42:12: Roy: L'chaim. So, what do you do Don?

42:17: Don: I blow up bridges.

42:19: Midge: Don is in advertising.

42:21: Roy: No Way. Madison Avenue? What a gas.

42:26: Midge: We all have to serve somebody.

42:30: Roy: Perpetuating the lie. How do you sleep at night?

42:33: Don: On a bed made of money.

(discussion keeps going)

43:03: Midge: Do you wanna head to urinals and poke it out?

43:05: Don: So, Roy, if you had a job, what would you do?

43:09: Roy: I'm starting a theater. Right here in the village, it's a cooperative. Midge is going to get in there to paint some flats.

43:16: Midge: I said I'd think about it.

(Poetry on stage continues and Don stares and Midge's thighs)

43:59: Don: I should go. Too much art for me.

44:02: Midge: Stay, this is Ian, we'll go right afterwards.

(Ian starts performing Waters of Babylon)

(while the song keeps playing the viewer then sees Rachel and then Betty on the screen)

Betty:

Scene 11:

44:49: (Don on the train)

45:02: (Don gets off the train)

45:21: (Don coming up the driveway in his car)

45:43 (enters the house)

46:06 (Betty waking up) Betty: I called the office. They say you'd left.

46:09 Don: I didn't wanna bother you.

46:10 Betty: It's no bother. I just assumed you were staying in the city again. There's a plate in the oven.

46:22 (kissing)

46:27: Betty: Unless you're not hungry.

46:29 Don: I'm not. (short pause) I'll be right back. Don't move.

47:01: (Don goes to see his children)

47:13: (Betty joins Don in the children's room, stands in the door frame)

47:33 (music starts playing)

Scene 12:

34:23: Betty: It was hard to see her, all alone like that, supporting herself with that sad little job at the jewelry store. Frozen food.

I mean, I know she gets some kind of help, but still, she looks so exhausted.

She tries to put on a brave face. (Pause)

Honestly, I think she's jealous of me.

I've seen it before, I was in a sorority. I mean, seeing happy families all around. But I don't know what I can do. I mean I can't just disappear, I live there. Of course, my real concern is[sic] those children. I mean the baby won't know the difference but that poor little boy. The person taking care of him isn't giving him what he needs. You know?

Scene 13:

14:17: Betty: (Roger touches her) Roger.

14:18 Roger: I can't believe you've had two babies.

14:22: Betty: Don't do that.

14:25 Roger: You've been making eyes at me all night. You can't tell me that I'm not giving you hot pants. You smell so good.

14:36: Betty: I can make more coffee.

14:39: Roger: I just want you to know, that when I go to sleep tonight, I will be thinking about you.

14:50: (front door opens, Don returns with a bottle of liquor)

[...] (Roger leaves and says good night)

16:27: Don: What was that?

16:29: Betty: What?

16:31: Don: That. Him. Felt like someone turned the oven on while I came back here with that bottle.

16:37: Betty: That's ridiculous.

16:38: Don: Bullshit.

16:40: Betty: Nothing happened, Don. Other than your drunk boss ruining our evening. Can we leave it at that?

16:47: Don: You seemed to be having a grand time.

16:50: Betty: I liked the wine

16:53 Don: You made a fool of yourself

16:55 Betty: Why would you say that?

16:56 Don: You were throwing yourself at him giggling at his stories.

16:58 Betty: I was being friendly. He's your boss.

17:02 Don: (grabs her violently) I don't like to be treated that way in my own home. I know what I saw.

17:14 Betty: You wanna bounce me off the walls? Would that make you feel better?

17:23 Don: Sometimes I feel like I'm living with a little girl.

Scene 14:

26:57: (Betty smiles, camera zooming out)

27:06 Betty: How are these open already?

27:08 Photographer: Well Betty, we don't want life to look difficult, now do we? (laughing)

27:12 Betty: (also laughing) You're too much.

Scene 15:

25:46: Therapist: Hello.

25:49: Betty: Yes. Hello.

25:54: Therapist: Who is this?

25:59: Betty: Who is this?

26:01: Therapist: This is Dr Arnold Wayne. (Pause). Mrs. Albertson, I have warned you, this is inappropriate.

Rachel:

Scene 16: 19:05: Roger: Oh! Here are our miracle workers now. You know Pete Campbell, of course, your account executive if you choose to do business with us. And this handsome fellow is Don Draper, the best creative director in New York.

19:14: Don: Well, at least the building. Pleasure to meet you.

19:16: Roger: Uh, sorry about that.

19:18: Rachel: I'm Rachel Menken

19:20: Don: Ouh, I'm sorry, I was expecting...

19:23: Rachel: You were expecting me to be a man. My father was, too.

19:26 (Don smiles embarrassingly and turning towards the man) Don: And you are?

19:32: Roger: Why, Don, you remember David Cohen from the art department.

19:36: Don: Of course! David! One of the rising stars here at Sterling Cooper.

19:40: Roger: Well, why don't we make ourselves comfortable? And, Miss Menken you can tell us what you have in mind.

19:44: Rachel: Wonderful

[...]

Scene continues:

22:17 Roger: So, what Don is saying is that through a variety of media, including a Spot during the Danny Thomas Show, if you can afford it, we could really boost awareness. Then, a 10% off coupon in select ladies' magazines will increase your first time visitors. Once we get them into the store, the rest... is kind of up to you.

22:34 Rachel: Mister Draper, our store is 60 years old. We share a wall with Tiffany's. Honestly, a coupon?

22:43 Don: Miss Menken, coupons work. I think your father would agree with the strategy.

22:47 Rachel: He might, but he's not here because we just had our lowest sales year ever. So, I suppose what I think matters most right now.

[...] (arguing because she doesn't favor coupons)

23:41: Rachel: Gentlemen, I really thought you'd be better than this. Sterling Cooper has a reputation for being innovative.

23:44 Don: Miss, you are way out of line.

23:46 Roger: Don, Please, let's not get emotional here. There's no reason we can't talk this out.

23:50: Don: Talk out what? This silly idea that people are gonna come to some store they've never been to because it's more expensive?

[...]

24:11 Rachel: You were right Roger. This place really runs on charm. (extinguishes cigarette in shrimp salad)

24:15 Don: This is ridiculous

24:16 Roger: Don!

24:16: Don: I'm not gonna let a woman talk to me like this. This meeting is over. Good luck, Miss Menken. (leaves the room)

Scene 17:

40:23: Don: I know it's late, I'm sorry.

40:25: Rachel: I got the telegram. (staring at each other).

40:31: Don: Let me in.

40:33: Rachel: Are you okay?

40:35: Don: No.

40:44: Rachel: You look terrible.

40:47: Don: Can I get a drink?

40:48: Rachel: Of course. (Starts pouring him a drink) Are you happy with the doctors? I can have my father make a call.

41:06: Don: I don't know. He's rich. They seem to be taking care of him.

41:09: Rachel: Is he okay? You can tell me. I'm not moving the account.

41:17: Don: He's gray and weak. His skin looks like paper.

41:26: Rachel: I'm sorry. He's your friend, isn't he?

41:31: Don: What's the difference?

41:34: Rachel: You don't wanna lose him. (Don kisses her) Don. Don't. What good is that gonna do? Is this, like, some solar eclipse? The end of the world, just do whatever you want?

41:50: Don: I don't know.

40:51: Rachel: You do. You're exhausted. You need to sleep, that's all.

41:57: Don: I just need to sit down. Sit with me.

42:07: Rachel: Why?

42:10: Don: Because I feel like you're looking right through me over there.

42:12: Rachel. I'm not

42:26: Don: I don't like feeling like this.

42:28: Rachel: No one does.

[...] (Don talks about a teen experience)

43:18: Rachel: I've never heard you talk that much before.

43:22: Don: Rachel.

43:23: Rachel: What do you want from me?

43:27: Don: You know. I know you do. You know everything about me.

43:30: Rachel: I don't.

(Don starts kissing her)

43:39: Rachel: You don't wanna do this. You have a wife. You should go to her.

43:44: Don: Jesus, Rachel. This is it. This is all there is, and I feel like it's slipping through my fingers like a handful of sand. This is it! This is all there is.

43:58: Rachel: This is just an excuse for bad behavior.

44:03: Don: You don't really believe that.

(kissing)

44:31: Don: No. Unless you tell me you want this.

44:39: Rachel: Yes, please.

[Scene interrupted by another scene]

45:37: Rachel: (reaching for a cigarette) Do you want one?

45:42: Don: No. (short pause) You told me your mother died in childbirth. Mine did, too. She was a prostitute. I don't know, what my father paid her, but when she died, they brought me to him and his wife. And when I was 10 years old, he died. He was a drunk who got kicked in the face by a horse. She buried him and took up with some other man, and ... I was raised by those two, sorry people.

46:58 (Rachel kisses him on his head)

(Screen turns black)

Trudy:

07:27: Pete: Oh, don't worry honey, I'll get home safely (pause) I have an important appointment right now, so why don't you go shopping or something? Take your mother to lunch. Tell her it was my idea.

07:37: Paul: Wow he's good.

07:39: Pete: It's just a bachelor party, dear. (Pause) No, I really don't know what they have planned, but judging from the creative brain power around here, we'll probably end up seeing My Fair Lady.

(Ken shows Pete a Flyer of a Stripclub)

07:51 Pete: I'll tell you what. I'll drop by your place on my way home. Your mother can check under my fingernails.

(laughter)

07:57 Pete: Of course, I love you. I'm giving up my life to be with you, aren't I?

08:04 (Pete hangs up the phone and sighs)

08:06 Pete: What a great gal. Tell ya, boys, she stole my heart.

08:11 Paul: And her old man's loaded.

(laughter)

Scene 18:

01:12: The boys laughing

[...]

01:16: (a knock on the door) Hildy: Your wife is here, Mr. Campbell.

01:19: Pete: Thank you, Hildy.

01:22: Harry: Lunch date, good idea.

01:24: Paul: You married folks. Must be nice to spend some time together.

01:30: Pete: Hello lovely.

01:32 Paul: You can do better than that.

01:34: Pete: Trudy, you know the fellas: Ken, Paul and Harry of course.

01:39: Harry: You'll notice only men coming out of there.

01:40: Trudy, I know you all work so hard. How's Jennifer?

01:43: Harry: Good. Swell, actually, considering she's still at the phone company. Nothing I can do.

01:47: Trudy: That's not true. You could give her a baby.

(all laugh)

01:51: Harry: You're all in on it together (pointing at Trudy).

01:53: Trudy: Nice to see you all again. (all except Pete leave)

01:57: Pete: Do we have a lunch date? Because Hildy, she can show you the book.

01:59: Trudy: No, but I am taking you away.

02:02: Pete: Trudy, I don't think taking you to lunch is part of my job.

02:05: Trudy: Do you have something today?

02:06: Pete: No.

02:09: Trudy: I thought you'd be happy to see me. I called Hildy and asked if you were free. It'll only take a minute, I promise.

02:15: Pete: I'm sorry. It's great. Where are we going?

02:19: Trudy: It's a surprise.

(Don and Peggy approach)

02:22: Pete: Ah, Don. I'd like you to meet my wife, Trudy Campbell.

02:25: Don: Don Draper, nice to meet you. Congratulations, you're a very lucky girl.

(Peggy does not get introduced, she and Pete are just staring at each other)

02:29: Trudy: I know, most of my friends can't find a good man.

02:31: Pete: Believe me, I'm the lucky one.

02:34: Don: Yes, you are.

(Peggy waves at Trudy as they walk away)

Scene 19:

22:13: Trudy: I knew they'd help us.

22:15: Pete: I know you did.

22:17: Trudy: Oh, come on. You can't possibly be angry with me.

22:23: Pete: I'm just not sure taking that kind of money is a good idea.

22:27: Trudy: He's not paying for the whole thing.

22:29: Pete: It's still a lot of money, and I'm not sure what it means.

22:32: Trudy: It means, we get the apartment.

22:36: Pete: Do they get to tell us where to put the furniture?

22:38: Trudy: They're not like that. You would have taken money from your parents.

22:43: Pete: That's different.

22:44: Trudy: Why?

22:46: Pete: Because, that's my money. I'll get it eventually.

22:49: Trudy: So, this is my money. Sweetheart, he wants to help. It makes him feel good.

22:55: Pete: And what about me?

22:57: Trudy: Well, what about me?

23:01: Pete: You always get what you want, don't you?

23:05: Trudy: I got you, that's all I really wanted.

(Pete smiles)

23:09: Trudy: Excuse me, can we turn up Park?

23:13: Pete: I need to meet a client downtown.

23:16: Trudy: Oh hush, It'll only take a second.

(Pete is quiet)