

Lucky Strikes and a Three Martini Lunch

Lucky Strikes and a Three Martini Lunch:
Thinking about Television's *Mad Men*

Edited by

Danielle M. Stern, Jimmie Manning,
and Jennifer C. Dunn
with assistance from Igor Ristic

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P U B L I S H I N G

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We dedicate this volume to the women and men who came before us who so bravely advanced workplace rights. We also write this book in honor of our mothers who inspire us to do the work we do today.

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FOREWORD

“IS IT TRUE BLONDES HAVE MORE FUN?” MY LIFE AND TIMES WITH MAD MEN-ERA ADVERTISING SUPERSTAR SHIRLEY POLYKOFF—THE ORIGINAL PEGGY OLSON

MARY-LOU GALICIAN

I'd been a blonde for decades when I attended the marvelous *Mad Men* session the three contributing editors of this book presented at the 2009 national convention of the Organization for the Study of Communication, Language & Gender in Los Angeles. My husband and I are life members of OSCLG, and we're also devotees of the AMC series. But I was a brunette in 1974 when I first met advertising's legendary Shirley Polykoff¹—considered by many to be the inspiration for the creation of Peggy Olson, *Mad Men*'s secretary-turned-copywriter. Although the fictional character is far from a carbon copy of the inimitable real-life original, the two share more than just their Brooklyn roots and writing talent.

As Foote, Cone & Belding's newly hired sole female copywriter, Shirley created Clairol's gutsy 1950s' blockbuster campaign “Does She or Doesn't She? Haircoloring So Natural, Only Her Hairdresser Knows for Sure.” Its suggestiveness shocked the public but sold the then-new beauty product to millions of women, for most of whom (in that era) dyeing their hair had been beyond belief (or propriety). A couple of years later at FCB she wrote the Clairol line “Is It True Blondes Have More Fun?” And then: “If I've Only One Life to Live, Let Me Live It as a Blonde.”

I was still a school girl then, so I hadn't yet met Shirley. But although I'd never thought about pursuing an advertising career, when I listened to the guest speaker superstars from all segments of the media world who

¹ 1908-1998.

addressed the graduate seminars at Syracuse University's Television program where I was the department's University Fellow a few years later, I was most intrigued by the *Mad Men*. With my master's degree nearly in hand, I applied to dozens of New York City ad agencies. However, it would be a few more years before I became a *Mad Woman*. (Instead, I was hired as a producer-director and nighttime talkshow host at the newest "educational" TV station in the nation, in Michigan.)

Growing up as a New Englander and the daughter of an entrepreneurial mother, I'd not faced (or perhaps just never noticed) sexism—even back then. I'd been elected president of my student council. I'd directed plays. I'd won the coveted S.U. fellowship in competition with both sexes (and males were the vast majority in that discipline at the time). However, at my TV job, I was shocked to run across a few men who told me I'd have to "prove" myself by measuring up to the men. (They later acknowledged that I had.) And a few years later when I was recruited to be an advertising manager at the Maybelline Company, a number of my new colleagues automatically mistook me for someone in a clerical rather than a managerial position until they got to work with me or visit my private office. In fact, I'd had to assert myself even before I started. When the company balked at moving my mother's car from our Cape Cod home to Memphis, I said, "If I were a man, you'd move his wife's car!" The car was duly transported. At an important meeting I had to correct a man who referred to several of us as "you girls" in a condescending tone, though at least there *were* a few women at the table by then.

Shortly after I joined the company, Maybelline—long a leading eye make-up (only) brand that had started life in Chicago with one product, "Lash-brow-ine" (a petroleum jelly-like eyebrow and eyelash enhancer)—planned the nationwide launch of a line of face make-up products. Although the Chicago ad agency that had our eye make-up business pitched for the new line along with half a dozen other national agencies, the contract was awarded to Shirley Polykoff, who had just retired from FCB after nearly two decades of success and every advertising accolade imaginable and established her own eponymous agency. Hers was a small but efficient and creative shop: Shirley, her art director (and longtime collaborator at FC—not unlike Peggy's art director partner), a TV producer, and a business coordinator.²

² When she won our account, Shirley hired an account executive: Jane Blanchard, the live-in girlfriend of then-J. Walter Thompson Advertising VP James Patterson, who eventually departed the *Mad Men* scene to write best-selling books fulltime. Jane and I developed a close friendship that lasted through her early death from a brain tumor. (I did get to know Jim, who tended to Jane until her death, kept me

As Shirley tells it in her autobiography *Does She . . . or Doesn't She? And How She Did It* (my personalized autographed copy of which I treasure), 82-year-old Abe Plough³ himself insisted on personally interviewing her before signing the contract, during which he patronized her by speaking only to her art director as if she weren't there! But she held her own, and he signed the contract.

For our new Fresh & Lovely face products, Shirley created the line "Hello! Fresh Face. That's *you* with a little help from Maybelline." Like most of her "conversational" copy, it was golden. We shot our "Go from Naked to Natural" commercials that montaged from a shot of an adorable naked infant (I try to erase from my mind's eye the disturbing vision of hundreds of mothers pushing and pulling and prodding their poor exhausted babies—some well beyond the open casting call's stated age range—who had to wait hours for a minute with the casting director) to a shot of the model Erin Gray standing on the breezy Maine coastline with a lighthouse in the background and seagulls artistically appearing under the direction of (Yes!) a bird-wrangler.

I admired Shirley Polykoff as professional, and I also immediately liked her as a person. Of course, her stellar reputation preceded her, so many of us felt honored to be working with her. She was brassy (unlike Peggy, though even she finally demonstrated her independence at the end of season five) and brilliant. It was fun to watch her square off with our equally brilliant, creative, and tough though refined Vice President of Advertising (to whom I reported)—a woman (unusual at the time; in fact, the man who recruited me asked if I'd "mind working for a woman") who had worked with Maybelline's founder in Chicago and who described herself as "the guardian of the Maybelline image."

What was so great about Shirley was that she was also earthy and unassuming—unless challenged or pushed into a corner. And she had a gentle, folksy side. Unlike Peggy, she'd been a widow for a decade after a very happy marriage that produced two daughters. Somehow (unlike the denizens of the AMC series), she did get it all—the top of her profession and a happy personal life.

And she gave it all, generously. In addition to honoring me with that autographed 1975 book, she presented me with an extravagant Christmas gift: six Tiffany brandy snifters. Another time she gave me a huge Lucite punch bowl. I've carefully kept these mementos (and Shirley's thoughtfully hand-written gift tags) through a great many long-distance moves.

posted on her condition, and later graciously sent me a great video compilation of JWT ads to share with my advertising copywriting students.)

³ Maybelline was then owned by Plough, Inc.

I only worked with Shirley Polykoff for a year or two because my tenure at Maybelline was relatively short. One day in Memphis when all our team members were seated around a conference table debating the color of a cap of a tube of mascara for seemingly endless hours, I had an epiphany: Although I cared about the length of *my* eyelashes, I could no longer care about connecting the products we produced with the consumers to whom we promoted them. I felt I had a different mission, so I returned to academia to earn my doctorate. In 1983 I joined the faculty of the Walter Cronkite School of Journalism & Mass Communication at Arizona State University.

As a media literacy advocate, I am now a critic of a great deal of advertising. My mission is to empower consumers to “use the media rather than have the media use you.” That’s the purpose of *Realistic Romance*®, which I created to bust media myths about sex, love, and romance that ruin real-life relationships. (I’d love to help Don Draper and his pals!)

Nevertheless, Shirley’s influence has remained with me to this day. Before I left Maybelline, I had become a believer in those compelling slogans Shirley had written for Clairol. I’d decided to live my one life as a blonde. When I came to work on the morning after the long evening I’d spent at a hair salon that gave me a totally different look, my co-workers (who were, after all, specialists in this thing) approved. They said my newly blonde hair suited my fair skin better than my natural color. And when Shirley saw it a few weeks later, she also gave me her blessing. A longtime blonde herself and *the* expert on the topic from her years of lab and field research, she gave me several pointers about maintaining my new image.

For nearly four decades, I have indeed had lots of “fun” living my life as a blonde. (I’m even known affectionately as “Dr. FUN” because of the *FUN-dynamics*!® musical motivation program I created.)

So you can imagine how thrilled I was to walk into that conference room at the 2009 convention of OSCLG and listen to a dynamic discussion about something far more important and interesting than the color of a cap of a tube of mascara. Three intelligent and articulate young scholars—Jimmie Manning, Jennifer C. Dunn, and Danielle M. Stern—had organized an outstanding program to analyze the new AMC series *Mad Men*. It drew a very large audience of academicians and some members of the general public. After offering their own contributions, Drs. Manning, Dunn, and Stern masterfully engaged us and included us in a spirited dialog that was incredibly stimulating. Their presentation incorporated the various aspects of my own work: advertising, product

placement, and sex, love, and romance in the mass media—and a favorite TV show that encapsulates it all. We bonded immediately.

That an excellent book would evolve from their excellent 90-minute convention session is not surprising. The three editors have worked wisely and well to create an accessible interdisciplinary volume that has multiple uses for researchers and instructors and students as well as for the general public. The diversity of topics and approaches is appealing, and the 18 essays are well chosen: nostalgia, identities, relationships, sex/gender/sexuality, mass-mediated communication, and learning. I commend the three editors for their diligence in securing the very best and most pertinent selections to serve a range of readers—academics and fans (not necessarily mutually exclusive terms).

We're all hungry for more about Don Draper and his professional and personal life. And although the setting is advertising in the 1960s, that's not what this show is really about—any more than Shakespeare was writing about the reality of the Forest of Arden in *As You Like It*. Indeed, *Mad Men* is about so much more.

I bet Shirley Polykoff would have appreciated both this television series that pays homage to her achievements and this book that illuminates it. You, too, will be delighted with this sterling anthology.

Phoenix, Arizona
2012

Mary-Lou Galician (Ed.D., Memphis State University) is a media literacy advocate and award-winning researcher, educator, author, and performer who came to academia after enjoying a successful career in print journalism, television, public relations, advertising, and marketing. As the Founding Head of Media Analysis and Criticism at Arizona State University's Walter Cronkite School of Journalism & Mass Communication, she has taught thousands of students across all majors to "use the media instead of being used *by* the media" in her popular media literacy classes, including the course she created and for which she wrote the pioneering textbook – *Sex, Love, and Romance in the Mass Media*. Her books (including the first book in English on product placement) are used worldwide, and she maintains the media literacy website *RealisticRomance.com*.

INTRODUCTION

JENNIFER C. DUNN, JIMMIE MANNING,
AND DANIELLE M. STERN

“If you don’t like what’s being said, change the conversation.”
—Donald Draper (3.02)

The declaration above from the central protagonist on AMC’s *Mad Men* serves not only a major theme of the series but also our inspiration in compiling this collection of critical essays. Set in the 1960s in New York, the Emmy and Peabody-winning series *Mad Men* follows the competitive, seductive, and oftentimes ruthless lives of the men and women of Madison Avenue’s advertising agencies. Many alluring and captivating qualities constitute the *Mad Men* experience: the way it evokes nostalgia, even from those who did not live in the era being portrayed; its interrogations into identities, and how these interrogations of the past illuminate viewers’ concepts of the present; the compelling (and often heartbreaking) relationships between characters who are trying to make their way in an ever changing and increasingly complex world; the titillation of the characters’ discovery of the powers of mass mediated communication and its abilities to allow learning, information sharing, manipulation, and connection; and, of course, the striking differences in sex roles and sexuality in the workplace that simultaneously celebrates and challenges views of gendered progress in contemporary times.

The series has won numerous prestigious awards including 15 Emmys (with four consecutive wins for Outstanding Drama Series); four Golden Globes; a Peabody Award; four Writers Guild Awards; two Screen Actors Guild Awards; American Film Institute Awards for one of the Top 10 Outstanding Television Programs of 2007, 2008, and 2009; 2009 and 2010 British Academy of Film and Television Arts Award for International Program; and six Television Critics Association Awards, including Program of the Year. This onslaught of awards will surely continue, as the series’ creator, Matthew Weiner, and lead actor, Jon Hamm, have inked deals to stay on through 2014 and 2015, respectively (Associated Press, 2011) and *Mad Men* was nominated for a series record 19 Emmys for the

2011 awards (The Emmy Nominations, 2011). Clearly, the show has a resounding critical impact that makes it an exemplary television text of our times. *Mad Men*'s life extends beyond the series itself with numerous blogs, websites, and other contemporary social commentary. People feel there is a relevance to *Mad Men*, a deeper impact that is not found in many other series. What is particularly fascinating about the discourses on *Mad Men* is that they are not strictly intellectual or academic; there seems to be just as much indulgence in storyline matters such as character choices or aesthetic qualities (such as fashion or strategic—and nostalgic—product placement) as there is the deeper social impact and meaning or the literary qualities of the program. *Lucky Strikes and a Three Martini Lunch: Thinking about Television's Mad Men* explores the attributes of *Mad Men* that allow it to be such a popular and vital contribution to contemporary cultural discourse.

We are not the first scholars to make this endeavor. To date, three intriguing scholarly collections have explored the compelling *Mad Men* phenomenon. Gary Edgerton's edited collection *Mad Men: Dream Come True TV* (I. B. Tauris) kicked off the scholarly conversation, avoiding critical stances but offering descriptive analysis of earlier *Mad Men* episodes ideal for lovers of popular culture. *Mad Men and Philosophy: Nothing Is as It Seems* (Wiley), James South and Rod Carveth's edited collection, offered critical perspectives of the show from ethical and existential viewpoints that allowed scholars a chance to think about deeper implications of the series. That collection was quickly followed by Scott F. Stoddart's exciting edited collection *Analyzing Mad Men: Critical Essays on the Television Series*. Here, the scholarly focus is expanded to include critical perspectives beyond those that are strictly philosophical. Leaving those three books, we still felt a need to answer questions raised by watching a show that virtually begs for interrogations of identity politics, relationships, and considerations of viewer response.

Our goal, then, was to compile a collection of essays that speaks to both fans of the show who may not typically embrace theory and criticism as well as those who do. The 18 engaging essays found in this book, each unique to this collection, explore particular aspects of the series through different academic lenses. Despite their distinct academic flavor, they speak to a larger public that is hungry for discourses regarding the program and its themes. As our collection's sixteenth chapter indicates, a large community of bloggers continues to analyze *Mad Men*, particularly in consideration of its representations of history and how they tie into a certain present riddled with uncertainties. We hope that many of these fans, much like fans of other series for which academic collections have

been generated, will embrace the ideas offered here. Additionally, with the sections on pedagogy and a frequent return to gendered discourses (often at the intersection of other topics), we are hopeful that *Lucky Strikes and a Three Martini Lunch* will make a strong classroom tool for a variety of courses (or for a *Mad Men* special topics course, something we have each considered personally and have heard colleagues discuss, too).

The first section explores *Mad Men*'s interrogation, use, and promotion of nostalgia. In an episode entitled "The Wheel" [1.03], Don Draper pitches a campaign for the new Kodak slide projector. He presents it as a carousel, an object that evokes feelings of nostalgia. "This device isn't a spaceship," he tells his clients, "it's a time machine. It goes backwards and forwards. It takes us to a place where we ache to go again." With *Mad Men*'s commitment to period authenticity, Ann M. Ciasullo explains in Chapter One how the show itself might be described in similar terms. Through Ciasullo's eyes, *Mad Men* functions as a literal time machine. But many aspects of its authenticity—the sexism, homophobia, and racism, for example—make the viewers' voyage an uncomfortable one, and thus the show taps into a second definition of nostalgia provided by Don: "the pain from an old wound." Interestingly, there exists a dissonance between the narrative of the show itself—which seldom intentionally glamorizes the early 1960s—and the narratives about the show, which seem to be characterized by an "ache to go again" to that time period. Ciasullo explores both the fact and the nature of this dissonance, speculating why a show as brutally realistic as *Mad Men* can nevertheless produce what Don calls a "sentimental bond" in its viewers.

Chapter Two turns to fashion as nostalgic narrative. When accounting for the success of *Mad Men*, it is important to highlight the chic appeal of the Kennedy-era fashions prominently displayed and filmed in lush detail in each episode. Yet, although the aesthetic appeal of the fashions themselves is surely a factor of the series' popularity, clothing and accessories in *Mad Men* are all the more compelling because of the role they play in the narrative as complex points of access to a nostalgic interaction between the viewer and an idealized, imagined past. Heidi Brevik-Zender argues that the very tactile nature of articles of clothing, their presence as physical objects in a viewer's everyday experience, serves to augment the intensity of the nostalgic process, bridging the spectator's longing to recapture select aspects of the 1960s with the contemporariness of twenty-first-century modernity. Her chapter examines the nexus where nostalgia and the sartorial collide by concentrating on three elements related to *Mad Men* fashion: the construction of power in the masculine business suit, sexism and the politics of separate spheres in

women's garments, and the tensions of exile and belonging both as sartorial motifs and integral factors of viewer experience.

Ryan Gillespie moves us from fashion to the relationship between art, advertising, and youth culture in *Mad Men*. Chapter Three examines the relationship between art and advertising, following transitions in advertising (from the time of the “-ers”—bigger, better, faster, cheaper, and so forth to more youthful energy, clever and ironic modes of engagement, and lifestyle branding) and in art (from the deep psychologism and high-art modernism of abstract expressionism to ironic surface representations of mass-mediated consumer culture). Gillespie explains how the two trajectories intersect in the early 1960s, as both arenas fed off of each other in novel ways: art providing feeling to advertising, advertising providing a new subject for art in the form of consumerism. In our current moment, stagnation faces both art and advertising again: What haven't we seen? Unconcerned with answers to the question, *Mad Men* provides a stylized window into an era in which art, commerce, and youth culture were combining in exciting and creative ways, capturing the feeling beautifully. From this perspective, *Mad Men* can be read as 2000s nostalgia for a particularly fertile nexus of The New in the 1960s.

To close out the section in Chapter Four, Bob Batchelor interrogates how *Mad Men* operates on two levels—a television program that capitalizes on the audience's nostalgic feelings about the 1960s era and as an analysis of nostalgia's role in its characters' lives. As a result, the show provides a framework for examining nostalgia within a historical and popular culture perspective. Through a close examination of scenes in which nostalgia plays a central role, Batchelor investigates how *Mad Men*'s characters entwine nostalgia and personal history to construct real and imaginary narratives that enables them to achieve their goals and aspirations. These self-created stories are central in understanding the show. From a broader perspective, Batchelor includes analysis of how the show's setting in the Camelot era becomes like an additional character. From Don Draper's tear-jerking scene introducing the Kodak carousel to his flight to California, *Mad Men* uses nostalgia—particularly as a facet of the American Dream—as a guiding tenet to both drive the storyline and draw an audience. The chapter explores the role of nostalgia in creating fictional and literal worldviews, as well as the elusive notion of “history” as a means of organizing one's thinking.

The second section considers identities, both in terms of *Mad Men* characters' lived identities and larger implications of their representations. Stephanie Young starts the section off in Chapter Five by illuminating how whiteness and white male privilege are represented on *Mad Men*.

Young argues that while the show encourages the viewer to take up a “white gaze,” one in which whiteness is omnipresent and, to some extent, invisible, the show also subtly makes whiteness visible through the discursive and visual policing of its characters. She critically analyzes how various characters enact white masculinity in conjunction with gender and class, identifying key moments in which racial boundaries are acknowledged, maintained, and/or resisted. Specifically, Young organizes these moments into two major themes: (1) the enactment of white male privilege and (2) the disciplining of white males. She concludes that *Mad Men* provides a rich text that extends critical whiteness studies by examining whiteness as a system of domination and subordination in popular culture.

Chapter Six in the identity section comes from one of the collection editors, Jimmie Manning. His highly personal essay explores how connections are made between viewers and the show, particularly how the lives of the characters virtually beg viewers to compare them to their own lives. Even though most viewers of the program probably do not have a connection to Madison Avenue, they do have a connection to the situations and issues those characters face in their everyday lives, such as alcoholism. To illustrate this point, Manning looks to a brief moment in the series—one where Betty Draper’s eyes fleetingly indicate the helplessness she feels—and takes it back to his childhood and a moment where he noticed a similar look in his mother’s own eyes. The candid narratives from the author’s own life, blended with analysis of similar narratives in *Mad Men*, helps to illustrate how when we try to make sense of the program we are also trying to make sense of ourselves.

A contribution from another collection editor, Danielle M. Stern, wraps up the section in Chapter Seven. She explains that *Mad Men* emerged in a popular culture landscape full of more diverse images of masculinity, femininity, and sexuality than ever before. In its return to nostalgic portrayals of a male-centered advertising agency in Manhattan in the 1960s, Stern argues the series’ creators responded to overt threats to hegemonic—White, heterosexual—masculinity within popular culture. The series includes only one major queer character—the married, closeted art director Salvatore Romano—and stereotypical representations of male and female roles in and out of the workplace. Given these portrayals, one could argue that *Mad Men* offers a critique of the limited, unsafe space occupied by queer people as well as heterosexual men and women in a bygone era. However, Stern interrogates an understanding of the prime-time closet as a metaphor for the pressures of conformity for all people, not just those in the sexual minority. Bringing together critical theory and

the political economic motivations of the television industry, Stern argues that the *Mad Men* creative directors are implicated in constructing the televisual closet as narrative resistance to the current queered space of popular film and television.

In the next section, we move from identities to relationships, both the interpersonal and the organizational, as portrayed in *Mad Men*. In Chapter Eight Alisa Matteson Mundt and Elizabeth Ward use psychoanalytic theory to explore the fragmented self and unconscious workings of the psyche of *Mad Men*'s protagonist, Dick Whitman, AKA Don Draper. The authors argue that the environmental deficits of Dick Whitman's childhood were so severe that he developed an "As If" personality, that is, the personality of an imposter, constantly shifting to meet the demands of the individuals in his immediate surroundings. The untimely death of the real Don Draper presented Dick Whitman with what appeared to be a new shot at life. As the series begins, Dick Whitman is transformed into "Don Draper," a successful Madison Avenue ad man with the perfect suburban family. He has sublimated his "As If" personality well, excelling in a job that rewards him for replicating the survival skills of his upbringing. However, this new life leaves Dick with a deeper level of fragmentation, pathology, and self-loathing only soothed by multiple addictions. As the series progresses, Don's addictions worsen, his thoughts of Dick Whitman's past become more vivid and frequent, and by the end of season three, even if Don's commercial and professional success is assured, his personal and family lives have unraveled under the weight of his destructive behaviors.

The oppressive pall of unhappiness that surrounds the *Mad Men* characters might be explained in terms of early-1960s era inequity and transition. Instead, in Chapter Nine, Michael Robert Dennis and Adrienne Kunkel explain how coping and social support perspectives allow us to identify deficits in emotional expression, functional coping, and comforting as major factors in the series' somber tones and unsatisfying outcomes. As characters such as Salvatore Romano, Sally Draper, and Peggy Olson struggle with sexual confusion, family grief, and career disappointment, others such as Don and Betty Draper offer little of the social support that we know to be so vital and effective in relationships. The authors' recount many extended examples to illustrate important concepts from the coping and support literature such as positive reappraisal, problem-focused coping, and emotional disclosure. The essay also reveals three types of responses to others in need: the failed and futile, the unrewarded, and, the most rare, the exemplary. Dennis and Kunkel conclude that one take-home message for *Mad Men* viewers is that

ineffective support and lack of empathy were accepted, if not preferred, in the era the drama portrays. Another is that such behavior, dysfunctional to relationships as it is, may be modeled and imitated still today.

Chapter Ten turns to an important historical and cultural fixture in *Mad Men*, the automobile. Wesley Colbath examines how automobiles function as the site of major changes in interpersonal relations of power and privacy in the program. Colbath, who came of age well after the 1960s, brings an outsider's perspective to his work. Given that automobiles are among the most explicit visual symbols of 1960s *Mad Men* culture, Colbath asserts they deserve serious critique for their social, economic, and cultural implications. In *Mad Men*, much of this takes place via cars as interpersonal metaphor. For example, Betty Draper's car crash in "For Those Who Think Young" [2.01] is emblematic of the loss of her control over her seemingly perfect suburban life. Metaphors of love affairs and conspicuous consumption also intersect with and contribute to a complex understanding of automobiles, relationships, and power in the series.

The fourth section includes essays about sex, gender, and sexuality, particularly as it intersects with work life, in *Mad Men*. In the first three seasons of *Mad Men*, the space of the Draper home is visually constructed around the figure of the housewife, Betty Draper. In Chapter Eleven, Adrian Jones analyzes this domestic space and suggests different ways of reading the suburban housewife in *Mad Men*. Betty Draper is visually constructed through her relationship to decor, furnishings, and appliances. Jones argues that Betty's character offers insight into the role of the housewife as it was advertised to women throughout the 1950s and 60s, as well as its unhappy realities. Using feminist history and theory, including the work of Betty Friedan, Jones contextualizes the suburban housewife in *Mad Men* as actress in her own home. The essay also explores the depiction of Betty's interior life in fantasy sequences and on the therapist's couch. Ultimately, Jones establishes the many roles the suburban housewife plays and 'sells' in the series, including gossip, patient, hostess, trophy, and mother.

Chapter Twelve transitions from domestic work to office work. *Mad Men*'s male executives hold simplistic and often sexist conceptions of women. In one campaign, for example, they propose that women come in two flavors: "Marilyns" or "Jackies" ("Maidenform" [2.19]). However, in her chapter Katherine J. Lehman argues that the series itself offers complex female characters who fit neither '60s archetype. Ambitious Peggy works her way from clerical assistant to copywriter and lives independently. Secretary Joan may act seductive, but her business savvy is evident to viewers. Both women epitomize the 1960s "single girl," who

pioneered new lifestyle and career ambitions while preserving her feminine allure. These characters stem from a team of primarily female writers who are versed in 1960s texts such as Rona Jaffe's *The Best of Everything* and Helen Gurley Brown's *Sex and the Single Girl*. The prescriptive power of popular culture is often referenced in the series. Lehman's chapter combines a close reading of *Mad Men*'s single working women with historical context from early 1960s books and media. She explores how Peggy and Joan navigate a sexualized workplace, how they interpret conflicting messages about morality, and how their career trajectories reflect barriers facing women prior to feminism. In doing so, Lehman argues that *Mad Men* poses provocative questions for contemporary viewers about workplace equality and sexual expression.

Daniel J. Lair and Daniel Strasser shift to explorations of masculinity in Chapter Thirteen to close out the section. They argue that the last several decades have witnessed the growth of a masculinity-in-crisis narrative that asks what it means to "be a man" in an era where older models of "manliness" have eroded and new models still compete. Their essay explores the manner in which *Mad Men* stages the origins of this crisis narrative by portraying a world where masculine privilege remains relatively unquestioned, yet is threatened by forces that only its viewers can fully understand. Drawing on contemporary scholarship situating masculinity not as a unitary construct, but rather as multiple, contradictory, and fragmented, Lair and Strasser argue that *Mad Men* displays differences in the performance of masculinity, both between and within individual men. Its characters struggle to project the image of manliness they feel their society expects from them but that audiences know is about to come undone. Thus, audiences are invited to consider these struggles—from Pete Campbell's insecurity, to Salvatore Romano's sexuality, to the mystery of Don Draper's identity—from the vantage of a half-century later, offering the opportunity to reflect on the contemporary nature of masculinity and the forces through which it has been shaped.

Intersections of mass mediated communication and the world of *Mad Men* are the subject of the next section. *Mad Men* invites viewers into the world of a 1960s advertising agency, yet the show is often only tangentially concerned with the work of advertising. More often, it turns its gaze towards the status and relationships of those whose orbits intersect in this fictional world, as Kathleen M. Vandenberg argues in Chapter Fourteen. Providing much of the show's entertainment appeal, the hierarchical tensions between men and women, whites and blacks, work and family, ambition and acquiescence, and style and substance play out against an often receding backdrop of advertising pitches, print campaigns, and talent

auditions. Vandenberg's essay is offered as a way to bring those advertisements, and their historical referents, into focus as a means of highlighting the critical connections between the characters, attitudes, and behaviors on display in the show and the cultural mores of the times as revealed and reflected in original advertisements from the time period. Drawing on archived print advertisements collected by Duke University as well those compiled by Taschen publishers, Vandenberg's rhetorical and semiotic analyses of the images and text of print campaigns created to speak to and influence early 1960s audiences, reveals how a cultural shift from conformity to rebellion was both stimulated by and reflected in these ads.

In Chapter Fifteen, MJ Robinson moves us from 1960s print ads to the world of advertising in the post-network television era. *Mad Men* is set in the years leading up to the Creative Revolution of the mid-nineteen sixties, in a time when television forced advertisers to find new ways of getting messages to consumers. *Mad Men* as a series sits at an equally dynamic period of change in the American advertising industry. Often referred to as the "postnetwork" era, the television industry has changed drastically as the legacy broadcast networks have lost power and influence. This decreased supremacy is due to the steady movement of the broadcast audience to cable narrowcasters and alternative viewing venues such as internet video viewing sites, smartphones and portable media players. These changes have altered the practices of advertising agencies since they have affected the pricing of the TV "spot" – the undisputed "number one ad buy" from the early 1960s until the 2000s. Beginning with an examination of how the men and women of Sterling Cooper adapt, innovate, and evolve in response to the technological advancements of their day, Robinson then examines AMC's "rebranding" of itself as one of the first non-premium cable channels to harness multiple media forms to publicize and monetize the admen of *Mad Men* and, in so doing, has pioneered new synergistic practices for the television medium and industries.

The last offering of the media section comes from a diverse group of authors, Lynne M. Webb, Hao-Chieh Chang, Danna M. Gibson, Marceline Thompson Hayes, and Marcia M. Smith, who in Chapter Sixteen use performance theory to examine fans' discussions of *Mad Men* online. Rarely has a TV program offered viewers such an opportunity to examine portrayals of family life from the recent past—indeed a past within the memory of many of the program's regular viewers, the authors explain. Their essay analyzes threads related to *Mad Men*'s portrayals of sex, sexuality, gender, marriage, and enactment of family life. Using probability sampling, key word searches, and multiple coders, the authors discovered

prominent themes and understandings of the discussed portrayals as shared and actively co-constructed by fans.

The sixth and final section visits the potential of learning from the themes and portrayals in *Mad Men*, both formally and informally. Chapter Seventeen, by an editor of this collection, Jennifer C. Dunn, focuses on feminism and learning. Dunn explains that although some might dismiss *Mad Men* as glorifying the sexist world of Madison Avenue in the 1960s, the first three seasons of the series focus on the ad world in the years prior to the emergence of the women's movement—1960, 1961, and 1962—and therefore, provide the perfect opportunity to view the roots of feminism. Dunn provides a guide for how to teach the history, theories, and practices of second wave feminism, as well as more contemporary feminist thought. This essay also explains how educators can use selected episodes and scenes from *Mad Men* (along with extras from the DVDs) combined with primary and secondary readings to help students learn about feminism—from Betty Friedan's "problem with no name" and where it came from to liberal feminist issues such as reproductive rights and equality in the public realm. According to Dunn, complicated main characters, such as suburban housewife Betty, sexy-single girl Joan, and budding career gal Peggy; and minor characters, such as Don Draper's many lovers and the Draper's maid, can also help students to understand the divisions within the feminist movement with the emergence of radical, socialist, pro-sex, multicultural, and standpoint feminisms.

Peggy O'Neal Ridlen and Jamie Schmidt Wagman close out the section in Chapter Eighteen with an elucidation of interdisciplinary examples of using *Mad Men* as a teaching tool. Through the artful portrayal of major historical movements, social issues, and cultural icons of the era, *Mad Men* explains why the 1960s were a time of political strife and social upheaval. As a result, Ridlen and Schmidt Wagman demonstrate how *Mad Men* provides powerful pedagogical potential for teaching in an academic setting. Students can study the social construction of race, gender, and sexuality by watching scenes from pivotal *Mad Men* episodes that highlight the institutional pressures placed on women, heterosexual norms, and the white, male understanding of racial divides that existed during the era. To this end, the authors present teaching strategies gleaned from *Mad Men* that would stand alone as a single dedicated course or as a supplemental unit incorporated in courses that includes a social history or cultural study of the '60s. Ridlen and Schmidt Wagman highlight the ways in which *Mad Men* episodes can provide frameworks for class discussions on the American dream, masculinity, feminism, popular art, style, fashion, and corporate culture. Finally, the

essay includes explanations of how to use *Mad Men* as a primary source in conjunction with literature, art, films, news media, advertising, and historical books, sources that provide students with a deeper understanding of perspectives from the early 1960s regarding political and social culture.

Writing, selecting, and editing chapters for *Lucky Strikes and a Three Martini Lunch: Thinking about Television's Mad Men* was an ambitious undertaking from start to finish. While not comprehensive by any means, we hope that the perspectives we included in this volume provide a breadth of insights about the show overall while each chapter gives depth to the issues each explores. Sharing chapters with our students, friends, and colleagues has led to increased interest in the show from those who have not watched it yet and added fuel for debates and discussions from those who already consider themselves fans. Wherever you fall in that spectrum, we hope that this volume provides you with food for thought just as the series has provided us with sustenance in our consumption of popular culture.

PART I.

**THE WAY WE (NEVER?) WERE:
REMEMBERING THE 1960S
THROUGH *MAD MEN***

CHAPTER ONE

NOT A SPACESHIP, BUT A TIME MACHINE: *MAD MEN* AND THE NARRATIVES OF NOSTALGIA

ANN M. CIASULLO

[The] past and its art constitute a world of pure form, for it is not the historical ethos or moral tensions which attract our attention; it is the empty shell of historical stylewe imitate the *form* of past experience. (Graham, 1984, 362)

The truth is, I think the biggest difference between this [*Mad Men*] and a lot of what's on TV now is . . . TV is an escape for people in a different way. It's an escape that reconfirms [that your life is OK]. I am not reconfirming that you are OK. I am reconfirming that you are having a hard time. (Ryan, 2007)

In the last episode of season 1 of *Mad Men*, Don Draper pitches a brilliant and moving ad campaign to the folks at Kodak, who are desperately trying to figure out a way to sell their new slide projector. Don re-imagines the wheel-shaped projector as a carousel, an image that evokes feelings of nostalgia for childhood and the past, a yearning for a time when life was simpler. “This device isn’t a spaceship,” he tells the Kodak people, “it’s a time machine. It goes backwards and forwards. It takes us to a place where we ache to go again” (“The Wheel” [1.13]). Watching this episode, I was struck by how Don’s description of the Kodak Carousel in many ways both parallels and explains the success of *Mad Men* itself. Indeed, *Mad Men* presents viewers with an ideal opportunity to indulge in what I will call positive nostalgia, or what Don identifies as the “ache to go again” to the past. If viewers yearn to return to the early 1960s—and many of us do, whether we lived during that era or not—then *Mad Men* satiates our yearning, inviting us to marvel at and enjoy the fashion, style, and historical accuracy of the program. With its