



WHO DO YOU THINK YOU ARE?

girl's version of Playboy, confronts the working girl.

The magazine's editorial policies and advertisers use the image of the sexually-liberated young woman to sell products.

However, women are far from sexually-liberated, a fact that publications like *Cosmopolitan* effectively betray. For instance, the lead article in the July *Cosmopolitan* is "39 Men Tell a Nice Girl like You What Turns Them On." Another article discusses the best tactics to use in seducing married men. The magazine never talks about genuine love among human beings.

Sex is just another sales gimmick. The "breakaway girl" provides an excellent market, but she herself is a product, packaged and sold with the help of industry and advertising, to the man of her choice.

Marriages mean good business. Every new household is a new consumption unit, as *TV Guide* indicates in a *New York Times* ad, Nov. 6, 1968.

"Nothing makes markets like marriage. There's setting up the house, and future business in raising a family. All together it's big business, appliances and house furnishing to bigger cars."

As a middle-class housewife, a woman is a ready market not only for the beauty products she has grown accustomed to wanting, but for myriad household soaps, cleansers and appliances.

Her new image is that of a pretty, efficient homemaker, lovingly choosing her family's bathroom tissue and toilet bowl cleanser.

And if she becomes hassled by the routine of meals-dishes-laundry, business offers her headache remedies and time-saving cleaners to ease the situation.

The more hassled she becomes, the more she demands a life beyond the home, the more receptive a market she is.

"Why is it never said that the really crucial function, the really important role that women serve as housewives is to buy more things for the house?" writes Betty Friedan in *The Feminine Mystique*.

"In all the talk of femininity and woman's role one forgets that the real business of America is business. Somehow, somewhere, someone must have figured out that women will buy more things if they are kept in the under-used, nameless-yearning, energy-to-get-rid-of-state of being housewives."

Since as a homemaker the housewife can have no control over the world outside her home, she is effectively cut off from the rest of society, particularly by the media.

Her world is the home. Her magazines — *McCall's*, *Ladies Home Journal*, *Woman's Day*, *Redbook*, and *Good*

Housekeeping — talk almost exclusively about children, beauty, food and housekeeping.

The July issue of *McCall's*, for instance, includes articles on California and New Orleans patios; Beauty: The Sun Catchers; Menus for the Family Reunion, The Church Social and Supper at the Sea; A New Life, a New Love; Audrey Hepburn at 40; The Case Against Little League Mothers and The Faith of Mamie Eisenhower.

Only one article — The Revolt of the Young Priests — breaks through the perimeters of the woman's world.

Television is much the same, with daytime TV — prime viewing time for housewives — taken up with inane quiz shows and soap operas.

In 1967, for instance, during the Fulbright hearings on the Vietnam war, CBS made a rather major decision about housewives.

"Fred Friendly, who was working with the News Division at CBS at the time, quit over the decision," writes Alice Embree, in an article for a yet unpublished book on women. "CBS broadcast ran *I Love Lucy* rerun instead of the Senate hearings — not because the rerun was part of television folklore, but because the commercials surrounding it involved money.

"Friendly reports in his book — *Due to Circumstances Beyond Our Control* — that one of the unpublished reasons for the CBS decision was the fact that housewives, not opinion leaders, were tuned in at the hour, and housewives weren't interested in Vietnam."

The daily work of the housewife is generally boring and repetitive — and certainly doesn't require much thought. Business is aware of this. But rather than trying to alleviate

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