



Our Legacy:

TAKING A STAND

WORKING FOR IT

GROWING STRONG

LIVING & LEARNING

EXPRESSING YOURSELF

PLAYING HARD



# OUTLINE

## LETTER TO GRANDDAUGHTER

### The 1900s

From the late 1800s, women like Susan B. Anthony and Jane Addams have been making their voices heard as social champions — particularly against poverty and human rights abuses. From their tireless example, proponents for a new, more radical system begin to emerge — women like Mother Jones who jump into the fray not just to encourage, but to enforce, change.



#### INTRODUCTION featuring Mary Harris “Mother” Jones

##### 1. TAKING A STAND

the legacy of women reformers

##### 2. WORKING FOR IT

content tbd

##### 3. GROWING STRONG

content tbd

##### 4. LIVING & LEARNING

content tbd

##### 5. EXPRESSING YOURSELF

Isadora Duncan flouts convention

##### 6. PLAYING HARD

content tbd

### The 1910s

In the wake of industrialization, unions spring up, new inventions increase women’s independence and the drive toward suffrage becomes unstoppable. Empowered by these events, women begin, rightfully, to expect control over their own lives, and Margaret Sanger sounds the clarion call for birth control.



#### INTRODUCTION featuring Margaret Sanger

##### 1. TAKING A STAND

Carrie Chapman Catt saves the women’s effort to vote

##### 2. WORKING FOR IT

Mary Pickford, movie mogul

##### 3. GROWING STRONG

content tbd

##### 4. LIVING & LEARNING

content tbd

##### 5. EXPRESSING YOURSELF

Gertrude Stein speaks her mind / the birth of Raggedy

Ann / Irene Castle as icon

##### 6. PLAYING HARD

content tbd

## The 1920s

With the vote — in large part thanks to the renewed vigor of Carrie Chapman Catt, and the earlier, pioneering efforts of Susan B. Anthony — comes a new national optimism and the “higher life;” it leads women to college or skilled jobs, inspired by the likes of anthropologist Margaret Mead. But it leads also to social freedoms: smoking, new styles of dress, and “free love.”



INTRODUCTION featuring **Carrie Chapman Catt**

### 1. TAKING A STAND

the spirit of Sojourner Truth lives on

### 2. WORKING FOR IT

content tbd

### 3. GROWING STRONG

content tbd

### 4. LIVING & LEARNING

undermining prohibition / flappers flourish

### 5. EXPRESSING YOURSELF

Georgia O’Keeffe: “finally, a woman on paper!” / unconventional women’s art / Dorothy Parker as feminist and writer

### 6. PLAYING HARD

content tbd

## The 1930s

Eleanor Roosevelt emerges as a new breed of first lady: helping define the president’s agenda, and building one of her own, based on social justice and equality. At the same time, WPA efforts offer singular exposure for women artists, writers and photographers like Margaret Bourke-White and Dorothea Lange. They chronicle life during the Depression, which is changing lifestyles and family dynamics countrywide.



INTRODUCTION featuring **Eleanor Roosevelt**

### 1. TAKING A STAND

content tbd

### 2. WORKING FOR IT

Mary McLeod Bethune leads the unofficial “black cabinet”

### 3. GROWING STRONG

content tbd

### 4. LIVING & LEARNING

content tbd

### 5. EXPRESSING YOURSELF

Pearl S. Buck and Margaret Mitchell write for the times / performers defy convention — Martha Graham, Mae West, and more

### 6. PLAYING HARD

Babe Didrickson does it all

## The 1940s

Wartime offers women unprecedented work opportunities on the home front — Rosie the Riveter is born to fill in at factories and other higher-paying jobs — while “fly girls” and others pitch in at the war front. In entertainment as well, women fill men’s shoes: the All-American Girls Professional Baseball League shows that women can draw the crowds too. The post-war return of the troops, however, sends most women reluctantly back into the home, and into a baby boom.



### INTRODUCTION featuring Rosie the Riveter “The ‘Can-Do’ Revolution”

#### 1. TAKING A STAND

Eleanor Roosevelt & Clare Booth Luce work for peace / Mary McLeod Bethune

#### 2. WORKING FOR IT

women are called to work, and fight for the American way

#### 3. GROWING STRONG

post-war, a baby boom begins, informed by Dr. Spock / Karen Horney challenges Freudian notions / the founding of Planned Parenthood

#### 4. LIVING & LEARNING

the new homestead — food rationing and role shifting / victory gardens / women’s education and the G.I. Bill / Levittown / Marynia Farnham sends women home / the “four most admired women”

#### 5. EXPRESSING YOURSELF

women and the Pulitzer Prize / Dior dictates fashion trends / women photographers capture the war — Dorothea Lange, Margaret Bourke-White, Lee Miller / USO dances / women entertainers become invaluable to the war effort / Wonder Woman debuts

#### 6. PLAYING HARD

women break the ball barrier — baseball and more / women in the Olympics

## The 1950s

In the “atomic age,” many women feel safer in a complacent social climate and lifestyle — Tupperware and tv dinners and an Ozzie and Harriet outlook. But many other women rebel against the conformity, whether spurred by the open sexuality of Marilyn Monroe, the open minds of feminists, or the open rebellion of Rosa Parks. For African-American women in particular, the ‘50s are hardly complacent, but rather the time to start raising their voices.



### INTRODUCTION featuring Rosa Parks

#### 1. TAKING A STAND

integrating Little Rock

#### 2. WORKING FOR IT

content tbd

#### 3. GROWING STRONG

content tbd

#### 4. LIVING & LEARNING

Living the Harriet Nelson life / McDonald’s, the new “family restaurant”

#### 5. EXPRESSING YOURSELF

Patsy Cline and Marian Anderson break new ground / Lucille Ball, Doris Day and Marilyn Monroe embody the times

#### 6. PLAYING HARD

Althea Gibson breaks the color barrier

## The 1960s

The seeds of discontent spread by youth in the '50s grows to full flower in the '60s. Women rebel with a frenzy: from vocal and physical opposition to war, racism, sexism, or “whatever you got” to drug use and sexual liberation. Whether Angela Davis for “Black Power,” Bella Abzug for women’s rights, or Shirley Chisholm for President, female icons show women how to break the old rules and start making their own. And *The Feminine Mystique* offers the guidelines for those new rules.



INTRODUCTION featuring **Betty Friedan**

### I. TAKING A STAND

Bella Abzug and Shirley Chisholm lead the charge for equal rights / Angela Davis for “Black Power”

### 2. WORKING FOR IT

content tbd

### 3. GROWING STRONG

content tbd

### 4. LIVING & LEARNING

Rachel Carson’s *Silent Spring* launches environmentalism / Jackie Kennedy as role model

### 5. EXPRESSING YOURSELF

*Valley of the Dolls* reflects the “go-go ’60s” / Diana Vreeland dictates drama and whimsy in fashion

### 6. PLAYING HARD

Wilma Rudolph wins gold

## The 1970s

The freedom of the '60s gives way to personal empowerment; women unite in record numbers to achieve political and economic goals — on the streets, in their homes, and on the Hill. Women seek, and find, new routes to R-E-S-P-E-C-T: winning the “battle of the sexes” on the tennis court with Billie Jean King, in print like *Ms.* magazine, even on tv, with liberal new role models like Mary Tyler Moore.



INTRODUCTION featuring **Jane Fonda**  
“The She-Decade”

### I. TAKING A STAND

women march *en masse* for equality / the promise of ERA

### 2. WORKING FOR IT

new frontiers — the military, the press, sports and more

### 3. GROWING STRONG

*Roe v. Wade* ushers in choice / the new options and information shape reproductive health / Marian Wright Edelman and the Children’s Defense Fund

### 4. LIVING & LEARNING

the family evolves as women do it all /  
Schoolhouse Rock teaches

### 5. EXPRESSING YOURSELF

women authors and musicians reflect the times /  
*Ms.* magazine prints what women are thinking /  
unwinding with relaxed fashion and disco

### 6. PLAYING HARD

Title IX creates funding for girls in sports

## The 1980s

Following on the political successes, albeit not all permanent, of the '70s, women are free to pursue more personal and material gains — striving for fitness of body and career. Women encounter, and sometimes break through the glass ceiling, as on the Supreme Court with Sandra Day O'Connor, or at JP Morgan with Sarah Nash. For most women, however, equality becomes less a revolution than an evolution.



INTRODUCTION featuring **Sandra Day O'Connor**

### 1. TAKING A STAND

the end of ERA

### 2. WORKING FOR IT

Geraldine Ferraro runs for V.P. / Sally Ride in space

### 3. GROWING STRONG

content tbd

### 4. LIVING & LEARNING

Just saying “no” to drugs

### 5. EXPRESSING YOURSELF

Toni Morrison and the Nobel prize

### 6. PLAYING HARD

content tbd

## The 1990s

Women's issues are given more credence by society at large than at any other time in the century. The “self-made woman” becomes an achievable goal, inspired by an abundance of female role models: from sports stars, to politicians, to businesswomen. What has evolved over a century culminates in women for whom only a first name is necessary; Oprah, Madonna, and Martha, whether liked or not, need no explanation.



INTRODUCTION featuring **Oprah Winfrey**

### 1. TAKING A STAND

Anita Hill takes on the establishment

### 2. WORKING FOR IT

Janet Reno and Joycelyn Elders: leaders in controversy

### 3. GROWING STRONG

*Our Bodies, Ourselves For the New Century*

### 4. LIVING & LEARNING

content tbd

### 5. EXPRESSING YOURSELF

Madonna, always reinvented / Ellen comes out

### 6. PLAYING HARD

women's sports come into their own: Mia Hamm, the WNBA, and more

1940s





# The 'Can-Do' Revolution

ROSIE THE RIVETER. SHE WAS ALL OF US, AND SHE WAS NONE OF US. She began as a song in 1942, a series of War Department posters, a propaganda film. In all, a symbol of America's strength against adversity. She became a symbol of *women's* strength against adversity. Rosie taught the world that we would, and could, excel at any job men had left behind, and do it with loyalty and pride. In that way, she was all of us. In another way, though, Rosie was only an icon, as paper thin as her posters, as fleeting as her song. She was meant to serve her function, and disappear. So, in fact, were we. But we weren't paper thin; we had grown strong during the war, we had had a taste of what else what out there, and — dedication to our families aside — we *liked it*.

"ROSIE THE RIVETER," 1942  
(Redd Evans & John Jacob Loeb)

All the day long,  
Whether rain or shine,  
She's a part of the assembly line.  
She's making history,  
Working for victory,  
Rosie the Riveter.  
Keeps a sharp lookout for sabatoge,  
Sitting up there on the fuselage.  
That little girl will do more  
than a male will do.  
Rosie's got a boyfriend, Charlie.  
Charlie, he's a Marine.  
Rosie is protecting Charlie,  
Working overtime on the  
riveting machine.  
When they gave her a  
production "E,"  
She was as proud as she could be.  
There's something true about,  
Red, white, and blue about,  
Rosie the Riveter.

NORMAN ROCKWELL, MAY 29, 1943  
SATURDAY EVENING POST, COVER





## The “home” front

In 1940, the war was something that happened overseas, and work was something that women did in the home. We were wives, mothers, homemakers; and for most of us, that was work enough — as 82% of the country agreed. For those of us *unlucky* enough to have to work (widows, single women, and those barely making ends meet), the choices were few. Women were weak; they were emotional; and so, of the hundreds of types of jobs to be done (over 450 official classifications), we were only fit to be secretaries, nurses, waitresses, maids, sales clerks and fewer than half a dozen other “careers.” Or so we were told. And so we believed. That is, until Rosie the Riveter arrived.

As “Rosie,” we were:

riveters  
welders  
shell loaders  
mechanics  
engineers  
keel benders  
boilermakers  
lumberjacks  
physicists  
chemists  
bank tellers  
cab drivers  
cattle handlers  
police officers  
firefighters  
football coaches  
journalists  
and more

## At war with convention

In 1942, after the war had literally hit home, all the rules changed: issues of “a woman’s place” became secondary to the needs of a country in crisis. Women, like the men gone to war, put aside their everyday lives with little hesitation, or incrimination, and joined the war effort. In filling the workforce, we stood side by side with the men left behind, with other women, and with other races, proudly confirming “We Can Do it!” Whatever misgivings we had about the war itself, it cast America in the most patriotic light — land of the free, land of opportunity, land of *equality*.

Was it a false equality? Maybe so. For all the women newly drawn into the workforce — between four and six million during the war years — none were expected, or even desired, to remain when the war was over. The Rosie the Riveter mystique was one that tried to convince us work was a nice place to visit, but we wouldn’t want to live there. We held over half the civilian jobs, but no positions of power; took unconventional roles, but with no autonomy. Our wages held at only 60% of men’s wages for the same jobs; less, if we were African-American. Yet for most of us it *felt* right, opening doors that had always been off limits. Wearing pants, flying planes, using tools — all the “unladylike” things that nevertheless made us feel more alive than ever, and kept our minds off our sons and lovers overseas.

## Marching home again

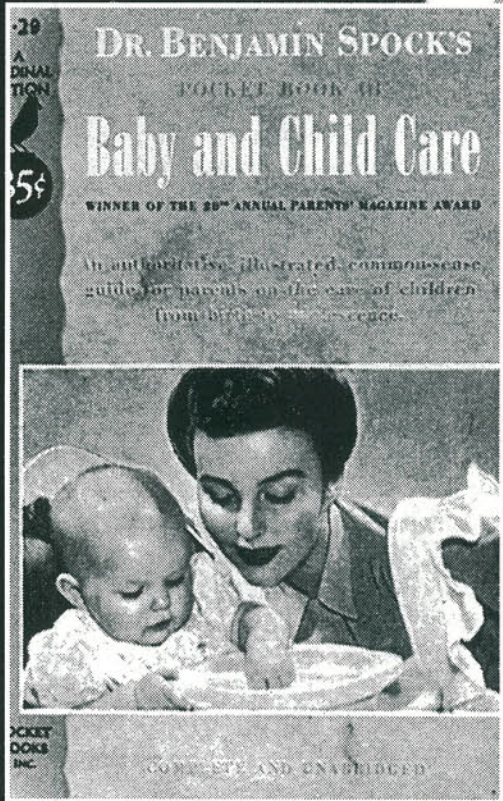
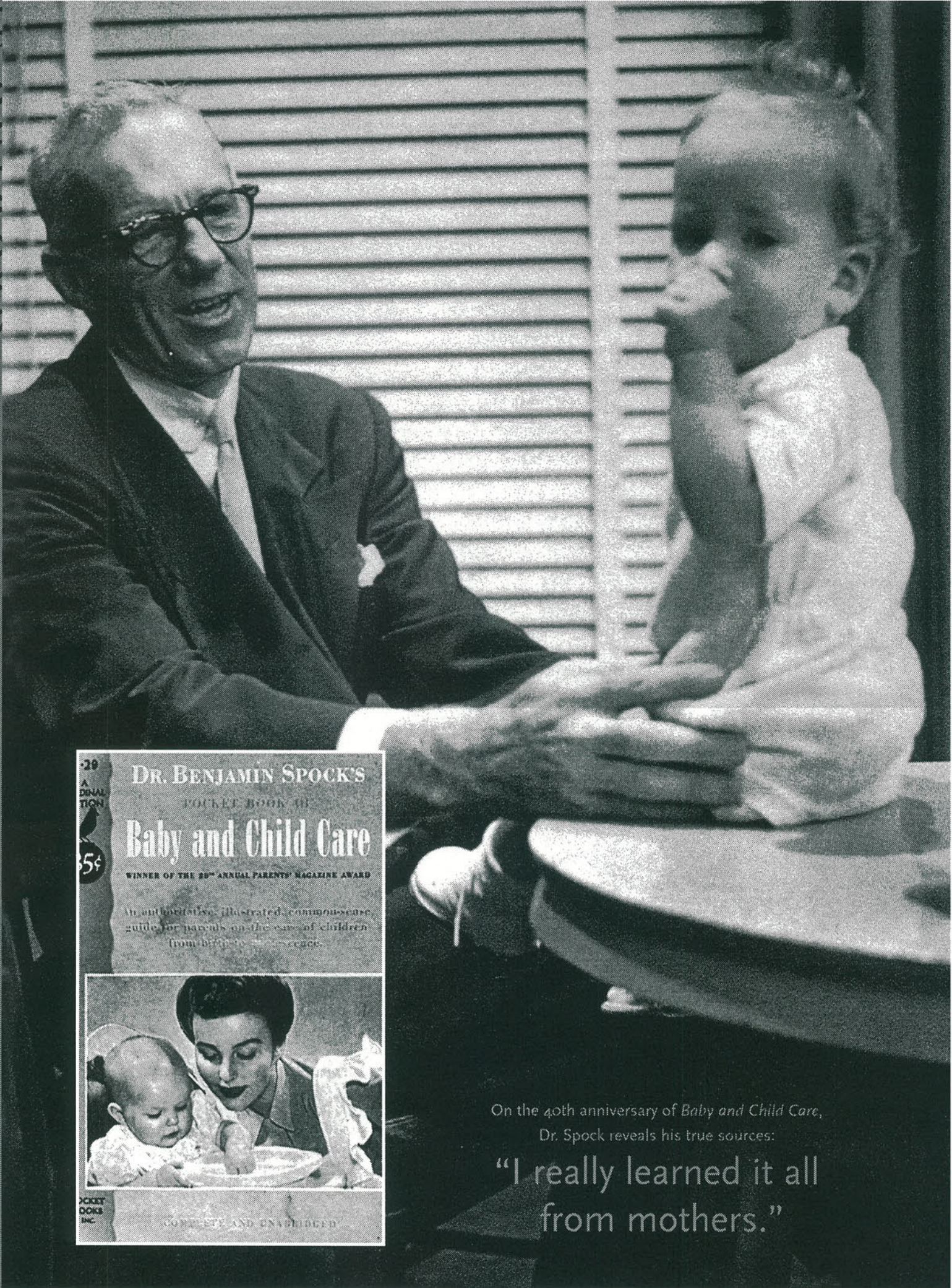
When Johnny came marching home, we were sent home — with no hurrahs. Rosie disappeared as fast as she had come. Certainly, nine million American men needed a place to come home to. Needed jobs and education that had been denied them while they were fighting for our freedom. But that wasn’t the reason why so many — at least two and a half million of us — were sent home: in truth, the same culture that sent us to work was terrified that our staying, particularly in industrial work, would mean the disintegration of the family. That somehow we would have forgotten how to raise our children or care for the *real* breadwinners.

In the late ’40s we became the women we would be in the ’50s: on the surface, happy homemakers and mothers; under the surface, conflicted, and longing for the individual achievement that would make us distinct from the cookie cutter image we were given. Our appetites were whet, and despite the lure of a baby boom and Tupperware, we began to strive to make a mark outside the home. Circumstances had not changed — from the age-old role of mother and homemaker — but attitudes had begun to. That, thanks to Rosie the Riveter.



# Trust Yourself

You know more than you think you do.



On the 40th anniversary of *Baby and Child Care*,  
Dr. Spock reveals his true sources:

“I really learned it all  
from mothers.”

GROWING STRONG

1940s

Ten simple words that will change the way a nation grows.

In 1946, Dr. Benjamin Spock — at first no better known than our family doctors across town — publishes a humble book entitled *The Common Sense Book of Baby and Child Care*.

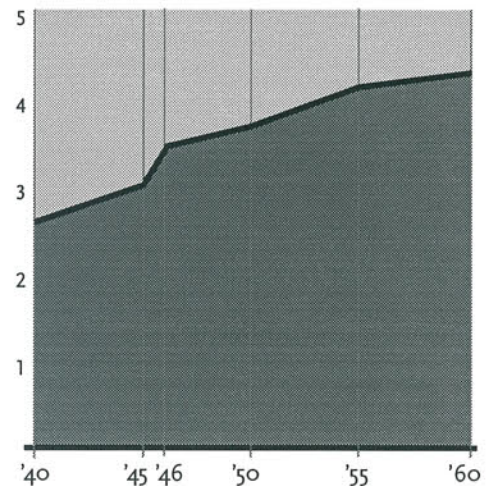
Humble, but radical: far from the rigid, authoritarian views of our parents, it unabashedly calls for affection and attentiveness.

Maybe it's the brilliantly simple and divergent way that he looks at childcare, or maybe it's just timing, but within a year, three quarters of a million of us will adopt the good doctor's methods, and with it, adopt an entirely new view of motherhood. A view that will outsell everything on paper save the Bible in only its first two years in print.

Are his prescriptions "permissive?" Will he coddle generations into self-absorption? As mothers, all we know is that he offers a solution — one that lets us hold our children close and *still* be good parents.

And the book couldn't have come at a better time.

BIRTHS (in millions)



See 1970s, p.123

“Every time you pick your baby up, even if you do it a little awkwardly at first, every time you change him, bathe him, feed him, smile at him, he’s getting a feeling that he belongs to you and that you belong to him.”





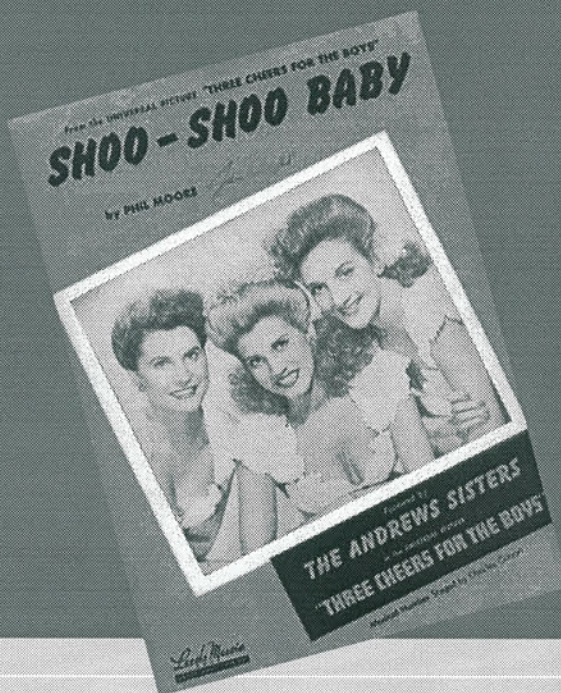
BOOGIE-WOOGIE BUGLE BOOSTERS: IN THE MIDST OF A WORLD AT WAR, PATTI, MAXENE

# Red, White and True-Blue

We all have something special to give to the war effort, but not all of us can offer it in three-part harmony.



Throughout the war years,  
**the Andrews Sisters**  
are the loyal voice of optimism, democracy,  
and just a swingin' good time.



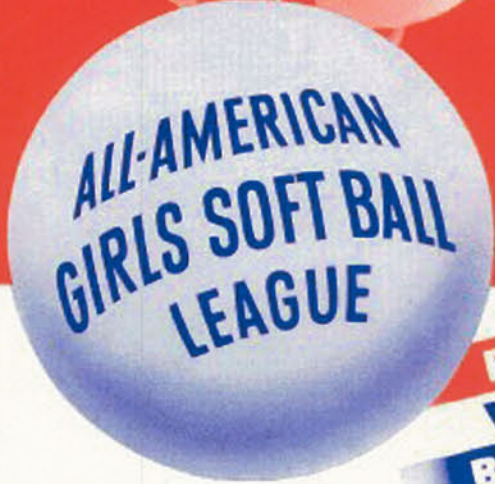
AND LAVERNE PUT OUR BOYS "AT EASE."



OFFICIAL PROGRAM



# Breaking the Ball Barrier



**BUY WAR BONDS**



**ALL-AMERICAN GIRLS**  
PROFESSIONAL BALL LEAGUE

## Official 1944 Schedule

### Enjoy a Real Sports Thrill

See America's greatest girl stars play ball. Don't miss the fun... be on hand, pulling for your home team! It's exciting, open-air entertainment that does you good—helps you keep up the pace, on your job.

**It pays you to BUY WAR BONDS**  
**Back the track!**  
**Buy more... double what you did before!**



*To Betty & Jean  
Betty Johnson  
& Jean Blue Sol  
1943-48*



"LIPSTICK SHOULD ALWAYS BE ON."

"BASEBALL UNIFORM SKIRTS SHALL NOT BE SHORTER THAN SIX INCHES ABOVE THE KNEE-CAP."

"KEEP YOUR SHOES CLEAN AND SHINING."



The Rockford Peaches 1944.

↑  
"NEATNESS IS THE FIRST AND GREATEST REQUIREMENT."

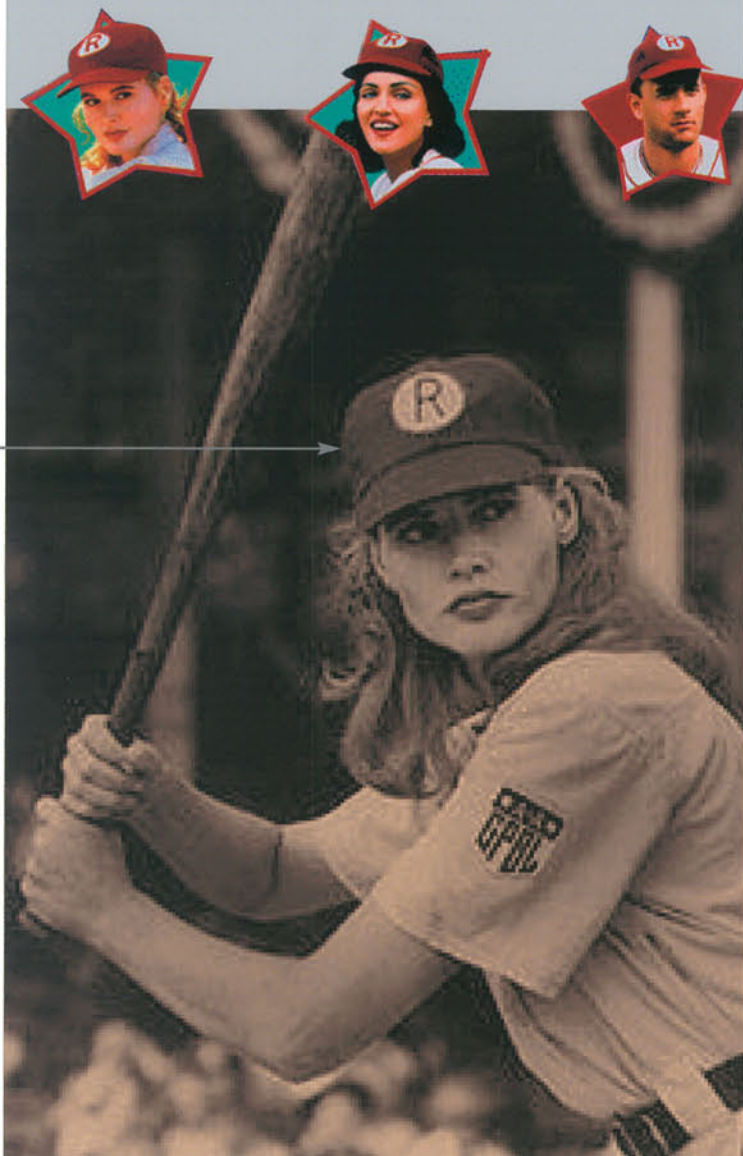
A killer fastball. A 400 RBI. Great legs. That's what makes for good baseball in 1944. Even with a war going on, there are stadiums to be filled. *Especially* with a war going on. The All-American Girls Professional Baseball League is created to fill a gap, but it also fills our heads with new ideas about what women can and cannot do.

"WEAR YOUR CAP AND KEEP IT SECURELY IN PLACE."

Suddenly it's clear: it's not any less of a home run if it's hit by a woman.

Sure, forces conspire to insure that baseball stays a man's game. Whether by the League's *Rules of Conduct* or its charm school guide, women are taught *ladylike* ball — "The smart looking teams invariably play smart ball" — but for 11 years the teams will recast themselves from "girls" to ballplayers. No small task: let's see a man try to slide into third wearing a skirt.

👉 In the '90s, director Penny Marshall shines the spotlight again on the All-American players: *A League of Their Own* lets those of us who missed the '40s cheer the teams on to victory.





# My thoughts

...on women outside the home...on patriotism...on raising children...on the spirit of the decade

Lined writing area for the 'My thoughts' section.

# Our milestones

BIRTHS

GRADUATIONS

WEDDINGS

OTHER EVENTS

Lined writing area for the 'Our milestones' section, organized into four columns corresponding to the event types listed.

# Family stories,

new traditions,

shining moments

Lined writing area for the 'Family stories' section, with faint text prompts 'new traditions,' and 'shining moments' visible.

1940s





Donna in her  
Victory Garden  
1945



planning  
our garden  
1944

insert your



memories here

memories here

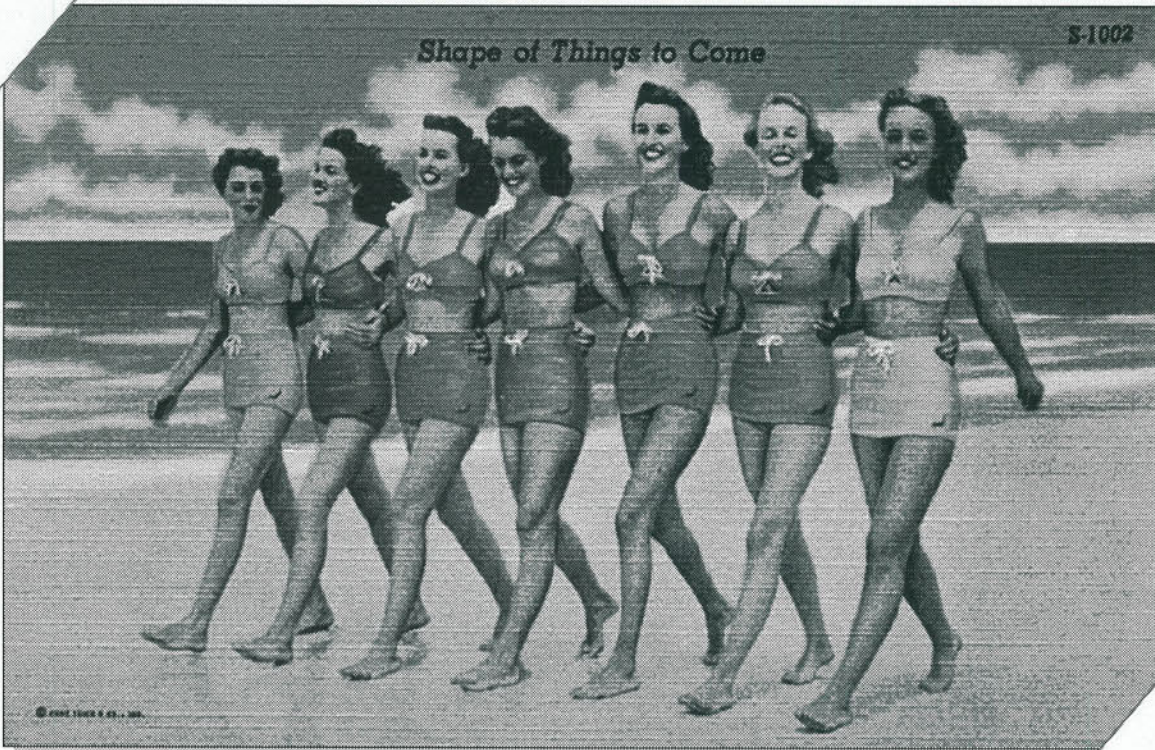


*Bernice's summer job*



insert your

post card from Atlantic City weekend, 1946



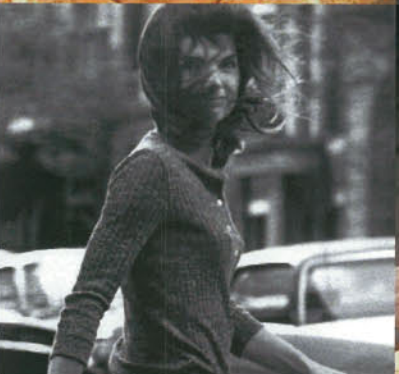
1970s



“It is not only by the questions we have answered that **progress** may be measured, but also by those we are still asking.”

Freda Adler, 1975

# The She-Decade



What is it about the '70s? Somehow the '70s became the decade everybody loves to hate, the shallow decade that brought us disco, Farrah hair, and spandex. A time that Tom Wolfe called the "Me-decade" because of how self-possessed we became, with our self-help books and our "indulgent" quest for personal freedom. But it's the same decade that brought us the ERA, a test tube baby, women officers in the military, *Maude*. It's the decade of *Roe v. Wade*. People love to remember fads, like mood rings, but the '70s were about a lot more than fads. And as women, we remember that. We remember Billie Jean King, Angela Davis, Betty Friedan. Many of us remember wishing we could see Bella Abzug and Phyllis Schlafly duke it out. And we remember Jane Fonda—throughout the decade, reinventing herself in ways that we applauded, or sometimes regretted, but always had to admire. Jane Fonda had the courage of our convictions; good and bad, she represented everything that we were in the '70s.

From the start of the decade, Jane Fonda's art had already been imitating our lives. Through the sixties she had juggled roles as the innocent and the sex kitten, just as we were beginning to struggle with our own personal and sexual identities. Traditional family or "free love?" Are we *Barefoot in the Park* or *Barbarella*? Instead of answering those questions, the '70s only added more to the list. "Why don't we have a voice?" may have been the biggest. As a successful actress, Jane Fonda had a voice sooner than others, and throughout the decade, she never hesitated to use it.

About the start of the decade, Jane Fonda said, "when I was thirty-two I discovered that I had wasted thirty-two years of my life." Wasted, she meant, by accepting what had been fed to her, about politics, about society, about her role as a woman. She was saying what was on most of our minds. So in the early '70s we began to question—loudly—our roles as women. At the same time, we questioned the war in Vietnam and the fighting between races. We, like Jane, became activists, questioning outdated notions of "freedom:" we had been "free" to marry, "free" to pursue certain careers but not others, "free" to do what society told us. Jane the activist was driven by conscience, not conformity: touring

college campuses to protest the violence of Kent State in 1970; clasping hands with Angela Davis in jail in 1971; or speaking on public television about the roles "fitted out for" women, and how "we have to gain strength to redefine these roles for ourselves." Our own activism may not have been so public, may even have ended at our own doorsteps, but it was inspired by women like Jane who had been able to take the traditional "woman's place" and turn it on its head. In 1970, when 50,000 people marched in New York for the first Women's Strike for Equality, we had drawn a line in the sand. By 1972, when congress approved the ERA, it seemed clear that line would stay.

Of course there were missteps. We wanted to be heard so badly that sometimes we were deafening. And a backlash was bound to come. In 1975, antifeminist responses like Marabel Morgan's *The Total Woman* both set us off and set our resolve. It was a lesson in change, but one that Jane Fonda had already, very publicly, gone through after her impulsive 1972 trip to Hanoi: she taught us that revolution is short-lived; but evolution makes for long-lasting change.

Through the mid- to late-'70s, Jane Fonda continued to act out our lives. She did it figuratively, her activism and her private life both constantly making a statement. Marrying

activist Tom Hayden was her way of honoring the values she had grown up with, without sacrificing the power and political conscience she had gained. By 1979, she and Hayden were still protesting side by side, on a 50-city tour against nuclear power. And she did it literally. The screen roles that she chose throughout the '70s and beyond would all have something in common: a strong woman, making a statement. From *Klute*, which Jane saw taking a human, not stereotyped, look at prostitution; to *Fun with Dick and Jane*, which demolished the "traditional" family; to *The China Syndrome*, where Jane's character stands alone in telling the truth about nuclear power.

Traditional family or "free love?" Instead of answering those questions, the '70s only added more to the list. "Why don't we have a voice?" may have been the biggest.

Throughout the decade, Jane Fonda was there, living out our private struggles in the public spotlight. And she would continue to be there; as the '70s ended, Jane stepped into new women's roles: recovering from an eating disorder to usher in new fitness trends, and setting the bar high for businesswomen to come.

It's not that we have anything against the kitchen, it's just that we're deciding to get out more.

# Woman's Work

In the '70s, many more — and different — doors begin opening to women in the workplace. We can be symphony conductors, pilots, sports stars. We can drive trucks or shape policy. We can be the boss.



1971

① Billie Jean King is the first woman athlete ever to earn \$100,000 in one year.

1973

Emily Howell is the first woman pilot for a commercial U.S. airline.

👉 see Amelia Earhart, 1930s, p.123; "Fly Girls," 1940s, p.123

1974

② Beverly Johnson is the first African-American woman to appear on the cover of *Vogue* — and later, on the cover of *Elle*.

1975

Robin Herman is the first woman sports writer for the *New York Times*.

1976

③ Barbara Walters is the first woman news anchor on a major network — and the first woman anchor to earn \$1 million a year.

1976

Carolyn Payton is the first woman director of the Peace Corps.

“If I had ever learned to type, I never would have made brigadier general.”

General Elizabeth P. Hoisington, 1970

“I have a brain and a uterus, and I use both.”

Patricia Schroeder, LAWYER/CONGRESSWOMAN, 1977

“Some of our best men are women.”

U.S. ARMY RECRUITMENT AD, 1979



1978

④ Faye Wattleton is the first woman and the first African-American president of Planned Parenthood, after 36 years of operation — and despite the entire birth control movement having risen from a grassroots effort by women.

👉 see Margaret Sanger, 1910s, p.123;  
Planned Parenthood, 1940s, p.123.

1978

⑤ Sally Ride is one of the first six women accepted into NASA's astronaut corps. The group (shown left to right) is Rhea M. Seddon, L. Anna Fisher, Judith A. Resnick, Shannon W. Lucid, Sally K. Ride and Kathryn Sullivan.

👉 see 1980s, p.123

1979

⑥ Susan B. Anthony is the first woman to be featured on a U.S. coin.

👉 see reformers, 1900s, p.123

1979

⑦ Harriet Tubman is the first African-American woman to be featured on a U.S. postage stamp.

👉 see reformers, 1900s, p.123



# The Right to Choose

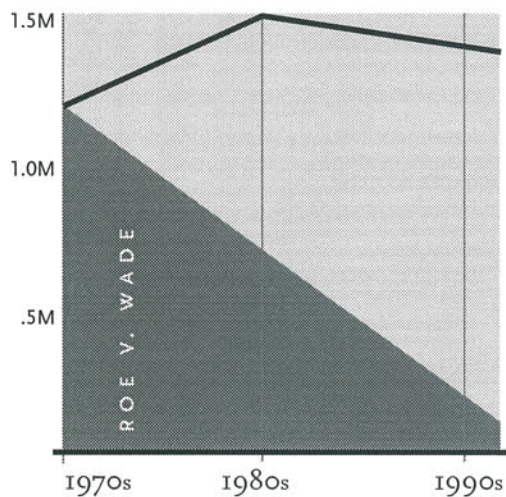
PRO-CHOICE

Since the late 1800s, some things had been decided for us: whether or not to continue a pregnancy was one of them.

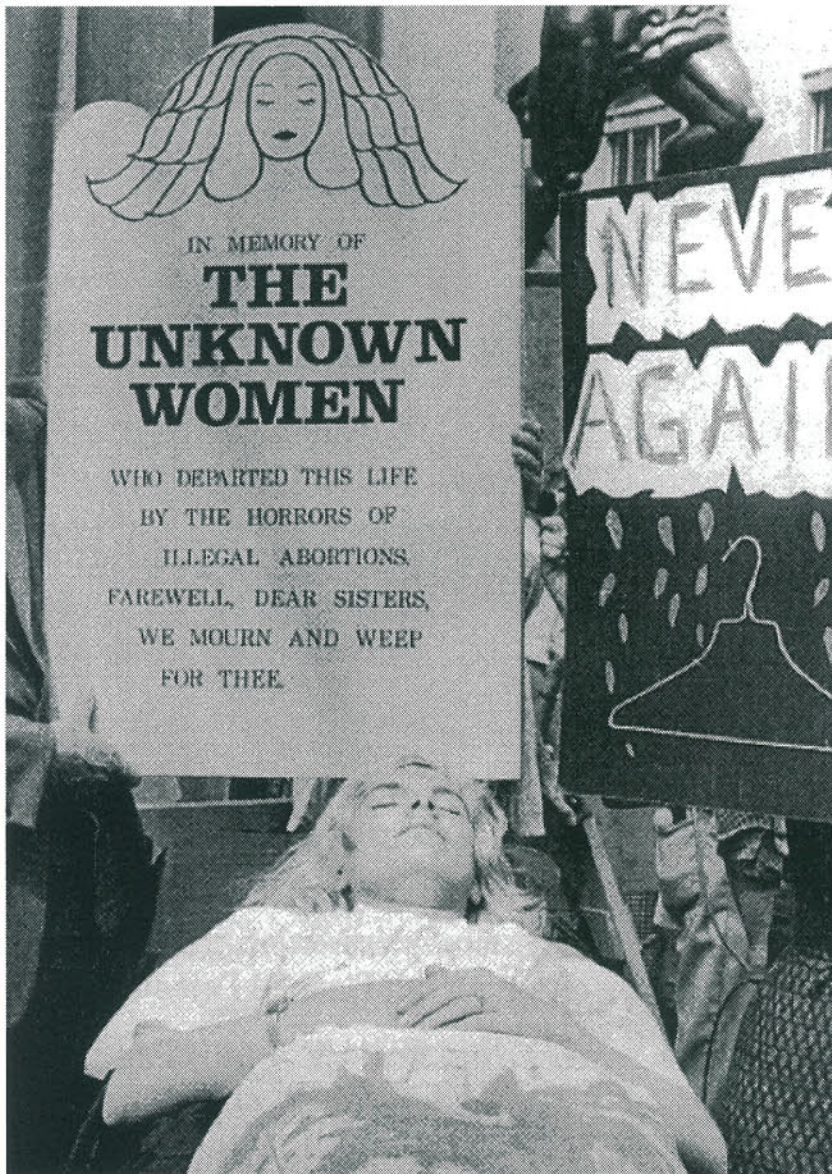
Without a choice of our own, we did one of two things: gave birth to a child we were unwilling or unable to care for; or had an illegal abortion.

The former risked our well-being, the latter our lives. The former left thousands of children with emotional scars; the latter left thousands of women dead. Something had to change.

TOTAL ABORTIONS VS. ILLEGAL ABORTIONS



Although the balance between legal and illegal abortion procedures shifted radically after 1973, the total estimate of abortions in the U.S. has remained comparably stable. *Roe v. Wade* doesn't make women have more abortions, but survive more of them.





AFTER 16 YEARS OF ANONYMITY, "ROE" WILL FINALLY  
BE UNMASKED, IN 1986, AS NORMA MCCORVEY.

Norma McCorvey  
under the alias  
Jane  
Roe



WITH HER PARTNER LINDA COFFEE, SARAH WEDDINGTON  
MADE THE CASE THAT TEARS THE ROOF OFF THE STATUS QUO  
IN REPRODUCTIVE RIGHTS.



the state of Texas'  
district attorney  
Henry B.  
Wade

And in 1969, it did,  
when two women lawyers bent on changing the rules  
went looking for a woman to represent all of us — a “Jane Roe.”  
The woman they found wasn’t a radical feminist  
or a sympathetic housewife,  
and she certainly wasn’t out to change history.  
But when the case surrounding her,  
*Roe v. Wade*, is finally decided by a Supreme Court in 1973,  
history is made.



## *Roe v. Wade*

becomes more than  
a court decision,  
even a landmark one;  
for many,  
it becomes a vindication  
of a near-century  
of struggle for women.  
The biggest commitment  
to women's rights  
since the passage  
of suffrage.

“The personal

is political.”

WOMEN'S MOVEMENT SLOGAN, 1970S







For others, it becomes —  
at the least —  
a source of moral ambiguity,  
an ambiguity that will outlast  
the decision by more than  
three decades.

Yet nearly twenty years  
after Justice Harry Blackmun  
first hands down his ruling,  
the Supreme Court will reaffirm  
the intent of *Roe v. Wade*, saying:

“The ability of women  
to participate equally in  
the economic and social life  
of the Nation  
has been facilitated by  
their ability to control  
their reproductive lives.”

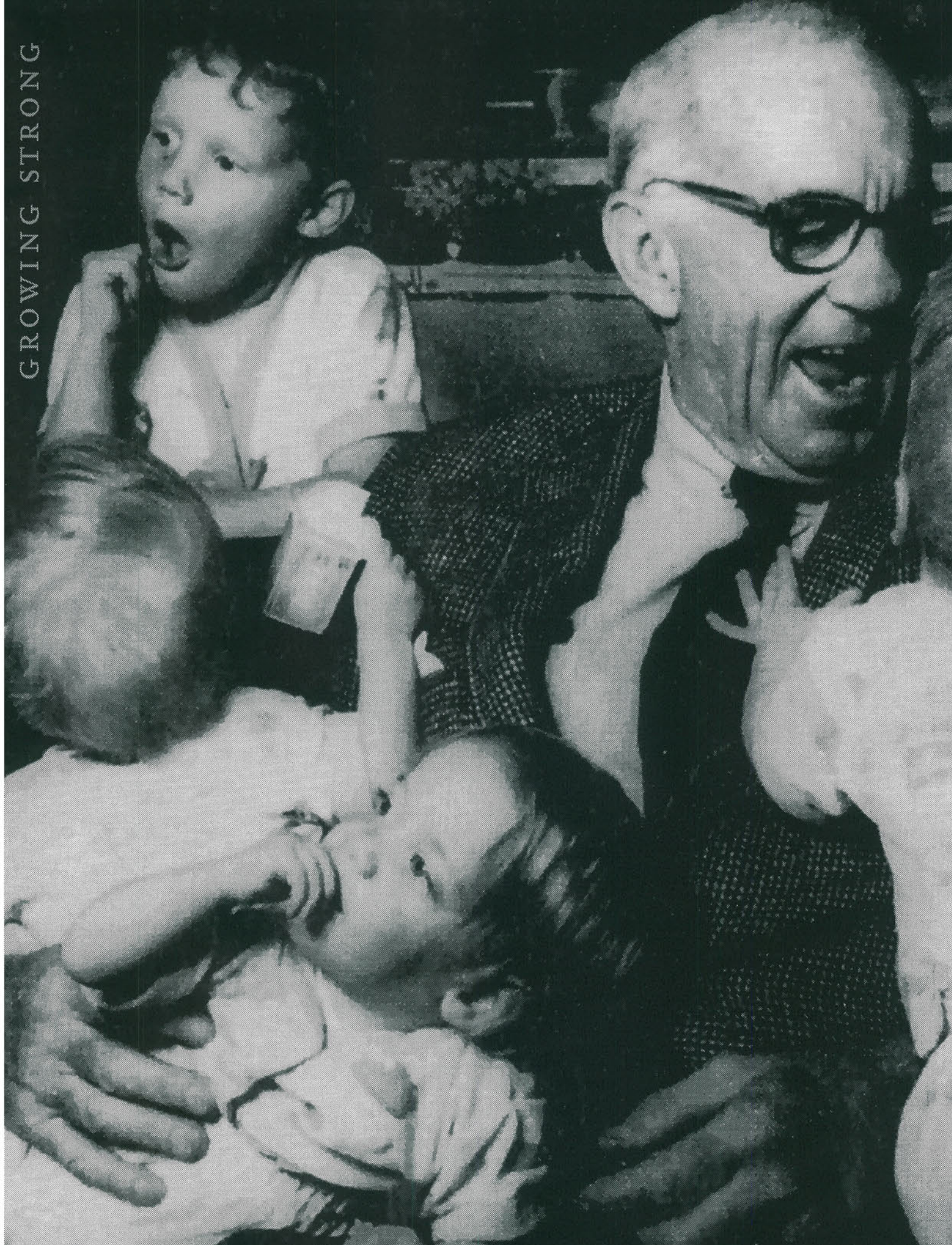
Upon his retirement,  
Justice Blackmun himself will say  
that the decision was  
“a step that had to be taken  
as we go down the road  
toward the full emancipation  
of women.”




 see Margaret Sanger, 1910s, p.123  
 see “choice,” 2000, p.123



GROWING STRONG



## Paternal Instinct

In 1976, the father of modern parenting, Dr. Spock, again revises his *Baby and Child Care* — and in doing so, redefines traditional roles for the nation. In raising a child, he says, “the father’s responsibility is as great as the mother’s.”  see 1940s, p.123

THE DOCTOR IS IN: DR. SPOCK SHARES A MOMENT — AND HIS WISDOM — WITH A MOTHER AND HER QUINTUPLETS IN 1974.



GROWING STRONG



A 1957 AD FOR DES

# TRUTH AND

The '70s make it clear that it isn't really father, but mother, who knows best. Not just because we've been reading Dr. Spock since the '40s. Not because of keen advice like "choosy mothers choose Jif." But because, for the first time, research on "women's issues" has become widely available.

"If women cannot plan their pregnancies,

## Mother of Invention

Nature gave us the will and the way; science just continues to ease the process. The decade sees two unparalleled reproductive breakthroughs.

HEAD

BOOBY

And some truly vital statistics are uncovered:

**DES**, which has been prescribed since the '30s to prevent miscarriage, is now proscribed: in 1971, it is found to be carcinogenic to the children of those pregnancies.

In 1973, The Public Health Service advises that **smoking** can increase the risk of infant death.

The **IUD** is exposed, in 1973 for the first time, as potentially dangerous to women's reproductive health.

A 1977 study reports that **alcohol**, like smoking, can put a fetus at risk. By 1980, **caffeine** will be added to the "hands-off" list.

# CONSEQUENCES



they can plan little else in their lives.”

Alice S. Rossi, SOCIOLOGIST/EDUCATOR, 1973

In 1974, **ultrasound** techniques are used for the first time to monitor fetal growth and health. Not only does the procedure give new meaning to “baby pictures,” it offers us — when combined with techniques like amniocentesis — a new way to protect our children. Ultrasound may not prove necessary for all of us, but the option will.

In 1978, the world watches as the first baby conceived outside a woman's womb — the “test-tube baby” — is born to Lesley Brown in the U.K. Although Louise Brown will have only a handful of company in the next few years — including Elizabeth Jordan Carr, the first *in vitro* baby born in the U.S., in 1981 — the possibilities she represents are limitless.

☞ see “Baby M,” 1980s, p.123



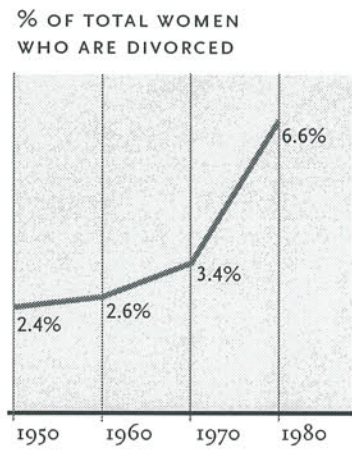
# Having It All

and then some

We can bring home the bacon, fry it up in the pan... after we get the job to pay for it, march for fair wages at that job, find daycare for our children while we march, and so on. The '70s offer the promise of "having it all," but for now at least, that means *doing* it all.

## Breaking up is hard to do

After growing steadily but slowly, the divorce rate shoots up in the 1970s. Suddenly we have to work, or work more, to keep up our lifestyles, but at least we get to choose the channel on TV.



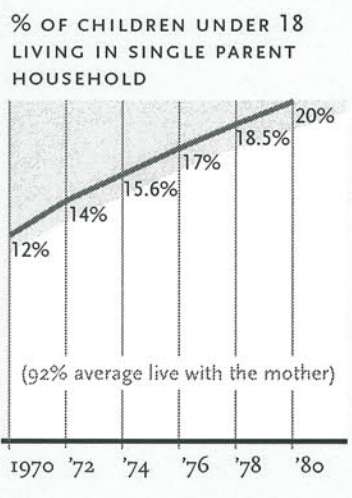
KRAMER VS. KRAMER MAKES US LAUGH, MAKES US CRY, AND MAKES US FEEL LIKE WE AREN'T THE ONLY ONES.

## Motherly love



AND SOMETIMES, WE'RE JUST CHILDREN OURSELVES. WORKING FROM AN NEA FELLOWSHIP IN THE LATE '70S, MARY ELLEN MARK CAPTURED ON FILM THE POWER AND THE HUMANITY OF OUR DAILY LIVES.

Of all the things we juggle now, this one can't drop; women are working not just to make their own living, or pay for school, but often to raise their children alone.



"It's clear that most American children suffer too much mother and too little father."

Gloria Steinem, 1971



EVEN TV FINALLY DECIDES TO GET REAL: ONE DAY AT A TIME IS A FRANK — BUT FUNNY — LOOK AT DIVORCE AND SINGLE MOTHERHOOD.





“Intellectual freedom, of course, implies intellectual diversity.”

Frances FitzGerald, *FIRE IN THE LAKE*, 1972

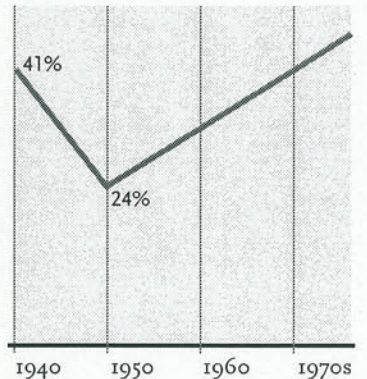
## Campus life

Equal jobs and equal pay, if we are to get them, take equal education. And there's not much stopping us now; in the '70s we're almost half the student body, and by 1978, for the first time in history, more women than men are entering college.

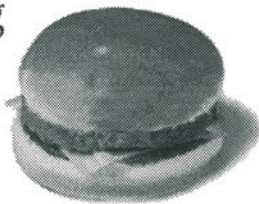
👉 see G.I. Bill, 1940s, p.123



% OF STUDENT BODY WHO ARE WOMEN



## Having it your way



FAST FOOD RESTAURANTS IN THE U.S.

1967	3,400
1972	6,784

“Having it all” takes up a fair amount of time. The days of big, home-cooked meals are going the way of cloth diapers and Tupperware parties. Luckily, fast food joints are growing as quickly as our appetite for change.

👉 see McDonalds, 1950s, p.123

## Love, honor, and...

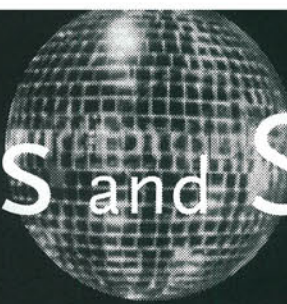


Marriage still happens, of course, but our attitudes are changing. First of all, “obey” has to go. Hey, sometimes, all the vows can go — not to mention the church, the dress, and any other boundaries.

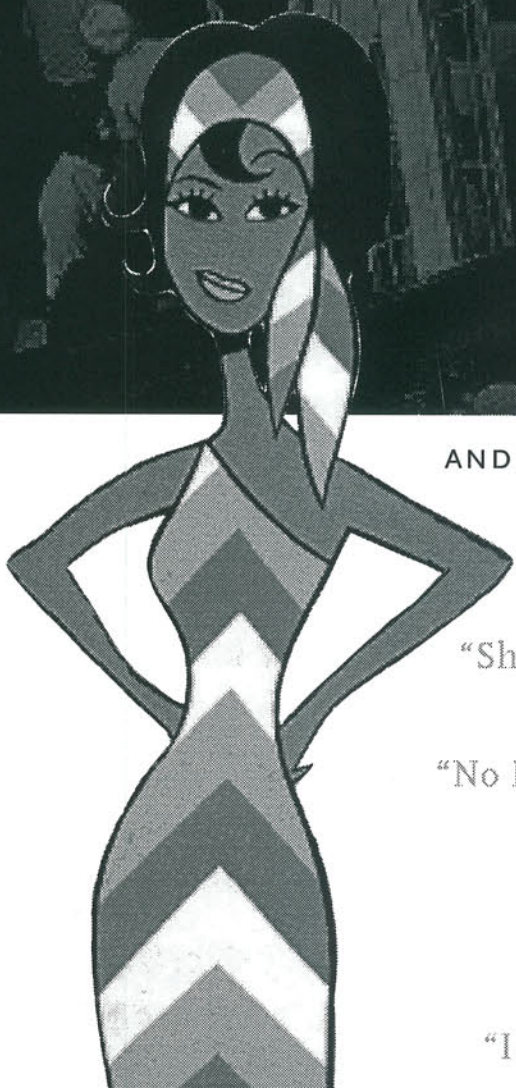


# Movers and Shakers

While getting out their message in the streets,  
women are getting out their inhibitions in the disco.  
Work hard, play hard.



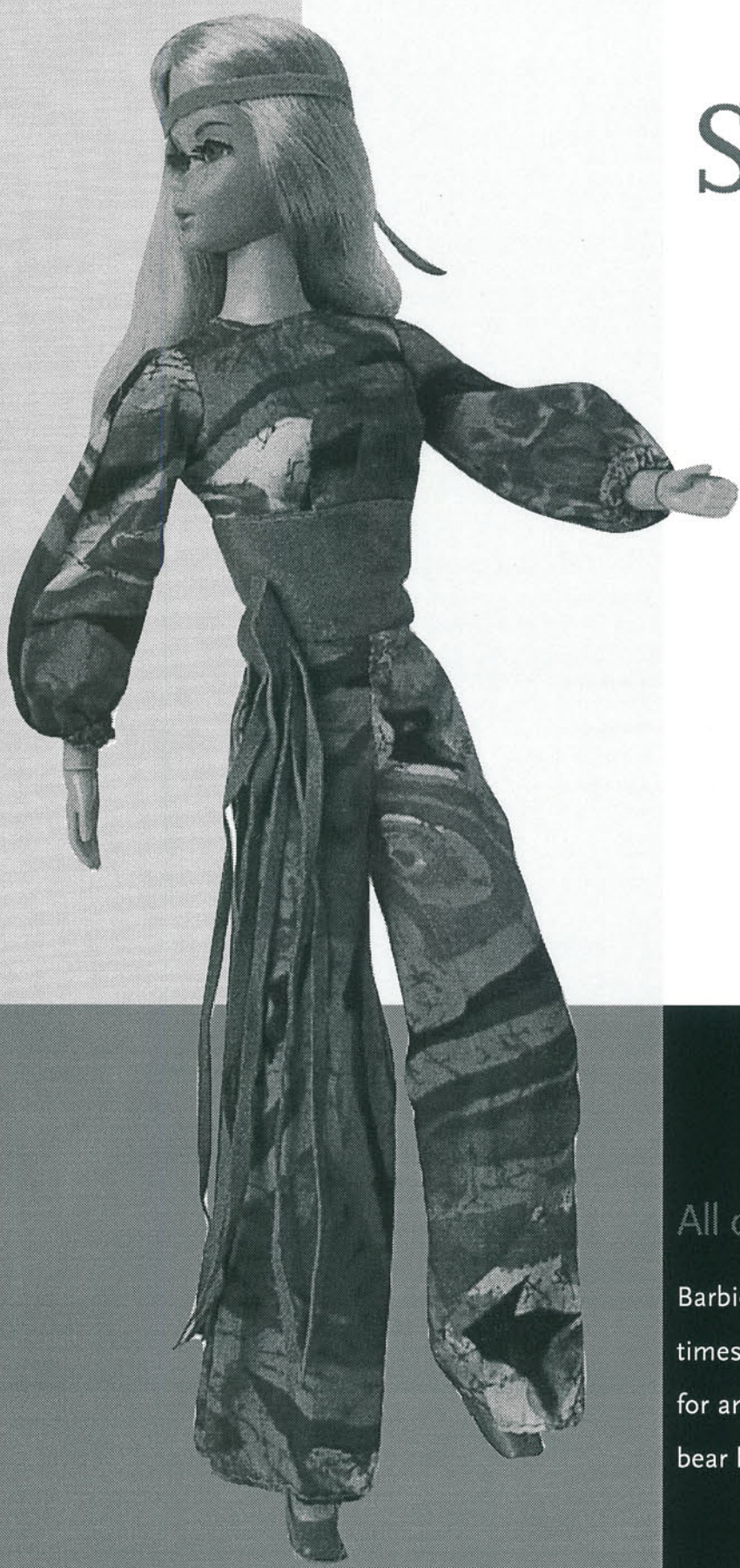
EXPRESSING YOURSELF



AND DISCO DIVAS ARE PUTTING OUT THE MESSAGE TOO:


- "I will survive" Gloria Gaynor
- "We Are Family" Sister Sledge
- "She Works Hard for the Money" Donna Summer
- "I'm Every Woman" Chaka Khan
- "No More Tears (Enough is Enough)" Barbra Streisand and Donna Summer
- "Shop Around" Toni Tennille (with Captain & Tennille)
- "I Love the Nightlife" Alicia Bridges
- "I Wanna Make It On My Own" Evelyn Thomas

1970s



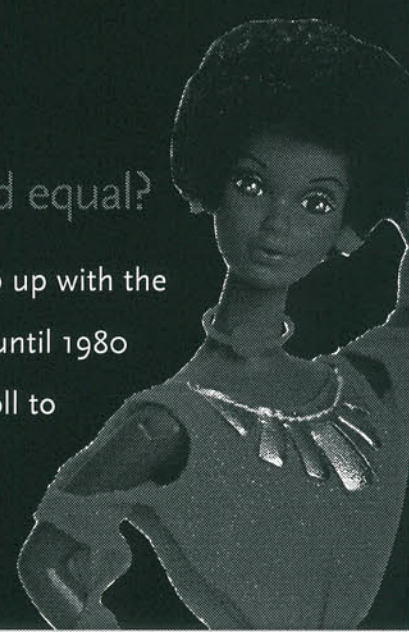
# Superstar

Because she always does what we do,  
even Barbie evolves in the '70s  
from flower child to dancing queen.  
With her new “loose-jointed” waist,  
the time is right for Barbie  
to let loose and boogie, too.

 see 1950s, p.123

## All dolls are created equal?

Barbie doesn't always keep up with the times, though; it will take until 1980 for an African-American doll to bear her name.



# Body

## LANGUAGE

EXPRESSING YOURSELF

Where have all the flowers gone?

The cuffs of our jeans, actually.

### THE LEFTOVER HIPPIES

We want to feel loose, organic, peaceful, worldly. We're of the people and from the earth. All the mushroom embroidery is just for kicks.

#### REQUIRED WEAR:

caftans and muu-muus  
ragged jeans and bell bottoms  
pantsuits  
clogs and sandals  
mood rings  
anything crocheted

The roof is on fire!

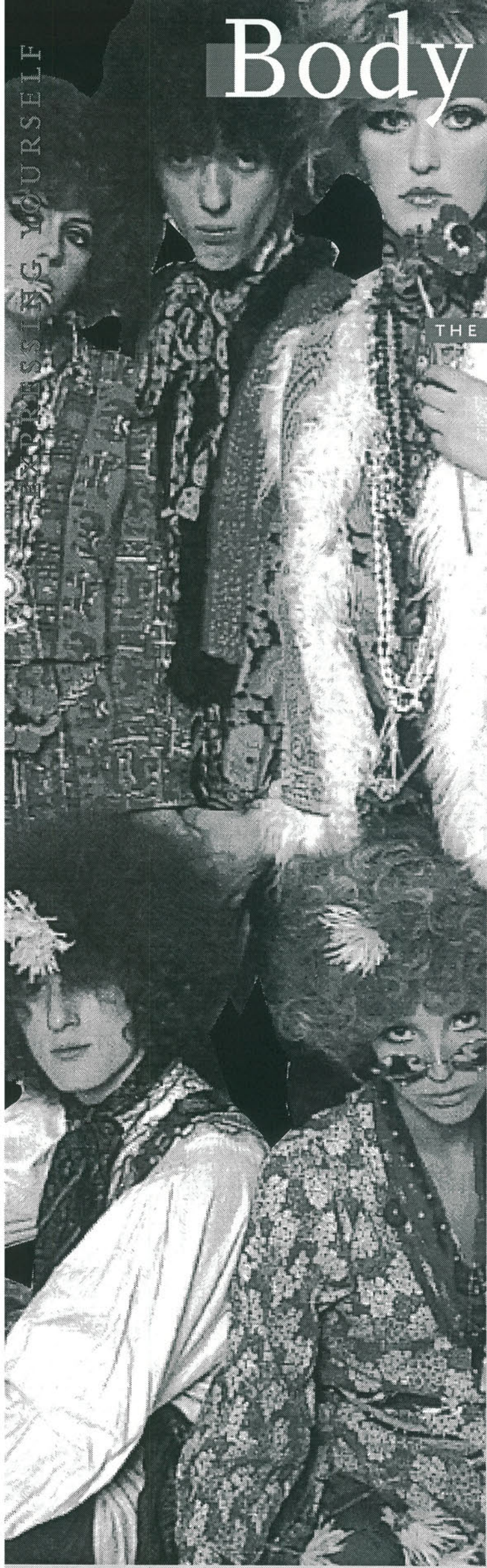
And yet we insist on wearing something highly flammable.

### THE DISCO QUEENS

With tight plastic skirts or velour hot pants, there's more than one way to keep a party hot.

#### REQUIRED WEAR:

hot pants  
halter tops  
polyester and other synthetics  
gold-lamé  
platform shoes  
anything sequined





Nobody does it better.

**THE FASHION SLAVES**

We follow the dictates of designers — what London says, what Halston does, what Liza wears — only to find up-scale versions of what everyone else is wearing. \$250 mood rings? Fabulous.

**REQUIRED WEAR:**

“ethnic” styles  
psychedelic prints  
unisex outfits  
flowing dresses  
metallics  
anything silk

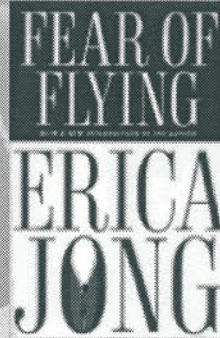


# In Other Words, Women

“I’m a woman  
Phenomenally.  
Phenomenal  
woman,  
That’s me.”

Maya Angelou,  
“PHENOMENAL WOMAN”  
FROM *AND STILL I RISE*,  
1978

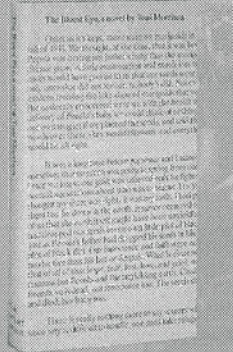
For years the printed word had transported us, or elevated us; now it represents us — as feminists, as sexual beings, as artists, as equals. Books by women in the '70s say straight out “this is who we are, take it or leave it.”



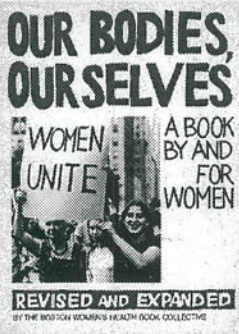
*FEAR OF FLYING*,  
ERICA JONG  
we're not afraid  
to be brazen;  
we take control  
of our sexuality

*THE BLUEST EYE*,  
TONI MORRISON  
we tell the hard truth,  
even at its most painful;  
we free our demons  
with words

see 1980s, p.123

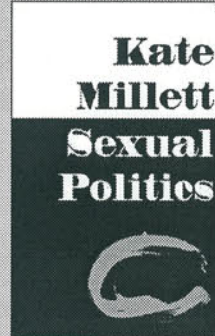


*ARE YOU THERE, GOD?*  
*IT'S ME, MARGARET*,  
JUDY BLUME  
we see ourselves  
in our children;  
we don't let them  
learn the hard way

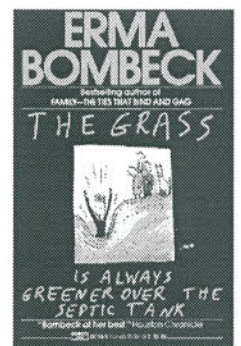
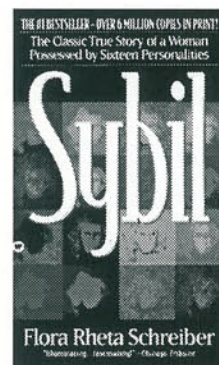
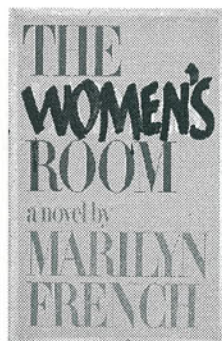
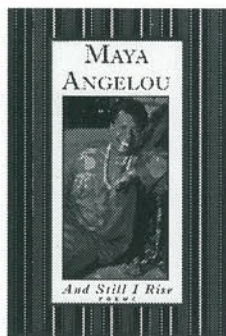
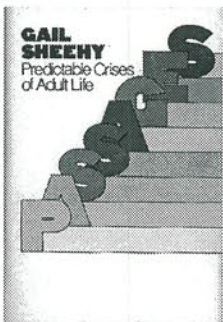


*OUR BODIES, OURSELVES*,  
BOSTON WOMEN'S  
HEALTH BOOK COLLECTIVE  
we learn from our past;  
we control our destiny

see 2000, p.123



*SEXUAL POLITICS*,  
KATE MILLETT  
we refuse to hold  
our tongues, or pens;  
we document  
our struggle



see *A VINDICATION OF THE RIGHTS OF WOMEN*, 1900s, p.123; *THE FEMININE MYSTIQUE*, 1950s, p.123

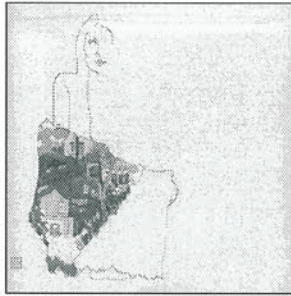
“Where are those songs  
my mother and yours  
always sang  
fitting rhythms  
to the whole  
vast span of life?”

Micere Githae Mugo, POET, 1976

# Womenfolk

OTHER VOICES THAT REACH US — SINGERS, SONGWRITERS, MUSICIANS, HELL-RAISERS: JOAN BAEZ, JUDY COLLINS, RITA COOLIDGE, ROBERTA FLACK, JANIS IAN, LAURA NYRO, ODETTA, BONNIE RAITT, BUFFY SAINTE-MARIE, CARLY SIMON, NINA SIMONE, PHOEBE SNOW

They began on the fringes, when '60s supergroups dominated the scene. They come into the '70s as a new voice for folk, for pop, for women. Ballads that echo what's in our souls, age-old themes played in the key of “she.” They close the decade as the bridge across which women rockers and superstars have crossed.



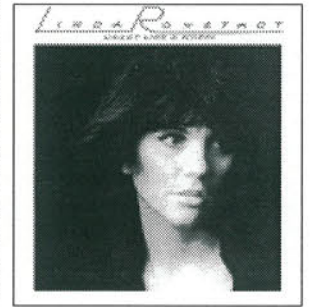
Intimate and introspective. Confident and beautiful. Music that, in many eyes, places **Joni Mitchell** in the pantheon of women musicians. In 1991, she will be summed up thusly: “all she’s really managed to deliver in the course of sixteen albums is one of the most vivid and delicious chronicles of a woman’s life that’s ever been produced in any medium anytime, anyplace.”



Aretha Franklin.  
Roberta Flack.  
Linda Ronstadt.  
Barbra Streisand.  
**Carole King**  
finds the words  
that make legends.



And her own album, *Tapestry*, makes its own history: at the 1972 Grammys, it garnered Album, Song, and Record of the Year awards, plus Best Pop Vocal Performance, Female. *That* record still hasn't been touched.



The words may not always be hers, but the emotions always are. Soulful or angelic, **Linda Ronstadt's** voice forms a seamless link between the folk and pop that sets so many women on stage and the bolder rock that will set them free.



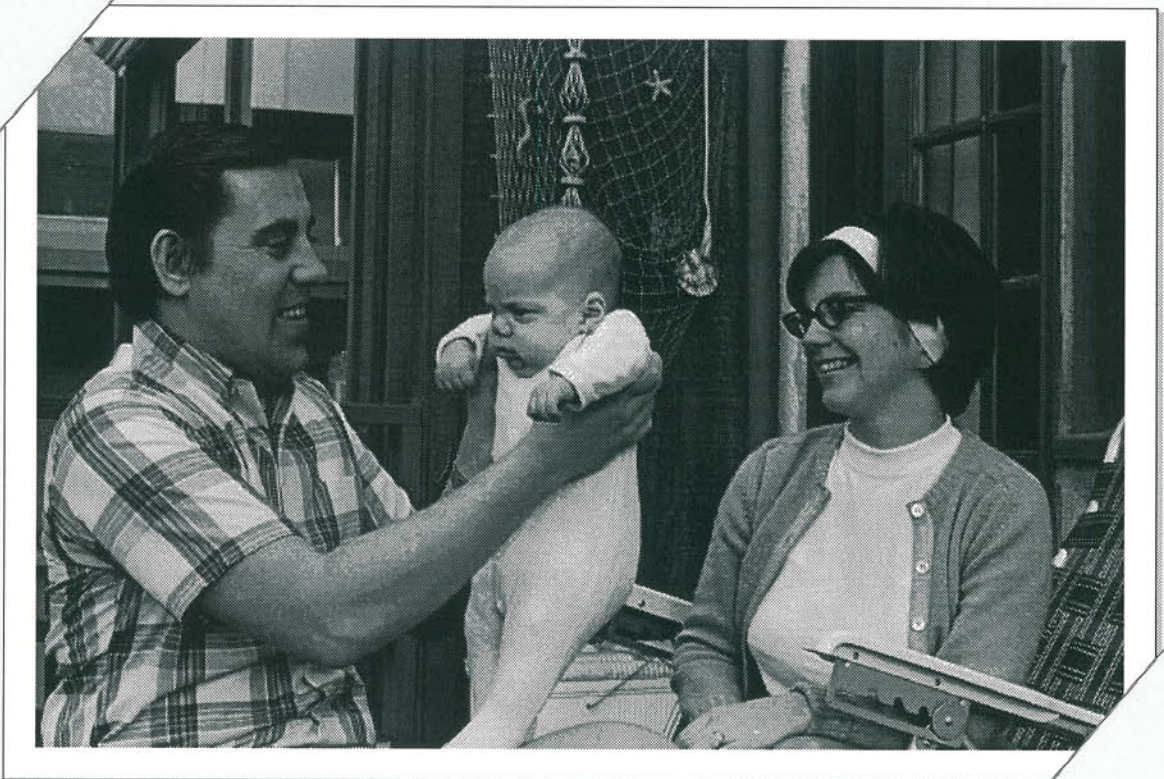
Later, she will reinvent herself in ways that even Madonna has to envy — from opera, to torch songs, to mariachi music.

➔ see Janis Joplin, 1960s, p.123   ➔ see Lilith Fair, 1990s, p.123









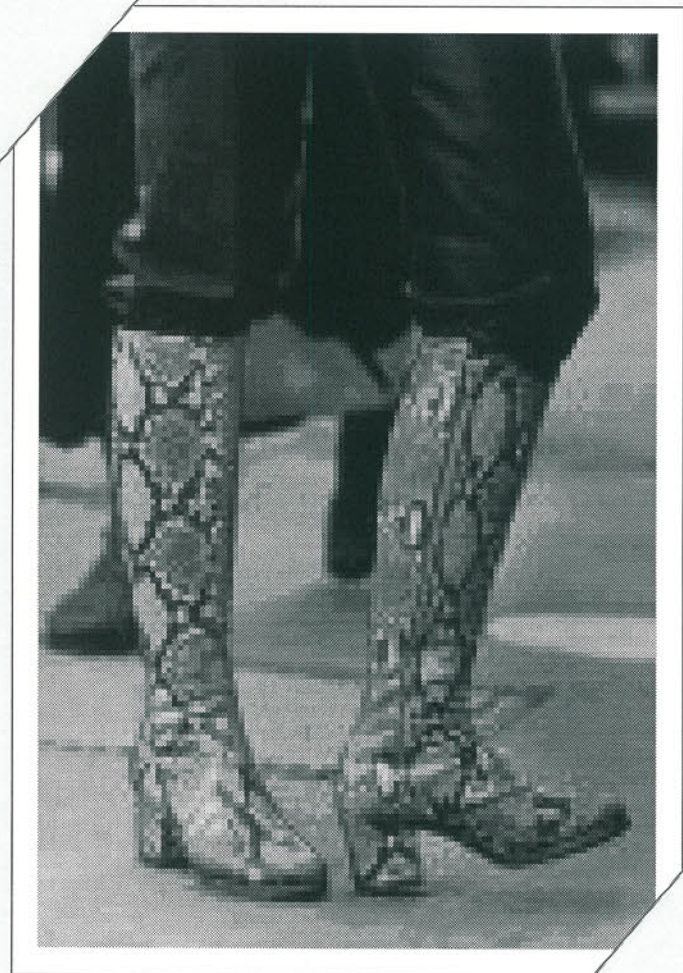
*Roger, Joseph (4 months old), and Linda, 1971*

insert your



memories here

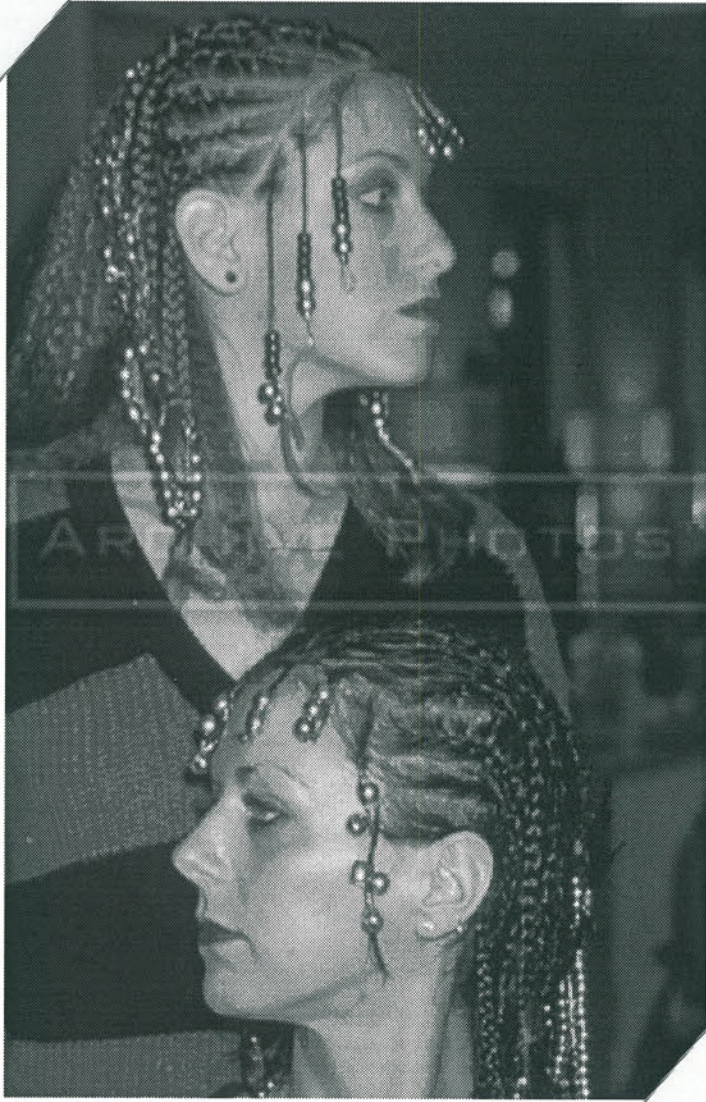
*My favorite boots, 1975*



memories here



insert your



*Steph and Sarah.  
Look out Bo! 1979*



*Jen + Alex, 1978*