

BLAZING THE TRAILS:
THE PERSONAL BRANDING OF LUCILLE BALL

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ABSTRACT

The extraordinary Lucille Ball was the most loved and iconic television comedian of her time. She was an American icon and the first lady of television during the 1950s. Not only did Lucille Ball provide laughter to millions of people, but Lucille Ball gave women a voice and America heard what she had to say. She showed women they can be accepted, and be in a position both on television and in the working world where they can be strong and independent. She was a leader and set an example for women and showed society that women have a voice to be heard and will be successful, when given the opportunity.

Lucille Ball managed her career and created her personal brand by beating all obstacles that were laid in front of her and test boundaries, which lead her to become an entrepreneurial success. Lucille Ball blazed the trails for many women, on and off stage. She encouraged women to follow in her shoes by achieving success, overcoming their fears, and crossing boundaries, which in return built up their personal brands allowing them to become successes in the business sector as well as on the stage.

I. INTRODUCTION

During the 50s when rock n' roll music exploded, poodle skirts were colorful and drive in theaters were the place to be, Lucille Ball was the most loved and iconic television comedian of her time. She was an American icon and the first lady of television during the 1950s. Lucille Ball changed how American society views women. She not only changed the face of television, but she also paved the way for women in show business and within the business world.

I will first be discussing Lucille Ball's childhood which will provide insight on her upbringing and family, as well as how she climbed her way to the top of fame, and established her name as an iconic brand. I will then discuss Lucille as a rebel. This will emphasize the ways in which Lucille Ball pushed boundaries, beat the social norms, and changed the portrayal of women on the television in America during the 1950s. I will then discuss Lucille Ball as a leader.

This will demonstrate the ways in which she beat the social norms and became a successful, self-taught entrepreneur, CEO, and leader in a time that was rare for women to be in positions of power. I will discuss the ways she made it acceptable for women in to be in leadership positions during a time when the women's role was primarily in the home. I will also discuss the women who were inspired by her, and the personal brand and the iconic legacy that she left behind.

II. CHILDHOOD

To understand the importance Lucille demonstrated during her time of fame and the success that she achieved, it is important to know where Lucille came from and how

she established her goals to become a star. Lucille Ball was born on August 6, 1911 in Jamestown, New York to Henry and Desiree Ball. She was the oldest child of two children. When she was one year old, her father relocated the family to Michigan, for work. Lucille was a bright and cheerful child with great energy. She was constantly acting out tiny theatrical scenes with her dolls. When she was only three years old when her father suddenly passed away from typhoid fever, leaving her mother in shock and Lucille confused. Her mother, Desiree, who was pregnant with her second child, was still reeling from her husband's sudden death and decided to move the family back to Jamestown, to live with her parents (Higham, 1986).

A few years after the birth of her son, Desiree remarried a man named Ed Peterson. Lucille and her younger brother, Fred, resented him, and were still clinging to the thought of their father. Ed was a heavy drinker and had a weakness for gambling. Fearing the effect of his drunken behavior on her children, Desiree decided to leave her growing children behind while she and Ed moved to Detroit, to look for work. Desiree foolishly allowed her children to move in with Ed's parents, who were very abusive and disciplined Lucille and her brother cruelly. At age 11, Lucille and her brother eventually reunited with their mother, when she and Ed moved back to Jamestown (Higham, 1986).

Throughout her childhood, Lucille was an extremely tense, nervous, sensitive, and vulnerable child, filled with anxiety and fear. Because Lucille was unhappy with her childhood due to the loss of her father, the abandonment of her mother and abuse from her step grandparents, she was melodramatic and often lived in several fantasies that she witnessed through television and movies. Lucille stood out from her family and from her classmates at school. At home and in school, she would pretend to be someone else and

lived in her own imaginary universe. She was center-stage at home and in school, making sure everything revolved around her (Higham, 1986).

She was extremely energetic and was always the child who cried wolf, by coming home with terrifying stories about being kidnaped by gypsies, who whisked her off to their campsite, and how she screamed so loudly they were forced to let her go. She was theatrical and often lived in fantasies where she was the heroine in drama filled scenes that often involved her being threatened or subjected to something terrifying. Once, while being given a history lesson about the massacre at Little Big Horn, she glanced up and saw a tradesman looking through the window. In her imagination, that man turned into a ferocious Indian, and she screamed so hysterically that the family had great difficulty calming her down (Higham, 1986).

Growing up, Lucille had a hard time in school and was considered the black sheep compared to the other classmates. Lucille struggled to fit in with her peers. She was very clumsy, always tripping over footstools, twisting her ankles, and was always suffering from some childhood disease such as chickenpox, mumps, and the measles (Higham, 1986).

She had a hard time fitting in. She was often rebellious and pushed the boundaries, which I believe influenced her abilities to push the boundaries during her rise to fame. Her principal would often say that she was not very bright and not a good scholar. She would often get permission to be excused from class so she could go get water, and then she would never return. She would leave school and walk for miles, speaking to strangers that she met telling them how one day she would go to New York and be a star. When she was upset she would go to her back yard and dress her family's

chicken coop as a stage, and dress up in old clothes from the attic and give performances (Higham, 1986).

Lucille had a desire to do something special with her life, and a special longing to be a star. When she was 15 years old, she convinced her mother to let her attend a prestigious New York City drama school, but despite her strong passion and hunger for the stage, she was shy and much too nervous to draw attention and did not fit in at the drama school. Her professors did not like her and would often make fun of her looks, since she was very tall, awkward and leggy, and they often made fun of her Midwestern accent (Higham, 1986).

Lucille was very different from the other girls in the drama school. The star pupil was the future starlet, Bette Davis, who Lucille often felt inferior to. She pushed the limits with the school, and when having to perform a scene she would put her own comical twist on it which often resulted in her being scolded. She was eventually kicked-out of the drama school, and the school wrote a letter to Lucille's mother stating that Lucille was wasting her time, as well as their time (Higham, 1986).

III. REBEL

Despite the disappointment of drama school, she decided to keep chasing her dreams. In the early 1930s Lucille moved to Hollywood to seek more acting opportunities, and soon started receiving extra roles in commercials and popular films. In 1940 while filming one of her movies titled *Dance, Girl, Dance*, she was introduced to the popular Cuban Bandleader named Desi Arnaz, and the two soon fell in love and married (Higham, 1986).

During the 1940s Lucille, who had dyed her hair red, was still unable to break out into the starring roles that she had always dreamed about. As a result, Desi Arnaz pushed Lucille to try broadcasting, and it wasn't long before Lucille landed a lead part in the radio comedy *My Favorite Husband*. The program caught the attention of CBS executives, who wanted her to recreate something like it on the small screen (Bio, 2016).

Lucille Ball was a determined and hardworking woman, who was strong willed and never let anything stop her from fulfilling her dreams. Despite the many trials and tribulations she experienced in her career, she never detoured from making her dreams of becoming an actress a reality. In 1950, while pregnant with her first child, Lucille was offered a starring role in a television sitcom by CBS that would focus on the everyday life of a happily married couple (Gavin, Clamar, Siderits, 2007).

Lucille insisted the show include her real life husband; Desi, however, CBS disapproved of the idea because of Desi's Cuban ethnicity and accent. CBS believed viewers would not be able to relate to the multiethnic couple, so Lucille declined the offer, and was determined to beat the ethnic stereotyping and make America embrace her and Desi as a couple. They toured the country, where they performed skits they would later use in the show. The country soon fell in love with their comedy routines and on stage chemistry and the success they received was far beyond what they could ever expect. Soon after, CBS came back and offered Lucille a starring role with Desi as her onscreen husband and costar (Gavin, Clamar, Siderit, 2007).

In 1951 Lucille gave birth to her first child, a daughter named Lucille, and on October 15, 1951 *I Love Lucy* made its debut. American viewers immediately realized this television comedy sitcom was like no other. It was funny, courageous, and daring.

The show, which co-starred Vivian Vance and William Frawley, as Lucy and Ricky's best friends and landlords, Ethel and Fred, set the stage for generations of family-related sitcoms to come. The television show included storylines such as marital issues, suburban living, friendships, and the rise to fame (Higham, 1986).

Lucille Ball used storylines in *I love Lucy* that pushed the boundaries and helped to change the way the audience and America viewed women both on and off the screen in the 1950s. Women in television during that time were portrayed as perfect housewives. Characters such as Donna Stone from *The Donna Reed Show* and June Cleaver from *Leave it to Beaver* depicted the American Supermom who remained classy in any situation (Higham, 1986).

A woman on television during the 1950s portrayed the happy housewife, who was content with her husband, children and taking care of the household duties. She fulfilled the stereotype of being the perfect mother and wife, as well as the perfect homemaker. The women would participate in community events, as well as doing all the household chores, such as vacuuming, washing dishes, folding the laundry, and mending her children's socks, all while wearing pearls and high heels, and never letting a strand of hair go out of place (Bell, 2010).

In that era, women on television kept their composure. They never spoke out against their husbands, or yelled at their neighbors, or had arguments with their friends. They stepped aside in situations when it came to disciplining the children and making hard decisions. Women were there to serve their husbands and children, and always made sure that they had lunch in their hand before leaving the house for work or school (Bell, 2010).

Women in that time did not have roles that portrayed them as being strong and opinionated. They were an extra background feature in television shows. The sitcoms hardly ever centered around them, instead the shows primarily focused on the children, the husbands, or the family as a whole, and in some cases the beloved family pet was the focus, such as the well-known series *Lassie* (Bell, 2010).

It was not until the premiere of *I Love Lucy* that women began having starring roles. In *I Love Lucy*, Lucille Ball's name is in the title, which emphasized her being the shows main focus. Although *I Love Lucy* portrayed a lot of the social norms and ideals of the 1950s, by portraying a more modern day family, a majority of the show's material was way ahead of its time. Lucille's character was also ahead of her time by portraying a woman who had more modern tendencies, based on her beliefs, ambitions, and clumsy actions, and crossed the boundaries of social norms (Higham, 1986).

Lucille's character was very different from the average 1950s television sitcom wife. She was hilariously funny, and was the first female comedian to star in her own show where she was able to incorporate her slapstick comedy into the routine. She was the first woman comedian to appear on national television and participate in comedy routines where she used body movements and different facial expressions (Higham, 1986).

By being the first female comedian to incorporate slapstick humor into her skits, she helped pave the way for many well known female comedians in today's society, such as Carol Burnett, Tina Fey, and Kathy Griffin (Higham, 1986). Carol Burnett said during an interview with *The Huffington Post*, that Lucille Ball was her inspiration and mentor during the beginning of her career (*The Huffington Post*).

Lucille was the first woman to incorporate her real life experiences into her comedy routine on the show, such as in the funny episode titled “Lucy Cries Wolf”. This episode focuses on Lucy crying wolf and making up an outrageous story about being kidnapped, which she was inspired to create from her own childhood recollections about the gypsies (Higham, 1986).

Lucille’s character was different from the average housewife in many obvious ways. She was clumsy and not well composed. She was always finding herself in predicaments that required her to run around, dress up in silly costumes, and do funny dancing routines. She was always getting herself into trouble, and had to enlist her friends to help find a way to bail herself out of trouble (Higham, 1986).

She also dressed differently from women on television in the 1950s. Lucy was one of the first women to wear pants and flats, instead of the expected dresses and high heels. She would come to breakfast in her bathrobe with curlers in her hair while she and her on screen husband would bicker about different things that were going on in their life, such as the finances or how their relationship is becoming too predictable (Higham, 1986). In the famous episode titled “Too Predictable”, she and Ricky argue about their relationship and decide to take a break from each other for a week.

Lucy was also the first woman in television during that era to speak up for what she believed, and to stand up and talk back to her husband if she felt that he was wrong. In most episodes they lost their temper with one another, and if her husband forbade her to do something she wanted to do, she always found a way to go behind his back to eventually get what she wanted. Lucille’s character stood up for herself and to her husband. She was strong willed and always fought for what she wanted. She showed

America that all women should be able to speak for themselves in certain situations and stand for what they believe in (Higham, 1986).

Lucille's character believed in women's power and in equal rights. In two of my favorite episodes, which happen to be two of the show's most famous episodes, titled "Equal Rights," and "Job Switching" brings that to light by emphasizing those issues. In the episode "Equal Rights" Lucy and her husband Ricky fight about how women deserved equal rights in America and should be treated in the same manner as men. In the "Job Switching" episode, Ricky and Lucy argue about who has the hardest job, women, who work in the home, or men, who work outside the home. So Lucy and her best friend Ethel agree to try to work in a chocolate factory, while the men play housewife, which ends with both Lucy and Ethel getting fired and Ricky and Fred nearly burning down the apartment while cooking. At the end of the episode both the men and women agree that all jobs are equally important and you never know how hard it is until you are in someone else's shoes.

Even though Lucy was a housewife and mother, she respected the idea of women's rights and their rights and ability to work. Lucille's character always wanted to do more with her life than just be a wife and a mother and tried to break free of the homemaker lifestyle. She always hoped and dreamed to work as a famous actress (Higham, 1986).

In most episodes, she tried to ease her way into one of Ricky's nightclub acts, and his common response was, "No Lucy! You have a job here, being a wife and a mother". Lucy often fought with Ricky on this topic always blaming him for her unsuccessful

acting career. Even though Ricky always forbade her from being part of the nightclub act, it never stopped her from finding a way to sneak into the act and get what she wanted.

Another aspect of the show that was different compared to other series was the emphasis that was placed on her close relationship with her best friend Ethel. Their close relationship symbolizes women's power during that time. Lucy and Ethel stood up for each other in all sticky predicaments that they found themselves in, which contributed to making their friendship stronger (Higham, 1986).

Lucy and Ethel were very close, and in most cases agreed with each other's opinions more than they did with their husbands'. A large majority of the episodes centered on Lucy and Ethel's friendship, and focused on the situations they would get themselves into (Higham, 1986).

One of the episodes that focused primarily on their friendship was the episode simply titled "Friendship". In this episode, Lucy and Ethel perform a musical number for a women's club benefit and both purchase the same dress. They both agree to return their dresses in fairness; however, neither one of them do, and end up on stage literally ripping the dresses off of each other, but in the end they always make amends and become best friends again. This is a sign of women's power because it emphasizes the bond that these two women shared. Although they had their arguments they always remained friends because they realized the importance of having each other in their lives.

Lucy and Ethel's friendship established the social norm for television to create roles for women who have close and personal relationships. Lucy made it accepting for women on television to rely more on their best friend than on their husband in certain situations, and helped form the foundation for women to be proud and display a bond that

women can have in each other. Lucy and Ethel's relationship had a bond that was like no other on television (Higham, 1986).

In fact, many people started believing that Lucille and Vivian were lovers, not only on television, but off screen as well. Vivian Vance, who played Ethel, was quoted multiple times saying, "She and I had so many laughs on *I Love Lucy*, and then I began hearing that Lucille and I were too close. My first husband disapproved of my closeness with Lucille. He'd say people are talking about you. You ought to be careful about the hugging and kissing you do on the show". This emphasizes the unbreakable bond that these two women had.

Lucille also pushed the boundaries when it came to her onscreen marriage. She was the first woman on television to be married to a man with a different ethnicity from another country and culture. Lucille took pride in her real life marriage with Desi and wanted to highlight and reflect on television the real life love that they experienced for each other (Higham, 1986).

Lucille wanted to show and emphasize the cultural differences between herself and her husband to make it more accepted among their viewers (Higham, 1986). I personally noticed this in several episodes where Lucy centered the focus on her husband's stories from when he lived in Cuba, or from the numerous times she made fun of his accent, as well as the famous episode titled "Lucy Hires an English Tutor" where she and Ricky have a debate about which language they want their child to learn, English or Spanish.

Another example is the episode titled "The Ricardos Visit Cuba" where Lucy, Ricky, Fred, and Ethel travel to Cuba to visit Ricky's in-laws for the first time. This

episode brings to light some of the difficulties that interracial couples face, such as the differences in the cultures and social norms. The episode focuses on Lucy trying to gain the approval of Ricky's uncle because he was upset that Ricky did not marry a Cuban woman. The episode emphasizes the cultural differences between America and Cuba, as well as the social norms that Lucy faced while trying her very best to impress Ricky's uncle.

Lucille was the first woman to bring notice on national television about multiethnic couples and create an environment on stage where a woman could be married to a man of a different ethnicity during the 1950s. Lucille paved the way for many women in television series today that focus on women who are in interracial marriages, and who raise families in multethnic settings (Higham, 1986).

Lucille also changed the women's role in television when she became pregnant in real life and decided to incorporate her pregnancy into the show. She was the first woman to appear on national television while being pregnant in real life during the filming of the episodes, as well as being the first woman to play a character who was expecting a baby (Gavin, Clamar, and Siderits, 2007).

In 1952, when Lucille became pregnant with her son Desi Jr., she soon became aware of what her pregnancy would mean in terms of filming the show. Since the baby was due in January she would have been pregnant during the whole fall season. She and Desi discussed the situation with the writers and they came to the conclusion that they would be a rule-breaker in the entertainment world. They decided to make Lucille's character have a baby on the show. Never before did a pregnant actress portray a pregnant woman on any screen (Harris, 1954).

They all realized they would be treading on dangerous ground in showing a pregnant Lucille on the television program. Since there was never a storyline done about a woman having a baby on television, they knew they had to address the situation with caution and care. Being cautious of their viewers' thoughts towards displaying pregnancy and morals, they hired a three man committee to proof read every script concerning the pregnancy. The committee consisted of a priest, a minister, and a rabbi (Harris, 1954).

If the committee found anything objectionable in the script, they would immediately remove it and find a way to alter the scene, so it would be more appropriate and not offend the American viewers. The writers and CBS were very strict on the topic. They would not even allow Lucille to use the word pregnant; instead she had to use the word expecting (Harris, 1954).

When the episodes aired the reaction was far beyond what they could ever expect. The episode titled "Lucy Has a Baby" became one of the best known television episodes of all time, which was viewed by 44,000,000 Americans, one fifth of the national population at that time. The level of interest of Lucy having a baby was enormously high, that more people tuned in to watch Lucy's labor than watch President Eisenhower's inauguration the next day. In many city newspapers, Lucy's baby pushed articles about Eisenhower's inauguration off the front page (Harris, 1954).

Lucille paved the way and made it acceptable for a woman who is pregnant to portray a pregnant character on national television. She pushed the boundaries and the social norms and incorporated real life circumstances and sparked America's interest during the 1950s (Harris, 1954). By sparking America's interest she made the nation see

women in roles that empowered them and related to their real life circumstances. This set the bar for women's television roles in today's society.

Lucille was popularly known for her influence on television during the 1950s, but she also helped pave the way for women off the television screen as well by pushing the social norms and establishing herself as a businesswoman in a time when women were not accepted in that role. In real life, women were not exactly the way in which the media perceived them to be (Bell, 2010).

IV. LEADER

Women during the 1950s were stereotyped with the figure of the perfect housewife. Although in real life, most women during that time, mainly worked within the home, their life was more complex than television shows such as *Leave it to Beaver* portrayed it to be. Women lived a more complex life, and had more duties inside the home than just cleaning and mending socks. Women had a firm hand in raising their children. Most of the women disciplined their children and took care of the household finances by keeping the monthly budget (Bell, 2010). Some women yearned to have serious positions outside of the home. Many women wanted to become involved in the medical field by becoming doctors; however, in the 1950's glorified domesticity, placing a woman's primary role as that of homemaker most women were unable to follow their dream. In the 1950s only 5.5% of entering students were women (Looking Back Over the History of Women in Medicine).

Women also helped make important decisions when it came to household items, the children's school, as well as matters outside of the home. In certain situations, women

had to provide for their family financially, if there was a reason why their husbands were unable to, such as illness, death, or abandonment. Most women were homemakers, but when circumstances required them to work outside the home, they would usually hold jobs in service type areas, such as nursing and telephone operators. There was not much opportunity available in the business sector for women at that time (Bell, 2010).

However, Television which portrayed the domestic housewife was not completely out of line in a majority of the situations, especially when it came to the morals and beliefs of women during the 1950s. Women tried to display a wholesome nature, both in their personal lives as well as outside of the home.

Women obtained contemporary and conservative views in the 1950s, when it came to women's rights, femininity and gender roles. Because women were unable to grow in the business world due to the domination of men and the conservative beliefs that they had, it was extremely rare for a woman to have a career in the corporate setting that would allow her to grow in experience and in leadership (Bell, 2010).

Despite the conservative ideals that she was confronting, Lucille pushed the boundaries when it came to the women's role in the business world and changed America's views of women in the working environment. She was successful and very business savvy. Lucille became the first woman to own her own television studio. She broke through the glass ceiling when it came to women in the work world and with women owning their own business, and she made it more accepting for women to have dominant roles in the business world (Gavin, Clamar, and Siderits, 2007).

In an interview with *Achieve of American Television*, Carol Burnett speaks about the role Lucille played in the business world. She explains how Lucille had to get tough

and truthful with people, and how it was unheard of for women to do that during that time (*Achieve of American Television*, 2003).

Lucille had wisdom and knowledge that she never learned or studied when it came to business. She became a leader by jumping right into the role, and eventually gained all of her self taught knowledge through her experiences. She knew how to delegate work and hire the right employees that would help make her studio a success. A CBS lawyer during that time was quoted saying “Lucy is no dope. Underneath that mop of carrot hair is one bright woman. She is smart enough to find the right advice” (Gavin, Clamar, and Siderits, 2007).

Lucille was an incredibly focused and a hard working woman. She was good at all business aspects when it came to running the studio. She was great at managing and communicating with people, especially with the ones who worked under her. Lucille established personal relationships with each one of her employees’ right down to the security guard. She was also very savvy when it came to the finances and the daily duties of being an executive (Brochu, 1990).

Even though Lucille was a self-taught leader she demonstrated successful management practices which prove she was a success at her job as a manager and a leader. Some of the best management practices commonly displayed are “provide meaningful feedback in a constructive manner on a regular basis”, “respect employees as individuals, in addition to the job they do”, “provide support for employees when it’s genuinely needed”, and “do not be emotionally stingy”(Forbes, 2013). These are practices that Lucille demonstrated on a regular basis with her employees. Lucille cared

about her employees and was a strong leader who constantly demonstrated compassion (Brochu, 1990).

She loved her career and loved the fact that she was pushing the boundaries in the corporate environment. She enjoyed her job and being a working woman, and constantly kept herself busy with the duties that needed to be handled. Lucille liked to fill every minute of the day with work. She could not even take a vacation without springing out of her seat with an idea that she had to immediately begin working on (Brochu, 1990).

In 1960 Lucille and Desi eventually divorced, and she bought him out of his portion of the studio and in 1967 sold it for \$17,000,000 to a company that transformed it to the popularly known Paramount Studios. Even though Lucille sold her studio and gave up her title as owner, she left behind a legacy that can never be forgotten (Brochu, 1990).

V. ICON

Lucille showed America that women can be anything they dream of as long as they have the right frame of mind. Lucille paved the way for women in the corporate world and in an entrepreneur setting. She made it acceptable for women to branch out in the business environment and helped America see women as more than just a housewife (Brochu, 1990).

From the funny comedian she portrayed in *I Love Lucy* to the real life role of savvy business women, Lucille made an impact and paved the way for women both on and off screen. She pushed the boundaries and raised awareness of the roles that women play in the world. Lucille changed and created an environment which allowed women to stand for what they believe in and achieve success.

Through Lucille's hard work and dedication she became a well-known success that people looked up to and admired, which allowed her to build up and establish her personal brand. Her personal brand was simply her name "Lucy". When someone hears the name "Lucy" they automatically think about the crazy, funny, and lovable redhead. She became an icon on television which opened the door for her to become a successful entrepreneur and business women.

Lucille opened the door for many women who were in television and in comedy to build up their personal brand and become entrepreneurs as well. Successful comedians and actresses such as Carol Burnett, Joan Rivers, and Ellen Degeneres have all stated that not only was Lucille Ball a true inspiration to them from a comedian and actress standpoint, but also as business women and entrepreneur. Carol Burnett became an author and has written and sold many successful novels. Joan Rivers created her own successful clothing line, and Ellen Degeneres established her own line of home décor called "ED".

Many women have used Lucille Ball as their inspiration to follow their dreams. Lucille had the perfect America success story. She started from nothing and worked her way to the top, which inspired women both in Hollywood and women in the average world. She inspired the countless women who watched her on television and who followed her success story to never settle in life, and that they could achieve any goal they wanted as long as they never gave up.

VI. CONCLUSION

Lucille Ball gave women a voice and America heard what she had to say both on and off screen. She showed women they can be accepted, and be in a position both on

television and in the working world where they can be strong and independent. She set an example for women and showed society that women have a voice to be heard and will be successful, when given the opportunity, and that is why women love Lucy.

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CHRONOLOGICAL TIME LINE OF LUCILLE BALL

Born: 1911

Death of her father: 1915

Married Desi Arnaz: 1940

Created Desilu Studios: 1950

Birth of first child: 1951

Primer of *I Love Lucy*: 1951

Birth of second child: 1953

Divorce from Desi Arnaz: 1960

Selling Desilu Studios: 1967