
Index

- Abbate, Carolyn, 23, 42
Acker, Kathy, 63
Adams, Edith (Edie), 145
Adrien, Gilbert, 83
 See also Gaynor, Janet
Allen, Robert, *Horrible Prettiness*,
 124
Allen, Woody, 179
Allers, Franz, *Camelot*, music direc-
 tor, 149
Allison, June, 15
Altman, Rick, 223
Andrews, Julie, viii, x, 3, 5, 7, 10,
 22, 86, 90, 97, 129, 131–72,
 176, 204, 205, 206, 209, 211,
 212, 213, 235, 236
 Camelot, performance in, xi, 11,
 140, 160–69, 207
 Guenevere, performance of, 37,
 150, 161, 167–69
 Cinderella, performance in, 11,
 140, 142–49
 creation of feminist Cinderella,
 147–49, 207
 Cinderella image, 150–53
 femme, performance of, ix, xi, 39,
 132, 150, 152, 170, 172, 216
 governess, image of, 209–12, 214
 “hypothetical lesbian heroine,” 40
 “lesbian body,” markers of, 38,
 211–12
 marriage to Blake Edwards, 171
 Mary Poppins, performance in,
 132, 170, 207, 208
 Mary Poppins, performance of,
 131–32
 My Fair Lady, performance in, 8,
 11, 12, 140, 153–60, 184, 207
 Eliza, performance of, 6, 139,
 149, 150, 185
 performance with Carol Burnett,
 133–35
 See also butch: butch-femme
 couples
 The Sound of Music, performance
 in, xii, 16, 140, 171, 203–33
 Maria, performance of, xii, 131,
 170, 185, 204, 205–8, 216
 Star!, performance in, 170–72
 star persona, 35, 42, 170–72,
 247n.101
 Victor/Victoria, performance
 in, 131–32, 171
 voice, 42–43, 102, 140, 167–69

- anti-Semitism. *See* *Funny Girl*; Jewishness; 1950s America
- Arthur, Jean, 55, 79, 82–84
See also Martin, Mary: friendships with women
- Bailey, Maureen, 65, 73, 75, 76
- Ballard, Kaye, 143
- Bancroft, Anne, 184
- Banfield, Stephen, 29, 119
- Barrie, J. M., 8
 latent homosexuality, 64
See also *Peter Pan*
- Bechdel, Alison, 211–12
- Belafonte, Harry, 90
- belting voice. *See* Merman, Ethel; Streisand, Barbra
- Benny, Jack, 61
- Berg, Gertrude, 113–14
See also television shows: *The Goldbergs*
- Bergen, Polly, 129–30
See also Merman, Ethel: performance with Bergen
- Bergman, Ingrid, 12
- Berkeley, Busby, 28
- Berlin, Irving, 2, 17, 19, 28, 103
See also musicals, American: titles: *Annie Get Your Gun*; *Call Me Madam*
- Bernhardt, Sarah, 64–65, 201–2
See also Streisand, Barbra
- Bernstein, Leonard, 27
- Bikel, Theodore, 35, 80–81
- blackface, Jewish performance of, 179
- Block, Geoffrey, 154, 158
- blues, 19
 Jewish and African American musicians, connections of, 102, 187
 women blues singers, 19–20, 187
See also musicals, American: jazz and blues, influence of
- Bock, Jerry, 17
- bodies
 class, performance of, 81, 157–60, 200–202, 223
 racialized, 62–63, 69–70, 223, 228–29
 women's, 123–25, 181–82, 192
- Booth, Shirley, 22
- Borgnine, Ernest, 34, 98
See also Merman, Ethel: marriages
- Boyarin, Daniel, 182
- Boyarin, Jonathan, 182
- Bradbury, Lane, 105
- Brandy, 141, 142
- Brantley, Ben, 104, 107
- Brecht, Bertolt
 Brechtian moments in performance, 147, 190–91
 use of music, 247n.98
See also musicals, American: Brechtian Alienation effects
- breeches role. *See* cross-dressing
- Brice, Fanny, 179, 182–83, 192–93, 270n.63
See also *Funny Girl*; star persona; Streisand, Barbra
- Britton, Andrew, 50
- Broadway. *See* musicals, American
- Bronski, Michael, 64, 226
Culture Clash, 180
- Brooks, Mel, 179
- Brynner, Yul, 12
- Burnett, Carol, xi, 22, 133, 184
See also Andrews, Julie: performance with Carol Burnett; butch: butch-femme couples
- Burt, Ramsey, 72
- Burton, Richard, 8, 150, 161–62, 164, 168, 183

- butch
 butch-femme couples, 94,
 125–26, 133–35
 definitions of, 39, 59, 93–99
 film characters, 97
 style, 95–96
See also femme; lesbian; Merman,
 Ethel
- Camelot*, xi, 8, 139, 140, 141,
 142, 149, 150, 160–69, 171,
 183
 cast album, 11, 150
 Guenevere, character of, 9, 153,
 167–69
 homosociality, dominance of,
 152, 166–69
See also Andrews, Julie
- camp, 21, 180, 194, 221
See also musicals, American
- Carr, Charmian, 229
- Case, Sue-Ellen, 96
- cast albums, 7, 11–12, 149, 184
- Castle, Terry, 68, 76
- Cat on a Hot Tin Roof* (Williams),
 16
- Chafe, William H., 14–15
- Channing, Carol, 22
- Chaplin, Saul, *The Sound of Music*,
 producer of, 221
- Charlap, Moose, 63, 64
See also *Peter Pan*
- Charnin, Martin, 238
See also musicals, American:
 titles: *Annie*
- Chase, Ilka, 143
- Christ, Judith, 178
- Church, Sandra, 105, 127
- Cinderella*, xi, 2, 139, 140, 142–49,
 151
 Cinderella, character of, 1,
 146–49
 comparisons of televised ver-
 sions, 142–49
 feminist critique of, 143–49
See also Andrews, Julie; Brandy;
 Warren, Lesley Ann
 “Cinderella” stories, xi, 140–42
- civil rights movement, 10, 15
- class, issues of. *See* bodies
- Clinton, Kate, 212, 216
- Clum, John M., 22, 106
- Colbert, Claudette, 55
- Cole, Jack, *Kismet*, choreography of,
 28
- Coleman, Robert, 117
- Comden, Betty, 27, 63
See also *Peter Pan*
- Cook, Barbara, 22
- Coombe, Rosemary, 34
- Coontz, Stephanie, 15
- Coote, Robert, 149, 163
- Cornell, Katherine, 81
- Coward, Noel, 81, 90, 170
- Crawford, Joan, 98
- Creekmur, Corey, 31–32
- Crocker, Elizabeth, 135
- cross-dressing, 64–65, 73, 85
The Crucible (Miller), 16
- Cushman, Charlotte, 64–65
- dame roles. *See* cross-dressing
- Davis, Angela, 19–20
- Davis, Madeline, 94–95
- Davis, Sammy, Jr., 200
- Davy, Kate, 63
- Day, Doris, 15, 50
- Death of a Salesman* (Miller), 16
- de Beauvoir, Simone, 157
- DeGeneres, Ellen, 210–11
- de Lauretis, Teresa, 24
- de Mille, Agnes, *Oklahoma*, chore-
 ography of, 28
- Dettmer, Roger, 56

- Deutsch, Helen, *Psychology of Women: A Psychoanalytic Interpretation*, 55
- Dietrich, Marlene, 47, 97
 See also lesbian: icons
- Donohue, Vincent, 64, 84, 206
- Doty, Alexander, 21–22, 23, 31–32
- Douglas, Susan, 144
- dramatic realism, 16
- Dunne, Irene, 50
- Dyer, Richard, 63, 104, 177, 230
- Echols, Alice, *Daring to Be Bad*, 95
- Edwards, Anne, 184
- Edwards, Blake, 171
 See also Andrews, Julie
- Ehrenreich, Barbara, 120
- Ellis, Havelock, 122–23
- Ellsworth, Elizabeth, 25–26
- Engel, Lehman, 30–31, 119, 151, 154, 165, 167
- Equal Rights Amendment, 14
 See also women's liberation movement
- Erdman, Harley, 192
- Erens, Patricia, 107, 116
- Evans, Caroline, 26
- Ewen, David, 176
- Faderman, Lillian, *The Well of Loneliness*, 53, 96
- Fassbaender, Brigitte, 68
- feminism
 cultural politics, 221
 lesbian feminism, development of, 95–97, 212
 See also spectator
- femme, 94, 169
 definitions of, 39, 135–38, 170
 “The Femme Tapes,” 136–38
 visibility of, 172
 See also Andrews, Julie: femme, performance of; butch; lesbian
- film titles
Aliens, 97
Anastasia, 12
Around the World in Eighty Days, 12
Baby Doll, 12
Beautiful Thing, 121
Calamity Jane, 50
Clueless, 21, 179–80
The Diary of Anne Frank, 12
Giant, 12
Gone with the Wind, x, 12
In and Out, 21, 180
The Killing of Sister George, 97
The King and I (adaptation of musical), 12
The Lion in Winter, 183
Marjorie Morningstar (adaptation of book), 114, 199–200
Molly, 113
My Fair Lady (adaptation of musical), 208
The Next Best Thing, 21
Personal Best, 25
Peyton Place (adaptation of book), x, 12
Pretty Woman, 141
Prince of Tides, 202
Queen Christina, 50
Star!, 170
Sylvia Scarlett, 50
Victor/Victoria (adaptation of musical), 236
Yentl (adaptation of musical), 237
- Foster, Susan Leigh, 72
- Freud, Sigmund, use of theories, 123, 210
- Friedberg, Ann, 213
- Friedman, Jonathan, 214
- Frith, Simon, 42

- Funny Girl*, x, xii, 11, 16, 90, 106, 119, 129, 133, 173–202, 205
 cast album, importance of, 184
 Fanny Brice, character of, 9, 133, 176
 Jewishness, 188–89, 191, 199
 marriage to Nick Arnstein, 176, 183, 193
 See also Brice, Fanny
 film adaptation of, 185–202
See also Streisand, Barbra
- Fuss, Diana, 25
- Gamman, Lorraine, 26
- Garb, Tamar, 194–95, 197
- Garber, Marjorie, 74, 75
- Garbo, Greta, 48, 50, 79, 97
See also lesbian: icons
- Garebian, Keith, 102, 120, 121, 154, 159–60
- Garland, Judy, 10, 48, 55, 98, 173, 190
- Gaynor, Janet, 79, 82–84
See also Martin, Mary: friendships with women
- Gaynor, Mitzi, 185
- gay rights movement, 10
- gender
 ideology of, 76–77
 performance of, 62–63, 67, 69–73, 85, 125–29, 195
 role reversal, 13, 74, 80, 121, 198
 transcendence of, 189
- Gershwin, George, 28, 99
See also musicals, American: titles: *Girl Crazy*
- Gilman, Sander, *The Jew's Body*, 182, 186, 187, 191
- Girard, René, 152, 166
- The Glass Menagerie* (Williams), 15
- Gledhill, Christine, 213
- Gold, Michael, *Jews without Money*, 188
- Goldman, William, 235
- Goldstone, Richard, 153, 154
- Gomez, Jewel, 137
- Gordon, Vera, 113
- Gottfried, Martin, 100
- Gould, Elliot, 201
See also Streisand, Barbra
- Goulet, Robert, 161, 164
- Graham, Paula, 232
- Green, Adolphe, 27, 63
See also *Peter Pan*
- Gregory, Paul, 84
See also Gaynor, Janet
- Gypsy*, x, xi, 2, 16, 90, 93, 103, 105–28, 129, 176, 185, 196, 235
 gynocentric world of, 122–25
 as Jewish musical, 107
 lyrics of, 29
 Momma Rose, character of, xi, 5, 16, 36, 86, 90, 104, 106, 107–11, 114, 128, 173
See also Hovick, Rose Louise
 setting, homoeroticism of, 40
See also Merman, Ethel
- Hadleigh, Boze, 98
- Hagman, Benjamin, 53, 77
See also Martin, Mary: marriages
- Hagman, Larry, 77
- Halberstam, David, 19
- Halberstam, Judith, 5, 49–50
Female Masculinity, 97
- Hale, Wanda, 171
- Hall, Juanita, 39, 58
- Hall, Stuart, 216
- Halliday, Richard, x, 56, 64, 76–82, 83, 85, 139, 239n.2
See also Martin, Mary: marriages
- Hammerstein, Oscar, II, 17, 21, 143, 148, 236

- Hammerstein, Oscar, II (*continued*)
 Jerome Kern, collaboration with,
 26–27
See also Rodgers and Hammer-
 stein
- Harris, Barbara, 22
- Harris, Laura, 135
- Harrison, Rex, 8, 12, 149, 155, 157,
 183
- Hart, Lorenz, 17, 21
Camelot, director of, 149–50
- Hart, Moss, 21
My Fair Lady, director of, 155,
 160
- Hartnick, Sheldon, 17
- Haydn, Richard, 220
- Head, Edith, 56
- Heckerling, Amy, *Clueless*, director
 of, 179–80
- Hepburn, Audrey, 140, 185,
 208
- Hepburn, Katharine, 48, 50, 97, 140,
 183
See also lesbian: icons
- Herman, Jerry, 17, 27
- heterosexuality
 musicals, dominance of, 30–32,
 236
 narratives of, 7, 9, 161–62,
 188–93
 relationships of musical charac-
 ters, 41, 74
 representations of, 92, 223
 subversion of, 75, 151–53, 158,
 167, 191, 193–96, 228–33
- Holland, Bernard, 19
- Hollibaugh, Amber, 136–37
- Holm, Celeste, 145
- Holm, Hanya, *Camelot*, choreogra-
 pher of, 149
- homosociality, 152, 155–57, 228,
 266n.81
See also *Camelot*; *My Fair Lady*;
 Sedgwick, Eve Kosofsky
- Houston, Whitney, 143
- Hovick, Rose Louise (pseud. Gypsy
 Rose Lee), 105, 106
 lesbianism, 107
See also *Gypsy*
- Hurst, Fannie, 113
- Istar, Arlene, 137
- Izkovitz, Daniel, 178, 182
- Jakobsen, Janet, 182
- Jewishness
 anti-Semitism, 19, 194–95,
 201
 belle juive, image of, xii, 194–96,
 197, 201
 Jewish American Princess
 (J.A.P.), xii, 196–200, 201
See also Streisand, Barbra
 links to queerness, 182, 202
 representations of. *See* Merman,
 Ethel; 1950s America; queer;
 Streisand, Barbra
- Johnson, Mykel, 137
- Kanin, Garson, *Funny Girl*, director
 of, 184
- Kass, Deborah, 181
- Katz, Jonathan Ned, 14–15, 74
- Kazan, Elia, 81
- Kennedy, Elizabeth Lapovsky,
 94–95
- Kennedy, Jackie, 150, 181
- Kennedy, John F., 150, 160–61
See also *Camelot*
- Kennedy, John F., Jr., 161
- Kern, Jerome, 55
 integrated musical, composition
 of, 26–27
See also Hammerstein, Oscar, II;

- musicals, American: titles:
Showboat
- Kerr, Walter, 16, 106, 109, 117, 128
- Kivy, Peter, 29
- Kline, Kevin, 180
- Klugman, Jack, 105
- Koestenbaum, Wayne, 193
- Krantz, Judith, 200–201
- Krzywinska, Tanya, 25, 216
- Landon, Margaret, *Anna and the King of Siam*, 27
 See also musicals, American: titles: *The King and I*
- Lane, Anthony, 237
- Lansbury, Angela, 140
- Laurents, Arthur, 21, 93, 105, 107, 124
 See also *Gypsy*
- LaValley, Al, 81
- Lawrence, Gertrude, 170–71
 See also Andrews, Julie; musicals, American: titles: *Star!*
- Lee, Henry, 171
- Lee, Sondra, 69
- Leigh, Carolyn, 63, 64
 See also *Peter Pan*
- Lerner, Alan Jay, 17, 27, 154, 157, 158, 160
 See also Lerner and Loewe
- Lerner and Loewe, xi, 2, 12, 43, 107, 139, 149–53
Camelot, 139, 149–53
My Fair Lady, 153–60
 See also musicals, American: composition teams
- lesbian
 critical definitions of, 3, 23–26, 37–43
 cultural politics, 221
 icons, 97, 105
 identity, 209–18
 markers of, 38–39
 narratives, 227–33
 readings, 205–33
 representational practices in musicals, 40–43, 65, 204
 sexuality, development of, 215–18
 stereotypes, 148, 226, 232
 See also butch; femme; spectator: lesbian
- Levine, Amy-Jill, 178, 187, 198
- Lévi-Strauss, Claude, 152
- Lieberman, Rhonda, 181
- Lindsay, Howard, 144
- Lipsitz, George, 114
- Litton, Glenn, 174
- Loewe, Fritz, 17, 27
 See also Lerner and Loewe
- Logan, Joshua, 61
- Lorde, Audre, *Zami*, 94–95
- Love, Valor, Compassion* (McNally), 20
- MacCowan, Lyndall, 95, 96
- MacDonald, Audre, 180
- Malone, Jacqui, 28
- Marjorie Morningstar* (Wouk), 199–200
- Martin, Heller, 56
 See also Martin, Mary: relationship with daughter
- Martin, Mary, viii, x, 3, 5, 7, 10, 16, 22, 23, 45–87, 90, 97, 98, 134, 141, 176, 183, 204, 205, 209, 235, 236
- Annie Get Your Gun*, performance in, 56, 86
- Annie Oakley, performance of, ix, 50
- Born Yesterday*, appearance on, 56

- Martin, Heller (*continued*)
 friendships with women, 79–80,
 82–84
See also Arthur, Jean; Gaynor,
 Janet; Woods, Mildred
 “hypothetical lesbian heroine,”
 40
 “lesbian body,” markers of, 38
 marriages
 to Benjamin Hagman, 53, 77
 to Richard Halliday, x, 56, 64,
 76–82, 83, 239n.2
Music of Mary Martin, 84–86
 performance with Merman, 8,
 45–47, 86–87, 133
Peter Pan, performance in, 6, 48,
 53, 56, 63–76, 138, 142, 207
 Peter Pan, performance of, 8,
 35, 47, 50, 53, 86, 205, 206,
 224
 relationship with daughter, 56
See also Martin, Heller
The Sound of Music, performance
 in, xii, 16, 53, 56, 64, 106–7,
 205
 Maria, performance of, 47, 50,
 60, 185, 204, 205–9, 239n.2
South Pacific, performance in, 48,
 56, 57–63
 Nellie Forbush, performance of,
 39, 47, 50, 57–63, 185
 star persona, 35, 42, 48, 52–57,
 78–80, 247n.101
 tomboy, performance of, ix, 48,
 49–57, 58, 65, 84, 87, 97, 205,
 225
 voice, 42–43, 67–69
 mass culture, 12
 Mast, Gerald, 21, 58, 61–62, 103,
 154, 214, 218
 May, Elaine Tyler, 14, 124
 McCarthy, Joseph, 15
 McClintic, Guthrie, 81
 McDowall, Roddy, 151, 161
 McGraw, Ali, 200
 McNally, Terrance, 20
 Medford, Kay, 188
 memory, 6–7
 Mercer, Kobena, 224
 Merman, Ethel, viii, x, 5, 7, 10, 16,
 22, 23, 50, 56, 89–130, 134,
 138, 141, 176, 184, 196, 235,
 236
Annie Get Your Gun, perfor-
 mance in, 86, 129
 Annie Oakley, performance of,
 ix, 9, 36, 103
 butch, performance of, ix, 87, 90,
 174
Gypsy, performance in, 16, 103,
 105–29
 “hypothetical lesbian heroine,”
 40
 Jewish, (mis)conceptions of, xi,
 92–93, 101, 133, 175
 “lesbian body,” markers of, 38
 Momma Rose, performance of, xi,
 5, 16, 36, 86, 90, 104, 107–11,
 114, 128, 173, 185
 as Jewish mother, 113–15
 as butch Jewish mother,
 115–17, 121
 as queer Jewish mother,
 118–22
 as stage mother, 111–13
 marriage to Ernest Borgnine,
 98–99
 performance with Bergen, 129–30
 performance with Martin, 8,
 45–47, 86–87, 133
 performance with Sinatra, 89–91,
 133
 star persona, 34, 35, 42, 89, 92,
 99–101, 104, 247n.101

- Streisand, Barbra, comparison
 with, 173–75
 voice (belting), 42–43, 101–5,
 140, 174, 187, 190
 working-class background,
 100–101
- Mesta, Perle, 103
- Method acting, 16
- Michener, James, *Tales of the South
 Pacific*, 27, 57
 See also *South Pacific*
- Miller, Alan, 184
 See also Streisand, Barbra
- Miller, Arthur, 12, 15
 The Crucible, 16
 Death of a Salesman, 15
- Miller, D. A., 21–22, 106, 109, 119,
 122, 169
- Molnar, Ferenc, *Liliom*, 27
 See also *Carousel*
- Monroe, Marilyn, 15, 50, 55, 181
- Moraga, Cherrie, 136
- Mordden, Ethan, 6, 17, 45, 56, 63,
 103, 106, 115, 126, 147
- Most, Andrea, 18, 32
- Murphy, Agnes, 115
- Murrow, Edward R., 35, 91
- musicals, American
 Brechtian Alienation effects, 32
 See also Brecht, Bertolt
- Broadway
 Golden Age of, viii, 11, 17, 26,
 105, 106, 152, 235
 history of, 8–20
- camp, elements of, 21–23
- composition teams
 Lerner and Loewe, xi, 43, 107
 Rodgers and Hammerstein, xi,
 1, 43, 107
 Rodgers and Hart, 28
 Styne and Sondheim, 107, 196
- concept musicals, 236
- integrated musicals, structure of,
 26–33, 235
- jazz and blues, influence of, 19
- Jewish artists, influence of, 17–19
- mainstream culture, fascination
 with, 8–20
- racial politics of, 9–10
- representation of women, 16–17
- structure of, 9, 32–33
- titles
 Annie, 238
 Annie Get Your Gun, ix, 2, 9,
 16, 50, 86, 103, 205, 235
 Anything Goes, 34, 46, 91, 92,
 98, 103, 142, 235
 The Apple Tree, 22
 Babes in Arms, 28
 The Boyfriend, 10, 139
 By the Beautiful Sea, 22
 Cabaret, 236
 Cabin in the Sky, 9
 Call Me Madam, 6, 36, 47, 103,
 235
 Candide, 22
 Carmen Jones, 9
 Carousel, 8, 9, 16, 60–62
 Cats, 236
 Dames at Sea, 106
 Damn Yankees, 8, 16
 Evita, 183
 Fade In—Fade Out, 22
 Fiddler on the Roof, 236
 Flower Drum Song, 10
 42nd Street, 106
 Gentlemen Prefer Blondes, 22
 Girl Crazy, 46, 99, 129, 235
 Guys and Dolls, 8
 Hallelujah, Baby!, 22
 Hello, Dolly!, ix, 16, 22, 86
 I Can Get It for You Wholesale,
 xi, 11
 I Do! I Do!, 56, 86, 205

titles (*continued*)

Into the Woods, 183
Jennie, 205
Jesus Christ Superstar, 183, 236
The King and I, 1, 10, 16, 21, 106, 170
Kismet, 28
Kiss Me, Kate, 106, 142, 205
Leave It to Me, 46, 47, 205
Mame, 17
The Music Man, 9, 22
Oklahoma!, 1, 16, 26, 27–28, 60, 205
On a Clear Day You Can See Forever, 22
Once Upon a Mattress, 22
One Touch of Venus, 47, 64, 85, 205
Pal Joey, vii
Ragtime, 180
The Red Shoes, 106
She Loves Me, 22
Showboat, 26–27
Sunday in the Park with George, 183, 236
Sweeney Todd, 236
There's No Business Like Show Business, 139
A Tree Grows in Brooklyn, 22
Victor/Victoria, ix, 131, 171
West Side Story, 28, 134, 235–36
Wonderful Town, 142
Yentl, ix, 200, 202
 translation to television, 46, 89–90
 waltzes, prominence of, 246n.92
My Fair Lady, xi, 2, 3, 12, 16, 107, 129, 141, 142, 149, 150, 153–60, 164, 171, 183, 185, 205

cast album, importance of, 7, 8, 11, 149
 Eliza, character of, 3, 153, 157–60, 185, 208
 homosociality, dominance of, 152
 troublesome ending of, 154–55
See also Andrews, Julie; Martin, Mary
 Navasky, Victor S., 18
 Nestle, Joan, 138
The Persistent Desire, 95
A Restricted Country, 94–95, 136
 Newton, Esther, 49
 1950s America, 13–20
 anti-Semitism, 18
 Beat culture, 15
Brown v. Board of Education, 15
See also civil rights movement
 gender dichotomies, 76–77
See also gender
 Hays Code, 242n.39
 House Un-American Activities Committee, 15
 ideas of successful men, 120
 images of Jewish mothers, 112–15, 118, 188
 Kinsey Report, 15
 Montgomery bus boycott, 15
See also civil rights movement
 motherhood, expectations of, 55–56
 perversion of homosexuality, 14–15
 racism on television, 114
 nostalgia, 213–18, 236
 Ockman, Carol, 178
 O'Connor, John J., 103, 117
 O'Donnell, Rosie, 233, 237

- The Once and Future King* (White),
150, 161
See also *Camelot*
- Parker, Eleanor, 220, 221, 226
Pascal, Gabriel, 153
Peck, Seymour, 109–10
Pellegrini, Ann, 182
Penn, Donna, 123
Peter Pan, ix, x, xi, 9, 10, 48, 52,
63–76, 205
composers and lyricists of, 63, 64
See also Barrie, J. M.; Martin,
Mary; Robbins, Jerome
Peters, Lauri, 224
Phelan, Peggy, 7
Pidgeon, Walter, 144
Pinchot, Ann, 53–54
Pinza, Ezio, 57, 58, 62
Plummer, Christopher, 208, 212,
220, 223
Porter, Cole, 2, 17–18, 28, 34, 43,
47, 86, 98, 103, 236
See also musicals, American:
titles: *Anything Goes*
Prell, Riv-Ellen, 196–97, 198
Presley, Elvis, 11, 16, 19
Preston, Robert, 205
Probyn, Elspeth, 37–38
Pygmalion (Shaw), 149, 153–54
See also *Camelot*
- queer, 21
characters, 41, 58, 218
couples, 59, 70–73, 90, 151,
155–57
definitions of, 3, 23–24, 31–32
musicology, 249n.121
performances of, 67, 109, 138, 140,
169, 176, 193–96, 202, 210
perspective, 152, 165
pleasures of, 205, 238
- theory, ix
See also Jewishness
- race, issues of. See bodies: racial-
ized
Reed, Donna, 50
Reid, Beryl, 97
Reynolds, Debbie, 50, 140
Rice, Tim, 236
See also Weber, Andrew Lloyd
Rich, Adrienne, 95
Riese, Randall, 179, 180, 184, 191
Ritchard, Cyril, 70, 72
Rivadue, Barry, 54, 80
Robbins, Jerome, 21, 86, 105, 129
Funny Girl, choreography and
directing of, 178, 184
Gypsy, choreography of, 28
Peter Pan, choreography and
directing of, 63, 64, 66
West Side Story, choreography of,
28
Roberts, Julia, 141
Rodgers, Mary, 84
Rodgers, Richard, 17–18, 52, 77, 84,
143, 225, 232
See also Rodgers and Hammer-
stein
Rodgers and Hammerstein, xi, 16,
28, 43, 86, 107, 139, 141, 142,
146, 214, 236, 237
Cinderella, 142–49, 152
integrated Broadway musical, cre-
ation of, 6, 26–33, 105
liberal politics of, 10
1954 television tribute to, 60–63
Oklahoma!, 27–28
The Sound of Music, 1–3, 218,
223
South Pacific, 28–29, 57–63
See also musicals, American:
composition teams

- Rodgers and Hart, 236
Babes in Arms, 28
 See also musicals, American:
 composition teams
- Rogers, Ginger, 144
- Rosenfield, John, 54
- Roth, Philip, 116
Goodbye Columbus, 200
- Rothstein, Edward, 117
- Rowe, Kathleen, 177
- Rubin, Gayle, 96
- Russell, Rosalind, 55, 105, 185
- Ryan, Mary, 55
- Scharf, Walter, *Funny Girl*, musical
 director of, 191
- Schrank, Joseph, 143
 See also *Cinderella*; Rodgers,
 Richard
- Sedgwick, Eve Kosofsky, 182
Between Men, 152, 155, 166,
 266n.81
 See also homosociality
- Shakespeare, William
As You Like It, 65
The Merchant of Venice, 143
Twelfth Night, 65
 women characters, 64–65
 See also cross-dressing
- Sharif, Omar, 180, 183, 194, 201
- Shaw, George Bernard, 202
Pygmalion, 149, 153–54
 See also Lerner and Loewe; *My
 Fair Lady*
- Shearer, Lloyd, 56
- Shipman, D., 167
- show queen, 21
 See also spectator: gay male
- Sinatra, Frank, 89–91
 See also Merman, Ethel; televi-
 sion shows: *The Frank Sina-
 tra Show*
- Sister Gregory, 83
 See also Martin, Mary; *The
 Sound of Music*; von Trapp,
 Maria
- Slobin, Mark, 179
- Smith, Liz, 45
- Smith, Oliver, *Camelot*, set designer
 of, 149
- Smyth, Cherry, 24, 37
- Sondheim, Stephen, 17, 21, 90, 103,
 105, 107, 129, 183, 236
 See also *Gypsy*; musicals, Ameri-
 can: composition teams;
The Sound of Music, ix, x, xii,
 2, 8, 9, 11, 16, 35, 47, 50,
 60, 64, 80, 83, 85, 106, 119,
 131–33, 134, 148, 176, 185,
 194, 207, 210, 211, 212,
 213
 film adaptation, 203–33, 237
 lyrics of, 29
 Maria, character of, 1–3, 60, 185,
 203–33
 tomboy characteristics of, 222,
 224
 See also von Trapp, Maria
 setting, homoeroticism of, 40,
 221
Singalong-a-Sound-of-Music,
 237–38
 See also Andrews, Julie; Martin,
 Mary
- South Pacific*, x, xi, 16, 47, 48, 50,
 52, 57–63, 83, 107, 129, 185,
 205
 interracial relationships, 10, 18
 music of, 28–29
 Nellie, character of, 1, 39, 57, 60,
 185
 racism, 39
 See also Martin, Mary
- Spada, James, 184

- spectator
 cultural competencies, 26, 212
 feminist, x, xii, 5, 174–76
 gay male, 20–23, 179–81, 242n.39
See also show queen
 identificatory practices
 (identification), 24–26
 lesbian, 23–26, 37–43, 174–76,
 212–18, 222
 performative spectatorship,
 definition of, 33
 pleasures of, 76, 109, 238
 Spiegel, Alan, 179, 187, 198–99,
 202
 Spindle, Lee, 139
 Stacey, Jackie, 24–25, 214–15,
 218
 Stark, Fran, 183
See also Brice, Fanny
 Stark, Ray, *Funny Girl*, producer of,
 183, 185
See also Stark, Fran
 star persona, 33–37, 42, 78–80, 89,
 170, 176, 191
See also Andrews, Julie; Martin,
 Mary; Merman, Ethel;
 Streisand, Barbra
 Steigerwarld, David, 231
 Steinem, Gloria, 200
 Stewart, Susan, 218
 Steyn, Mark, 17, 105, 106, 108, 111,
 163
 Stickney, Dorothy, 144
 St. John, Betta, 57
 Stone, Irving, 55, 82
 Stonewall, 10
 Straayer, Chris, 40, 231
 Stradling, Harry, *Funny Girl*, cine-
 matographer, 201–2
 Streisand, Barbra, viii, x, xi, 5, 7,
 10, 22, 86, 90, 97, 134, 141,
 173–202, 211, 235, 236
 belle juive, performance and par-
 ody of, xii, 197, 201
 Bernhardt, Sarah, comparisons
 with, 201–2
 body, 181–82, 185, 186–87, 189
 femme fatale, performance of, 174
Funny Girl, performance in, xii,
 11, 16, 140, 173–202
 Fanny Brice, performance of,
 xii, 175, 176, 190, 199
 hyperheterosexuality, 175
 “hypothetical lesbian heroine,”
 40
 Jewish American Princess
 (J.A.P.), performance of, xii,
 196–200, 201
 Jewishness, 175, 176, 180, 185,
 186–87, 197, 199, 200
 “lesbian body,” markers of, 38
 marriage to Elliot Gould, 201
 Merman, Ethel, comparison with,
 173–75
 queer Jewess, performance of, ix,
 177, 202
 star persona, 35, 42, 175, 176,
 177–79, 182, 190, 191,
 247n.101
 voice (belting), 42–43, 174, 187,
 190
 Strouse, Charles, 238
See also musicals, American:
 titles: *Annie*
 Styne, Jule, 17, 27, 43, 63, 86, 90,
 93, 103, 104, 105, 107, 129,
 184, 187
See also *Gypsy*; musicals, Ameri-
 can: composition teams;
Peter Pan
 Styne and Sondheim, 196
See also musicals, American:
 composition teams; SOND-
 HEIM, Stephen; Styne, Jule

- Susann, Jacqueline, *Valley of the Dolls*, 98, 105
- Tabbert, William, 57
- Taylor, Elizabeth, 12, 50, 140, 200
- television shows
- All in the Family*, 114
 - Ally McBeal*, 180, 209–10
 - Bewitched*, 144
 - Bonnino*, 114
 - Born Yesterday*, 56
 - Chevy Show*, 129
 - Chico and the Man*, 114
 - “Color Me Barbra,” xi
 - Dinah Shore Show*, 90
 - Ed Sullivan Show*, 8, 45, 150
 - Father Knows Best*, 13, 114
 - Ford’s fiftieth anniversary show, 8
 - The Frank Sinatra Show*, 89–91
 - The Goldbergs*, 113–14, 186–87, 188
 - I Dream of Jeannie*, 140
 - I Love Lucy*, x, 13, 91
 - Jack Paar Show*, 129
 - Judy Garland Show*, 90, 134
 - Leave It to Beaver*, 114
 - Life with Luigi*, 114
 - The Mickey Mouse Club*, 12
 - Milton Berle’s Texaco Hour*, 45
 - Momma*, 114
 - “My Name Is Barbra,” xi
 - The Nanny*, 21, 180
 - Over Easy*, 45, 84
 - Ozzie and Harriet*, 114
 - Person-to-Person*, 35, 91
 - Polly Bergen Show*, 90, 129
 - Queen for a Day*, x, 12, 16
 - Sanford and Son*, 114
 - Your Show of Shows*, 45
- Terry, Jennifer, 122–23
- Thompson, Emma, 210–11
- tomboy. *See* Martin, Mary; *The Sound of Music*: Maria, character of
- Tucker, Sophie, 102
- Tynan, Kenneth, 101–2
- Uggams, Leslie, 22
- Van Leer, David, 31
- voice. *See* Andrews, Julie; Martin, Mary; Merman, Ethel; Streisand, Barbra
- von Trapp, Maria, 27, 83, 204
- See also* Andrews, Julie; Martin, Mary; Rodgers and Hammerstein; *The Sound of Music*
- Wagner, Richard, *Gesamtkunstwerk*, influence on *Showboat*, 26
- Warhol, Andy, 181–82
- Warner, Jack, *My Fair Lady*, producer of, 208
- Warner, Michael, 21
- Warren, Lesley Ann, 142–49
- See also* *Cinderella*
- Watt, Douglas, 174
- Watts, Richard, Jr., 104, 109
- Weaver, Sigourney, 97
- Weber, Andrew Lloyd, 183, 236
- White, Patricia, 40
- White, T. H., *The Once and Future King*, 150, 161
- See also* *Camelot*
- Whitfield, Stephen, 116
- Williams, Tennessee, 12, 15
- Cat on a Hot Tin Roof*, 16
 - The Glass Menagerie*, 16
 - homosexuality, encodings in plays, 242n.39
- Wise, Robert
- The King and I*, director of, 170

- The Sound of Music*, director of, 207, 208, 220, 221
- Wolitzer, Meg, *Friends for Life*, 211
- Women's Bureau, 14
- women's liberation movement, 10, 15
- See also* Equal Rights Amendment
- Wood, Elizabeth
- "Sapphonic voice," 42–43
- "sonic cross-dressing," 68
- See also* cross-dressing
- Wood, Natalie, 200
- Woods, Mildred, 82
- See also* Martin, Mary: friendships with women
- Wouk, Herman, *Marjorie Morningstar*, 199–200
- Wyler, William, *Funny Girl*, director of film version, 191
- Wylie, Philip, *Generation of Vipers*, 112–13, 123

Cover illustrations: Mary Martin as Maria in the Broadway production of Rodgers and Hammerstein's *The Sound of Music* (1959). Photo at top courtesy of the Harry Ransom Humanities Research Center at The University of Texas at Austin, Production Photographs Collection. Photo at bottom by Fred Fehl, courtesy of the Harry Ransom Humanities Research Center at The University of Texas at Austin, The Performing Arts Collection, Fred Fehl Theater Collection.