

## A Problem Like Maria Gender And Sexuality In The American Musical Triangulations Lesbian Gay Queer Theater Drama Performance

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A Problem Like Maria: Gender and Sexuality in the American Musical. By Stacy Wolf. Ann Arbor: University of Michigan Press, 2002; pp. xx + 289. \$19.95 paper. - Volume 44 Issue 2

[A Problem Like Maria: Gender and Sexuality in the American ...](#)

Subverting assumptions that American musical theater is steeped in nostalgia, cheap sentiment, misogyny, and homophobia, this book shows how musicals of the 1950s and early 1960s celebrated strong women characters who defied the era's gender expectations. A Problem Like Maria reexamines the roles, careers, and performances of four of musical theater's greatest stars-Mary Martin, Ethel Merman, Julie Andrews, and Barbra Streisand-through a lesbian feminist lens.

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[A Problem Like Maria: Gender and Sexuality in the American ...](#)

A Problem Like Maria: Gender and Sexuality in the American Musical. A Problem Like Maria. : Stacy Ellen Wolf, Associate Professor in Theater Stacy Wolf. University of Michigan Press, 2002 - Music -...

[A Problem Like Maria: Gender and Sexuality in the American ...](#)

A Problem Like Maria: Gender and Sexuality in the American Musical. 162 Books. Eucharist wafer and Christ's shroud in medieval theatre, the paucity of dramatic. texts in comparison to other sources allows him to ground his conclusions in. more than hypothetical "production analysis" alone. And yet the problem of re-

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[A Problem Like Maria: Gender and Sexuality in the American ...](#)

A Problem Like Maria: Gender and Sexuality in the American Musical. By Stacy Wolf. Ann Arbor: University of Michigan Press, 2002. By her own account, Stacy Wolf wrote A Problem Like Maria to try to make sense of her own passionate attachment to mid-twentieth-century Broadway musicals. Given the widespread understanding of these productions as affirming a dominant American culture that was often racist, sexist, and homophobic, she wonders how she and so many other women she knows could "adore ...

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### [A Problem Like Maria: Gender and Sexuality in the American ...](#)

A problem like Maria : gender and sexuality in the American musical / Stacy Wolf. p. cm. — (Triangulations) Includes bibliographical references and index. ISBN 0-472-09772-5 (cloth : alk. paper) — ISBN 0-472-06772-9 (paper : alk. paper) 1. Musicals—United States—History and criticism. 2. Lesbians and musicals—United States. I. Title. II. Series.

### [A Problem Like Maria - University of Michigan Press](#)

A Problem Like Maria: Gender and Sexuality in the American Musical (review) A Problem Like Maria: Gender and Sexuality in the American Musical (review) McFadden, Margaret T. 2006-02-08 00:00:00 Music Festival and the attendant debate over the admission of male to female transgendered people to the festival, to name the most obvious. . Certainly, the "Empowered Voices" section could have ...

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A Problem Like Maria reexamines the roles, careers, and performances of four of musical theater's greatest stars-Mary. Subverting assumptions that American musical theater is steeped in nostalgia, cheap sentiment, misogyny, and homophobia, this book shows how musicals of the 1950s and early 1960s celebrated strong women characters who defied the era's gender expectations.

### [A Problem Like Maria: Gender and Sexuality in the American ...](#)

Stacy Wolf, in her book A Problem Like Maria: Gender and Sexuality in the American Musical, posits that the camera work “does not eschew the [male] gaze but rather opens it to variously gendered gazes and then turns it around” (Wolf, 229). Camera shots first force all characters and audience members to scrutinize Maria, but eventually switch this editing style.

### [A “Problem Like Maria”? Maybe Just the Opposite | The ...](#)

With Stacy Wolf's A Problem Called Maria, musical theatre scholarship finally grows up. Wolf's study of four female icons of the musical stage (Mary Martin, Ethel Merman, Julie Andrews, and Barbra Streisand) is rooted squarely in performance, something many musical theatre historians claim but seldom accomplish.

### [Amazon.com: Customer reviews: A Problem Like Maria: Gender ...](#)

Subverting assumptions that American musical theater is steeped in nostalgia, cheap sentiment, misogyny, and homophobia, this book shows how musicals of the 1950s and early 1960s celebrated strong women characters who defied the era's gender expectations. A Problem Like Maria reexamines the roles, careers, and performances of four of musical ...

### [A Problem Like Maria: Gender and Sexuality in the American ...](#)

A PROBLEM LIKE MARIA: Gender and Sexuality in the American Musical Stacy Wolf, Author. Univ. of Michigan \$19.95 (312p) ISBN 978-0-472-06772-5. Buy this book American musical theater has long been ...

### [Nonfiction Book Review: A PROBLEM LIKE MARIA: Gender and ...](#)

A Problem Like Maria : Gender and Sexuality in the American Musical by Stacy Wolf (2002, Hardcover) Be the first to write a review. About this product. Pre-owned: lowest price. The lowest-priced item that has been used or worn previously.

### [Triangulations: Lesbian/Gay/Queer Theater/Drama ...](#)

A Problem Like Maria : Gender and Sexuality in the American Musical by Stacy Wolf (2002, Trade Paperback)

The author surveys the world of tomboys, comedians, and "rebel nuns" who broke the gender stereotype rules on 1950s Broadway, reexamining the careers, roles, and performances of Mary Martin, Ethel Merman, Julie Andrews, and Barbara Streisand from the perspective of lesbian feminism. Simultaneous.

The idea of American musical theatre often conjures up images of bright lights and big city, but its lifeblood is found in amateur productions at high schools, community theatres, afterschool programs, summer camps, and dinner theatres. In Beyond Broadway, author Stacy Wolf looks at the widespread presence and persistence of musical theatre in U.S. culture, and examines it as a social practice--a live, visceral experience of creating, watching, and

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listening. Why does local musical theatre flourish in America? Why do so many Americans continue to passionately engage in a century-old artistic practice that requires intense, person-to-person collaboration? And why do audiences still flock to musicals in their hometowns? Touring American elementary schools, a middle school performance festival, afterschool programs, high schools, summer camps, state park outdoor theatres, community theatres, and dinner theatres from California to Tennessee, Wolf illustrates musical theatre's abundance and longevity in the U.S. as a thriving social activity that touches millions of lives.

The Oxford Handbook of the American Musical presents keywords and critical terms that deepen analysis and interpretation of the musical. Taking into account issues of composition, performance, and reception, the book's contributors bring a wide range of practical and theoretical perspectives to bear on their considerations of one of America's most lively, enduring artistic traditions.

From Adelaide in "Guys and Dolls" to Nina in "In the Heights" and Elphaba in "Wicked," female characters in Broadway musicals have belted and crooned their way into the American psyche. In this lively book, Stacy Wolf illuminates the women of American musical theatre--performers, creators, and characters--from the start of the Cold War to the present day, creating a new, feminist history of the genre. The musicals discussed here are among the most beloved in the canon--"West Side Story," "Cabaret," "A Chorus Line," "Phantom of the Opera," and many others--with special emphasis on the blockbuster "Wicked." Along the way, Wolf demonstrates how the musical since the mid-1940s has actually been dominated by women--women onstage, women in the wings, and women offstage as spectators and fans.

A Labour Whip once revealed that in their office they sang songs about certain backbenchers. In the case of the Member for Maryhill, their choice was 'How Do You Solve A Problem Like Maria?' 'A frank account of fourteen years in Westminster from the rebellious Maria Fyfe - the only female Labour MP in Scotland when she was first elected. Fyfe recounts some of the most significant moments of her political career, from the frustrating and infuriating, to the rewarding and worthwhile. A significant aim of writing this book was to set the record straight on that period in our UK Parliament. Another aim was to encourage interest in a political life when widespread cynicism discourages good people from thinking about it. MARIA FYFE Covering some of the most turbulent years of British and Scottish political history, A Problem Like Maria takes the female's perspective of life as an MP in the male-dominated Westminster. This book reaches the parts of politics some people hope you never reach. The intimidating Maria Fyfe sounds like strong Scottish domestic drama. Edward Pearce, LONDON EVENING STANDARD The terrifying Maria Fyfe stamped in ... her of the sharpened claws. Matthew Parris, THE TIMES An incorrigible Bevanite. THE OBSERVER

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First Published in 2002. Routledge is an imprint of Taylor & Francis, an informa company.

Drastic changes in lay religiosity during the High Middle Ages spurred anxiety about women forsaking their secular roles as wives and mothers for religious ones as nuns and beguines. This anxiety and the subsequent need to model an ideal of feminine behavior for the laity is particularly expressed in the German versions of Latin and French narratives. Using thirteenth-century penitentials, monastic exempla, and sermons, Karina Marie Ash clarifies how secular wifhood was recast as a quasi-religious role and, in German epics and romances from the late twelfth and early thirteenth centuries, how female characters are adapted to promote the salvific nature of worldly love in ways that echo the pastoral reevaluation of women at that time. Then she argues that mid and late thirteenth-century German literature not only reflects this impulse to idealize women's roles in lay society but also to promote an alternative model of femininity that deploys ways of privileging secular roles for women over religious ones. These continuously evolving readaptations of female protagonists across cultures and across centuries reflect fictive solutions for real historical concerns about women that not only complement contemporary pastoral and legal reforms but are also unique to medieval German literature.

The American musical has achieved and maintained relevance to more people in America than any other performance-based art. This thoughtful history of the genre, intended for readers of all stripes, offers probing discussions of how American musicals, especially through their musical numbers, advance themes related to American national identity. Written by a musicologist and supported by a wealth of illustrative audio examples (on the book's website), the book examines key historical antecedents to the musical, including the Gilbert and Sullivan operetta, nineteenth and early twentieth-century American burlesque and vaudeville, Tin Pan Alley, and other song types. It then proceeds thematically, focusing primarily on fifteen mainstream shows from the twentieth century, with discussions of such notable productions as Show Boat (1927), Porgy and Bess (1935), Oklahoma! (1943), West Side Story (1957), Hair (1967), Pacific Overtures (1976), and Assassins (1991). The shows are grouped according to their treatment of themes that include defining America, mythologies, counter-mythologies, race and ethnicity, dealing with World War II, and exoticism. Each chapter concludes with a brief consideration of available scholarship on related subjects; an extensive appendix provides information on each show discussed, including plot summaries and song lists, and a listing of important films, videos, audio recordings, published scores, and libretti associated with each musical.

In the 1930s, Aaron Copland began to write in an accessible style he described as "imposed simplicity." Works like El Sal?n M?xico, Billy the Kid, Lincoln Portrait, and Appalachian Spring feature a tuneful idiom that brought the composer unprecedented popular success and came to define an American sound. Yet the cultural substance of that sound--the social and political perspective that might be heard within these familiar pieces--has until now been largely overlooked. While it has long been acknowledged that Copland subscribed to leftwing ideals, Music for the Common Man is the first sustained attempt to understand some of Copland's best-known music in the context of leftwing social, political, and cultural currents of the Great Depression and Second World War. Musicologist Elizabeth Crist argues that Copland's politics never merely accorded with mainstream New Deal liberalism, wartime patriotism, and Communist Party aesthetic policy, but advanced a progressive vision of American society and culture. Copland's music can be heard to accord with the political tenets of progressivism in the 1930s and '40s, including a fundamental sensitivity toward those less fortunate, support of multiethnic pluralism, belief in social democracy, and faith that America's past could be put in service of a better future. Crist explores how his works wrestle with the political complexities and cultural contradictions of the era by investing symbols of America--the West, folk song, patriotism, or the people--with progressive social ideals. Much as been written on the relationship between politics and art in the 1930s and '40s, but very little on concert music of the era. Music for the Common Man offers fresh insights on familiar pieces and the political context in which they emerged.