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## ***Glee* and the “Ghosting” of the Musical Theatre Canon**

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*The most recent, successful intersection of media culture and the Broadway musical is the run-away hit Glee. Although Glee features other music genres as often as it does songs from the musical theatre canon, the use of the latter genre offers a particularly interesting opportunity for analysis as it blends two forms of popular culture: the Broadway musical and a hit television show. Applying the concept of “ghosting,” as defined in Marvin Carlson’s The Haunted Stage, I propose that the use of the musical theatre canon in Glee can sometimes offer a more complex reading of a given plot point and/or of character development. This inquiry will consider where the ghosting of the original Broadway musical enhances plot and character within Glee, and where it fails to do so. What is there to gain from doubled layers of implications when these songs are performed? What is risked by ignoring the “ghosts” of musicals past? Finally, and tangentially related, how is Glee reframing the consumption of musical theatre? Barrie Gelles is a fellowship student in the PhD Program in Theatre at The Graduate Center at CUNY. She completed her Masters, in Theatre, at Hunter College and has a BA from Sarah Lawrence College. In addition to Barrie’s scholarly pursuits, she directs theatre throughout New York City.*

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*Alright guys, we’re doing a new number for sectionals. I know that pop songs have sort of been our signature pieces, but I did a little research on past winners and it turns out that judges like songs that are more accessible, stuff they know, standards, Broadway.*

- Will Schuester, “Wheels”<sup>1</sup>

*Picture yourself standing in front of a full audience, belting out the final song of one of the greatest musicals of all time.*

- Kurt Hummel, “New York”<sup>2</sup>

### **Introduction**

The critical investigation of Broadway musicals, arguably America’s most popular theatrical genre, is gaining new ground within theatre studies. While the form has begun to find its place within the academy among other genres of serious consideration, it has also begun to find a new niche in mass popular

culture. The form is imbedded in media culture, especially in recent years with a resurgence of popular movie musicals, movies about making musicals, and television series that either borrow tropes and elements of the musical or showcase talents requisite in musical theatre performance. The most recent, successful intersection of media culture and the Broadway musical is the runaway hit *Glee*. Although *Glee* features other music genres (e.g., pop, rock and roll, funk) as often as it does songs from the musical theatre canon, the use of the latter genre offers a particularly interesting opportunity for analysis as it blends two forms of popular culture: the Broadway musical and a hit television show. Applying the concept of “ghosting,” as defined in Marvin Carlson’s *The Haunted Stage: Theatre as Memory Machine*,<sup>3</sup> I propose that the use of the musical theatre canon in *Glee* can sometimes offer a more complex reading of a given plot point and/or of character development. Furthermore, the ghosting of Broadway musical songs can often (as Carlson suggests) “complicate [the reception] process significantly.”<sup>4</sup> When showtunes such as “Defying Gravity,” “And I’m Telling You I’m Not Going,” and “Rose’s Turn” are used within the storylines of *Glee*, they bring with them their original context. This inquiry will consider where the ghosting of the original Broadway musical enhances plot and character within *Glee*, and where it fails to do so. What is there to gain from doubled layers of implications when these songs are performed? What is risked by ignoring the “ghosts” of musicals past? Finally, and tangentially related, how is *Glee* reframing the consumption of musical theatre?

### ***“Here’s What You Missed on Glee”***

*Glee* is a phenomenon. The show boasts ratings high enough to earn it the post Super Bowl time slot in 2011. With the advent of digital streaming, there are very few people who have not encountered *Glee* in some manner, even if they are not avid watchers. However, in the name of due diligence, “here’s what you missed on *Glee*.”<sup>5</sup>

*Glee* is an hour-long comic television show about the characters involved in a high school show choir or glee club. The show primarily focuses on the characters of the students in the “New Directions” glee club and their teacher/director, Will Scheuster—misfits who find self-confidence, acceptance, and purpose in a school where they previously felt like outsiders. The cast of characters also includes the parents of the students, the faculty and staff members of the school, and the various members of the disparaging, mocking, and bullying student body, replete with cheerleaders, jocks, nerds, and every other requisite high school archetype. Each season follows the glee club through the competitive show choir season as they strive to create new performances, qualify for sectionals, make it all the way to nationals, and, hopefully, be named the best show choir. Amid this overarching story, within the episodes, *Glee* focuses on the trials and tribulations of high school life—first love, lost love, bullying, identity formation, and other social struggles. There are also plots involving the adult characters—their complicated love lives, work place rivalry,

professional battles, and personal victories. This structure would not be all that different from your standard teenage television drama, but the thing that makes it unique within that genre is, not just the music, but the way it employs music to enhance the stories and characters (more on that later). There have been television series that imbedded musical numbers within most or all of their episodes: *Fame* (1982), *Cop Rock* (1990), *Eli Stone* (2008) to name a few. There have also been television shows that have musical episodes, such as “Once More With Feeling” (*Buffy the Vampire Slayer*, 2001). There have been some shows that parody songs from musical theatre (*South Park*, *Sesame Street*, *Animaniacs*) and shows that feature a showtune in a particular instance (*Ally McBeal*, *Pushing Daisies*). *Glee* stands apart because it uses Broadway showtunes repeatedly, regularly, and as Broadway showtunes. Part of the appeal of *Glee* is the imbedding of the Broadway musical theatre culture. As Rachel, the star of the show choir, puts it, “A guy came to glee club to talk to us about dreams. Luckily, I’ve known mine since I was four. I am going to play three parts on Broadway: Evita, Funny Girl, and Laurey in *Oklahoma*.”<sup>6</sup>

### ***Of Gleeks and Popularity***

Ironically, while the fictional “New Directions” suffers from a lack of appreciation, the *Glee* cast enjoys a great deal of fame. The show is one of the top rated television shows. Since the first season *Glee* became an unlikely sensation, claiming the eighteenth spot in primetime television, nineteen Emmy nominations, four Emmy awards, four Golden Globe awards, three Peoples Choice awards, four SAG nominations, one SAG award, and an invitation to perform at the White House.

In fact, in two short years, the *Glee* empire has expanded to include 12 albums (over 2.8 million sold) and two concert tours. The most recent tour has been filmed live and will appear as a 3D movie as *Glee Live! In Concert!* in August 2011. The cast members of *Glee* are not just prolific performers, they are, unlike their alter-ego characters, popular. In fact, their celebrity status and success is based on the very thing that brands their characters as losers—they are a musical performance troupe specialising in classic rock, contemporary hit songs, and musical theatre standards. In October 2010 the *Glee* cast’s sixth album debuted on the “Billboard Hot 100” chart, and with that, their record of 75 “Hot 100” chart listings surpassed the reigning record of 71 appearances by a non-solo act—held by none other than the Beatles.<sup>7</sup> In February 2011, the *Glee* cast released yet another album which debuted six songs on the “Hot 100” singles chart, giving them 116 singles on the Billboard chart and toppling another record, this time dethroning the King himself, Elvis Presley. Like these rock stars, the show has a remarkable fan base, the more avid members proudly identify themselves as “Gleeks.” The recent “direct to video” release from the *Glee* franchise is *Glee Encore*, a compilation DVD of selected music numbers, excerpted from the episodes. The advertisements instruct fans to “put on your dancing shoes and get ready to Gleek Out.”<sup>8</sup> This DVD offers season one’s “most

sensational musical numbers,” and invites spectators to take on performance roles as they sing and dance along with their favorite numbers from *Glee*.

With all of these music and video recordings, you might ask, how much of this music is from the musical theatre canon?<sup>9</sup>

Musical Theatre Songs From Season One:

Total Songs in Season One: 132

Songs from Musical Theatre: 17

Songs from Movie Musicals: 3

Percentage of songs from Musicals: 15%

Musical Theatre Songs From Season Two:

Total Songs in Season Two: 138

Songs from Musical Theatre: 23

Songs from Movie Musicals: 7

Percentage of songs from Musicals: 22%

These songs from the musical theatre canon are being archived as part of *Glee*, and that complicates the current consumption of musical theatre. Whereas the performances of musical theatre are ephemeral (as are all theatre performances), the performances in *Glee* are immediately archived due to the television medium and are readily available due to iTunes, Netflix, Hulu, and the like. In terms of the music recordings, it is true that most musicals do release original cast albums (and some revival albums), but none, in recent years, have enjoyed as much popularity and digital commerce as the *Glee* albums. Due to the series' success, fame, and reach, the *Glee* versions of showtunes seem likely to be the versions that will become most recognisable and popular. If viewers have not previously encountered these songs, they may associate them primarily within the context of *Glee* rather than the original source. How will this affect the musical theatre canon? To make my point, “Bewitched, Bothered, and Bewildered,” was originally a ballad from *Pal Joey* and “The Lady is a Tramp” is from *Babes in Arms*, but they are, now, better known as jazz standards and are more closely associated with Ella Fitzgerald and Frank Sinatra than with the shows for which they were created. Songs in musical theatre are a piece of a larger story; they are not created to be complete in themselves, but are indeed part of a larger whole. Considering the popularity of *Glee*, the way in which the showtunes are used within the series will very likely have a lasting effect on the “understanding” of these songs and how they are remembered. We must then consider the original context of the songs within their original piece of musical theatre and compare that with their recontextualised appearance in *Glee*, noting where the “ghosting” of the original Broadway musical is employed and to what effect.

### ***Ghosting and Integration***

In his book, *The Haunted Stage*, Marvin Carlson describes the phenomenon that he names “ghosting” as related to, but other than the operations of genre:

Unlike the reception operations of genre..., in which audience members encounter a new but distinctly different example of a type of artistic product they have encountered before, ghosting presents the identical thing they have encountered before, although now in a somewhat different context. Thus, a recognition not of similarity, as in genre, but of identity becomes a part of the reception process, with results that can complicate this process considerably.<sup>10</sup>

Ghosting seems to be the exact process that is instigated when *Glee* employs songs from musical theatre, and the exact phenomenon encountered when musical theatre is consumed as such.

But let us take this one step further. Applying Carlson’s definition of ghosting, we can see that *Glee* uses musical theatre show tunes as the “identical thing [the audience has] encountered before, although now in a somewhat different context.” The process does not end there, however, and I suggest that, in *Glee*, ghosting is the beginning of a recontextualisation that includes the process of “de-integration” and “reintegration.” That is to say that when *Glee* plucks a show tune from its original script, the “integrated” *book and score*, the song becomes de-integrated. When this song is then inserted into the episode of *Glee*, it must be reintegrated to fit the purposes of the story. Musical theatre showtunes are not stand-alone pieces of music, they are one part of an integrated piece of theatre. With that understanding, what is being removed from the song during the de-integration? How does the song change when it is reintegrated? And the biggest conundrum: where does this process leave those ghosts?

At this point, I feel that it is necessary to clarify my use of the term “integration.” Scott McMillin, in his book *The Musical as Drama*, questions the use of integration theory in the analysis of musicals:

The American musical has been accompanied by a theory easily believed so long as it remains unexamined. The theory is that of the “integrated musical,” according to which all elements of a show—plot, character, song, dance, orchestration, and setting—should blend together into a unity, a seamless whole.<sup>11</sup>

McMillin further explores the notion of “difference” in relation to integration:

When a musical is working well, I feel the crackle of difference, not the smoothness of unity, even when the numbers dovetail with the book. It

takes things different from one another to be thought of as integrated in the first place, and I find that the musical depends more on the differences that make the close fit interesting than on the suppression of difference in a seamless whole.... Integration theory would say that songs and dances advance the plot. I can think of songs and dances that do advance the plot....But most song and dances do not advance the plot. Usually the book sets forth the turn of plot and the number elaborates it, in the spirit of repetition and the pleasure of difference. Most songs and dances do not further characterisation, they change the mode of characterisation—difference again.<sup>12</sup>

D.A. Miller, in his book *Place for Us: Essay on the Broadway Musical*, speaks of the pleasure of difference:

What [was] consequently sought in the Broadway musical was the very thing that those who despised it also found there: not the integration of drama and music found on the thematic surface, but a so much deeper formal discontinuity between the two that no makeshift for reconciling them could ever manage to make the transition from one to the other less abrupt, or more plausible.<sup>13</sup>

The way I am using the term “integration” does not refute the difference inherent in the musical theatre form, nor does it deny the resulting pleasure. I employ the term integration purely to mean that the songs in musicals are intermixed or intermingled with the book, plot, characters, dialogue, and dances. I do not suggest that the elements are blended together, but that the musical numbers are part of a mixed form in which all the elements enhance the story in *different* ways. The songs of a musical theatre piece belong to that show, they were created for the purposes (be it elaboration of plot, or plot advancement; a heightened mode of characterisation, or the furthering of characterisation) of a contextualised moment. Musical theatre may not be an integrated form, but most individual musical theatre pieces tell an integrated story.

### ***The Use of Music on Glee***

Unlike musical theatre, the majority of the music used in *Glee* is diegetic.<sup>14</sup> The songs are typically featured as part of a rehearsal, performance, or presentation of a song as part of the weekly assignment from their teacher, Mr. Schuester (e.g. flops, theatricality, funk). Frequently these songs have a double meaning, reflecting back thematically on the events of the episode, and it is to be understood (or we are simply told) that the song choice is revealing something about the storyline or character(s).

McMillin explains the term diegetic as it relates to musical theatre:

The term diegetic, borrowed from film criticism, is coming to be used for numbers that are called for by the book. It is meant to cover the backstage musicals plus any other occasions on which characters deliberately perform numbers for other characters....The diegetic number is not a case of someone 'bursting into song.' Rather, someone has a song to sing, according to the book, and goes ahead and sings it!<sup>15</sup>

Not all the songs in *Glee* are diegetic. Whereas non-diegetic songs are the exception to the rule in *Glee*, most songs in musical theatre are not "called for by the book" and are, instead, non-diegetic and therefore presented in a non-realistic manner. Because this latter type of song is the norm in musical theatre, it seems odd to refer to it as *non-diegetic*. As McMillin points out, "We need a phrase to distinguish the diegetic number from the usual kind, where characters burst into song."<sup>16</sup> Unfortunately, there doesn't seem to be a consensus on what that term should be. McMillin suggests, "when characters burst into song or dance the number seems to come from out of the blue. That will do for our phrase. Out-of-the-blue numbers...are forms of spontaneous expression by the characters."<sup>17</sup> For the most part, *Glee* shies away from "out-of-the-blue" numbers; rarely do characters burst into song as a way of conveying emotions or thoughts. When they do, the song is often split so that it begins as a spontaneous eruption of emotions, presented in a non-realistic manner, and then transitions (using cuts) to a diegetic performance of that same song as part of a rehearsal or performance.

There is another layer of interpretation that is useful in understanding the use of songs in *Glee*. Each song, whether it is diegetic or out-of-the-blue, has a contextual purpose once it has been re-integrated into the story of the episode. Some of the songs are simply used in a performative manner, sung as part of a rehearsal or performance to showcase vocal talent or to complete a set list. Other songs are chosen to enhance plot points or characterisations. Whereas the type of song (diegetic or out-of-the-blue) conveys the function of the showtune, the usage of the song (it is performative or it enhances characterisation/plot) signals to us whether or not we should be searching for double layers of interpretation.

### ***"Defying Gravity"— Ghosting as Underscoring and Pointed Difference***

In the episode "Wheels," when Will Scheuster decides that "New Directions" must add a "classic" Broadway standard to the repertoire to be more competitive at sectionals, he selects "Defying Gravity."<sup>18</sup> This song, from the musical *Wicked* (2003), is the finale of the first act and is one of the strongest and most direct "I Am" songs in contemporary Broadway Theatre. One of the main characters, Elpheba, having been an "other" her whole life, has just been severely disappointed by her childhood hero. Her whole life she has been pressured to suppress that which made her different in an effort to be accepted. Now, she realises that she must fully embrace her true identity and nature, and what is more, use that which makes her different to change the very world from which

she has hidden her gifts. The song is empowering and uplifting; by the end of the number, her magical powers are at their strongest and she flies. This song is a declaration of self, of intent, of promise, and of a future of fearless existence.

In *Glee*, Kurt, the openly homosexual student with an extraordinarily beautiful soprano voice, asks to audition for the chance to sing “Defying Gravity” in the upcoming glee club sectionals. Mr. Schuester explains that he feels it is better suited to be sung by Rachel, their resident female soprano soloist, as the song was intended for a female. Kurt is extremely disappointed, as this song resonates with him on a personal level; he even has “an entire iPod shuffle dedicated exclusively to selections from *Wicked*.”<sup>19</sup> He explains his sadness to his father, “We are doing this amazing song for sectionals, a personal favorite of mine, and Mr. Schuester won’t give me a chance to sing it.” His father, a blue-collar, football playing, heteronormative man, who is fiercely supportive and accepting of his son, demands that Kurt be treated fairly and not suffer gender discrimination. Mr. Schuester agrees and decides to solve the problem by holding a competition between Kurt and Rachel where they will sing the song in front of the glee club peers who will then vote for whomever sings the song best. A few scenes prior to the sing-off, Kurt’s father gets a phone call - an anonymous voice says, “Your son’s a fag” and hangs up. Kurt tries to ease his father’s distress, “Well, that’s not a big deal. I get that all the time.” His father replies, “Now look Kurt, I try to do right by you, you know, open some doors. What father wouldn’t do that for his kid. And I know it’s good for you to be out there with all this glee club stuff, I just, I don’t want you to get hurt.” His father assures him that he still wants him to sing the solo, and congratulates him on hitting his “high F” during practice.

The “diva off” is filmed showing Kurt and Rachel alternately singing (a diegetic number), eliminating the redundancy of the same number sung twice and creating a montage effect. It has another stunning effect though, one that is much more narrative. It creates a comparison between the way in which the two characters sing it—not just the difference in their vocal quality but the difference in their performance and emotional conveyance of the song. For Rachel, this is a number in which she can showcase her remarkable voice—it is performative. A devoted Broadway fan, she would know *Wicked* well and performs the song perfectly—with both vocal flourish and the appropriate acting technique to convey the emotions of the scene in the musical from which this song originates. In other words, she performs it as would be expected if she were playing the role of Elphaba in the production of *Wicked*. Kurt’s performance is notably different, and far more poignant—it enhances characterisation. From the very beginning, it seems clear that he is not playing a role, but singing this song in his own voice, conveying what he needs to say through this song. Kurt is expressing his own sentiments when he sings “I’m defying gravity, and you won’t bring me down.”<sup>20</sup> The lyrics “I’m through accepting limits, cause someone says they’re so,” have real relevance to Kurt. Rachel plays the climax of the song with bravado, but as Kurt sings “kiss me goodbye, I’m defying gravity, and you won’t bring me down,”



he seems hesitant and more fearful. Kurt has a lot more at stake; he is actually defying the constraints put upon him—to be closeted, to act “masculine,” to behave like everyone else. This song features lyrics that resonate with his personal trials, but that is not all. The ghosting of the song, of its original context in which Elpheba claims her “other status” and allows it to empower her, is evident in this scene, not just to the audience (if familiar with *Wicked*), but to the character of Kurt. As he sings, Kurt falters in the final moment, tears brimming in his eyes as he sings the last note off-key, though we know it is “well within his range.” Later Kurt explains to his father: “I blew the note. I wanted to lose... I have known who I was when I was five, I adapted. Being different made me stronger. At the end of the day it's what's going to get me out of this cow town. You never had to do that.” His father replies, “I can handle myself just fine.” Kurt continues:

No you can't. Not about this. That phone call was just the beginning. Especially if I get up in front of a thousand people to sing a girl's song. When I saw you right after you got the call and you were so hurt and so upset, it just killed me. I'm not saying I'm going to hide in the closet. I'm proud of who I am. I am just saying that I love you more than I love being a star.

The use of “Defying Gravity” in *Glee* demonstrates an awareness of the original context and narrative of the song within *Wicked*, but here it underscores the issues within the episode. The audience members who are familiar with *Wicked* will recognise the song as the exact thing they have seen before but in a different context. The song has been de-integrated from its original context, it is no longer about Elpheba and her bravery as she proclaims that the world must accept her, differences and all. The song has been reintegrated and is now about Kurt, a young boy who wants so terribly to be through accepting the heteronormative limits he feels constrained by, but ultimately, he doesn't defy them. Kurt purposefully sings the climactic note off-key because he wants to throw the competition and thereby forfeit his chance to sing this song in front of thousands of people. It is so near and dear to his own personal struggle, that he is not yet ready to make himself, and by extension, his father, publicly vulnerable. Although Kurt is inspired by “Defying Gravity,” he is not yet ready to “trust (his) instincts, close (his) eyes and leap.”

### ***“And I'm Telling You I'm Not Going”—Ghosting as Repetition and Recognition***

In the episode “Sectionals” the glee club is attempting to choose their set list for the upcoming competition. Rachel Berry, the resident ingénue who is typically assumed to be the most talented, is often given the role of primary soloist by default. Mercedes Jones is the only African American member of the glee club. She is a gifted singer with a powerful voice and has often felt like she is left to sing back-up to Rachel's numbers. As they begin the discussion of the ballad, Rachel offers the suggestion, “I would be thrilled to contribute a ballad

from my repertoire.”<sup>21</sup> Mercedes has had enough and retorts, “Ok, you know what, Miss Bossypants, enough. I’ve worked just as hard as you, and I’m just as good as you, and, you know, you always end up stealing the spotlight.” The teacher suggests that Mercedes have an opportunity to show her ability as a soloist. Mercedes turns to the rehearsal band and says, “Do I even need to tell you which song? Horns, strings—keep up.” The song (performed diegetically) is “And I’m Telling You I’m Not Going” from *Dreamgirls*.

The original context for this song explains why Mercedes assumes that the band knows which song she will be singing. The song is well-suited for her voice, but it is perfectly matched to her situation. *Dreamgirls* (1982) is the story of the fictional Dreamettes, a girl group led by the talented Effie White, who is as gifted as she is driven. Finally, after years of trying, the group has gotten a manager, Curtis, and some regular bookings. Among the changes made to make the Dreamettes more commercial, Curtis removes Effie from the role of lead singer. The decision is ostensibly made to create a more appealing vocal style, but Effie is the better singer and, in actuality, it seems to be because her full-figure is less appealing than Deena’s lithe body. This is further complicated because Effie and Curtis have begun an affair, and this decision causes Effie to begin to wonder if she can keep his attentions. Towards the end of act one, Effie learns that she has been replaced altogether (by a less talented, but more typically beautiful singer) and will not longer be part of the “Dreamettes.” Curtis insists that the decision has been made because Effie has been missing rehearsal and has become obstinate;<sup>22</sup> he is concerned that she is still bitter from her demotion from lead singer and is trying to sabotage the group’s success. Betrayed by everyone she loves and about to be cast out of the group that she created and fiercely championed, she sings “And I’m Telling You I’m Not Going.”<sup>23</sup> The lyrics “I’m not living without you” seem to convey a fear of the loss of Effie’s two loves: Curtis and performing on stage. The song is an impassioned plea for love and acceptance, but more importantly for recognition. Although *Dreamgirls* was fairly successful as a musical, it became wildly popular due to the 2006 movie musical version starring renowned singer Beyoncé Knowles (Deena), movie star Jamie Foxx (Curtis), and *American Idol* sensation Jennifer Hudson (Effie).

Mercedes doesn’t have to tell the band what song she will sing—“And I’m Telling You I’m Not Going” seems an obvious choice. Due to the popularity of the film, both the characters and audience of *Glee* would recognise this song immediately as a ballad signaling perseverance, passion, and a demand for recognition. The composition of the song is well crafted; it allows the singer to convey the words “I am telling you, I’m not going, I’m not living without you” and “you’re gonna love me” with music befitting the passion. The song is soulful, powerful, with big belting tones and seemingly never-ending notes sliding up and down the scale. It is as beautiful as it is desperate, and it sounds of explosive passions. As Mercedes sings the song, it simultaneously showcases her phenomenal voice and conveys her refusal to be pushed aside. The final lyrics,

“love me, love me, love me” are sung with vocal prowess and strength of character. After she finishes singing, to great applause, Rachel approaches her and concedes, “It’s clear the room adores you. And although it wouldn’t be my first choice, I can’t wait to see you sing that song at sectionals. You’re amazing, Mercedes, and you deserve it.”

The song gets Mercedes what she wants—the chance to perform the solo in sectionals, but also the recognition that she is immensely talented. In *Dreamgirls* the song does not get Effie what she wants—she is still left behind as the group moves on to bigger and better things and they do not, until much later, recognise how important her talent is. However, the song is used in the same way in both its original context and in *Glee*, despite its varied results. The ghosting of this song is two-fold. The audience most likely recognises the song (from the film if not the stage version), and as they watch Mercedes fight for recognition, they remember Effie’s fight. Seeing Mercedes win her battle for appreciation is that much sweeter for the difference; this song may not have worked for one young, impassioned, neglected singer, but it now works for another. More importantly, Mercedes is using ghosting to achieve her goals, knowing that the song carries with it the power of its original context. Effie was removed from the position of lead singer because of how she looked; Mercedes may be questioning if she is never given solos because of her looks, also full-figured and the lone African American glee club member. Effie was the most talented member of the Dreamettes but no one appreciated her until it was too late; Mercedes is arguing for her position as the most talented member of glee club and imploring them to recognise her talent now, before it is too late. *Glee*’s use of “And I’m Telling You I’m Not Going” is employing ghosting purposefully: not only is this the “identical thing” that has been encountered before, but the “somewhat different context” is not all that different.

### ***“Rose’s Turn”—Ghosting as Appropriation and the Issue of Alteration***

In the episode “Laryngitis” Kurt’s father and Finn’s mother have begun dating (Finn is the quarterback and lead male singer).<sup>24</sup> At first Kurt is very excited, until he begins to feel ignored and recognises that he may not be ready to share his father’s attentions with Finn. Kurt’s father, Burt, and Finn become fast friends due to their shared interest in sports, cars, and other hegemonic “masculine” pastimes. Kurt, jealous of their connection, begins to imitate Burt’s behavior and lifestyle—wearing a trucker hat and flannel rather than his usual unique combination of high fashion and doc martens; dating a girl despite being openly gay; and singing a John Mellencamp song instead of a Broadway showtune. Despite his best (if misguided) efforts, this strange transformation does not get the desired results. Kurt’s father shows up at school to pick up Finn for an evening of free hoagies at the motorcross, and Kurt asks why he isn’t being invited along. Burt reminds Kurt that Finn doesn’t have a father, and that Finn is going through a tough time and could use a buddy right now—Burt is filling that

void. As Burt walks away to find Finn, Kurt is crushed and begins to sing “Rose’s Turn,” out-of-the-blue.<sup>25</sup>

Originally from the musical *Gypsy*, “Rose’s Turn” is one of the best known and most beloved eleven o’clock numbers.<sup>26</sup> Rose, a fervent stage mother, has dedicated her entire life to trying to make her daughters stars. Now, her daughter, Louise (Gypsy Rose Lee), is a phenomenal success, and it seems as though Rose’s dreams have finally come true. The tragedy of this situation is that Rose’s genuine dream, her heart’s desire, was to be famous herself. Rose wanted to be a performer, and, had she had the support that she foisted upon her daughters, she would have been. Living vicariously through her daughters, forcing them into show business, Rose is constantly accused of selfishness. Having lost almost everyone she loves along the road to success, now about to lose Louise, she walks onto an empty stage in front of an empty house, and finally lets loose. Rose finally admits her motives, her real desires, and her sadness. “Rose’s Turn” is a song of unrequited dreams, of feelings of failure, of mourning the life that wasn’t. The song begins as a fantasy, held dearly by Rose, of what she would be like as a performer, it is a bawdy jazz number meant for the burlesque stage. It then descends into a recognition of loss, an agitated ballad: “Someone tell me when is it my turn/ Don’t I get a dream for myself/ Starting now its gotta be my turn/ Gainway world, get off of my runway/ Starting now I bat a thousand/ This time boys I’m taking the bows and/ Everything’s coming up Rose/ Everything’s coming up roses/ Everything’s coming up roses this time for me.”<sup>27</sup>

When Kurt sings this song he is standing in a hallway filled with people, but feeling very much alone. He begins to sing, out-of-the-blue, in a defeated and saddened manner, moving through the hallway, into the auditorium, and eventually onto the stage. The song isn’t used in its entirety, but begins in the second part, the descent into loss. Kurt begins with the line “All that work and what did it get me/ Why did I do it/ Scrapbooks filled with me in the background.” The lyrics of this song do not really fit the situation, but let us assume that Kurt begins to sing this song because he is trying to express his feelings of being overlooked by his family. In that sense this song, used to express characterisation, is ghosted, in part, by Kurt’s application of a Broadway moment to his current situation. In fact, some of the lyrics are changed, “I dreamed it for you dad/ It wasn’t for me Dad/ And if it wasn’t for me/ Then where would you be/ Miss Rachel Berry,” and “Everything’s coming up Kurt!”<sup>28</sup> This altering is uncomfortable because it is disconcerting that the *Glee* version of “Rose’s Turn” should have different lyrics and only half the song. The use of the song *attempts* to convey Kurt’s frustration at failed attempts to please his father and a decision to reclaim his identity but, for those who know this song and are susceptible to the ghosting, it is a very complicated layering of contexts and usage.

The initial layer of the ghosting focuses on the song within its original context, the musical *Gypsy*. The song is not quite the “identical thing” that has

been encountered before; the lyrics have been changed. The “somewhat different context’ is radically different in this layer of the ghosting. At this layer, “Rose’s Turn,” having been de-integrated from its original context, seems to be awkwardly re-integrated into this moment. Kurt, feeling neglected by his father, suspects that those things about him that are different from his father (being gay, enjoying musical theatre, interested in fashion) will result in the eventual dissolution of their relationship. “Rose’s Turn” may be, in part, a song about lost relationships, but it is ultimately a song written as a declaration of desperation and an awareness of missed opportunities. Rose, a middle aged woman, never fulfilled her dreams, is completely alone, and has only herself to blame—this song conveys her devastation and her attempt to reclaim her life.<sup>29</sup> Kurt is a young boy, is scared of losing his father, and has foolishly abandoned his sense of self to please his father (who accepted him all along!). Considering the original context of this song, the application does not seem particularly well suited to this moment, but the ghosts of “Rose’s Turn” are not limited to the original context. This song offers another layer of ghosting that enhances characterisation and explains its usage in this moment.

“Rose’s Turn” is also a song about admitting one’s true identity and no longer suppressing one’s sense of self. It is one of the reasons that this song has often been used in queer and drag performances,<sup>30</sup> the other reason being that the song is associated with the actresses who are gay icons who played Mama Rose - Ethel Merman, Bette Midler, Patti LuPone. This additional layer of ghosting provides a particular aspect of characterisation for Kurt: his anthem of identity and freedom from suppression was chosen for its context in queer culture. As Kurt finishes singing the song, he realises that his father has been standing in the auditorium watching (as previously mentioned, *Glee* will often transition an out-of-the-blue song into a diegetic one). Burt explains that he changed his plans with Finn because he could tell that Kurt was “bent out of shape.” Kurt insists that he is fine and his father replies: “Kurt, I’m dumb, but I’m not stupid. And I have no idea what that song was about, but ‘fine’ don’t sing like you just sung.”<sup>31</sup> Burt reassures Kurt that he doesn’t need to change his clothes, date a girl, or take on a new taste in music to be loved, “Your job is to be yourself, and my job is to love you no matter what.”<sup>32</sup> The scene is heartfelt and is very progressive in terms of a television script dealing with heteronormativity and acceptance. Certainly the scene is enhanced by a song, and the choice of “Rose’s Turn” is an interesting one. The ghosting of the song’s original context within *Gypsy* may seem an imperfect fit, but the ghosting of the song’s associations with the liberation of true identity are well utilised.

There is still a lingering discomfort in the use of “Rose’s Turn,” and the strangeness comes from the alteration of the song. Kurt is a musical theatre aficionado, and the songs that he sings tend to be ghosted in such a way that belie his knowledge of musicals and his understanding of apt appropriation. His use of “Defying Gravity” certainly indicates the character’s ability to recognise the intent of a song and parlay it to his current situation. In season two, Kurt sings

“Le Jazz Hot!” (*Victor/Victoria*) as a play on duality and duets, “Don’t Cry for Me Argentina” (*Evita*) as a plea to be adored and chosen as a solosit, “As If We Never Said Goodbye” (*Sunset Boulevard*) as a nostalgic tribute when he returns to the glee club. The re-integration of these songs is most interesting when they remain unaltered and the ghosting functions to allow them to be appropriated in the context of the *Glee* episode. Part of the pleasure derived from this process is that the character Kurt seems aware of the appropriation, as if each song is simultaneously creating a new context and offering tribute to its original source. Audience members who had never previously heard “Rose’s Turn,” who are unfamiliar with *Gypsy*, may never even realise that the lyrics have been changed and that the song has been cut in half—after all, “Rose’s Turn” appears in its revised form on the albums and on the tour. Audience members who know, and perhaps love, *Gypsy*, will undoubtedly note that the song was unnecessarily altered in an attempt to tailor it to the story and will, perhaps, object to the changes in this version. Ironically, the character of Kurt, being a musical theatre connoisseur, would belong to the latter group.

***“This stage, Broadway, New York, that’s my true love.”<sup>33</sup>***

*Glee* will very likely have a lasting effect on the reception of songs from the musical theatre canon, so the way the songs are appropriated will be ingrained in popular cultural memory. *Glee* is reframing the consumption of musical theatre simply by suggesting that the songs can have a life away from their original story. Furthermore, these songs can “belong” to beloved characters as part of a different story.

Some of *Glee*’s viewers already loved musicals, but what about the “gleeks” who discovered these songs by way of the show? Will these gleeks’ love for *Glee* transfer to the interest in musicals, the source materials for some of the employed songs? If not, what will it mean when “Rose’s Turn” is remembered as it is on *Glee*, cut in half, with alternative lyrics, and a very different meaning? Will *Glee* fans, unfamiliar with musical theatre shows, track down original cast albums, read librettos, or buy tickets to Broadway revivals? The producers of the upcoming revival of *Funny Girl* certainly must be hoping they will—after all, several of the songs have appeared in *Glee* episodes. There were rumours (now dispelled) that Lea Michele, who plays Rachel, was the front-runner for the role of Fanny Brice.<sup>34</sup> Perhaps the producers considered that the musical might attract more audience members with a *Glee* cast member as the star. Ryan Murphy, the creator of *Glee*, suggested fusing this revival of *Funny Girl* and *Glee* even more thoroughly: “I keep saying that with the new *Funny Girl* revival, they should just say it’s Rachel Berry in *Funny Girl*—get Lea to do that, but as Rachel Berry, it would be a crowd-pleaser.”<sup>35</sup> Will Broadway musicals begin to cast *Glee* actors (some of whom got their start on Broadway) in a bid to capitalise on the love the fans have for the actors and characters? Perhaps new musicals will strive to have their songs appear on *Glee* to boost publicity and ticket sales. *Glee*

has, to an extent, changed Broadway showtunes, will Broadway be changed by *Glee*?

In the finale of season two, the glee club travels to New York City to compete in Nationals. The episode, "New York," opens with a shot of Times Square, includes a scene on the set of *Wicked* on the Gershwin stage, and is filled with references to Broadway. Rachel and Finn even meet Patti Lupone at Sardi's. The characters love Broadway musicals, most notably Rachel, Kurt, and Mr. Schuester, all of whom dream of performing on the "Great White Way." More importantly, the *show* loves Broadway musicals; it serves as a showcase for numbers from the musical theatre canon. *Glee* is sharing musical theatre with millions of people—through television episodes, through cast albums, and through live concert tours. In the season two finale Rachel says to Kurt, "This stage, Broadway, New York, that's my true love."<sup>36</sup> *Glee* uses Broadway showtunes repeatedly, regularly, and *as* Broadway showtunes and part of the appeal of *Glee* is the imbedding of the Broadway musical theatre culture into the world of the television show and the lives of the characters. One way of viewing the effects of the ghosting of the musical theatre canon within *Glee* is that the series is giving some lesser-known Broadway songs greater exposure. Another thing to consider is that at times the songs are used in such a way that they may become more recognisable as their, somewhat distorted, *Glee* versions. "Rose's Turn" is one example, another is when "New York, New York" (*On the Town*) was imbedded, and quite hidden, in a mash up with Madonna's "I Love New York." *Glee* may be exorcising some of the ghosts, and perhaps not for the better.

**Appendix 1**  
**The Use of Musical Theatre in Glee, a Data Analysis**

**MUSICAL THEATRE SONGS FROM SEASON ONE**

Total Songs in Season One: 132

Songs from Musical Theatre: 17

Songs from Movie Musicals: 3

Percentage of songs from Musicals: 15%

<b>Song</b>	<b>Musical</b>	<b>Episode</b>	<b>Type</b>	<b>Usage</b>
"Where Is Love?"	<i>Oliver</i>	1	diegetic	performative
"Mr. Cellophane"	<i>Chicago</i>	1	diegetic	performative
"On My Own"	<i>Les Miserables</i>	1	diegetic	performative
"Sit Down, You're Rockin' the Boat"	<i>Guys and Dolls</i>	1	diegetic	performative
"You're the One That I Want"	<i>Grease</i>	1	diegetic	performative
"Tonight"	<i>West Side Story</i>	4	diegetic	performative
"Maybe This Time"	<i>Cabaret**</i>	5	diegetic	performative
"Cabaret"	<i>Cabaret</i>	5	diegetic	performative
"I Could Have Danced All Night"	<i>My Fair Lady</i>	8	diegetic	enhances characterisation
"Defying Gravity"	<i>Wicked</i>	9	diegetic	performative (for Rachel) enhances characterisation (for Kurt)
"You're the One That I Want"	<i>Grease</i>	11	diegetic	enhances characterisation
"Hair"	<i>Hair</i>	11	diegetic	performative
"And I Am Telling You I'm Not Going"	<i>Dreamgirls</i>	13	diegetic	enhances characterisation
"Don't Rain on My Parade"	<i>Funny Girl</i>	13	diegetic	performative
"Home"	<i>The Wiz</i>	16	diegetic	performative
"Rose's Turn"	<i>Gypsy</i>	18	out-of-the-blue/ diegetic	enhances characterisation
"Lady is a Tramp"	<i>Babes in Arms</i>	18	diegetic	performative
"Big Spender"	<i>Sweet Charity</i>	19	diegetic	performative
"I Dreamed a Dream"	<i>Les Miserables</i>	19	diegetic/ out-of-the-blue	enhances characterisation
"Funny Girl"	<i>Funny Girl***</i>	20	diegetic	performative
"Over the Rainbow"	<i>Wizard of Oz*</i>	22	diegetic	performative



### MUSICAL THEATRE SONGS FROM SEASON TWO

Total Songs in Season Two: 138

Songs from Musical Theatre: 23

Songs from Movie Musicals: 7

Percentage of songs from Musicals: 22%

Song	Musical	Episode	Usage	Type
"Getting to Know You"	<i>The King and I</i>	1	diegetic	performative
"Listen"	<i>Dreamgirls</i>	1	diegetic	performative
"What I Did for Love"	<i>A Chorus Line</i>	1	out-of-the-blue	enhances characterisation
"Papa, Can You Hear Me?"	<i>Yentil*</i>	3	out-of-the-blue	enhances plot
"Le Jazz Hot!"	<i>Victor/Victoria</i>	4	diegetic	performative
"Sing!"	<i>A Chorus Line</i>	4	diegetic	performative
"Science Fiction/Double Feature"	<i>The Rocky Horror Show</i>	5	diegetic	performative
"Over at the Frankenstein Place"	<i>The Rocky Horror Show</i>	5	diegetic	performative
"Dammit Janet"	<i>The Rocky Horror Show</i>	5	diegetic	performative
"Hot Patootie"	<i>The Rocky Horror Show</i>	5	diegetic	performative
"Sweet Transvestite"	<i>The Rocky Horror Show</i>	5	diegetic	performative
"Touch-a, Touch-a, Touch-a, Touch Me"	<i>The Rocky Horror Show</i>	5	diegetic	enhances characterisation
"Time Warp"	<i>The Rocky Horror Show</i>	5	diegetic	performative
"Make 'Em Laugh"	<i>Singin' in the Rain*</i>	7	out-of-the-blue	enhances plot
"Nowadays / Hot Honey Rag"	<i>Chicago</i>	7	diegetic	performative
"Singin' in the Rain"	<i>Singin' in the Rain*</i>	7	diegetic	performative
"Ohio"	<i>Wonderful Town</i>	8	diegetic	performative
"Don't Cry for Me Argentina"	<i>Evita</i>	9	diegetic	enhances characterisation
"The Most Wonderful Day of the Year"	<i>Rudolph the Red Nosed Reindeer*</i>	10	out-of-the-blue	enhances plot
"We Need a Little Christmas"	<i>Mame</i>	10	diegetic	performative
"My Funny Valentine"	<i>Babes in Arms</i>	12	diegetic	enhances characterisation
"Take Me or Leave Me"	<i>Rent</i>	13	diegetic	performative
"I Feel Pretty" (with "Unpretty")+	<i>West Side Story</i>	18	out-of-the-blue/diegetic	enhances characterisation
"As If We Never Said Goodbye"	<i>Sunset Boulevard</i>	18	out-of-the-blue/diegetic	enhances plot
"Some People"	<i>Gypsy</i>	21	diegetic	performative

"My Man"	<i>Funny Girl</i> ***	21	diegetic	performative
"Pure Imagination"	<i>Willy Wonka and the Chocolate Factory</i> *	21	diegetic	enhances plot
"New York, New York" (with "I Love New York")+	<i>On the Town</i>	22	diegetic	enhances plot
"Bella Notte"	<i>Lady and the Tramp</i> *	22	diegetic	enhances plot
"For Good"	<i>Wicked</i>	22	diegetic	enhances characterisation

### MUSICAL THEATRE NUMBERS AVAILABLE ON ALBUMS

These songs are available on the *Glee* albums. They can be bought in CD format, downloaded through any service as part of an entire album, or downloaded through any service individually. Songs from movie musicals are not included in this list.

"Defying Gravity"	<i>Glee: Volume 1</i>
"And I Am Telling You I'm Not Going"	<i>Glee: Volume 2</i>
"Don't Rain on My Parade"	<i>Glee: Volume 2</i>
"The Lady is a Tramp"	<i>Glee: Volume 3</i>
"I Dreamed a Dream"	<i>Glee: Volume 3</i>
"Home"	<i>Glee: Volume 3</i>
"Take Me or Leave Me"	<i>Glee: Volume 5</i>
"Sing"	<i>Glee: Volume 5</i>
"I Feel Pretty" (with "Unpretty")+	<i>Glee: Volume 6</i>
"As If We Never Said Goodbye"	<i>Glee: Volume 6</i>
"We Need a Little Christmas"	<i>Glee: The Christmas Album</i>
"Science Fiction/Double Feature"	<i>The Rocky Horror Glee Show</i>
"Over at the Frankenstein Place"	<i>The Rocky Horror Glee Show</i>
"Dammit Janet"	<i>The Rocky Horror Glee Show</i>
"Hot Patootie"	<i>The Rocky Horror Glee Show</i>
"Sweet Transvestite"	<i>The Rocky Horror Glee Show</i>
"Touch-a, Touch-a, Touch-a, Touch Me"	<i>The Rocky Horror Glee Show</i>
"Time Warp"	<i>The Rocky Horror Glee Show</i>

### MUSICAL THEATRE NUMBERS AVAILABLE TO DOWNLOAD AS SINGLES

These songs are not available as part of an album, but they are available to download from [www.gleethemusic.com](http://www.gleethemusic.com) as singles. Songs from movie musicals are not included in this list.

"On My Own"	Season 1
"Maybe This Time"	Season 1
"Hair"	Season 1
"Rose's Turn"	Season 1
"Funny Girl"*	Season 1
"Over the Rainbow"*	Season 1
"What I Did For Love"	Season 2
"Papa Can You Hear Me"*	Season 2
"Le Jazz Hot"	Season 2
"Make 'Em Laugh"*	Season 2
"Nowadays/Hot Honey Rag"	Season 2
"Singin' in The Rain"*	Season 2
"Ohio"	Season 2
"Don't Cry For Me Argentina"	Season 2
"Some People"	Season 2
"For Good"	Season 2
"New York, New York" (with "I Love New York")+	Season 2

### MUSICAL THEATRE NUMBERS AVAILABLE ON THE DVD, *GLEE ENCORE*

The most recent release from the *Glee* franchise is *Glee Encore* a compilation DVD of selected music numbers, excerpted from the episodes. The advertisements instruct fans to, "Put on your dancing shoes and get ready to Gleek Out." This DVD offers season one's "most sensational musical numbers," and invites spectators to take on performance roles as they sing and dance along with their favorite numbers from *Glee*.

"Defying Gravity"	Season 1
"Don't Rain on My Parade"	Season 1
"Rose's Turn"	Season 1

- \* Movie Musical
- \*\* From the movie musical of *Cabaret* but was included in the 1998 revival of the stage version.
- \*\*\* Although this movie was based on the stage version of *Funny Girl*, the song "My Man" was not part of the original score of the musical. It was created for the film.
- + These songs were used as part of a "mash up," combined with another song that is similar in content. Neither of these songs was as prominently displayed as the songs with which they were combined.

## **Appendix 2** **Recommended Viewing**

This list of links is intended to enhance the reading of this article by suggesting that watching and “reading” the songs offers a more thorough understanding of the argument. All links are available to be accessed, but while some are free (YouTube), some require membership (Netflix, Hulu), and some have episodes available for purchase (iTunes).

### **For “Defying Gravity” — Ghosting as Underscoring and Pointed Difference**

The 2004 Tony Awards performance of “Defying Gravity” from *Wicked*:

<http://www.youtube.com/watch?v=3g4ekwTd6Ig>

“Defying Gravity” from the Glee episode “Wheels”:

Netflix

<http://movies.netflix.com/WiPlayer?movieid=70177133&trkid=3325854>

iTunes - <http://www.apple.com/itunes/charts/tv-shows/glee/wheels/>

### **For “And I’m Telling You I’m Not Going”-- Ghosting as Repetition and Recognition**

The 1982 Tony Awards performance of “And I’m Telling You I’m Not Going” from *Dreamgirls*:

[http://www.youtube.com/watch?v=kC\\_u\\_q-iND0](http://www.youtube.com/watch?v=kC_u_q-iND0)

“And I’m Telling You I’m Not Going” from the 2006 movie musical of *Dreamgirls*:

<http://itunes.apple.com/us/movie/dreamgirls/id270688236>

“And I’m Telling You I’m Not Going” from the Glee episode “Sectionals”

Netflix

<http://movies.netflix.com/WiPlayer?movieid=70177137&trkid=3325854>

iTunes - <http://www.apple.com/itunes/charts/tv-shows/glee/sectionals/>

### **For” Rose’s Turn”-- Ghosting as Refusal and Dismissal**

The 2003 Tony Awards performance of “Rose’s Turn” by from the revival of *Gypsy*:

[http://www.youtube.com/watch?v=4\\_eD1btsIAE](http://www.youtube.com/watch?v=4_eD1btsIAE)

“Rose’s Turn” from the 1993 movie musical of *Gypsy*:

[http://www.youtube.com/watch?v=zsZ9\\_rzmLjg&feature=related](http://www.youtube.com/watch?v=zsZ9_rzmLjg&feature=related)

“Rose’s Turn” from the Glee episode “Furt”:

Hulu – <http://www.hulu.com/watch/194819/glee-furt#s-p3-so-i0>

iTunes - <http://www.apple.com/itunes/charts/tv-shows/glee/furt/>

- <sup>1</sup> Ryan Murphy, Brad Falchuk, and Ian Brennan, "Wheels," *Glee*, season 1, episode 9, directed by Paris Barclay, aired November 11, 2009 (California: 20<sup>th</sup> Century Fox, 2009), netflix.com, <http://movies.netflix.com/WiPlayer?movieid=70177133&trkid=3326467>.
- <sup>2</sup> Ryan Murphy, Brad Falchuk, and Ian Brennan, "New York," *Glee*, season 2, episode 22, directed by Brad Falchuk, aired May 24, 2011 (California: 20<sup>th</sup> Century Fox, 2011), hulu.com, <http://www.hulu.com/watch/243572/glee-new-york>.
- <sup>3</sup> Marvin Carlson, *The Haunted Stage: The Theatre as Memory Machine* (Ann Arbor: University of Michigan Press, 2001).
- <sup>4</sup> *Ibid.*, 7.
- <sup>5</sup> Each episode of *Glee* begins with the phrase, "Here's what you missed on *Glee*..." and then gives an extremely brief recap of key plot points from the previous episode or episodes.
- <sup>6</sup> Ryan Murphy, Brad Falchuk, and Ian Brennan, "Dream On," *Glee*, season 1, episode 19, directed by Joss Whedon, aired May 18, 2010 (California: 20<sup>th</sup> Century Fox, 2010), netflix.com, <http://movies.netflix.com/WiPlayer?movieid=70177141&trkid=3326467#MovieId=70143843&EpisodeMovieId=70177143>.
- <sup>7</sup> "Glee," *Billboard*, accessed April 20, 2011, <http://www.billboard.com/charts/hot-100#/artist/glee/chart-history/1131447>.
- <sup>8</sup> "Glee Encore," *Amazon*, accessed April 21, 2011, <http://www.amazon.com/Glee-Encore-Lea-Michele/dp/B004D9FLJY>.
- <sup>9</sup> For a complete breakdown of the showtunes used, including the episode listing, musical theatre origin, and a brief analysis of use, see Appendix 1.
- <sup>10</sup> Carlson, *The Haunted Stage*, 7.
- <sup>11</sup> Scott McMillin, *The Musical as Drama* (New Jersey: Princeton University Press, 2006), 1.
- <sup>12</sup> *Ibid.*, 2 and 7-8.
- <sup>13</sup> D.A. Miller, *Place for Us: Essay on the Broadway Musical* (Cambridge: Harvard University Press, 1998), 3.
- <sup>14</sup> I am using the term diegetic as it is defined in musical theatre studies and theory. Although *Glee* is a television show, I have chosen not to use the term as is used in film criticism because the frame of reference for this inquiry is musical theatre studies, rather than film or media studies.
- <sup>15</sup> Scott McMillin, *The Musical as Drama* (New Jersey: Princeton University Press, 2006), 103. McMillin included the following note as a footnote (p. 104) to his use of the term diegetic: "Diegetic originally mean 'narrative' and was opposed to 'mimetic' in Plato, a distinction that becomes 'somewhat neutralised' in Aristotle (Genette, *Narrative Discourse*, p.163)...Film theory has changed the meaning: the diegetic is everything that falls within the frame of the shot. Borrowing from this, recent narrative theory applies the term to the world in which the narrated event occurs."
- <sup>16</sup> *Ibid.*, 112.
- <sup>17</sup> *Ibid.*, 112.
- <sup>18</sup> Ryan Murphy, Brad Falchuk, and Ian Brennan, "Wheels," *Glee*, season 1, episode 9, directed by Paris Barclay, aired November 11, 2009 (California: 20<sup>th</sup> Century Fox, 2009), netflix.com, <http://movies.netflix.com/WiPlayer?movieid=70177133&trkid=3326467>.
- <sup>19</sup> All quotes from this section on "Defying Gravity" are from notes taken while watching the episode "Wheels." Ryan Murphy, Brad Falchuk, and Ian Brennan, "Wheels," *Glee*, season 1, episode 9, directed by Paris Barclay, aired November 11, 2009 (California: 20<sup>th</sup> Century Fox, 2009), netflix.com, <http://movies.netflix.com/WiPlayer?movieid=70177133&trkid=3326467>.
- <sup>20</sup> This song is used in the glee episode, "Wheels." However, considering the point of this article, I feel that it would be hypocritical not to cite its original source. Stephen Schwartz, "Defying Gravity" in *Wicked*, Soundtrack Recording (Universal Classics Group, a Division of UMG Recordings, 2003, iTunes, mp3), <http://itunes.apple.com/us/album/wicked-original-broadway-cast/id4426862>.
- Wicked*  
George Gershwin Theatre, (10/30/2003 - Present)  
Book by Winnie Holzman; Based on the novel "Wicked: The Life and Times of the Wicked Witch of the West" by Gregory Maguire; Music by Stephen Schwartz; Lyrics by Stephen Schwartz;

Musical Director: Stephen Oremus; Music orchestrated by William David Brohn; Music arranged by Alex Lacamoire and Stephen Oremus; Dance arrangements by James Lynn Abbott, Directed by Joe Mantello; Choreographed by Wayne Cilento.

<sup>21</sup> All quotes from this section on “And I’m Telling You I’m Not Going” are from notes taken while watching the episode “Sectionals.”

Ryan Murphy, Brad Falchuk, and Ian Brennan, “Sectionals,” *Glee*, season 1, episode 13, directed by Brad Falchuk, aired December 9, 2009 (California: 20<sup>th</sup> Century Fox, 2009), netflix.com, <http://movies.netflix.com/WiPlayer?movieid=70177137&trkid=3325854>.

<sup>22</sup> The more complex aspect of the plot in this part is that Effie is actually missing rehearsals due to morning sickness, as she is pregnant with Curtis’s child. However, that is not revealed until later in the musical.

<sup>23</sup> Henry Krieger and Tom Eyen, “And I’m Telling You I’m Not Going” in *Dreamgirls*, Soundtrack Recording (Universal Music Enterprises, a Division of UMG Recordings, Inc., 2006, iTunes, mp3), <http://itunes.apple.com/us/album/dreamgirls/id204508685?i=204508756&ign-mpt=uo%3D4>.

### *Dreamgirls*

Imperial Theatre, (12/20/1981 - 8/11/1985)

Music by Henry Krieger; Book by Tom Eyen; Lyrics by Tom Eyen; Music orchestrated by Harold Wheeler; Musical Director: Yolanda Segovia; Vocal arrangements by Cleavant Derricks  
Directed by Michael Bennett; Choreographed by Michael Bennett; Co - Choreographer: Michael Peters.

<sup>24</sup> Ryan Murphy, Brad Falchuk, and Ian Brennan, “Laryngitis,” *Glee*, season 1, episode 18, directed by Alfonso Gomez-Rejon, aired May 11, 2010 (California: 20<sup>th</sup> Century Fox, 2010), netflix.com, <http://movies.netflix.com/WiPlayer?movieid=70177142&trkid=3325854>.

<sup>25</sup> I am not addressing the issue of Kurt singing a song originally meant to be sung by a female, because that is addressed within the episode “Wheels.” In fact, *Glee* episodes make frequent reference to that episode as a justification for Kurt’s continued use of songs originally intended for female singers.

<sup>26</sup> Jule Styne and Stephen Sondheim, “Rose’s Turn” in *Gypsy*, Soundtrack Recording (Sony Music Entertainment, originally released 1959, re-released 2009, iTunes, mp3), <http://itunes.apple.com/us/album/gypsy-50th-anniversary-edition/id312835310>

### *Gypsy*

Broadway Theatre, (5/21/1959 - 7/9/1960)

Imperial Theatre, (8/15/1960 - 3/25/1961)

Book by Arthur Laurents; Based on the memoirs of Gypsy Rose Lee; Music by Jule Styne; Lyrics by Stephen Sondheim; Musical Director: Milton Rosenstock; Music orchestrated by Sid Ramin and Robert Ginzler; Dance arrangements by John Kander and Betty Walberg; Additional Dance music by Betty Walberg; Directed by Jerome Robbins; Choreographed by Jerome Robbins.

<sup>27</sup> Ibid.

<sup>28</sup> The original lyrics are “I dreamed it for you June/ It wasn’t for me Herbie/ And if it wasn’t for me/ Then where would you be/ Miss Gypsy Rose Lee.”

<sup>29</sup> In the various Broadway productions, the end of *Gypsy* has been played differently. Some productions chose to allow a reconciliation between Rose and Louise, while others (most recently the 2008 revival) have Louise abandon her mother, leaving Rose alone and defeated.

<sup>30</sup> D.A. Miller includes a thorough reading of the “Turn” in “Rose’s Turn” in *Place for Us: Essay on the Broadway Musical*.

<sup>31</sup> All quotes from this section on “Rose’s Turn” are from notes taken while watching the episode “Laryngitis.” Ryan Murphy, Brad Falchuk, and Ian Brennan, “Laryngitis,” *Glee*, season 1, episode 18, directed by Alfonso Gomez-Rejon, aired May 11, 2010 (California: 20<sup>th</sup> Century Fox, 2010), netflix.com, <http://movies.netflix.com/WiPlayer?movieid=70177142&trkid=3325854>.

<sup>32</sup> Ibid.

<sup>33</sup> Ryan Murphy, Brad Falchuk, and Ian Brennan, “New York,” *Glee*, season 2, episode 22, directed by Brad Falchuk, aired May 24, 2011 (California: 20<sup>th</sup> Century Fox, 2011), hulu.com, <http://www.hulu.com/watch/243572/glee-new-york>.

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<sup>34</sup> These rumours were quelled when Bartlett Sher, the director of the revival of *Funny Girl*, announced a casting campaign to find an “unknown” to play Fanny Brice. “Bartlett Sher Launches Online Search for ‘Greatest Star’ of *Funny Girl* Revival; Creative Team Set,” *Playbill*, accessed June 8, 2011, <http://www.playbill.com/news/article/151567-Bartlett-Sher-Launches-Online-Search-for-Greatest-Star-of-Funny-Girl-Revival-Creative-Team-Set>. On August 3, 2011, it was announced that, rather than hire an unknown, Lauren Ambrose had been cast in the role.

“Lauren Ambrose will be Fanny Brice in *Funny Girl*,” accessed August 3, 2011, <http://artsbeat.blogs.nytimes.com/2011/08/03/lauren-ambrose-will-be-fanny-brice-in-funny-girl>.

<sup>35</sup> “Ryan Murphy Says *Glee* Spinoff Possible; Wants Lea Michele in *Funny Girl*,” *Broadway World*, accessed June 21, 2011, <http://broadwayworld.com/article/Ryan-Murphy-Says-GLEE-Spinoff-Possible-Wants-Lea-Michele-in-FUNNY-GIRL-20110621>.

<sup>35</sup> Ryan Murphy, Brad Falchuk, and Ian Brennan, “New York,” *Glee*, season 2, episode 22, directed by Brad Falchuk, aired May 24, 2011 (California: 20<sup>th</sup> Century Fox, 2011), hulu.com, <http://www.hulu.com/watch/243572/glee-new-york>.