The Queer Fantasies of the American Family Sitcom

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Notes

Introduction

1 Kirk Cameron, with Lissa Halls Johnson, Still Growing: An Autobiography (Ventura, CA: Regal, 2008), 137.


3 Cameron, Still Growing, 16.


15 To minimize documentation, sitcoms are cited parenthetically by episode title.


24 For more on Ferguson’s decision, see Cowan, *See No Evil*, 230.


29 “Going into November Sweeps, Members of Congress Last Week Urge Six Broadcast Networks to Bring Back the Family Hour,” *Broadcasting & Cable*, 15 Nov. 1999, 113.

36 The speaker is Campbell Brown, as quoted in Valerie Strauss, “Campbell Brown Responds to Critics (Including Me),” Washington Post, 13 Aug. 2014. With this cry to protect the children, Brown argues against tenure and other job protections for public school teachers, eliding the central question of how an adult’s professional right to due process threatens what is “good for the child.”
40 Quoted in Kirk Cameron, Still Growing, 140.
43 Dustin Diamond, Behind the Bell (Montreal: Transit, 2009).
47 I selected these six programs as particularly apt specimens both of their eras and of the sexual zeitgeist of their productions, but other programs could well illustrate these shifts. For example, I can envision an alternate version of this study with


49 The carnivalesque exemplifies the challenges of interpreting comic texts, for does this comic mode subvert the prevailing ideological order, or does it merely reinstate a culture’s dominant ethos after an ultimately meaningless diversion? On the carnivalesque, see Mikhail Bakhtin, *Rabelais and His World*, trans. Hélène Iswolsky (Bloomington: Indiana University Press, 1984); but also Terry Eagleton’s critique: “Carnival, after all, is a licensed affair in every sense, a permissible rupture of hegemony, a contained popular blow-off as disturbing and relatively ineffectual as a revolutionary work of art. As Shakespeare’s Olivia remarks, there is no slander in an allowed fool.” Terry Eagleton, *Walter Benjamin, or Towards a Revolutionary Criticism* (London: Verso, 1981), 145–46 (Eagleton’s italics).


54 In a provocative critical move, Gregory Waller proposes that “genre removes us from the flow and viewing strip.” Gregory Waller, “Flow, Genre, and the Television Text,” *In the Eye of the Beholder: Critical Perspectives in Popular Film and Television*, ed. Gary Edgerton, Michael Marsden, and Jack Nachbar (Bowling Green, OH: Popular Press, 1997), 55–66, 63. This study is invested in genre as a critical tool yet also pays attention to the influences of flow.


Chapter 1  The Queer Times of *Leave It to Beaver*


4 Coontz, The Way We Never Were, 25.

5 Elizabeth Freeman, Time Binds: Queer Temporalities, Queer Histories (Durham, NC: Duke University Press, 2010), xxii, 3.


8 Nina Leibman, Living Room Lectures: The Fifties Family in Film and Television (Austin: University of Texas Press, 1995), 118.


11 References to the program are taken from Leave It to Beaver: The Complete Series (1957–63; NBC Universal, 2010), DVD, and are cited by episode.


15 Otis Lee Wiese, “Live the Life of McCall’s,” McCall’s, May 1954, 27 (italics in original).


19 Gertrude Chittenden, Living with Children (1944; New York: Macmillan, 1951), 3. Chittenden compares American children to those of Samoa, as studied in Margaret Meade’s classic Coming of Age in Samoa, and extols the greater social and sexual equanimity of Samoan youth.


21 In this episode, Ward’s fears over his son are unfounded: Beaver enjoyed the party not because of the opportunity for exclusively female companionship but for the opportunity to engage in homosocial bonding with the host’s father, who commiserates with the boy: “I know what it’s like to be the only rooster in a hen party” (“Party Invitation”).


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34 Deborah Werksman, ed., I Killed June Cleaver: Modern Moms Shatter the Myth of Perfect Parenting (Naperville, IL: Hysteria, 1999); and Anne Dunnewold, Even June Cleaver Would Forget the Juice Box: Cut Yourself Some Slack (And Still Raise Great Kids) in the Age of Extreme Parenting (Deerfield Beach, FL: Health Communications, 2007). Margaret Talbot, the sister of child actor Stephen Talbot, who played the role of Beaver’s friend Gilbert Bates, cites Meyerowitz, Werksman, and Dunnewold to make a similar point in her The Entertainer: Movies, Magic, and My Father’s Twentieth Century (New York: Riverhead, 2012), 379.


36 Lockhart is also remembered for playing Maureen Robinson in Lost in Space (1965–68), another notable maternal role of her career.

Chapter 2  Queer Innocence and Kitsch Nostalgia in The Brady Bunch


2 Family sitcoms of the 1960s with widows as protagonists include The Lucy Show (1962–68) and Here’s Lucy (1968–74), The New Loretta Young Show (1962–63),
The Jean Arthur Show (1966), The Doris Day Show (1968–73), and Julia (1968–71); those with widowers include The Andy Griffith Show (1960–68), My Three Sons (1960–72), and The Beverly Hillbillies (1962–71).


10 “The Honeymoon” does not erase marital sexuality entirely, for it depicts Carol and Mike’s costume changes into nightwear to indicate that they have consummated their marriage. Still, the narrative directs viewers’ attention to the reintegration of the family after an initial separation, not on the newlyweds’ pleasurable escape from their children’s prying eyes.


12 Diana Meehan, Ladies of the Evening: Women Characters of Prime-Time Television (Metuchen, NJ: Scarecrow, 1983), 34. As discussed in the previous chapter, numerous episodes allow these “goodwives” to challenge patriarchal prerogatives, with this model capturing key aspects of 1950s domesticity yet overlooking its subversive potential.


15 Most famously, Maude dramatized its commitment to feminism and women’s reproductive rights in a plot featuring Maude and her fourth husband, Walter (Bill Macy), opting for an abortion rather than raising a baby during their middle-aged years. Anguished by the decision, Maude turns to Walter for comfort: “For you, Maude, and for me, in the privacy of our own lives, you’re doing the right thing” (“Maude’s Dilemma, Part 2”).

16 Schwartz and Schwartz, Brady Brady Brady, 29.


18 Schwartz and Schwartz, Brady Brady Brady, 150.
19 See Patricia White’s reading of queerness in *Bewitched* in her *Uninvited: Classical Hollywood Cinema and Lesbian Representability* (Bloomington: Indiana University Press, 1999), 139–42.
28 Ibid., 182.
33 Schwartz and Schwartz, *Brady Brady Brady*, 64.
34 Pegg, *Comical Co-stars of Television*, 89.
36 For a history of *The Brady Bunch Variety Hour* see Nichelson, Olsen, and Sutton, *Love to Love You Bradys*. Because of space limitations, I do not address *The Brady Bunch Hour, The Brady Brides*, or the feature films in this chapter, yet they, too, exploit a brew of kitsch nostalgia in their plotlines.
41 Although I focus on nostalgia’s retrospective allure and its kitsch appeal in this chapter, some scholars argue for its progressive and radical potential; see, e.g., Alastair Bonnett, *Left in the Past: Radicalism and the Politics of Nostalgia* (London: Continuum, 2010).
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43 Schwartz and Schwartz, Brady Brady Brady, 229.
45 While many television critics place the birth of the dramedy in the 1980s, others identify it in such earlier programs as M*A*S*H (1972–83)—and, of course, Shakespeare merged comedy and drama in many of his plays. The birth of this genre is difficult to pin down, yet the programs most relevant to The Bradys include these 1980s incarnations of the form.
46 Such identifications between cast and audience were key to Schwartz’s plan for the series, as Florence Henderson notes: “By having nine cast members that include three children of different ages from each gender, Sherwood also insured that each viewer at home would have at least one character with whom they could identify closely” (Life Is Not a Stage, 181).

Chapter 3 No Sex Please, We’re African American

3 United States Commission on Civil Rights, Window Dressing on the Set, 150.
7 Both quoted in Lewis, “The Importance of Being Julia,” 27.
9 Both quoted in Margena Christian, “The Death of James Evans, Sr.,” Jet, 28 Jan. 2008, 36. Amos elaborated on these issues in another interview: “The writers blew right by [the story lines of other characters], not out of any ingrained sense of suppression, the necessity to suppress that imagery, but more so because it was easy for them. They were lazy. If we put J.J. in a chicken hat and have him walk into a room, we don’t have to write anything for maybe another two pages.” Tammy L. Brown, “An Interview with John Amos,” African Americans on Television: Race-ing for Ratings, ed. David Leonard and Lisa Guerrero (Santa Barbara, CA: Praeger, 2013), 34–44, 39. For Jimmie Walker’s defense of the show’s representation of black


13 Throughout the series’ run I see only one moment that could be construed as encouraging viewers to discount the necessity for political intervention in addressing America’s history of racism. When Cliff is honored at his hospital’s Physician of the Year Banquet, Dr. Wessler, the chief of staff and a white man, proclaims that their hospital is the best because they hire “talent the other hospitals overlook. We’ve got Blacks, we’ve got Native Americans, we’ve got Hispanics, we’ve got Asian Americans. We’ve even got a Texan. I don’t hire those people because they are minorities; I hire them because they are talented” (“Physician of the Year”). One could interpret these lines as dismissive of affirmative-action programs, yet they appear more to condemn the racist attitudes of these other hospitals that overlook talented minority candidates.


16 Citations of *The Cosby Show* are taken from *The Cosby Show: The Complete Series* (1982–94; Mill Creek Entertainment, 2015), DVD. “Mr. Quiet” laid the foundations for a *Cosby Show* spin-off focusing on this community center (based on the Hudson Guild in Chelsea) and starring Tony Orlando as its director. On the spin-off’s failure to launch, Orlando ruefully opined: “The network turned down a spin-off, and it’s no wonder. I’ve watched it several times over the years, and even with the mellowing effect of time, my performance stunk.” Tony Orlando, with Patsi Bale Cox, *Halfway to Paradise* (New York: St. Martin’s, 2002), 227.


18 *Essence* is marketed to a black female readership, so Cliff’s enjoyment of it suggests his relaxed vision of black masculinity, which I discuss in the following section.


Compare these lines with Cosby’s words from *Fatherhood*: “I am not the boss of my house. I don’t know how I lost it and I don’t know where I lost it. I probably never had it to begin with. My wife is the boss” (57).


The two programs battled to a virtual draw in the ratings. Still, as Daniel Kimmel points out, the publicity surrounding the head-to-head competition, as well as the fact that *The Simpsons* “was actually beating *Cosby* among such key demographics as teenagers and men 18–49,” paid immense dividends for FOX. See Daniel Kimmel, *The Fourth Network: How FOX Broke the Rules and Reinvented Television* (Chicago: Ivan R. Dee, 2004), 96–97.


Vanessa’s words that she has “never had experience with another man” could be interpreted to indicate that she has had sex with Dabnis (yet not with any other of her previous boyfriends); this interpretation, while plausible, seems unlikely, given the program’s overarching considerations of young black women’s sexuality.


Chapter 4  Feminism, Homosexuality, and Blue-Collar Perversity in *Roseanne*

1 Quotations from *Roseanne* and its stars are taken from *Roseanne: The Complete Series* (Mill Creek Entertainment and Carsey-Werner Company, 2013), which includes its entire run of 222 episodes and numerous interviews and video commentary with the cast.

2 On the “Meredith Baxter–Birney” image of television motherhood see p. 90. Baxter came out as a lesbian in 2009 and married her wife in 2013, further dismantling the image of the quintessential 1980s sitcom housewife.

3 To date Barr has written three autobiographies: Roseanne Barr, *My Life as a Woman* (New York: Harper and Row, 1989); Roseanne Arnold, *My Lives* (New York: Ballantine, 1994); and Roseanne Barr, *Roseannarchy: Dispatches from the Nut Farm* (New York: Gallery, 2011). The following abbreviations—MLW, ML, and R—are used in parenthetical citations. Furthermore, it should be noted that I refer to the actor as Barr, to her sitcom as *Roseanne*, and to her character as Roseanne, while acknowledging the difficulty of maintaining firm distinctions among these overlapping figures and their fictions.

4 Barbara Ehrenreich documents Barr’s preference for the term *working class* over *blue collar* because, in her paraphrase of Barr’s words, “it reminds us of the existence of class, a reality that Americans are all too disposed to forget.” Barbara Ehrenreich, “The Wretched of the Hearth: The Undainty Feminism of Roseanne Barr,” *New Republic*, 2 Apr. 1990, 28–31, 29. I use the terms interchangeably. For Ehrenreich’s account of middle-class economic fears during the period roughly contemporary with *Roseanne*’s early seasons, see Barbara Ehrenreich, *Fear of Falling: The Inner Life of the Middle Class* (New York: HarperPerennial, 1990).

5 Goranson initiated the role of Becky but left *Roseanne* to attend college, with Chalke replacing her. The two alternated the role for several seasons.

6 Responding to a question about how closely her character matched her real-life identity, Barr declared, “That’s me up there, but there’s a deliberate choice of what to expose.” Elaine Dutka, “Interview: Slightly to the Left of Normal,” *Time*, 8 May
1989, 82+, 83. Her ex-husband Bill Pentland confirmed that “[Barr’s sister] Geraldine would provide the basis for the character of Jackie and her love/hate friction with Rosie’s husband Dan Conner,” adding as well, “Although our three kids were the primary models for Becky, Darlene, and D.J., Rosie would weave real details, peccadilloes, accents, clothing, etc., from actual people she knew” (R xii). This is not to argue that *Roseanne* transparently depicts Barr’s experiences but to point to her clarity of vision for the program, which became a point of contention during its production. I return to this issue in this chapter’s final section. The principal distinction between Barr’s and Roseanne’s primary traits would appear to be that the former is Jewish whereas, as Janet Lee observes, the latter is apparently not; see Janet Lee, “Subversive Sitcoms: *Roseanne* as Inspiration for Feminist Resistance,” *Women’s Studies* 21 (1992): 87–101, 91.


14 *Roseanne’s* final episode reveals that much of the ninth season has been a fantasy sequence, in which the Conners did not win the lottery, and Dan died from his heart attack at Darlene and David’s wedding. But events in a fictional series need not have truly occurred on its narrative level to affect the development of its themes and political interventions. On *Roseanne* and “jumping the shark,” see Jon Hein, *Jump the Shark* (New York: Dutton, 2002), 66–67.

15 For more on the political ethos of family sitcoms, see chapter 6. *Roseanne* portrays Barr’s distaste for Republicans yet leaves Democrats unscathed; Barr, however, has attacked both parties, such as in her 1991 statement: “The Democratic party
[is] farther away from the people than the Republican party appears to be, and that's why George [H. W.] Bush is president. . . . I hate liberals. . . . The liberals are in there fudging every issue, selling out this group of people to make points with that group of people.” Nanette Varian, “Penthouse Interview: Roseanne Barr,” Penthouse, Jan. 1991, 81+, 177 (italics in original). Barr ran for U.S. President on the Peace and Freedom Party ticket in 2012, with peace activist Cindy Sheehan as her running mate.


17 Kathleen Rowe, The Unruly Woman: Gender and the Genres of Laughter (Austin: University of Texas Press, 1995), 64.


19 On the gendered dynamics of viewing see chapter 2.

20 Barr succinctly defines a tag as the “short scene following the final commercial break featuring the show’s credits” and discusses Roseanne’s innovative use of tags, particularly in breaking the fourth wall between the production and its viewers (“Trick Me Up, Trick Me Down” Video Commentary). The program’s tags frequently continue story lines developed in the preceding episode or metadramatically stage the program’s fictionality (as when guest star Sharon Stone sighs over her unfulfilled attraction to young Michael Fishman—“There’s a whole lot of man walking out that door right now” [“Happy Trailers”])—or sometimes veer into an undefined reality (such as when aliens abduct family friend Arnie [“Aliens”]).


23 Traci Lords, Underneath It All (New York: HarperEntertainment, 2003), 2.4.0.

24 Quoted in Dworkin, “Roseanne Barr,” 108.


30 While one should refer to transgender characters with the pronoun with which they identify, it is unclear from this brief scene how Andy views him- or herself;
thus, I employ “his/her” as a marker of the scene’s cloudy depiction of Andy’s gender orientation.

31 For an instructive comparison see the similar plotline in The Cosby Show’s “Theo and the Joint” episode, in which viewers learn that Theo never smoked marijuana, and the young offender, a classmate of Theo’s, is quickly rehabilitated.


33 Varian, “Penthouse Interview: Roseanne Barr,” 82.


36 Finke, “The Blue-Collar Backgrounds behind a Blue-Collar Hit.”

Chapter 5 Allegory, Queer Authenticity, and Marketing Tween Sexuality in Hannah Montana

1 Frank discussions of eroticism may be rare in children’s programming, yet many shows depict unusual romantic pairings, such as Kermit the Frog and Miss Piggy of the Muppets franchise. Furthermore, some viewers express their desires—or their fears—of seeing sexuality addressed in these programs. Queer-friendly fans have urged Sesame Street (1969–) to “out” Ernie and Bert as a gay couple, and televangelist Jerry Falwell famously accused Tinky Winky of Teletubbies (1997–2001) of being gay. Such desires and fears bring up a host of perplexing questions, such as, how could a frog and a pig have sex? Should advocates of gay marriage employ the obviously dysfunctional friendship of Ernie and Bert as a model for children? Do Teletubbies have genitalia? As occurs so frequently with attempts to erase sexuality from discourse, its absence ironically solicits its queer, if spectral, presence.


3 Various sources document the lucrative payoffs and popularity of Hannah Montana and its related merchandise. Anne Becker noted that in 2007 “Hannah clothes are already the No. 1 tween brand at Macy’s,” as well as the fact that “Hannah has averaged about 1 million tweens 9–14 in its primary time slot—7:30 ET on Fridays, Saturdays, and Sundays—since its premiere.” Anne Becker, “Hannah Montana Superstar: Disney Plans International Marketing Blitz for Tween Hit,” Broadcasting and Cable, 26 Mar. 2007, 3+, 3, 44. Bruce Handy cites Miley Cyrus’s platinum albums and ticket sales, as well as a Condé Nast Portfolio estimate that Cyrus would personally hold a billion dollar fortune for her work—although he guesses that this “seriously overestimates her personal cut of the Hannah Montana pie.” Bruce Handy, “Miley Knows Best,” Vanity Fair, Jun. 2008. See also Ann Donahue, “Tween Idol: After Almost Five Years Building Hannah Montana on TV, in Record Stores, and on Tour, Miley Cyrus Makes a Movie—and Maybe a Dance Craze,” Billboard, 28 Mar. 2009, 16+. 
I use “Cyrus” to refer to star Miley Cyrus, “Miley” for her character Miley Stewart, and “Hannah” for Stewart’s alter ego Hannah Montana—while acknowledging the purposeful ambiguity between the actor and her roles.


As a relatively new term in the erotic lexicon, it may be helpful to define pansexual. Pansexuals are erotically attracted to people of any sex or gender identity, rejecting any erotic binary based on male and female. Furthermore, pansexuality is a sexual orientation inherently supportive of the transgender community, as pansexuals affirm their potential interest in partners regardless of whether their genitalia align with their gender.


Quotations of Hannah Montana are cited by episode, as published on the following DVDs: Hannah Montana: Life’s What You Make It (Walt Disney Studios, 2007); Hannah Montana: Season 1 (Walt Disney Studios, 2008); Hannah Montana: One in a Million (Walt Disney Studios, 2008); Hannah Montana: Keeping It Real (Walt Disney Studios, 2009); Hannah Montana: Miley Says Goodbye? (Walt Disney Studios, 2010); and Hannah Montana Forever: Final Season (Walt Disney Studios, 2011). Additional Hannah Montana story lines include Hannah Montana: The Movie (Walt Disney Studios, 2009) and the crossover episodes of That’s So Suite Life of Hannah Montana (Walt Disney Studios, 2007) and Wizards on Deck with Hannah Montana (Walt Disney Studios, 2009).

Hannah Montana alludes to many past sitcoms, which adult viewers are likely to recognize: Lilly/Lola’s skirt features a cursive L that evokes Laverne’s iconic sweater in Laverne and Shirley (1976–83; “It’s the End of the Jake as We Know It”); Miley appropriates Gary Coleman’s catchphrase from Diff’rent Strokes, “What you talking about, Willis?” (1978–86; “People Who Use People”); and Miley’s choreographer is named Shawn Nahnah in homage to the 1950s tribute ensemble Sha Na Na and their syndicated program (1977–81; “Papa’s Got a Brand New Friend”)—among many other such allusions.


17 In a rare defense of the industry’s executives, William Deresiewicz reviews the tension between “the artists and the suits” and proposes, “When television is at its best . . . it’s not because the suits capitulate. It’s because they’re smart enough, or confident enough, or desperate enough, to bet that creative freedom can itself conduce to profit.” William Deresiewicz, “Ready for Prime Time: Why TV Got Good,” Harper’s, Nov. 2016, 82–86, 82.


20 Miley Cyrus, with Hilary Liftin, Miles to Go (New York: Disney Hyperion, 2009). Quotations from this text are cited parenthetically, with any italics appearing in the original text.


22 Quoted in ibid.


24 Memorable examples of this dialogue tic include “Melon-headed hottie say what?” (“The Test of My Love”) and “Future of sleaze journalism say what?” (“Don’t Stop ‘til You Get the Phone”).

25 Quoted in Ebenkamp, “Hannah and Her Boosters,” MO40.


33 Quoted in ibid.

34 Quoted in Larocca, “The Real Miley Cyrus.”

37 Ibid.
39 Quoted in Coscarelli, “Miley Cyrus on Nicki Manaj.”

Chapter 6  Conservative Narratology, Queer Politics, and the Humor of Gay Stereotypes in *Modern Family*

1 This book has demonstrated, I hope, the simplicity of the view that 1950s sitcoms were inherently innocent, as well as the fact that many sitcoms foregrounded modern families for their moment—most notably *Roseanne* (1988–97) of the programs analyzed herein, but also such shows as *All in the Family* (1971–79) and *One Day at a Time* (1975–84), among many others. *Modern Family* establishes a historically myopic and chrononormative view of the governing ethos of American sitcoms, yet such a straw man is critical to its presentation of itself and its story lines.


8 Quotations from *Modern Family* and its producers, writers, and actors are taken from *Modern Family: The Complete Seasons 1–5* (Beverly Hills, CA: Twentieth Century Fox, 2009–14), DVD. This chapter focuses exclusively on the series’ first five seasons.


22 Quoted in Feiler, “What *Modern Family* Says about Modern Families.”


29 Many gay people self-identify as conservative politically. Reviewing data from the 2012 presidential election, the *New York Times* states that, “Exit polls showed that 76 percent of voters who identified as gay supported Mr. Obama last week, and that 22 percent supported Mr. Romney.” Micah Cohen, “Gay Vote Proved a Boon for Obama,” *New York Times*, NYTimes.com, 15 Nov. 2012. In a similar analysis
of an October 2012 Gallup poll, Gary Gates and Frank Newport conclude that whereas “45% of LGBT individuals describe their political views as liberal or very liberal, one in five (20%) describe themselves as conservative or very conservative.” Gary Gates and Frank Newport, “Gallup Special Report: The LGBT Vote in the 2012 Presidential Election,” Williams Institute of UCLA Law School, Oct. 2012, williamsinstitute.law.ucla.edu. Moreover, in adherence with their belief in limited government, many Republicans—if not their party platform—endorse gay rights, including Theodore Olson, who with David Boies, argued the Hollingsworth v. Perry case before the U.S. Supreme Court, which, as discussed previously, serves as a key point in Modern Family’s narrative arc.


For an instructive theorization of the difference between laughing at and laughing with, which posits as well the possibility of bridging cultural differences through humor based on stereotypes, see Delia Chiaro, “Laughing At or Laughing With?” Hybrid Humour: Comedy in Transcultural Perspectives, ed. Graeme Dunphy and Rainer Emig (Amsterdam: Rodopi, 2010), 65–83.

Parker, “Family Portrait,” 44. 


LaVecchia, “Of Peerenting, Trophy Wives, and Effeminate Men.”

One passage in Modern Family could be construed as indicative of Mitch’s former promiscuity. Convinced that his father’s friend Shorty (Chazz Palminteri) is gay, he claims: “My gaydar is never wrong, and it is pinging like we’re at a bathhouse” (“Fifteen Percent”). Still, this simile does not prove conclusively that Mitch has patronized bathhouses, just that he knows of them. Other hints of Mitch and Cam’s extramarital flings are simply misdirectional humor, such as when Cam tells Jay that he and Mitch “met at an orgy” to watch Jay’s pained reaction; Cam immediately reveals his joke with a pointed “Come on” (“The Old Wagon”).

Quoted in Lacey Rose, “Modern Family at 100: As the Top Comedy Hits a Milestone, Creators Christopher Lloyd and Steve Levitan, along with Their Wickedly Funny Writing Staff, Reveal Their Writers Room Squabbles (Condoms!), What the Show Would Be Like on Cable, and More,” Hollywood Reporter, 18 Oct. 2013, 62+.

Leo Bersani, Is the Rectum a Grave? and Other Essays (Chicago: University of Chicago Press, 2010), 29 (italics in original).

Quoted in Rose, “Modern Family at 100.”

This is not to suggest that Modern Family rejects procreation, particularly in the story line of Jay and Gloria having their son Joe. Also, despite Phil’s assertion that his planned vasectomy “will allow for a little more freestylin’ in the boudoir if we’re not having to worry about adding more critters,” he and Claire decide to keep their reproductive options open (“Snip”).

Quoted in Rose, “Modern Family at 100.”
Conclusion

2. Lionel Shriver, *We Have to Talk about Kevin* (New York: Counterpoint, 2003), 17.