

DEATH NOTE

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THE MUSICAL

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Musicals In Japanese

Jonah Salz



Musicals In Japanese:

Japanese Media Cultures in Japan and Abroad: Transnational Consumption of Manga, Anime, and Media-Mixes Manuel Hernández-Pérez, 2019-06-24 In the last few decades Japanese popular culture productions have been consolidated as one of the most influential and profitable global industries As a creative industry Japanese Media Mixes generate multimillion dollar revenues being a product of international synergies and the natural appeal of the characters and stories The transnationalization of investment capital diversification of themes and sub genres underlying threat in the proliferation of illegal audiences development of internet streaming technologies and other new transformations in media mix based production models make the study of these products even more relevant today In this way manga Japanese comics anime Japanese animation and video games are not necessarily products designed for the national market More than ever it is necessary to reconcile national and transnational positions for the study of this cultural production The present volume includes contributions aligned to the analysis of Japanese popular culture flow from many perspectives cultural studies film comic studies sociology etc although we have emphasized the relationships between manga anime and international audiences The selected works include the following topics Studies on audiences national and transnational case studies Fandom production and Otaku culture Cross media and transmedia perspectives Theoretical perspectives on manga anime and media mixes

The Palgrave Handbook of Musical Theatre Producers Laura MacDonald, William A. Everett, 2017-03-25 This handbook is the first to provide a systematic investigation of the various roles of producers in commercial and not for profit musical theatre Featuring fifty one essays written by international specialists in the field it offers new insights into the world of musical theatre its creation and its promotion Key areas of investigation include the lives and works of producers whose work is part of a US and worldwide musical theatre legacy as well as the largely critically neglected role of the musical theatre producer in the making marketing and performance of musicals Also explored are the shifting roles of producers in musical theatre and their popular portrayals offering a reader friendly collection for fans scholars students and practitioners of musical theatre alike

Milestones in Musical Theatre Mary Jo Lodge, 2023-06-30 Milestones in Musical Theatre tracks ten of the most significant moments in musical theatre history from some of its earliest incarnations especially those crafted by Black creators to its rise as a global phenomenon Designed for weekly use in musical theatre courses these ten chosen snapshots chart the development of this unique art form and move through its history chronologically tracking the earliest operettas through the mid century Golden Age classics as well as the creative explosion in directing talent which reshaped the form and the movement toward inclusivity that has recast its creators Each chapter explores how the musical and its history have been deeply influenced by a variety of factors including race gender and nationality and examines how each milestone represents a significant turning point for this beloved art form Milestones are a range of accessible textbooks breaking down the need to know moments in the social cultural political and artistic

development of foundational subject areas This book is ideal for diverse and inclusive undergraduate musical theatre history courses

The Complete Book of 1900s Broadway Musicals Dan Dietz, 2022-07-15 Broadway musicals of the 1900s saw the emergence of George M Cohan and his quintessentially American musical comedies which featured contemporary American stories ragtime flavored songs and a tongue in cheek approach to musical comedy conventions But when the Austrian import The Merry Widow opened in 1907 waltz driven operettas became all the rage In The Complete Book of 1900s Broadway Musicals Dan Dietz surveys every single book musical that opened during the decade Each musical has its own entry which features the following Plot summary Cast members Creative team Song lists Opening and closing dates Number of performances Critical commentary Film adaptations recordings and published scripts when applicable Numerous appendixes include a chronology of book musicals by season chronology of revues chronology of revivals of Gilbert and Sullivan operettas a selected discography filmography published scripts Black musicals long and short runs and musicals based on comic strips The most comprehensive reference work on Broadway musicals of the 1900s this book is an invaluable and significant resource for all scholars historians and fans of Broadway musicals

A History of Japanese Theatre Jonah Salz, 2016-07-14 Japan boasts one of the world's oldest most vibrant and most influential performance traditions This accessible and complete history provides a comprehensive overview of Japanese theatre and its continuing global influence Written by eminent international scholars it spans the full range of dance theatre genres over the past fifteen hundred years including noh theatre bunraku puppet theatre kabuki theatre shingeki modern theatre rakugo storytelling vanguard butoh dance and media experimentation The first part addresses traditional genres their historical trajectories and performance conventions Part II covers the spectrum of new genres since Meiji 1868 and Parts III to VI provide discussions of playwriting architecture Shakespeare and interculturalism situating Japanese elements within their global theatrical context Beautifully illustrated with photographs and prints this history features interviews with key modern directors an overview of historical scholarship in English and Japanese and a timeline A further reading list covers a range of multimedia resources to encourage further explorations

The Japanese Cinema Book Hideaki Fujiki, Alastair Phillips, 2020-04-02 The Japanese Cinema Book provides a new and comprehensive survey of one of the world's most fascinating and widely admired filmmaking regions In terms of its historical coverage broad thematic approach and the significant international range of its authors it is the largest and most wide ranging publication of its kind to date Ranging from renowned directors such as Akira Kurosawa to neglected popular genres such as the film musical and encompassing topics such as ecology spectatorship home movies colonial history and relations with Hollywood and Europe The Japanese Cinema Book presents a set of new and often surprising perspectives on Japanese film With its plural range of interdisciplinary perspectives based on the expertise of established and emerging scholars and critics The Japanese Cinema Book provides a groundbreaking picture of the different ways in which Japanese cinema may be understood as a local regional national transnational and global phenomenon The book's innovative structure

combines general surveys of a particular historical topic or critical approach with various micro level case studies It argues there is no single fixed Japanese cinema but instead a fluid and varied field of Japanese filmmaking cultures that continue to exist in a dynamic relationship with other cinemas media and regions The Japanese Cinema Book is divided into seven inter related sections Theories and Approaches Institutions and Industry Film Style Genre Times and Spaces of Representation Social Contexts Flows and Interactions Japan's Modern Theatre Brian Powell,2013-12-16 This book endeavours to unravel the complicated skeins of Japanese theatre in the modern period and offers an appreciation of the richness of choice of presentational and representational theatre forms Since the end of world War II there has been continuing but different conflict between the major theatrical genres Kabuki continues to defend its ground successfully but the new drama shingeki became firmly established in its own right in the 1960s It was a vigorous and exuberant underground theatre which exploited anything and everything in the Japanese and western theatre traditions Now thirty years on they too have been superseded The youth theatre of the 1980s and 90s has thrown aside the concerns of the angry underground and developed a fast moving bewilderingly kaleidoscopic drama of breath taking energy *International Film Musical* Corey K Creekmur,2013-01-11 A unique study of the film musical a global cinema tradition **A Critical Companion to the American Stage Musical** Elizabeth L. Wollman,2017-09-21 This Critical Companion to the American Stage Musical provides the perfect introductory text for students of theatre music and cultural studies It traces the history and development of the industry and art form in America with a particular focus on its artistic and commercial development in New York City from the early 20th century to the present Emphasis is placed on commercial artistic and cultural events that influenced the Broadway musical for an ever renewing increasingly broad and diverse audience the Gilded Age the Great Depression the World War II era the British invasion in the 1980s and the media age at the turn of the twenty first century Supplementary essays by leading scholars provide detailed focus on the American musical s production and preservation as well as its influence on daily life on the local national and international levels For students these essays provide models of varying approaches and interpretation equipping them with the skills and understanding to develop their own analysis of key productions *The Geisha* ,1896 *The Routledge Companion to Musical Theatre* Laura MacDonald,Ryan Donovan,2022-12-30 Global in scope and featuring thirty five chapters from more than fifty dance music and theatre scholars and practitioners The Routledge Companion to Musical Theatre introduces the fundamentals of musical theatre studies and highlights developing global trends in practice and scholarship Investigating the who what when where why and how of transnational musical theatre The Routledge Companion to Musical Theatre is a comprehensive guide for those studying the components of musical theatre its history practitioners audiences and agendas The Companion expands the study of musical theatre to include the ways we practice and experience musicals their engagement with technology and their navigation of international commercial marketplaces The Companion is the first collection to include global musical theatre in each

chapter reflecting the musical's status as the world's most popular theatrical form. This book brings together practice and scholarship featuring essays by leading and emerging scholars alongside luminaries such as Chinese musical theatre composer San Bao, Tony Award winning star Andr  De Shields and Tony Award winning director Diane Paulus. This is an essential resource for students on theatre and performance courses and an invaluable text for researchers and practitioners in these areas of study.

Music in the Making of Modern Japan Kei Hibino, Barnaby Ralph, Henry Johnson, 2021-07-29. This volume explores the notion of affective media within and across different arts in Japan with a primary focus on music whether as standalone product or connected to other genres such as theatre and photography. The volume explores the Japanese reception of this affective media, its transformation and subsequent cultural flow. Moving from a discussion of early encounters with the West through Jesuits and others, the contributors primarily consider the role of music in the nineteenth, twentieth and twenty-first centuries. With ten original chapters, the volume covers a wealth of themes from education, koto music, guitar making, avant-garde recorder works, musicals and rock photography to interviews with contemporary performers in jazz, modern rock and J-pop. Innovative and fascinating, the book provides rich new insights and material to all those interested in Japanese musical culture.

Koreana - Autumn 2014 (English) The Korea Foundation, 2014-11-19. *Koreana* is a full-color quarterly on Korean culture and arts including traditional heritage as well as modern and contemporary activities. Each issue includes in-depth coverage of a selected theme followed by an array of articles on artists and artisans, historic and cultural landmarks, natural attractions, reviews of stage performances and exhibitions, literary pieces and today's lifestyles. Published since 1987, the magazine can also be accessed at www.koreana.or.kr.

The Attractive Empire Michael Baskett, 2008-03-19. Because imperialism has had such an appalling ideological reputation, we've lost sight of its excitement, the breathless anticipation of adventures in far-off lands. *The Attractive Empire* is a tour de force of enthralling historical scholarship that puts the appeal and seductions of imperialism on display without underestimating its ugly consequences. Like its chosen subject, the book covers an astonishing array of texts, events, people and issues. The clarity and vividness of the writing make it work effortlessly. Baskett's organizational skills, narrative and rhetoric deftly orchestrate a complex subject. Darrell William Davis, University of New South Wales. Michael Baskett removes imperial Japanese film from its solitary confinement and commandingly analyzes how it functioned internationally. He commits a depth of research rarely found in English language studies of Japanese cinema and his mastery of the primary and secondary sources from beyond Japan's borders distinctly set his book apart from previous scholarship on the subject. Not only is this a work that historians and film scholars will appreciate but also one that I look forward to assigning to undergraduates. Barak Kushner, Cambridge University. Japanese film crews were shooting feature-length movies in China nearly three decades before Akira Kurosawa's *Rashomon*. 1950 reputedly put Japan on the international film map. Although few would readily associate Japan's film industry with either imperialism or the domination of world markets, the country's film culture developed in lock-step with its empire, which at its

peak in 1943 included territories from the Aleutians to Australia and from Midway Island to India. With each military victory Japanese film culture's sphere of influence expanded deeper into Asia, first clashing with and ultimately replacing Hollywood as the main source of news, education, and entertainment for millions. *The Attractive Empire* is the first comprehensive examination of the attitudes, ideals, and myths of Japanese imperialism as represented in its film culture. In this stimulating new study, Michael Baskett traces the development of Japanese film culture from its unapologetically colonial roots in Taiwan and Korea to less obvious manifestations of empire such as the semicolonial markets of Manchuria and Shanghai and occupied territories in Southeast Asia. Drawing on a wide range of previously untapped primary sources from public and private archives across Asia, Europe, and the United States, Baskett provides close readings of individual films and trenchant analyses of Japanese assumptions about Asian ethnic and cultural differences. Finally, he highlights the place of empire in the struggle at legislative, distribution, and exhibition levels to wrest the hearts and minds of Asian film audiences from Hollywood in the 1930s, as well as in Japan's attempts to maintain that hegemony during its alliance with Nazi Germany and Fascist Italy.

The Oxford Handbook of the Global Stage Musical Robert Gordon, Olaf Jubin, 2023. In response to the rapid growth of musical theatre as a global phenomenon, *The Oxford Handbook of the Global Stage Musical* offers new scholarly approaches to issues arising from these new international markets. The thirty-three essays highlight major aspects of the genre, such as the dominance of Western colonialism in its early production and dissemination, racism, and sexism both in representation and in the industry itself, as well as current conflicts between global and local interests in postmodern cultures. Featuring contributors from seventeen countries, the essays offer informed insider perspectives that reflect the diversity of the subject and offer in-depth examinations of specific cultural and economic systems.

Our Musicals, Ourselves John Bush Jones, 2011-04-17. *Our Musicals, Ourselves* is the first full-scale social history of the American musical theater from the imported Gilbert and Sullivan comic operas of the late nineteenth century to such recent musicals as *The Producers* and *Urinetown*. While many aficionados of the Broadway musical associate it with wonderful diversionary shows like *The Music Man* or *My Fair Lady*, John Bush Jones instead selects musicals for their social relevance and the extent to which they engage directly or metaphorically with contemporary politics and culture. Organized chronologically, with some liberties taken to keep together similarly themed musicals, Jones examines dozens of Broadway shows from the beginning of the twentieth century to the present that demonstrate numerous links between what played on Broadway and what played on newspapers' front pages across our nation. He reviews the productions, lyrics, staging, and casts from the lesser-known early musicals, the gunboat musicals of the Teddy Roosevelt era, and the Cinderella shows and leisure-time musicals of the 1920s, and continues his analysis with better-known shows including *Showboat*, *Porgy and Bess*, *Oklahoma!*, *South Pacific*, *West Side Story*, *Cabaret*, *Hair*, *Company*, *A Chorus Line*, and many others. While most examinations of the American musical focus on specific shows or emphasize the development of the musical as an art form, Jones's book uses musicals as a way of illuminating broader social

and cultural themes of the times With six appendixes detailing the long running diversionary musicals and a foreword by Sheldon Harnick the lyricist of Fiddler on the Roof Jones s comprehensive social history will appeal to both students and fans of Broadway

Extreme Exoticism W. Anthony Sheppard,2019-09-20 Extreme Exoticism explores the role of music in shaping American perceptions of the Japanese the influence of Japanese music on American composers and the place of Japanese Americans in American musical life over the past 150 years

Welcoming the Japanese Visitor Kazuo Nishiyama,1996-05-01 The premiere book in understanding the Japanese tourist market Welcoming the Japanese Visitor offers invaluable practical advice on how to conduct business successfully with specific market segments of Japanese visitors

Dance in Musical Theatre Phoebe Rumsey,Dustyn Martincich,2023-12-14 From Oklahoma and West Side Story to Spring Awakening and Hamilton dance remains one of the most important and key factors in musical theatre Through the integration of song and dance in the dream ballets of choreographers like Agnes De Mille the triple threat performances of Jerome Robbins dancers the signature style creation by choreographers like Bob Fosse with dancers like Gwen Verdon and the contemporary identity driven work of choreographers like Camille A Brown the history of the body in movement is one that begs study and appreciation Dance in Musical Theatre offers guidelines in how to read this movement by analyzing it in terms of composition and movement vocabulary whilst simultaneously situating it both historically and critically This collection provides the tools terms history and movement theory for reading interpreting and centralizing a discussion of dance in musical theatre importantly with added emphasis on women and artists of color Bringing together musical theatre and dance scholars choreographers and practitioners this edited collection highlights musical theatre case studies that employ dance in a dramaturgically essential manner tracking the emergence of the dancer as a key figure in the genre and connecting the contributions to past and present choreographers This collection foregrounds the work of the ensemble incorporating firsthand and autoethnographic accounts that intersect with historical and cultural contexts Through a selection of essays this volume conceptualizes the function of dance in musical how it functions diegetically as a part of the story or non diegetically as an amplification of emotion as well as how the dancing body works to reveal character psychology by expressing an unspoken aspect of the libretto embodying emotions or ideas through metaphor or abstraction Dance in Musical Theatre makes dance language accessible for instructors students and musical theatre enthusiasts providing the tools to critically engage with the work of important choreographers and dancers from the beginning of the 20th century to today

Studies on a Global History of Music Reinhard Strohm,2018-04-09 The idea of a global history of music may be traced back to the Enlightenment and today the question of a conceptual framework for a history of music that pays due attention to global relationships in music is often raised But how might a historical interpretation of those relationships proceed How should it position or justify itself What would Western music look like in an account of music history that aspires to be truly global The studies presented in this volume aim to promote post European historical thinking They are

based on the idea that a global history of music cannot be one single hegemonic history. They rather explore the paradigms and terminologies that might describe a history of many different voices. The chapters address historical practices and interpretations of music in different parts of the world from Japan to Argentina and from Mexico to India. Many of these narratives are about relations between these cultures and the Western tradition; several also consider socio-political and historical circumstances that have affected music in the various regions. The book addresses aspects that Western musical historiography has tended to neglect even when looking at its own culture: performance, dance, nostalgia, topicality, enlightenment, the relationships between traditional classical and pop musics, and the regards *crois s* between European, Asian, or Latin American interpretations of each other's musical traditions. These studies have been derived from the Balzan Musicology Project *Towards a Global History of Music* 2013–2016, which was funded by the International Balzan Foundation through the award of the Balzan Prize in Musicology to the editor and designed by music historians and ethnomusicologists together. A global history of music may never be written in its entirety but will rather be realised through interaction, practice, and discussion in all parts of the world.

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