

Goro Inagaki

Richard Burt

Secrets, Sex, and Spectacle Mark D. West, 2008-09-15 A leader of a global superpower is betrayed by his mistress, who makes public the sordid details of their secret affair. His wife stands by as he denies the charges. Debates over definitions of moral leadership ensue. Sound familiar? If you guessed Clinton and Lewinsky, try again. This incident involved former Japanese prime minister Sosuke Uno and a geisha. In *Secrets, Sex, and Spectacle*, Mark D. West organizes the seemingly random worlds of Japanese and American scandal—from corporate fraud to baseball cheaters, political corruption to celebrity sexcapades—to explore well-ingrained similarities and contrasts in law and society. In Japan and the United States, legal and organizational rules tell us what kind of behavior is considered scandalous. When Japanese and American scandal stories differ, those rules—rules that define what’s public and what’s private, rules that protect injuries to dignity and honor, and rules about sex, to name a few—often help explain the differences. In the cases of Clinton and Uno, the rules help explain why the media didn’t cover Uno’s affair, why Uno’s wife apologized on her husband’s behalf, and why Uno—and not Clinton—resigned. *Secrets, Sex, and Spectacle* offers a novel approach to viewing the phenomenon of scandal—one that will be applauded by anyone who has obsessed over (or ridiculed) these public episodes.

Billboard, 2001-12-29 In its 114th year, Billboard remains the world's premier weekly music publication and a diverse digital, events, brand, content and data licensing platform. Billboard publishes the most trusted charts and offers unrivaled reporting about the latest music, video, gaming, media, digital and mobile entertainment issues and trends.

Roger Ebert's Movie Yearbook 2013 Roger Ebert, 2012-12-04 Reviews originally appeared in the Chicago sun-times.

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 Toho Studios Story Stuart Galbraith, IV, 2008-05-16 Since its inception in 1933, Toho Co., Ltd., Japan's most famous movie production company and distributor, has produced and/or distributed some of the most notable films ever to come out of Asia, including *Seven Samurai*, *Godzilla*, *Ringu*, and *Spirited Away*. The Toho Studios Story provides a complete picture of every Toho feature the Japanese studio produced and released.

Roger Ebert's Movie Yearbook 2012 Roger Ebert, 2011-12-06 A collection of reviews from the past 30 months by the influential Pulitzer Prize-winning critic includes such entries as an interview with Justin Timberlake, a tribute to Blake Edward and an essay on the Oscars. Original.

Reorienting Chinese Stars in Global Polyphonic Networks Dorothy Wai Sim Lau, 2021-03-08 This monograph offers a cutting edge perspective on the study of Chinese film stars by advancing a "linguaphonic" model, moving away from a conceptualization of transnational Chinese stardom reliant on the centrality of either action or body. It encompasses a selection of individual personalities from the most iconic Bruce Lee, Michelle Yeoh, and Maggie Cheung to the not-yet-full-fledged Takeshi Kaneshiro, Jay Chou, and Tang Wei to the newest Fan Bingbing, Liu Yifei, Wen Ming-Na, and Sammi Cheng who are exemplary to the star-making practices in the designated sites of articulations. This volume notably pivots on specific phonic modalities – spoken forms of tongues, manners of enunciation, styles of vocalization -- as means to mine ethnic and ideological underpinnings of Chinese stardom. By indicating a methodological shift from the visual-based to aural-based vectors, it asserts the phonic as a legitimate bearing that can generate novel vigor in the reimagination of Chineseness. By exhausting the critical affordability of the phonic, this book unravels the polemics of visuality and aurality, body and voice, as well as onscreen personae and offscreen existence, remapping the contours of the ethnic fame-making in the global mediascape.

Shakespeare and World Cinema Mark Thornton Burnett, 2013 This book explores the significance of Shakespeare in contemporary world cinema for the first time. Mark Thornton Burnett draws on a wealth of examples from Africa, the Arctic, Brazil, China, France, India, Malaysia, Mexico, Singapore, Tibet, Venezuela, Yemen and elsewhere.

Super Sushi Ramen Express Michael Booth, 2016-09-06 Originally published in Great Britain in 2009 by Jonathan Cape under Sushi and beyond-- Title page verso.

Paradoxical Japaneseness Andrew Dorman, 2016-11-22 This book offers insightful analysis of cultural representation in Japanese cinema of the early 21st century. The impact of transnational production practices on films such as *Dolls* (2002), *Sukiyaki Western Django* (2007), *Tetsuo: The Bullet Man* (2009), and *13 Assassins* (2010) is considered through textual and empirical analysis. The author discusses contradictory forms of cultural representation – cultural concealment and cultural performance – and their relationship to both changing practices in the Japanese film industry and the global film market. Case studies take into account popular genres such as J Horror and jidaigeki period films, as well as the work of renowned filmmakers Takeshi Kitano, Takashi Miike, Shinya Tsukamoto and Kiyoshi Kurosawa.

Iron Wok Jan! Shinji Saijyo, 2005-09-13 A mysterious self-proclaimed cooking genius has defeated 99 other gourmet chefs. Now his culinary cross-hairs are placed squarely on Jan. Can Jan come out on top against this new contender and his female cooking partner?

Sacred Sites, Rituals, and Performances Kiran Shinde, 2021-09-09 The conceptual territory of religious tourism is fluid. While recreation and leisure-based motivation and behaviors are evident in religious tourism, this volume reiterates its rootedness in tenets from religious traditions and pilgrimages. Using fresh perspectives on place-stories, rituals, performances, that are central to pilgrimage and sacred sites, essays in this volume

explain contemporary expressions of religious tourism and illustrate the dynamic nature of religious tourism as an ecosystem embedded in religious practices, rituals and performances. The explanations will benefit researchers and practitioners alike and they can find numerous examples that show the significance of religious tourism for sustainable development of destinations.

The Encyclopedia of Japanese Horror Films Salvador Jimenez Murguía, 2016-07-29 The Encyclopedia of Japanese Horror Films covers virtually every horror film made in Japan from the past century to date. In addition to entries on productions, both major and modest, this encyclopedia also includes entries for notable directors, producers, and actors. Each film entry includes comprehensive details, situates the film in the context and history of Japanese horror cinema, and includes brief suggestions for further reading. Although emphasizing horror as a general theme, this encyclopedia also encompasses other genres that are associated with this theme, including Comedy Horror, Science Fiction Horror, Cyber-punk Horror, Ero Guru (Erotic Grotesque), and Anime Horror. The Encyclopedia of Japanese Horror Films is a comprehensive reference volume that will appeal to both cinema scholars as well as to the many fans of this popular genre.

Historical Dictionary of Japanese Cinema Jasper Sharp, 2011-10-13 The cinema of Japan predates that of Russia, China, and India, and it has been able to sustain itself without outside assistance for over a century. Japanese cinema's long history of production and considerable output has seen films made in a variety of genres, including melodramas, romances, gangster movies, samurai movies, musicals, horror films, and monster films. It has also produced some of the most famous names in the history of cinema: Akira Kurosawa, Hayao Miyazaki, Beat Takeshi, Toshirô Mifune, Godzilla, The Ring, Akira, Rashomon, and Seven Samurai. The Historical Dictionary of Japanese Cinema is an introduction to and overview of the long history of Japanese cinema. It aims to provide an entry point for those with little or no familiarity with the subject, while it is organized so that scholars in the field will also be able to use it to find specific information. This is done through a detailed chronology, an introductory essay, and appendixes of films, film studios, directors, and performers. The cross-referenced dictionary entries cover key films, genres, studios, directors, performers, and other individuals. This book is an excellent access point for students, researchers, and anyone wanting to know more about Japanese cinema.

Flowers from Hell Jim Harper, 2008 Over the past decade, Japan has become a key player on the contemporary horror scene, producing some of the most influential and critically respected genre movies of recent years. Whether it's the subtle chills of Ring, the graphic brutality of Audition or the zombie-fuelled mayhem of Versus, leading Japanese horror has had a major impact throughout the world. From its origins in the mid-80s to the multi-million dollar franchises of today, Flowers from Hell traces the evolution of this consistently inventive and influential horror phenomenon.

Spinegrinder Clive Davies, 2015-03-06 First came video and more recently high definition home entertainment, through to the internet with its streaming videos and not strictly legal peer-to-peer capabilities. With so many sources available, today's fan of horror and exploitation movies isn't necessarily educated on paths well-trodden — Universal classics, 1950s monster movies, Hammer — as once they were. They may not even be born and bred on DAWN OF THE DEAD. In fact, anyone with a bit of technical savvy (quickly becoming second nature for the born-clicking generation) may be viewing MYSTICS IN BALI and S.S. EXPERIMENT CAMP long before ever hearing of Bela Lugosi or watching a movie directed by Dario Argento. In this world, H.G. Lewis, so-called "godfather of gore," carries the same stripes as Alfred Hitchcock, "master of suspense." SPINEGRINDER is one man's ambitious, exhaustive and utterly obsessive attempt to make sense of over a century of exploitation and cult cinema, of a sort that most critics won't care to write about. One opinion; 8,000 reviews (or thereabouts).

1, 2 & 3 Color Graphics, 1996 This second edition of the best-selling title 1, 2 & 3 Color Graphics showcases another 300 exemplary artworks by the world's top designers in monochrome and two or three colors that are so rich in creative expression.

TV Guide ,1997

Shakespeares After Shakespeare [2 Volumes] Richard Burt,2007 Although he wrote 400 years ago, Shakespeare's plays continue to be performed by directors and actors interpreting his material for contemporary audiences. This encyclopaedia chronicles the lasting influence of Shakespeare on popular culture. It includes sections on types of media to which Shakespeare has been adapted, with an overview essay. Although he wrote 400 years ago, Shakespeare's plays continue to be performed by directors and actors interpreting his material for contemporary audiences. He also continues to leave his mark on films, comic books, television shows, and popular culture, as modern creative artists adapt and refashion his works. With special emphasis on the last hundred years, this encyclopedia chronicles the lasting influence of Shakespeare on popular culture. It includes broad sections on types of media to which Shakespeare has been adapted, each beginning with an overview essay, followed by sections on individual plays. These present chronologically arranged entries on adaptations. In addition, the work offers stage histories, biographies of actors and directors, and other valuable information. Actors, directors and writers featured include Kenneth Branagh, Ralph Fiennes, John Gielgud, Laurence Olivier, Vanessa Redgrave, Orson Welles, John Barrymore, Peter Brook, Bertolt Brecht, Henry Irving, and Joseph Papp. The encyclopedia also provides entries on the presence of Shakespeare in films, TV series, and books, including The Avengers, Alley Oop, Buffy the Vampire Slayer, Classics Illustrated, Dombey and Son, Forbidden Planet, Get Over It, The Lion King, A Plague of Angels, Superman, Tombstone, and Ulysses. It closes with a selected, general bibliography and an extensive index.

Motion Picture Almanac ,2005

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Goro Inagaki Introduction

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