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| 1. Record Nr. | UNINA9910813419403321 |
| Autore | Donnelly K. J. |
| Titolo | Contemporary musical film // edited by K.J. Donnelly and Beth Carroll [[electronic resource]] |
| Pubbl/distr/stampa | Edinburgh : , : Edinburgh University Press, , 2017 |
| ISBN | 1-4744-1313-7 1-4744-1314-5 |
| Descrizione fisica | 1 online resource (x, 192 pages) : digital, PDF file(s) |
| Collana | Music and the moving image |
| Disciplina | 791.4375 |
| Soggetti | Musical films - History and criticism Criticism, interpretation, etc. |
| Lingua di pubblicazione | Inglese |
| Formato | Materiale a stampa |
| Livello bibliografico | Monografia |
| Note generali | Title from publisher's bibliographic system (viewed on 25 Jan 2018). |
| Nota di contenuto | Frontmatter -- CONTENTS -- ILLUSTRATIONS -- CONTRIBUTORS -- INTRODUCTION: REIMAGINING THE CONTEMPORARY MUSICAL IN THE TWENTY-FIRST CENTURY -- PART ONE. ORIGINAL MUSICALS -- 1 AESTHETIC ABSURDITIES IN TAKASHI MIIKE'S THE HAPPINESS OF THE KATAKURIS -- 2 FILM AND THE TWILIGHT OF ROCK (ROCK IS DEAD AND FILM KILLED IT): POST-MILLENNIAL ROCK MUSICALS -- 3 TEAM AMERICA: WORLD POLICE: DUPLICITOUS VOICES OF THE SOCIO-POLITICAL SPY MUSICAL -- 4 THE ANTI-MUSICAL OR GENERIC AFFINITY: IS THERE ANYTHING LEFT TO SAY? -- 5 'IS THIS REAL ENOUGH FOR YOU?': LYRICAL ARTICULATION OF THE BEATLES' SONGS IN ACROSS THE UNIVERSE -- 6 'LOVE IS AN OPEN DOOR': REVISING AND REPEATING DISNEY'S MUSICAL TROPES IN FROZEN -- PART TWO STAGE TO SCREEN -- 7 STAR QUALITY? SONG, CELEBRITY AND THE JUKEBOX MUSICAL IN MAMMA MIA! -- 8 BEYOND THE BARRICADE: ADAPTING LES MISÉRABLES FOR THE CINEMA -- PART THREE. MUSICALS BY ANOTHER NAME -- 9 O BROTHER, WHERE ART THOU?: THE COEN BROTHERS AND THE MUSICAL GENRE CONTAMINATION -- 10 RACING IN THE BEAT: MUSIC IN THE FAST & FURIOUS FRANCHISE -- 11 KILL BILL: QUENTIN TARANTINO AS A MUSICAL FILMMAKER -- INDEX |
| Sommario/riassunto | This edited collection looks closely at the range and scope of contemporary film musicals, from stage adaptations like Mamma Mia! |

(2008) and *Les Misérables* (2012), to less conventional works that elide the genre, like *Team America: World Police* (2004) and Quentin Tarantino's *Kill Bill* (2003/04).
