

The Broadway Musical *My Fair Lady* as Japanese Evergreen Repertoire

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Abstract

In 1963, the Japanese theater company Tōhō created the first full-scale Japanese-language production of the Broadway musical *My Fair Lady* with an all-Japanese cast to introduce American musical theater to Japanese audiences. Despite wide recognition of *My Fair Lady* as a milestone in musical theater history in and outside Japan, the production's long-lasting popularity in Japan and its practical background have been overlooked in the history written from a Broadway-centric perspective. Drawing on evidence from Japanese-language reviews and interviews, this study explores how *My Fair Lady* has been performed in Japan, which factors substantially changed the production, especially discussing why the Takarazuka Revue's graduates often appeared as Eliza. It also analyzes how the Japanese notion of the Broadway musical developed within local context over time to develop future insights of a possible comparative viewpoint for musical theater studies.

Keywords: Broadway musical, localization, Japan, Tōhō, *My Fair Lady*

1. Introduction

Alan Jay Lerner and Friedrich Loewe's *My Fair Lady* (1956) was a Broadway masterpiece that we first learn when you open any introductory textbook about musical theater, or when you just google "the best musical of all time." Despite some critical discussion on how it musicalizes the 1938 film adaptation of George Bernard Shaw's 1913 play *Pygmalion* into a musical,¹⁾ *My Fair Lady* celebrated its outstanding commercial success—the original Broadway production lasted 2,717 performances and set a record for the longest-running musical up to that time. It also achieved extraordinary international distribution in the years immediately following the Broadway premiere, even before George Cukor's 1964 film adaptation starring Audrey Hepburn and Rex Harrison had a huge sensation. After the West End production (1958), *My Fair Lady* was performed in Australia (1959), Russia (1960), Germany (1961), Iceland (1962), Austria (1963), Japan (1963), Italy (1963), and Israel (1964).²⁾ This musical "fully [measuring] up to the Rodgers and Hammerstein Model of an integrated musical"³⁾ shaped the Golden Age of Broadway, which and moreover, defined what musical theater should—and could—be in locations outside the Broadway.

My Fair Lady was also a turning point in popular Japanese musical theater history. The Japanese Tōhō Company's 1963 production at the Tokyo Takarazuka Theater was the first full-scale Japanese-language Broadway musical with an all-Japanese cast. *My Fair Lady*'s success led to the proliferation of the "translated musical"—the licensed local production of Broadway and other musicals in the Japanese entertainment industry. The production successfully introduced this particular form of American musical theater to audiences in Japan, where the *myūjikaru*, the term "musical" in Japanese language, had not been adhering to how it was done on Broadway but as a rename of comic opera.⁴⁾ Nonetheless, at the level performing practice, the Broadway style merged with the styles of European operetta, revue, and musical comedy that anchored in Japanese entertainment industry.

Tōhō's *My Fair Lady* has performed in 24 cities over Japan more than 1,200 times, but almost annually for 59 years. Investigating the performance history as one of the survival and morphoses of the Broadway musical in a new local milieu is an attempt to crawl up from "clear pitfalls in considering musicals to be a uniquely 'American' genre."⁵⁾ That genre is, in this regard, a specific type of combination of music, dance, speech, and design emerged from the United States in the early twentieth century and evolving into the globalized "American/Broadway-style musicals."⁶⁾ This understanding of "deterritorialized Broadway" sheds light on its "vernaculars"⁷⁾ in relation to the United States, shadowing mutations of musical theater practice firmly anchored in layers of the local context, for example, "Chinese-language jukebox musicals based on popular Chinese films Americans will likely never see."⁸⁾ Raising such a critical example, American musical theater scholar Kathryn Edney keenly warned of a Broadway-centric perspective:

Audiences located far from the Great White Way in New York City may have quite different or limited ideas regarding what constitutes Broadway-style musical theater. And within the limited frame of audiences for musical theater is the broader context of culturally specific expectations for audiences' behaviors.⁹⁾

Edney's discussion focused on audience studies, but her notion also brought potential attention to describing a transplantation of the Broadway musical from the side opposite to the Broadway norm. Descriptions from that perspective gives us a clue, other than investigation of *My Fair Lady* as an excellent book musical integrating the script and the score, to understand why Tōhō's *My Fair Lady* has not got old but has remained an evergreen masterpiece in Japan.

Extending the discussion on Tōhō's 1963 production of *My Fair Lady*,¹⁰⁾ this study analyzes each performance together with various reviews, interviews, and media exposures in Japanese newspapers and magazines and discovers how *My Fair Lady* transformed together with the local context of practical requirements and audiences' expectations in the long performance history over more than half a century. The study also focuses on how the meaning of playing the title role Eliza has changed in the Japanese entertainment context from 1963 to 2022, particularly with star actresses who graduated from the all-female Takarazuka Revue. This paper contributes to empirical regional studies on the local context that long-term converted the "translated" musical into a long-lasting local cultural practice without violating the Broadway musical's copyright scope.¹¹⁾

2. The 1963 Production of Tōhō's *My Fair Lady*

Considering the impact of the Broadway musical *My Fair Lady* to Japan, what confuses us is that Tōhō's 1963 production was not a faithful replication of the Broadway musical in the way presented on Broadway, although Japanese audiences regarded it as "excellent reproduction of Broadway."¹²⁾ In reality, the company was not able to use the direction of Broadway production because it "purchased only the performing rights of the book and music" and "did not have any license to replicate [...] the original Broadway production."¹³⁾ Consequently, the 1963 production was book-and-music driven but with considerable but careful interpretation by Japanese director Kikuta Kazuo¹⁴⁾ to appeal to local tastes, without changing the copyrighted book and music. Translator Kurahashi Ken added local dialects to the book, as done in the musical's many regional productions all over the world. Instead of a cockney accent representing Edwardian London's social classes in the original Broadway production, the character Eliza spoke the crisp Shitamachi dialect, which was traditionally spoken among commoners in Edo (Tokyo before 1868), bringing a nostalgic sound to the times of old good Tokyo/Edo.

Nostalgia emerged not only from the language but from the direction. Kikuta directed the 1963 production's end very sentimentally and therefore familiarly to the Japanese audiences. The show closed with Eliza staring at Higgins and holding back her tears, when he forlornly said, "Where the devil are my slippers, Eliza?" The critics pointed out that Eliza's return to Higgins even made the audiences sob. This sentimentalized direction was distinguishing from the Broadway and other productions. Japanese critic Watanabe Tamotsu pointed out a similarity of dramatic structure between Tōhō's *My Fair Lady* and Kawaguchi

Matsutarō's shimpa play, *Tsuruhachi Tsurujirō* (published in 1934; premiered in 1938).¹⁵⁾ That bittersweet melodrama dealt with an artist pair in business, who loved each other without knowing, but both ended up lonely. Since the play was performed and filmed in the 1950s, and also adapted into television drama in 1956, audiences possibly considered Tōhō's *My Fair Lady* as a counterpart to the relationship in *Tsuruhachi Tsurujirō*.

Despite considerable adaptation in the book and direction, the success of the 1963 production heavily owed to Eri Chiemi. This 26-year-old best-known jazz singer and popular comedienne on television and film, precisely and emphatically played and sang Shitamachized Eliza. Her strong, husky voice in the alto range required transposition to lower the key of Eliza's songs originally written for soprano. This measurement emphasized a familiar and independent nature of Japanized Eliza and subsequently sounded familiar to the Japanese audience, who had opportunities to hear her singing voice in many popular musical comedy films. Eliza's transformation into a lady did not symbolize the American Dream¹⁶⁾ but the favorable representation of petit bourgeois in the post-war economic boom, considerably due to Eri's personality as a "typical star of the post-war Showa era [...] embodying 'happiness' of petit bourgeois."¹⁷⁾

Eri's Eliza symbolizes the subsequent transformation of Tōhō's *My Fair Lady*, depending on the principal actress, although Director Kikuta did not initially plan the production in that way. His first plan was to more or less follow the Broadway production, even in terms of casting. He intended to take another young Japanese singer, Yukimura Izumi, who made her American debut in 1959, as Eliza, but it failed due to her childcare leave. On the second thought, Kikuta made an alternative direction plan focusing on Eliza as an approachable cockney flower girl, which perfectly suited Eri.

Thus, thanks to a perfect combination of the translated book, the direction, and the cast alternation, *My Fair Lady* put down deep roots in the Japanese entertainment industry. The fact Japanese audiences regarded it as an "excellent reproduction of Broadway" does not mean that they lacked experience with the "genuine" Broadway musical. At least, the Broadway musical *West Side Story* celebrated the Japanese premiere in 1957 at the Nissei Theater and the release of the 1961 Hollywood film adaptation. Rather, Tōhō's *My Fair Lady* was deliberately set as "a touchstone of the musicals in Japan"¹⁸⁾ with its empathetic character that skillfully and emotionally convince the audience at that time. This notion continued, even after *My Fair Lady*'s Hollywood film adaptation was released in Japan in 1964, and the Broadway production held guest performances for Japanese audiences in 1989.

3. Performance History and Metamorphosis (1963–2022)

After the successful 1963 premiere season, Tōhō continues running *My Fair Lady* for a couple of months almost every year. This “Japanese long-run system”¹⁹⁾ was invented for necessity because Japanese rental theater did not usually allow extension of the running duration. According to the result of each running season, Tōhō decided whether it would run *My Fair Lady* next year, and if yes, whether it should continue with the successful casting or employ new cast members.

In the long performance history for more than a half-century, eleven Elizas appeared in Tōhō’s *My Fair Lady* under eight different directors (Table 1). Tōhō invited some international directors, but they had less influence on the structure of the 1963 Japanese production firmly based on Kurahashi’s translation. Music was regarded as an essential

Table 1. A Performance History of Tōhō’s *My Fair Lady* (1963–2022)

| Year | Theater | Eliza | Director |
|-------------------|--|---------------------------|--------------------|
| 1963 | Tokyo Takarazuka Theater | Eri Chiemi | Kikuta Kazuo |
| 1964 | Tokyo Takarazuka Theater, Umeda Koma Theater | | |
| 1970 | Imperial Theater | Nachi Wataru* | |
| 1973 | Imperial Theater | Kozuki Noboru* | John David |
| 1976 | ACA National Arts Festival | Yukimura Izumi | Miyazaki Norio |
| 1978 | Tokyo Takarazuka Theater | Kurihara Komaki | John David |
| 1979 | Chūnichi Theater, Umeda Koma Theater | | |
| 1984 | Nissei Theater | | Terence Knapp |
| 1989 ¹ | Kosei Nenkin Hall, et al. | Katharine Buffaloe | James Hammerstein |
| 1990 | Imperial Theater | Daichi Mao* | John Fearnley |
| 1993 | Gekijō Hiten | | |
| 1994 | Imperial Theater | | |
| 1997 | Imperial Theater, Gekijō Hiten | | Sato Hiroshi |
| 1994 | Imperial Theater | | |
| 1997 | Imperial Theater | | |
| 2002 | Chūnichi Theater, Hakata-za | | |
| 2004 | Umeda Koma Theater | | Nishikawa Nobuhiro |
| 2005 | Imperial Theater | | |
| 2007 | Chūnichi Theater, Nationwide tour | | |
| 2009 | Imperial Theater | | |
| 2010 | Hakata-za, Chūnichi Theater, et al. | | |
| 2013 | Nissei Theater, Kanazawa Kageki-za, et al. | Kiriya Hiromu* | G2 |
| 2016 | Tokyo Metropolitan Theater, et al. | Matobu Sei* | |
| 2018 | Tokyū Theater Orb, et al. | Asaka Manato* | |
| 2021/22 | Imperial Theater, National tour | Kanda Sayaka ² | |

* The former Takarazuka actress.

¹ The guest performance was hosted by Kyodo Tokyo.

² Kanda appeared as Eliza until her sudden death in December 2021.

element in the early stages, considering the case of the 1984 production directed by Terence Knapp, who engaged in many straight plays by the Gekidan Kumo and Gekidan En. The 1984 production “lacked the finishing touch” with cast members who had no professional singing experience; therefore, they “could not get the rhythm and sang flatly in a too weak voice.”²⁰⁾

For the 1990 production, Tōhō asked Broadway director, John Fearnley, following a new mainstream of full-licensed musicals, such as Gekidan Shiki’s sensational 1983 long-running production of Lloyd Webber’s *Cats*, which strictly adhered to the authentic style of the original West End production. At that time, Tōhō reacted to the arrival of ’80s megamusical too, with its 1987 production of *Les Misérables* under John Caird’s direction that refused Tōhō’s star-driven system and successfully innovated his standard to the rehearsal with the Japanese cast. Against the background, Tōhō could have addressed the name of Fearnley in public relations for the 1990 production of *My Fair Lady* to authenticate it as a mastery of the genuine Broadway style. However, Japanese newspapers took more space to feature that Daichi Mao, a legendary Japanese musical star, would play as Eliza, while little mentioning Fearnley before and after the premiere. Furthermore, Fearnley’s involvement was probably low and less distinguishing (“Fearnley’s direction was the same tempo as the 1964 film and [...] tedious”²¹⁾), considering that the credits were later changed from his solo direction to co-direction with Satō Hiroshi. This initiated long, substantial transformation of *My Fair Lady*, during which Daichi would perform as Eliza in more than 500 performances over twenty years.

Daichi’s presence in the production was overwhelming. She actively participated in rewriting the production as never done before. Daichi’s Eliza never appears with a dirty face in the first scene because she “interpreted Eliza as an intrinsically aspirational person.”²²⁾ In this regard, it is also remarkable that she sang “Wouldn’t It Be Lovely” with a semitone lower key, not because the song’s key did not fit Daichi’s voice range but because she felt it was weird that a vulgar girl would suddenly start singing in soprano. Daichi also suggested changing her dress and hairstyle during the song “The Rain in Spain” because she thought, “It is weird that Eliza doesn’t change her dress while taking elocution lessons for several weeks.”²³⁾ In response to these star-centric interpretations, the production was gradually revised, straying from the book-driven concept to make Eliza more elegant and beautiful for Daichi’s sake. Both Tōhō and the directors accepted her offers. Moreover, critics supported these changes and no longer prioritized the singing skill (“Despite her problem with high notes, she is the best actress for Eliza”²⁴⁾). Under Daichi’s reign, Tōhō’s *My Fair Lady* had a complete makeover and became “a Cinderella Story,” an expression that increasingly

appeared in Japanese newspapers after Daichi described the production in 1998.²⁵⁾

As the twenty-year-long Daichi's Eliza imprinted in the context of Tōhō's *My Fair Lady*, her retirement led to a completely new production in 2013 with a new double cast of Eliza. Instead of the previous commercial strategy depending on the one and only star, the new production featured two stars, which allow the audience to compare the two different Elizas (As usual in Tōhō's multiple-cast musicals, the audience can check which cast member will appear on each performing day in advance of booking their tickets). The production was newly directed and translated by G2, who produced various stage productions, from straight plays and kabuki theaters to musicals. His direction went beyond Tōhō's 1963 production. Based on his unique interpretation of the 1963 production ("The scene of the British nobility must get the longing eyes of the Japanese audiences at that time"), he erased Kikuta's sentimentalized flavor and re-created *My Fair Lady* as a naïve romance between Eliza and Higgins "to appeal to the Japanese contemporary audiences' sense."²⁶⁾ Under his direction, Kiriya Hiromu and Matobu Sei "cutely" performed Eliza. Meanwhile, the stage design and costume faithfully represented the beautiful audiovisual image of the film version of *My Fair Lady*. The latest production was successfully performed for four seasons, updating the double-cast members for Eliza.

4. Eliza: As a Role Model for Former *Otokoyaku* Actresses

Among Tōhō's *My Fair Lady* from 1963 to 2022, it is also worth noting that six of all eleven Elizas—two-thirds of all performances in the entire 24 seasons—were performed by former *otokoyaku* top stars of the Takarazuka Revue. Initially inspired by the traditional all-male form of kabuki theater, the all-female Takarazuka Revue has its own school for teen girls and runs traditional and modern musical theater shows exclusively performed by its graduates specializing in playing either *otokoyaku* (male roles) or *musumeyaku* (female roles).

For former *otokoyaku* actresses, *My Fair Lady* is a rite of passage to get off their accustomed acting method and learn to act as a lady, as Eliza struggles to do in the musical. Kozuki Noboru, the third actress who played Eliza in the 1973 production, clearly explained the situation when the former *otokoyaku* actress played Eliza: "This is the first musical for me to play a female role because I played only male roles in the Takarazuka Revue."²⁷⁾ A similar situation was found in Kiriya, Matobu, and Asaka Manato, the three Elizas in the 2010s. However, Eliza was not the first female role for the other two Elizas, Nachi Wataru and Daichi, but it was still located in the early stages of their postgraduate careers.

Such a career path was not unique among those who played Eliza in Tōhō's *My Fair Lady*. Tōhō, the Takarazuka Revue's sister company, designed its musicals from the beginning as a second career stage for the Takarazuka Revue's talented graduates,²⁸⁾ who conventionally leave the Takarazuka in their 20s and 30s. Indeed, Tōhō's 1951 musical/comic opera—the musical and early modern musical theater forms were not distinguished in 50s Japan—*Morugan Oyuki* (Morgan O-Yuki) starred the legendary *otokoyaku* star, Koshiji Fubuki. In terms of acting requirements, former *otokoyaku* actresses are desirable for the Broadway musical. As musical theater requires professional skills for singing, dancing, and acting on stage, well-trained Takarazuka graduates are primarily suited for the production rather than employing insufficiently trained performers with a lack of one—or all three—essential skill. Moreover, employing a former *otokoyaku* star guarantees sound box office sales, due to their loyal fan club members who usually visit every production featuring their favorite actress.

Nevertheless, the producers expected a synergic effect to occur between a former *otokoyaku* star and Eliza in *My Fair Lady*. In other words, when a former *otokoyaku* plays Eliza, how she adjusts her accustomed acting method for male roles to act as a lady, as the character Eliza struggles to do in the musical, comes to the foreground. Eliza's rough behavior not only shows her low social status but also appears as a manifestation of her theater grounding in the *otokoyaku*.

Why is it so difficult for former *otokoyaku* actresses to play female roles? In the Takarazuka Revue shows, the *otokoyaku* embody an unrealistically ideal male representation in their stylized acting style inspired by Hollywood musical film stars in the Golden Age as well as the best use of traditional Japanese dance forms.²⁹⁾ Numerous practices can make an *otokoyaku* actress fluent in controlling her voice and body movements to beautifully act male roles on and off stages. This strict training also results in the situation mentioned by the latest Eliza, Asaka:

I was pursuing an ideal *otokoyaku* for 16 years, eventually making a manlike gesture unconsciously after graduating from the Takarazuka Revue. Sometimes, I think it would also take 16 years to be an *onnyaku* [an actress who professionally plays female roles, except for the younger ones, in Takarazuka Revue's shows].³⁰⁾

Additionally, *My Fair Lady*'s characteristics, having no explicit romantic scenes, support the former *otokoyaku* star's transformation in the performance without betraying the ideal

image she had established among her audiences, who never—or rarely—saw realistic love scenes with their favorite actress. The Takarazuka Revue provides its productions without any direct sexual content. Even a kiss between two characters on the stage is implied only by moving their faces closer without showing their lips touching each other to the audience.

In the recent 16 years, Eliza was exclusively played by former *otokoyaku* stars, and that seemingly cemented the image of *My Fair Lady* as a good gateway for new *otokoyaku* graduates. Nevertheless, Eliza was double cast with the abovementioned Asaka and Kanda Sayaka, a non-Takarazuka actress and singer who had wide popularity in Japanese pop culture came. Among the previous Elizas in Japan, Kanda was an homage of Eliza's early image given by Eri (1963–1964) and Yukimura (1976), the popular singers of the times.³¹⁾ Moreover, Kanda publicly acknowledged in the interview that she was Daichi's fan and "saw my adored Daichi's Eliza for many years. She was perfect Eliza in my mind."³²⁾ This statement does not directly support that Kanda modelled her acting method after Daichi's Eliza, but the imprinting effect is not to be underestimated, considering the 2018 production of Tōhō's musical *Marie Antoinette*. In that production, a non-Takarazuka actress Sasamoto Reina learned to perform as the role Antoinette by imitating how the former Takarazuka actress Hanafusa Mari—known as the best actress for Antoinette—performed the same role as Sasamoto at the rehearsal.³³⁾ The long performance history of Tōhō's *My Fair Lady* made its own context referred by artists, even in the new production.

5. Conclusion

The long-term transformation of Tōhō's *My Fair Lady* suggests that the production's priorities fundamentally shifted and was not always—even never—synchronized with how the Broadway musical *My Fair Lady* has presented in the authentic narrative of musical theater history. The 1963 production's innovations, from the adaptation, casting, to the running system, invented for necessity established the Japanese notion of the Broadway musical. The two different *My Fair Lady* histories, the global one and the Japanized one, never crossed but survived paradoxically in parallel. It's true that "*My Fair Lady* was an introduction of the Broadway musical to Japan," but that sentence on the textbook requires numerous footnotes to explain each of what set the tone for every performance. Tōhō's *My Fair Lady* was originally produced and directed by Kikuta Kazuo, and that characterized Tōhō's musicals, they are true, but he didn't always keep a rein on the production. His principle was not always taken over in the successive productions, but rather remained one

of the contextual layers. When the stronger impact shook the production, for example, the appearance of Daichi Mao, the production's priority changed.

Why was Daichi so influential? Daichi's intimate involvement in Tōhō's *My Fair Lady* comprises two aspects: a case of the typical star-driven musical comedy and role play as *zachō*. Originally from traditional kabuki theater that usually has no director, the *zachō*, the head of the troupe, not only plays a protagonist but also holds authority over the entirety of production and management. The *zachō* system faded out with the introduction of director's theater to Japan, but it has survived in many forms of Japanese commercial theaters centering the leader on and off stage, for example, a star singer's musical show and drama (*kashu shibai*), variety shows, and so on. In these types of commercial theaters, even if there is a director, he/she often works for highlighting the *zachō*'s presence at the show, and sometimes, the *zachō* takes the director's role, too. This is why Japanese kabuki actor, Matsumoto Kōshirō IX, (formerly Ichikawa Somegorō VI; a.k.a. Matsumoto Hakuō II) assumed both the leading role and the director's role in the more-than-half-a-century history of Tōhō's production of the 1965 Broadway musical *The Man of La Mancha*. The other case is *Fiddler on the Roof* (Broadway 1964; Japan 1967), in which the famous Japanese actor and comedian, Morishige Hisaya, starred as Tevye 900 times. Their charismatic presence and distinguishing acting styles made the productions convincing and emotive at the performance level without changing the copyrighted book and music, although, unlike to the real *zachō*, Tōhō finally decided the cast members and whether they allowed the stars to do what they wanted. Additionally, I would like to mark that what makes difficult for scholars to follow such a complex mechanism of Japanese entertainment industry is the information often remains at the level of gossip or in fandom's information network.

However, such an empirical study would open up a possibility to compare what the Broadway musical has been really practiced in each local setting of each venue. Further investigations are needed to this comparative discussion, but a possible link can be found in comparison to the German-language production of *My Fair Lady*, which appeared in 1961—two years before Tōhō's production—with the usage of the Berliner dialect and in formal continuity to the operetta. The production's success later led to Volksoper Wien's new very operetta-flavored version (1993), which exists as an annual repertoire of this theater famous for Wiener operetta. Again, it is the matter of how the Broadway musical became anchored—or even submerges—in the local context, and it might be the case to completely transform the Broadway musical.

Notes

- 1) See also Weissman, Gerald Harold. *The Musicalization of Pygmalion into My Fair Lady* (Master thesis, Stanford University, 1957); Swain, Joseph. *The Broadway Musical: A Critical and Musical Survey* (New York: Oxford University Press, 1990).
- 2) Zoltow, Sam. "Israeli Players to do *Fair Lady*," *The New York Times*, December 18, 1963. About the Russian tour, see also McHugh, Dominic. *Loverly: The Life and Times of My Fair Lady* (New York: Oxford University Press, 2012), 266–270.
- 3) Block, Geoffrey. *Enchanted Evenings: The Broadway Musical from Show Boat to Sondheim* (New York: Oxford University Press), 226.
- 4) Hata Toyokichi, a Tōhō's businessman and director managing the show business of Western-style popular musical theater in Japan since the 1930s, called his new shows at the Imperial Theater "American musicals [sic]" because the "the name of comic opera had been worn out in Europe." His arbitrary confusion of American musical and European comic opera was later criticized as "a travesty of jumbled revues and comedy shows" (Abe, Yasushi, *Shō Bijinesu ni Koishite* (Loving Show Business), Tokyo: Kadokawa Shoten, 1996, 71).
- 5) Edney, Kathryn. "Let's Misbehave? Cell Phone Technology and Audience Behaviors." Hillman, Jessica. (Ed.) *iBroadway: Musical Theatre in the Digital Age* (New York: Palgrave Macmillan Press, 2018), 97.
- 6) Edney, 2018, 97.
- 7) Savran, David. "Trafficking in Transnational Brands: The New 'Broadway-Style' Musical." *Theatre Survey*. 55 (3), 2014, 320, 337.
- 8) Edney, 2018, 97.
- 9) Edney, 2018, 97.
- 10) Tanaka, Rina. "*My Fair Lady* in Japan: The dawn of the East Asian musical theatre boom." Lodge, Mary Jo. (Ed.) *Milestones in Musical Theatre*, first ed. (London: Routledge, 2023), 154–170.
- 11) For example, in Vienna, the German-language production of *My Fair Lady* appeared in 1963 as a first production on resumed operation of the Theater an der Wien. The production's success led to Volksoper Wien's new operetta-flavored version (1993), which exists as an annual repertoire of this theater famous for Wiener operetta. It is a good comparison to Tōhō's *My Fair Lady* that Austrian theater company, Vereinigte Bühnen Wien, averted from coping with strict restrictions of fully licensed musicals and focused on creating original exportable musicals since the 1990s.
- 12) Takano, Masao. "Honba wo Migoto ni Saigen: Tōhō no Mai Fea Redi" (Excellent Reproduction of Broadway: Tōhō's *My Fair Lady*), *Asahi Shimbun* newspaper, September 6, 1963.
- 13) Kikuta, Kazuo. "Mainichi Geijutsu Shō wo Jushō shite" (awarded the Mainichi Art Award), *Asahi Shimbun* newspaper, January 9, 1964.
- 14) In this paper, the Japanese names are written in their original order, in which the family name is followed by the given name, except for the names of scholars who have had English-language publications with their names spelled in the customary order in English.
- 15) Watanabe, Tamotsu. "Kikuta Kazuo to Tōhō Myūjīkaru: 'Mai Fea Redi' kara 'Re Mizeraburu' made" (Kikuta Kazuo and Tōhō Musicals: From *My Fair Lady* to *Les Misérables*), *Weekly Asahigraph*, vol. 3972, 1998, 24.
- 16) McHugh, Dominic. *Loverly: The Life and Times of My Fair Lady* (New York: Oxford University Press, 2012), 201.
- 17) Honchi, Eiki. "Kaisō no Haiyū to Butai 4: Eri Chiemi no *Ani yo Jū wo Tore*" (Actors and Stages in Reminiscences 4: Eri Chiemi's *Annie Get Your Gun*), *Geinō*, September 1985.
- 18) Senda, Akihiko. "Mai Fea Redi: Rasuto-sin wa Happi Endo ka" (*My Fair Lady*: Is the last scene a

- happy end?), *Myūjīkaru no Jidai* (The Era of the Musical) (Tokyo: Kinema Shumpo-sha, 2000), 48.
- 19) “Matsuoka Isao: Engeki Bumon. *Yaneno ue* Hantoshi-kan Jōen, Nihon-gata Ronguran, Hokano Enmoku nimo” (Matsuoka Isao: Theater Section. *Fiddler* Ran in Six Month, Japanese-styled Long Run for the Other Productions), *Nihon Keizai Shimbun* newspaper, June 26, 2016.
 - 20) “Nissei Gekijo: *Mai Fea Redi*” (Nissei Theater: *My Fair Lady*), *Asahi Shimbun* newspaper, August 14, 1984.
 - 21) “‘Mai Fea Redi’ (Tōhō). Kandou-teki na Daichi no Eliza” (Tōhō’s *My Fair Lady*. Moving Daichi’s Eliza), *Yomiuri Shimbun* newspaper, April 4, 1990.
 - 22) Miyatsuji Masao, “Gogatsu Yokka kara *Mai Fea Redi* wo Osaka Gekijo Hiten de Joen” (*My Fair Lady* starts from May 4 at the Hiten Theater), *Mainichi Shimbun* newspaper, April 26, 1997.
 - 23) Takahashi Yutaka, “Daichi Mao. *My Fair Lady* no Iraiza wo Enjite Jūgonen” (Daichi Mao. Playing Eliza in *My Fair Lady* for Fifteen Years), *Mainichi Shimbun* newspaper, November 10, 2005.
 - 24) *Yomiuri Shimbun* newspaper, April 4, 1990.
 - 25) “Idomu Hepuban. Myūjīkaru ‘Roma no Kyujitsu,’ Daichi Mao Shuen de” (Challenge Hepburn. The Musical *Roman Holiday* starring Daichi Mao), *Asahi Shimbun* newspaper, September 18, 1998.
 - 26) According to the press release by Tōhō for the 2013 production of *My Fair Lady*, February 2013.
 - 27) “Hira and Uetsuki no Shin-kombi de Jōen: Hachi-gatsu no ‘Mai Fea Redi’” (The Performance with a new combination: *My Fair Lady* coming in August), *Asahi Shimbun* newspaper, June 1, 1973.
 - 28) Ozaki, Hirotsugu. “Geinō no Sugata (4): Myūjīkarusu” (The Shape of Performing Arts (4): Musicals), *Engekikai*, March 1957.
 - 29) See also Suzuki, Kunio. “Otokoyaku no Idea” (The Idea of Otokoyaku), *The Kyoritsu Journal of Arts and Letters*, 59, Kyoritsu Women’s University, 2013, 39–50.
 - 30) “Asaka Manato Sanjūsan-sai: Myūjīkaru ‘Mai Fea Redi’ Shuen” (33-year-old Asaka Manato starring *My Fair Lady*.) *Asahi Shimbun* newspaper, August 28, 2018.
 - 31) The other reason for the casting is Kanda’s previous achievements in playing characters in a rite of passage, exemplified by *Into the Woods* (as Red Riding Hood, 2004), *Peter Pan* (as Wendy, 2009–2017), and the 2014 Japanese-language version of the Disney film *Frozen* (as Anna).
 - 32) Yonemitsu, Yuko. “Kanda Sayaka, Daichi Mao to Naite Yorokobu.” (Kanda Sayaka Cried Happily with Daichi Mao). *Lmaga.jp*. July 11, 2018. <https://www.lmaga.jp/news/2018/07/44450>. Last accessed on December 10, 2023.
 - 33) Regarding the acting method under the Takarazuka Revue’s influence in the case of *Marie Antoinette*, see also: Tanaka, Rina. “Myūjīkaru no Hen’i to Seizon Senryaku ‘Mari Antowanetto’ no Kōgyō-shi wo megutte” (The Musical Mutates to Survive: The Performance History of Marie Antoinette and its Adaptation). *Theatre Studies, Journal of Japanese Society for Theatre Research*, 71 (1), 1–26.

ブロードウェイ・ミュージカル『マイ・フェア・レディ』の 日本における不朽化

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要 旨

1963年、東宝株式会社はミュージカル『マイ・フェア・レディ』の現地キャストによる本格的なバージョンを日本で初めて制作し、日本人にとって未知の存在だった米国発のブロードウェイ・ミュージカルというジャンルを日本で紹介するに至った。『マイ・フェア・レディ』がミュージカル史のターニングポイントであったことは国内外で広く知られている反面、今日まで至る東宝版の根強い人気とそれを支えてきた実践的文脈は、とりわけブロードウェイ中心主義的な歴史記述から取り零されてきた。日本語の劇評やインタビュー記事などを調査することにより、本論文では『マイ・フェア・レディ』が日本でどのようにこれまで上演され、いかなる要因が作品を変質させてきたのか、また、宝塚歌劇団出身の女優がなゼイライザ役をしばしば上演してきたのかを解明するにより、「ブロードウェイ・ミュージカル」と呼ばれるものが日本でどのように理解され、実践されてきたのか、その一端を明らかにし、ミュージカルをめぐる比較文化的分析の手がかりを提供しようと試みる。

キーワード：ブロードウェイ・ミュージカル，ローカリゼーション，日本ミュージカル，東宝，マイ・フェア・レディ

