

# Contents

CHRISTIANE SCHLOTE/PETER ZENZINGER Introduction	9
<b>I Anglo-American Stages</b>	
TILL KINZEL (Berlin) Hard Times for Great Men: Sir Winston Churchill Revisited in Howard Brenton's <i>The Churchill Play</i>	17
JAN HOLLM (Ludwigsburg) »What did really happen?« History in Peter Shaffer's <i>Lettice and Lovage</i>	37
UTE BERNS (Berlin) History and Violence in British Epic Theatre: From Bond and Churchill to Kane and Ravenhill	49
RAIMUND BORGMEIER (Giessen) »Let's make it really, really rude«: The British Confrontational Theatre of the 1990s	73
PETER ZENZINGER (Berlin) The »New« Devolved Scotland Viewed Through Molière's Eyes: Liz Lochhead's <i>Miseryguts</i>	91
KURT MÜLLER (Jena) The Rise and Fall of Expressionism as an Innovative Force in American Drama of the 1920s	117
MARGIT SICHERT (Giessen) Megan Terry's <i>Viet Rock</i> : Theater gegen den Krieg	139

## **II Musical Stages**

HORST DÖLVERS (Berlin)	Dunkelheit über <i>Brigg Fair</i> : Interpretationen der Modernität von Frederick Delius' rhapsodischen Tondichtungen	161
CORD-FRIEDRICH BERGHAHN (Braunschweig)	»A kind of poetry for the instruments«: Überlegungen zu Ingeborg Bachmanns und Hans Werner Henzes Opern	185
ERNEST W. B. HESS-LÜTTICH (Bern)	Tadzio – or: Intermedial Ephebophilia Benjamin Britten's Opera <i>Death in Venice</i>	213
WOLFGANG JANSEN (Düsseldorf)	Das Musical kommt nach Deutschland: Zur Rezeption des populären amerikanischen Musiktheaters im deutschsprachigen Feuilleton der fünfziger Jahre	231
BERNHARD REITZ (Mainz)	»Babes in the Wood«: <i>The Rocky Horror Show</i> as Carnival and Rite of Passage	261
STEPHAN SEBASTIAN SCHMIDT (Berlin)	<i>Pacific Overtures</i> : Stephen Sondheim's Unsuccessful Ballad Opera	279
ROLF EICHLER (Konstanz)	»See me, touch me, feel me, heal me«: <i>Tommy the Autistic Superstar</i>	297

## **III Multicultural Stages**

KLAUS SCHWANK (Giessen)	Mainstream Theatre and »Totem Voices«: Ntozake Shange's <i>for colored girls who have considered suicide / when the rainbow is enuf</i>	313
HERBERT GRABES (Giessen)	Die Imaginierung ethnischer Weltsicht im neueren amerikanischen Drama	327

- CHRISTIANE SCHLOTE (Berlin)  
Transatlantic Documentary Theatre: Dramatic Gleanings of  
Racialized Violence and Public Discourses 345

- MIGUEL ANGEL ESQUIVEL RIOS (Havanna/Berlin)  
Absurd, existentialistisch, kubanisch? Virgilio Piñeras  
Electra-Stück als Neuansatz im modernen kubanischen Drama 365

- PETRA BITTNER (Boston)  
The Perils of African Post-Colonial Theatre:  
Between Historical Fact and Fiction in Kenya 391

#### IV Interdisciplinary Stages

- RENATE BROSCH (Potsdam)  
Insidious Interiors: John Singer Sargent's  
Theatrical Versions of Domestic Portraiture 407

- WILFRIED RAUSSERT (Berlin)  
Reinterpreting the Body: Gender, Utopia and the Innovations  
of the Judson Dance Theater and the Living Theatre 433

- FRANZ WIESELHUBER (Giessen)  
Mamet and Television 451

- TATJANA PAVLOV (Berlin)  
Peter Greenaway's *The Cook, The Thief, His Wife and Her Lover:*  
A Contemporary Revenge Tragedy 465

- MICHAEL KREKEL (Bad Honnef)  
Re(tro)spektive: Armin Geraths in Gießen  
im Prisma der Erinnerung 483