



**The world is a stage, the stage is a world of
entertainment. Fiktive Realität - reale Fiktion.
Realitätsebenen und ihre Integration im ...
(Volume 23) (German Edition)**

Julia Steimle

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Das Hollywood-Backstage-Musical verbindet den Reiz des Live-Entertainments mit der Faszination für den Blick hinter die Kulissen; es verknüpft die Entwicklung einer Liebesbeziehung mit der Produktion einer oftmals spektakulären Bühnenshow und spaltet dabei die filmische Realität in mindestens zwei Ebenen: onstage und offstage. Julia Steimle widmet sich in ihrer Studie der Integration dieser Realitätsebenen und zeigt auf, dass in der mehrfach codierten Realität des Hollywood-Backstage-Musicals ein Spielartenreichtum und eine Komplexität angelegt sind, die das Vorurteil vom trivialen Genre maßgeblich unterwandern. Exemplarisch geht sie den Spuren des Genres nach, die vom ersten Tonfilmmusical überhaupt, Harry Beaumonts *The Broadway Musical* (1929), sowie dem Busby-Berkeley-Klassiker *Gold Diggers Of 1933* (1933) über Vincente Minellis *The Band Wagon* (1953) und Bob Fosses *All That Jazz* (1979) bis hin zu Baz Luhrmanns *Moulin Rouge!* (2001) führen. Im Fokus ihrer Analyse stehen die textindividuelle Beschaffenheit und Funktionalisierung der Realitätsebenen, die teils sogar durch eine Metaebene erweitert werden, sowie die Wechselbeziehungen zwischen den Handlungsräumen.

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