

Vol 7, No 1 (2017) Pop Life: The Popular Music Biopic

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I am pleased to announce that a new of IASPM Journal is now available! Examining biopics of popular music artists, this special issue raises questions regarding the genealogy of the genre, authenticity, remediation, identity, authorship and stardom. Jonathan Stewart, Benjamin Halligan and Liam Maloy address verisimilitude in the production processes of Joy Division biopic *Control* (2007), and *Telstar: The Joe Meek Story* (2008); Maurizio Corbella focuses on the remediation of historic live performances in *The Buddy Holly Story* (1978), Johnny Cash biopic *Walk the Line* (2005) and James Brown biopic *Get On Up* (2014); Ewa Mazierska shows how 1980s Polish filmmakers and the band *Maanam* reinterpreted the music biopic genre; Bridget Sutherland and Paul Judge interpret iconic films about American music icons Elvis Presley and Jim Morrison in the light of the Anthropocene; and Marcus O'Dair considers how in *I'm Not There* (2007) Todd Haynes presents Bob Dylan as a brand that author-izes the film rather than as a unified subject. The review section offers not only book reviews but also a conference review in honor of Peter Wicke.

Thank you to Matthew Bannister for guesting, to Sarah E Raine for putting together the review section, to William Echard, D. Ferrett, Mary Fogarty, tobias C v Veen, Koos Zwaan for editing, and to Raquel Campos for making it a good looking issue.