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Nota di contenuto	1. Sound and Vision: Introduction -- 2. Ziggy Played Guitar: Bowie as Concert Performer -- 3. Loving the Alien: Bowie as Star(man) -- 4. Cracked Actor: Bowie Goes to War -- 5. Scary Monsters (and Super Creeps): Bowie does Fantasy -- 6. Man of Words, Man of Music: Bowie does Musicals -- 7. Chameleon, Comedian, Corinthian, Caricature: Bowie does Genres -- 8. Watch That Man: Bowie does Biopics -- 9. How the Others Must See the Faker: Bowie as Biopic -- 10. A Crash Course for the Ravers: Conclusion.
Sommario/riassunto	David Bowie and Film: Hooked to the Silver Screen is an important book. It analyses Bowie's crossover stardom and provides new knowledge of not only Bowie as a cultural figure but also of the films Bowie acted in. As such, the book also offers a very useful and original case study of the ways in which one star can have a profound impact on British cinema history and cultural history. - Paul Newland, University of Worcester, UK This book constitutes the first monograph dedicated to an academic analysis of David Bowie's appearances in film. Through

close textual analysis together with production and reception histories, Bowie's 'silver screen' career is explored in full. The book covers performance documentaries such as *Ziggy Stardust* and *the Spiders from Mars*, star vehicles ranging from the eulogised *The Man Who Fell to Earth* to the excoriated *Just a Gigolo*, plus roles from the horror chic of *The Hunger* and cult fantasy of *Labyrinth* to the valiant high-brow *Baal* and vainglorious high-budget *Absolute Beginners*, ending with Bowie as Bowie in *Bandslam* and others as 'Bowie' in *Velvet Goldmine* and *Stardust*. Alongside showing his willingness to experiment (and at times fail) across a variety of genres, this study investigates Bowie's performative style that, while struggling to accommodate the requirements of cinematic realism, fits more harmoniously with alternative production codes and aesthetics. More broadly, by exploring the commercial, socio-cultural and ideological significance of Bowie on film, the book demonstrates how notions of gender, sexuality and identity formation, plus commodity and cultural capital, function and fluctuate in contemporary society. Stephen Glynn lectures in Film and Television at De Montfort University, UK. His previous investigations of the connections between pop music and film include *The British Pop Music Film* (Palgrave, 2013) and *The Beatles and Film* (2021).
