

= Big Star =

Big Star was an American power pop band formed in Memphis , Tennessee , in 1971 by Alex Chilton , Chris Bell , Jody Stephens , and Andy Hummel . The group broke up in 1974 , and reorganized with a new line @-@ up nearly 20 years later . In its first era , the band 's musical style drew on the vocal harmonies of the Beatles , as well as the swaggering rhythms of the Rolling Stones and the jangling guitars of the Byrds . To the resulting power pop , Big Star added dark , existential themes , and produced a style that foreshadowed the alternative rock of the 1980s and 1990s . Before it broke up , Big Star created a " seminal body of work that never stopped inspiring succeeding generations " in the words of Rolling Stone , as the " quintessential American power pop band " and " one of the most mythic and influential cult acts in all of rock & roll " .

Big Star 's first album ? 1972 's # 1 Record ? was met by enthusiastic reviews , but ineffective marketing by Stax Records and limited distribution stunted its commercial success . Frustration took its toll on band relations : Bell left not long after the first record 's commercial progress stalled , and Hummel left to finish his college education after a second album , Radio City , was completed in December 1973 . Like # 1 Record , Radio City received excellent reviews , but label issues again thwarted sales ? Columbia Records , which had assumed control of the Stax catalog , likewise effectively vetoed its distribution . After a third album was deemed non @-@ commercially viable and shelved before receiving a title , the band broke up late in 1974 . Four years later , the first two Big Star LPs were released together in the UK as a double album . The band 's third album was finally issued soon afterward ; titled Third / Sister Lovers , it found limited commercial success . Shortly thereafter , Chris Bell was killed in a car accident at the age of 27 .

The Big Star discography drew renewed attention in the 1980s when R.E.M. , and the Replacements as well as other popular bands cited the group as an influence . In 1992 , interest was further stimulated by Rykodisc 's reissues of the band 's albums , complemented by a collection of Bell 's solo work . In 1993 , Chilton and Stephens reformed Big Star with recruits Jon Auer and Ken Stringfellow of the Posies , and gave a concert at the University of Missouri . The band remained active , performing tours in Europe and Japan , and released a new studio album , In Space , in 2005 . Chilton died on March 17 , 2010 , after being admitted to a New Orleans hospital with heart problems . Hummel , who was diagnosed with cancer in 2008 , died on July 19 , 2010 . These deaths left Stephens as the sole surviving founding member . Big Star was inducted into the Memphis Music Hall of Fame in 2014 .

= = First era : 1971 ? 1974 = =

= = = Formation of the band = = =

Alex Chilton was the lead singer for the blue @-@ eyed soul group the Box Tops from 1967 to 1970 , who scored a No. 1 hit with the song " The Letter " when he was sixteen . Following his stint with the Box Tops , he recorded a solo studio album . He was offered the role of lead vocalist for Blood , Sweat & Tears , but turned the offer down as " too commercial " . Chilton had known Chris Bell for some time : both lived in Memphis , each had spent time recording music at Ardent Studios , and each , when aged 13 , had been struck by the music of the Beatles during the band 's 1964 debut US tour . A song Chilton wrote nearly six years after he first witnessed a Beatles performance , " Thirteen " , referred to the event with the line " Rock ' n ' roll is here to stay " . Chilton asked Bell to work with him as a duo modeled on Simon & Garfunkel ; Bell declined , but invited Chilton to a performance by his own band , Icewater , comprising Bell , drummer Jody Stephens , and bassist Andy Hummel . Attracted by Icewater 's music , Chilton showed the three his new song " Watch the Sunrise " , and was asked to join the band . Both " Watch the Sunrise " and " Thirteen " were subsequently included on Big Star 's first album , # 1 Record . The now four @-@ piece band adopted the name Big Star when one member was given the idea from a grocery store often visited for snacks during recording sessions . One of many Big Star Markets outlets in the Memphis region

at the time , it had a logo consisting of a five @-@ pointed star enclosing the words " Big Star " ; as well as the store 's name , the band used its logo but without the word " Star " to avoid infringing copyright .

= = = # 1 Record = = =

Although all four members contributed to songwriting and vocals on the first album , Chilton and Bell dominated as a duo intentionally modeled on John Lennon and Paul McCartney . The album was recorded by Ardent founder John Fry , with Terry Manning contributing occasional backing vocals and keyboards . The title # 1 Record was decided towards the end of the recording sessions and evinced , albeit as a playful hope rather than a serious expectation , the chart position to be achieved by a big star . Although Fry ? at the band 's insistence ? was credited as " executive producer " , publicly he insisted that " the band themselves really produced these records " . Fry recalled how Ardent , one of the first recording studios to use a sixteen @-@ track tape machine , worked experimentally with the band members : " We started recording the songs with the intent that if it turned out OK we 'd put it out [ ... ] I wound up being the one that primarily worked on it : I recorded all the tracks and then they would often come late at night and do overdubs . One by one , they all learned enough engineering . "

Describing the mix of musical styles present on # 1 Record , Rolling Stone 's Bud Scoppa notes that the album includes " reflective and acoustic " numbers , saying that " even the prettiest tunes have tension and subtle energy to them , and the rockers reverberate with power " . Scoppa finds that in each mode , " the guitar sound is sharp @-@ edged and full " . # 1 Record was released in June 1972 , and quickly received strong reviews . Billboard went as far as to say , " Every cut could be a single " . Rolling Stone judged the album " exceptionally good " , while Cashbox stated , " This album is one of those red @-@ letter days when everything falls together as a total sound " , and called it " an important record that should go to the top with proper handling " . Proper handling , however , was not forthcoming : Stax Records proved unable to either promote or distribute the record with any degree of success , and even when the band 's own efforts to get airplay generated interest , fans were unable to buy it as Stax could not make it available in many stores . Stax , in an effort to improve its catalog 's availability , signed a deal with Columbia Records , already successful distributors in the US , making Columbia responsible for the entire Stax catalog . But Columbia had no interest in dealing with the independent distributors previously used by Stax and removed even the existing copies of # 1 Record from the stores .

= = = Radio City = = =

The frustration at # 1 Record 's obstructed sales contributed to tension within the band . There was physical fighting between members : Bell , after being punched in the face by Hummel , retaliated by smashing Hummel 's new bass guitar to pieces against the wall . Hummel took revenge at a later date : finding Bell 's acoustic guitar in the latter 's unattended car , he repeatedly punched it with a screwdriver . In November 1972 , Bell quit the band . When work continued on songs for a second album , Bell rejoined , but further conflict soon erupted . A master tape of the new songs inexplicably went missing , and Bell , whose heavy drug intake was affecting his judgment , attacked Fry 's parked car . In late 1972 , struggling with severe depression , Bell quit the band once more , and by the end of the year Big Star disbanded .

After a few months Chilton , Stephens and Hummel decided to reform Big Star , and the three resumed work on the second album . The title chosen , Radio City , continued the play on the theme of a big star 's popularity and success , expressing what biographer Robert Gordon calls the band 's " romantic expectation " . As Hummel put it ,

This was probably pretty lame , but in those days putting any word in front of the noun " city " to sort of emphasize the totality and pervasiveness of it was just a way of talking people had . If someone suggested going to a store but you had gotten a bad deal there you might say , " Oh no , that place is ' rip off city ' " . Calling an LP Radio City would be kind of wishful thinking . I mean we hoped it

would be played on the radio a lot , making it " radio city " . Of course it didn 't pan out that way ...

Stephens recalled : " Radio City , for me , was just an amazing record . Being a three @-@ piece really opened things up for me in terms of playing drums . Drums take on a different role in a three @-@ piece band , so it was a lot of fun . [ ... ] Radio City was really more spontaneous , and the performances were pretty close to live performances . "

Although uncredited , Bell contributed to the writing of some of the album 's songs , including " O My Soul " and " Back of a Car " . Shortly before the album 's release , Hummel left the band : judging that it would not last , and in his final year at college , he elected to concentrate on his studies and live a more normal life . He was replaced by John Lightman for a short tenure prior to the band dissolving .

Rolling Stone 's Ken Barnes , describing the musical style of Radio City , opens by noting as a backdrop that the band 's debut , # 1 Record , established it as " one of the leading new American bands working in the mid @-@ Sixties pop and rock vein " . Radio City , Barnes finds , has " plenty of shimmering pop delights " , although " the opening tune , ' O My Soul , ' is a foreboding , sprawling funk affair " ; Barnes concludes that " Sometimes they sound like the Byrds , sometimes like the early Who , but usually like their own indescribable selves " . Radio City was released in February 1974 and , like # 1 Record , received excellent reviews . Record World reported , " The sound is stimulating , the musicianship superb , and the result is tight and rollickingly rhythmic . " Billboard judged it " a highly commercial set " . Rolling Stone 's Bud Scoppa , then with Phonograph Record , affirmed , " Alex Chilton has now emerged as a major talent , and he 'll be heard from again " . Cashbox called it " a collection of excellent material that hopefully will break this deserving band in a big way " . But just as # 1 Record had fallen victim to poor marketing , so too did Radio City . Columbia , now in complete control of the Stax catalog , refused to process it following a disagreement . Without a distributor , sales of Radio City , though far greater than those of # 1 Record , were minimal at only around 20 @,@ 000 copies .

= = = Third / Sister Lovers = = =

In September 1974 , eight months after the release of Radio City , the two remaining members of Big Star returned to Ardent Studios to work on a third album . Chilton and Stephens were assisted by producer Jim Dickinson and an assortment of musicians including drummer Richard Rosebrough , and Lesa Aldridge , Chilton 's girlfriend , who contributed on vocals . The sessions and mixing were completed in early 1975 , and 250 copies of the album were pressed with plain labels for promotional use .

Parke Putterbaugh of Rolling Stone described Third / Sister Lovers as " extraordinary " . It is , he wrote , " Chilton 's untidy masterpiece . [ ... ] beautiful and disturbing " ; " vehemently original " ; of " haunting brilliance " :

To listen to it is to be " plunged into a maelstrom of conflicting emotions . Songs are drenched in strings and sweet sentiment one minute , starkly played and downcast the next . No pop song has ever bottomed out more than " Holocaust " , an anguished plaint sung at a snail 's pace over discordant slide @-@ guitar fragments and moaning cello [ ... ] On the up side , there 's the delicious pop minuet " Stroke It Noel , " the anticipatory magic of " Nighttime " ( " Caught a glance in your eyes and fell through the skies , " Chilton rhapsodizes ) [ ... ] Big Star 's baroque , guitar @-@ driven pop reaches its apotheosis on songs like " Kizza Me , " " Thank You Friends " and " O , Dana " . [ ... ] Without question , Third is one of the most idiosyncratic , deeply felt and fully realized albums in the pop idiom .

Fry and Dickinson flew to New York with promotional copies and met employees of a number of record labels , but could not generate interest in the album . When a similar promotion attempt failed in California , the album was shelved as it was considered not commercial enough for release . Fry recalled , " We 'd go in and play it and these guys would look at us like we were crazy " . In late 1974 , before the album was even named , the band broke up , bringing Big Star 's first era to its end . Dickinson later said that he was " nailed for indulging Alex on Big Star Third , but I think it is important that the artist is enabled to perform with integrity . What I did for Alex was literally remove

the yoke of oppressive production that he had been under since the first time he ever uttered a word into a microphone , for good or ill . "

Since quitting the band in 1972 , Bell had spent time in several different countries trying to develop his solo career . In 1978 , after his return to Memphis , the first two Big Star albums were released together in the UK as a double album , drawing enthusiastic reviews and interest from fans . Soon afterwards Big Star 's recognition grew further when , four years after its completion , the third album too was released in both the US and the UK . By now , the hitherto untitled Third / Sister Lovers had become known by several unofficial names including Third ( reflecting its position in the discography ) , Beale Street Green ( acknowledging the legendary site nearby , once a focal point for Memphis blues musicians ) and Sister Lovers ( because during the album 's recording sessions , Chilton and Stephens were dating sisters Lesa and Holliday Aldridge ) .

Not long after the release of Third / Sister Lovers , Bell died in a car accident . He apparently lost control of his car while driving alone and was killed when he struck a lamp post after hitting the curb a hundred feet before . A blood test found that he was not drunk at the time , and no drugs were found on him other than a bottle of vitamins . Bell is believed to have either fallen asleep at the wheel or become distracted .

= = Second era : 1993 ? 2010 = =

Big Star returned in 1993 with a new line @-@ up when guitarist Jon Auer and bassist Ken Stringfellow joined Chilton and Stephens . Auer and Stringfellow remained members of the Posies , founded by the pair in 1986 . Stringfellow is also known for his work with R.E.M. and the Minus 5 . Hummel elected not to participate . First @-@ era material dominates Big Star 's performances , with the occasional addition of a song from the 2005 album In Space ; Stringfellow recalled that during the 1990s , " We were working out the set list and we went to this little cafe . Little did I know we 'd be playing that set for the next ten years " . The resurrected band made its debut at the 1993 University of Missouri spring music festival . A recording of the performance was issued on CD by Zoo Records as Columbia : Live at Missouri University . The concert was followed by tours of Europe and Japan , as well as an appearance on The Tonight Show .

Big Star 's first post @-@ reunion studio recording was the song " Hot Thing , " recorded in the mid @-@ 1990s for the Big Star tribute album Big Star , Small World . As with their prior studio release , however , the tribute album was delayed for years due to its record company going under . Originally scheduled for a 1998 release on Ignition Records , the album was eventually released in 2006 on Koch Records .

In Space was released on September 27 , 2005 on the Rykodisc label . Recorded during 2004 , the album consisted of new material mostly co @-@ written by Chilton , Stephens , Auer , and Stringfellow . Reviewing In Space , Rolling Stone 's David Fricke first pointed out that the context of the release was now " a world expecting that American Beatles ideal all over again " from a band that " achieved its power @-@ pop perfection when no one else was looking . " In Fricke 's estimation , this seemingly unrealistic expectation was met in part : " It 's here ? in the jangly longing and ice @-@ wall harmonies of ' Lady Sweet ' " ? however , Fricke found that the successful songs were interleaved with " the eccentric R & B and demo @-@ quality glam rock that have made Chilton 's solo records a mixed blessing , " and that " ' A Whole New Thing ' starts out like old T.Rex , then goes nowhere special . " Warming nevertheless to " the rough sunshine " of " Best Chance , " Fricke concluded , " In Space is no # 1 Record , but at its brightest , it is Big Star in every way . "

The band appeared at San Francisco 's Fillmore Auditorium on October 20 , 2007 . San Francisco @-@ based band Oranger , performed as opening act . Big Star performed at the 2008 Rhythm Festival , staged from August 29 ? 31 in Bedfordshire , UK . On June 16 , 2009 , the # 1 Record / Radio City double album was reissued in remastered form . The same month , it was announced that a film of Big Star 's history , based on biographer Rob Jovanovic 's book Big Star : The Story of Rock 's Forgotten Band , was in pre @-@ production . On July 1 , 2009 , Big Star performed at a concert in Hyde Park , London , UK . On September 15 , 2009 , Rhino Records issued a four @-@ CD box set containing 98 recordings made between 1968 and 1975 . Keep an Eye on the Sky

included live and demo versions of Big Star songs , solo work , and material from Bell 's earlier bands Rock City and Icewater . On November 18 , 2009 , the band performed at the Brooklyn Masonic Temple in New York City .

= = Post @-@ Chilton releases and tributes = =

= = = Alex Chilton memorial shows = = =

On March 17 , 2010 , Chilton suffered a fatal heart attack . He was pronounced dead on arrival at Tulane Medical Center in New Orleans . Big Star had been scheduled to play at SXSW Music Festival that same week . The remaining members , joined by special guests original bassist Andy Hummel , M. Ward , Evan Dando , R.E.M. bassist Mike Mills , and Chris Stamey , staged the concert as a tribute to him .

= = = " Big Star 's Third " shows = = =

Asked about the band 's future plans after Hummel 's death , Stephens told Billboard , " It 's music we all really love to play , and we love to play it together , so we 're trying to figure out a way forward where we can keep doing it . " In a Rolling Stone interview , Stephens said that the May 2010 tribute performance would be the group 's final show as Big Star , although not his last show with Auer and Stringfellow , stating , " I can 't see us going out as Big Star ... But I would hate to compound the loss of Alex by saying , ' That 's it ' for Ken and Jon , too . I can 't imagine not playing with them . There 's so much fun ? but an emotional bond there too . "

In December 2010 , under the billing " Big Star 's Third , " Stephens teamed with Mitch Easter , Stamey , and Mills , along with a string section , to perform a live tribute performance of Big Star 's album Third / Sister Lovers in Chapel Hill , North Carolina . Joined by additional performers such as Matthew Sweet , Big Star 's Third was performed in a similar tribute concert in New York City on March 26 , 2011 , and at the Barbican in London on May 28 , 2012 . The project continued with concerts in Chicago and New York in 2013 , a January 2014 concert in Sydney , Australia , and a series of U.S. shows that included Seattle 's Bumbershoot festival on August 31 , 2014 . In November 2014 , Auer and Stringfellow rejoined Stephens , Easter , Stamey , and Mills for a free benefit performance in Athens , Georgia . As of 2016 , Big Star 's Third continues to perform .

= = = Posthumous releases = = =

In June 2011 , Ardent Records released the EP Live Tribute to Alex Chilton , and Stephens confirmed on the Ardent blog that the tribute performance in May 2010 was the last performance for Big Star as a band . A documentary titled Big Star : Nothing Can Hurt Me ( 2012 ) , directed by Drew DeNicola and Olivia Mori , chronicled the group 's career and band members ' solo efforts . In 2013 , the documentary was released in theatres and on DVD , and it had a limited theatrical re @-@ release in England in August 2014 . In November 2014 , Live in Memphis was released by Omnivore Recordings on CD , vinyl , and as a DVD of Big Star 's performance of October 29 , 1994 , their only known show to be professionally filmed in its entirety . According to Mojo , the DVD documents how Big Star 's 1990s lineup defied expectations and endured for another 16 years : " Chilton 's musicality is mesmerising as he drives the band .... Alternating between lead and rhythm , he plays with a mix of laser focus and utter insouciant cool . "

= = Musical style and influences = =

Bell took up guitar when twelve or thirteen , but only on hearing the first Beatles records was he motivated to play the instrument regularly . He acted as lead and rhythm guitarist and vocalist for a sequence of bands , performing songs by the Beatles , the Rolling Stones , the Kinks , the Zombies

and the Animals . Chilton 's first awareness of music came at the age of six when his brother repeatedly played a record by the Coasters . His father 's liking for jazz then exposed him over the next few years to the music of Glenn Miller , Ray Charles and Dave Brubeck . Chilton 's enthusiasm for music took hold when at age thirteen he first heard Beatles records ; he recalled having known of 1950s rock and roll but " by 1959 Elvis was syrup and Jerry Lee was pretty much gone , and the rockabilly thing was sort of over so I didn 't get really caught up in the rock scene until the Beatles came along " .

Chilton took up electric guitar at thirteen , playing along with Beatles songs , later saying , " I really loved the mid @-@ sixties British pop music [ ... ] all two and a half minutes or three minutes long , really appealing songs . So I 've always aspired to that same format , that 's what I like . Not to mention the rhythm and blues and the Stax stuff , too " . Chilton abandoned his guitar @-@ playing when with The Box Tops , then took up the instrument again ; he met Roger McGuinn , guitarist for the Byrds , and developed particular interest in electric guitar and acoustic folk . Stephens enjoyed the music of Otis Redding , the Isley Brothers , the Who , the Kinks and , in particular , the Beatles . Hummel likewise was a member of more than one band during his early musical years , again influenced by the Beatles and other British Invasion acts . The bassist also played acoustic guitar for personal enjoyment , following the styles of Simon & Garfunkel and Joni Mitchell and using finger @-@ picking techniques to play folk and bluegrass . Most songs on the first three albums are credited to either Bell / Chilton or Chilton , but some credit Hummel , Stephens and others , as either writer or co @-@ writer . At the only seven live performances in the original era , the last of which took place before the second album 's release , all four members contributed vocally .

While primarily inspired by the music of the Beatles and other British Invasion bands , acknowledging too the jangle pop and power pop of the period , Big Star also incorporated dark , nihilistic themes to produce a striking blend of musical and lyrical styles . The body of work resulting from the first era was a precursor of the alternative rock of the 1980s and 1990s , at the same time yielding material today considered an outstanding example of power pop . The stylistic range is evident from modern day critiques . Bogdanov et al . , commenting on # 1 Record in their All Music Guide to Rock , perceive in " The Ballad of El Goodo " a " luminous , melancholy ballad " , whereas John Borack 's Ultimate Power Pop Guide singles out Radio City 's " September Gurls " as a " glorious , glittering jewel " of power pop . Borack notes too that Third / Sister Lovers is " slower , darker and a good deal weirder " than the first two albums , identifying " Holocaust " as " Alex Chilton at his haunting best " , yet finds " Thank You Friends " exemplifying " left @-@ field gems " also present in which " the hooks are every bit as undeniable " as before . Jovanovic writes that when recording what Peter Buckley in his Rough Guide to Rock terms the " snarling guitar rock " of the first album 's " Don 't Lie To Me " , the band , deeming conventional instruments inadequate for the task , wheeled two Norton Commando motorcycles into the studio and gunned the engines to intensify the song 's bridge . Bogdanov et al. reserve " snarl " for a Radio City song , " Mod Lang " ; here Buckley writes that " the power of the performance and the erratic mix gave a sense of chaos which only added to the thrill " .

= = Legacy and influence = =

Although Big Star 's first era came to an end in 1974 , the band acquired a cult following in the 1980s when new acts began to acknowledge the early material 's significance . R.E.M. ' s Peter Buck admitted , " We 've sort of flirted with greatness , but we 've yet to make a record as good as Revolver or Highway 61 Revisited or Exile on Main Street or Big Star 's Third . I don 't know what it 'll take to push us on to that level , but I think we 've got it in us . " Chilton , however , told an interviewer in 1992 , " I 'm constantly surprised that people fall for Big Star the way they do ... People say Big Star made some of the best rock 'n roll albums ever . And I say they 're wrong . "

Recently , Paul Stanley cited Big Star as influence to early Kiss moments , " We 've always been about verses , choruses , bridges ( ... ) It 's called a hook for a reason , because it grabs you . And that 's my mentality . Give me the Raspberries . Give me Small Faces . Give me Big Star . "

Today , critics cite Big Star 's first three albums as a profound influence on subsequent musicians .

Rolling Stone notes that Big Star " created a seminal body of work that never stopped inspiring succeeding generations of rockers , from the power @-@ pop revivalists of the late 1970s to alternative rockers at the end of the century to the indie rock nation in the new millennium " . Jason Ankeny , music critic for Allmusic , identifies Big Star as " one of the most mythic and influential cult acts in all of rock & roll " , whose " impact on subsequent generations of indie bands on both sides of the Atlantic is surpassed only by that of the Velvet Underground " . Ankeny describes Big Star 's second album , Radio City , as " their masterpiece ? ragged and raw guitar @-@ pop infused with remarkable intensity and spontaneity " .

In 1992 , Rykodisc generated further interest in the band when it reissued Third / Sister Lovers and released a posthumous compilation of Bell 's solo material , I Am the Cosmos . In his 2007 book Shake Some Action : The Ultimate Power Pop Guide , John Borack ranks the # 1 Record / Radio City double album at No. 2 in his chart " The 200 Greatest Power Pop Albums " . Rolling Stone includes # 1 Record , Radio City and Third / Sister Lovers in The 500 Greatest Albums of All Time and " September Gurls " and " Thirteen " in The 500 Greatest Songs of All Time . In addition to R.E.M. , artists including Teenage Fanclub , The Replacements , Primal Scream , the Posies , and Bill Lloyd and the dB 's cite Big Star as an inspiration , and the band 's influence on Game Theory , Matthew Sweet and Velvet Crush is also acknowledged .

A cover version of " September Gurls " appeared on the Bangles ' 1986 triple platinum album Different Light . " September Gurls " , Borack wrote , " was and is the sine qua non of power pop , a glorious , glittering jewel with every facet cut and shined to absolute perfection .... a peerless , aching distillation of love and longing . ' September Gurls ' may not actually be the greatest song ever recorded , but for the duration of its 2 : 47 running time , you can be forgiven for believing it is . " The 1987 tribute song " Alex Chilton " , co @-@ written by three members of the Replacements , was released as a single from the album Pleased to Meet Me and contains the lyric " I never travel far without a little Big Star . " " I 'm In Love With A Girl " from Radio City features in the soundtrack of the 2009 film Adventureland . In 1998 , an ad hoc , shortened version of # 1 Record 's " In the Street " ( recorded by Todd Griffin ) was used as the theme song for the sitcom That ' 70s Show , and in 1999 , a new version titled " That ' 70s Song ( In the Street ) " was recorded by Cheap Trick also specifically for the show . " That ' 70s Song " and Big Star 's own " September Gurls " are included on the 1999 album That ' 70s Album ( Rockin ' ) released by the television program 's producers . The 2006 tribute album Big Star , Small World includes Big Star covers by the Posies , Teenage Fanclub , Gin Blossoms , Wilco , the Afghan Whigs , Whiskeytown and others . Lucero , a Memphis , Tennessee @-@ based alternative country band , covered " I 'm In Love With a Girl " on their 2015 release All a Man Should Do , an album which takes its title from a lyric in the song . Founding member Jody Stephens , and later additions to Big Star , provide backup on the track .

= = Personnel = =

Alex Chilton ? guitars , piano , vocals ( 1971 ? 1974 , 1993 ? 2010 )

Jody Stephens ? drums , vocals ( 1971 ? 1974 , 1993 ? 2010 )

Chris Bell ? guitars , vocals ( 1971 ? 1972 )

Andy Hummel ? bass guitar , vocals ( 1971 ? 1973 )

John Lightman ? bass guitar , backing vocals ( 1974 )

Jon Auer ? guitar , vocals ( 1993 ? 2010 )

Ken Stringfellow ? bass guitar , vocals ( 1993 ? 2010 )

= = Discography = =

Studio albums

# 1 Record ( Ardent / Stax , 1972 )

Radio City ( Ardent / Stax , 1974 )

Third / Sister Lovers ( PVC , 1978 )

In Space ( Rykodisc , 2005 )

## Live albums

Live ( Rykodisc , 1992 )

Columbia : Live at Missouri University 4 / 25 / 93 ( Zoo , 1993 )

Nobody Can Dance ( Norton , 1999 ) ? rehearsals and live recordings

Live Tribute at the Levitt Shell ( Ardent , 2011 ) ? Big Star with John Davis

Live in Memphis ( Omnivore , 2014 ) ? Big Star live on October 29 , 1994

Complete Columbia : Live at University of Missouri University 4 / 25 / 93 ( Volcano / Legacy , 2016 )

## Compilations

Biggest ( Line Records , 1994 ) ? greatest hits

The Best Of ( Ace Records , 1999 ) ? greatest hits

Big Star Story ( Rykodisc , 2003 ) ? greatest hits with one new track

Keep an Eye on the Sky ( Rhino , 2009 ) ? box set with a live disc

Nothing Can Hurt Me ( Omnivore Recordings , 2013 ) ? soundtrack to movie

Playlist ( 1972 @-@ 2005 ) ( Legacy Recordings , 2013 ) ? first compilation to cover all eras of band

= = Videography = =

Big Star : Nothing Can Hurt Me ( Magnolia , DVD , 2012 )

Live in Memphis ( Omnivore , DVD , 2014 ) ? Big Star live on October 29 , 1994