

Bowie Concert Mostly Noise, But Crowd Demanded More

By JOE M. DOVE

Media promotions for the David Bowie concert last night promised the young Briton would "change the direction of rock music in Memphis."

If it changes in Bowie's direction, it

will be to rock shows in which music plays little, if any, role.

David Bowie probably could be a talented musician. But his show is not selling music. He has substituted noise for music, freaky stage gimmicks for talent, and covers it all up with volume.

But his show was just what at least 4,385 young Memphis fans wanted to see and hear last night.

They loved it. They screamed. They yelled. They danced on their seats and begged for more David Bowie.

Despite prior press notices that Da-

THE FILM CLASS THAT FELL TO EARTH

CELEBRATING the 35th ANNIVERSARY OF ZIGGY STARDUST IN MEMPHIS, THIS SPECIAL FILM COURSE by MIKE McCARTHY sheds light on DAVID BOWIE'S visit to MCA IN 1973!

His gyrations and song lyrics have been said to lend hints of bisexuality and homosexuality. That is a matter of opinion. But physical motions of the slightly-built rock star could not be confused with those of a Johnny Cash or an Isaac Hayes. At the least, Bowie's show can objectively be called better than that of his warm-up group, Whole Oats, a country-rock quartet.

Playing all of their eight numbers in a simple four-four time, the group could not even keep the attention of the crowd which spent much time milling up and down the aisles and tossing several plastic Frisbees.

One of Whole Oats' final numbers was titled "I'm Sorry." It should have been dedicated to the audience.

David Bowie

—Staff Photo

HOW TO MAKE YOUR LIFE INTO A ROCK AND ROLL FILM

Students use David Bowie's visit to MCA in 1973 to conceptualize Memphis' (and Overton Park's) impact on American pop culture. Stories by Dolph Smith and others, rock and roll films, and pre-production emphasis on writing, storyboarding, directing and producing encourage students to create a short autobiographical narrative piece using Bowie's visit as a metaphor or literal device for their own experiences and imagination. Students supply their own mini DV camera and tape. Students must have experience on the Mac platform.

**6 Tuesdays/ February 19 – April 1
(no class March 11) 6 – 9 pm**

Tuition: \$270

Instructor – Mike McCarthy, with post-production guidance by Howard Gray
(see Howard's bio on page 5)

"Who needs a Grindhouse when you've got the best Drive-In Director in America living right here in Memphis?"

David Smay | *Oxford American*

David Smay is referring to Mike McCarthy, whom Memphis Film Commissioner Linn Sitler dubbed "the Godfather of Memphis Underground Cinema." McCarthy's career as an artist began in 1975, when—at the age of twelve—he was published in *Quasimodo's Monster Magazine*. Eventually, Fantagraphics would publish seven of McCarthy's comic books. McCarthy has produced and directed six features and as many soundtracks that lean heavy on Memphis as ground zero for American pop culture. He received a BFA from Memphis College of Art in 1986. Visit Mike McCarthy's website at www.guerrillamonsterfilms.com for information on this class and other things.



Dolph Smith (left), David Bowie (right),
MCA, February, 1973