

TIMELESS CONCERT IMAGES

And 40 years of rock concert experiences

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By rock music photographer Bill O'Leary

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FOREWORD

Bill O'Leary has played an extremely important part in the rock n' roll world, as the consummate live performance photographer for over 40 years. As a professional musician, rock photographers are a part of the music scene - whether it be shooting promotional shoots, live concerts, or simply capturing life on tour. Bill first photographed us back in 1979 - a couple years after I joined the Outlaws, at Madison Square Garden in New York City. We were touring in support of our latest album, *In the Eye of the Storm*. Madison Square Garden is a big show for any touring band - as well as me personally, as a musician. A landmark venue. The following year, 1980, Bill again photographed me onstage - twice. Once at a Pat Travers Band show at the Palladium in Lower Manhattan in April, then again later that fall in November, as the Outlaws were touring in support of our latest album, *Ghost Riders*. This time, we were playing a smaller venue in Passaic, New Jersey, called the Capitol Theatre. Hundreds upon hundreds of marquis performers from all over the world have been captured on film by Bill - with the help of his trusty camera. I am surely anticipating the release of Bill O'Leary's book, featuring his life's passion and his iconic photography work. Looking at the thousands of live photos Bill has shot over the years one thing is very clear - he knows when to "pull the trigger."

Cheers Bill. Keep clicking away.

Freddie Salem
Outlaws
Los Angeles, California

ABOUT THE PHOTOGRAPHER

Hard to believe that I have been shooting concerts for four decades now - beginning in the mid '70s, when I went to my first concert at the famous Madison Square Garden in New York City. I felt at home among the walls of speakers and the towering lighting rigs. I also immediately knew that leaving the show with a ticket stub, program, and maybe a t-shirt would not be enough. So, I had to capture the memory permanently. Within weeks, I had traded my Sony home stereo system for a black leather jacket and my first Minolta SLR camera. After a brief learning period experimenting with the constantly changing lighting and vast array of colors, film speeds, and the quick movements of the artists, I was told by many people that I was "a natural." I have always felt that knowing the music deeply and being passionate about it as well, really was the secret to capturing "the moment." With that confidence, I was soon shooting many concerts - *46 in 1980 alone*. By then, I was also being published in many major magazines. In the early days, I practiced guerrilla type tactics to get my equipment into the venues. Later, I was forced to play the game of securing credentials in order to shoot shows. All too soon, promoter and band management demands on photographers began to take the excitement out of shooting shows. Then, "the first 3 songs rule" became common - *no more pictures after the third song*. Pro concert photographers know that the best part of a show's production comes later in the event. In the end, I'm glad to have been a part of the glory days of concert photography.

Bill O'Leary

p.s. Questions? Comments? Inquiries? Feel free to email me at timelessconcertimages@gmail.com. Also, check out timelessconcertimages.com.



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AUGUST 1, 1980: THE PALLADIUM - NEW YORK CITY

AC/DC



AUGUST 1, 1980: THE PALLADIUM - NEW YORK CITY

This was a big night, my first-time shooting AC/DC after years of listening to their music. Only six months earlier, Bon Scott had died tragically, and was quickly replaced by Brian Johnson in time to record the *Back in Black* album - which eventually became the biggest selling rock album in history. This show was to take place at the Palladium - a vintage theater in Lower Manhattan, in the heart of New York City. As I did with many shows, I would ask a friend to come along, as I usually had a "plus 1" with my pass, or two tickets for the show. At the time, I had a girl that I was dating who liked AC/DC very much, so off to the show we went. This day, Friday, August 1, 1980, New York City - along with the entire east coast - was suffering through a week-long heatwave (with temperatures in the very high 90's F, with 90% humidity). As we entered the venue, we had heard that the air conditioning had broken down or had been cut off by the electric company due to heavy usage of the entire system in Lower Manhattan. Add 3,000 heavy metal fans to the mix, and it was unbearably *HOT*.



AUGUST 1, 1980: THE PALLADIUM - NEW YORK CITY

The opening band was DEF LEPPARD - they rocked the crowd for 30-40 minutes with a great performance. After a brief intermission between bands, the lights go down...and the frenzy begins to the sound of a massive iron bell being rung, with smoke and flashing lights. Opening with "Hells Bells," the entire place went crazy. Because of the heat inside, probably around 115 F degrees, many fans were agitated, including one in particular, that for some unknown reason, decided he was going to try and grab my camera bag and me, and pull me off of my seat that I was standing on trying to get the best shots I could during the mayhem! I managed to dispose of this threat rather quickly and continue shooting.



AUGUST 1, 1980: THE PALLADIUM - NEW YORK CITY

Meanwhile, about 3 or 4 songs into the set, I look to my right, and my girlfriend had just dropped and passed out at the foot of her seat. Security was all over the inside of the venue - dragging people outside to the sidewalk where it was a good 20-25 F degrees cooler than inside. I saw that she was with security and safe, so I decided to shoot the last of my roll of 36 exposure film as quickly as I had ever shot, *EVER*. As I was quickly finishing, someone in the front row to the right of me had been grabbing at Angus Young's socks or shoes, clearly aggravating him, and before I knew it, he literally threw down his guitar and dove in to the crowd head first in a fist fight, arms swinging everywhere, quickly followed by two roadies! The band kept playing as Angus got back onstage - probably within a minute at most - and continued the song.



AUGUST 1, 1980: THE PALLADIUM - NEW YORK CITY

Not even five to six songs into the show, I bailed out and looked for the closest exit. Upon walking out the door, there were 40-50 people being fanned and cooled off all over the sidewalk area in front of the venue, it looked like a warzone of wounded. My girlfriend was right there - safe and coherent - thanks to the great security staff. In the end, I shot two rolls of film (72 images) - the fastest I had ever shot a show, my guess would be maybe 20-30 minutes of the show at most. We left for cooler environs and had one hell of a story to tell. If anyone was wondering, my girlfriend was not upset with me at all...



AUGUST 1, 1980: THE PALLADIUM - NEW YORK CITY



AUGUST 9, 1992: FOX THEATRE - BOULDER, COLORADO

ALBERT KING



AUGUST 9, 1992: FOX THEATRE - BOULDER, COLORADO

Blues legend Albert King played the Fox Theatre in Boulder, Colorado, on August 9th, 1992. This was a classy performance with all the band members dressed in tuxedos - an old school performance. I was very familiar with his most famous song, "Born Under a Bad Sign," and of course he played that and a number of his songs from his long career. As the house photographer, I respected the wishes of the artists and bands that came through the venue and was told that Albert King was not comfortable with photos. "No problem," I thought, I will just take a few discreet images. I'm glad I did, Albert King passed away four months after this night's performance. He lives on in his music and through my images, as well.



JULY 7, 1980: THE PALLADIUM - NEW YORK CITY

ALLMAN BROTHERS



JULY 7, 1980: THE PALLADIUM - NEW YORK CITY

As godfathers of the southern rock genre, I was looking forward to shooting the band and hopefully getting some great shots. I photographed them twice, once in 1980 touring in support of the *Reach for the Sky* album at the Palladium in New York City. Then once again the following year, 1981, touring in support of the *Brothers of the Road* album, where I photographed them at the Capitol Theatre in Passaic, New Jersey. This was a period for the band when they had a new record deal and had reformed after breaking up four years earlier. Two new members were recruited from the Dickey Betts solo band Great Southern - Dan Toler on guitar and David Goldflies on bass. Unfortunately, this was also a time of continued addiction issues with Gregg Allman and Dickey Betts. This reunion period only lasted three years before the band broke up once again.



JULY 7, 1980: THE PALLADIUM - NEW YORK CITY

The performance at the Palladium in 1980 was great as I remember - there were many old school original fans from all appearances. They played all the original band favorites - "Melissa," "Blue Sky," "Ramblin' Man," and of course, "Whipping Post." Dickey Betts was in top form, playing amazing slide guitar passages and picking that amazing southern guitar rock sound he had become legendary for. The 1981 show was quite different - both visually and musically, as well. Dickey Betts had cleaned up his appearance with a short haircut - looking as if he were headed to a court appearance! The music, including new single "Straight from the Heart" sounded more modern, and slick. Overall, it was not the classic Allman Brothers Band feel of the year before, and for sure not the feel of the classic era of the band of years earlier.

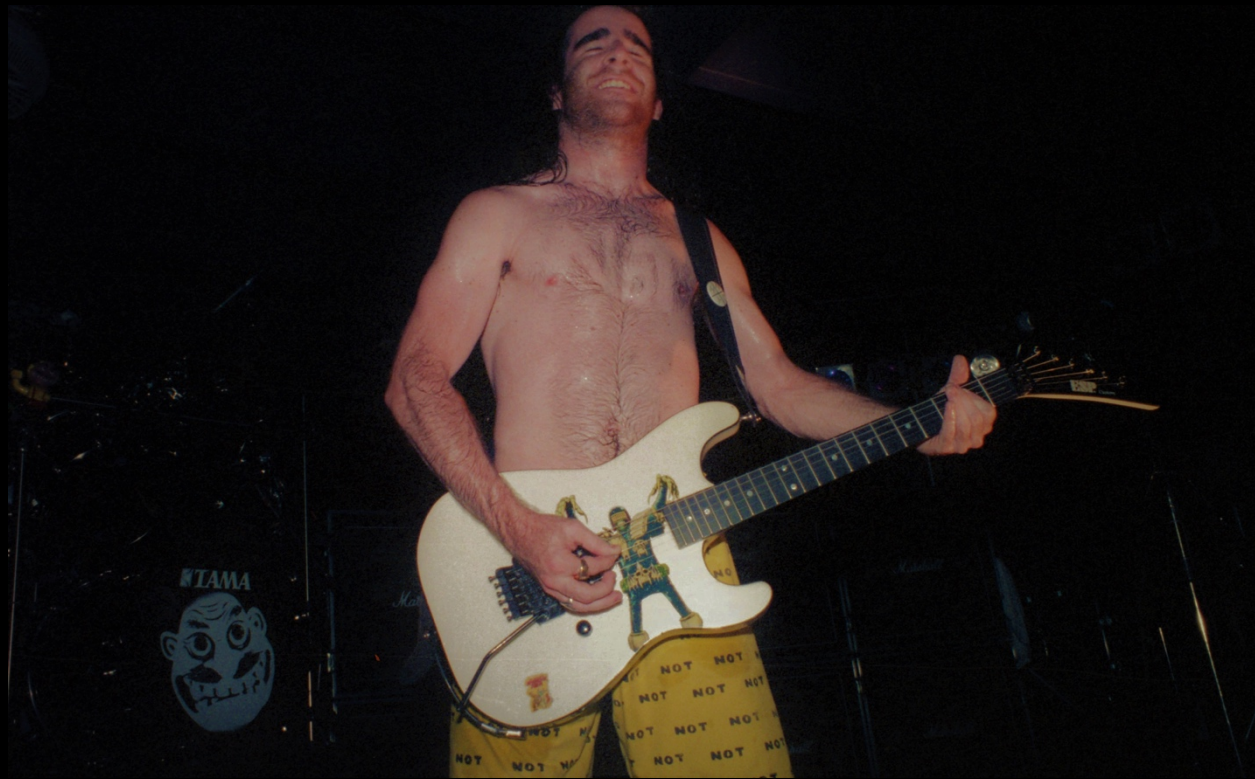


JANUARY 2, 1981: CAPITOL THEATRE - PASSAIC, NEW JERSEY



JUNE 26, 1987: NORMAN'S PLACE - AURORA, COLORADO

ANTHRAX



JUNE 26, 1987: NORMAN'S PLACE - AURORA, COLORADO

Now called one of the “Big Four” of thrash metal music, Anthrax was one of many bands at the time bringing an updated faster sound to heavy metal. This tour in 1987 was in support of their newest album, *Among the Living* - now considered to be a classic in their career. I was very excited to shoot this show as I had been following the band for the previous four years, and knew they were going places. The venue was a smaller club-like setting with some 600 metalheads crammed inside. There was a stage barrier up in front and I knew the band personally, so I had complete access - including behind the drum kit. Complete and free access to all areas of the stage is always great for any photographer - that opens a world of unique and different shooting angles. Shooting from within a thrash metal crowd can be impossible, especially anywhere near the “mosh pit.”



JUNE 26, 1987: NORMAN'S PLACE - AURORA, COLORADO



JUNE 26, 1987: NORMAN'S PLACE - AURORA, COLORADO

The band launched into the title cut, "Among the Living," and the energy level went through the roof. As I've mentioned many times before, even when the energy and volume level are at the highest levels, it is amazing how quiet it can be while looking through your viewfinder and being in the photographer "zone." Anthrax was another band that was highly active on stage - constant movement throughout. Again, not my preference but I did shoot some shots with a flash as many publications at the time requested it. Another great night of shooting on a hot summer night in June of 1987. After the show, I spent some time on the band's tour bus, showing guitarist Dan Spitz some very old photos of him playing in the band Overkill, complete with stage makeup - prior to him joining Anthrax. It was great to catch up with Scott Ian and Charlie Benante, as well.



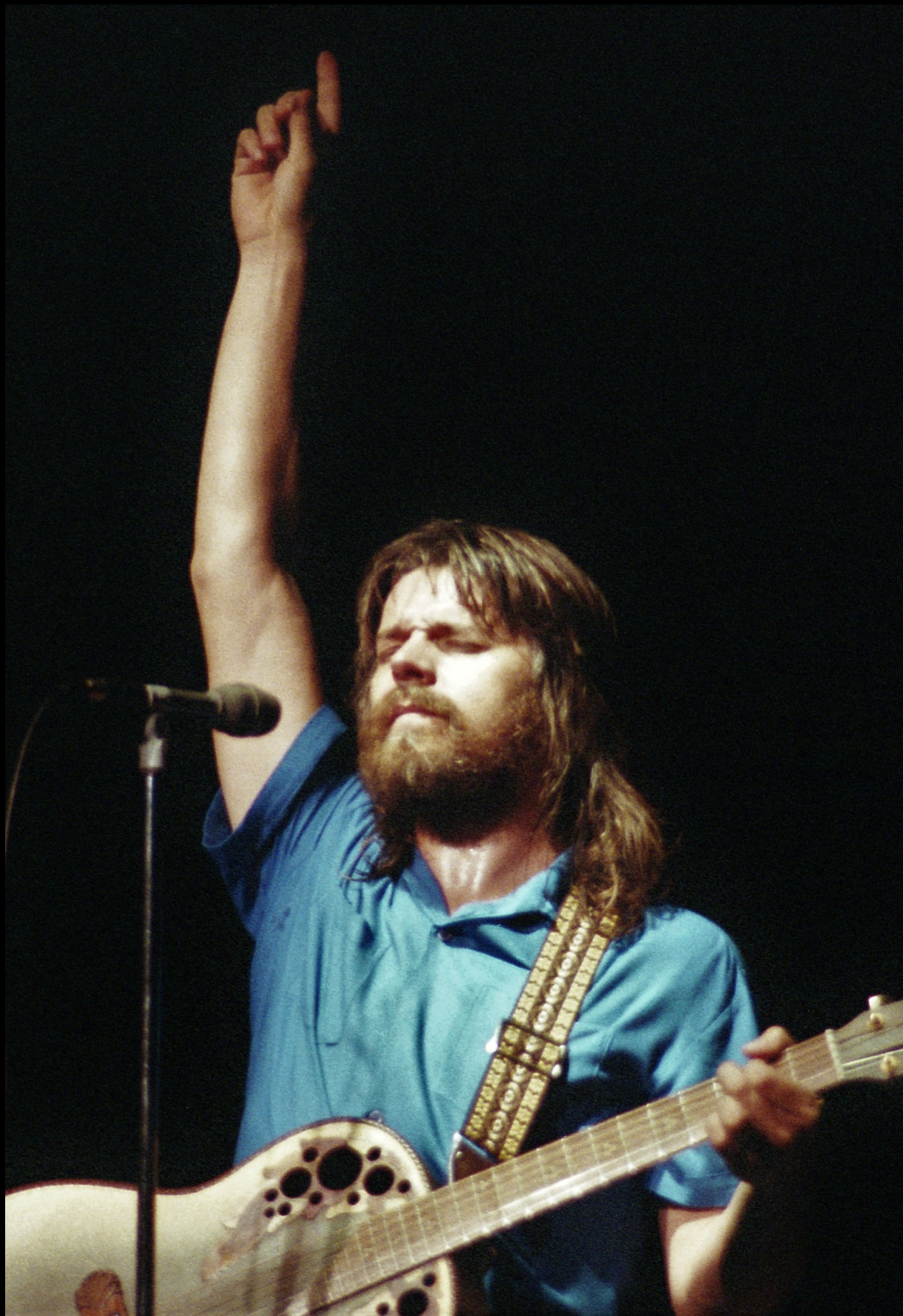
MARCH 20, 1993: FOX THEATRE - BOULDER, COLORADO

BLUES TRAVELER



MARCH 20, 1993: FOX THEATRE - BOULDER, COLORADO

Blues Traveler are one of the biggest bands in the “jam band” music genre. Here I photographed them early in March of 1993 in Boulder, Colorado at the Fox Theatre. The band featured vocalist and harmonicist, John Popper, who had just been in a motorcycle accident prior to this performance and required a stool to sit on for the entire show. His harmonica playing was not hampered by this at all. Guitarist Chan Kinchla was an amazing player and entertained the sold-out crowd with a high energy performance, as well. Blues Traveler, a Colorado favorite.



SEPTEMBER 13, 1980: MADISON SQUARE GARDEN - NEW YORK CITY

BOB SEGER



SEPTEMBER 13, 1980: MADISON SQUARE GARDEN - NEW YORK CITY

Another American artist closing out his career is Bob Seger. He has sold over 75 million records during his 60-year career. On this night, 39 years ago, I was headed to the famous Madison Square Garden in New York City. Bob Seger was on his *Against the Wind* tour - an album that became his biggest selling album with the title track, "Against the Wind," becoming a huge hit single, along with "You'll Accompany Me." That night the opening band was REO Speedwagon, so the show was going to be a showcase of American rock n' roll.



SEPTEMBER 13, 1980: MADISON SQUARE GARDEN - NEW YORK CITY

Bob Seger and his ensemble of eight fellow musicians and back-up singers played hit after hit - with little if any visible production or "stage show." It was all about *the music*. Of course, being a large arena show, the lighting was excellent, always a plus for any photographer. A common thing for me to look out for as I got settled into my shooting position was, how many follow spotlights were a part of the light show that night.



SEPTEMBER 13, 1980: MADISON SQUARE GARDEN - NEW YORK CITY

That night I shot my typical two to three rolls of 36 Exposure Kodak Print Film. My gear that night and throughout my career was my black body Minolta SRT-201, with film advancement by my "thumb," NOT a motor drive unit that I used to see many pit photographers use. I always said that if I had one of them, I would forget I was a still photographer and turn into a motion picture cameraman in the moment. Using film back then, that would be costly.



MAY 12, 1980: MADISON SQUARE GARDEN - NEW YORK CITY

CHEAP TRICK



MAY 12, 1980: MADISON SQUARE GARDEN - NEW YORK CITY

In the late '70s, Cheap Trick hit it big with the live album *Cheap Trick at Budokan* - especially in the USA. Shortly thereafter, they released *Dream Police*, which became their biggest selling studio album. I was fortunate to get to shoot them from the front row at one of their sold-out shows - performing at Madison Square Garden. Cheap Trick had a band image gimmick for many years with two of the members as the "nerd" types, while the other two were the "good looking rock star" types. The focus of the band was guitarist Rick Nielsen, one of the "nerds" - who had more energy onstage than almost anyone in rock n' roll...except possibly Angus Young of AC/DC. As a photographer, you had to be very quick to catch a great shot of Rick.



MAY 12, 1980: MADISON SQUARE GARDEN - NEW YORK CITY

Cheap Trick came on stage to thunderous applause and it immediately became a massive rock show. Loud, too. Like them or not, in their prime, this band rocked the house. The light show was very good, stage production was as well, the band members were very visual and photogenic. Song-wise, the title track from *Dream Police* was a highlight for me and I remember not shooting during the song, so that I could enjoy it more - as a normal fan, so to speak. I got some decent images this night, and completely enjoyed the experience of shooting in Madison Square Garden once again. In the years since, amazingly, I have sold more images of Cheap Trick than almost any other band I've shot.



MAY 12, 1980: MADISON SQUARE GARDEN - NEW YORK CITY



JULY 14, 1980: THE SPECTRUM - PHILADELPHIA, PENNSYLVANIA

DEF LEPPARD



AUGUST 1, 1980: THE PALLADIUM - NEW YORK CITY

I photographed Def Leppard twice on their very first US tour, supporting the *On Through the Night* album - both within two weeks of each other. These two shows were both in 1980 - the first opening for the Scorpions and Ted Nugent at the Spectrum Arena in Philadelphia and the second opening for AC/DC at the Palladium in New York City.



AUGUST 1, 1980: THE PALLADIUM - NEW YORK CITY

These images show the band in their earliest days, eventually becoming one of the biggest-selling rock bands in history. Lead vocalist Joe Elliot turned 21 years old the night of the Palladium show - seen here. These images include guitarist Steve Clark who tragically died in 1991, original guitarist Pete Willis who was fired in 1982, and also drummer Rick Allen - prior to his automobile accident in 1984, when he lost his left arm.



AUGUST 1, 1980: THE PALLADIUM - NEW YORK CITY

The band played basically the same set at both performances, including debut album songs "It Could Be You," "Hello America," "Rock Brigade," and "Wasted." Great high energy songs, showing a band hungry for success - which came quickly in 1983, with the release of their breakthrough third album, *Pyromania*. I'm always interested in shooting any opening bands, as you never know at the time just how famous they may become...or not.



JANUARY 10, 1993: FOX THEATRE - BOULDER, COLORADO

DIXIE DREGS



JANUARY 10, 1993: FOX THEATRE - BOULDER, COLORADO

The Dixie Dregs, aka the Dregs, with guitarist Steve Morse, have long been one of my favorite bands - great instrumental music to drive to. I had seen the band many times going back to 1981, when I saw them three times in that year alone. But I did not photograph them back then, as I wanted to fully enjoy the band as a fan. In 1992 and 1993 while I was "house photographer" at the Fox Theatre in Boulder, Colorado, I was able to photograph four different shows.



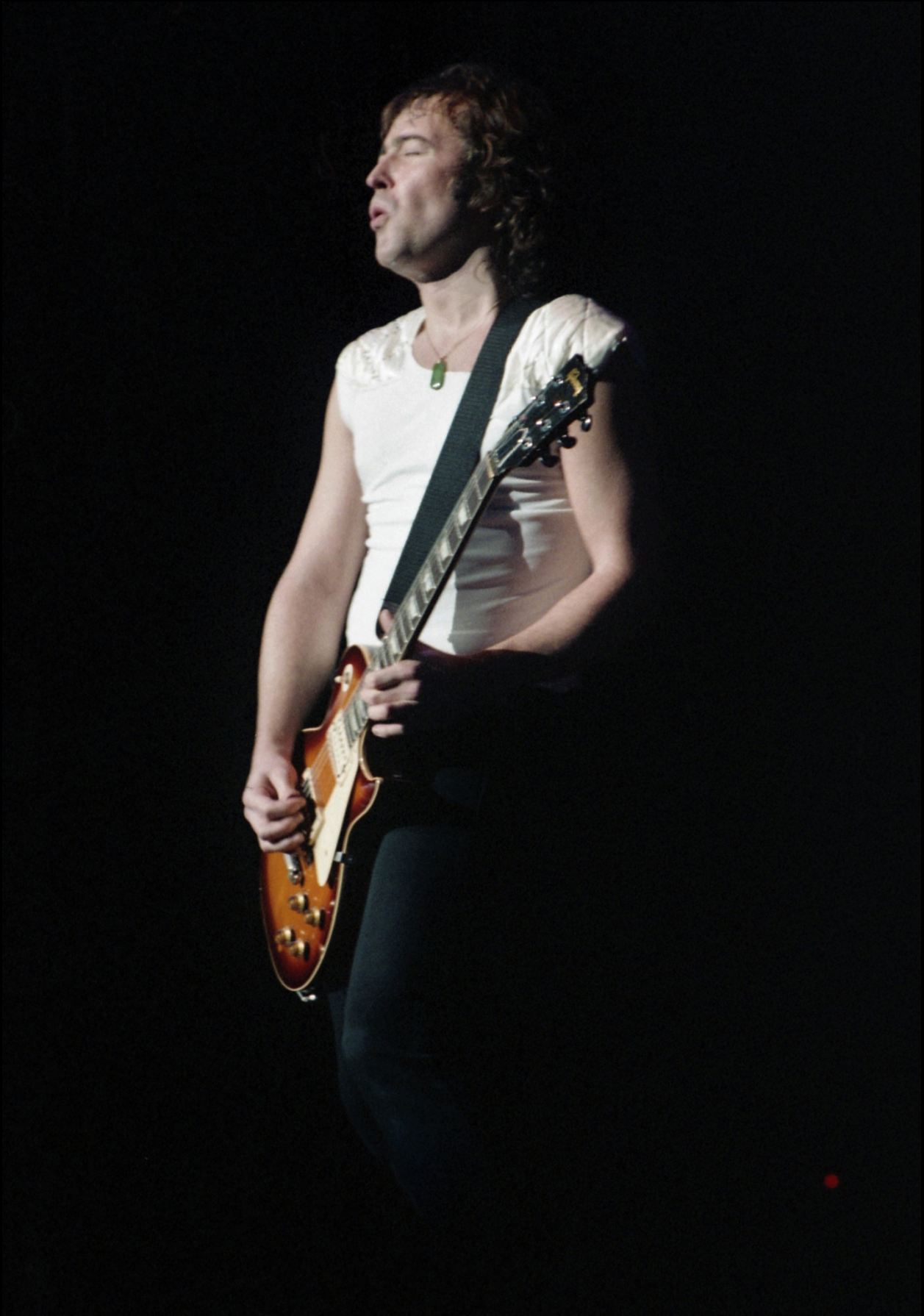
JANUARY 10, 1993: FOX THEATRE - BOULDER, COLORADO

These shows were during a brief reunion period that produced the live album, *Bring 'Em Back Alive*. They also featured violinist Jerry Goodman from the Mahavishnu Orchestra - a band that had an enormous influence on the Dixie Dregs in the early days. Bass player Dave LaRue - who had played in the Steve Morse solo band - completed the lineup at this time. Every musician in this band was known as the best in the business. Musician's musicians.



JANUARY 9, 1993: FOX THEATRE - BOULDER, COLORADO

During these four separate performances, I had the opportunity to shoot from a multitude of angles and positions. I shot close to 300 images total - *on film*, keep in mind. Watching Steve Morse play guitar is truly an amazing sight to see, one of the most talented ever. I really enjoyed shooting drummer Rod Morgenstein as well, one of the best drummers out there. I look back at these images with great fondness and they almost come to life for me when looking at them.



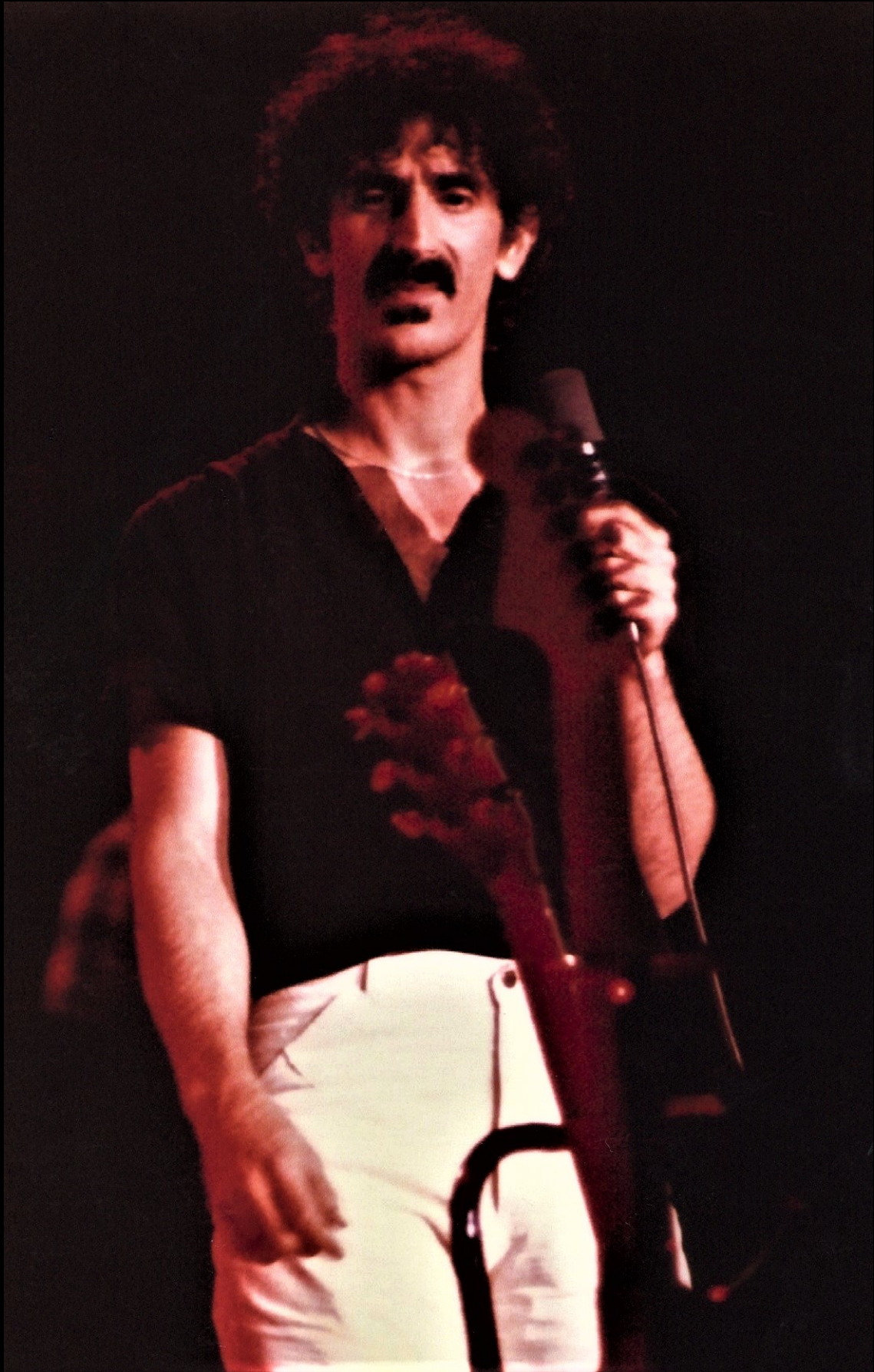
NOVEMBER 30, 1979: MADISON SQUARE GARDEN - NEW YORK CITY

FOREIGNER



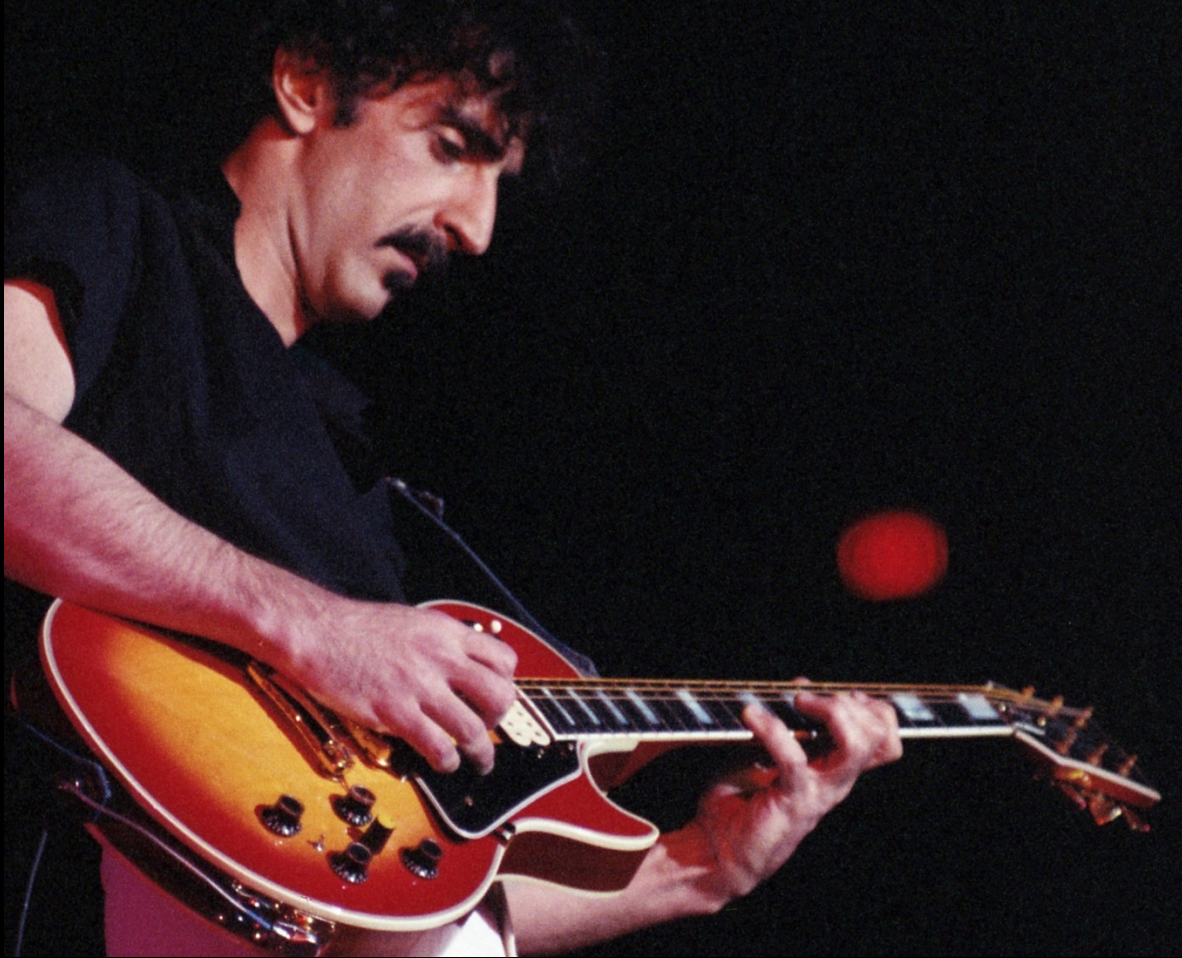
NOVEMBER 30, 1979: MADISON SQUARE GARDEN - NEW YORK CITY

Foreigner, another band that became one of the biggest selling rock bands of all time with multiple radio hits. I photographed them at Madison Square Garden on the *Head Games* tour in 1979. This was their third album and they had become a headlining band very quickly - "Dirty White Boy" and the title song were the current singles at this time. The band was firing on all cylinders for the sold-out crowd at the Garden. New bassist Rick Wills fit in seamlessly with the band. I had known all their music since the beginning in 1977 - and enjoyed hearing every song they played this night. Guitarist and band leader Mick Jones, along with vocalist Lou Gramm, rocked the audience with a near two hour long set, of hit after hit.



MAY 9, 1980: NASSAU COLISEUM - NEW YORK

FRANK ZAPPA



MAY 9, 1980: NASSAU COLISEUM - NEW YORK

The date was Friday, May 9, 1980. My day job at the time was working for a retail liquor store in Summit, New Jersey. As the workday was winding down, I had asked my boss if I could borrow his old Chevrolet Station Wagon later that night as I needed a way to get to a rock concert over two hours away - on Long Island, New York. He was very hesitant, but eventually said OK and good luck. Sometime after 5:00pm, a friend of mine and I headed out on our adventure to Nassau Coliseum. This night, I had two second row seats - credentials would come later in my career. Bringing professional camera equipment into the venue was relatively easy back in those days, as security was very relaxed. We got to the venue as the sun was setting - parked in the massive parking lot where thousands of concert goers were playing music, drinking, and partying before the show. Entering the arena, we were excited to see Frank Zappa - promoting his latest album, *Joe's Garage*. I shot about two rolls of 36 exposure film, 72 images during his two-hour set. Typically, I would shoot anywhere between 72 to 108 images, hoping of course for a high percentage of good to great images. Sometimes this was very challenging, as I was a non-flash photographer from the start. This meant hoping for great stage lighting as well as multiple follow spotlights with brilliant "white" light. Well, the lighting was OK at best, but would come away with some nice shots as seen here.



MAY 9, 1980: NASSAU COLISEUM - NEW YORK

After the encore, we exited the venue searching for our borrowed vehicle. Ready for our two-hour drive home to be over with, I turned the key...nothing. Got someone to help us “jump start” the vehicle...still nothing. We looked for a pay phone, yes, long before mobile phones. No such luck. As the parking lots were quickly emptying, we attempted to get inside through the backstage area to get to a phone for a tow truck. A security person let us in, we found a phone but no luck contacting anyone for help. Inside, a member of the crew asked about our dilemma, he then, feeling sorry for us, invited us into the friends and family guest area to wait it out, etc. We were backstage for a post-performance party with food and drink. As we were sitting at one of the many tables, Frank Zappa himself introduced himself to us! We told him of our situation, and he asked us to stay long as we needed. We got to chat with him for 10-15 minutes about his music and touring, where we lived, etc. He thanked us for coming and wished us luck getting back home. Well, by then we had no luck contacting a tow company, we made our way out to our lonely broke-down vehicle to sleep it off until the next morning, when we could get a tow to a local mechanic hopefully. Upon waking to a brilliant sunrise, what an amazing sight of millions of glistening empty beer and liquor bottles all over the empty parking lot. We finally got home later that day, after the vehicle got repaired not far from the arena. In the end, a long difficult night after the show - but we got to meet Frank Zappa, an icon of rock music.



MAY 9, 1980: NASSAU COLISEUM - NEW YORK



MARCH 9, 1981: MADISON SQUARE GARDEN - NEW YORK CITY

GRATEFUL DEAD



MAY 14, 1980: NASSAU COLISEUM - NEW YORK

These images are from three different shows - 1980, 1981 and 1987. The earliest, my first time seeing the Grateful Dead, was at Nassau Coliseum on Long Island, New York in 1980, where they were supporting the *Go to Heaven* album. My first impression was that the crowd was there to party and enjoy every minute of the show. Shooting the legendary Jerry Garcia was very important to me, as I recognized his iconic status even then.



MARCH 9, 1981: MADISON SQUARE GARDEN - NEW YORK CITY

The following year, I photographed them at Madison Square Garden. I had photographed my share of shows up to this point, all different types of audiences, but on this night, I experienced the most unnerving and dangerous crowd situation ever. When the house lights went down and the show began, thousands of fans crashed the main floor from all sides of the arena, crushing everyone below and in front. I literally was elevated off the floor in the crush, while taking my shots of the band as quickly as possible, thankfully surviving the night.



**AUGUST 11, 1987: RED ROCKS AMPHITHEATRE -
MORRISON, COLORADO**

My final time shooting the Grateful Dead took place at a much more pleasant environment in 1987 - the famous Red Rocks Amphitheatre, in Colorado. I went to three of the four nights that they played - these shows being the last time Jerry Garcia was able to play at that high of an altitude due to his failing health. Compared to the crowd in 1981 at Madison Square Garden, this scene was concert heaven - very friendly crowd, beautiful venue. I have photographed a few shows at Red Rocks over the years and can say it is certainly the most beautiful and magical of concert venues that I have ever been to. Years later, these Grateful Dead shows had become the shows of legend. I'm glad to have captured these images and have sold many images to fans and publications alike.

HOT TUNA



APRIL 17, 1992: FOX THEATRE - BOULDER, COLORADO

I photographed Hot Tuna doing their acoustic gig, at the Fox Theatre in 1992. Both early members of Jefferson Airplane, guitarist Jorma Kaukonen and bassist Jack Casady, were legends of the late '60s west coast music scene. Formed back in 1969, Hot Tuna regularly did acoustic shows mixing it up with electric shows, as well.



APRIL 17, 1992: FOX THEATRE - BOULDER, COLORADO

They played to a sold-out crowd here in Boulder, to a great fan base of theirs. Jorma was a great acoustic picker and you could tell he was really into it, accompanied by another guitar player, Michael Falzarano. Jack Casady was great to see - I had photographed him 12 years prior with a band called SVT. His acoustic bass playing was incredible. Great mellow performance.

JEFF BECK



OCTOBER 7, 1980: CAPITOL THEATRE - PASSAIC, NEW JERSEY

On this night, I photographed one of my all-time favorite guitar players, Jeff Beck. He was on tour supporting his album *There and Back* - the last of a trilogy of albums I consider his classic "rock fusion period," including *Blow by Blow* and *Wired*. It was a cool October night, but if you were a guitar fan, it was about to heat up. The opening track off *There and Back*, "Star Cycle," started the show with some blazing guitar licks. Jeff Beck was simply *amazing* this night - one of the best guitar players I have had the privilege of seeing, let alone photographing. He is unique in that any note he plays - or sound he makes - through his guitar seems to naturally and purposely fit the song exactly. His band this night also included one of the best rock drummers out there, Simon Phillips. Bassist Mo Foster, an accomplished session musician, was outstanding as well.



OCTOBER 7, 1980: CAPITOL THEATRE - PASSAIC, NEW JERSEY



OCTOBER 9, 1980: MADISON SQUARE GARDEN - NEW YORK CITY

JETHRO TULL



OCTOBER 9, 1980: MADISON SQUARE GARDEN - NEW YORK CITY

Jethro Tull were one of the most popular rock bands of the '70s - with huge classic rock radio hits "Aqualung," "Locomotive Breath," and "Bungle in the Jungle." This was 1980, and Jethro Tull had a new sound with their new album, *A*, as well as a new cleaned up look - complete with jumpsuits! Longtime guitarist Martin Barre rocked all night, and it was good to see him still in the band. Ian Anderson was still the consummate performer regardless - commanding the stage and pulling from the past with all the familiar songs Jethro Tull is known for. Performing with his main instrument, the flute, and occasionally his acoustic guitar, he gave an amazing performance this night. A rock legend, for sure.



APRIL 11, 1981: CAPITOL THEATRE - PASSAIC, NEW JERSEY

JOAN JETT



APRIL 11, 1981: CAPITOL THEATRE - PASSAIC, NEW JERSEY

I photographed Joan Jett & the Blackhearts in 1981 at the Capitol Theatre. She had just released the *Bad Reputation* album - with the radio hits "Do You Wanna Touch Me" and the title track. She also of course played the song she is most known for, "I Love Rock 'n' Roll." She also did a great version of "Summertime Blues" during her set. Having known about her previous band, the Runaways, I was glad to get some images of her. She is the real deal - a true rocker.



JULY 3, 1980: CONVENTION HALL - ASBURY PARK, NEW JERSEY

JUDAS PRIEST



JULY 3, 1980: CONVENTION HALL - ASBURY PARK, NEW JERSEY

Once again, I was shooting one of my favorite bands as a teenager...Judas Priest. This tour was in support of their newest album at the time, *British Steel*. I had photographed the band at two different shows on the previous tour, *Hell Bent for Leather* (titled *Killing Machine* in Europe), but unfortunately, the images were mediocre at best due to angle and location within the venue. This time around, I had secured front row seats and was very excited to shoot the band, uncredentialed. At that time in 1980, promoters and venues had just begun to crack down on concertgoers bringing camera equipment or any type of recording devices into the shows. If you were discreet and NOT using a flash, you could take pictures from your seat. Sometimes entering a venue, we would use guerilla tactics to get camera equipment in with us. Hiding a camera lens here and the camera body there discreetly to get through security. That was the case on this night, I got the bare minimum of equipment in, a 50mm lens and the camera body itself, with 3-4 rolls of film as well.



JULY 3, 1980: CONVENTION HALL - ASBURY PARK, NEW JERSEY

I find it ironic in today's concert going world that everyone has a mobile phone with both still photo capability, as well as even worse, video capability. Just look at YouTube and you can see EVERYTHING is filmed. Obviously, the quality is very lacking in most cases, but the fact that it has been allowed so far is ironic. Over 35 years of keeping photographers jumping through hoops, securing credentials, band management permissions, etc., and now everyone is a "photographer". *The irony of it all.* Anyway, back to Judas Priest. Everything this night was perfect - the lighting, the angle for composition, the crowd was also great, completely into the artist. As it turned out, I was the only person up front with a camera, not even a credentialed photographer was shooting the performance. Judas Priest came on with full throttle energy, as usual. I love shooting shows where I feel as if I am the only person there - just you and the band through the viewfinder. In the end, you may agree, I got some amazing images capturing Judas Priest just as they were breaking the big time.



JULY 3, 1980: CONVENTION HALL - ASBURY PARK, NEW JERSEY



JANUARY 25, 1984: UNIVERSITY OF DENVER ARENA - DENVER, COLORADO

KISS



JANUARY 25, 1984: UNIVERSITY OF DENVER ARENA - DENVER, COLORADO

KISS was one of the biggest and most visual American acts during the '70s. I photographed them on the *Lick It Up* tour in January of 1984. This was the beginning of the "unmasked" period, when they did away with their makeup for almost a decade - before returning to the classic look. This period of KISS coincided with the rise of MTV and the music video becoming a very important promotional tool. The band took on a more commercial - almost glam - look, common in the '80s. As with all KISS productions, the stage show was impressive, complete with awesome lighting and plenty of pyro.



JANUARY 25, 1984: UNIVERSITY OF DENVER ARENA - DENVER, COLORADO

KISS rocked through many of their classic hits of course - opening with "Detroit Rock City," then playing "Firehouse," "Cold Gin," and "Lick It Up." One thing about KISS is they know how to get the crowd involved - Paul Stanley being one of the best frontmen in the business. The drum kit was impressive, too - with the drum riser resembling a tank and rotating during Eric Carr's drum solo. These images include guitarist Vinnie Vincent, a short-time member of KISS.



JANUARY 25, 1984: UNIVERSITY OF DENVER ARENA - DENVER, COLORADO

I was able to document an unusual concert moment for KISS during this show. During the part of the show when bassist Gene Simmons grabs a torch and spews flames from his mouth - something he had been doing every show for almost a decade - his hair caught fire! His roadie quickly came out with a wet towel, smothering the flames, with Gene walking offstage momentarily. This reportedly only occurred twice in his career.



APRIL 11, 1992: FOX THEATRE - BOULDER, COLORADO

MARILLION



APRIL 11, 1992: FOX THEATRE - BOULDER, COLORADO

Anyone who is a fan of Marillion is most likely a fan for life. They have one of the largest cult followings of any band out there. I had heard of them when they had a hit with the song "Kayleigh" in the mid '80s - at that time they were fronted by original lead singer, Fish. In 1988, Fish departed for a solo career, and the band brought in a new vocalist, Steve Hogarth, who is still with the band to this day. This concert was during the *Holidays in Eden* tour in Boulder, Colorado, in April of 1992. During this time, I was the house photographer at the Fox Theatre, a new concert venue that quickly became known as one of the best concert venues in Colorado - with a capacity of approx. 800 people. National acts came through regularly, international acts as well - Marillion being one of the first international acts to play there. The diehard fans came out in droves, selling out the venue quickly. With no "photo pit," I had to secure my position in front of the stage prior to the doors opening for the show, as this was a general admission show, no seating.



APRIL 11, 1992: FOX THEATRE - BOULDER, COLORADO

Shooting major acts in a small venue is always a treat, as you can shoot in a very intimate setting - close, too. The band came on to an enormous welcome and I was in the photographer zone right away. Most of the shows at the Fox Theatre did not use a follow spotlight, but this night, the production included one - awesome for shooting "non" flash. I shot some 36 images, one roll of film, and relocated from the front to a side angle, still close, eventually finishing from a VIP balcony section dead center, which gave me great full stage shots with nice lighting images as seen here - one of my favorite, most colorful shots. Marillion won the fans over with truly amazing musicianship as always, as well as a nice mix of Fish-era songs with Steve Hogarth-era songs from the first two albums he had sung on to this point. I am rarely shooting within a more friendly and passionate crowd than a Marillion crowd, great fans who truly LOVE the music. Every fan in the venue this night was focused on the band and the music - something that seems to be less and less common at concerts in general.



APRIL 11, 1992: FOX THEATRE - BOULDER, COLORADO



OCTOBER 1, 1993: GOTHIC THEATRE: DENVER, COLORADO

MERCYFUL FATE



OCTOBER 1, 1993: GOTHIC THEATRE: DENVER, COLORADO

I photographed Mercyful Fate in 1993 supporting the *In the Shadows* album - this was the first reunion of the band after breaking up in 1985. I had seen them back on the *Don't Break the Oath* tour in 1984, but did not take pictures at that time. They are one of the most influential bands of the black metal genre - along with Venom and Bathory. Vocalist King Diamond with his trademark falsetto vocal style is unique to say the least. Most either loved it or loathed it.



OCTOBER 1, 1993: GOTHIC THEATRE: DENVER, COLORADO

The dual guitar sound of guitarists Hank Shermann and Michael Denner was the benchmark for the European metal sound. I always felt like they sounded like a combination of old Ulrich Roth (Scorpions) and Michael Schenker (UFO) - not a bad combination in my book. On this night, they played all the classics from their first two albums, as well as great new songs such as "Egypt" and "The Old Oak" - quick to become favorites of mine. Stunning guitar playing through vintage instruments and gear.



OCTOBER 1, 1993: GOTHIC THEATRE: DENVER, COLORADO



NOVEMBER 13, 1980: CAPITOL THEATRE - PASSAIC, NEW JERSEY

MICHAEL SCHENKER GROUP



NOVEMBER 13, 1980: CAPITOL THEATRE - PASSAIC, NEW JERSEY

Michael Schenker embarked on a solo career after leaving the band UFO in 1978. As one of my favorite guitar players of all time, I was very excited to get the opportunity to photograph him on his very first solo tour in 1980. I also got to photograph him once again in 1984, while supporting his *Built to Destroy* album. These early solo images from 1980 were taken at the Capitol Theatre. In one of the oddest concert pairings, Michael Schenker was the opening band for Molly Hatchet. Opening with "Armed and Ready," he ran through a quick opening set, including a few classic UFO songs. Great to see Paul Raymond as well, who had played in UFO with Michael.



FEBRUARY 14, 1984: RAINBOW MUSIC HALL - DENVER, COLORADO

In 1984, he was headlining his own tour, along with a new band, - the exception being the return of vocalist Gary Barden. These images were taken at the legendary Rainbow Music Hall in Denver, Colorado. After four albums, the set was a virtual best of classic Michael Schenker Group songs, with such classic UFO tracks as "Rock Bottom" and "Doctor Doctor" closing out the show. Capturing images of Michael Schenker during this early solo period of his career was a thrill for me. The mad axeman with his signature Flying V guitar is truly a highlight I will never forget!



FEBRUARY 14, 1984: RAINBOW MUSIC HALL - DENVER, COLORADO



NOVEMBER 29, 1979: MADISON SQUARE GARDEN - NEW YORK CITY

MOLLY HATCHET



NOVEMBER 13, 1980: CAPITOL THEATRE - PASSAIC, NEW JERSEY

Molly Hatchet were touring in support of the *Flirtin' With Disaster* album for a little over two months when I first photographed them in 1979 - opening for the Outlaws at Madison Square Garden. I had listened to their albums quite a lot prior to this show, and could not wait to see them live - they quickly became one of my favorite southern rock bands. How could you beat three guitar players rocking right in your face, with lead vocalist Danny Joe Brown leading the charge. Hell yeah!



NOVEMBER 29, 1979: MADISON SQUARE GARDEN - NEW YORK CITY

After the enormous success of the *Flirtin' With Disaster* album, the band started headlining shows on their own. I photographed them once again on the *Beatin' the Odds* tour, this time at the Capitol Theatre. At this time in their career, Danny Joe Brown had left to form a solo band - replaced by new vocalist Jimmy Farrar. Live, they did not miss a beat and were rocking harder than ever. Hard to believe that only one member of the original band, Steve Holland, is still alive and kicking.



NOVEMBER 13, 1980: CAPITOL THEATRE - PASSAIC, NEW JERSEY



MARCH 12, 1984: McNICHOLS ARENA - DENVER, COLORADO

MÖTLEY CRÜE



MARCH 12, 1984: McNICHOLS ARENA - DENVER, COLORADO

Mötley Crüe had enormous success after I photographed them in early 1984 - while they were on their *Shout at the Devil* tour. They were opening for Ozzy Osbourne here at McNichols Arena in Denver, Colorado. This was during the explosion of MTV, which helped propel Mötley Crüe and other similar bands to great heights. Vocalist Vince Neil and bassist Nikki Sixx were all action onstage, and the crowd was completely engaged, while guitarist Mick Mars filled the sound with his loud n' proud guitar playing. It was a relatively quick set, but you could tell they were going places very fast. "*Shout, shout, shout, shout at the devil!*"



MAY 2, 1981: THE PALLADIUM - NEW YORK CITY

MOTÖRHEAD



MAY 2, 1981: THE PALLADIUM - NEW YORK CITY

Although technically not my best work, my photos of Motörhead are classic if nothing else. These were shot on the *Ace of Spades* tour while opening for Ozzy Osbourne at the Palladium in New York City. The *Ace of Spades* album as well as bassist/vocalist Lemmy have both become iconic in the world of hard rock and heavy metal. I was fortunate to get to hang out with Lemmy and drummer Phil Taylor four months later, when they returned to New York City - where they played a very small club in midtown Manhattan, I believe called Club 57.



MAY 2, 1981: THE PALLADIUM - NEW YORK CITY

Motörhead were a gigantic influence on the new heavy metal genre called thrash metal - they played fast, they played loud, and they were high energy. I look back on this time and realize how lucky I was to capture the original band at this point in their career. All three original members have passed on now, but their legacy lives on in the world of heavy metal. To quote Lemmy, "You know I'm born to lose, and gambling's for fools. But that's the way I like it baby, I don't wanna live forever!"



MAY 2, 1981: THE PALLADIUM - NEW YORK CITY

TED NUGENT



JULY 14, 1980: THE SPECTRUM - PHILADELPHIA, PENNSYLVANIA

The music of Ted Nugent was the soundtrack for most teenage boys during the '70s. With hits like "Free for All," "Cat Scratch Fever," and "Stranglehold," he was larger than life. I photographed his *Scream Dream* tour stop at the Spectrum, in July of 1980. When the house lights went down, the mayhem onstage (and off) erupted. The crowd was high energy and crazy, and Nugent bathed in it all - literally - with nothing on but a loincloth and his guitar. He rocked all his hits, at one point running over right in front of me for a screaming photo opportunity seen here. By the end of the show, I felt like I had been through an experience...the NUGENT experience.



JULY 14, 1980: THE SPECTRUM - PHILADELPHIA, PENNSYLVANIA



NOVEMBER 29, 1979: MADISON SQUARE GARDEN - NEW YORK CITY

OUTLAWS



NOVEMBER 8, 1980: CAPITOL THEATRE - PASSAIC, NEW JERSEY

One of my earliest favorite southern rock bands, the Outlaws. I started listening to them in 1976 as a teenager, and still do. I first photographed them at Madison Square Garden, headlining in support of the album *In the Eye of the Storm*, in 1979. I was so excited to get photos of the “Florida Guitar Army” as they were called back then. Guitarist Billy Jones was even wearing a New York Yankee’s baseball jersey for the local crowd. Founding guitarist Hughie Thomasson and guitarist Freddie Salem, along with Jones, showed the crowd just how guitar playing was done - not to mention vocal harmonies.



NOVEMBER 29, 1979: MADISON SQUARE GARDEN - NEW YORK CITY

I shot the band again the very next year at the Capitol Theatre. They had just released their 6th album, *Ghost Riders*, which included the cover song “(Ghost) Riders in the Sky.” The band had a new bassist, Rick Cua, on this tour. Guitarist Freddie Salem brought some hard rocking to the set, with his song “Devil’s Road.” The band seemed to be in great spirits onstage, and the crowd rewarded them with tremendous applause this night. Sadly, this would be the last album and tour for guitarist Billy Jones with the band. Green grass and high tides...*forever*.



NOVEMBER 8, 1980: CAPITOL THEATRE - PASSAIC, NEW JERSEY



DECEMBER 21, 1984: L'AMOUR - BROOKLYN, NEW YORK

OVERKILL



APRIL 15, 1994: OGDEN THEATRE - DENVER, COLORADO

A year or so after I graduated high school in Summit, New Jersey, a female friend of mine, Lori D., introduced me to her new boyfriend, a guy named Lee. She said we had to meet because of our mutual love of hard rock and heavy metal. This was Rat Skates - future founding member and drummer of Overkill. Before they eventually became known as Overkill, Rat and bassist DD Verni would rehearse covers by Iron Maiden, Judas Priest, and Motörhead. I photographed them in 1981, shortly after vocalist Bobby "Blitz" Ellsworth joined - it was their first official promo shoot as Overkill.



JUNE 9, 1987: NORMAN'S PLACE - AURORA, COLORADO

Over the years, I photographed them on many occasions, as they became one of the biggest metal bands out there. The images here vary in time from 1984, 1987 and 1994. They have toured with Anthrax, Megadeth, and Slayer, as well as becoming a major headliner on their own - especially popular in Germany and Europe. Rat Skates eventually left the band for personal reasons - mainly the constant grind of touring and wanting to have a normal life. Long-time guitarist Bobby Gustafson seen here also eventually left the band.



JUNE 9, 1987: NORMAN'S PLACE - AURORA, COLORADO

Overkill have continued some 39 years now, with bassist DD Verni and vocalist Bobby "Blitz" Ellsworth as the sole original members. They have recorded over 20 albums, sold well over five million albums and continue to tour all over the world. Looking back at all the images I have shot of the band since 1981, they bring back many great memories of the early thrash/power metal days we all had a part in. Cheers to "Blitz" and DD on all their success. *Blood Metal Donors!*

OZZY OSBOURNE



MAY 2, 1981: THE PALLADIUM - NEW YORK CITY

On May 2, 1981 Ozzy's *Blizzard of Ozz* tour rolled into New York City with great anticipation, as this was a new chapter in Ozzy's career. Almost two years ago to the day, Ozzy was fired from Black Sabbath, and his future looked bleak. With his very first solo album, *Blizzard of Ozz*, and a new touring band - featuring guitarist Randy Rhoads - things were looking up. In the band were both Tommy Aldridge, legendary drummer from the Pat Travers Band and Black Oak Arkansas, and bassist Rudy Sarzo, who was previously a band mate of Randy's in Quiet Riot.



MAY 2, 1981: THE PALLADIUM - NEW YORK CITY



MAY 2, 1981: THE PALLADIUM - NEW YORK CITY

The show was amazing, and you could feel how special and magical this line-up was - Ozzy, the well-seasoned frontman, with the iconic guitar god to be, Randy Rhoads. My images, although mediocre due to poor lighting, came out relatively decent. I took many shots with a flash attachment due to the poor stage lighting, ironically years later I watched a bootleg video of the show where you could see my flash illuminating the entire stage and band members! Apologies...



MAY 2, 1981: THE PALLADIUM - NEW YORK CITY

This would be the first of three separate times I would get the privilege of seeing Randy Rhoads within the next nine months - prior to his untimely death in March of 1982. The ultimate loss to the rock and roll world, Randy Rhoads was a shining star who died far too early. I regret not photographing him the last two times I saw him, but the performances live in my mind. Randy was amazing on stage live, but all I need to listen to is the track "Diary of a Madman" to remind me of his genius.



MARCH 12, 1984: McNICHOLS ARENA - DENVER, COLORADO



MARCH 12, 1984: McNICHOLS ARENA - DENVER, COLORADO

Just three years later I photographed Ozzy in Denver, Colorado on tour supporting his latest album, *Bark at the Moon*. The band had changed with new guitarist Jake E. Lee and returning bassist Bob Daisley, along with keyboardist Don Airey onstage. At the time, there could not be a better replacement for Randy Rhoads than Jake E. Lee - another amazing guitar player that Ozzy would help make famous. Great new album, great show, and Ozzy was back on track headed for an amazing solo career ahead.

PAT TRAVERS



APRIL 19, 1980: THE PALLADIUM - NEW YORK CITY

Another of my all-time favorite guitar players, Pat Travers was on his *Crash and Burn* tour here in 1980. I photographed them at the Palladium in Lower Manhattan. They were riding a wave of success with the radio hit "Snortin' Whiskey" from the latest album, as well as the hit cover song, "Boom Boom (Out go the Lights)," from their previous live album, *Live! Go for What You Know*. I was ecstatic to see a guitar god I had been listening to for the past 4 years or so.



APRIL 19, 1980: THE PALLADIUM - NEW YORK CITY

The band was amazing - with original bassist Mars Cowling, drummer Tommy Aldridge, and second guitarist Pat Thrall seen here. An amazing guitar player in his own right, this tour would be Thrall's last with the Pat Travers Band. With five albums of material to pull from, the band ripped through all the favorites - "Hooked on Music," "Life in London," and a version of "Born Under a Bad Sign." A great show at the old Palladium - which was fast becoming a home base for me shooting concerts in New York City.

PHISH



APRIL 5, 1992: FOX THEATRE - BOULDER, COLORADO

I photographed the band Phish early in their career, in April of 1992, as the house photographer at the Fox Theatre. I had previously heard of the band, although I was not too familiar with them. I knew that they had been building a cult following in the tradition of the Grateful Dead. The Fox Theatre was an 800 people capacity venue, and this show was a complete sell out - not even advertised, I later learned.



APRIL 5, 1992: FOX THEATRE - BOULDER, COLORADO

The band was very musically talented, with plenty of musical improvisation along with extended jams. They had just released their first major label release, *A Picture of Nectar*, on Elektra Records. The band's popularity exploded soon after this period, and they would eventually be one of the largest festival type jam bands out there. Once again, I consider myself lucky to have captured images during the earliest stages of a major band's career path.

PINK FLOYD



FEBRUARY 27, 1980: NASSAU COLISEUM - NEW YORK

While I do not consider these images to be some of my better ones, I do consider this night to be a rarity as performances of *The Wall* have become legendary over the years. On this night, February 27, 1980, Pink Floyd were to perform the 11th show of only 12 performances in the USA. Nassau Coliseum on Long Island in New York was the venue as this short and very expensive tour was wrapping up. Entering the arena, I was amazed at the size of the production - the stage was enormous, with part of the yet to be built "wall" stretching from one side to the other, up into the seats even. Considering my angle of view was not as close as I would have liked, I was sure to capture the enormity of the show. I was also "in the door" for a mere \$19.00 - the cost of a face value ticket. I was GLAD to just be there!



FEBRUARY 27, 1980: NASSAU COLISEUM - NEW YORK



FEBRUARY 27, 1980: NASSAU COLISEUM - NEW YORK

The first half of the show started, right away I could tell this would be a spectacle and I had to capture the best images possible. They played the album exactly as it was recorded, complete with added sound effects, as well as plenty of visual effects - including a replica fighter plane flying over the arena floor, before crashing into the wall! The video images cast upon the surface of the wall were spectacular for the time, but nearly impossible to capture on film. After a short intermission, the show continued with "Hey You" - as the bricks in the wall were continuously built in as the show progressed leading to completion of the wall with the band hidden behind the massive stage structure. After a few more songs, one of the most incredible concert moments I've ever witnessed happened, when David Gilmour appeared standing on top of the wall as "Comfortably Numb" started. He was silhouetted by bright white follow spots coming up from behind and below him, making him look like some guitar god on top of the world. *Simply awesome.*



FEBRUARY 27, 1980: NASSAU COLISEUM - NEW YORK

THE POLICE



JANUARY 10, 1981: MADISON SQUARE GARDEN - NEW YORK CITY

The Police already had two albums out, and were touring and promoting a third album, *Zenyatta Mondatta*, by the time I got a chance to photograph them at Madison Square Garden. They were the headliner after breaking in America, with songs like "Message in a Bottle," "Roxanne," and "So Lonely." The opening bands were fellow Brits, Jools Holland and His Millionaires, and Tom Robinson's Sector 27.



JANUARY 10, 1981: MADISON SQUARE GARDEN - NEW YORK CITY

The Police show was on January 10th, 1981. It was a cold winter night outdoors, but things soon heated up inside Madison Square Garden, where I had photographed many shows in the past. I was amazed at the energy the Police had, especially as a three-piece band. It's always exciting photographing a band that you are not too familiar with, coming away afterwards a "true" fan. I was dead center in front of the stage, getting what I thought were amazing images, and really enjoying the crowd's vibe - very happy and energetic.



JANUARY 10, 1981: MADISON SQUARE GARDEN - NEW YORK CITY

I remember the lighting that night being very colorful and bright, perfect for a “non-flash” photographer as I hoped to always be. In the future, that would change slightly as many magazines and photo editors *required* very highly exposed images that would transfer to print better in their publications. I always disliked flash photography, or “crime scene photography” as I called it - it was so unnatural looking. I also found it to be obnoxious in a concert setting. I preferred nice “follow spotlight lighting” that was typically used in arena settings.



JANUARY 10, 1981: MADISON SQUARE GARDEN - NEW YORK CITY

One highlight I will never forget in the middle of the show was during the song, "Don't Stand So Close To Me," one of their biggest hits - I was concentrating on my composition through the viewfinder, and I felt the entire floor of the arena moving up and down as if I was on a trampoline. All of this unnerving movement was caused by the crowd dancing and jumping in unison up and down to the music. I had never felt that in the past at this venue. *Amazing*. Recently in a documentary by drummer Stewart Copeland, he pointed out that this was one of the most important shows in the career of the band. I'm proud to have captured that on film.



SEPTEMBER 28, 1980: MADISON SQUARE GARDEN - NEW YORK CITY

QUEEN



SEPTEMBER 28, 1980: MADISON SQUARE GARDEN - NEW YORK CITY

With the increased popularity of Queen due to the release of the *Bohemian Rhapsody* movie, I am so pleased to have my 1980 concert images seen by many new and old fans of the band. On the night I was photographing Queen at Madison Square Garden, they were on tour supporting the newest album, *The Game*. This album was to be a high point for the band in the US - due to two #1 hit singles, "Another One Bites the Dust" and "Crazy Little Thing Called Love."



SEPTEMBER 28, 1980: MADISON SQUARE GARDEN - NEW YORK CITY

Queen were known for their spectacular light show, as well as the amazingly photogenic Freddie Mercury. As I mentioned earlier, the *Bohemian Rhapsody* movie also featured a backstage scene that took place back in 1980 at Madison Square Garden - the very night I was shooting this show in fact. I remember loving the cover of their previous album, 1979's *Live Killers*, due to all of the great photography on it - very colorful indeed.



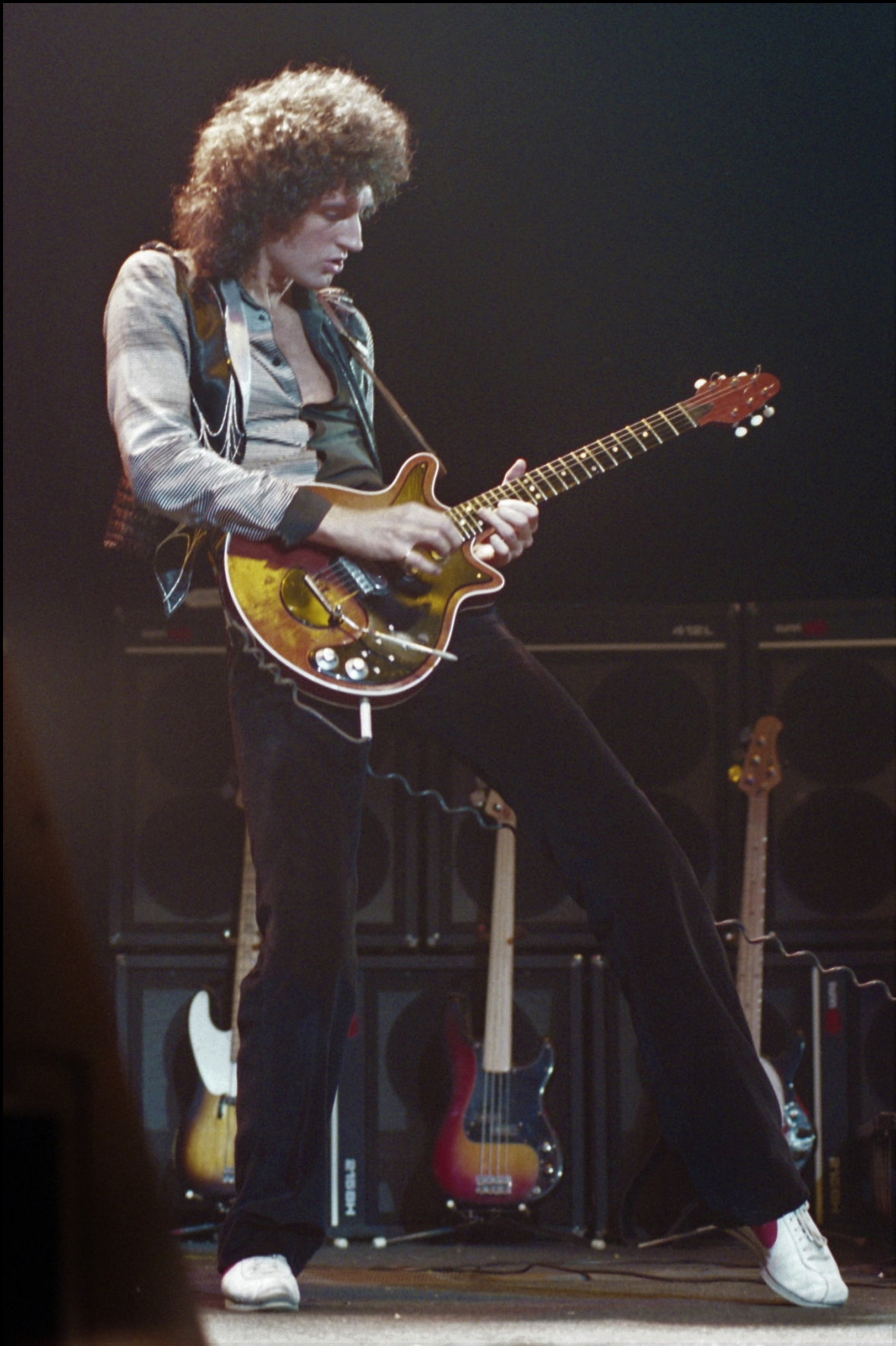
SEPTEMBER 28, 1980: MADISON SQUARE GARDEN - NEW YORK CITY

The show started and within minutes I was in concert photographer heaven - the lighting, the stage fog, and the energy were all encompassing. With all the colorful lighting in the background of every shot, it was amazing composing all my images that night. Barring any technical problems, I knew I was getting some amazing photos from my front row seat. The arena was completely sold out, and the energy and love for the band came in waves from behind as I was shooting the performance.



SEPTEMBER 28, 1980: MADISON SQUARE GARDEN - NEW YORK CITY

As seen here in this book, my Queen images have become quite popular over the years. A few have been published, but for the most part, many of them have been solely cherished by me and the great memories that they have provided. In fact, that is basically how my concert photography career started out - I needed to take home more than a fleeting visual memory of the show, or just a t-shirt and ticket stub. *I needed to document with still images for eternity.*



SEPTEMBER 28, 1980: MADISON SQUARE GARDEN - NEW YORK CITY



MAY 8, 1981: CAPITOL THEATRE - PASSAIC, NEW JERSEY

RAINBOW



MAY 8, 1981: CAPITOL THEATRE - PASSAIC, NEW JERSEY

Rainbow was formed by legendary guitar god Ritchie Blackmore, after departing Deep Purple in 1975. I photographed them on the *Difficult to Cure* tour in May of 1981, at the Capitol Theatre. As a fan of rock guitar players, shooting Ritchie Blackmore was at the top of the list. Blackmore has an aura around him of mystery and even darkness, and his guitar playing comes off as if he is standing on a biblical mountain top. "Spotlight Kid" opened the show, followed by "Can't Happen Here" and "I Surrender" - a big hit at the time for the band. A few Deep Purple songs came later - "Woman from Tokyo", "Lazy," and "Smoke on The Water."



MAY 8, 1981: CAPITOL THEATRE - PASSAIC, NEW JERSEY

This was the debut of singer Joe Lynn Turner with Rainbow, as they would go on to great commercial success with him as vocalist in the '80s. Also in the band was former Deep Purple bassist Roger Glover. It was great to get pictures of two members from the classic Deep Purple line-up, for sure. Turner had an amazing voice and carried the songs very well, even while Ritchie Blackmore was giving him the steely eye to keep him in line - Blackmore was known to do that with singers. Known as "the man in black", Blackmore commanded the stage with his guitar playing just as I had expected he would.



MAY 8, 1981: CAPITOL THEATRE - PASSAIC, NEW JERSEY



SEPTEMBER 13, 1980: MADISON SQUARE GARDEN - NEW YORK CITY

REO SPEEDWAGON



APRIL 18, 1981: NASSAU COLISEUM - NEW YORK

REO Speedwagon has been rocking audiences since 1967 - since forming in Champaign, Illinois. They had many radio hits in the '70s, but huge success came with the album *Hi Infidelity* in 1980 with no less than *four* radio hits. I first photographed them in September of 1980 - at the tail end of the *Nine Lives* tour at Madison Square Garden, opening for Bob Seger. Lead vocalist Kevin Cronin has always been a great entertainer with loads of energy, as well as lead guitarist Gary Richrath, who I've always believed was an underrated player for sure. REO Speedwagon were the quintessential American rock band - they rocked through their opening set with all the fury and finesse of a headlining band, which they very soon would be. Less than six months later, they certainly proved that to be true.



APRIL 18, 1981: NASSAU COLISEUM - NEW YORK

On the night of April 18, 1981, I was in the front row at Nassau Coliseum, Long Island in New York. The *Hi Infidelity* album had just been released four months earlier. The band came out rocking all of their hits, older favorites "Roll with the Changes," "Time for Me to Fly," and "Ridin' the Storm Out," along with the newest hits, "Keep on Loving You", "Take It on the Run," and "Don't Let Him Go." It was a very rare moment for me to be photographing a band in the moment that they had a #1 hit across the US radio airwaves. You could feel the energy coming from the audience during the performance of "Keep on Loving You." The production - especially the light show - was spectacular this night. A large arena rock show with all of extras, including possibly 12-14 follow spots focused on the stage from all angles. This is before the time of HD video screens and digital lighting rigs. Another favorite stage prop that I love to see as a photographer is the liberal use of dry ice or stage fog - this always makes for some great images.



SEPTEMBER 13, 1980: MADISON SQUARE GARDEN - NEW YORK CITY

THE ROMANTICS



MAY 12, 1980: MADISON SQUARE GARDEN - NEW YORK CITY

The Romantics hit it big with two radio hits, “What I Like About You” and “Talking in Your Sleep.” They were a power pop and new wave style band and were opening for Cheap Trick when I shot these images. This was May of 1980 at Madison Square Garden - which must have been a huge show for them at the time. Lead vocalist and rhythm guitarist Wally Palmar was a very charismatic frontman, and really got the crowd into the music. “What I Like About You” was the current single, and went over huge. Great opening band on this night.



MAY 12, 1980: MADISON SQUARE GARDEN - NEW YORK CITY

ROSSINGTON COLLINS BAND



NOVEMBER 24, 1980: CAPITOL THEATRE - PASSAIC, NEW JERSEY

Literally out of the ashes of Lynyrd Skynyrd came the Rossington Collins Band - formed in 1979, just two years after the 1977 plane crash that killed three members of the band. On this night in 1980, I was excited to get the opportunity to photograph four original members of Lynyrd Skynyrd, who were touring in support of the album *Anytime, Anyplace, Anywhere*. As a big fan of "southern rock," this was a big night for me - having never seen Lynyrd Skynyrd before the plane crash. Interestingly, the opening band was .38 Special with vocalist Donnie Van Zant - younger brother of Lynyrd Skynyrd's Ronnie Van Zant. The vocalist for the Rossington Collins Band was Dale Krantz, former backing vocalist for .38 Special - later married to Gary Rossington, just two years later.



NOVEMBER 24, 1980: CAPITOL THEATRE - PASSAIC, NEW JERSEY



NOVEMBER 24, 1980: CAPITOL THEATRE - PASSAIC, NEW JERSEY



NOVEMBER 24, 1980: CAPITOL THEATRE - PASSAIC, NEW JERSEY

It was awesome getting to see two of the three original guitar players from Lynyrd Skynyrd, Allen Collins and Gary Rossington, jamming together - playing not only songs from this band's new album, but also, a few Lynyrd Skynyrd tracks, including an amazing final song and tribute to those that died, "Freebird," played as an instrumental with just a mic stand placed front and center stage alone. An amazing concert moment, as the tragedy seemed as if it was only yesterday. Looking back now, it's hard to believe that only one original member of Lynyrd Skynyrd is still with us, Rossington, who continues to carry the southern rock flag proudly. Bands like the Allman Brothers Band, Molly Hatchet, Blackfoot, and the Outlaws have all but disappeared with time. I was happy to document in images this night, four original members of one of the greatest southern rock bands, Lynyrd Skynyrd.



MAY 16, 1980: NASSAU COLISEUM - NEW YORK

RUSH



MAY 11, 1980: THE PALLADIUM - NEW YORK CITY

I photographed one of my favorite bands, Rush, three of the four nights they played the Palladium in New York City - in early May of 1980. This was their *Permanent Waves* tour, and the New York City shows were very important, proving to the record industry people that Rush had arrived at the top of their game. The final show of the American leg of this tour was a couple of weeks later, at Nassau Coliseum, on Long Island, NY. The single from the album, "The Spirit of Radio," was a huge hit on radio and the band was on a roll.

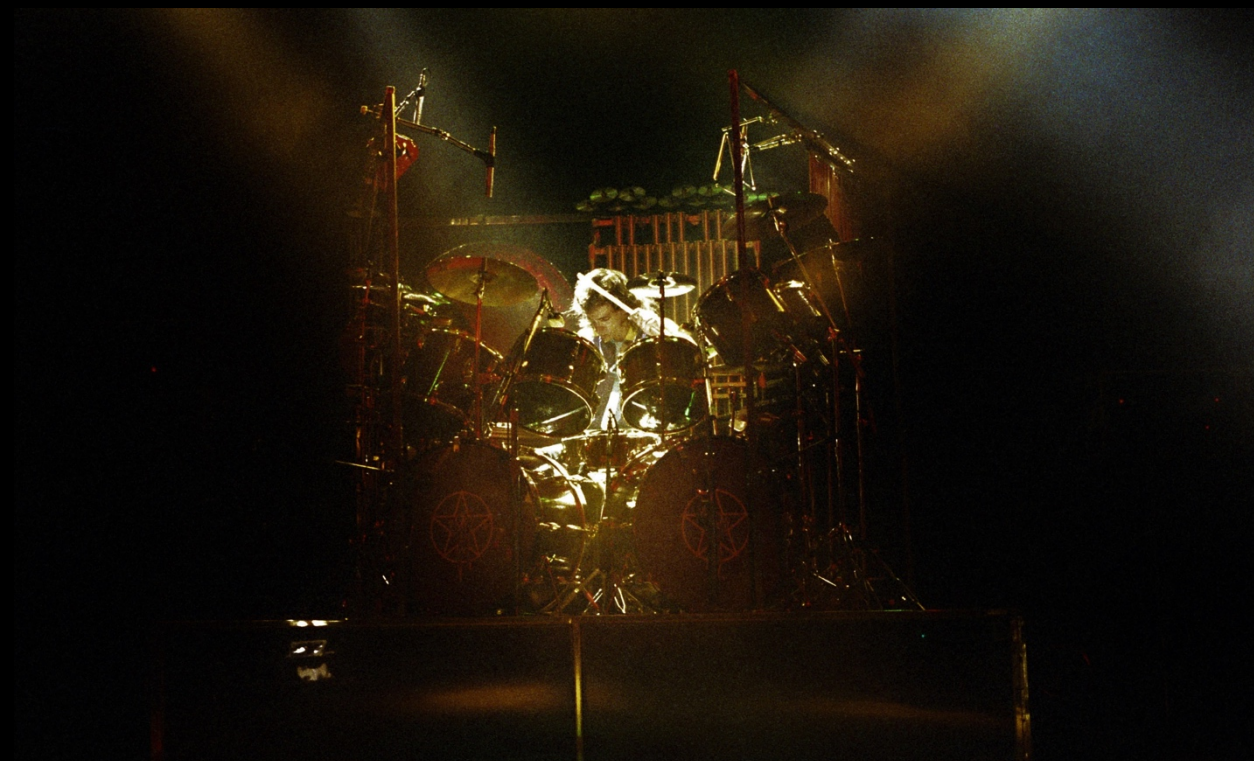


MAY 11, 1980: THE PALLADIUM - NEW YORK CITY



MAY 10, 1980: THE PALLADIUM - NEW YORK CITY

Over the many years of my concert photography career, I really enjoyed shooting bands that I was a huge fan of musically. I found that “knowing” every song, every note, every solo, etc. further put me into the “zone,” as I was looking through the viewfinder. Many people from magazine editors to professional musicians to fans - and even some concert promoters - have told me that I had a natural knack for knowing when to get THE shot. I attribute that to passionately knowing the music, and it makes it more enjoyable in my opinion.



MAY 10, 1980: THE PALLADIUM - NEW YORK CITY

Photographing Rush four nights was a dream come true for me, and all four nights were from different angles - achieving a variety of great shots of the three guys in the band. Shooting both Geddy Lee and Alex Lifeson up front was a joy, more of a challenge was getting great action shots of drummer Neil Peart. Shooting drummers from the front pit area can be tough sometimes - more often than not, they are hidden behind the drum kit. Getting unbelievable images of one of the greatest drummers in rock history was a must. I hope that I achieved that as seen here.



MAY 18, 1981: MADISON SQUARE GARDEN - NEW YORK CITY



MAY 10, 1980: THE PALLADIUM - NEW YORK CITY



MAY 18, 1981: MADISON SQUARE GARDEN - NEW YORK CITY

Now that Rush have retired from touring and recording new music, I am grateful to have had the opportunity to have shot them during the classic period of their career - from the *Hemispheres* tour in 1979 through the *Moving Pictures* tour in 1981. I have probably shot more images of Rush than any other band in my career. When I look through all my images, it brings back the best memories at that time.

SCORPIONS



JULY 14, 1980: THE SPECTRUM - PHILADELPHIA, PENNSYLVANIA

I finally got the opportunity to see and photograph one of my favorite bands as a teenager in the '70s, the Scorpions. They were touring in support of the recently released album, *Animal Magnetism*, and playing in America for the first time. I was in a front row seat at the Philadelphia Spectrum, where both Def Leppard - who were also on their first American tour - and the Scorpions were opening for Ted Nugent!



JULY 14, 1980: THE SPECTRUM - PHILADELPHIA, PENNSYLVANIA

As an opening band, the Scorpions maybe had a 45-minute set for me to shoot. Not a problem, as I was used to shooting under pressure and getting the best shots quickly. The stage this night was very high, with an enormous security fence like I had never seen before - especially in an indoor arena show. Fortunately, I was tall enough to get a good angle for shooting above it, standing on my seat helped.



JULY 14, 1980: THE SPECTRUM - PHILADELPHIA, PENNSYLVANIA

The Scorpions came on with high energy performance, something they would become very famous for later in their career. "Make It Real" was the opening song from the new album. They also played a few tracks from the older classic albums with former guitarist Ulrich Roth, who had since gone solo two years earlier. New guitarist Matthias Jabs was fitting in very well with the "new" Scorpions, who were hoping to conquer the American audiences. Another new track, "The Zoo," was getting a lot of airplay on US radio at the time.



JULY 14, 1980: THE SPECTRUM - PHILADELPHIA, PENNSYLVANIA

I came away with some decent images considering the challenges of a minimal light show, a very tough shooting angle and a crazy high energy crowd - all fighting to get as close to the stage as possible. I remember at the end of Ted Nugent's set, when the house lights came on, many of the foldable floor chairs were completely mangled and destroyed. Another night of high intensity rock n' roll survived...



JANUARY 18, 1991: MAMMOTH EVENTS CENTER - DENVER, COLORADO

SLAYER



OCTOBER 4, 1994: MAMMOTH EVENTS CENTER - DENVER, COLORADO

I first photographed Slayer in January of 1991, when they were on the *Seasons in the Abyss* tour. I was working for a new publication called *PIT Magazine*, who needed Slayer images for an upcoming article. Having photographed many thrash metal shows in the past, I knew that the mosh pits and stage diving at a Slayer show was going to be more than EXTREME. Even shooting a Slayer show from within the security barrier at the front of the stage was a challenge - where you almost need eyes on the back of your head, to survive the random Doc Marten size 13 boot slamming you in the head, while you are focused on shooting the show.



OCTOBER 4, 1994: MAMMOTH EVENTS CENTER - DENVER, COLORADO

I shot Slayer again in 1994, on the *Divine Intervention* tour. Working around an army of security people at most of the metal shows was great, because they were usually looking out for the photographers as well. In fact, I remember before this show, the credentialed photographers had a meeting with all the security people about the “process” of how things were going to be dealt with in the security/photo pit. During the show, as many as a hundred crowd surfers can come over the barrier where they are ushered out the side of the pit area. These types of concerts are certainly some of the toughest to shoot - with everything going on all around you. I personally found it VERY exciting and loved it.



JANUARY 18, 1991: MAMMOTH EVENTS CENTER - DENVER, COLORADO



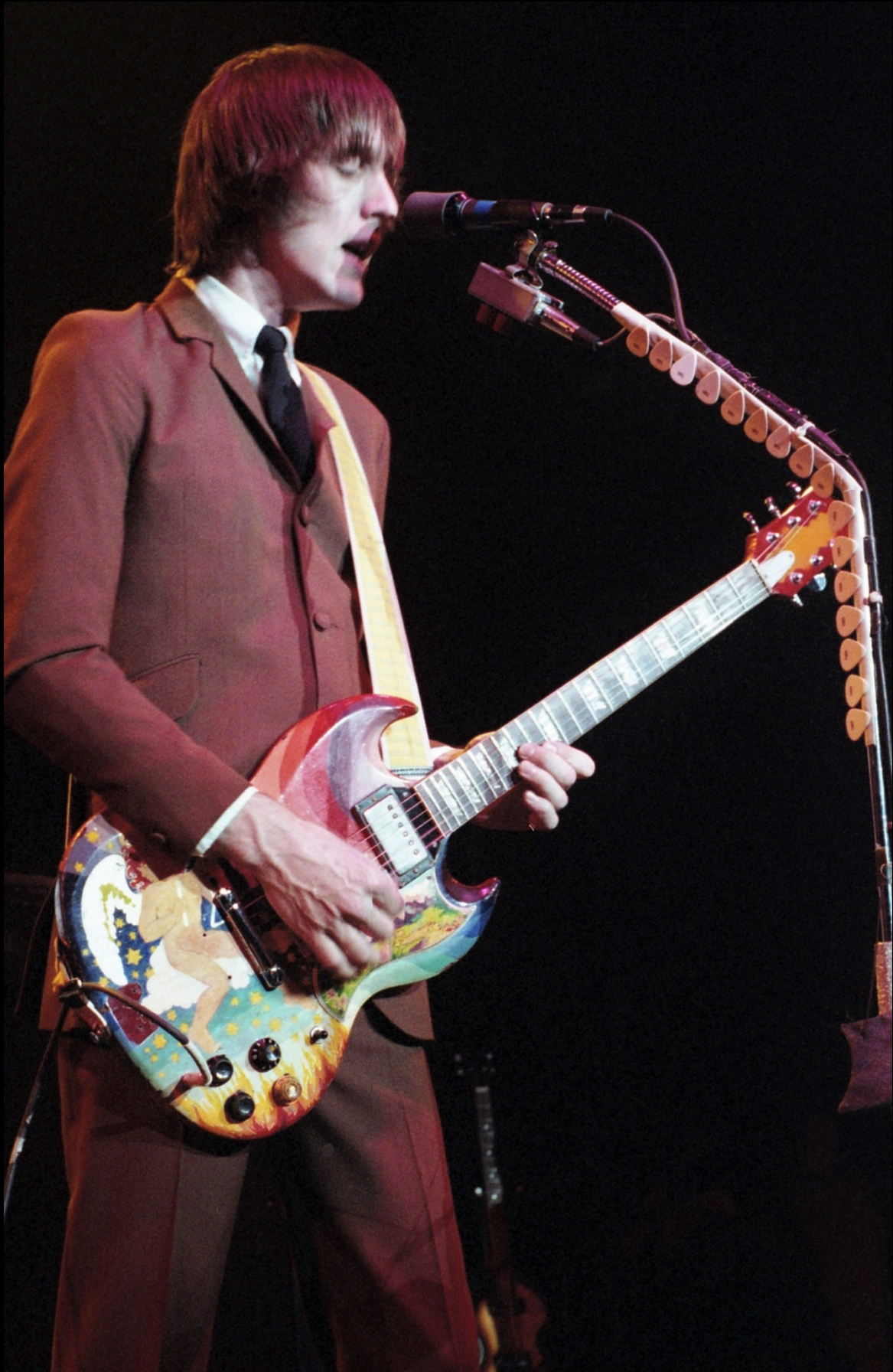
FEBRUARY 6, 1980: MADISON SQUARE GARDEN - NEW YORK CITY

STYX



FEBRUARY 6, 1980: MADISON SQUARE GARDEN - NEW YORK CITY

Styx was by the time of this concert, in February of 1980, a *major* arena rock band. Once again shooting at Madison Square Garden on the band's *Cornerstone* tour, I was looking forward to capturing shots of the band I'd known about for many years prior. The band's latest single, "Babe" - certainly *not* a favorite of mine - was partly the reason for the sold-out arena crowd. They also played their biggest hits, "The Grand Illusion," "Crystal Ball," "Fooling Yourself," and of course, "Come Sail Away." Another memorable concert experience, with guitarists Tommy Shaw and James "JY" Young especially putting on a great show.



OCTOBER 31, 1980: CAPITOL THEATRE - PASSAIC, NEW JERSEY

TODD RUNDGREN'S UTOPIA



OCTOBER 31, 1980: CAPITOL THEATRE - PASSAIC, NEW JERSEY

Utopia was more of a band than a side project of Todd Rundgren - I had loved the band since first hearing the albums *RA* and *Oops! Wrong Planet* back in 1977. I photographed them in 1980, on Halloween night at the Capitol Theatre, during the *Deface the Music* tour, which was somewhat of a nod to the Beatles music. The band was in full Beatlemania outfits, all dressed alike as you can see in the photos. They played all the Utopia hits - "Love Is the Answer," "Set Me Free," "The Road to Utopia," and "Love in Action." That night I learned just how underrated Todd is as a guitar player. Wow! Amazing show.



JUNE 21, 1980: CAPITOL THEATRE - PASSAIC, NEW JERSEY

TRIUMPH



JUNE 21, 1980: CAPITOL THEATRE - PASSAIC, NEW JERSEY

I was so excited to get to see this great Canadian band on their *Progressions of Power* tour - their fourth album. I had been a big fan ever since hearing the album *Rock & Roll Machine* a few years prior. After studying earlier Triumph album covers and the photos they used, I could tell they came with a great stage production.



JUNE 21, 1980: CAPITOL THEATRE - PASSAIC, NEW JERSEY

On with the show, and Triumph came out with all guns blazing. *Wow!* I was shooting this show at the comfortable environs of the Capitol Theatre - I had shot many shows there, and the venue had become almost like a home base to me. The light show, the equipment on stage, complete with “white” Marshall cabinets - the first time I had ever seen those. This was a ROCK SHOW.



JUNE 21, 1980: CAPITOL THEATRE - PASSAIC, NEW JERSEY

The band entertained the audience with many of their best songs, "Lay It on the Line," "Hold On," and the cover song "Rocky Mountain Way." As a photographer, I was amazed at how good the light show was - including a huge TRIUMPH sign all made of white lightbulbs, hanging up behind the drum kit. Just add multiple follow spots and plenty of stage fog, and you were guaranteed a night of amazing images.

UFO



FEBRUARY 17, 1980: CAPITOL THEATRE - PASSAIC, NEW JERSEY

One of my favorite bands as a teenager in the '70s, I finally got the opportunity to photograph UFO - in 1980 at the Capitol Theatre. Guitarist Michael Schenker had gone solo, but I would eventually photograph him, as well. This was the first album and tour with new guitarist Paul Chapman - *No Place to Run*. All remaining members were from the classic era of the band, which was great - including vocalist Phil Mogg, bassist Pete Way, keyboardist Paul Raymond, and drummer Andy Parker.



FEBRUARY 17, 1980: CAPITOL THEATRE - PASSAIC, NEW JERSEY

No Place to Run was a very underrated album in my opinion, and the band rocked songs "Lettin' Go," "Gone in the Night," and "Anyday" - a personal favorite. They rocked all the older classic UFO tracks, as well - with Chapman handling Michael Schenker solos with relative ease. I was very impressed how he fit in with the band. Founding member and vocalist Phil Mogg's singing was in top form, also - an amazing singer with a unique voice. Founding members Way and Parker, veterans of the rhythm section, were amazing to watch, too.



JULY 27, 1980: NASSAU COLISEUM - NEW YORK

VAN HALEN



JULY 27, 1980: NASSAU COLISEUM - NEW YORK

Van Halen were on a rocket ride to success by this point - touring in support of their third album, *Women and Children First*. The show was Sunday July 27th, 1980, at Nassau Coliseum. Labeled *The World Invasion Tour* but called *The Party 'til You Die Tour* by the band themselves. This was the third tour I had seen in a row, basically from the beginning, when they first toured the USA opening for Black Sabbath in 1978. I was "uncredentialed" for this show, but had secured amazing second row center seats. I had heard that the stage show for this tour was going to be great - along with an amazing light show.



JULY 27, 1980: NASSAU COLISEUM - NEW YORK

Having seen previous tours, I was excited to get some great shots of the band this time around. Images of Eddie were in high demand in many of the rock and guitar publications of that time. Opening with "Romeo Delight" and "Bottoms Up!", the party was *on*. Nothing was better for a photographer than a great light show, with multiple follow spots, stage fog, and colorful performers - none more colorful than David Lee Roth. My close-up image of him seen here, was one of my most published images back in the early '80s. Dave was a great rock n' roll frontman, if nothing else. The crowd of course could not get enough of the action on stage.



JULY 27, 1980: NASSAU COLISEUM - NEW YORK

Watching Eddie Van Halen through the viewfinder and capturing him in his element was truly exciting. As a fan of guitar players, I knew I was getting some great shots. Of course, back then you never really knew what you had captured until the film was developed a few days later. Well as it turned out, I captured an amazing image of Eddie, that much later was published on the official Van Halen website, with Eddie himself commenting to the webmaster that the shot “was one of the best live action shots he had ever seen of himself.” Wow...what an honor! That image, seen here of him leaning back, picking hand in the air, while bending the strings on the neck, looks as if he is floating in darkness. Undoubtedly, a “high energy action photo.”



JULY 27, 1980: NASSAU COLISEUM - NEW YORK

After reviewing the images a few days later, I was very happy with the results. I always judged my shooting performance by a percentage scale, if I had over 50% of my images clear and in focus, with great composition and good exposure, I was happy. That night I had captured Van Halen in what would later become known as the peak of their career. Not long after, in 1985, David Lee Roth was replaced by Sammy Hagar and another chapter in the band's history began. But Van Halen at this point were known as one of the greatest live party bands - along with being a showcase for the amazing guitar talents of Eddie Van Halen.



JULY 27, 1980: NASSAU COLISEUM - NEW YORK



AUGUST 21, 1992: FOX THEATRE - BOULDER, COLORADO

WHITE ZOMBIE



AUGUST 21, 1992: FOX THEATRE - BOULDER, COLORADO

Another band I was not familiar with at the time I photographed them in August of 1992 was White Zombie, who had just released *La Sexorcisto: Devil Music Volume One*, which included the song "Thunder Kiss '65." The crowd that was there for this first of two concert appearances I would photograph knew the band's music well. The set was loud, aggressive and full of energy with a newer style of tape loops and sound effects in the live mix. These are great early shots of Rob Zombie - who would go solo not long after, in 1998.



MARCH 14, 1994: FOX THEATRE - BOULDER, COLORADO

The second appearance by White Zombie at the Fox Theatre was in 1994, when they had recorded their next album, *Astro Creep: 2000*, but not yet released it. The video on MTV of “Thunder Kiss ‘65” obviously exposed more fans to the band. The crowd was insane, and the venue sold out, if not over-sold. I opted to shoot some images from the safe and comfortable environs of the VIP balcony area, as seen here - you can see the intensity of the crowd in this shot. I remember the song “More Human than Human” just rocking the place.



AUGUST 21, 1992: FOX THEATRE - BOULDER, COLORADO



APRIL 11, 1981: CAPITOL THEATRE - PASSAIC, NEW JERSEY

XTC



APRIL 11, 1981: CAPITOL THEATRE - PASSAIC, NEW JERSEY

The band XTC is led by Andy Partridge - an amazingly talented songwriter, singer, and producer. The tour I photographed was in 1981, while the band was supporting their latest album, *Black Sea*, at the Capitol Theatre. Partridge and bassist Colin Moulding seen in an image here, founded the band back in the '70s. The song "Generals and Majors" off the then-new album was getting radio play, and was about the only song I was familiar with at that point. Later, XTC's music would become some of my favorite music. Genius!

YES



SEPTEMBER 6, 1980: MADISON SQUARE GARDEN - NEW YORK CITY

At the peak of progressive rock's popularity in the '70s, Yes were one of the big three - including Genesis and ELP. On this night in 1980, Yes were supporting their newest album, *Drama*. My personal favorite album in the '70s was *Going for the One* - with original vocalist Jon Anderson. But this was a new version of Yes - with vocalist/producer Trevor Horn and keyboardist Geoff Downes, of the Buggles. This was another show at the Madison Square Garden.



SEPTEMBER 6, 1980: MADISON SQUARE GARDEN - NEW YORK CITY

I remember more than a few fans at the time were not happy with the *Drama* album. I personally liked it very much, it was heavier than past Yes albums. I also thought Trevor Horn's vocals fit perfectly with the back catalog of songs he was asked to sing. This show also was a first for me in that it was a production called "in the round" - the stage was in the middle of the arena floor, and it rotated throughout the evening. This from a photographer's point of view was unique, for sure.



SEPTEMBER 6, 1980: MADISON SQUARE GARDEN - NEW YORK CITY

I later learned that this show was the band's sixteenth consecutive sold out show at Madison Square Garden since 1974. The show got started with the opening track on the *Drama* album, "Machine Messiah." It was hard not to focus on bassist Chris Squire, an amazing bass player that I had always admired. He played a "lead" bass style of playing, that Geddy Lee of Rush had also adopted.



SEPTEMBER 6, 1980: MADISON SQUARE GARDEN - NEW YORK CITY

I also tried to capture lead guitarist Steve Howe as much as I could, as he and bassist Chris Squire were the two longest serving members of Yes at that time. Drummer Alan White had been a member of Yes for quite a long time, as well. I got some great shots of Alan due to the rotating stage - different angles of a drummer than the usual straight on angle. A great night of music, and a new experience of shooting a concert production with a rotating stage, a first for me. This was my tenth visit to Madison Square Garden for a show, and was becoming a home away from home.



MARCH 1, 1984: RAINBOW MUSIC HALL - DENVER, COLORADO

YNGWIE MALMSTEEN WITH ALCATRAZZ



MARCH 1, 1984: RAINBOW MUSIC HALL - DENVER, COLORADO

In the late '70s and early '80s, guitar shredders became very popular - from Ulrich Roth and Gary Moore to Eddie Van Halen and Randy Rhoads. From Sweden we got a new young guitar god, Yngwie Malmsteen, who was influenced by both Ritchie Blackmore and Ulrich Roth. His lightning fast guitar picking made him an instant guitar hero to many followers.



MARCH 1, 1984: RAINBOW MUSIC HALL - DENVER, COLORADO

I photographed him very early - just a year and a half after arriving in the US, with the band Alcatrazz. These images are from the Rainbow Music Hall in Denver, Colorado, in March 1984. Thank you Yngwie, for shaking up your bottle of Heineken and spraying it all over me, my camera equipment, and everyone else in the front row at the end of the show. That's rock n' roll, *I guess*. Cheers!



MARCH 1, 1984: RAINBOW MUSIC HALL - DENVER, COLORADO



MAY 4, 1980: CAPITOL THEATRE: PASSAIC, NEW JERSEY

ZZ TOP



MAY 4, 1980: CAPITOL THEATRE: PASSAIC, NEW JERSEY

I photographed ZZ Top on the *Degüello* tour back in 1980 - about 10 years after they formed in 1970. In my opinion, this was the last album of the "classic" ZZ Top period. After this album, they went on to achieve major commercial success during the MTV period - with a more mechanized sound, far different than the earlier blues rock sound. For about five years at this point, I had been very familiar with ZZ Top and their music, having listened to the albums *Tres Hombres*, *Fandango*, and *Tejas* many times over during my high school years. The power trio from Texas was a great rockin' band, and also known as a beer drinking and hell raising good time band.



MAY 4, 1980: CAPITOL THEATRE: PASSAIC, NEW JERSEY

On this night, I secured eight front row center reserved seats for myself and my friends - almost the entire front row at the small Capitol Theatre. When the lights went down, the band came out and kicked off the show with "I Thank You," the single from *Degüello*. I was proud to look over at my friends all having the time of their lives as the show went on. One of the highlights of the night was when they played "Cheap Sunglasses," another great song from *Degüello* that would become one of the bands live standards in the future. They played all the earlier hits - "Tush" and "La Grange" to name a couple. I remember having a great time at this show, everything that night was perfect, shooting the band and enjoying the company of my friends at the same time.



MAY 4, 1980: CAPITOL THEATRE: PASSAIC, NEW JERSEY

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