



Peace—Anti-War Rally, Central Park, Spring 1968

16x20" | print 2/250 | \$1250

This is among my favorites for its strong graphic message and visual simplicity. I took it during an anti Vietnam War rally in Central Park which was an event attended by thousands. I think it works best as is, in black and white. But the drips at right were bright blood red.



Thelonious Monk at Rhode Island School of Design, October 1964

12x16" | print 5/250 | \$950

This is my first real photograph of a musician, made while I was a sophomore at RISD. We had a graphic design assignment to design a record cover. I already knew and loved Monk's music and when it turned out he was playing "Take-A-Break" weekend I knew he would be the subject of my project. I shot one roll of film and used this image four times in an intricate composition and got an A.



Sly Stone at Newport, July 5, 1969

12x16" | print 5/250 | \$950

People often think this is Jimi Hendrix, but it's Sly of Sly and the Family Stone, a group that had amazing success for a few years and many hits. I think it's one of my best performance portraits of an artist and I felt his gaze at the instant I clicked the shutter.



Nina Simone at Fillmore East, May 30, 1970

12x16" | print 2/250 | \$950

I think she is such an underrated performer. I loved her voice, her music. At the concerts at the Fillmore East she was in marvelous form. Richie Havens was there, too. He came onstage and they danced together.



Miles Davis at Newport, July 5, 1969

12x16" | print 6/250 | \$950

I was a huge Miles fan when I was able to photograph him at the Newport Jazz Festival, which also included rock music for the first time in 1969 to broaden the audience. By 1970 when he played at Fillmore East he was starting to shift to very dissonant and more difficult improvisational music.



Ray Charles at Fillmore East, April 18, 1970

12x16" | print 16/250 | \$950

This picture is a double exposure in the camera with Ray and his portrait on his band's music stand. I did a lot of carefully composed double exposures in those days. Today you can use a computer to make the multiple compositions much more easily and with more control. It was a great concert with Dizzy Gillespie on the same bill.



James Brown at Newport, July 1969

12x16" | print 7/250 | \$950

Possibly my favorite image out of the 3 rolls of film I shot of the fabulous James Brown at Newport.



Laura Nyro at Fillmore East, June 17, 1970

12x16" | print 3/250 | \$950

I think Laura Nyro is one of the most underrated singer songwriters of her generation. Many other performers made hit records of her songs, but I think she did best by all of them and believe she should be right up there and as renowned as Carol King, Carly Simon and Joni Mitchell et al. She was soulful and moving and a stellar artist. If you don't know her work, yet, check it out online, or even better, buy some CDs instead of downloading single songs. Her albums work conceptually, and there's not a bum song on any of them (in my humble opinion.)



Elton John at Fillmore East, April 8, 1971

12x16" | print 15/250 | \$950

My favorite youthful portrait of Elton.



Janis and Tina at Madison Square Garden, November 27, 1969 20x24" | print 123/250 | \$3000

This is possibly my favorite picture. I convinced one of the security guys to help me get a good position and I used my 300mm lens. It was Thanksgiving Day and Bill Graham, as usual, gave a dinner at the Fillmore East for the whole staff and "Fillmore Family." Janis was in NY and all alone, so she joined us. We had tickets for the Rolling Stones concert later that evening at the Garden and we all went together. Ike and Tina Turner were the opening act and at some point Tina noticed Janis at the side of the stage and invited her up to sing a number with her. I think this is the only time they sang together and they sang *Proud Mary*.



Crowd for Crosby, Stills and Nash tickets, May 1970

20x24" | print 10/250 | \$1450

I had my studio in one of the loft spaces upstairs at Fillmore East, so I was around the theater during the day, as well. It was a revelation when so many people showed up on a warm May day to wait for the box office to open to sell C,S,N tickets. It was the first time a crowd that big had gathered— a moment worth documenting. It took me some time, but I eventually found someone who let me into the building catty corner across the street and allowed me to go up to the roof to get the picture.



Woodstock, August 16, 1969

20x24" | print 16/250 | \$2500

This is my version of the photograph taken by every photographer who worked Woodstock. I used a 135mm telephoto lens shooting from the platform built for the Joshua Light Show, an ideal position. I worked for the JLS at Fillmore East making films, film loops, slides and animated film effects. Moving the four tons of equipment to Woodstock and installing it was an incredible enterprise.



Roger Daltrey, Isle of Wight, August 30, 1969

20x24" | print 14/250 | \$1450

The summer of 1969 Daltrey was deep into his chest-baring, fringed buckskin jacket phase; he had already worn the outfit at Tanglewood and Woodstock, and he would still be wearing it in October when the Who premiered *Tommy* at the Fillmore East — but I got my favorite picture of him wearing it at the Isle of Wight. This photo so pleased him that it appears on the back cover of his autobiography, published in 2018.



Tina and the Ikettes at Fillmore East, January 10, 1970 16x20" | print 14/250 | \$1250

Tina Turner— what can I say! I have rolls and rolls I shot of her and the Ikettes, trying to capture in one image the energy of their performance. This picture comes as close as I got and basically does it for me. Interestingly, I have very few pictures of Ike. Somehow, he seemed in the background and the group, for me, was all about Tina.



Carlos Santana at Fillmore East, April 3, 1971

16x20" | print 28/250 | \$1250

Santana played F.E. fifteen times. These pictures, composited in Adobe Photoshop on my Mac, are from his last performance there, a few months before it closed. He's wearing one of the coveted Fillmore East football jerseys.



Duane Allman at Fillmore East, June 27, 1971

16x20" | print 36/250 | \$1250

This is my iconic image of Duane who sadly died in a motorcycle accident a year later. The picture has been used on the cover of "Hittin' the Note" the Allman Brothers Band fan magazine, and on the cover of several music books published by Hal Leonard like the "Duane Allman Anthology" and the "Duane Allman Play-Along" books. It was taken at the very last concert at Fillmore East and the show ran until dawn. The patterned shirt is famous in fan circles and while I'm not 100% sure the story is true, I've been told that it was auctioned off at some point and cut into pieces and each swatch was then sold as well.



Keith Richards at Madison Square Garden, November 27, 1969

16x20" | print 4/250 | \$1250

What strikes me with this photograph is that you can still see the boy in Keith before the ravages of drugs and his life style altered so profoundly his appearance.



Mick Jagger at Madison Square Garden, November 27, 1969

16x20" | print 2/250 | \$1250

What can I say about Mick Jagger? All my pictures of him are from a single show on Thanksgiving 1969, the same concert where earlier I had gotten my Janis and Tina photograph. It was all a blur of ecstasy as the Stones strutted their stuff, which to this day always makes me want to dance.



Double Mick Jagger, Madison Square Garden, November 27, 1969

14x20" | print 15/250 | \$1250



Janis Joplin multi, Fillmore East, August 2, 1968

25x35" | print 1/250 | \$2500

I was never satisfied with single images of the performers. After all, they were moving and emoting all over the place. That's why rock on film/video is always so compelling. With this selection of shots of Janis, one of the most powerful singers of all time, I try to convey something of her many moods while singing.



John and Yoko at Fillmore East, June 5, 1971

16x20" | print 7/250 | \$1250

John Lennon and Yoko Ono showed up as guests of Zappa and the Mothers of Invention on June 5, 1971. At around two a.m. we were given word that they were going to play an encore. Once it was over they were kept in the theater, waiting for the crowd outside to leave. The picture is of them waiting and talking with the staff, crew and other insiders. Nobody knew they were coming, it was a surprise. This was one of those happenings — if you were there, you were there.



Grateful Dead at Fillmore East, January 2, 1970

20x24" | print 31/250 | \$1650

I consider this my definitive F.E. concert shot. It was rare that I could get all the members of a band clearly visible with uniform lighting, and even rarer to be able to include and see the audience as well. It is fitting, using flash fill, that I was able to achieve this for a Dead picture, since they were practically the "house band" and our favorites, playing 27 separate concert dates during the 3 years, 2 months and 3 weeks the theater was open.



Roger Waters and David Gilmour backstage at Fillmore East, September 27, 1970

16x20" | print 15/250 | \$1250

I'm proud of this photograph and the quiet moment it records. I didn't even remember I had it in my archive until Mojo magazine was doing a feature on Pink Floyd several years ago and I went through my archive and found it, along with some other interesting back stage shots of members of the group.



Jimi Hendrix color multi, Fillmore East, December 31, 1969

16x20" | print 6/250 | \$1250



Jimi Hendrix at Fillmore East, December 31, 1969 multi

20x20" | print 30/250 | \$1400

The New Year's Eve and New Year's Day Hendrix Band of Gypsies concerts were one of the high points of the F.E. years. As with Janis, Santana, B.B. and Clapton, a single shot of Jimi never tells the whole story, no matter how expressive it might be. This series is from a single roll of film, one in color and one in black & white, from the now famous New Year's Eve show.



Grace Slick at Woodstock, August 16, 1969

16x20" | print 1/250 | \$1250

I went to Woodstock with the Joshua Light Show and we arrived two days early to setup. I mostly shot the backstage last minute tech preparations. Jefferson Airplane was one of only two groups I photographed since I ran out of film, but not before I got this delicate image of lead singer Grace Slick.



View of the Woodstock Festival from backstage, August 15, 1969

12x16" | print 2/250 | \$950

The stage crew hanging the light show screen early in the afternoon of the first day when the concert was supposed to have begun at noon. You can see the crowd has already covered the field. In the end Richie Havens started things off at 5pm and played for over two hours while the crew was still getting ready. Havens improvised his now famous final song "Freedom" when he ran out of the rest of his repertoire.



Crosby, Stills and Nash at Fillmore East, June 3, 1970

16x20" | print 20/250 | \$1250

This picture was taken on my 25th birthday. I think I really captured the essence of David Crosby at his radiant best.



Bob Dylan at Madison Square Garden, January 31,

1974 16x20" | print 44/250 | \$1250

Although I stopped photographing rock music after the F.E. closed and devoted myself fulltime to filmmaking, Dylan's 1974 tour with The Band, which Bill Graham produced, "brought me out of retirement," as it were, and resulted in some of the best pictures I took of him. Dylan played 39 concerts in 21 cities. I shot at two gigs in the New York area, Madison Square Garden and the Nassau Coliseum on Long Island. This picture from the MSG concert is particularly meaningful for me — in a strictly personal sense. I used my 300mm lens and as I clicked the shutter, I realized I could see myself reflected in Dylan's glasses. If you look closely, you can see me holding my camera, the big lens obscuring my face, midway from the bottom on the left side of the right lens of the glasses. The other lens reflects Dylan's guitar.

Joshua Light Show and Joe's Lights images,

Fillmore East 1969-71 20x20" | print 23/250 | \$1400

The light shows were live performances in their own right. The people behind the scenes who manipulated film, overhead and slide projectors, color wheels, strobe lights and a wealth of other equipment were just as much performers as the musicians on stage. At the Fillmore East, they employed a complex and amazing battery of equipment, most of it designed and specially built in house — and none of it ever seen by the audience. Every effect was produced by rear projection. The equipment was permanently set up backstage on a two-tiered platform attached to the rear brick wall of the theater and aimed at the back of a huge screen about 20 feet away. All the imagery was projected onto this screen, which formed the backdrop to the stage itself. The audience saw the images coming through it on the other side. They were a mix of improvisation and control. This photograph is a composite of 43 different images taken over the years from when the group was known as the Joshua Light Show, and after Joshua left in 1970, when it was called Joe's Lights.



Photographing the light show was an enormous challenge. The curved screen spanned the whole stage, about 40 feet wide, and the swirling colors and images seemed to leap out and enfold the entire theater. Given the limitations and light sensitivity of the fastest color 35mm film of the time, High Speed Ektachrome 160 ASA, even pushed two stops there was no real way of capturing this all-embracing effect since there was a two F-Stop difference between the center and the edges of the screen. In the photographs, the lightshow images ended up seeming concentrated at one central point, emerging like vignettes from darker, shadowy margins that frame the shots.



Joshua Light Show holiday portrait, December 1969

16x20" | print 7/250 | \$1250

This photograph was made for the Fillmore East weekly program. I set the camera on a tripod and used the timer so I could be in the picture. I'm the second from left. The actual frame used was an alternate in which nude Cecily was crouched down holding a light bulb with a caption bubble which read "Happy Holidays from the Joshua Light Show."



The Allman Brothers with Joe's Lights, Fillmore East, June 27, 1971 20x24" | print 17/250 | \$1450

This picture is from the final concert at Fillmore East, an amazing show that lasted almost until dawn. One of the two favorite staff bands, the Allmans, were the last act to perform and played a set that went on for close to two hours with many encores. No one wanted it to end.



Bill Graham

12x16" | print 3/250 | \$950

Bill was the impresario and owner of the Fillmores, East and West, and a controversial and tempestuous character and Holocaust survivor. I was fortunate that he liked my photographs, had some on the walls in his office, used them in the weekly program, and allowed me access one afternoon to photograph him in his F.E. office.



Eric Clapton multi, Fillmore East, October 23, 1970

16x24" | print 10/250 | \$1450

Sometimes the only way to convey an artist's performance is with multiple images, something I started doing early on with multiple exposures in the camera. This image, however, is another Photoshop composite.



Frank Zappa backstage at Fillmore East, May 8, 1970

16x20" | print 1/250 | \$1250

Zappa was from my hometown, Baltimore. He was possibly the most intelligent and intellectual performer in the business and always attracted a crowd of people backstage determined to waylay him in heated conversation. This picture was taken in the hallway on the first level above the stage. Zappa is actually sitting in the entrance to the light show platform in front of the steps up to the second level dressing rooms.



B.B. King multi, Newport Festival, July 6, 1969

16x20" | print 20/250 | \$1250

The summer of 1969 was special. With the Joshua Light Show I traveled to the Newport Festival, Tanglewood and Woodstock. Then I went to the Isle of Wight in September. I got so many good shots of B.B. that I could never choose among them and so did this composite of 20 images.