

SHOT! BY ROCK



the photography of **MICK ROCK**



“ A true friend, a hero, and someone you couldn’t take a bad photograph of, even if you tried. And why try? David Bowie and I were London boys, west and south. But we bonded artistically and personally until we were almost joined at the hip. He joked about Mick Rock being my real name—this from David Jones.

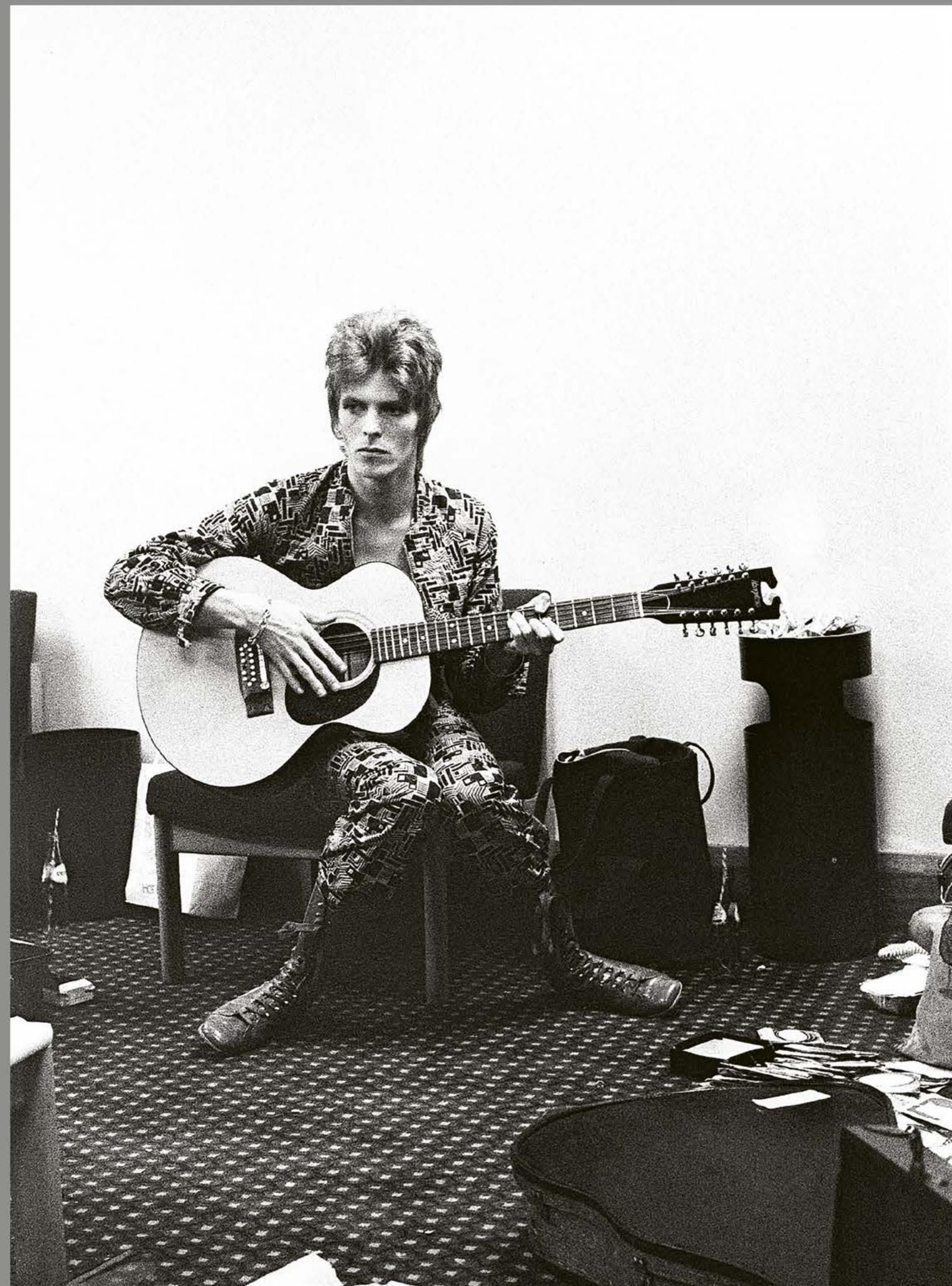
Bowie didn’t exactly emerge as a rock god. David figured out that he had to create something amazing to hit the stratosphere. I took the pictures, but he understood—perhaps more than anyone—their impact. Together, we used photographs to establish an image,

Rock on David

to capture both the otherworldly and the ordinary. He knew he couldn’t get there through music alone.

David was a finder and collector. If something took his fancy, he’d incorporate it. He fed off everything. There weren’t many people around at the beginning of Ziggy Stardust. But within a few months, he was all over the place. Everything totally new, all cutting edge. He said I captured him like he saw himself. Bless.

Through it all, he trusted me. I had an Access All Areas pass, on and off stage. David was an experiment. He reinvented himself over and over again, and I got as close to all the Bowies as anyone. ”







(Left) Phil Lynott of Thin Lizzy and the finger. He was amazing—like Hendrix with longer legs. (Above) The boys, back in town. I'm a photographer, and he's a gift. Phil was very charming, especially around the girls. Not only musical chops: he had everything. Just didn't get himself redeemed. He got too far in.



“ You want to shock people with a little bit of mystery and beauty. That’s my favourite kind of shocking. *Rocky Horror* was shock, rock, camp, and cult. No one thought a spoof horror film would work—but it did. The director, Jim Sharman, invited me to be the on-set photographer. He was a fan, and I’d knocked around with the show’s creator, Richard O’Brien. I did some continuity stuff, but I also did set-ups. I could turn up when I liked and shoot whatever stirred my imagination, on set and off. The only horror? The set had no heat and only a few proper bathrooms. Imagine that freezing swimming

Rock on Rocky

pool. Susan Sarandon even got pneumonia. There were quite a few accidents on set, too. Meat Loaf fell off a ramp in his wheelchair. But we all pushed through.

Tim Curry looked like a boss, and his voice was like a fantastic mixture of Queen Elizabeth and his own mother. That Pierre La Roche makeup was just iconic, and Tim rocked the corset, too. He was an incredible subject, alongside the gorgeous Patricia Quinn and Nell Campbell. He’s right up there in the pantheon, really, isn’t he? He used to say he didn’t want to be trapped in the Frank-N-Furter role, and of course, he wasn’t. But image is a funny old thing. ”





One of my all-time favorite sessions, Carly Simon (above) in the late '70s. The record company freaked because it wasn't her image, but I knew it was her spirit. It's the intuitive thing.



Marianne Faithfull, 1973. She knows and has lived the darkness she sings about. The story goes that Andrew Loog Oldham noticed her at a party, and then the Stones wrote a song for her. She was Faithfull, but she and Mick Jagger were not, particularly. An extraordinary woman.

“ From the time I first laid eyes on Queen at Trident Studios in 1973, I saw magic. And they knew they had it. They swarmed me like a bunch of kookaburras, so confident and telling me how good they were. They played me *Queen II*, which they'd just finished recording. I thought it was like a mix of Bowie and Led Zeppelin. The right thing to say, because they knew I got it.

There was something otherworldy about them. They were human, but more like fantastic pre-Raphaelite creatures. Especially Freddie. He was soaked in showbiz, really. He got the importance of image from

Rock on Freddie

the start, and even at the tiniest of gigs, he performed like he was in a stadium already. A visionary and the most fascinating character. In the purest terms, he was the greatest voice to come out of rock 'n' roll.

I was so fond of him, and we did great work together. He had an overbite because of extra teeth at the back of his mouth. Wouldn't take them out in case his voice somehow changed. So at first, he didn't open his mouth. This was probably Freddie's favorite picture of himself. I didn't live far from him at the time, and he'd got these new purple sheets. So I went over to shoot him. And I think they are fabulous. Like him. ”



„Ich war zur richtigen Zeit am richtigen Ort, ohne es zu wissen. Rock'n'Roll hiess das Spiel, und der Motor war Glam.“ — *Mick Rock*

Mick Rock

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THE PHOTOGRAPHY OF MICK ROCK

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→ **Mick Rock** (geb. in London 21.Nov. 1948, gest. in New York 18. Nov. 2021) war ein britischer Fotograf, der vor allem durch seine Fotos von Pop-Ikonen der 70er Jahre bekannt wurde. Seinen ersten Shooting-Sessions von Pink Floyd und Syd Barrett, folgten Fotos mit David Bowie, Lou Reed, Blondie, den Ramones, Sex Pistols, The Stooges, Mick Jagger, Queen, Miley Cyrus u.v.a. Im Jahr 1972 startete seine Karriere richtig durch als offizieller Tourfotograf für David Bowie in seiner Ziggy-Stardust-Phase. Mick Rock drehte für Bowie auch diverse Musikvideos und gilt damit auch als Pionier dieses Genres, MTV und die Musikindustrie profitierten davon, Mick hat kein Honorar verlangt, er sah es als Freundschaftsdienst für Bowie. Dieser Bildband ist Mick Rocks Vermächtnis, alle Fotos wurden noch von ihm ausgewählt, zu vielen Fotos gibt es seine krassen Kommentare. Er hat der Popgeschichte zum Sound die aufregenden Fotos geliefert.

«Keiner – weder Iggy, Lou, David oder ich hatten Geld. Und schwul waren die wenigsten. Glauben Sie mir: die am meisten geschminkten Jungs bekamen die schärfsten Frauen ab.»
– Mick Rock

→ The iconic photography and tales of famous musicians and rock-and-roll legends, all from „the man who shot the Seventies“ himself, Mick Rock. Born in 1948 in Hammersmith, London, Michael Rock became a photographer after graduating from college, and developed his visual style with photos of the local rock music scene in England. Soon thereafter his photography career took off, going higher and higher with each new musician he shot for. His work is embodied in this text, full of luscious, color-saturated photography of some of the most dynamic and entralling musical acts and stars in rock history—and likewise filled with amazing and amusing behind-the-scenes stories of musicians from Mick Jagger to Miley Cyrus and beyond. A sure-fire hit with rock and musical history fans!

