

Hey Joseph,  
Where's ~~my~~ picture  
then? ??



## Clicks when it clacks

Joseph Carlucci is a warrior. I know that since I fought at his side in 2014 during the famous Avenches battle. We were stuck in a noisy swamp. In front of us Motörhead was exhibiting heavy artillery.

Caught between the merciless band and the audience in a state of trance, first class private Carlucci was holding his position steadily. He was sneaking under the decibels fired by the British bomber whilst I was trying to catch the performers with my microphone like a bulletproof vest.



You could see that Joseph was a veteran used to this type of guerrilla. Just like an experienced war photographer he was moving back and forth as Lemmy was firing shells using his bass like a “Big Bertha”. The ultimate metal icon was worn out after so many years on the battleground. His pale grey face barely enlightened by the hellfire of rock ‘n’ roll; Mister Kilmister looked like he could collapse on stage any minute.

Behind him stood his loyal legionaries, providing solid weaponry to create a balance. On the front line, private Carlucci was shooting relentlessly. The flash from his camera was like a machine gun in those moments which we knew were historic and approaching the final curtain.

In 2014, Lemmy was fighting one of his final battles, as he would not live to fight his last in 2018.

Not far from the struggling mothership and in high alert mode Joe Carlucci was sneaking between the fighters and the bombs. He would crouch down before picking himself up, either to aim at the Motörhead tank, or to study his best options with utmost calm and expertise in the maelstrom of shouts, lights and noise.

With the trained eye of a sniper, Joe’s radar was scanning the stage as he captured the last moves of the leviathan Motörhead. Feline and Fellinian the photographer was crawling like a biomechanical lynx sensing every move around him.

Maybe that’s it, Carlucci’s real talent lies in his ability to sense the moves, the attitudes or the gestures of the artists on stage, as dark as the quicksand that would claim Lemmy some months later. The legend we believed to be immortal.

He is gone now, nevertheless he remains very much alive in Carlucci’s pictures. While so many shoot mindlessly and profusely, Joseph is blessed with the class and instinct that only predators with the best lenses possess. Even though we all know he’s as gentle as a lamb that we can watch effortlessly.

Believe it or not he is a great expert in artist photography and during the worst imaginable chaos. He is also a true warrior.

An eternal warrior through his art, deep friendship, love and passion for rock ‘n’ roll.

Duja



Hey Joseph,  
Where's my picture  
taken then??  
DJB

David Bowie



## Master of Pictures

Thinking about Heavy Metal and Rock Bands, sweaty, brilliant rock shows, charismatic performances means thinking of Joseph and his live photos. In my almost 30 years in music business, Joseph was just omnipresent – wherever great musicians played: Joseph was there to catch unique moments. Being a professional photographer and knowing all about techniques is one thing. But being sensitive, passionate, patient and open minded makes the difference between a photographer and a real master of pictures.

It was around 1978 when we first met. I was responsible for promotion and artist relations at a music company in Zurich while Joseph was a young, talented photographer, very interested in music and concerts. Very soon, Joseph was the first person I invited to cover concerts because I was impressed by the quality of his pictures: he has the great gift of catching strong, impressive moments. Artists, managements and magazines appreciate his work greatly. Even monsters like Metallica have chosen Joseph's pictures for their limited 30 years celebration luxury editions.

It was in 1981 when DISCTRADE was founded and Heavy Metal was still an 'Indie' theme while Major companies preferred to go Disco or stick to their successful mainstream acts. They wouldn't touch Metal Bands, considering them not worth any

investment due to lack of charts and sales potential. Great for us – there was so much talent! These young bands were hungry to tour, play, record, were full of energy. We found international label partners who signed them: Roadrunner, Music For Nations, Modern Music, Noise Records, Century Media, Shrapnel, Metal Blade, Megaforce, Enigma, Neat, Frontiers and so many more. Practically all new Metal Bands like Metallica, Slayer, Anthrax, Exciter, Exodus, Manowar, The Rods, Machine Head, Dream Theatre, Mercyful Fate, King Diamond, Venom, Raven, Helloween, Running Wild, Stryper, Blackfoot were some of the acts I was working with. Plus guitar heroes like Joe Bonamassa, Steve Vai, Joe Satriani, Joey Tafolla, Jason Becker, Paul Gilbert, Marty Friedman, Ritchie Kotzen, John Petrucci, Billy Sheehan, Eric Sardinas, Greg Howe, Michael Lee Firkins, Vinnie Moore, Lars Eric Mattsson, Sonny Landreth, Pat Travers and legends like Frank Zappa, Ritchie Blackmore, Journey, Whitesnake, Toto, Asia, Mr Big. Not forgetting successful Swiss acts like Celtic Frost, Coroner, Hellhammer, Poltergeist, Messiah, Gurd, Apocalypse, Samael, Favez or the The Vyllies.

While I was overjoyed to promote all these artists, my enthusiasm wasn't shared by many journalists and medias. Metal was still a dirty word and not 'arty' enough to find space in our mainstream media landscape. Joseph was one of the few people who didn't need to be persuaded: if I told him about

a great new band playing Switzerland, he would be there, take pictures and discover all these unknown acts like Metallica, who gave their very first European concert on February 2nd, 1984 at Volkshaus Zurich, opening for Venom. Joseph was there! While most other media people didn't think, it would be worth taking any notice of the event. Interesting fact: just those media people who couldn't be bothered are now standing in line to get into sold out stadium shows and are bragging about that they had known the band from the beginning.

Tireless promotion efforts slowly showed effect and a few doors opened: a special radio rock show on SRF 3 introduced new bands on a weekly basis, thanks to Christoph Alispach. Meanwhile in Geneva, Patrick Allenbach at RTS had an open ear and invited artists, no matter if they were yet known to the public or not, into his show 'Juke Box Heroes'. Even our national TV produced a Metal special and let me invite Motörhead and Thor to the show. The interview with Lemmy will always stay in my mind as the interviewer felt so obviously awkward and uncomfortable, facing Lemmy who wasn't the kind of glossy standard star he usually had in his shows. 'What kind of audiences do you like best?' Lemmy: 'Girls'. – 'Don't you get tired of playing all these Metal songs every night? Wouldn't you prefer to do something else?' Lemmy: 'Like what? Brain surgeon?' It was incredibly funny. Of course, Joseph was there

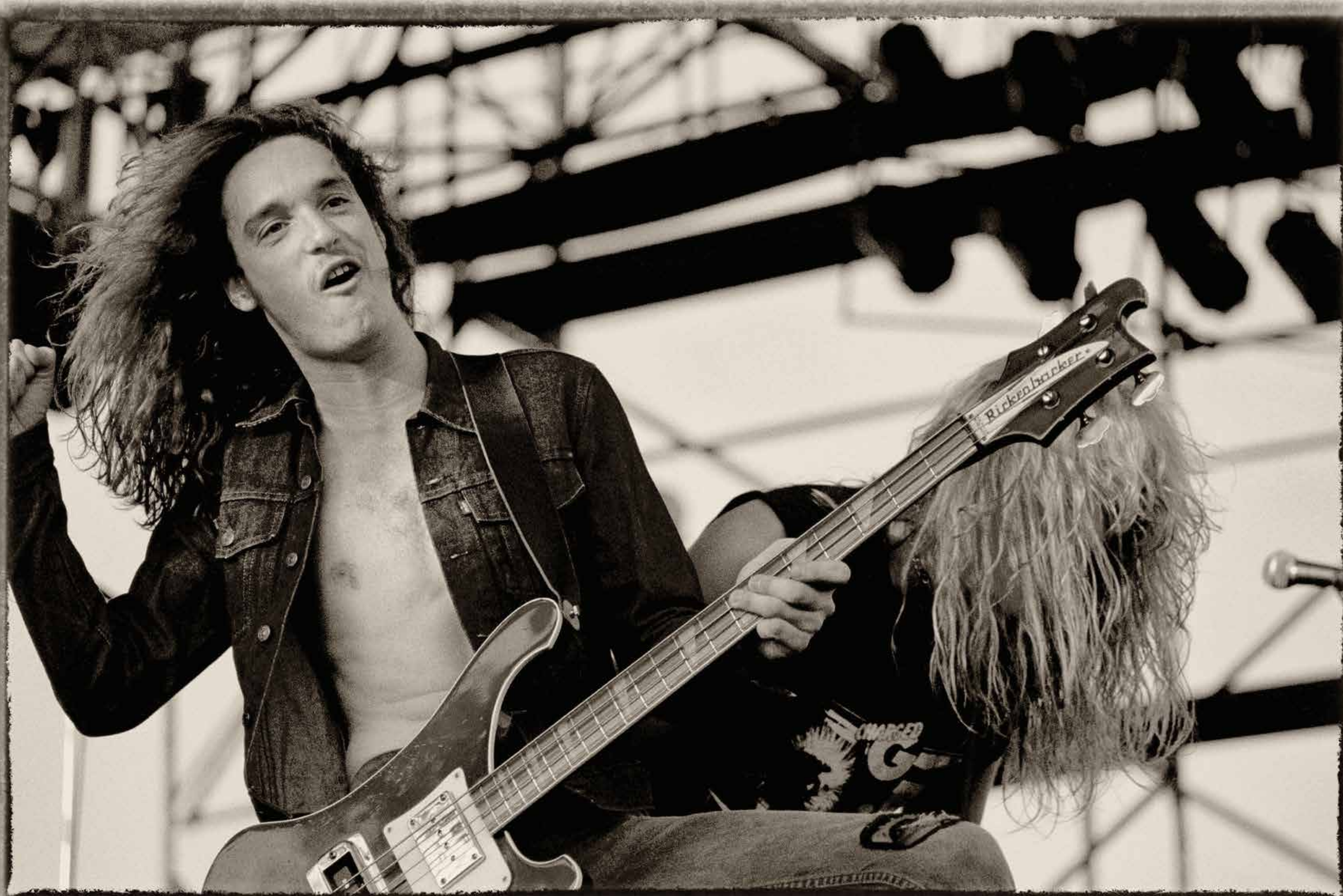
and the pictures he took from Thor and me standing on the fountain outside the TV studio are some of my dearest souvenirs of this era.

Joseph travelled everywhere for his passion for music and photography. On June 10th 1984 we met at the legendary Heavy Sound Festival in Poperinge, Belgium with Metallica, Motörhead, Twisted Sister, Lita Ford and Manowar. Metallica had just completed the recording of their second album 'Ride The Lightning' at Sweet Silence Studios in Copenhagen. After spending much time at the studio with their producer Flemming Rasmussen, the band was hungry to play live and let out all their energy. The result was explosive, the sparks of joy, the fire within taking over and spreading all over the audience. It was so incredibly charismatic and unique. I felt so proud about 'my boys'. Joseph caught those memorable, unforgettable moments in strong pictures. The most magic and intense picture of Cliff Burton was made that day by Joseph. That's the way I like to remember Cliff (R.I.P.).

So look out for Joseph –where he is, there is good music and the place to be! Could be at Montreux Festival, Palladium, Rock aux arènes, Rock am Ring, Hallenstadion Zurich, Open Air Arena Aarburg, Volkshaus Zurich, Z7 Pratteln or any small but fine music club about anywhere and all over the world. Chapeau et merci, Joseph. Bonne continuation !

Ursula Limanets Rohr





## R.I.P. Cliff

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Ursula Limanets Rohr





## Pizza... C⚡DC

“With a friend I travelled to Geneva on February 9, 1977 to see Black Sabbath. We got to the venue very early, were hungry and thought: “Black Sabbath is playing at 9 pm. Time left to have a pizza!” As we joined the audience at the end of the opening band, we heard an incredible solo and saw Angus Young in the middle of the crowd on Bon Scott’s shoulders. This band I had never heard of was actually AC/DC! The band name was printed so small on the posters that I was sure I wasn’t missing anything. How I regretted my ignorance! But this is a lesson I’ve learned for my whole life: always inform yourself well about who will be on stage.”









## Twisted Sister

“Believe it or not: Nicko McBrain (Iron Maiden’s drummer) invited me to the Monsters of Rock Festival in Castle Donington! Backstage I finally got to meet Dee Snyder, Twisted Sister’s frontman. It was such a blast for me! Only the year before I had discovered this amazing band at Poperinge Festival. Motörhead was headlining and they were friends. I loved their videos, like ‘I Wanna Rock’ or ‘The Kids Are Back’... It’s a style of music I never tire of. Since then, I have been to countless Twisted Sister gigs. Much later, in 2019, they were playing at the Riverside Festival in Aarburg. I felt very honoured that the management asked me after the show if I would send them my best photos to be published on their next release.”











## KISS

"It wasn't until the double album 'Kiss - Alive' that they won me over. Before that, with their make-up and all the hype, they were regarded with a certain amount of suspicion. That's why I didn't see the band until 1981, in Basel. That was the tour where Iron Maiden was a guest. The image of Gene Simmons getting out of his limousine in his stage suit will stay with me for the rest of my life. After that I regularly followed Kiss, until the last concert in Switzerland in 2010. With or without make-up, it didn't matter."







## Alive!

“ It’s the music of Kiss that remains important to me. From ‘Detroit Rock City’ to ‘I Was Made For Loving You’, the band has really evolved. As much as their stage cousin Alice Cooper! That’s why we still talk about them today. It’s mainly because of their music and songs that a band can survive for decades.”





## Slash

“In the mid-1980s, I spent a lot of time at Sapri Shop in Lausanne. I discovered a great many records there, including the very first E.P., ‘Live Like Suicide’, by Guns N’ Roses. Slash’s very distinctive guitar playing made an immediate impression on me. Which was deepened and reinforced by the album ‘Appetite For Destruction’ and the fact that he was a great singer. When he left the band, I followed him with Snakepit, Velvet Revolver or the excellent Myles Kennedy. In concert, I was surprised to enjoy Guns N’ Roses’ songs sung by Myles. But I was also delighted to see the musicians reconcile with Axl Rose for the ‘Not In This Lifetime’ tour.”











## Iron Maiden

“The group has never ceased to fascinate me since 1981. I went to Grenoble with my car, the Ford Capri shown in the photo. I was in the car park of the venue after the Iron Maiden concert. One of the band’s roadies was standing in front of my car. He said, ‘Is this your car?’ I told him it’s mine and he asks me, ‘Can you come to the hotel so the band can look at it?’ I saw the group getting out of the bus and standing in front of my car. They then very kindly invited me for a drink. We had a great time talking about cars and music. At the end they asked me: ‘You are from Switzerland, aren’t you? We’re playing there in two days, you’ll be welcome, especially if you come back with your car!’ And they immediately gave me the pass I would need. It’s a real friendly relationship that we’ve had since that day. It goes far beyond the relationship between musicians and a photographer.”







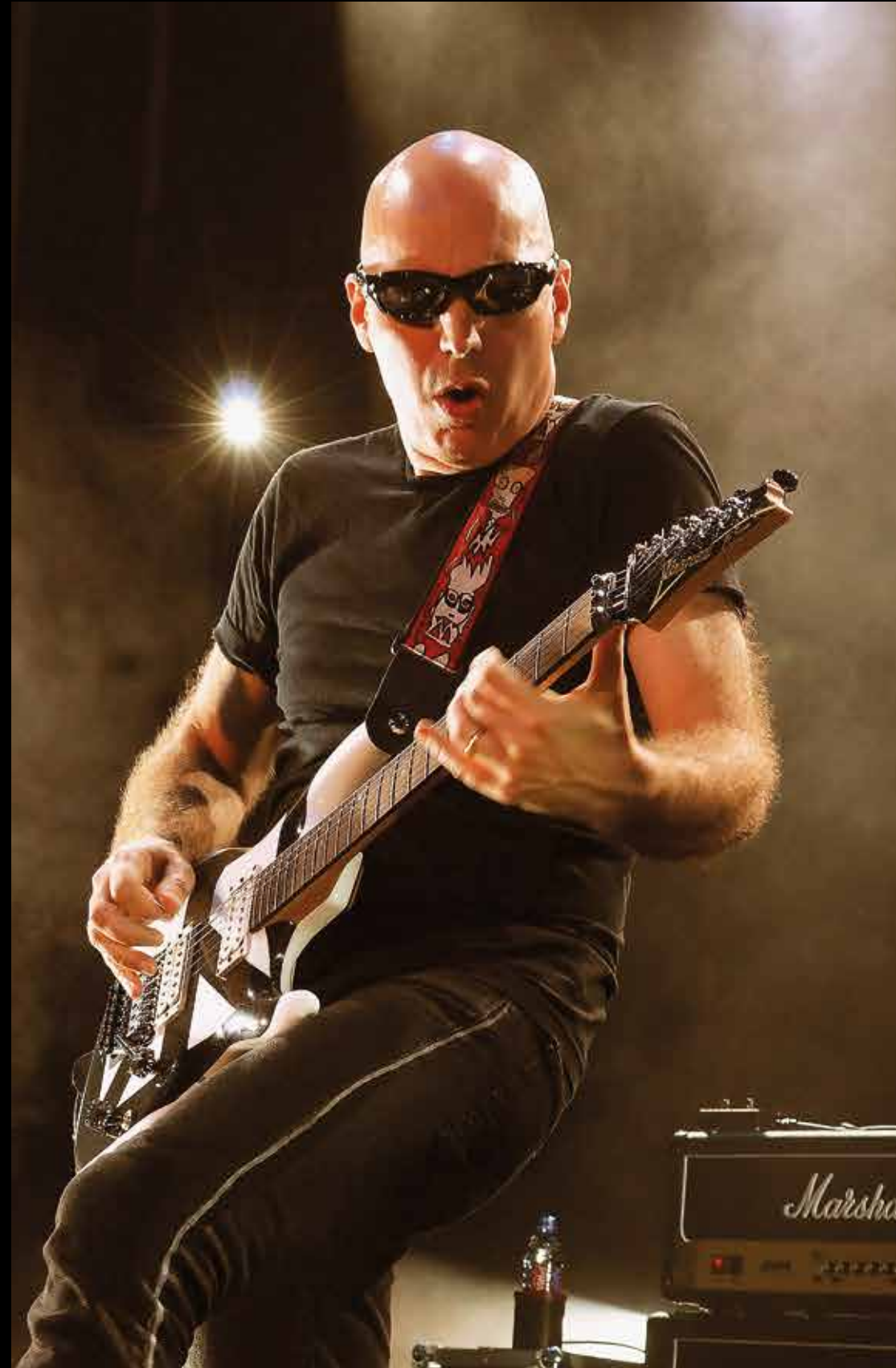


## Led Zeppelin & Co

"I had the great privilege of seeing Led Zeppelin in Zurich on June 29, 1980. It was one of the very last concerts with John Bonham. I am not a journalist and it will always be very difficult for me to express how I felt when I finally saw this band that I had listened to so much since the early 70s. What else can I say but these moments are truly unforgettable? Even now, I still have the vivid image of Bonham's face in my head."























## Marty Friedman

I met Marty Friedman back in the 80's. He had an incredibly unique style. His note choices were very exotic, and I knew he was on to something. I remember auditioning for Megadeth at the same time as him, and when I was told he was the new guitarist, I thought to myself that he was the right guy. He added a new dimension to the music. I have always loved his melodic phrases and his unique bending and vibrato. Marty is just one of those guys with an unmistakable style. You know it's him playing after hearing only a few notes.

Joey Tafolla







## George Benson

Once again, George Benson's discrete and funky cat-like elegance sets the Stravinsky Auditorium ablaze during his memorable July 4, 2001 concert at the Montreux Jazz Festival. With his unmistakable guitar touch, his aerial groove, the jazzman who converted to soul, funk and disco after having collaborated with the whole planet, delivered a succession of hits, from "Give me the Night" to "On Broadway" until he cranked up the Strav' temperature to a Saturday night fever. Except it was a Monday.



## Can You Hear Me?

On July 12, 2009 during his penultimate concert on the shores of lake Geneva (he will come back one last time in 2011), Riley B. King rules in his stage outfit, a frenzied crowd at his feet. Fans don't miss a single note of Lucille, his inseparable guitar, and BB is himself drawn to his enthralled public. His aptitude to tell stories and his irrefutable sense of humour lead the king of blues to share stories and jokes between songs, to engage his audience and trigger a reaction. Total communion. The Montreux Jazz Festival welcomed the King 23 times!







## Rory Gallagher

Guitar virtuoso Rory Gallagher was riddled with inner demons (alcohol and medicine addiction, flight phobia, depression). At some point it was believed he would replace Mick Taylor in the Rolling Stones (finally it was Ron Wood). The Irishman passed away in 1995 at only 47, but not before releasing 11 studio, 4 live and 14 posthumous albums! On July 5, 1985 “the man who drew me back to blues”, as Eric Clapton called him, flooded the Montreux Jazz Festival stage with blues notes, alternating between his personal repertoire and classics by Sonny Boy Williamson, Muddy Waters, Lead Belly, Son House or Big Bill Broonzy.





## Buddy, The Guy!

This guy rules the blues world and his guitar! Playful, mischievous, theatrical at times this great showman, renowned for his sense of humour, loves to enrage his six-string guitar with improbable objects! He is captured here in full action during a memorable “blues All-Stars” concert at the Montreux Jazz Festival in 2008, where he shared the stage with Gary Moore, John Mayall, Otis Taylor and even Billy Gibbons from ZZ Top. At 85, Mister Buddy continues to perform live and lets the good times roll with his famous Chicago Legend Blues Club.





## Gary Moore

Who hasn't heard the sensual whimper, the profound moan, the heart-rending cry of Gary Moore's guitar in his famous cult track "Parisienne Walkways" that was released in 1979? The poignant note the guitarist holds for more than 25 seconds in a memorable solo, that he delivers at practically each gig, and that he performed here in 2008 at the Montreux Jazz Festival. The Irishman who made his guitar cry, and sometimes flirted with familiar hard-rock saturation levels, remains an unforgettable bluesman. We want Moore!

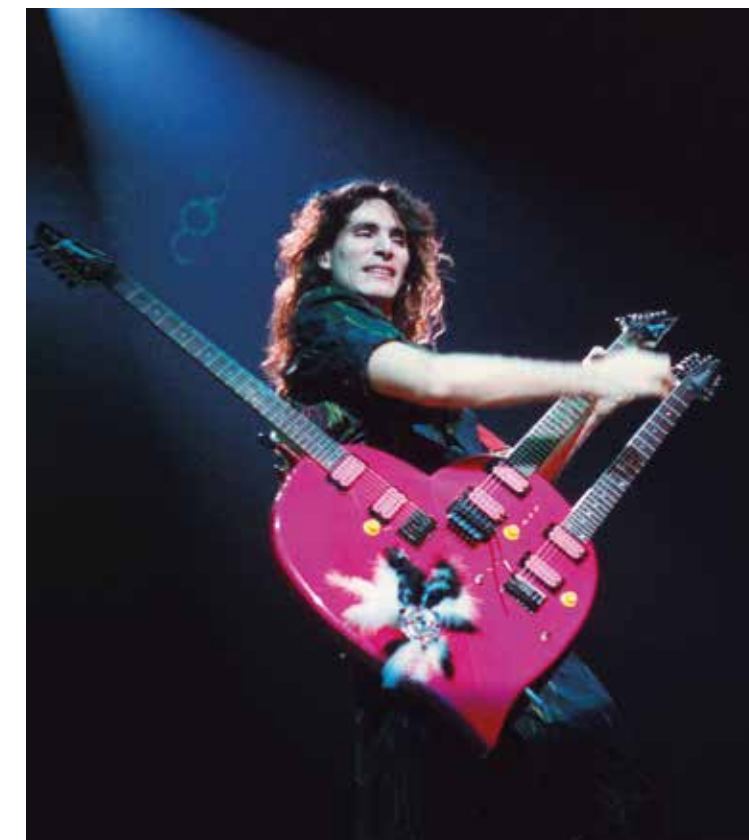


## Joe Bonamassa

Born a New Yorker, bluesman by adoption, the guitar prodigy looks like he's straddling a fantastic beast straight from the rock mythology. On the evening of July 13, 2010, his first time at the Montreux Jazz Festival, he sets fire to the Miles Davis Hall with his fabulous double-neck guitar. In show-off, tacky attire (shiny suit, sunglasses, sequins guitar strap) Bonamassa breaks all codes, mixing rugged hard rock with jazz guitar virtuosity, sophisticated urban rock and raw rural blues.







## Steve Vai

Former student of Joe Satriani and youngest guitarist to perform in the Frank Zappa band in the early eighties, Steve Vai, like his two mentors, is a pure guitar hero. The prestigious Berklee College of Music even awarded him the title of doctor honoris causa in music to recognise the depth of his encyclopaedic mastery of a six-string guitar. Here at the French festival Guitare en Scène in 2012, he delivers his best rock sound, complex and sometimes lyrical, with a touch of blues, a style he disregarded until his friend Tom Waits introduced him to Robert Johnson. That's what friends are for.



POSTFACE by Joseph Carlucci

## Long Live Rock'n'roll!

With the numerous concerts and all my travels, I got to meet more and more people, and I gradually made my nest in the music industry. Some decided to trust me and for that I will be forever grateful. In particular organisers such as Gérard Héritier the director of VSP in Geneva, Free & Virgin, Good News, Opus One or Live Music Production.

I am writing these lines after sixteen months without concerts, without a single festival in the whole world since March 2020.

We have to remain optimistic, to maintain hope and look ahead, which makes me think of two artists that I had the immense pleasure of seeing. The first, whilst on stage shouted “The Show Must Go On” and the second, that I was lucky to meet a few times, yelled “Long Live Rock'n'roll”.

My thoughts go to Freddie Mercury and Ronnie James Dio and all those who have left us over the last 45 years and to whom I dedicate part of my book.

Joseph Carlucci





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