

LIGHTS, CAMERA ROCK 'N' ROLL

In Deborah Feingold's first-ever anthology, *Music* (Sept. 30, Damiani Books), the 62-year-old photographer's bond with subjects ranging from Madonna to Miles Davis comes clearly into focus. "From an early age, I've always been able to read people," she says. The self-taught Feingold started out more than 30 years ago shooting for publications like *The Village Voice* and *Rolling Stone*. A relationship with a jazz musician inspired the once-aspiring actress to jump at chances to improvise during shoots. "I discovered you didn't have to take an improv class; you were just free. It turned my whole life around." —Nick Williams



JAMES BROWN

NEW YORK, 1979

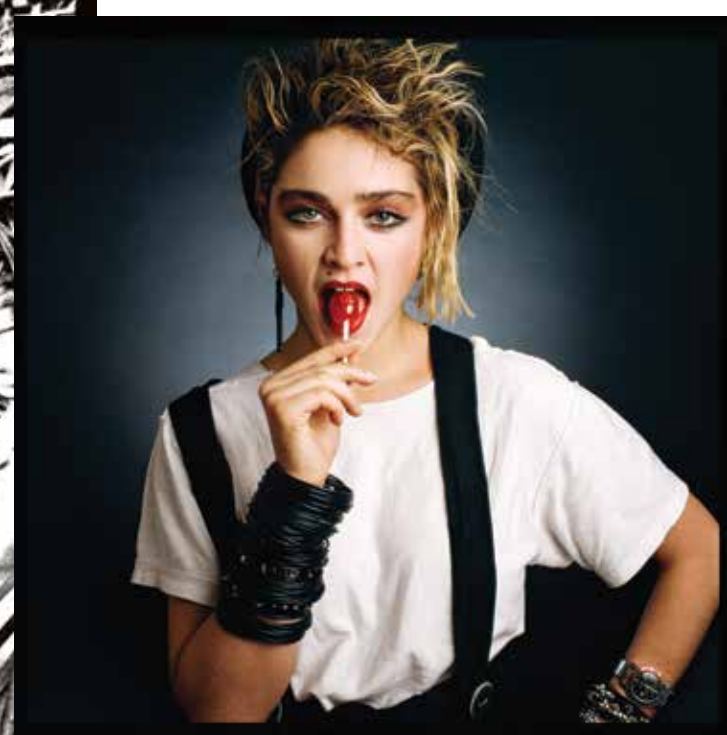
"I was looking through film one day a couple of years ago and saw this picture of him — and it shocked me. I had absolutely no memory of ever taking it, I swear to God! I must have followed him out of the building. It was an absolute delight to find this photo — now it's one of my favorites."



PRINCE

NEW YORK, 1980

"This was at The Bottom Line. He was a new, young kid from Minneapolis with a lot of buzz. It was just the two of us in this little room. I got a side of him that doesn't exist on film. I got another picture of him performing that night and he's a totally different person."



MADONNA

NEW YORK, 1982

"I lived in a little one-room apartment in the West Village and had a bowl of bubble gum and lollipops. We didn't speak except for 'Turn this way, turn that way.' No hairstylist, no makeup, no clothing. We were just two working girls. I didn't have to coax her. She and I worked the entire time. I gave her what she needed, she gave me what I needed, and then she got up and left. I never heard from her again."



THE REPLACEMENTS

MINNEAPOLIS, 1985

"That was a really high-energy shoot. We just met on the street somewhere and started walking. I popped off a couple of snaps and that was it. It just happened. Like most stuff in my life, it just happened — we didn't rent the couch, let me put it that way. It was just there."

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FAB 5 FREDDY

NEW YORK, 1979

"Fab 5 Freddy brought me to that mural, which isn't there anymore, but it was part of the scene he was hanging with at the time. Lee Quinones is the graffiti artist. I ran into Freddy about two years ago and he said, 'Make sure to invite us to your book show.' There is something neat about reconnecting with some of these people."

DR. JOHN

NEW YORK, 1982

"I didn't want to always take pictures of musicians in a music environment, and that was a really big challenge. I wanted to see what people looked like outside of what was identifiable as music. Dr. John was living in Anthony Perkins' apartment, and it was kind of spooky! I swear I have no idea where the hell that cat came from."



KURTIS BLOW

THE BRONX, 1980

"I got picked up by my very first limousine at dusk. I was living in Chelsea and I nervously got in and was taken somewhere in the Bronx, where I took these pictures. I didn't know what the hell I had walked into, but it turned out to be the real beginning of my career."



CHRISSIE HYNDE

NEW YORK, 1987

"She came to my studio. It was a really short visit, but I was prepared and ready. What's fun about this shot is I have the exact same pose in another frame but she's hysterically laughing. As sad as she is here, she's laughing in that one."



R.E.M.

PHILADELPHIA, 1985

"I photographed Michael [Stipe] again years later and he actually acknowledged that he gave me a little bit of a hard time on this shoot. I always thought I was just the odd man out; maybe I wasn't cool enough. But he remembered, and he was really sweet about it. It's funny because I remember the shoot being slightly painful. I ended up with a nice memory of it, after working with him one more time alone. A really nice guy."