



Shooting GUYS & DOLLS

Leading British
photographer *TERRY
O'NEILL* has shot some
of the world's most
famous stars, some of
which will be on show
at the Little Black Gallery
this September. Here,
he reminisces on some
of the most memorable



AUDREY HEPBURN, POOL

I had the pleasure of shooting Audrey many times over the course of her career. This shot was taken on the set of *Two for the Road*, in which she starred with Albert Finney. Rumours on set that the two were having an affair were rife, and my shots that captured their flirtations around the pool did nothing to dispel this. Indeed, later frames in the roll show Finney throwing Hepburn into the pool, despite the star being terrified of water!

This shot is one of the many great images I captured in the two weeks I spent covering the film in San Tropez. As a Special Photographer, nothing was closed to me. I'd spend weeks hanging around waiting for the perfect picture. And I got them, simply because the stars were so relaxed around me. You don't get that nowadays, of course, because the PRs have stopped it. You're lucky if you get 15 minutes with one of the big actors today, but you can't really bond in that time, and so you can hardly be expected to take truly memorable shots. Instead, everything is posed, everything is rushed. Nobody gets any really memorable pictures any more. Photographers these days? They have my sympathy.



▼ **MICK JAGGER**

This shot of Mick Jagger is one of an extensive archive of shots I have taken, having enjoyed a friendship with The Rolling Stones spanning 50 years. Back then, we all used to hang out together – the Stones, the Beatles, all sorts of models and us photographers. At the time we didn't think that it would last – we'd laugh about what jobs we would have to get when it was all over – Ringo wanted to earn enough money to open a hair salon, someone else reckoned they'd end up in a bank. I remember us joking, 'imagine Mick still singing when he's 60!' I'll be honest with you: I don't think I could have come of age at a better time. I was 22 at the start of the Sixties. Best decade of my life.



▲ **JEAN SHRIMPTON AND TERENCE STAMP**

This was shot at Terence Stamp's apartment at The Albany in London's Piccadilly. I sought to personify the two 'faces' of the Sixties. Stamp and Shrimpton were new, young and fresh – and, for me, that was what the Sixties was all about. In many ways it was quite a revolutionary time. Before then, it was the toffs that ruled the arts, just as they did the country. But then the Sixties happened, and all of a sudden us poor people, the working classes, got a chance to show what we could do. It completely revitalised the arts scene, and it was bloody exciting.

◀ **DAVID BOWIE, DIAMOND DOGS**

This was a publicity shot for David Bowie's album cover *Diamond Dogs*. I started the shoot with the dog sitting quietly beside Bowie. However, after he began to play with the Great Dane, it got over-excited. Suddenly, it reared six feet into the air on its hind legs barking madly, terrifying the life out of everyone – David Bowie didn't even flinch.

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► **BRIGITTE BARDOT,**
CIGAR

I captured many of my most iconic shots during my time on Hollywood film sets. My most recognisable image – Brigitte Bardot with the cigar – hangs permanently in The National Portrait Gallery. During rehearsals for *The Legend of Frenchie King*, I noticed that when the wind blew there was the potential for a great picture. However, after shooting for most of the afternoon, when the time came, I only had one frame left – one shot at it. Suddenly the wind blew, and it was a knock-out.

▼ **ROD STEWART**

When shooting Rod Stewart in the countryside, I noticed that his coat matched that of the horses in the field next door and thought it would make for a fun shot.

TERRY O'NEILL:
GUYS & DOLLS

1 September to 30
October 2010
at The Little Black
Gallery, London SW10;
020 7349 9332;
thelittleblackgallery.com

