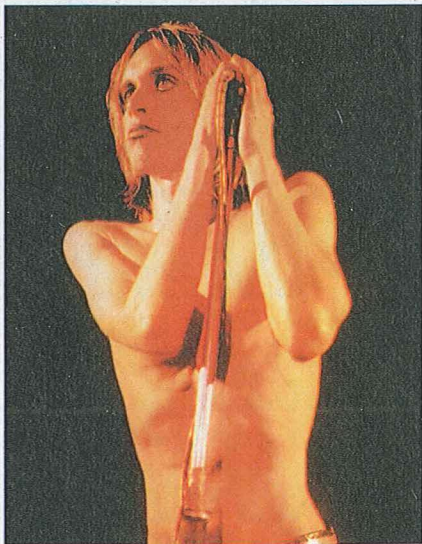
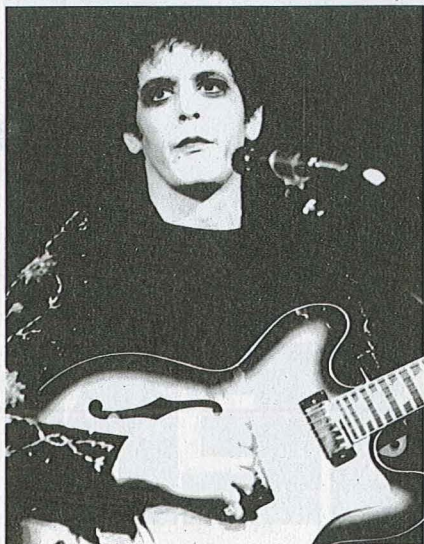


BEHIND THE SHOTS

Mick Rock

The legendary lensman has photographed icons from Bowie to Blondie. Now, with the new documentary *Shot!* (out April 7) celebrating his unparalleled access to music royalty, the British artist, 69, reveals how he scored the snaps used for three unforgettable album covers of the 1970s. **By Clark Collis**



1972

LOU REED TRANSFORMER

Rock met Reed through the photographer's frequent subject David Bowie, who co-produced the ex-Velvet Underground singer's second solo album, *Transformer*. The blurry cover photo looks like a studio shot, staged to make Reed look vacantly wasted, but it's actually a live photo taken at London's King's Cross Cinema on July 14, 1972. "The shot wasn't meant for an album cover," says Rock. "But I remember showing Lou the contact sheet, and he zeroed in on that. It's actually quite a sharp shot. I went away and made up a few prints, and the first pass on that one, it fell out of focus in the printing. I loved it when I saw it coming up. When I brought the prints back, he said, 'That's got to be the cover.' And of course it haunted him and me for, like, 45 years."

1973

IGGY AND THE STOOGES RAW POWER

The day after capturing the *Transformer* cover art, Rock returned to the same venue to shoot the Stooges, whose singer, Iggy Pop, was also Bowie's friend. "I didn't really know him," Rock recalls of Pop. "He was quite subdued, but when he hit that stage you could feel this raw animal. So I shot him, and I loved the pictures. I remember being in New York with his manager and [Bowie's] manager, and us looking through the pictures, and somehow that particular one got selected and given to the record label. Iggy didn't have any say in it. He always tells me that he hated everything about that cover at the time, including the horror-film lettering. But he came to love it all."

1974

QUEEN QUEEN II

Freddie Mercury's quartet were up-and-comers when they recruited Rock to shoot the cover of their second album. "I didn't know who Queen were!" says Rock. But when the photographer heard the record, he conceived a treatment that suited the band's glam-rock sensibility. "Marlene Dietrich inspired that cover," Rock recalls. "I knew a guy who had this great collection of old movie stills, including one from *Shanghai Express* [below]. I showed the picture to Freddie and he bought into it—I'm not sure whether it was the shot itself or that he saw himself as Marlene Dietrich."

