PATTY SICULAR: [00:00] My name is Patty Sicular. I’m the archivist for the Ford Model Agency, and together with professor Karen Cannell from Fashion Institute of Technology, we’re archiving the history of fashion, beauty, photography, and Ford Models. Today, we’re at the Celebrity Vault in Beverly Hills, and we are interviewing Toni Demarco, who started modeling in the ’60s -- and is still going -- and her sister, Chris O’Conner, whose era is from the 1970s and 1980s. So we’re about to start the interview. And thank you for joining us. So this is unusual. This is our first sister team being interviewed, so thank you for joining us. So, who started first modeling?

TONI DEMARCO: It was me.

SICULAR: And how did you get into modeling?

DEMARCO: It’s a long story, but my teenage friends always said, “Oh, you should be a model.” So I started out in Hawaii, doing shows at The Royal Hawaiian with Beverly [01:00] Damon. And Eileen will remember Beverly Damon because she had an agency in New York, that when she left to go to Hawaii, all her models went over to Ford’s. And that was a long time ago.
SICULAR: And you started on runway there, and then how did you get -- find Rachel, Eileen, and Jerry Ford?

DEMARCO: Well, I -- When I was in college, I was running out of money, and I was an architecture student, so I could either make a dollar an hour doing that, or I could make $25 an hour doing modeling. Hmm... So, of course, I picked the $25 an hour doing modeling. It was a miracle how that happened. I got a show where I was on all the walls in one big room at the [Way Out?] West Photographer’s Conference, because, believe it or not, portrait photographers had decided to use me as a model. So once that show happened, I got an agent, and I got (inaudible) Giacconi, at -- staff photographer [02:00] for Macy’s, and from then on, I was on my way.

SICULAR: On your way? And how did you start, Chris?

CHRIS O’CONNOR: Well, I remembered all this -- When Toni was very popular, she did -- You did a -- Didn’t you do a fashion contest for Miss Hawaii?

DEMARCO: Oh yeah, a long time ago.

O'CONNER: And I was -- We were all so proud of her -- for our big sister. And so then she moved on to go to University of Berkeley (sic), and I was at University of Arizona -- younger. I was still in Tucson at high school. And then when I became 18, and I went to my first year of
University of Arizona, Eileen Ford asked, “Toni, are there any more like them at home?” And Toni said, “Well, I have four sisters.”

SICULAR: Eileen’s eyes must have, like, lit up.

O’CONNER: “Well, take some pictures and have them send them to us.” And so she -- I guess we took some pictures, and she said, “Well, have her come over.” So I went to New York. After my first year of university, I decided I did not like university and went to New York in the summer of ’68, and stayed with Eileen for the first month or so, and struggled...

SICULAR: Did you live in her townhouse?

O’CONNER: I lived in her townhouse, yes, for about a month, and --

SICULAR: And did you take part in taking -- doing chores, and so on?

O’CONNER: No, no, no, no. I was -- I didn’t live there that long. I was originally supposed to live with my other sister, who came back to New York, and then I moved in with her. But I wa-- I didn’t take off immediately. I -- They said I was too fat, you know? (laughs) My first month there, they sent me Vidal Sassoon, and he chopped my hair off and -- “Look at my hair!” So it was pretty -- It was -- It took me a while to feel comfortable in my own body and
my own -- my own skin. And I started doing a lot of commercials, TV and stuff. I was kind of the girl next door. Roly poly. Round. (laughs)

SICULAR: And then did you both start your careers in New York, or were you sent to Europe?

O'CONNER: [04:00] Toni -- You were already in --

DEMARCO: I started in San Francisco, and then I went down to LA.

SICULAR: (inaudible)

DEMARCO: And I had a reference to go to Eileen from Beverly Damon, from 10 years back, but I was too afraid to see Eileen, because she said I had heavy legs, and “Well, I’ll see her anyway,” and I just said, “Oh, she’ll never take me.” And then Avedon came out to LA, and I was able to land a campaign for Clairol. And when I got to New York, of course, I went to see Eileen, with that, you know, in my pocket. “Oh, yes, Avedon liked me.”

SICULAR: Right.

DEMARCO: So that’s how I got to be with Eileen.

SICULAR: And how about you? What --

O'CONNER: Well, actually, I went to -- I left Eileen and went to Stewart Agency, and -- because I liked their TV department better. And Stewart sent me to work in Paris. At the time -- What was the name of the agency there? I can’t even remember. I think I wrote it down.
DEMARCO: Pauline?

O'CONNER: No, it wasn’t Pauline. [05:00] You were with Pauline.

DEMARCO: Yes.

O'CONNER: And I eventually went to Francois Lano.

SICULAR: Right, Paris Planning.

O'CONNER: Paris Planning, yeah. And I got my first big booking -- The first tear sheet -- The first cover I ever did was for French Vogue, and --

SICULAR: Who photographed that?

O'CONNER: Frank Horvat.

SICULAR: And what a thrill that must have been to see.

O'CONNER: Yeah, and I -- He loved to work with me, so he booked me continually throughout the next year. And then some other photographers, like Helmut Newton, stepped in, and Gilles Bensimon, and... I worked with probably everybody in Europe that was famous except for Guy Bourdin. And then I worked with probably everybody in New York who was famous, when I went back to New York.

SICULAR: Do you both have favorite photographers that you were lucky enough to work with, and that were lucky enough to work with you?
O'CONNER: My favorite photographer was Frank Horvat. Toni and I actually did a few jobs with him together. But I was his favorite too, so...

DEMARCO: And my favorite was Helmut Newton, [06:00] you know?

O'CONNER: Yeah, you liked to be tortured.

(laughter)

DEMARCO: I loved working with him. I loved his photos, and I thought he was great, even though made fun of my French all the time.

O'CONNER: Well, I did a job with -- I did a TV commercial with Helmut for (inaudible), and I had to take my top off in front of the crew, so I -- Who was arranging that booking for me? Francesca at Elite. And I was getting paid more money than Helmut was on that shooting.

SICULAR: Oh my God.

O'CONNER: So he was furious. And I’m saying, “Why are you trying to get me to do all these weird positions, Helmut? That’s not what a human body can do.” And he said, “(inaudible), because you’re getting more money than I am.” So it was kind of like, “Uh-oh!” He kept me on the set for 26 hours.

DEMARCO: I had a booking with Guy Bourdin, and it was the same thing. He tortured the models. Absolutely tortured us.

O'CONNER: Well, some people like it. (laughs)
SICULAR: [07:00] And then what brought you back to New York?
O'CONNER: Money, basically. I mean, you don’t make that much money in Europe. I was making good money, but we had big bucks and, coming back to New York, I did Clairol, and Revlon, and Helena Rubinstein, L’Oréal... So it was, you know, big contracts and big money.
SICULAR: Did you enjoy it along the way?
O'CONNER: Sure. Of course.
SICULAR: And how about -- How about you, meeting -- How about you, Toni?
DEMARCO: Well, I had -- When I was in Europe, I did lots of editorials, and, like she says, I can’t get rich doing that. So I went back to New York, and I worked with a lot of great photographers too, did really wonderful work. Revlon was one of my regular clients. I was on a few magazine covers. And at some point in there, I decided I wanted to go back to LA and continue doing acting [08:00] work. So that’s when I left New York, but I never really left New York. I kept coming back, and coming back, and coming back.
O'CONNER: Toni and I kind of didn’t coincide at the same times we were in New York. You kind of came --
DEMARCO: I was ’68, ’69, ’70, in New York.
O'CONNER: And I didn’t really move there until ’70... Well, first time was ’71, and back and forth until ’81.

SICULAR: Until 1985, I think you said.

O'CONNER: Yeah, yeah, right.

SICULAR: And who were your bookers in New York? Do you remember them?

DEMARCO: Rusty I remember very well. He was such a maverick, and so much fun to be around.

O'CONNER: It was [Marianne?], no?

SICULAR: [Marianna Fue?]?

O'CONNER: Yeah, yeah. Marianna was my booker at Elite -- no, at Ford -- and Monique was my booker with Elite.

SICULAR: I was on the women’s board -- the high board -- when you were there with Marianne. So I remember you --

O'CONNER: Yeah.

SICULAR: -- very well. And what were -- What were your interactions with Jerry and Eileen? Was it just work, or did you (inaudible)?

DEMARCO: I had -- I think I had a better relationship with Jerry than Eileen --

O'CONNER: I think, probably, just about everybody did.

DEMARCO: -- because Jerry was so [09:00] forgiving, and so, you know, able to accommodate. And if I really wanted something, I’d go to Jerry first.
O'CONNER: You know, Eileen could be sporadic sometimes, you know? She could kind of jump at you, and -- “What did I do?” And so she kind of -- She could kind of intimidate, and scare, so I -- Jerry was always a very -- like Toni said -- very warm, welcoming...

SICULAR: What do you think fascinates the public about models so much, to this day, always?

O'CONNER: Glamor.

SICULAR: You think so?

DEMARCO: Yeah. There’s something -- There’s fascination in the perfect beauty, which none of us are. You know, at home, without makeup on, we’re like everybody else, but --

O'CONNER: Not really. (laughs)

DEMARCO: Models have the ability, and usually the bone structure, that they can pull it off.

O'CONNER: Well, and it’s also the lifestyle. I think that people love the idea. And we did -- went on wonderful trips, and did great travel, and we always went first class.

SICULAR: [10:00] Really? Where were some of your great trips to? Do you remember?

O'CONNER: Oh, all over. I mean, I almost went to the North Pole for Marie Claire for fur coats. It was -- That was
with Frank Horvat. And -- Went down to South Africa. I mean, we went all over, basically, on trips.

SICULAR: How about you, Toni?

DEMARCO: All over the Caribbean --

O'CONNER: Yeah. Toni was the bathing suit model.

DEMARCO: -- and Hawaii, and places like that. I did lots of...

O'CONNER: Yucatan. You did that wonderful Sports Illustrated edition --

DEMARCO: Oh yeah, for Time magazine.

O'CONNER: Was that Time?

DEMARCO: Mm-hmm. Amazing 10-page spread. They had two models and she was only in one picture, and that was the one underwater, wearing goggles. You couldn’t even tell who she was.

O'CONNER: I wouldn’t have liked to have been on that job with you.

(laughter)

SICULAR: When you were -- Before you were both models, what magazines did you read, when you were young teenagers -- before you were models? And who were your icons?

DEMARCO: Vogue.

O'CONNER: Seventeen.

DEMARCO: Vogue.

SICULAR: And who were some of your favorite icons growing up?
O'CONNER:    Well, Jean Shrimpton was pretty famous then.

         Twiggy was kind of -- I always thought Twiggy was way too skinny.

DEMARCO: [11:00] Suzy Parker. She was fabulous. My heroine.

O'CONNER:    Who else was there? Lauren Hutton. She --

DEMARCO: Oh, Lauren Hutton too. Yes.

SICULAR: And then you started modeling, and then the young girls started looking up to you both, which is kind of nice and --

O'CONNER:    Yeah, it’s funny. It’s like -- I spoke to (inaudible) -- she started a year after me -- and she said, “You were a star,” and I said, “I wasn’t a star,” and she said, “Yes you were.”

SICULAR: Yes you were.

O'CONNER:    OK, well...

SICULAR: You both were. I mean, you were both Ford models.

         That’s height of any career.

O'CONNER:    Anyway...

DEMARCO: That’s true, yeah.

O'CONNER:    It was a lot of fun.

SICULAR: What are some of your favorite modeling memories?

O'CONNER:    Pretty much all of them. I have some memories that I didn’t like. That one shooting with Helmut Newton,
you know. He wanted to kill me, and I wanted to kill him.

But --

SICULAR: Did you speak to him after that, ever?
O'CONNER: Oh, yeah.
SICULAR: On a social basis?
O'CONNER: I always -- I kept working with him. He liked me swimming, because I was a swimmer, so he took a picture of me diving, that I had to dive into the swimming pool. And he wanted to get me sideways, and I had to do it -- to make it perfect -- [12:00] 50 times. My stomach was purple. So he -- Yeah, he wanted to get the perfect picture for him. He was a perfectionist. And I liked working with Frank, because we did reportage, and we talked, and we didn’t do anything that was set or still, you know? And he always used natural light. So that was more complimentary for me. I would have to move -- make the other models move because he depended on me to set the action. So it was interesting. It was more like acting than actually modeling.

SICULAR: You know, there are a lot of pretty faces -- you know -- certain number of models, but sometimes you have to charm your way or do something special to get that photographer to choose you, like -- Did you mention before that you --

O'CONNER: Yeah.
SICULAR: I’ll let you tell the story about playing chess.

O’CONNER: Well, when I first went to meet Frank Horvat at his studio in (inaudible), he had an (inaudible) there, and they had a chess board on the table, and I had my little tear sheets from pictures that I had taken. And I walked in, and I -- [13:00] he said -- looked at my pictures and kind of poo-pooed, and -- OK. And he said -- I said, “Do you play chess?” He said, “Yeah,” and I said, “Would you like to play with me?” He said, “Yeah.” So I beat him, and I beat him, and I beat him, and he couldn’t beat me. (laughs) So finally he booked me on all those good trips because he wanted to have somebody to play chess with, and I got my book -- I got all my great pictures through him.

SICULAR: How about you, Toni?

DEMARCO: Well, I thought about that swimming story you were telling, about -- It’s not so long ago I did the Prilosec series of commercials, and they wanted an Esther Williams type. And that was me. I was, like, great at swimming underwater. I loved -- I loved swimming underwater especially, and that’s what they wanted me to do, is swim underwater, and we were supposed to be floating [into?] this gown, like I was in the air. You know those pictures they do underwater?

SICULAR: Yes.
O'CONNER: OK, all right.

DEMARCO: And they -- Even though they used me for three commercials, that one shot they [14:00] could never use, because there were little bubbles of air coming out of my nose, even though you were holding your nose, and so they -- they couldn’t -- it didn’t work.

O'CONNER: Can’t retouch bubbles? (laughs)

DEMARCO: It’s in motion, though.

O'CONNER: OK. Oh yeah, right.

DEMARCO: And so it was -- But I was a heroine, and it was -- it -- Oh God, I made so much money from that -- those commercials.

SICULAR: Good for you.

DEMARCO: Yeah.

SICULAR: Do you prefer -- Did you do any runway? I know you said you started to --

O'CONNER: I couldn’t stand runway. I hated it. I did it in -- Because we’re not very tall, for models these days. I mean, I was already considered average height at 5’8”. And then, in those days, fashion models that did beauty and covers didn’t do runway --

DEMARCO: No they didn’t.

O'CONNER: -- you know? We didn’t do runway. And I remember the first time I worked with Pat Cleveland on a
runway. She just kind of, like, made me feel like -- She was a wonderful lady, but she made me feel, like, so short, and so tall and skinny. It was like, “OK, I don’t think I want to do this.” [15:00] And I don’t like -- I like the private audience of having a studio. I hate being out there in front of the public.

SICULAR: What show was that for? Do you remember?

O’CONNER: I did one show. It was -- I think it was for maybe Halston. I said, “Never again, ever.”

SICULAR: But you liked doing runway. You started your career doing runway. Why --

DEMARCO: Yeah, I did -- I did lots of runway, and -- in San Francisco, but when I got to New York, that was it.

SICULAR: And did you prefer doing television or print?

O’CONNER: Well, basically, print, because you made day-rate. And TV -- You called, they call you in, and you’re making $1,500, $2,000 a day. You don’t want to be working for SAG -- $136.50 a day, when you can be making $2,000. So if it was, you know, a definite -- If you had nothing else to do, you’d go into the call, and you always had to do callbacks for TV, and I’m sure you still do, but... Yeah, I liked doing TV. I just liked making the money that [16:00] you made doing print.
SICULAR: Did you like doing campaigns, or catalogue for the money, or the editorial for the creativity?

O'CONNOR: I liked -- I loved doing editorials, but I liked the money from doing catalogue, and obviously campaigns.

SICULAR: How about you?

DEMARCO: Well, I liked TV because it paid so much. I mean, I made much more on television than I did in print. And now, all these years later, I have a Screen Actors Guild pension that is -- that’ll be good forever.

O'CONNOR: “I need 70 hours, please! I’ll do a walk-in! Extra!”

(laughter)

O'CONNOR: “Hire me, I’m here!”

SICULAR: How do you think the modeling industry influences people that are not in the business?

O'CONNOR: Well, there are so many anorexics out there now. That’s not very healthy. I mean, I’ve seen the models that -- I just saw Valentino -- the light for the Valentino -- and the model he uses has got to be 6’2” and [17:00] maybe 100 pounds. And women see that, and they strive for that, and that’s not -- that’s not healthy. I just don’t -- I don’t think that’s the way -- I think models should be healthy. I mean, I used to work for Elle magazine, and I’d
walk in and they’d say, “OK, take out the seamstresses.
We’ve got to -- Change all the zippers!” (laughs)

SICULAR: I know they used to cut up the back of garments, too.
O'CONNER: Oh, they did that.

SICULAR: Article with clips -- You know, big clips in the --
O'CONNER: And tape. Duct tape. But that was -- That was
before they knew I didn’t fit into the pants. (laughs)

SICULAR: There are a lot of models -- I won’t mention names --
but a lot of models I handle that did so many covers and
they didn’t, you know...

SICULAR: How do -- Did you have to prime yourself up in a
   special way before a really big campaign or a cover?
O'CONNER: It’s a very -- It’s a very -- It’s a very
   exacting profession, and it’s a very -- It takes a lot out
   of your ego when you don’t get something. When you do,
it’s great. But when you get rejected, it’s -- there’s a
   lot of rejection --

SICULAR: It’s a lot of highs and lows.
O'CONNER: [18:00] Yes. Lots of highs and lows in that.

SICULAR: And did you help -- Did your bookers help you get over
   it when you didn’t get the booking, in certain ways? Do
   certain things to soothe you?

DEMARCO: No.
O'CONNER: “Too bad you didn’t get that one.” (laughs) “So who got it?” you know? I remember I was going to do my first shooting for American Vogue with Helmut Newton, and I’d just gotten to Paris, and we were going to that one in (inaudible), that he did -- the famous one with Lisa Taylor, where the dog’s eating her. Well, I didn’t get that one, so that really broke my heart.

DEMARCO: That was probably a good thing you didn’t.

O'CONNER: Yeah. Anyway.

SICULAR: You know, Grace Mirabella told a very funny story about the dog, that there was a white pantsuit by Geoffrey Beene, and the editor had to call Grace and said that the dog ate the --

O'CONNER: Pantsuit?

SICULAR: -- pantsuit.

O'CONNER: (laughs)

SICULAR: And he was going to call Geoffrey Beene and say, “The dog ate the pantsuit.”

O'CONNER: Jesus. Yeah, there was some -- some really funny shootings. I think that -- There are people I really enjoyed working with because they liked to go out and have [19:00] nice dinners, and have a good time, and other photographers that just kind of, like, couldn’t care less. So I -- You know, especially in Europe. It was fun going
to the south of France, and -- I had one job that I did for -- it was a catalogue. Two pictures a day, early in the morning. The rest of the day, you’re free. You can eat and drink, do whatever you want, so...

SICULAR: That’s a lovely job.

O'CONNER: That’s a vacation. And I did another trip for French Vogue. We went to -- We went to Marbella, and I was able to bring my husband at the time, and my daughter, who was 16 months old on that trip, because I said, “I haven’t seen them in so long. I need --” And so they offered that three month -- three weeks as a vacation for us. Paid for everything. I mean, that’s --

SICULAR: That’s wonderful.

O'CONNER: Of course, for $75 a day, [what do you want]?

SICULAR: But it’s still nice. I mean...

O'CONNER: Yeah, it was a paid-for vacation, kind of. Yeah.

SICULAR: Did your parents give you both any advice before you started -- when you embarked on your career?

O'CONNER: Yeah, my father said, “If you want to come back to college, you can. If not, you’re out the door.”

(laughs) [20:00] It was kind of like that.

DEMARCO: Actually, Dad helped me get started modeling by --

O'CONNER: Because you were older.
DEMARCO: -- looking in the phonebook -- this is in Hawaii -- for, you know, fashion show coordinators, and that’s how I met Beverly Damon.

O'CONNER: I was already (inaudible).

DEMARCO: That’s how I got started.

O'CONNER: I mean, he was already used to having models, and --

SICULAR: Right.

O'CONNER: -- my other little sister was actress. At the time, they’re called actresses.

SICULAR: It’s like the Parker sisters, Suzy and Dorian.

O'CONNER: Yeah. Dorian Leigh was the first one I went to work with in Paris.

SICULAR: In Paris?

O'CONNER: Yeah. That was in --

SICULAR: And did she actually run the studio -- the agency?

O'CONNER: Yeah, she didn’t -- She was unhealthy.

SICULAR: Right, I know.

O'CONNER: She wasn’t very healthy.

SICULAR: She had issues.

O'CONNER: Yeah.

SICULAR: Did your friends treat you any differently once you started your career? Once you became --
O'CONNOR: Not for me. I love the French. I actually had great experiences, because I became very friendly with the editors at French Vogue, and I would speak French with them, and they would correct me. [21:00] So they would correct me and they would correct me until I got it right, and I learned to speak very good French because of that. And Horvat corrected me too. We would speak in French all the time.

DEMARCO: That’s great.

O'CONNOR: Yeah. And Toni would say, “(inaudible)? How do you say that?” Remember that one? “I can’t remember how to say that.”

SICULAR: Did Eileen ever correct herself? Because I know you said earlier that she thought your legs were too heavy. And, by the way, almost every model we interviewed that -- they all said that Eileen said certain things about them.

DEMARCO: Mm-hmm. And that was -- It took me 10 years to go see her.

SICULAR: But then was she thrilled that you were with her?

DEMARCO: I don’t know if she was thrilled, but I think that... She said, “Where have you been all this time?” And I said, “Well, you know...” I didn’t know how to explain to her that I stayed away because of that one little comment.
O’CONNER: I think Eileen really liked it once you -- Her job became easier once you had already made it.

DEMARCO: Yeah, right.

O’CONNER: I mean, I remember one summer she called me up -- I think it was in July -- and she said, “You made more money than anybody else [22:00] this month,” and I said, “Really? What about all those girls that had -- like Lauren Hutton. Really, I beat her? Wow!” (laughs)

SICULAR: That must’ve been a thrill. And I’m sure you remember the townhouse, and they’d have the covers laminated and hanging up. That must’ve been quite a thrill to walk in and see the covers hanging up there.

O’CONNER: Yeah, yeah. I think that -- I probably never went to Eileen’s house again, because I went to Elite, and I don’t think that was welcome.

SICULAR: But then you came back to Ford?

O’CONNER: No, I never went back to Ford. I stayed with Elite until I quit.

SICULAR: So you were with Ford till -- what year, then?

O’CONNER: Nineteen seventy-- Until Johnny opened up his agency in New York. And the reason I did it was not because of -- for any fact except for money. Because Eileen was taking 15% and Johnny offered me 0%.

SICULAR: Zero percent to start.
O'Connor: So that was a good -- And he -- I was one of the first six models he hired on, because we were successful in Paris, and --

Sicular: Right.

O'Connor: Anyway...

Sicular: Did you stay with Ford until the end of your modeling career?

Demarco: I did, yeah. And until [23:00] I moved out to LA, and I was -- wasn’t going back to New York much in those later years, and the woman they had running Ford’s here, and I, were just like oil and water.

Sicular: Who was it? Oh, you don’t have to say her name.

Demarco: I don’t remember her name.

Sicular: Doesn’t matter.

Demarco: But... At any rate, I just wasn’t getting any work, so I went with another agent, and I said, “It’s too bad.” I always loved Ford’s, but...

Sicular: What’s the biggest surprise of your career?

Demarco: I don’t know. Maybe that Prilosec commercial, because I think I was 60 when we shot that, and I didn’t expect to have -- to have landed that job, and I got it.

O'Connor: Maybe I should come back to LA. (laughs) I never lived here.

Sicular: What’s the biggest surprise of your career?
O'CONNOR: Probably my first cover -- walking down the street and seeing my first printed Vogue cover.

DEMARCO: Oh, and when I was in New York, I had two covers at once on the magazine stands, and I was like, “Wow!”

SICULAR: Which covers?

DEMARCO: Elle and [24:00] (inaudible).

O'CONNOR: That was in France.

DEMARCO: In France, yes.

O'CONNOR: Not New York.

DEMARCO: Did I say New York?

O'CONNOR: Yes.

DEMARCO: Oh, I’m sorry.

O'CONNOR: (laughs)

DEMARCO: France.

O'CONNOR: Yeah, I had two French covers in a row -- French Vogue covers -- and I went to (inaudible) all the time, and got to know the maître d’, and we -- we ate lunch there a lot, or dinner. And that was a wonderful surprise that they gave me, because there’s a little room that you walk in to the right, in (inaudible), and that’s where the stars go. So he sent myself and my late husband down in that room, and I had Jean-Paul Belmondo over here, and Alain Delon over here, and Princess Grace, and -- and I said, “Wow!” (laughs) “I really made it on this one!”
SICULAR: And they were probably thrilled that you were there.

O'CONNER: Well, they were kind of, like, eyeing, yeah. And then the maître d’ came in and showed my cover, yeah.

SICULAR: That’s really sweet.

O'CONNER: Yeah, it was sweet.

SICULAR: Have you ever been on set -- I mean, you’ve both traveled so much -- where you didn’t understand the language of the crew?

DEMARCO: [25:00] Well, except -- You know, I did all that German shoots. I didn’t understand German, but they all spoke English, so... It was never a problem.

O'CONNER: The Germans would say, “You must put these pants on,” and I said, “You don’t use the word ‘must.’” (laughs) It’s müssen in German, but I said, “Would you please put these pants on?”

SICULAR: Did they laugh?

O'CONNER: They didn’t have a very good sense of humor.

SICULAR: Who were some of the greats you both met along the way? Whether editors, or hair and makeup, or...

DEMARCO: For me, it was Richard Avedon. He was the -- He was my -- You know, my -- the greatest photographer in the world, as far as I was concerned. And when he -- I helped pick out the picture they used for the Clairol campaign, they ended up using that shot.
SICULAR: Wow.

O'CONNER: Well, he knew you liked it.

SICULAR: Yeah.

O'CONNER: Grace Coddington. I went once to do a shooting with [Eric Bowman?] for English Vogue -- from France -- the night before, [26:00] I went to a Vietnamese restaurant, and I ate something that was not OK, and I got there the next day, and I just started feeling really ill. And we were doing Madame Grès gowns -- I mean, gowns with layers and layers of clothes -- and I all of a sudden -- “I have to go to the bathroom!” (laughs) So it was this elaborate thing I had -- And this went on all day long. And finally, at the end of the day, I said, “I’m so sorry,” and she said, “Well, ma’am, I think what you need is a cork up your ass.”

(laughter)

SICULAR: Did you get that?

O'CONNER: I can’t believe that came out of this sophisticated woman, you know?

SICULAR: Can you describe a typical workday for both of you as a model? Going into the agency, and working, and being prepared, and...

O'CONNER: Yeah, but for the whole day you were -- basically went to the studio. And we -- I did a lot of Fridays and --
- Thursdays and Fridays for Bloomingdale’s or Macy’s for -- and Saks -- [27:00] where we’d have -- Barbara Minty was there, Jack -- Jack...

SICULAR: Jack Scalia?

O'CONNER: No, not Jack -- There was -- Oh, the [Girl’s Day?]. We just had wonderful -- Janice Dickinson, Rene Russo, all of these days -- Beverly Johnson, I worked with all the time. We’d have these Fridays and Saturdays -- and because I had a house in Fire Island, a lot of photographers would book us Friday, Saturday, Sunday, Monday. So you’d have the weekend -- you’d be there already, and then you’d just have to go back and work Tuesday, Wednesday, and Thursday, and go back... And they’d fly you out there, so it was like, “Cool.” Those were fun days.

SICULAR: Did you realize at the time how lucky you were?

O'CONNER: Yeah!

SICULAR: In a job like that?

O'CONNER: Yeah, yeah. I really --

DEMARCO: I always felt very lucky and very grateful. Very lucky.

SICULAR: And -- Let’s see. Were most of your friends in the business? Did you socialize mostly with other models [28:00] and editors?
O'CONNER: I had a child. I had a baby. But I -- You know, I -- We -- My husband was friends of Studio 54, and (inaudible), and we'd be invited to parties, and -- I remember one time we went to a party, and there was a thousand people outside, and it was a special party. We went in, and the guy at the door said, "Come on, [Lynn?]." [Lynn Barkley?] was -- He'd say, "Come on in! Come on in!" and everybody was saying, "Who are they? Who are they?" And we got in there, and there were 50 people inside. And there was a lot of drugs in those days.

SICULAR: Really?

O'CONNER: Oh yeah.

(laughter)

O'CONNER: Like, at every table. And I -- You know, I just couldn't do that. I was working too hard, and I had a baby at home, so I never really got into that scene.

SICULAR: Did people rec-- People not in the business, did you find that they would look at you and recognize your face walking down the street, after your covers started coming out?

O'CONNER: You know, I don't know, because when my covers came out a couple in a row, it was like -- [29:00] A lot of people, when you walked into a store, they wouldn't even recognize you.
DEMARCO: I once got off an airplane in LA, and this woman came running up after me. She said, “I love your work! I just think you’re the greatest model!” And I never exper-- I never had anybody do that before, because, you know, in those days, they didn’t say to models’ names, and you never knew who they were. But she knew who I was.

SICULAR: That’s kind of nice.

DEMARCO: You know, and people recognized me because I have one eyebrow that has a little scar on it, and they always knew that was me, you know? That was another comment I got from somebody else.

SICULAR: Wow.

DEMARCO: Yeah.

SICULAR: That’s really kind of nice.

DEMARCO: Yeah.

SICULAR: You both look really fabulous, I have to say.

O’CONNER: Thank you.

SICULAR: So I just want to know, when you were modeling, if you kept any special beauty or nutritional regimen, and what you do now to keep so fit and so beautiful.

O’CONNER: Well, I do a lot of yoga and work out everyday. And I don’t really keep to any diet. I don’t eat a lot. I never really felt that I had a bod-- you know, skinny body -- model’s [30:00] body. I remember Patti Hansen -- Once,
you know, I asked her -- not I -- She was interviewed, saying, “What are your beauty secrets?” and she said, “I go to sleep with my makeup on so I don’t have to put it on in the morning.”

(laughter)

O'CONNER: I thought that was so funny.

DEMARCO: (inaudible) to wash your face at night if you’re a model, because otherwise your skin gets bad. I actually wrote a health and beauty book, and this is a very old book now, but you can still get it at amazon.com, and California (inaudible).

SICULAR: And you follow that?

DEMARCO: Of course.

SICULAR: So basically, in a short form, what are --

DEMARCO: Good, healthy diet, lots of exercise, lots of rest, and a healthy mental attitude.

SICULAR: There you go. Any last thoughts?

O'CONNER: Thank you so much, Patty.

SICULAR: Oh, it’s a pleasure.

O'CONNER: Thank you for being a great booker.

DEMARCO: I actually would love to --

SICULAR: I wish I got to be your booker.

O'CONNER: Yeah, well...
DEMARCO: I would actually like to talk about my present career a little bit. This is a current product of mine. It’s called Tantric Partner [31:00] Yoga. And my specialty now is teaching and facilitating workshops all over the world, teaching people about how to have better relationships.

SICULAR: And if someone wants to get in touch with you, how would they -- do you have a website?

DEMARCO: If you go to tonidemarco.com --

SICULAR: OK, and how do you spell that?

DEMARCO: T-O-N-I-D-E-M-A-R-C-O, dot-com. And my email is globaltoni -- also with an i -- @gmail.com.

SICULAR: Great. Did you want to ask anything?

_: That was wonderful.

SICULAR: That’s it?

DEMARCO: OK.

SICULAR: That’s it.

DEMARCO: Thank you.

SICULAR: Thank you so much! We’re going to make sure that --

END OF AUDIO FILE