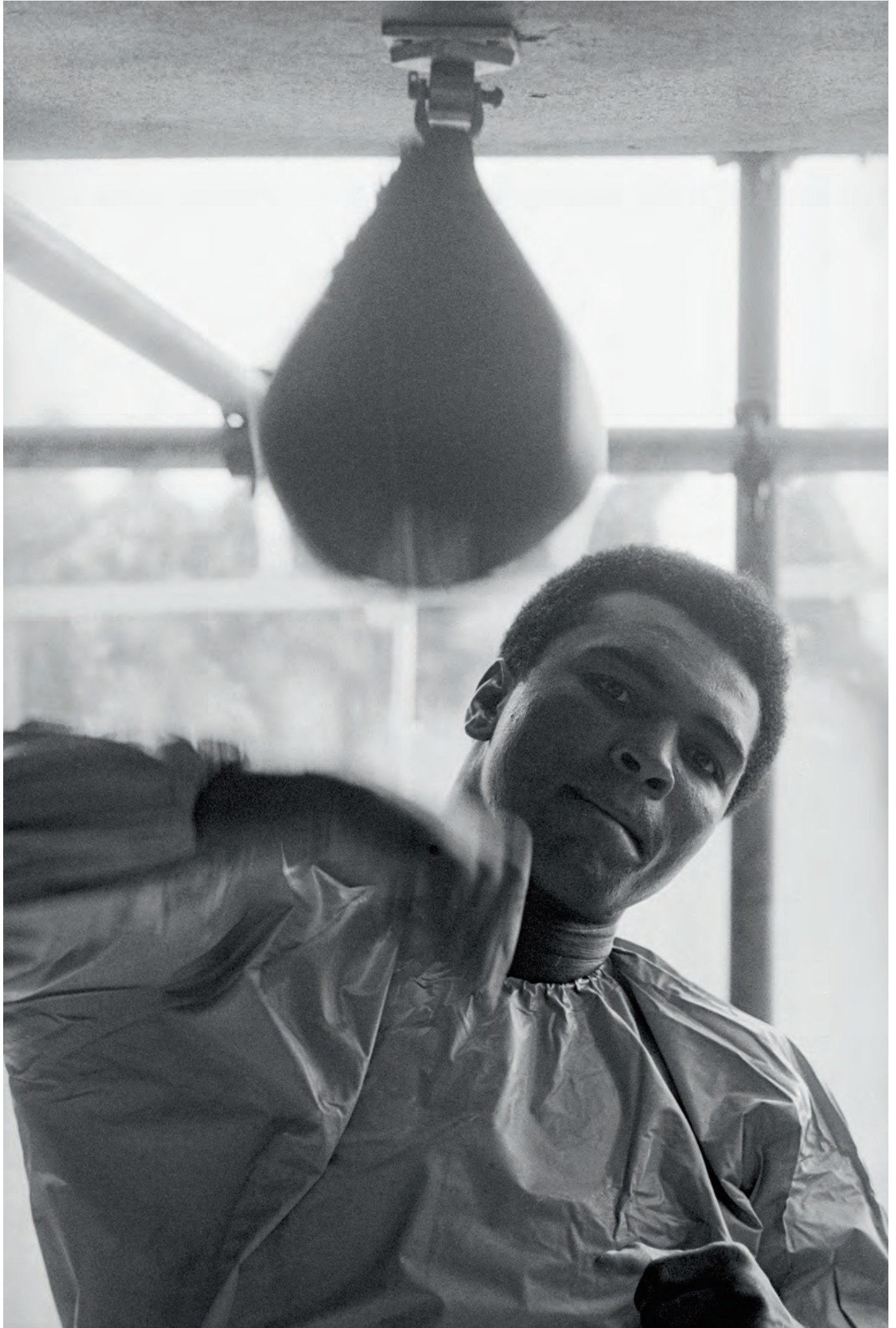




Terry O'Sein













BRIGITTE BARDOT

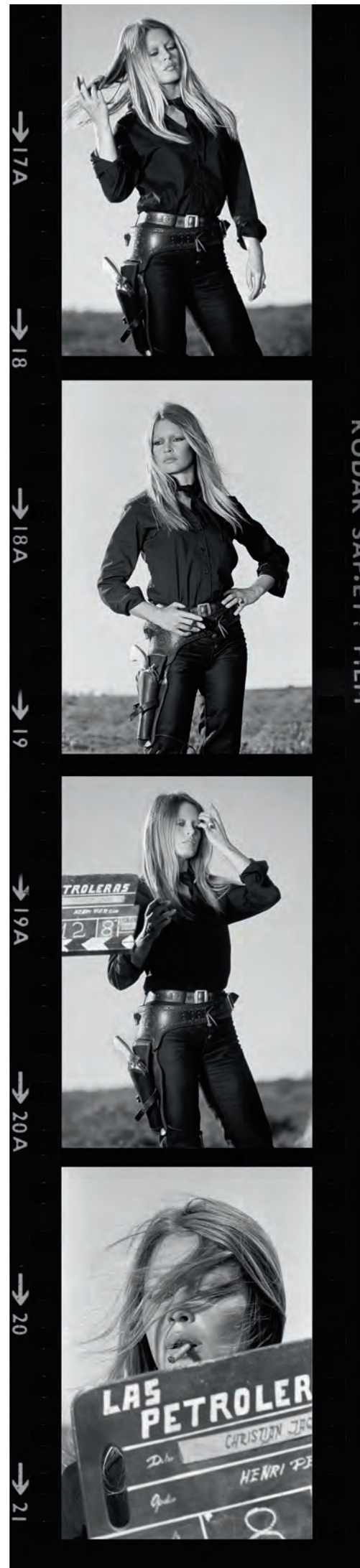
If Marilyn Monroe was the most desirable sex symbol of the 20th century, then Brigitte Bardot was undoubtedly the most admired. The French actress managed something Monroe never did — critical acclaim for more than just her allure.

Bardot had started life as an aspiring ballet dancer and spent three years studying at the Conservatoire de Paris with, among others, Leslie Caron. Not surprisingly, she was tempted onto the catwalk, too, and took grace and poise to the stage and the silver screen at a time when the European film industry was in its post-war ascendancy — adventurous, bold and subversive.

Her kittenish beauty prompted her husband, Roger Vadim, to cast her as an immoral teenager in his landmark film *And God Created Woman* in 1956, and its release not only pushed the boundaries of the big screen's representation of sexuality, but made her an overnight sensation in the United States.

But Bardot always kept the Hollywood lifestyle at arm's length, and continued to pursue a varied career in the European film industry, making critically acclaimed films. Bardot was not only an admirable dramatic actress but demonstrated great comedic talent. Remarkably, it was on location of one of her lesser films, *The Legend Of Frenchie King* (*Les Pétroleuses*) — a mediocre western comedy shot in Spain — that Terry O'Neill captured what has become one of the most iconic shots, not only of the actress herself, but also of O'Neill's decades behind the camera.

"It was a windy day and Brigitte was waiting to film a scene dressed as a gun-toting outlaw. I was wandering around the









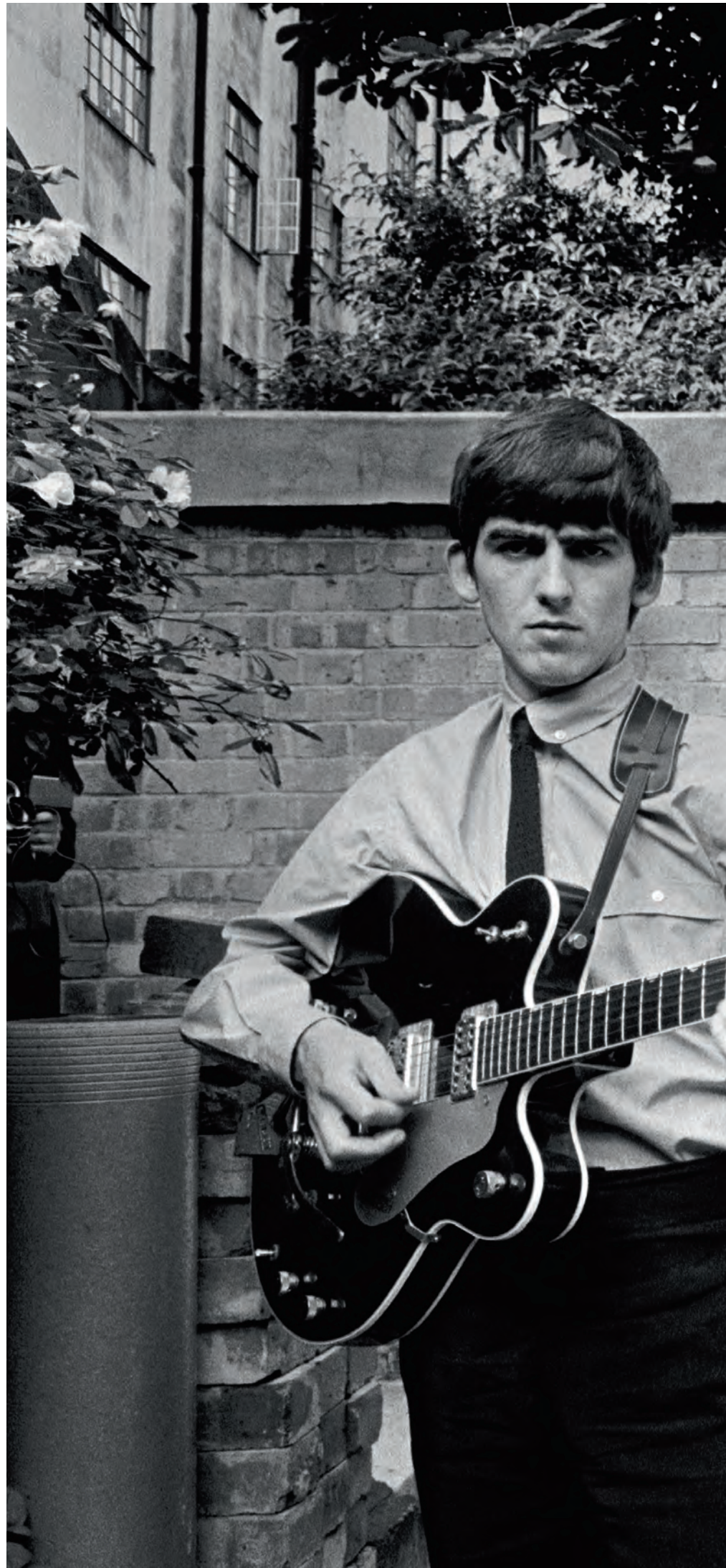
THE BEATLES

The year is 1962. It is autumn. A young band down from Liverpool, England, is working on an album in the Abbey Road Studios. They have had one minor hit peaking at 17 in the charts, but they have yet to achieve what will soon become global fame.

A young photographer, himself a jazz musician, visits the studios to check out this new band, which he hears has a sound that is unique. The Beatles are no ordinary group and this is no ordinary time; it calls for an extraordinary photograph. The Sixties have arrived, change is in the air, a post-war generation wants something new; they are rejecting the music, clothes and social mores of their parents.

O'Neill is much in demand by newspapers and magazines for his knowledge of the emerging young talent in music, fashion and the arts. He is struck by their professionalism and charisma as he shoots candid rolls of film while they record. During the regulation tea breaks that must be taken at the unionised studios, he captures an image that speaks volumes.

He sees an opportunity to escape the saccharine poses and conservative publicity shots that have been the standard in the music industry for decades and invites the band to join him in the









HELENA BONHAM-CARTER AND KENNETH BRANAGH

PIERCE BROSNAN









