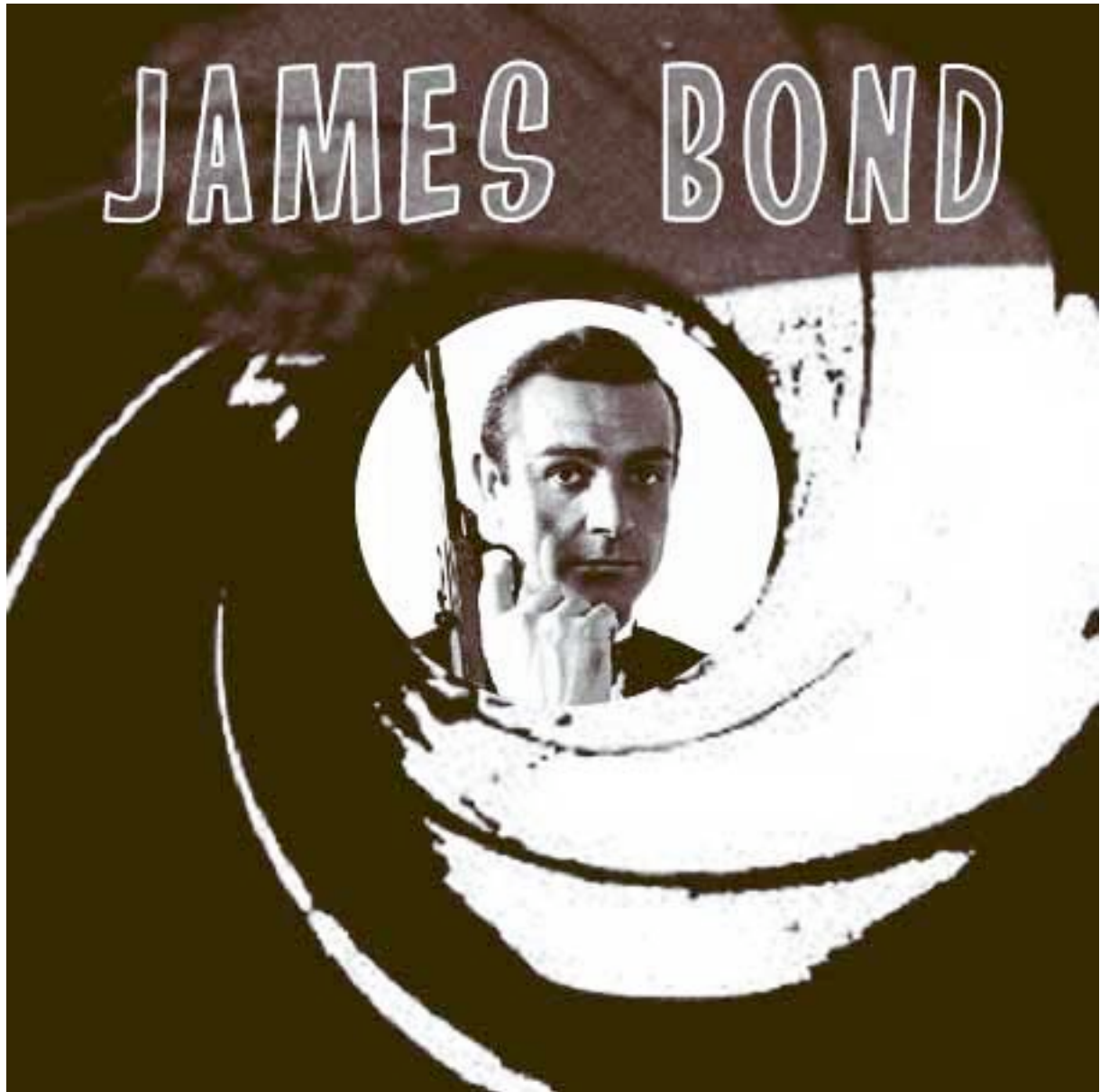
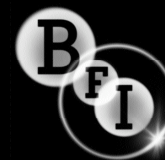


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# 16+ MEDIA STUDIES

## INFORMATION GUIDE STATEMENT

“Candidates should note that examiners have copies of this guide and will not give credit for mere reproduction of the information it contains. Candidates are reminded that all research sources must be credited”.

# accessing research materials

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## OTHER SOURCES

### Your local library

Local libraries should have access to the inter-library loan system for requesting items they do not hold and they may have copies of MONTHLY FILM BULLETIN and SIGHT AND SOUND. Some recent newspaper items may be held by your local reference library. Larger libraries will hold other relevant materials and should offer internet access.

### Your nearest college/university

Universities may allow access to outside students, though you may not be able to borrow books or journals. Ask your reference librarian, who should be able to assist by locating the nearest college library holding suitable material. The *BFI Film and Television Handbook* lists libraries with significant media collections.

### Your school library

## Local bookshops

Some of the books mentioned in the bibliography will be in print and your bookshop should be able to order items for you.

### The British Library Newspaper Library

The Newspaper Library will have all the newspaper items referred to in this guide. Contact the library first if you wish to visit. 16+ students under the age of 18 will need to make an appointment.

### The British Library Newspaper Library

Colindale Avenue  
London  
NW9 5HE  
Tel. 020 7412 7353  
Email: [newspaper@bl.uk](mailto:newspaper@bl.uk)

[www.bl.uk/collections/collect.html#newsBL](http://www.bl.uk/collections/collect.html#newsBL)

# approaches to research

by Samantha Bakhurst

## Why do research?

You cannot simply rely on your existing knowledge when approaching essays in Media Studies. Although you will have some understanding of the area being explored, it is not enough to enable you to examine the area in depth. If you were asked to write about the people in your street in detail, you might have some existing information about names, faces, relationships, issues and activities but this knowledge would not offer you details such as every single one of their names, who knows who, who gets on with whom, how people earn a living, what has happened to them in the past and so on. This extra information could change your opinions quite dramatically. Without it, therefore, your written profile would end up being quite shallow and possibly incorrect. The same is true of your understanding of media texts, issues and institutions.

Before researching any area, it is useful to be clear about what outcomes you are hoping to achieve. Research is never a waste of time, even when it doesn't directly relate to the essay you are preparing. The information may be relevant to another area of the syllabus, be it practical work or simply a different essay. Also, the picture you are building up of how an area works will strengthen your understanding of the subject as a whole. So what outcomes are you hoping to achieve with your research?

**A broad overview of the area you are researching:** This includes its history, institutions, conventions and relationship to the audience. Research into these aspects offers you an understanding of how your area has developed and the influences that have shaped it.

**An awareness of different debates which may exist around the area of study:** There are a range of debates in many subject areas. For example, when researching audiences you will discover that there is some debate over how audiences watch television or film,

ranging from the passive consumption of values and ideas to the use of media texts in a critical and independent way. Any discussion about censorship, for example, will be extremely shallow if you have no knowledge of these different perspectives.

**Some knowledge of the work of theorists in the area:** You need to demonstrate that you have read different theorists, exploring the relevant issues and investigating the area thoroughly in order to develop your own opinion based on acquired knowledge and understanding.

**Information relevant to all key concept areas:** You should, after research, be able to discuss all key concept areas as they relate to that specific subject area. These are the codes and conventions, representation, institutions and audience.

## Types Of Research

**Primary:** This is first-hand research. In other words, it relies on you constructing and conducting surveys, setting up interviews with key people in the media industry or keeping a diary or log of data (known as quantitative information) on things such as, for example, what activities women are shown doing in advertisements over one week of television viewing. Unless you are equipped to conduct extensive research, have access to relevant people in the media industry or are thorough in the up-keep of your diary or log, this type of research can be demanding, complex and sometimes difficult to use. Having said that, if you are preparing for an extended essay, then it is exactly this type of research which, if well used, will make your work distinctive and impressive.

**Secondary - printed sources:** This is where you will be investigating information gathered by other people in books, newspapers, magazines, on radio and television. All of these sources are excellent for finding background information, statistics, interviews, collected research details and so on. This will form the majority of your

research. Some of these will be generally available (in public libraries for example); others such as press releases and trade press may only be available through specialist libraries.

**Secondary - online sources:** Online sources are also mainly secondary. You will need to be able to make comparisons between sources if you intend quoting online information, and to be wary of the differences between fact and opinions. Don't necessarily assume something is a fact because someone on a website says it is. Some websites will be "official" but many will not be, so you need to think about the authority of a site when assessing the information found on it. The structure of a website address (URL) can indicate the site's origin and status, for example, .ac or .edu indicate an academic or educational institution, .gov a government body, .org a non-profit organisation, .co or .com a commercial organisation. Websites sometimes disappear or shift location - make sure you can quote a URL reference for a site, and perhaps keep a note of the last date that you checked it.

**Other Media:** When considering one area of the media or one particular product or type of product, it is very important that you compare it with others which are similar. You will need to be able to refer to these comparisons in some detail so it is not enough to simply watch a film. You will need to read a little about that film, make notes, concentrate on one or two scenes which seem particularly relevant and write all of this information up so that you can refer to it when you need to.

**History and development:** Having an understanding of the history and development of the media text which you are researching will provide a firm foundation and context for contemporary analysis. There is a difference between generally accepted facts and how theorists use these facts.

**Theory:** This is the body of work of other critics of the media. Most of the books and periodical articles which you will read for research will be written by theorists who are arguing a particular viewpoint

or position with regard to an issue within the media. It is this which forms the debates surrounding the study of the media, in which you, as a media student, are now becoming involved.

## Using Research

**Organising your research:** Before rushing headlong to the local library or web search engines, the first stage of research is to plan two things. When are you able to do your research and how are you going to organise the information gathered? You may, for example, wish to make notes under the headings listed above.

**Applying your research:** Always return to the specific questions being asked of the text. The most obvious pitfall is to gather up all of the collected information and throw it at the page, hoping to score points for quantity. The art of good research is how you use it as part of your evidence for an analysis of the text. The knowledge you have acquired should give you the confidence to explore the text, offer your own arguments and, where appropriate, to quote references to support this.

**Listing your research:** It is good practice, and excellent evidence of your wider reading, to list all references to secondary research, whether mentioned within the essay or not, at the end of your work.

References are usually written in this way:

1. Len Masterman, *Teaching About Television*, London, Macmillan, 1980.
2. Manuel Alvarado and Bob Ferguson, "The Curriculum, Media Studies and Discursivity", *Screen*, Vol.24, No.3, May-June 1983.

Other media texts referred to in detail should be listed, with relevant information such as the director, date of release or transmission, production company and, where possible, scene or episode number. Where you have compiled primary research, it is useful to offer a brief summary of this also at the end of your work.



# introduction

by Sean Delaney

The James Bond phenomenon has generated pages of opinions and assessments, produced metres of nitrate and video footage, taken up disc space, spawned a catalogue of collectable merchandising spin-offs, and most importantly, made an awful lot of money for nearly fifty years. At today's prices, THUNDERBALL would be an \$800million picture to give some idea of the scale of the impact of the Bond films at their zenith. (1). On the merchandising front, Corgi, the model car manufacturers, sold over two million units of the Goldfinger Aston Martin DB5 despite most being the wrong colour, gold instead of gunmetal grey. (2).

In spite of many predictions of the films' imminent demise and all the legal wrangles, the films continue to 'put bums on seats' even in the US (see box office graphs). The Bond films have also enjoyed very lucrative ancillary sales e.g. videos sales, television rights. TOMORROW NEVER DIES and GOLDENEYE both featured in the Top 20 for feature film video sales for 1999 through some shrewd marketing. (3). ITV raised eyebrows by showing all the Bond films



Sir Ian Fleming - creator of James Bond

in 1999. Yet GOLDENEYE was the top feature film shown on television that year attracting a very respectable 13.2 million beating the likes of MISSION IMPOSSIBLE and TWISTER. Indeed four Bond films featured in the Top 10 and a further ten films in rest of the Top 40 for a combined audience of over 134million viewers. (4). The Nintendo game based on GOLDENEYE was a surprise smash selling 170,000 in the UK alone and brought 007 to yet another generation. (5).

This publication aims to guide the user to relevant materials that will offer critical assessments by fans, academics and critics, as well as useful background information and even trivia. The guide includes as many useful sources of statistics and costings as possible as well as pieces on the marketing of the Bond films. It can be quite difficult to find information on this area as some companies treat such data as commercially sensitive.

There has been a vast amount written about Bond. The listings hope to provide a sound introduction to the scope and nature of the Bond phenomenon and its many 'texts'. It concentrates upon the films, including NEVER SAY NEVER AGAIN and CASINO ROYALE.

However, as much of the writing shows, many writers and commentators are often unable to discuss Bond in one medium without reference to Bond in the other: the films draw upon the original Fleming stories and the films re-invigorated the later Bond novels.

The annotated listings in this guide have been selected from the holdings of the bfi National Library. There are bound to be other interesting and relevant materials that have been omitted. The materials also come from a wide variety of sources

which are held in an equally wide variety of formats e.g. bound/unbound hard copy, microfilm, microfiche etc: there is no James Bond online so expect to do some digging. Users may also be interested in looking at the production notes (information sheets supplied to the media by the production company/studio/distributor) and pressbooks (publicity material issued to cinemas containing stills and info on key selling points of the film). The bfi National Library holds both types for the majority of the Bond films on microfiche.

*Items marked thus “ \* “ are particularly recommended. If your time, or access to resources is limited, we suggest you at least look at this material.*

#### Sources

1. Kill Bond Now!, by B. Svetsky, Entertainment Weekly No.516 10/12/99, pp.21-22
2. James Bond's licence to make a killing, Times, 1/1/94, p.6
3. BVA Yearbook 2000
4. UK TARIS Television Yearbook 2000
5. The game is Bond, James Bond, by Ed Harris, Evening Standard 9/1/98, p.16

# general references

## books

AMIS, Kingsley  
**The James Bond dossier.**  
 London: Jonathan Cape, 1965. 159p.  
 appendices

Although this book deals with Ian Fleming's Bond novels rather than the films, this is still worth a look. Amis offers a tongue-in-cheek but affectionate critique of the character, the women and all the other usual themes. This book is a good way of finding out about the source material without having to read all the novels.

BARNES, Alan and HEARN, Marcus  
**Kiss kiss, bang! Bang!: the unofficial James Bond companion.**  
 London: BT Batsford, 1987. 206p.  
 illus.

Describing itself as the "secret history of James Bond", this work is an entertaining and useful source of information and trivia. Background information is provided in sections such as 'Bonkers plot', 'Gadgets', 'Girls', 'Villains' etc on all the Bond films up to TOMORROW NEVER DIES and also covers the unofficial (i.e. Non-Eon) Bond films.

\* BENNETT, Tony and WOOLLACOTT, Janet  
**Bond and beyond: the political career of a popular hero.**  
 London: Macmillan Education, 1987.  
 315p. illus. index

Key text. As the title implies this book not only looks at Bond in terms of the novels and films, but also through other media and texts such as newspapers, fanzines and posters. Making heavy use of cultural and literary theory, the book offers an interesting and sometimes provocative perspective on the Bond phenomenon. It tackles the subject in four parts: the nature of the phenomenon; the novels; the films; and lastly representation, especially that of the Bond girl.

BENSON, Raymond  
**The James Bond bedside companion.**  
 New York: Dodd, Mead and Company, 1984. 257p. illus. index

Still worth a look even though it only covers up to Moore as Bond. Author acknowledges his debt to Amis' work (op. cit.) in his analysis of the Bond phenomenon from its rise in the 1950s to continued success in the 1980s. Examples of the breadth of the merchandising bonanza in the 1960s are also provided.

BROCCOLI, Albert R. and ZEC, Donald  
**When the snow melts. The autobiography of Cubby Broccoli.**  
 London; Basingstoke: Boxtree, 1998.  
 x-xxi, 343p. [32] plates. filmog. index

Entertaining autobiography offering an insight into the intriguing world of film production. The book contains many references to the Bond series from the very first casting sessions and meetings with Fleming himself to how the image/icon of James Bond was fashioned. A useful resource for discovering the context of the films, their creation and the production team behind them.

BROSNAN, John  
**James Bond in the cinema (2<sup>nd</sup> edition).**  
 San Diego, CA; London; A. S. Barnes; Tantivy, 1981. 309p. illus. filmog.

Concentrating only on the films, this book looks at the efforts to turn the original Bond novels into films. A critique of each film from DR NO to MOONRAKER is provided. The author also attempts to assess why the films became so popular; he states in his introduction that the aim is to look at the films purely in "... terms of how they succeed as entertainment".

\* BUONO, Oreste del and ECO, Umberto  
**The Bond affair.**  
 London: McDonald, 1966. 173p. bibliog.

Key text. Though written in the 1960's this book still has a lot to

offer those studying Bond now. This is a thoughtful and clearly written critique of the phenomenal success of Bond in both the novels and the films. This book comprises a series of essays that not only examine the usual aspects of Bond (women, villains and technology) but also looks at in detail the formula used in the novels, the socio-cultural aspects of Bond and reasons for its success. This book is a thorough examination of James Bond's success.

CAWELTI, John C. and ROSENBERG, Bruce A.  
**The spy story.**  
 pp.125-255, Bonded Excitement: Ian Fleming.  
 Chicago; London: University of Chicago Press, 1987. 259p. bibliog. filmog. appendix. index

Contains a chapter on Bond which focuses upon the icon created by Fleming and its impact on popular culture. The author suggests that only Elvis Presley and the Beatles imbedded themselves as strongly in such a short time frame. In this key work on spy fiction, the author examines why Bond became so popular and why he differed from spies who had gone before.

\* CHAPMAN, James  
**Licence to Thrill: A cultural history of the James Bond films.**  
 London: I. B. Tauris, 1999. vii-xiv,  
 325p. illus. filmog. bibliog. index

Key text. This work covers all the films up to TOMORROW NEVER DIES. Well written and easy to use, it examines the films chronologically, looking at themes that run through them and grouping various films together for analysis. As in other studies on Bond, the original novels are compared to the films in which the author analyses the process of evolution of the plots. It also includes the two unofficial Bond films CASINO ROYALE and NEVER SAY NEVER AGAIN.



DRUMMOND, Lee  
**American dreamtime: a cultural analysis of popular movies, and their implications for a science of humanity.**  
 p.127-168 The story of Bond  
 Lanham MD; London: Rowman and Littlefield, 1995. 336p. bibliog. indices.

The book in general is concerned with the images we have of ourselves, focusing on peoples' daily lives and that of the world of myth. Drummond believes that such myths are promoted by the movies. The James Bond films are one set of films that the author argues have gained such a level of popularity that they resonate with "modern people". The author devotes a whole chapter to Bond. This is a serious 'academic' text that concentrates upon theorising about Bond as an icon rather than on any of the films. Some interesting ideas are put forward, but this text is only recommended if this is how you are planning to approach Bond.

HAINING, Peter  
**James Bond: a celebration.**  
 Planet Books, 1987. 200p. illus. col. plates, bibliog. filmog.

The title is an indication of how this book looks at Bond. It includes some useful features such as a selection of reviews of both the novels and the films from a diverse range of publications including Pravda. It also contains a fine range of stills and cartoons with a lively mix of interesting trivia and facts.

HIBBIN, Sally  
 The official James Bond 007 movie book and The new official James Bond 007 book.  
 Middlesex: Hamlyn, 1987 and 1989. 128p. illus. (chiefly colour) filmog. index

Glossy, image-heavy books comprising film stills and behind the scenes photographs from Eon Productions archives. Published with the co-operation of Eon, the new version includes LICENCE TO KILL.

LUKK, Tiiu  
**Movie Marketing: opening the picture and giving it legs.**  
 p.43-70 Action-adventure: GoldenEye  
 Los Angeles, CA: Silman-James Press, 1997. i-xxiv, 274p.

An extremely useful chapter on the marketing of GOLDENEYE in America. GOLDENEYE was the first with Pierce Brosnan in the role and came after a lengthy break. Lukk explains why there was a break in the series and how changes in society and culture required changes in the Bond films in order to adapt to the 1990s. There is a lot of useful information on how certain audiences were targeted and the methods and different media employed. It is an excellent source on the re-packaging and marketing of the latest Bond films and highlights why they needed to change. It also includes a breakdown of the p & a (prints and advertising) budget.

MCINERNEY, Jay, FOULKES, Nick, NORMAN, Neil and SULLIVAN, Nick  
**Dressed to kill: James Bond the suited hero.**  
 Paris: Flammarion, 1996. 200p. illus. (some col.) appendices.

This book contains a series of essays about the look and style of Bond. They gauge his impact and influence on popular culture from sport, advertising, cinema and "the man on the street". The highly readable essays offer interesting personal reflections of the Bond influence and impact, and how the look has evolved. It is lavishly illustrated with film stills, advertisements and photographs from the 1960's onwards.

MURPHY, Robert  
**Sixties British cinema.**  
 London: BFI, 1992. 353p. illus. appendix. notes. bibliog. index

Examining the wider issues of British cinema in the 1960's, this is the core text for a study into that era but gives useful references and information on all the Bond films of that time. Not solely focusing on Bond makes it a lighter read and fills in the blanks surrounding that era of British filmmaking when it took American money and vision to create what has become the epitome of the British hero.

OPEN UNIVERSITY  
**Popular culture: Politics, Ideology and Popular culture 2.**  
 p 5-33 James Bond as popular hero. BENNETT, Tony  
 Milton Keynes: Open University Press, 1982. 92p. illus. bibliogs.

Looks at the Bond character in terms of its impact on popular culture referring to both the novels and the films. Separated into three sections that are easy to read and follow. It examines the structure of the novels and compares them to the eventual filmed versions. Piece focuses closely on DR NO. Although more emphasis is placed on the novels rather than the films, it is still good source material for examining Bond and his place in modern society and may offer a precis of the ideas in 'Bond and Beyond' (op. cit.).

PFEIFFER, Lee and LISA, Philip  
**The incredible world of 007.**  
 London: Bostree, 1995. 240p. illus. (some col.)

This is the second edition of a book previously published in 1992. Authorised by 'Cubby' Broccoli, the authors have been given access to materials that others may not have had. As well as the usual information on each film up to LIVING DAYLIGHTS (GOLDENEYE in the newer edition), there are also interviews with key actors in the series (notably not Connery): Moore, Dalton, Llewelyn, Lazenby and Brosnan. There are also interviews with people involved in the films behind the scenes and quotes from a whole host of others. Other chapters of interest are the ones to do with merchandising and collectables, gadgets, trivia, facts, addresses for James Bond fan clubs and how James Bond has been promoted. Very well illustrated and worth looking at.

PEARSON, John  
**James Bond: the authorised biography of 007.**  
 Granada, 1985. 314p.

This is a fictional biography of James Bond based on the novels. Interesting in terms of exemplifying the fascination the character of Bond has had on peoples imagination but not much else. May be worth a look to compare this almost pre-war Bond with his 1960s successor.

RUBIN, Steven Jay  
**The James Bond films: a behind the scenes history.**  
 New York: Arlington House, 1983.  
 183p. illus. index

Contains behind-the-scenes information on the Connery/Lazenby/Moore films up to FOR YOUR EYES ONLY. Interesting facts but with emphasis placed on how the scripts for each film were developed plus casting, special effects and other production information.

RUBIN, Steven Jay  
**The complete James Bond movie encyclopedia.**  
 Chicago: Contemporary Books, 1990.  
 467p. illus.

Detailed and thorough encyclopedia. There are sections on actors, characters, films, locations and many more. It also covers CASINO ROYALE and NEVER SAY NEVER AGAIN. A useful and informative reference tool.

RYE, Graham  
**The James Bond girls.**  
 London: Boxtree, 1995. 71p. col. illus. 2<sup>nd</sup> rev ed.

Glossy illustrated work on the Bond girls up to GOLDENEYE. It contains brief biographies of the actresses who played a 'Bond Girl' with detailed synopses for each of their films. More importantly it is useful for determining the production processes of the individual films, such as the casting edicts of the time and what impact certain actresses had on the franchise. Also includes personal insights from many of the actresses that prove entertaining. Title and style may offer interesting comment in themselves on the representation of women in the Bond films.

SIMMONS, Bob and PASSINGHAM, Kenneth  
**Nobody does it better: my 25 years of stunts with James Bond and other stars.**  
 Dorset: Javelin Books, 1987. 144p. plates. Index

Simmons was Sean Connery's stunt double on the first Bond films and went on to become the stunt co-ordinator on most of the others up to OCTOPUSSY. This is an autobiography filled with remi-

niscences and anecdotes on the making of the Bond films. The style of writing is entertaining and indiscreet, with Simmons claiming to have been a bit of a ladies man on set. A man definitely in the Bond mould.

TIPTHORP, Peter  
**James Bond in Thunderball; Dr No ... From Russia with love ... Goldfinger.**  
 London: Sackville Publishing Ltd, 1965. 31p. col illus.

This is a glossy, colourful booklet detailing the first four Bond films that had been released at the time, though mainly to promote THUNDERBALL. There are features on Ian Fleming, Sean Connery, the producers, the villains, the scriptwriters, the girls and the car. This booklet is both informative and interesting. The features on Ian Fleming were written shortly after he died by people who knew and had talked to him and are filled with plenty of good quotes and anecdotes. There are also many photographs and it is interesting to look at as a promotional tool of the time.

## journal articles

**AMERICAN CLASSIC SCREEN**  
 November/December 1982, pp.11-15, 36

**That man called Bond**, by Brian Hughes

This is a good overview of the Bond films over time (including a strong defence of George Lazenby and ON HER MAJESTY'S SECRET SERVICE). Going right through to FOR YOUR EYES ONLY, this is a balanced account of the ups and downs of the various Bond films.

**AMERICAN FILM**  
 Vol.12 No.9. Jul/Aug 1987, pp.27-31, 59

**James Bond at 25**, by Alexander Cockburn

Sweeping and rather caustic article on the Bond films. The author discusses Fleming's background and the political environment in which Bond exists. It also notes the impact Bond has had upon the transatlantic political establish-

ment. It also contains some brief views on Bond from John Glen (new director) and Timothy Dalton (new Bond). Might be useful for a 1980s viewpoint on Bond.

### CINEMA PAPERS

No.66. November 1987, pp.20-25.

**The Bond Age**, by Scott Murray

First article in two-part counter-attack on the academic/critical views of the Bond phenomenon. In this article, Murray bites back at the Bennett/Woollacott view of the social and political aspects of the Bond phenomenon. Murray points out the selectivity and shortcomings in their evidence and relishes in highlighting some factual errors. Author argues that the "textual richness" of the films deserve treatment on their own by critics who can appreciate them.

### CINEMA PAPERS

No.67. January 1988, pp.32-37

**Bond age women**, by Scott Murray

Following on from the previous article, Murray highlights some of the false observations and weak assumptions that have become accepted in critically assessing Bond. In this piece, Murray focuses upon the writings of Buono and Eco (see bibliography) and once again points to the inconsistencies and mistakes. The focus is upon women both in the books and in the films and looks at their age, morality, political positioning and deviant sexuality. Author argues that there is no typical Bond girl and backs this up with many references and (surprisingly) tables too.

### CINEFANTASTIQUE

January 1998, pp. 28-29, 61

**The real James Bond: Ian Fleming's vision**, by Stephen Spotswood

Enlightening article about the 'real' James Bond of Ian Fleming's novels, full of interesting biographical details left out or unexplored in the films. It presents a surprisingly vulnerable, world-weary character that bears only a passing similarity to the movie hero we supposedly know and love. Noticeably less promiscuous too!

**CINEFANTASTIQUE**

Vol.29 No.9. January 1998, pp.23-25

**Heir to the Bond legacy**, by David Giammarco

An interview with Michael G. Wilson who as 'Cubby' Broccoli's step-son has taken over the running of Eon Productions (along with half-sister Barbara Broccoli). Interesting as a means of gauging the producer's attitudes to the series and what they think the problems are and how the films will develop in the future.

**EMPIRE**

No.2. August 1989, pp. 28-29

**We were expecting you, Meester Bond**, by Bruce Handy

Article emphasising the status of Bond as an icon of popular culture and a role model for adolescent boys. It argues that the world of the late 80s was a 'Bond' world with many real-life examples of Bond crises, women, villains, gadgets and Bond-a-likes, e.g. Donald Trump. This is a piece very much of its time.

**ENTERTAINMENT WEEKLY**

No.515. 3 December 1999, pp. 40-42, 44, 46

**And the Bond played on**, by Andrew Essex

This is a gem of an article, fully appreciating the integral part the Bond themes play in the movies. It's packed with salacious, amusing anecdotes and information, composer/producer credits, Billboard chart placings, award nominations and album cover art!

**ENTERTAINMENT WEEKLY**

No.516. 10 December 1999, pp.21-22

**Kill Bond Now!** by Benjamin Svetsky

Latest in a long line of articles calling for the end of the Bond films. Svetsky believes THUNDERBALL was the peak when it grossed \$800million when converted into today's prices. Many alternative 007's have been touted from Sharon Stone to Rupert Everett. Hollywood greats like Scorsese and Spielberg and action auteurs like Woo and McTiernan have also

expressed interest yet the formula remains unchanged. Author reveals from a studio source that Broccoli and Wilson (Bond producers) want total control and therefore use "helmers". Vital to any Bond movie is the choice of villain and these have been disappointing in recent years. To illustrate this the author asks the reader: "imagine what Brando could do with a white cat on his lap". The pressure to turn out a Bond film every two years puts too much pressure on the script which is often the last thing to be considered. He calls for either an end or to serve up the colder darker Bond suggested in the novels.

**FILMS IN REVIEW**

Vol.43. nos. 9/10. 1992, pp. 310-319

Vol.43. nos.11/12. 1992, pp.382-388

Vol.44. No.1/2. Jan/Feb 1993, pp.30-36

**James Bond**, by Nicholas Anez

This well researched three part article covers the Bond films from DR NO to the pre-Brosnan hiatus. It charts the rise in popularity of the series as well as the decline in the quality of the films. It analyses the commercialism and marketing of the Bond films and backs this up with useful quotes, background information and also charts the oscillating critical response. The author juxtaposes each success/failure with references to the original novels and with detailed synopses. The articles also contain a defence of ON HER MAJESTY'S SECRET SERVICE, which according to the author, was the creative zenith of the Bond cycle. Author argues that the decisions made by Eon/Broccoli (and perpetuated by Michael Wilson, Broccoli's step-son) in the wake of the box office disappointment cursed the Moore and Dalton films to mediocrity. Author hoped that the legal challenge to Eon/MGM that re-emerged in the early 1990s would offer some creative hope for the Bond films.

**NEON**

January 1998, pp. 38-50

**First of the Famous International Playboys**, by Rupert Howe

Extensive article about the various trials of the actors cast as James Bond, the memorable villains and Bond girls, and the locations and

plots of all the Bond movies to date.

**SOUNDTRACK**

Vol.18 No.71. Autumn 1999

**Conti-nuations from James Bond to Thomas Crown. A conversation with Bill Conti**, by Tony Buchsbaum

Bill Conti composed the music for FOR YOUR EYES ONLY. While not a lot is mentioned about Bond, it does provide an interesting insight into the importance of music to the series and how a formula is adhered to.

**SOUTHERN REVIEW**

July 1983, pp.195-225

**The Bond phenomenon: theorising a popular hero**, by Tony Bennett

By one of the authors of 'Bond and beyond', Bennett looks at the problems of analysing the Bond phenomenon. This is a highly theoretical article and can at first appear to be incomprehensible. However, it does go on to explain the beginnings of the Bond phenomenon (starting with the novels) and does turn out to be a thorough investigation of Bond with many useful ideas put forward. An article worth persevering with.

**STARBURST**

No.3 Vol.3 No.9. 1981, pp. 51-55

**The fantastic Bond movies**, by John Brosnan

Written just before the release of FOR YOUR EYES ONLY, Brosnan (a member of the James Bond fan club) takes a personal look at the previous twenty years of Bond films. Brosnan notes that the use of DR NO as the first Bond film was to have consequences for the rest of the series (i.e. the science-fiction elements, fantastic sets); the template for which everything was to follow. He goes on to follow the decline with each subsequent film from THUNDERBALL onwards (poor casting, little plot, too much comedy) ending his article with a preview of FOR YOUR EYES ONLY and the authors hope that it is a return to past glories. This is an interesting article written from a fan's viewpoint with many insights into the Bond films.

**TIME OUT**

No.668. 10 June 1983, pp.9-13

**Muckraker**, by Roger Parsons

Author tracks the evolution of James Bond through the ups and downs of the varying attempts to bring him to the big, and little, screens and the bitter legal wrangles that have gone on since they were first mooted.

**VARIETY**

20-26 October 1997, pp.7, 85

**Studios hot for Bondage**, by Rex Weiner

Article on the battle between Sony and MGM/UA over the right to make Bond films and how the legal wrangles began.

## press articles

**GUARDIAN**

16 November 1995, pp. 10-11

**Bonding experiences**, by Tom Hodgkinson

Examination of why Bond was cool again in the 90s after it had been deemed politically incorrect in the 80s. The writer argues that Bond fitted the tone of the time with the birth of the New Lad and the resurgence in celebrating all things British (Britpop etc.) This is followed immediately by a piece where Derek Malcolm expresses his hatred for Bond, using a quote by Connery to express his frustration with constantly having to review the films.

**TIMES**

13 December 1997, p.22

**The name's Bond – do rescue me**, by Simon Barnes

Tongue-in-cheek analysis of Bond's relationship with the various Bond girls arguing that it is Bond that is actually the 'damsel in distress' and the women are his rescuers. The writer gives several examples and argues that Bond has an unacknowledged oedipal complex, a 'need to be mothered'. He concludes that Bond is a hero because, not despite of, his weaknesses we can identify with him.

**DAILY TELEGRAPH (ARTS)**

6 September 1997, p. A7

**Double-O, as in spoof**, by Dick Fiddy

Article that methodically lists all the Bond spoofs you could think of (film & TV, American & British) including OPERATION KID BROTHER starring Sean Connery's brother, and their antidote, the Harry Palmer films and THE SPY WHO CAME IN FROM THE COLD.

**INDEPENDENT ON SUNDAY**

30 November 1997, pp. 20-22

**Tomorrow never dies, and nor does 007**, by Jasper Rees and David Thomson

Evaluation of Bond on his 35<sup>th</sup> anniversary, with the two journalists arguing for and against. The predictable discussion is lifted by an obsessively detailed collection of Bond facts, puns, villains and in-jokes.

**DAILY TELEGRAPH**

15 April 1994, p.21

**Time to die, Mr Bond**, by Robert Gore-Langton

Piece arguing that Bond is past it, the rot setting in with Roger Moore, and could only work again in a period setting. It also cites the downturn in the quality of the scripts and his latter-day 'replacements' as popular culture heroes, Bruce Willis, Mel Gibson and Harrison Ford's Indiana Jones, as other reasons for his demise.

**GUARDIAN ('WEEKEND' SECTION)**

15 August 1992, pp. 4-6

**Sex, snobbery, sadism & style**, by Adrian Turner

An essay that firmly places Bond in his own era: post-war Britain of the late 50s/early 60s but contrasts this with his enduring popularity, in the context of the infamous New Statesman quote of the title. The novels and films are treated as very separate entities with the early films examined in the context of 60s cinema as a whole. It argues that ON HER MAJESTY'S SECRET SERVICE is by far the best adaptation of a Fleming novel, but

dismisses Roger Moore as a lightweight and states that Timothy Dalton was saddled with an anachronism that was bound to fail. The final conclusion is that Bond is dead as a movie character, but endures in the 'timewarp' of the Fleming novels.

**SUNDAY TELEGRAPH**

21 June 1992

**Spies with class**, by Christy Campbell

Intriguing essay comparing the 60s icons of Bond and Harry Palmer as a means of examining the British class system, primarily in the world of secret intelligence but also in society in general going up to the present day. Very enjoyable and insightful.

**NEW STATESMAN AND SOCIETY**

12 October 1990, pp. 12-13

**Futile Attraction**, by Maria Manning

This is a rather patronising but affectionate look at a fan club convention at Pinewood Studios. The fans are very much divided into two camps, the purists who adhere very closely to the Bond of the novels, and those who love the fantasy of the films. They are all totally obsessed. Worth reading for one quote alone, "When people ask me, 'Why do you believe in Bond?', I say to them, 'Why do you believe in God?'".



## SEAN CONNERY

## journal articles

## CINEFANTASTIQUE

Vol.31. No. 9. 1999, pp. 50-51

007: Sean Connery, David Giammarco

Well researched interview with Connery and others connected with the Bond films, focusing on the pressures that built up around the franchise in the 1960s. Useful resource also for a biography of Connery's early life without the weight of a more in-depth interview.

## EMPIRE

No.4. 1989, pp. 42-48

It's a wonderful life!, by Diane K. Shah

A straightforward biographical interview, seems dated now in reference to Connery's recent career but is still an insightful look into the man who first introduced the world to James Bond. Mentions Connery's feelings towards the Bond franchise and reveals his dissatisfaction with the producers and techniques used whilst filming. Also reveals why he returned to the role, age 52, in NEVER SAY NEVER AGAIN.

## FILM REVIEW

Sept 1998, pp.56-59

Call sheet: You only live twice, by Howard Maxford

An interesting resource for researching YOU ONLY LIVE TWICE which at the time was the biggest Bond film in

terms of budget, set design and direction to date. Insights with the director Lewis Gilbert place you firmly in the context of the time, with interesting anecdotes and explanations for the look of the film from set designer Ken Adam. From casting to location scouting this article covers it all.

## JOURNAL OF THE UNIVERSITY FILM ASSOCIATION

Vol.26 No.3. Summer 1976, pp.25-33

James Bond and America in the sixties: an investigation of the formula film in popular culture, by Drew Moniot

Analysis of the success of the Bond films in 1960s America and why despite inventing the spy spoof film genre they survived the rise and fall of this fad. Author notes that Bond became more American and updated himself to keep in tune with its audience. Audiences strongly identified with Sean Connery who undoubtedly lifted the series to transcend its formula. The themes of the individual versus the corporation i.e. SPECTRE and the duality of Bond as a nine to five office man as well as mythic hero championing freedom and democracy are also noted.

## KALEIDOSCOPE

Vol.2 No.1 1965, pp.3-13

007, by Don Shay

A good contemporary account of the impact of the first three Bond films. This was written just before the release of THUNDERBALL and Shay already notes what he call "...a trend toward

uniformity". He also puts forward good reasons for why Bond became successful and highlights Sean Connery's already growing disenchantment with the role.

## PHOTOPLAY

Vol.23. No.1. 1972, pp.32-35

Bond: Diamonds are forever (no credited author)

Article places the context of DIAMONDS ARE FOREVER and focuses strongly on the production side of the film. Budget, locations and the style of the picture are expanded upon, with a lot of publicity shots from the film.

## SCREEN EDUCATION

No.41. Sept/Oct 1967, pp.104-117

Bond films; exploits of a culture hero, by Richard R. Dow

Summary of the appeal of the Bond films that is as relevant today as when it was written. Notes that much of the 1960's writing concentrated far too much upon the literary Bond and not Connery-Bond. Author outlines the appeal of the films thus: the straightforward black and white world of good versus evil; Bond's decisiveness; his masculinity; his individuality; sophisticated and glamorous lifestyle; and the traditional appeal of the mystery / detective /thriller genre. The films modernised Bond and became the key factor in giving Bond a freshness and pertinence.

## SIGHT AND SOUND

Vol.34 No.1. Winter 1964/65, pp.14-16

007, by Penelope Houston

1960s blast on the Bond phenomenon from a big gun in the UK critical establishment. Worth reading as it not only offers a useful summary on the differences between the literary and screen Bonds but offers a contemporary look at Bond. It is also revealing that the redoubtable Houston cannot discuss the films without reference to the books and notes that the films re-invigorated the books.





**SIGHT AND SOUND**  
Vol.3. No.12. 1993, pp.16-21

**When Dr No met Dr Strangelove,** J Hoberman

Hard to see at first how this article reflects any new light on Bond theory. Starts off with a detailed history of the Kennedy Presidency which if nothing else provides a context for when United Artists were first planning and financing the inaugural Bond film. It eventually goes into detail about American politics reflected in key films of the time, therefore DR NO is mentioned. Useful in terms of American cultural history and looking specifically at DR NO.

**SPECTATOR**  
Vol.14 No.2. Spring 1994, pp.69-81

**Dr No: Bonding Britishness to racial sovereignty,** by Cynthia Brown

Author argues that the Bond films represent British national identity and re-interpret British imperialism/colonialism in a more modern way that is attractive to post-war cinema audiences. DR NO was well positioned to tap into post colonial angst in the wake of the Suez Crisis of 1956 and rapid British de-colonisation in the early 1960s. Author identifies several themes that she contends represent the re-establishment of British racial supremacy. She also analyses the relevance of the location and identifies the ethnicity of the villain (Chinese with black hands with Chinese and Black accomplices) to support her reading. She also notes that Dr No's English accomplice, Professor Dent is ruthlessly murdered for threatening the "integrity of British racial sovereignty" by working for Dr No. It is also noteworthy that Brown, like many others as well, when focusing upon the Bond films turns to the original novels following the lead of Bennett and Woollacott, an approach some may question

**CONNERY (Second time around)**

## journal articles

**CINEFANTASTIQUE**  
Vol.14 No.3. March 1984, pp.4-5

**Bond vs. Bond,** by Hugh James

A riveting and well-written account of the legal entanglements and rights dispute between Eon, Ian Fleming's Estate and Kevin McClory that led to the making of NEVER SAY NEVER AGAIN.

**FILM DIRECTIONS**  
Vol.6 No.22. 1984, p.17

Brief but insightful review. Marcus Smith argues that it redefines the Bond film, saying that it is a return to it's spy genre roots with a definitive performance by Connery, a realistic, complex villain and real tension replacing the usual lavish spectacle.

**HOLLYWOOD REPORTER**  
26 October 1990, p.9

**Hollywood report: Glasnost grosses**

Article on the closer ties between the USA and the Soviet Union as a result of Glasnost reflected in the enormous success of the showing of the film.

**PREVIEW**  
Vol.2. No.14. 1984, pp.42-49

**Connery is Bond,** by Steranko

Article on Connery's life and career, with comments from Connery on his return to the role of James Bond in NEVER SAY NEVER AGAIN. Useful biographical look at Connery. It also contains information on the location shooting of the film and, as always, interesting and useful quotes from the man himself.

**SCREEN INTERNATIONAL**  
20 November 1982, p.13

**Independent way for Mr Fixit,** by Adrian Hodges

Production report/interview with producer Jack Schwartzman, citing Connery's influence on the pro-

duction side. He briefly discusses the casting choices and stresses that this is an older Bond in the Secret Service of the 80s. (Check out issues of Screen International in early 1983 for a running commentary on the legal action that delayed the screening of the film).

**STARBURST**  
No.42. 1982, pp.59-63

**Sean Connery,** by Tony Crawley

Interview with Connery in which he talks about his work on the script of the film with Len Deighton, when it was called JAMES BOND OF THE SECRET SERVICE and then WARHEAD and the then failure to make the film because of well documented legal difficulties. Also chronicles the origins of the original THUNDERBALL script, details of Connery's salary for several of the Bond films and his original reasons for leaving the role. Good 'cover all' reference for origin of film.

**STARBURST**  
February 1984, pp.12-15

**New direction for Bond** (uncredited)

An interview with the director Irvin Kershner which details his view of the James Bond character and his approach to making the film. He states that: "as far as I am concerned a Bond picture has never been made before" indicating his fresh approach.

**STILLS**  
July/August 1983, pp.38-42

**Male-order movies,** by Gideon Bachman

Written to commemorate the 21<sup>st</sup> anniversary of the Bond films. This provides an overview of the history of the Bond movies and the rival productions of OCTOPUSSY and NEVER SAY NEVER AGAIN. A further piece on NEVER SAY NEVER AGAIN includes interviews with the director Irvin Kershner and Klaus Maria Brandauer who plays the main villain. As Bachman points out, they all try to imply that this version of Bond is unlike all the previous films "...a project in which they

scarcely believe, comes out as weightier and more responsible than the genre permits”.

## press articles

### SUNDAY MIRROR

28 November 1982, p.37

**Oh! Oh! 007 Agent is blacked**, by John McShane

Brief curio about the small furore over the casting of a black actor, Bernie Casey, as Felix Leiter when he had previously been played by white actors. The director of the company which controlled the copyright on Bond books at the time, comes up with the extremely dubious comment, “It’s like saying that James Bond himself might be a black man.” An interesting glimpse into the role of black characters in Bond films.

### DAILY MAIL

17 October 1983, pp.18-19

**My secret battle for Bond**, by Margaret Hinxman

Interview with Sean Connery about his experience of the making of NEVER SAY NEVER AGAIN. He briefly talks about Roger Moore’s and his different interpretations of the role, then he goes on to complain about the film’s “unpreparedness” when he came on the set and how he practically took over the producer’s role himself. This involved hiring Dick Clement and Ian La Frenais to polish Lorenzo Semple’s script and arguing to retain more of Klaus Maria Brandauer’s scenes as the villain Largo.

### NEW YORKER

7 November 1983, pp.100-101

**Sean is back and the shark has got him**, by David Denby

Ostensibly a review, but more a critical analysis of Connery’s return performance as an older Bond. The conclusions are not favourable.

### SUNDAY TELEGRAPH

20 November 1983, pp.43, 45, 48

**What never? Well, hardly ever...** by George Feifer

Vaguely misleading title for article which concisely covers the legal complications surrounding the making of the film (Kevin McClory’s earlier battles for the film rights, producer Schwartzman’s independent financing) and then segues into a profile of the director Irvin Kirshner. It also very briefly discusses the role of Bond films in popular culture and contains the box office statistics for DR.NO and OCTOPUSSY.

## GEORGE LAZENBY



## journal articles

### AMERICAN CINEMATOGRAPHER

Vol. 51. No.3. 1970, pp. 204-222

Various articles

Interesting articles for a retrospective look at what has often been an overlooked Bond film, ON HER MAJESTY’S SECRET SERVICE. Although it focuses on the technical side of film-making rather than going into any analysis of the film, it’s still a useful resource to consider and contains an interview with Broccoli about casting Lazenby as the new Bond.

### CINEFANTASTIQUE

Vol.31. No. 9. 1999, pp. 54-55

**007: George Lazenby**, by Rich Handley

The noticeable thing about articles

and interviews with George Lazenby is his changing attitude to the Bond role in ON HER MAJESTY’S SECRET SERVICE as the years roll by. By the time he gets to this 1999 interview he contradicts what was widely thought to have been his rejection of Bond and the film at the time, and reiterates what a wonderful experience making the film was.

## CASINO ROYALE

### journal articles

#### \* FILMS IN REVIEW

Vol.39. No.6/7. 1988, pp. 336-349

**“Casino Royale” Revisited**, by Robert Dassanowsky Harris

Informative article on the one Bond film the original producers of the franchise couldn’t make because they didn’t own the rights to the novel. Packed with information of how the film came about, the multitude of stars who wanted to make cameos in the film and the effect such a parody had on the Bond films themselves (Broccoli/Saltzman released YOU ONLY LIVE TWICE that same year). It also goes into detail how CASINO ROYALE added to the fairly recent tendency in films to present a new, different vision of politics, culture and society than anything that had been presented on screen before.

### NEON

December 1998, pp.124-129

**Spiesworld: the movie**, by Richard Goodwin

Article about the making of CASINO ROYALE. A collection of interviews/quotes with various people involved in the making of this bizarre film. It focuses on the eccentric producer Charles K Feldman and the trouble incurred once Peter Sellers optioned to star. An interesting introduction to the film on the first page and usefully sets the project in context. Article offers a funny and diverting trip down memory lane for those who starred in what the author calls ‘the strangest, most incomprehensible film ever made by a Hollywood studio’.

## ROGER MOORE

## journal articles

## CINEMA TV TODAY

30 June 1973, p.8

**Bond: the white superfly**, by Jeffrey Blyth

This is only a short article, but none the less worth looking at. Blyth highlights that upon release *LIVE AND LET DIE* was criticised in some quarters as being a 'racist movie' and that it was the "...white man's answer to the recent spate of black exploitation movies". This is a little known spin on what must be one of the most well-known and familiar of the Bond films.

## FILM REVIEW

Special No.25 (Sci-fi). 1998, pp.82-87

Call sheet: *Moonraker*, by Howard Maxford

A retrospective article by Howard Maxford on the making of *MOONRAKER*. Not as detailed as Maxford's article on *THE SPY WHO LOVED ME* but still contains interviews with key people such as Lewis Gilbert (director), Ken Adam (production design), Derek Meddings (special effects) and John Glen (second-unit director). Notes that *MOONRAKER* was chosen to follow *THE SPY WHO LOVED ME* in response to blockbusters such as *STAR WARS* and *CLOSE ENCOUNTERS*.

## FILM REVIEW

Special No.16. 1996, pp.46-51

Call sheet: **The Spy Who Loved Me**, by Howard Maxford

A retrospective on the making of *THE SPY WHO LOVED ME*, which is regarded by many as Roger Moore's best film in the part of Bond. Maxford talks to key

people such as the director, Lewis Gilbert and production designer, Ken Adam. A thorough account of the process starting from 'Cubby' Broccoli's wish to see *THE SPY WHO LOVED ME* regenerate the series, through to the development of the script, sets, the budget, casting and the music.

## FILM REVIEW

August 1977, pp.10-11

**James meet Jaws... in the snappiest Bond of all** (uncredited)

Another basic article on the making of *THE SPY WHO LOVED ME*. However it does contain a brilliant quote from Ian Fleming on who the stories were aimed at "The target of my books lies somewhere between the solar plexus and the upper thigh..." and so on.

## FILM REVIEW

July 1977, pp.26-27

**Will the latest Bond be the last for Roger?**, by Iain F. McAsh

Article about the making of *THE SPY WHO LOVED ME*. Though primarily an interview with Roger Moore, it is useful for the quotes from director Lewis Gilbert as to how the character of Bond has changed over the series as attitudes in society have changed. Also the interview with 'Cubby' Broccoli contains information on the film's cost and why the costs of making the series have risen so much.

**FILMS ILLUSTRATED**  
June 1978, pp.388-389

**Bond by any other name**, by Andrew Rissik

Another critical article by Rissik on the decline of the Bond films by the mid-1970's. Rissik notes that

because of the philistine nature of the films "...to read subliminal cultural motives into them (is) preposterously over-earnest". He then goes on to put forward some theories of his own regarding the Bond films' initial popularity and then apparent decline. A subjective but interesting piece.

## FILMS ILLUSTRATED

October 1979, pp.55-58

**Whatever happened to James Bond?** by Andrew Rissik

In response to a couple of readers' letters bemoaning the loss of quality in the Bond films, Rissik again writes about the perceived decline. This time Rissik is a lot harsher than in his other articles on the subject. There is quite a lengthy attack on Moore's characterisation of Bond and on the moviemakers for losing faith in what Bond is about and therefore letting the series descend into slapstick.

## FILMS ILLUSTRATED

Vol.10. No.119. Aug 1981, pp.413-416

**Where can James Bond possibly go from here?** by Andrew Rissik

With the release of *FOR YOUR EYES ONLY*, Rissik finds the series beginning to look tired and in need of new ideas. Moore is considered too old and uncomfortable to be playing Bond, while the Bond girls are stuck in a timewarp and haven't changed with the times. Also, Rissik notes that the villains don't have the same menace they used to and that overall the films have become an overblown series of set pieces with very little plot.

## PREVIEW

Vol.2 No.12. June/July 1983, pp.36-40

**Behind the super spy smile, Rogers no saint**, by Steranko

An interview with Roger Moore following the release of *OCTOPUSSY*. As Moore himself states he does not take himself seriously, so he doesn't ever really go into any detail in any of his interviews when discussing his life or career. However, he does make the odd comment on what direction the Bond films should take and his interpretation of the role.





**PREVUE**

No.53. Sept/Oct 1983, pp.32-39

**Behind the scenes with the 13<sup>th</sup> James Bond super thriller: Octopussy.**

A report from the shoot of OCTOPUSSY this contains lengthy interviews with Maud Adams (Octopussy) and of perhaps more interest Maurice Binder who explains the amazing opening credits sequence. This also has a few diplomatic quotes from John Glen about NEVER SAY NEVER AGAIN which was filming at the same time as OCTOPUSSY and from Roger Moore.

**PREVUE**

No.60. July/August 1985, pp.52-56

**Roger Moore...Tanya Roberts...Chris Walken...Grace Jones...find James Bond A view to a kill...in the most spectacular split second 007 spy adventure ever filmed, by Mark Steensland**

A basic behind the scenes report from the making of A VIEW TO A KILL.

**STARBURST**

No.99. 1986, pp.17-19

No. 100. 1986, pp59-61

**No Moore Bond, by Karl Maskell**

An affectionate look at the Moore era in two parts.

**press articles****DAILY EXPRESS**

19 February 1979

**Tough at the top, by Victor Davies**

An entertaining interview with a self-deprecating Roger Moore. Useful as an example of Roger Moore's public persona and how this has informed his characterisation of Bond.

**FINANCIAL TIMES**

3 February 1979

**The rescuer, by Nigel Andrews**

The article focuses on the making of MOONRAKER, but highlights the

fact that in order to keep costs down it was filmed at three different studios in Paris simultaneously. The knock on effect was to help the French film industry which was going through a bit of a crisis at the time of what Andrews describes "...failing to produce either critically successful or commercially exportable films".

**THE GUARDIAN**

25 June 1979

**Moonraker special, by various**

A series of articles written to focus on the technical aspects of the making of MOONRAKER. Eric Burgess (the films space technology advisor) writes quite an in-depth piece on the problems of recreating space. And Derek Malcolm talks to the Associate producer, Bill Cartlidge about the cost and logistics of making the film.

**THE SUN**

25 June 1979, pp.13-16

Four-page pull-out on the making of MOONRAKER focusing on the girls and gadgets from the 'soar-away' Sun.

**UNITED ARTISTS**

1979

**Moonraker production notes**

Must be seen for the quotes from the key people involved in the production of the film, including 'Cubby' Broccoli's "The premise of MOONRAKER is not science fiction, its science fact" as a way of trying to hype a film. Also features a lot of background information from Eric Burgess.

**TIMOTHY DALTON****journal articles****AMERICAN FILM**

Vol.12. No.9. Jul/Aug 1987, pp.27-31, 59

**James Bond at 25, by Alexander Cockburn**

Sweeping and rather caustic article on the Bond films. The author discusses Fleming's background and the political environment in which Bond exists. It also notes the impact Bond has had upon the transatlantic political establishment. It also contains some brief views on Bond from John Glen (new director) and Timothy Dalton, (new Bond). Although of its time, the article may be useful for a 1980s view of Bond.

**CINEFANTASTIQUE**

July 1989, pp. 17-35, 56, 57, 61

**Nobody still does it better: James Bond 007, by Mark A. Altman**

Extensive feature over several pages covering all aspects of LICENCE TO KILL. No more informative than a good publicity handout, including standard interviews with leading cast members, the director John Glen, and scriptwriter Richard Maibaum. It is a good example of how the Bond team handle publicity and the media. However, there are several gems. These include a concise but gossip-filled filmography of the previous Bond movies which is surprisingly kind to

George Lazenby's performance in *ON HER MAJESTY'S SECRET SERVICE*, and a great interview with Desmond Llewelyn, 'Q', where he gives his opinion on all the Bonds and praises the different take on his character that Alec McCowan gave in *NEVER SAY NEVER AGAIN*. Well worth going through.

007

No.18. Autumn 1988

A publication of the James Bond British Fan Club. This particular edition covers 'Bond related' books, the villains, the autogyro Bond used in *YOU ONLY LIVE TWICE* and a preview of *LICENCE REVOKED* as it was then known. Other choice titbits are the script and stills from the one off *CASINO ROYALE* play on American television and a discussion of Ian Fleming's wartime career.

\* **HOLLYWOOD REPORTER**

14 July 1987, pp.S1-S39

**James Bond Special issue**

An illuminating and useful issue to celebrate the 25<sup>th</sup> anniversary of the films containing articles about all the key players. These include Richard Maibaum (screenwriter), 'Cubby' Broccoli, John Barry and Timothy Dalton, the new Bond. It also has pieces on Bond girls, villains, gadgets and box office totals and statistics.

**SCREEN INTERNATIONAL**

No.606. 27 June 1987, pp.18-20, 31

Promotional salute to the 25<sup>th</sup> anniversary of the James Bond films. There is a certain familiarity in the importance of modernising the formula and the boost the films give to the UK industry. There is also a useful section on the marketing of the film particularly through a poster campaign.

**STARBURST**

August 1987, pp.40-44

**Timothy Dalton is James Bond**, by Sebastian Ffolkes

A brief resumé of the James Bond films followed by an interview with Timothy Dalton about his portrayal of Bond in *THE LIVING*

*DAYLIGHTS*. Dalton claims that he's going back to Fleming's Bond and has been given the freedom by the filmmakers to do so. The article also mentions the overtly romantic slant to Bond's relationship with Kara, the female lead, hinting that this might be a reaction to AIDS awareness. This is immediately followed by a rather effusive review that nonetheless makes some interesting points e.g. the importance of the theme tune and title sequence to the tone of the film and the contentious statement that Dalton is the best Bond so far, better than Connery!

**STARBURST**

July 1987, pp. 8-13

**James Bond returns**, by Stephen Payne

Brief career resumé of John Glen, the director, followed by an interview about the film. This article is pretty technical, showing Glen's background as an editor, and mainly focuses on the putting together of the action scenes and scouting for locations. There are some insights though about the brevity of the film's adaptation of the original short story and Glen's working relationship with Dalton. Glen also talks about the casting choices and the importance of the music in promotion terms.

**STARBURST**

July 1989, pp. 41-43

**Serious Bondage**, by Gary Russell

Michael G. Wilson discusses his role as producer. He talks about his choice of music, the real life inspirations for his contemporary villain (a sadistic druglord), the influence of Fleming on the plot (even though this was the first film not directly based on a novel) and the effect that Timothy Dalton's performance has had on the tone of the series. He then goes into a detailed rant about the '15' rating the film was given by the board of censors, and the tightening of censorship in general.

**TIME OUT**

26 April 1989, pp. 14-15

**Of inhuman Bondage**, by Simon Banner

Anecdotal report from the set of *LICENCE TO KILL* at Churubusco Studios in Mexico City. This piece affords an insight into the financial pressures of making a Bond film (along with the relevant statistics), combined with the problems of shooting a big budget film in a foreign culture. Brief chats with the stars reveal Dalton implying that if this film flops it could be the end of the series, and Robert Davi (the villain) admitting that the film was designed to appeal to the American market.

## press articles

**DAILY TELEGRAPH**

26 September 1986, p.19

**Shooting goes on with a licence to kill**, by Robin Stringer

This article has a rather tenuous link to the film itself but is still worth looking at as it highlights the importance of the Bond films to the UK film industry.

**INDEPENDENT**

2 July 1987, p.12

**James Bond: For your eyes mainly**, by Sheila Johnston

Interesting review that argues that Bond can only maintain his status as a "contemporary cultural icon" by keeping the films technically innovative. Ms Johnston also believes that the plot owes something to Hitchcock and praises the film for its return to the low technology and old-fashioned romance of the first Bonds.

**ROLLING STONE**

16 July 1987, pp. 37-39

**Meet the new Bond**, by Gerry Hirshey

In depth interview with Timothy Dalton which quickly goes over his career and then goes on to Dalton's views about the audience's and Fleming's perception of the character, his favourite Bond films, and his reading of the origi-



nal novels for research. He also talks briefly about the Connery and Moore Bonds. The writer seems to welcome Dalton's interpretation but wonders whether he'll be allowed to actually utilise it on screen.

**DAILY TELEGRAPH**  
8 August 1987, p. 6

**Russians dismiss 'silly' Bond film,** by Trevor Fishlock

A glimpse into how Russia sees James Bond via a poor review from a Russian journalist who criticises the film for its old fashioned attitude to East/West relations and general silliness, though apparently the character's excesses are popular with Russian audiences.

**TODAY**  
10 June 1989, pp. 12-13

**For your eyes only: Bond's banned scenes,** by Ivan Waterman

Article covering the furore over the film's '15' rating with details of the scenes that were cut to prevent it from getting an even higher rating. Dalton contributes to the argument by commenting about parental choice, social responsibility and, of course, the financial repercussions!

## FOCUS ON: BROSNAN as BOND

**GOLDENEYE**  
(dir. Martin Campbell, 1995)

### journal articles

**CINEFANTASTIQUE**  
Vol.27. No.3. December 1995, pp.14-25

Feature on the recreation of Bond for the 1990s, in which some of the articles criticise the Dalton period as a cul-de-sac.

**CINEFANTASTIQUE**  
Vol.29. No.9. Jan 1998, pp.30-31, 61

**Bond in the 90's: evergreening the franchise,** by Tom Doherty

A well-written article clearly explaining why the Bond series needed changing and updating (the fall of Communism, HIV/AIDS etc.) and how the release of GOLDENEYE addressed these changes while trying to maintain Bond's identity.

**EMPIRE**  
No.78. 1995, pp. 84-108

**Kiss kiss bang bang,** by Caroline Westbrook, Ian Nathan & Tony Greenaway

Useful feature on the making of the then new Bond film GOLDENEYE but also includes profiles on the character of Q, examines Ian Fleming's beginnings and how he came to write the Bond novels. Also includes a profile of George Lazenby.

**PREMIERE (US)**  
Vol.9 No.8. April 1996, pp.61-62

**Golden boy,** by Corie Brown

Excellent article on the re-launching of the Bond franchise, the dumping of Dalton and the other tough decisions that were made by United Artists in order to make GOLDENEYE a commercial success e.g. the link-up with BMW. Backed up with figures and interviews.

**STARBURST**  
No.209. January 1996, pp. 14-16

**Gold rush,** by Alan Jones

Interview with Martin Campbell on directing GOLDENEYE, the Bond series and Brosnan as 007.

**SCREEN INTERNATIONAL**  
No.1034. 17 Nov 1995, pp. 22-38, 39

Special [promotional] feature. It contains an excellent article on the successful marketing of the film in order to crack the vital US 16-24 age group. The focus was on Brosnan as the new Bond and notes the variations in the campaign for different international markets. The shrewd release schedule is also outlined with an eye to Christmas. It also looks at product placement in the series. Eon prefers tight control of the Bond films as it believes it can handle and promote Bond better than the studio, MGM/UA (but see article in Premiere above.)

**SIGHT AND SOUND**  
Vol.5 No.12. Dec 1995, pp. 10-13

**Dots and sickles,** by Pat Kirkham and Vicky Allan

Examination of the Bond film titles created by Maurice Binder and Danny Kleinman's titles for GOLDENEYE.

**STARBURST**  
No.208. Dec 1995, pp. 12-15, 33.

**Pierce Brosnan: the man with the Goldeneye Gun,** by Alan Jones.

Interview with Pierce Brosnan on Bond and GOLDENEYE.

### press articles

**DAILY MAIL**  
8 June 1994, p. 3

**Brosnan, man of Steele, is the new Bond,** by Baz Bamigboye

Announcement of Pierce Brosnan as the new Bond. It has brief details of his alleged contract, a rundown of the previous Bonds, and a shortlist of the actors who

were seriously in the running for the role, including Hugh Grant!

**DAILY MAIL**  
21 July 1995

**Bond preview audience is shaken, but hardly stirred**, by Baz Bamigboye

Report back on a test screening of GOLDENEYE which was positive but highlights how much goes on in the editing suite.

**DAILY TELEGRAPH (WEEKEND MAGAZINE)**  
12 August 1995, pp.30, 32-33

**00-Dear**, by David Gritten

Pessimistic article on the chances of Pierce Brosnan saving a Bond series full of baggage from the 1950s/1960s in the tough cinema market of the mid 1990s.

**EVENING STANDARD**  
9 January 1998, p.16

**The game is Bond, James Bond and it's a £8.5m hit**, by Ed Harris

Short report on the success of the Nintendo 64 game based on GOLDENEYE, which had sold 170,000 in the UK alone.



**FINANCIAL TIMES**  
11 November 1995, p.7

**Another tough assignment for 007**, by Alice Rawsthorn

Short article discussing the importance to MGM/UA for GOLDENEYE doing well.

**INDEPENDENT (SECTION 2)**  
30 October 1995, pp.10-11

**Never mind the quality, feel the pitch**, by Beth Porter

Article on the Bond publicity machine at full steam a month before the release of the film.

**TIMES**  
3 November 1995, p.16

**Forever shaken not stirred**, by Guy Whittell

Optimistic preview of the upcoming GOLDENEYE but author warns that the next film needs to offer more than novelty value of a new Bond and have a decent script with more laughs.

**TOMORROW NEVER DIES**  
(dir. Roger Spottiswoode, 1997)

## journal articles

**CINEFANTASTIQUE**  
Vol.29 No.9. January 1998, pp.16-27

Feature containing several articles on the making of TOMORROW NEVER DIES. The interview with Pierce Brosnan notes his increased bargaining power in the development of the character and script after the success of GOLDENEYE. Other pieces focus upon Roger Spottiswoode, director; Michael G. Wilson, producer (and Cubby Broccoli's stepson); and Jonathan Pryce, villain.

**EMPIRE**  
No.103. January 1998, pp.72-82

**Nobody does it better**, by Ian Nicholson

Interviews with Pierce Brosnan and some of the cast and crew on the making of the film.

**FILM REVIEW**  
January 1998, pp. 36-41

**Burning passion**, by Roald Rynning.

Interview with Pierce Brosnan on TOMORROW NEVER DIES and his career.

**SIGHT AND SOUND**  
Vol.8 No.1. January 1998, p.4

Short piece in "The Deal" section questioning the UK press debate on the obsolescence of the Bond films when \$100 million will be spent on marketing TOMORROW NEVER DIES.

**TOTAL FILM**  
No.12. January 1998, pp.38, 51-57, 88.

"People/" section featuring interviews on the less than happy set of TOMORROW NEVER DIES.

**SCREEN INTERNATIONAL**  
No.1137. 5 December 1997, pp. 21-28

Special feature on the 35<sup>th</sup> anniversary of the Bond films. It also contains articles on its box office success, the spoofs and the then upcoming TOMORROW NEVER DIES.

## press articles

**EVENING STANDARD**  
15 December 1997, p.48

**Just a bit of fun...**, by Neil Norman

Interview with the director of TOMORROW NEVER DIES, Roger Spottiswoode, and his view on the distinct lack of fun in making the film.

**GUARDIAN**  
15 March 1997

**Shaken, not blurred: a pay-per-view to a kill**, by Mark Lawson

A short but entertaining analysis of the changing geo-political nature of the Bond Villain, in reference to TOMORROW NEVER DIES' corrupt media tycoon. Lawson argues that this villain is the culmination of all Ian Fleming's prejudices and foresight.

**INDEPENDENT**  
3 December 1997, p.19

Untitled article, by Francesca Fearon

Short article on the sartorial history of James Bond and the importance of films to certain designers.

**SUNDAY TIMES**  
Section II, 30 Nov 1997, pp.4-5

**Shaken but not deterred**, Garth Pearce

Article on the tensions when making TOMORROW NEVER DIES. The increased status of Brosnan is noted as well as all the other behind the scenes dramas which nearly brought the series to an abrupt halt.

**TIMES**  
9 December 1997, p.17

**How James Bond became cool**, by Jason Cowley

Article on the wider interest in the Bond films with Brosnan in the role.

**TIMES**  
13 December 1997, p.13

**James Bond falls into the clutches of marketing man's \$100million plot**, by Giles Whittell

Short article on the marketing, merchandising and product placement in TOMORROW NEVER DIES. \$100million was spent on marketing to ensure similar success of GOLDENEYE and the pressure to introduce new cars such as BMW for a fee stemmed from a desperate studio in need of money.

## THE WORLD IS NOT ENOUGH

(dir. Michael Apted, 1999)

### journal articles

**ARCHITECTURAL DESIGN**  
Vol. 70. No. 1. January 2000, pp. 86-95

**Therapeutic visions: James Bond, Stanley Kubrick...**, by Bob Fear

A look at the work of production designer Peter Lamont, on the set of THE WORLD IS NOT ENOUGH, and how the work of set designers like Bond set maestro Ken Adam have influenced architects.

**CINEFANTASTIQUE**  
Vol.31 No.9. December 1999, pp.32-55

Special feature on THE WORLD IS NOT ENOUGH. Michael G. Wilson discusses developing Bond for the next century and developing the latest in the Bond franchise. Robert Carlyle and Desmond Llewellyn also discuss their roles. There are also articles on the sets, stunts and effects used in the film.

**FILM REVIEW**  
December 1999, pp. 52-57

**Never enough**, by Alan Jones

Article on the making of THE WORLD IS NOT ENOUGH.

**STARBURST**  
No.256. December 1999, pp. 32-40

**All around the World**, by Alan Jones.

Feature containing interviews with Pierce Brosnan, Robert Carlyle, Denise Richards and Sophie Marceau.

**VARIETY**  
22-28 April 1999, pp.7,14

**Is the spy the limit for MGM?**, by Dade Hayes

Revealing article on the all important economics and formula behind the Bond films and one that with the excellent box office and high sales of BMW cars is unlikely to change.

### press articles

**DAILY TELEGRAPH (ELEMENTS SUPPLEMENT)**  
3 October 1999, pp.14, 17-20

**Bonded goods**, by Peter Hooley

Author looks at the importance of innovation and gadgets to the Bond series.

**DAILY TELEGRAPH**  
25 November 1999, p.30

**The man who made 007 what he is today**, by David Gitten.

Interview with Michael Apted, an unlikely choice to direct a Bond film.

**GUARDIAN (SECTION 2)**  
15 November 1999, pp.16-17

**Licensed to sell**, by Joe Warwick

Article on the controversial deal between the Bond franchise and BMW. It also looks briefly at Bond's other cars.

**OBSERVER (SCREEN)**  
25 July 1999, pp.6-7

**I spy, the new 007**, by Andrew Collins.

Author notes that Brosnan will be 50 in 2001 and may hang up the tuxedo before that. He looks at alternatives suggested in the past and for the future.

**OBSERVER**  
3 October 1999, p.15

**World of 007 is not enough without gin**, by Jamie Doward

Short piece on the product placement in THE WORLD IS NOT ENOUGH notably Tanqueray gin and Moscow Mules.

**DIE ANOTHER DAY**

(2002, dir. Lee Tamahori)

## journal articles

**STARBURST**

No.320 March 2005, pp.42-46

**Licence to kill revoked**, by Bill Desowitz

Pierce Brosnan talks about his 007 career from his first Bond film *GOLDENEYE* through to *DIE ANOTHER DAY*. The article includes a filmography of the actor's films.

**VARIETY**

7-13 October 2002, pp.1,105

**007's big adventure**, by Mark Graser

Article on the marketing of *DIE ANOTHER DAY* highlighting some of the brands that have secured deals with the franchise, including Ford who hope to make a comeback with the return of the Aston Martin car.

**AMERICAN CINEMATOGRAPHER**

Vol.83 No.11. Nov 2002, pp.34 - 38,40,43-49

No holds barred, by John Pavlus  
Article on the cinematographic aspects of the filming and preproduction of *DIE ANOTHER DAY*. Contains an interesting feature on the creation of one of the most spectacular sequences in the film that involved more than 50 special effects shots.

**CINEFANTASTIQUE**

Vol.34 No.3/4. June 2002, pp.6-7

**DIE ANOTHER DAY**, by Allen Jones

Details on the making of *DIE ANOTHER DAY* with comments from Pierce Brosnan on his preparations for playing the Bond character. Halle Berry also talks about the experience of playing a Bond girl.

**EMPIRE**

No.162. December 2002, pp.82-103

**DIE ANOTHER DAY: bigger, better, bolder, badder, Bond**, by Ian Freer et al.

Feature on the Bond phenomenon. Contains a number of interviews with cast members from the set of *DIE ANOTHER DAY*.

**MUSIC FROM THE MOVIES**

No.35/36. 2002, pp.24-29

**David Arnold: Die Another Day**, by Paul Place

Interview with composer David Arnold as he nears the end of the completed score for *DIE ANOTHER DAY*, his third Bond film. He speaks openly about his work and the production process and comments on his experience working with three different Bond directors.

**PREMIERE**

Vol.16 No.3. Nov 2002, pp.74-76,103

**To 'die' for**, by Mark Salisbury

Pierce Brosnan talks about the experience of working with Lee Tamahori, his fourth Bond director, on *DIE ANOTHER DAY* while Tamahori discusses what he wanted to achieve with the film.

**SCREEN INTERNATIONAL**

No.1381. 15 Nov 2002, pp.11-13

**The man with the Midas touch**, by Leon Forde

An in-depth feature on *DIE ANOTHER DAY* anticipating its performance at the box office against strong competition in the UK from both *HARRY POTTER AND THE CHAMBER OF SECRETS* and *LORD OF THE RINGS: THE TWO TOWERS*. Includes a history of box office returns for previous Bond films.

**SCREEN INTERNATIONAL**

No.1383. 29 November 2002, pp.1,2

**Bond shakes up box office**, by Jeremy Kay

Short report on the performance of *DIE ANOTHER DAY* after its first weekend at the box office where it achieved the biggest opening

figures for a Bond film in the UK.

**SIGHT AND SOUND**

Vol.12 No.11. Nov 2002, pp.16-19

**Bond for beginners**, by Ed Lawrenson

Contains a report from the set of *DIE ANOTHER DAY* and an interview with Lee Tamahori who discusses his approach to directing the Bond film. The director suggests that although the Bond brand can handle being tweaked it couldn't withstand any major repositioning.

**STARBURST**

No.290. October 2002, pp.24-29

**Bond ambition**, by David Richardson

In-depth preview with photos from the set of *DIE ANOTHER DAY* and comments from the cast and crew. Arguing that Bond has moved on from the character of the Sean Connery era that went to casinos and the opera, director Lee Tamahori feels that the character needs to be taken forward ('you need more juice these days').

**TV GUIDE**

Vol.50 No.45. 9 Nov 2002, pp.28-32

**Brosnan takes Bond to the Xtreme**, by Mary Murphy

Pierce Brosnan talks about the physicality of filming *DIE ANOTHER DAY* with a short piece on actress Halle Berry who reflects on the evolving image of the Bond girls. This is followed by a light-hearted historical look at the highs and lows of 007's exploits plus comments from some of the Bond villains on the success of the franchise.



## press articles

**DAILY TELEGRAPH**  
28 October 2002, p.30

**Licensed to make a killing**, by Simon Goodley

Describing *DIE ANOTHER DAY* as the 'most blatant advertising vehicle' of all the Bond films the author examines the practice of product placement in the film. Referring to comments from fanzine *007Forever.com* that suggested many fans were unhappy with the amount of product placement in the film, he argues that this would probably sit quite well with author Ian Fleming, whose original Bond character enjoyed exclusive brands such as Bentley and Dom Perignon.

**EVENING STANDARD**  
25 November 2002, p.31

**Bond girls come out of the shadows**, by Emine Saner

A short article on the naked figures from the opening credits in the Bond films. Includes comments from the 'fire woman' who appeared in the opening sequence for *DIE ANOTHER DAY*.

**FINANCIAL TIMES**  
6 October 2002, p.1

**He's Bond, James Bond, the man who's licensed to sell**, by Tim Burt

Author considers the growth of product placement in the 007 films; a practice increasingly relied on to help to offset some of the production costs of big budget films such as *DIE ANOTHER DAY*.

**GUARDIAN**  
4 March 2002, p.3

**Hot, steamy and sexy: how garden of Eden became Bond villain's lair**, by Steven Morris

Article looks at the local reaction to the Eden Project in Cornwall being used as a location for a spectacular villains lair in *DIE ANOTHER DAY*. Notes the various practical difficulties that the production crew faced working in such a humid environment.

**SUNDAY TELEGRAPH**  
15 December 2002, p.1

**North Korea declares war ... on James Bond**, by Jenny Booth

Describes some of the heated response from North Korea where one group described *DIE ANOTHER DAY* as a 'dirty and cursed burlesque'.

**TIMES**  
19 May 2002, p.7

**Bond: licensed to make a killing?** by Adam Sherwin and Jack Malvern

With MGM sparing no expense converting the Royal Albert Hall into an ice palace for the world premiere of *DIE ANOTHER DAY* and with a budget of £100million for the filming, the authors of the article break down the total costs of the film.

**TIMES (Section 2)**  
4 November 2002, p.17

**Living Another Day**, by Ian Nathan

From the set of *DIE ANOTHER DAY* the author talks to director Lee Tamahori who hopes Bond fans will appreciate the historical 007 references and jokes that he worked into this film.

## DANIEL CRAIG

**CASINO ROYALE**  
(dir. Martin Campbell, 2006)

## books

**WILLIAMS, Greg**  
**Bond on set: Filming 007: Casino Royale.**  
London : Dorling Kindersley, 2006. - 144 p.; illus. (some col.). credits.

Glossy illustrated book of photography taken by Greg Williams behind the scenes of the filming of *CASINO ROYALE*. The book documents the making of the film with numerous photos of the cast including the spectacular sets. Williams worked alongside director Martin Campbell and the crew capturing these images that provide a unique look at the production of the 21st Bond instalment. The book includes 4 pages of conversation with Williams and Daniel Craig discussing some of the photographs in greater depth.

## journal articles

**EMPIRE**  
No.207. September 2006, pp. 64-71

**Preview Special: Bet on Bond**, by Damon Wise

A report on *CASINO ROYALE* from location in the Bahamas with comments from both cast and crew. Mentions the controversy surrounding the choice of Daniel Craig as Bond and features profiles on three of the new Bond girls.

**FILM REVIEW**  
No.664. December 2005, pp. 10-11

**Despatches: The name's Craig...**

Daniel Craig comments on taking over the role of James Bond in *CASINO ROYALE*.



**FILM REVIEW**

No.672. July 2006, pp. 48-52

**Premium Bond**

Written after the release of the trailer, the article reviews the plot and casting of the film with a brief profile on the Bond girls.

**FILM REVIEW**

No.667. December 2006, pp. 50-60, 62-64, 66-74

**Casino Royale**

Special feature focusing on the production and cast of CASINO ROYALE. Begins with a report from one of the sets used in the film, noting the preference for real stunts in favour of CGI. Includes interviews with key cast members and director Martin Campbell as well as a Bond Countdown.

**IF**

No.93. Dec 2005/Jan 2006, p.14

**Interview: Martin Campbell, by Peter Galvin**

Director Martin Campbell briefly discusses his career and comments on CASINO ROYALE, his first Bond film.

**PREMIERE**

Vol.20.No.3. Nov 2006, pp.58-64,103

**The Book of Daniel, by Tom Roston**

In-depth article on actor Daniel Craig who reflects on his involvement with the character of James Bond from the time he was offered the role in CASINO ROYALE through to the final stages of the film's promotion. Director Martin Campbell comments on the Bond that Craig plays in the film describing him as more complex, a 'Bond that makes mistakes'.



**RADIO TIMES**

11 November 2006, pp.12-13,15-16

**I, Spy, by Benjamin Svetkey**

Daniel Craig talks about taking on the role of James Bond for CASINO ROYALE, and in particular the problems he faced and the impact on his career.

**SCREEN INTERNATIONAL**

No.1492. 11 March 2005, p.8

**The Bond supremacy, by Adam Minns**

Scriptwriters Robert Wade and Neal Purvis comment on their adaptation of Ian Fleming's novel CASINO ROYALE. First adapted for the screen in 1967 with David Niven, Fleming's novel reveals how James Bond became a secret agent.

**SCREEN INTERNATIONAL**

No.1520. 21 October 2006, pp. 6, 8

**Never say die, by Robert Mitchell**

Focuses on the enduring appeal of the James Bond franchise with production notes from CASINO ROYALE and a Bond timeline covering 1953-2005.

**SCREEN INTERNATIONAL**

No.1571. 10 Nov 2006, pp. 20, 22, 24

**Bond ambition, by Damon Wise**

The author reports on the production and promotion of CASINO ROYALE looking at the increasing sophistication of marketing ventures in the film industry. Also includes a table of the total gross takings of the past five Bond films in selected markets.

**SCREEN INTERNATIONAL**

No.1573. 24 November 2006, p.32

**Nobody does it better, by Robert Mitchell and Jeremy Kay**

Looks at the success of CASINO ROYALE at the box office in both local and for-

eign territories with the film topping 27 territories on its opening weekend. Includes tables showing the domestic and international takings for the first 20 Bond films and the gross takings of DIE ANOTHER DAY by territory.

**STARBURST**

No.343. November 2006, p.48-52

**Shaken, not stirred: Bond set report! by Anwar Brett**

Behind the scenes report from the set of CASINO ROYALE that looks at one of the action sequences from the film. Stunt co-ordinator Gary Powell talks about how this Bond film differs from the rest in its return to basics with more emphasis being placed on the story and less use of CGI.

# BOND FILMS: REVIEWS

## DR. NO (1962)

**Monthly Film Bulletin**  
October 1962, p.135

**Variety**  
7 Oct 1962, p.6

**Sight and Sound**  
Vol.31. No.4. Autumn 1962, p.197

**Kine Weekly**  
No.2866. 6 September 1962, p.15

**Daily Herald**  
6 October 1962  
("dazzling")

**Daily Worker**  
6 October 1962  
("vicious hokum")

**Guardian**  
6 October 1962 (  
"Connery...looks right but sounds  
wrong")

**News of the World**  
7 October 1962 (positive)

**Observer**  
7 October 1962 (positive)

**People**  
7 October 1962 (negative)

**Sunday Express**  
7 October 1962  
("disturbing",  
"morals...indistinguishable from  
those of the villain")

**Sunday Times**  
7 October 1962 (positive)

**Daily Telegraph**  
8 October 1962

**New Statesman**  
9 October 1962 (positive)

**Spectator**  
12 October 1962 (negative)

## FROM RUSSIA WITH LOVE

(1963)

**Monthly Film Bulletin**  
Vol.30 No.358. Nov 1963, p.155

**Variety**  
16 Oct 1963, p.6

**Kine Weekly**  
No.2923. 10 Oct 1963, p.9

**Daily Cinema**  
No.8823. 9 Oct 1963, p.6

**Cinema**  
Vol.1 No.5. Aug/Sep 1963, pp.32-33

**Kine Weekly**  
No.2904. 30 May 1963

**Evening Standard**  
10 October 1963  
(example of very favourable recep-  
tion)

**Times**  
10 October 1963

**Financial Times**  
11 October 1963

**Daily Worker**  
12 October 1963 ("sick")

**Observer**  
13 October 1963

**Sunday Times**  
13 October 1963

## GOLDFINGER (1964)

**Hollywood Reporter**  
Vol.183 no1. 9 Nov 1964, p.3

**Films and Filming**  
Vol.11 No.2. November 1964, p.26

**Monthly Film Bulletin**  
Vol.31 No.370. Nov 1964, p.161

**Variety**  
23 Sep 1964, p.6

**Daily Cinema**  
No.8966. 18 Sep 1964, p.6

**Kine Weekly**  
No.2972. 17 Sep 1964, p.10

**Daily Mail**  
16 September 1964  
("most violent to date")

**Daily Worker**  
16 October  
("sickest and slickest")

**Evening Standard**  
17 October 1964  
(representative of generally posi-  
tive response)

**Times**  
17 October 1964

## THUNDERBALL (1965)

**Monthly Film Bulletin**  
Vol.33 No.385. February 1966, p.20

**Motion Picture Herald**  
Vol.235 No.1. 5 Jan 1966, p.433

**Daily Cinema**  
No.9160. 31 Dec 1965, p.10

**Kine Weekly**  
No.3039. 30 Dec 1965, p.8

**Variety**  
22 Dec 1965, p.6

**Financial Times**  
4 December 1965  
("Bond faces an early retirement")

**Evening News**  
28 December 1965  
("predictable" and "brazen fanta-  
sy")

**Evening Standard**  
28 December 1965

**Daily Mail**  
29 December 1965

**Daily Express**  
29 December 1965  
("cluttered")

**Daily Mirror**  
29 December 1965

**Guardian**  
29 December 1965

**Times**  
29 December 1965  
("alarming signs... series is going  
to seed")

**Sun**  
29 December 1965  
("time gentlemen please")

## Financial Times

31 December 1965  
("reach that limit")

**New Statesman**  
31 December 1965  
("increasingly...relishing mechani-  
cal ingenuities")

**Sunday Telegraph**  
2 January 1966  
(Bond franchise = "selling saw-  
dust")

**Daily Worker**  
1 January 1966  
("bored to tears")

## YOU ONLY LIVE TWICE

(1967)

**Films in Review**  
Vol.18 No.7. Aug/Sep 1967, pp.441-  
442

**Monthly Film Bulletin**  
Vol.34 No.403. August 1967

**Motion Picture Herald**  
Vol.237 No.26. 28 Jun 1967, p.698A

**Kine Weekly**  
No.3114. 17 Jun 1967, p.14

**Hollywood Reporter**  
Vol.196 No.15. 15 Jun 1967, p.3

**Daily Cinema**  
No.9380. 14 Jun 1967, p.12

**Variety**  
14 Jun 1967, p.6

**Evening Standard**  
13 June 1967  
(pessimistic about future of series)

**Daily Express**  
13 June 1967

**Daily Mail**  
13 June 1967

**Morning Star**  
13 June 1967  
("film entertains" Nina Hibbin (ex-  
Daily Worker) likes a Bond film!!!)

**Sun**  
13 June 1967  
("bore")

**Guardian**  
16 June 1967  
("downward spiral")

**Observer**  
18 June 1967  
("neither better nor worse than  
predecessors")

**Sunday Times**  
18 June 1967

## CASINO ROYALE (1967)

**Monthly Film Bulletin**  
Vol.34.No.401.June 1967, p.87

**Motion Picture Herald**  
Vol.237.No.19.10 May 1967, p.681

**Hollywood Reporter**  
Vol.195. No.33.1 May 1967, p.31

**Film Daily**

Vol.130. No.83.1 May 1967, p.8  
**Kine Weekly**  
 No.3106.22 Apr 1967 p.15  
**Variety**  
 19 Apr 1967  
**Daily Cinema**  
 No.9356, 17 Apr 1967, p.3  
**Films and Filming**  
 Vol.13 No.4, January 1967, p.61  
**London Life**  
 17 Dec 1966, p.12-14

### ON HER MAJESTY'S SECRET SERVICE (1969)

**Films in Review**  
 Vol.43 No.11/12. Nov/Dec 1992,  
 pp.382-388  
**Monthly Film Bulletin**  
 Vol.37 No.433. February 1970, p.34  
**Film Bulletin**  
 Vol.39 No.1. 12 Jan 1970, p.16  
**Motion Picture Herald**  
 Vol.240 No.1. 7 Jan 1970, p.352  
**Films and Filming**  
 Vol.16 No.4. January 1970, p.38  
**Kine Weekly**  
 No.3245. 20 Dec 1969, p.8  
**Today's Cinema**  
 No.9764. 19 Dec 1969, p.5, 20  
**Variety**  
 17 Dec 1969, p.16  
**Hollywood Reporter**  
 Vol.209 No.4. 17 Dec 1969, p.3  
**Evening News**  
 15 December 1969  
 ("006 really")  
**Daily Mirror**  
 16 December 1969  
 (good overall but concern over  
 Lazenby)  
**Daily Express**  
 16 December 1969  
 (enjoyable but hard to believe in  
 George)  
**Daily Mail**  
 16 December 1969  
 (negative)  
**Daily Mail**  
 16 December 1969  
 (but this one was favourable to  
 film and Lazenby)  
**Guardian**  
 16 December 1969  
 (nice film but Lazenby is described  
 as someone who has "come out of  
 Burton's short on credit")  
**Evening Standard**  
 16 December 1969  
 ("Forget the old Bond: three cheers  
 for the new" and "Bond is definite-  
 ly all set for the seventies")

### DIAMONDS ARE FOREVER

(1971)  
**Films and Filming**  
 Vol.18 No.6. March 1972, p.52  
**Monthly Film Bulletin**  
 Vol.39 No.457. February 1972, p.29  
**Photoplay**  
 Vol.23.No.1. January 1972, pp.32-35  
**Variety**  
 15 Dec 1971, p.14  
**Hollywood Reporter**  
 Vol.219 No.10. 15 Dec 1971, p.3  
**New Yorker**  
 15 January 1972  
 ("tired" and lost "its insolent cool")  
**Village Voice**  
 16 January 1972  
 ('best of the Connery-Bonds')  
**Observer**  
 21 January 1972  
 ("very enjoyable")  
**Sunday Mirror**  
 21 January 1972  
 ("best Bond of the lot")  
**Sunday Express**  
 21 January 1972  
**Sunday Telegraph**  
 21 January 1972  
 ("exciting")

### LIVE AND LET DIE (1973)

**Films and Filming**  
 Vol.19 No.18. September 1973, p.54  
**Monthly Film Bulletin**  
 Vol.40 No.475. August 1973, pp.171-  
 172  
**CinemaTV Today**  
 No.10040. 14 Jul 1973, p.16  
**CinemaTV Today**  
 No.10038. 30 Jun 1973, p.8  
**Variety**  
 27 Jun 1973, p.20  
**Hollywood Reporter**  
 Vol.226 No.49. 27 Jun 1973, pp.3, 15  
**Sun**  
 4 July 1973  
 ("best Bond ever" "we laughed and  
 laughed and laughed")  
**Observer**  
 8 July 1973  
 ("he's all right")  
**Sunday Times**  
 8 July 1973  
**Time**  
 9 July 1973  
 ("007 is the Great White Hope"  
 "why are all the blacks stupid  
 brutes or primitives deep into the  
 occult and voodooism?")

### MAN WITH THE GOLDEN GUN (1974)

**Cinefantastique**  
 Vol.4 No.1. Spring 1975, p.29  
**Films and Filming**  
 Vol.21 No.6. March 1975, p.40  
**CinemaTV Today**  
 No.10115. 4 Jan 1975, p.18  
**Monthly Film Bulletin**  
 Vol.42 No.492. Jan 1975, pp.11-12  
**Variety**  
 11 Dec 1974, p.16

### THE SPY WHO LOVED ME (1977)

**Films and Filming**  
 Vol.23 No.12. September 1977, p.32  
**Monthly Film Bulletin**  
 Vol.44 No.523. August 1977, p.176  
**Screen International**  
 No.96. 16 Jul 1977, p.16  
**Hollywood Reporter**  
 Vol.247 No.15. 7 Jul 1977, p.5  
**Variety**  
 6 Jul 1977, p.17

### MOONRAKER (1979)

**Monthly Film Bulletin**  
 Vol.46 No.547. Aug 1979, pp.179-180  
**Films Illustrated**  
 Vol.8 No.96. August 1979, p.468  
**Screen International**  
 No.197. 7 Jul 1979, p.17  
**Listener**  
 Vol.102 No.2618. 5 Jul 1979, p.26  
**Cinefantastique**  
 Vol.8 No.4. Summer 1979, pp. 36-38  
**Variety**  
 27 Jun 1979, p.18

### FOR YOUR EYES ONLY (1981)

**Monthly Film Bulletin**  
 Vol.48 No.571. August 1981, p.154  
**StarBurst**  
 No.37. 1981, pp.16-17  
**Screen International**  
 No.300. 11 Jul 1981, p.15  
**Variety**  
 24 Jun 1981, p.23

### OCTOPUSSY (1983)

**Films and Filming**  
 No.347. August 1983, p.34  
**Retro**  
 No.20. Aug/Sep 1983, p.19  
**Photoplay**  
 Vol.34 No.7. July 1983, pp.38-42  
**Monthly Film Bulletin**  
 Vol.50 No.594. July 1983, p.192-193  
**Screen International**  
 No.398.11 Jun 1983, p.43.review

**City Limits**  
No.88. 10 Jun 1983, p.22  
**Variety**  
8 Jun 1983, p.18

### NEVER SAY NEVER AGAIN

(1983)  
**Screen International**  
No.425. 17 Dec 1983, p.11  
**City Limits**  
Nos.115/116. 16 Dec 1983, p.42  
**Time Out**  
No.695. 15 Dec 1983, p.49  
**Monthly Film Bulletin**  
Vol.50 No.599. Dec 1983, pp.334-335  
**Films and Filming**  
No.351. December 1983, pp.40-41  
**Variety**  
5 Oct 1983, p.20

### VIEW TO A KILL (1985)

**StarBurst**  
No.85. 1985, p.15  
**Films and Filming**  
No.370. July 1985, p.46  
**Monthly Film Bulletin**  
Vol.52 No.618. July 1985, pp.228-229  
**Screen International**  
No.502. 22 Jun 1985, p.27  
**Listener**  
Vol.113 No.2914. 20 Jun 1985, p.3  
**City Limits**  
No.193. 14 Jun 1985, p.23  
**Time Out**  
No.773. 13 Jun 1985, p.37  
**Variety**  
22 May 1985, pp.14, 36

### THE LIVING DAYLIGHTS

(1987)  
**Monthly Film Bulletin**  
Vol.54 No.643. Aug 1987, pp.243-245  
**Films and Filming**  
No.395. August 1987, p.35  
**StarBurst**  
No.108. August 1987, p.45  
**Listener**  
Vol.118 No.3019. 9 Jul 1987, p.36  
**Screen International**  
No.607. 4 Jul 1987, p.38  
**Variety**  
1 Jul 1987, p.10  
**City Limits**  
No.299. 25 Jun 1987, p.27  
**Time Out**  
No.879. 24 Jun 1987, p.2

### LICENCE TO KILL (1989)

**Empire**  
No.2. August 1989, p.90  
**Monthly Film Bulletin**  
Vol.56 No.666. July 1989, pp.207-208  
**Films and Filming**

No.417. July 1989, pp.42-43  
**Hollywood Reporter**  
Vol.308 No.12. 30 Jun 1989, pp.4,16  
**Screen International**  
No.709. 17 Jun 1989, p.22  
**Listener**  
Vol.121 No.3118. 15 Jun 1989, p.31  
**Variety**  
14 Jun 1989, p.7  
**City Limits**  
No.401. 8 Jun 1989, p.19  
**Time Out**  
No.981. 7 Jun 1989, p.36  
**StarBurst**  
No.131. July 1989, p.42  
**Premiere (US)**  
Vol.2 No.10. June 1989, p.70

### GOLDENEYE (1995)

**Sight and Sound**  
Vol.6 No.1. Jan 1996, pp.39-40, 63  
**Films in Review**  
Vol.47 nos.1/2. Jan/Feb 1996, p.63  
**StarBurst**  
No.208. Dec 1995, pp.12-15,33  
**Premiere (US)**  
Vol.3 No.11. Dec 1995, p.15  
**Empire**  
No.78. December 1995, p.37  
**Variety**  
20 Nov 1995, pp.47, 52  
**Screen International**  
No.1034. 17 Nov 1995, pp.22-38, 39  
**Sunday Times (Section 10)**  
19 November, pp.6-7  
**Times**  
23 November 1995  
**Evening Standard**  
23 November 1995, p.21  
**Guardian (Section 2)**  
23 November 1995, pp.8-9  
**Daily Mail**  
24 November 1995, p.45  
**Daily Telegraph**  
24 November 1995, p.28  
**Independent (Section 2)**  
24 November 1995, p.22  
**Independent on Sunday**  
26 November 1995, p.13  
**Observer**  
26 November 1995, p.14  
**Sunday Telegraph**  
26 November 1995, p.13

### TOMORROW NEVER DIES

(1997)  
**Radio Times**  
Vol.303 No.3947. 9 Oct 1999, p.63  
**Televisual**  
October 1999, pp.57-58  
**Empire**  
No.115. January 1999, p.147  
**Film Review**  
July 1998, p.72  
**Empire**  
No.109. July 1998, p.112

**Screen International**  
No.1156. 1 May 1998, p.12  
**Cinefantastique**  
Vol.29.No.12. April 1998, p.55  
**Neon**  
February 1998, pp.84, 85  
**Sight and Sound**  
Vol.8 No.2. February 1998, pp.52-53  
**Empire**  
No.104. February 1998, p.36  
**Film Review**  
Special No.22. Yearbook 1997/98, p.96  
**Film Review**  
February 1998, p.18  
**Total Film**  
No.12. January 1998, pp.38,51-57,88  
**Empire**  
No.103. January 1998, pp.72-82  
**Screen International**  
No.1139. 19 Dec 1997, p.24  
**Variety**  
15 Dec 1997, p.57.  
**Time Out**  
10-17 December 1997, p.87  
**Times**  
11 December 1997, p.37  
**Evening Standard**  
11 December 1997, pp.26-27  
**Guardian (Section 2)**  
12 December 1997, pp.10-11  
**Sun**  
12 December 1997, p.19  
**Daily Telegraph**  
12 December 1997, p.28  
**Observer**  
14 December 1997, p.12  
**Independent on Sunday (Sec 2)**  
14 December 1997  
**Sunday Telegraph**  
14 December 1997, p.11

### THE WORLD IS NOT ENOUGH (1999)

**Film Review**  
January 2000, p.23  
**Sight and Sound**  
Vol.10 No.1. January 2000, pp.62-63.  
**StarBurst**  
No.257. January 2000, pp.60-61.  
**Screen International**  
No.1237. 3 Dec 1999, p.24  
**Empire**  
No.127. January 2000, pp.12-13  
**Variety**  
15 Nov 1999, pp.88, 94  
**Evening Standard**  
25 November 1999, p.29  
**Financial Times**  
25 November 1999, p.20  
**Times**  
25 November 1999, p.51  
**Daily Telegraph**  
26 November 1999, p.25  
**Independent**  
26 November 1999, p.11  
**Daily Mail**



26 November 1999, pp.52-53  
**Guardian**  
 26 November 1999, p.6  
**Sun**  
 27 November 1999, p.56  
**Independent on Sunday**  
 28 November 1999, p.6  
**Observer**  
 28 November 1999, p.10  
**Sunday Telegraph**  
 28 November 1999

**DIE ANOTHER DAY** (2002)

**Cinefantastique**  
 Vol.35. No.1. Feb/Mar 2003, pp.72-73  
**Daily Telegraph**  
 20 November 2002, p.25  
**Empire**  
 No.163. January 2003, pp.46-47  
**Evening Standard** (Metro Life)  
 14 November 2002, p.14  
**Evening Standard**  
 20 November 2002, p.51  
**Evening Standard**  
 21 November 2002, p.53  
**Film Review**  
 No.626. January 2003, p.67  
**Financial Times**  
 21 November 2002, p.17  
**Guardian** (Section 2)  
 15 November 2002, p.13  
**Independent**  
 19 November 2002, p.5  
**Independent**  
 22 November 2002, p.8  
**Independent on Sunday**  
 (Arts section)  
 24 November 2002, p.10  
**New Statesman**  
 25 November 2002, p.45  
**Observer**  
 24 November 2002, p.7  
**Screen International**  
 No.1382. 22 Nov 2002, pp.22, 24  
**Sight and Sound**  
 Vol.13. No.1. January 2003, pp.41-42  
**Starburst**  
 No.293. December 2002, p.56  
**Sun**  
 9 November 2002, p.27  
**Sunday Telegraph** (Review)  
 24 November 2002, p.7  
**Time Out** (London)  
 20-27 November 2002, p.85  
**Times**  
 19 November 2002, p.7  
**Times** (Section 2)  
 21 November 2002, p.13  
**Variety**  
 18 November 2002, pp.23, 26

## Websites

[www.jamesbond.com](http://www.jamesbond.com)

One of the official sites (MGM) and its not that useful or easily navigated, mainly publicity for THE WORLD IS NOT ENOUGH.

[www.commanders.com](http://www.commanders.com)

Extensive site put together by the 'Commanders Club' based in San Francisco, who have dedicated their time to gathering all things Bond related and researched aspects of the Bond milieu not easily found elsewhere. Excellent links page.

[www.hmss.com](http://www.hmss.com)

'Her Majesty's Secret Servant' is an online magazine that goes above and beyond just being a fanzine about James Bond and actually provides useful analysis and criticism. In their own words they 'strive to provide...informative and knowledgeable analysis and insight into the essence of the...James Bond character'. Excellent!!!

## BOND ON DVD

Information courtesy of [www.sendit.com](http://www.sendit.com). The information is correct as of January 2007. All titles listed below are released by MGM Home Entertainment:

### DR. NO

Certification: PG  
 Duration: 105 mins  
 Region: 2  
 Aspect Ratio: 1:1.66 widescreen  
 Sound: Dolby Digital 5.1  
 Cat. No: MDR54038U

### FROM RUSSIA WITH LOVE

Certification: PG  
 Duration: 110 mins  
 Region: 2  
 Aspect Ratio: 1:1.66 widescreen  
 Sound: Dolby Digital 5.1  
 Cat. No: MDR53672UE

### GOLDFINGER

Certification: PG  
 Duration: 105 mins  
 Region: 2  
 Aspect Ratio: 1:1.66 widescreen  
 Sound: Dolby Digital 5.1  
 Cat. No: MDR54724UE

### THUNDERBALL

Certification: PG  
 Duration: 125 mins  
 Region: 2  
 Aspect Ratio: 1:2.35 CinemaScope  
 Sound: Dolby Digital 5.1  
 Cat. No: MDR54420UE

### YOU ONLY LIVE TWICE

Certification: PG  
 Duration: 112 mins  
 Region: 2  
 Aspect Ratio: 1:2.35 CinemaScope  
 Sound: Dolby Digital 5.1  
 Cat. No: MDR53039UE

### CASINO ROYALE

Certification: PG  
 Duration: 126 mins  
 Region: 2  
 Presentation: Widescreen  
 Aspect Ratio: 2.35 Wide Screen / 4:3  
 Sound: Dolby Digital Mono  
 Cat. No: 21225DVD

### ON HER MAJESTY'S SECRET SERVICE

NOT AVAILABLE

### DIAMONDS ARE FOREVER

Certification: PG  
 Duration: 115 mins  
 Region: 2  
 Presentation: Widescreen  
 Aspect Ratio: 1:2.35 CinemaScope  
 Sound: Dolby Digital 5.1  
 Cat. No: MDR55169UE



**LIVE AND LET DIE**

Certification: PG  
 Duration: 116 mins  
 Region: 2  
 Presentation: Widescreen  
 Aspect Ratio: 1:1.85  
 (17.9) Theatrical widescreen  
 Cat. No: MDR55235UE

**THE MAN WITH THE GOLDEN GUN**

Certification: PG  
 Duration: 119 mins  
 Region: 2  
 Presentation: Widescreen  
 Aspect Ratio: 1:1.85  
 (17.9) Theatrical widescreen  
 Sound: Dolby Digital 5.1  
 Cat. No: MDR51344UE

**THE SPY WHO LOVED ME**

Certification: PG  
 Duration: 123 mins  
 Region: 2  
 Presentation: Widescreen  
 Aspect Ratio: 1:2.35 CinemaScope  
 Sound: Dolby Digital 5.1  
 Cat. No: MDR53992UE

**MOONRAKER**

Certification: PG  
 Duration: 121 mins  
 Region: 2  
 Presentation: Widescreen  
 Aspect Ratio: 1:2.35 CinemaScope  
 Sound: Dolby Digital 5.1  
 Cat. No: MDR51267UE

**FOR YOUR EYES ONLY**

Certification: PG  
 Duration: 123 mins  
 Region: 2  
 Presentation: Widescreen  
 Cat. No: MDR52754UE

**OCTOPUSSY**

Certification: PG  
 Duration: 126 mins  
 Region: 2  
 Presentation: Widescreen  
 Aspect Ratio: 1:2.35 CinemaScope  
 Sound: Dolby Digital 5.1  
 Cat. No: MDR54671UE

**VIEW TO A KILL**

Certification: PG  
 Duration: 126 mins  
 Region: 2  
 Presentation: Widescreen  
 Aspect Ratio: 1:2.35 CinemaScope  
 Sound: Dolby Digital 5.1  
 Cat. No: MDR53588UE

**THE LIVING DAYLIGHTS**

Certification: PG  
 Duration: 126 mins  
 Region: 2  
 Presentation: Widescreen  
 Cat. No: MDR51772UE

**LICENCE TO KILL**

Certification: 15  
 Duration: 127 mins  
 Region: 2  
 Aspect Ratio: 1:2.35 CinemaScope  
 Sound: Dolby Digital 5.1  
 Cat. No: MDR57021UE

**GOLDENEYE**

Certification: 12  
 Duration: 125 mins  
 Region: 2  
 Cat. No: MDR53572UE

**TOMORROW NEVER DIES**

Certification: 12  
 Duration: 114 mins  
 Region: 2  
 Aspect Ratio: 1:2.35 CinemaScope  
 Sound: Dolby Digital 5.1  
 Cat. No: MDR54607UE

**THE WORLD IS NOT ENOUGH**

Certification: 12  
 Duration: 127 mins  
 Region: 2  
 Presentation: Widescreen  
 Aspect Ratio: 1:2.35 CinemaScope  
 Sound: Dolby Digital 5.1  
 Cat. No: MDR57004UE

**DIE ANOTHER DAY**

Certification: 12  
 Duration: 127 mins  
 Region: 2  
 Presentation: Widescreen  
 Cat. No: MDR54308UE

**BOND FILMS: US BOX OFFICE TOTALS**

TITLE	BOX OFFICE (\$M)
1 Dr No	16,067,035
2 From Russia With Love	24,796,765
3 Goldfinger	51,081,062
4 Thunderball	63,595,658
5 You Only Live Twice	43,084,787
6 On Her Majesty's Secret Service	22,774,493
7 Diamonds Are Forever	43,819,547
8 Live and Let Die	35,377,836
9 The Man With The Golden Gun	20,972,000
10 The Spy Who Loved Me	46,838,673
11 Moonraker	70,308,099
12 For Your Eyes Only	54,812,802
13 Never Say Never Again	55,432,841
14 Octopussy	67,893,619
15 A View To A Kill	50,327,960
16 The Living Daylights	51,185,897
17 Licence To Kill	34,667,015
18 GoldenEye	106,127,475
19 Tomorrow Never Dies	125,234,939
20 The World Is Not Enough	126,940,852
21 Die Another Day	160,942,139
22 Casino Royale*	115,876,024

\* Total taken 3 December 2006

Source: Nielsen EDI 2006