

THE
JAMES BOND
ARCHIVES

EDITED BY
PAUL DUNCAN

007™

TASCHEN

All About James Bond!

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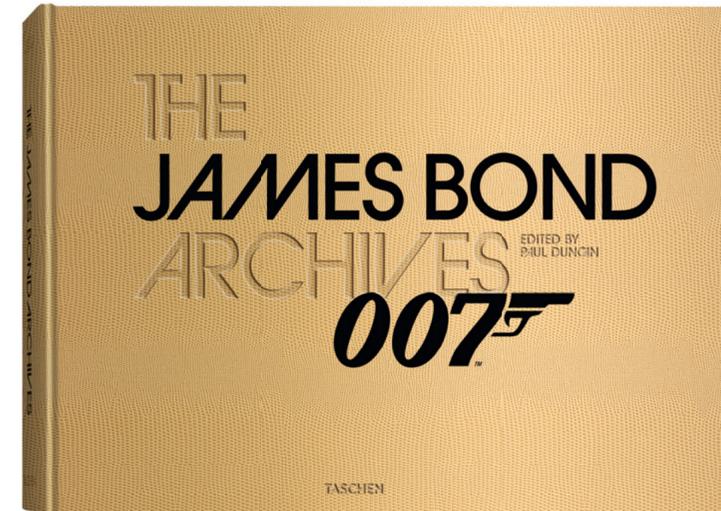
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THE JAMES BOND ARCHIVES ART EDITION

Edited by Paul Duncan
Hardcover + film strip of *Dr. No*
41.1 x 30 cm (16.2 x 11.8 in.), 600 pages

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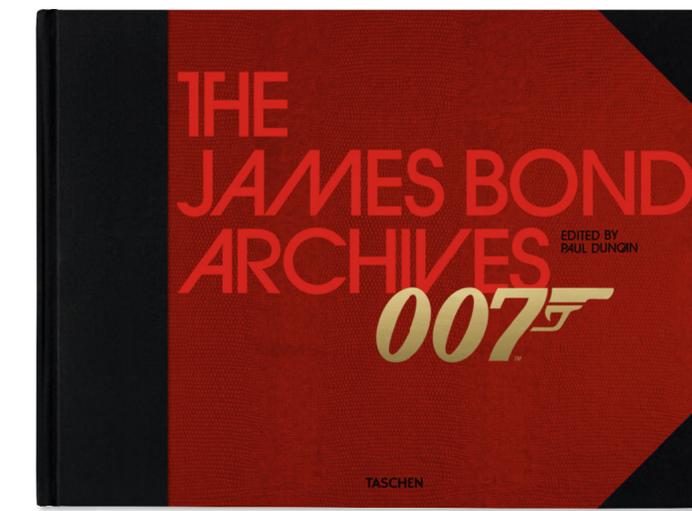
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First XL-Edition



"We wanted to create a book that would be an appropriate tribute to this incredible 50-year milestone. A book that would show the familiar, but also things never seen before, treasures uncovered, moments long since forgotten. A book that would look not just at the world of Bond films, but the world behind the films, at everything it took to make this 50-year journey happen."

— Michael G. Wilson and Barbara Broccoli, EON Productions

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Features include:

- Celebrating the 50th anniversary of the most successful and longest-running film franchise in cinema history!
- Made with unrestricted access to the Bond archives, this XL tome recounts the entire history of James Bond in words and pictures
- Among the 1100 images are many previously unseen stills, on-set photos, memos, documents, storyboards, posters, and designs, plus unused concepts, and alternative designs
- Behind-the-scenes stories from the people who were there: producers, directors, actors, screenwriters, production designers, special effects technicians, stuntmen, and other crew members
- Chapters written by Ellen Cheshire, Danny Graydon, Howard Hughes, Colin Odell & Michelle Le Blanc, Jamie Russell, and Paul Duncan
- Includes every Bond film ever made, from *Dr. No* (1962) to *Skyfall* (2012)
- Special bonus included with the first print run of the book only: an original strip of film from *Dr. No*

Special bonus:
included with the first print run of the book only:
an original strip of a half second of film from *Dr. No*





Dr. No

(1962)

Synopsis

Arriving in Jamaica to investigate the suspected murder of a fellow agent and his secretary, James Bond eludes several attempts on his life. With the help of CIA agent Felix Leiter and local fisherman Quarrel, Bond follows the sinister trail of Dr. No to his island Crab Key. Shortly after landing on the beach with Quarrel, Bond encounters alluring shell collector Honey Ryder. The three uninvited visitors are hunted down by Dr. No's private army, who kill Quarrel then take Bond and Honey to Dr. No's magnificent lair.

Their megalomaniac host, Dr. No, tells Bond that by utilizing the nuclear laboratory on site, he plans to destroy the US Space program as his first move towards

world domination. Bond outwits Dr. No who falls victim to his own scheme and dies.

Rescuing Honey, Bond commandeers a motorboat and together they escape from Crab Key, seconds before it explodes, leaving the final devastation of Dr. No's fantastic laboratory behind.

RELEASE DATE October 5, 1962 (UK)

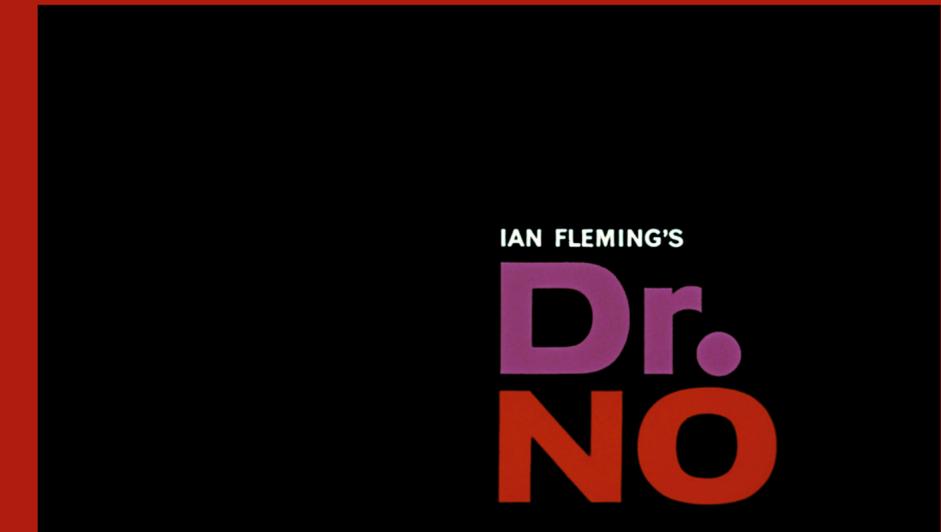
RUNNING TIME 110 minutes

Cast

JAMES BOND SEAN CONNERY
HONEYCHILE "HONEY" RYDER URSULA ANDRESS
DR. JULIUS NO JOSEPH WISEMAN

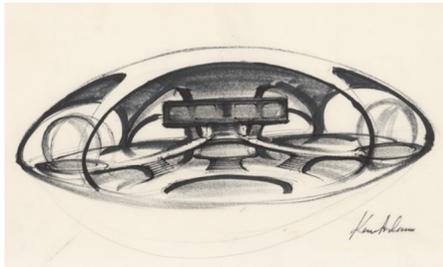
FELIX LEITER JACK LORD
M BERNARD LEE
PROFESSOR R.J. DENT ANTHONY DAWSON
MISS TARO ZENA MARSHALL
QUARREL JOHN KITZMILLER
SYLVIA TRENCH EUNICE GAYSON
MISS MONEYPENNY LOIS MAXWELL
MAJOR BOOTHROYD PETER BURTON
SISTER LILY YVONNE SHIMA
SISTER ROSE MICHEL MOK
PHOTOGRAPHER MARGUERITE LEWARS
SUPERINTENDENT DUFF WILLIAM FOSTER-DAVIS

Crew
DIRECTOR TERENCE YOUNG
SCREENPLAY RICHARD MAIBAUM, JOHANNA M. HARWOOD, BERKELY MATHER
PRODUCERS HARRY SALTZMAN, ALBERT R. BROCCOLI
DIRECTOR OF PHOTOGRAPHY TED MOORE
PRODUCTION DESIGNER KEN ADAM
ART DIRECTOR SYD CAIN
PRODUCTION MANAGER L.C. RUDKIN
STUNT COORDINATOR BOB SIMMONS
EDITOR PETER HUNT
SOUND EDITOR NORMAN WANSTALL
MUSIC MONTY NORMAN
TITLES MAURICE BINDER

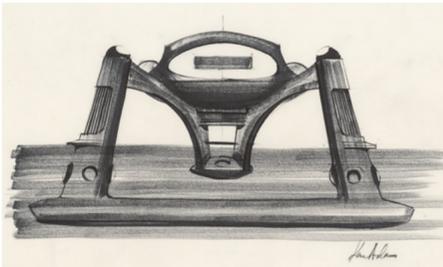


“My designs had always been very linear and I wanted to work with more curved shapes. So the design of Atlantis, which looked like some kind of spider coming out of the water, was all domed and curved surfaces.”

Ken Adam



12.13



12.14



12.15

Michael G. Wilson When Lewis Gilbert came on board he brought on a new writer, Christopher Wood, who would do both *The Spy Who Loved Me* and *Moonraker*.

Jamie Russell With a plot agreed on and a finished version of the screenplay credited to Wood and Maibaum, it seemed the movie was finally ready to go. But there was another legal battle to be fought. Kevin McClory, who owned the film rights to *Thunderball*, took issue with the use of Blofeld and SPECTRE in *The Spy Who Loved Me*'s screenplay.

Michael G. Wilson We were slapped with a plagiarism case by Kevin McClory. There was an injunction on the film, which we had to fight through the summer in the London courts.

Jamie Russell While the legal issues were being fought during 1976, preproduction continued apace. On March 13 Broccoli flew out to Tokyo with Ken Adam and William Cartledge and met Expo '75 officials. The topic of discussion was Aquapolis, a floating city designed by Japanese architect Kiyonori Kikutake.

William Cartledge We went to Okinawa Island, where the Japanese had developed a sea laboratory that actually rose up and sank into the sea.

Jamie Russell Plans to shoot at Aquapolis fell through in July due to scheduling conflicts and Ken Adam's dissatisfaction with the look of the structure. However, it informed the designer's work on Atlantis, the underwater base belonging to *The Spy Who Loved Me*'s chief villain, Karl Stromberg. Attention then turned to the pre-credits sequence.

Michael G. Wilson I was looking through a magazine and I saw a Canadian Club advert where this fellow had skied off Mount Asgard and then opened a parachute. We were looking for an opening sequence and I thought, "Let's find this guy."

William Cartledge I spoke to Rick Sylvester. It turned out they had photographed him at the top with his skis, then he jumped out of a helicopter to do the photo with the parachute. I was about to put the phone down, then he said, "But I can do it!"

Cubby Broccoli This daredevil kid turned out to be a nice Jewish boy from Beverly Hills. Born with an irresistible urge to cheat death, preferably on skis, he was naturally a worry to his mother.

Jamie Russell Rick and ten others, headed by editor and second-unit director John Glen, went to Mount Asgard in Auyuittuq National Park on Baffin Island to film the stunt. It would be the climax of a scene where Bond, pursued by KGB assassins, skis off a cliff, and parachutes to safety.

John Glen We were in this very desolate part of the world, inside the Arctic Circle, with an Eskimo village about 30 miles away. Each day we had to travel out by helicopter to set up the climbing

pitons so the crew could get up there with their cameras. The weather was atrocious.

Cubby Broccoli After nearly ten days of waiting, the sun broke through the clouds. They had about 15 minutes.

John Glen The last thing I said to him was, "Go, Rick, and don't forget—you're James Bond."

Cubby Broccoli Rick got the signal and skied like a bullet towards the cliff edge. He zoomed off it, fell like a black speck in space.

Rick Sylvester When I opened the chute, I looked up to see that there was no malfunction with the canopy, I've seen that footage. It looks like one of the skis actually hits the chute and bounces off as the chute's deploying.

Cubby Broccoli Then suddenly, with the whole crew holding their breath, that parachute opened. It was brave, and it was beautiful. It was the pure essence of James Bond.



12.16

1213-14 **Ken Adam** flew out to Japan to visit the Aquapolis exhibit at Expo '75 but was disappointed by its design. "It looked like a giant oil rig." His sketches made Atlantis more fantastical, with a curved design and spider-like legs.

1215 **European actor Curt Jurgens** played misanthropic villain Karl Stromberg, who plans to spark a nuclear war and survive the hostilities on the ocean floor in his submersible base, Atlantis.

1216 **Derek Meddings** and his team took the Atlantis models out to the Bahamas. Here, Lamar Boren films the Atlantis submerging and Michael G. Wilson is in the foreground with the yellow-tipped snorkel. **Derek Meddings:** "We had these enormous structures which we'd put on the seabed. It was like an enormous four-poster bed with all these rams and things in there so that we can actually pull Atlantis down under the water and create all this white water bubbling up. I thought it was quite a good shot."

1217 **Derek Meddings** and his modelers put an incredible amount of detail into the Atlantis model.

Cubby Broccoli We had 14 writers, all very clever men with established reputations. But, in my view, they couldn't write Bond. Michael and I felt they had locked themselves into creating great set-piece sequences that didn't slot into a strong storyline. The more I talked to our writers, the more futile it seemed to be. We were now under pressure. One day Dana and I were at our home in California and we had all these scripts, close to a dozen of them, spread out all over the room. We sat and talked for hours, with Dana scribbling ideas down on paper. We rewrote the whole story, collected all the pages together, and took the polar flight from Los Angeles direct to London. There was no time to sleep. We went straight from the plane into a meeting with Michael and new director Lewis Gilbert. Lewis looked through the pages, nodded, and said it was the first time a producer had come to him with a storyline that worked.



12.17



20.12

“Skydiving next to a diving airplane is quite an amazing experience.”

B.J. Worth

Jamie Russell The search was on for a new Bond.

Michael G. Wilson We looked at younger people and different kinds of people who were available. I think we all came to the conclusion early on that Bond is a veteran. You need a person who is experienced. Pierce Brosnan was just the right age.

Jamie Russell It wasn't the first time Pierce Brosnan had been in the frame to join Her Majesty's Secret Service. In 1986 he had been offered the role to replace Roger Moore, but had to give it up after his contract with NBC for the TV series *Remington Steele* had been renewed. There followed a roller coaster of professional disappointment that was quickly eclipsed by personal tragedy. In 1987 Brosnan's wife, Cassandra Harris, was diagnosed with terminal ovarian cancer. The actor put his career on hold until after her death in December 1991.

When Bond came up for grabs again in April 1994, Brosnan didn't pursue it.



20.14

A Little More Pressure

Jamie Russell Pierce Brosnan wasn't the only new addition to the franchise. Martin Campbell, the 48-year-old New Zealand director then best known for his work on the BBC TV series *Edge of Darkness*, also came onboard in the summer of 1994.

Martin Campbell I wanted to get back more to the Connery-type stories. I wanted to make it grittier, slightly more based on reality than they have been in the past.

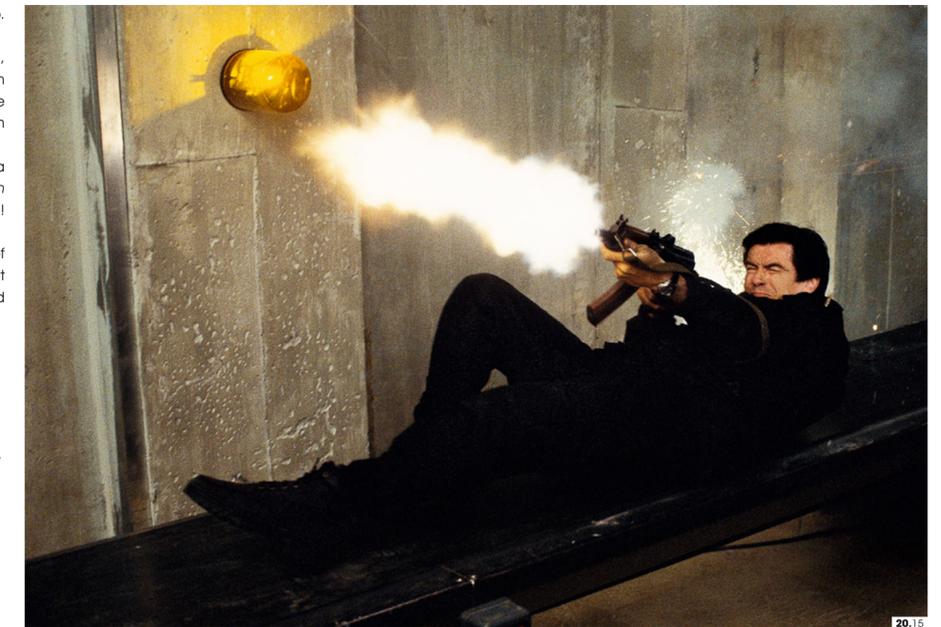
Jamie Russell The first thing Campbell did was speak to his regular collaborator, cinematographer Phil Méheux.

Martin Campbell We had to design our visual approach to help revive the Bond series. *GoldenEye* would be a far moodier film than those from the past. What Phil would do was very unusual for Bond films—working very dark and gritty in some scenes, but retaining a highly polished look overall.

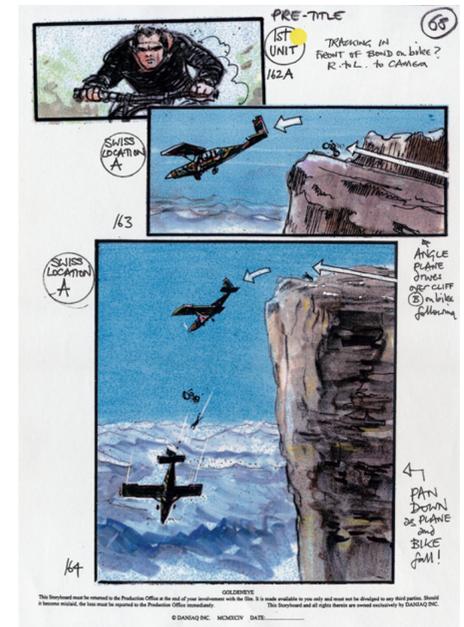
Jamie Russell Throughout the development of *GoldenEye*, both Michael G. Wilson and Barbara Broccoli had become more prominent in their roles as producers due to Cubby Broccoli's ailing health. Cubby continued to give advice, gleaned from a lifetime of experience in the movie business, but triple-bypass surgery and eye surgery over the summer of 1994 meant that he would have to recover in Los Angeles while Michael and Barbara made the film in London.

On August 12, the producers had a script meeting at United Artists. The minutes noted that UA “felt Natalya was one of the strongest Bond women anyone can remember” and believed that Trevelyan's scared face would appeal because “audiences seem to respond well to a villain with a physical disfigurement.”

Michael France The problem with my draft was that there was too much action. Wall-to-wall action. Every ten minutes you had a \$20 million sequence.



20.15



20.13

Pierce Brosnan The moment Timothy jumped ship, I thought: “No. It won't happen a second time.”

Jamie Russell Instead, the role found him. On June 8, 1994, Brosnan was presented as the new Bond at a press conference in London, relayed live on US television. The new movie would be called *GoldenEye*, inspired by the name of Fleming's Jamaican residence.

Two days later, Brosnan was almost 9,000 miles away in a remote village in Papua New Guinea, between scenes of *Robinson Crusoe*, when a group of children started shouting “James Bond!”

Pierce Brosnan I was dumbstruck. Here was I, in the middle of nowhere, being recognized as Bond as a result of all that international publicity. At that moment any lingering doubts I had that *GoldenEye* was just another film left me completely.

20.12 The pre-title skydiving sequence was designed by B.J. Worth at Big Sky Productions in Montana. It was Worth's suggestion to incorporate the motorcycle into the scene.

20.13 Martin Asbury's storyboard, which he prepared in consultation with the director, shows how the sequence will develop: Bond jumping off the cliff on his motorbike then free-falling in pursuit of the runway plane.

20.14 Alec Trevelyan (Sean Bean) is shot by Russian officer Colonel Ourumov (Gottfried John). Martin Campbell hoped that the inclusion of Agent 006 as Bond's friend-turned-adversary would give the film explosive drama as well as action.

20.15 Bond lets rip with a Kalashnikov.



"The approach has been to include the iconic images that people love, but augment them with material that nobody has published before. We have storyboards, production designs, some technical drawings, and the production documents..."

— Paul Duncan on www.007.com

The Living Daylights
1987

Darker, Grittier
By Peter Travers

...the approach has been to include the iconic images that people love, but augment them with material that nobody has published before. We have storyboards, production designs, some technical drawings, and the production documents...

Die Another Day
2002

"Whenever you're dealing with a classic, you like the James Bond. Bond's always a production problem. But on this one, it's real. Because you're dealing with a car that's 50 years old."

"The second die-flipping error a Bond who would be unlikely to be found observing a die-flip that would flip off his fingers any other time."

Skyfall
2012

SKYFALL
007

Die Another Day
2002

**"This is the definitive
Bond book."**

— Michael G. Wilson, EON Productions

Shaken, not stirred

Fifty years of Bond, James Bond

"Bond, James Bond." Since Sean Connery uttered those immortal words in 1962, the most dashing secret agent in the history of cinema has been charming and thrilling audiences worldwide. This impeccably British character created by author Ian Fleming has starred in 23 EON-produced films, played by 6 different actors over five decades.

To celebrate 50 years of this innovative franchise, EON Productions opened their archives of photos, designs, storyboards, and production materials to editor Paul Duncan, who spent two years researching over one million images and 100 filing cabinets of documentation. The result is the most complete account of the making of the series, covering every James Bond film ever made, beginning with *Dr. No* (1962) and ending with the upcoming *Skyfall* (2012), including the spoof *Casino Royale* (1967) and *Never Say Never Again* (1983).

The stunning imagery is accompanied by an oral history recounted by over 150 cast and crew members, relating the true inside story of how the Bond films were made. Containing previously unpublished photography and artwork, as well as production memos from filming, this book is a comprehensive tribute to the legend of James Bond.

About the editor

Paul Duncan has edited 50 film books for TASCHEN, including the award-winning *The Ingmar Bergman Archives* and *The Pedro Almodóvar Archives*. He also authored *Alfred Hitchcock* and *Stanley Kubrick* in TASCHEN's Film series.

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