

BOND AND THE BOND

PLAYED ON

WHO SAYS JAMES BOND IS ALL ABOUT bodacious babes and superbaddies? Through 18 films and five actors, 007 has saved the world with one not-so-secret weapon: hit songs based on the movie titles. Ranging from the cheesy to the cheeky, it's a musical dossier that reflects four decades of shifting pop tastes. "We pick popular groups," says Bond producer Michael G. Wilson, who's been co-running the franchise since 1981's *For Your Eyes Only*, "but sometimes the songs outlast the act." * This month, in time for just-released Bond flick No. 19, *The World Is Not Enough*, Capitol Records is releasing *The Best of Bond...James Bond*, which features every 007 tune from Shirley Bassey to Sheryl Crow. (Bond aficionados take note: The latest title song, by Shirley Manson's Garbage, can be found on the *World Is Not Enough* soundtrack;



With the 19th 007 flick here, it's time to revisit Bond scores gone by. Hey, as theme songs go, nobody does it better.

by **ANDREW ESSEX**

illustration by
ROBERT RISKO

the theme from Sean Connery's renegade flick, *Never Say Never Again*, is not included here because it wasn't part of the Bond franchise.) * Of course, the most enduring 007 sound is that slinky guitar-driven Bond riff—perhaps the most recognizable musical motif in movie history. Played by Brit session guitarist-turned-Bond musician Vic Flick (who earned just \$15 for his initial effort), it made its debut in 1962's *Dr. No* and is still going strong. The first official song appeared in the next film, 1963's *From Russia With Love*, which featured a tune by obscure English crooner Matt Monro over the movie's closing credits. But it wasn't until Bond film No. 3, when Shirley Bassey belted out "Goldfinger" over the opening credits, that the music became as essential as Q's gadgets. * Despite the theme music's artistic highs and lows, Danny Biederman, author of the *Best of Bond* liner notes, insists, "People would flip if they made a movie without a song." Below, an oral history of James Bond's record collection.

THE CONNERY ERA

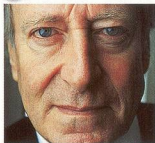
GOLDFINGER

1964 Song "Goldfinger" by Shirley Bassey Dossier Co-written by the Q of Bond music, John Barry, it turned Bassey (then a cabaret singer) into an international star. Reached No. 8 on the U.S. charts. JOHN BARRY "This worked because we were singing about a villain in a very positive way, and Shirley Bassey had the Bond attitude. It's comic-strip stuff, and she gave it all the conviction in the world." VIC FLICK "Shirley came into the

studio in this very tight dress and stood in the vocal booth. I remember her saying 'Oh, I'm so damn constricted.' She had to loosen an undergarment to accommodate those high notes."

THUNDERBALL

1965 Song "Thunderball" by Tom Jones Dossier Peaked at No. 25 on the *Billboard* charts. LESLIE BRICUSSE (lyricist; his most recent U.S. project was Broadway's *Jekyll & Hyde*) "After the success of *Goldfinger*, [producers] Cubby Broccoli and Harry Saltzman wanted the *Thunderball* song to be called

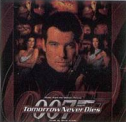
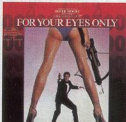
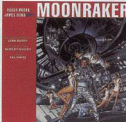
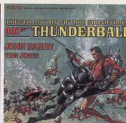
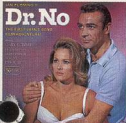


007 UP Barry (1) charted new pop territory with themes by Jones (2), Bassey (3), and Sinatra (4)

'Mr. Kiss-Kiss-Bang-Bang'—that was Bond's name in Japan. He was a big hero there. So John and I wrote 'Mr. Kiss-Kiss-Bang-Bang' and Dionne Warwick made the most sensational recording of it." JOHN BARRY "Two or three weeks before the movie opened, I got the call from Broccoli and Saltzman. United Artists had said, 'Look, we've already had one movie title in a song, and it's a big thing on the radio. "Mr. Kiss-Kiss-Bang-Bang" is not going to do that for us.'" VIC FLICK "At the time, Tom Jones had 'What's New Pussycat?' He was an exciting bloke—very Bond. So John rang him up." TOM JONES "When John Barry called about the Bond thing, I said, 'Great!' In those days, that was *it* as far as movies were concerned." BARRY "We came up with the lyric 'And he strikes like Thunderball,' which makes no sense whatsoever. Fortunately, Tom had that same gift for conviction. By the time he was finished, it didn't matter." FLICK "Tom was so convincing, he fainted at the session." JONES "Oh, no, no, no. Never fainted. Barry said, 'Try to hold the last note as long as you possibly can, until you're out of breath.' I did get dizzy. I closed my eyes and just...held on. At the end I had to stop, 'cause my head started to swim."

YOU ONLY LIVE TWICE

1967 Song "You Only Live Twice" by Nancy Sinatra Dossier Reached No. 44 on the U.S. charts. LESLIE BRICUSSE "By then I'd moved to Hollywood to work on other movies. I remember writing the song



THE MEN WITH THE GOLDEN EARS Beginning in 1962 with Sean Connery's debut as the franchise's first James Bond in *Dr. No*, producers from John Barry to George Martin (with *Live and Let Die* in '73) to Barry acolyte David Arnold (since '97) have been bringing us epic soundtracks that for the most part are every bit as exciting as the films themselves

BOND MUSIC

SEAN CONNERY
RETURNS

DIAMONDS ARE FOREVER

1971 Song "Diamonds Are Forever" by Shirley Bassey Dossier Peaked on U.S. charts at No. 57. Marks the return of Sean Connery, *Goldfinger* director Guy Hamilton, Shirley Bassey, and the big opening-credit title tune. The formula would never change again. JOHN BARRY "We recorded at England's EMI studios in Abbey Road, same as the Beatles. The studio had an unbelievable natural echo chamber, which made Shirley's sound even bigger.... I don't remember what anyone was wearing, but the recording engineers had on white lab coats. They looked like Bond villains."

MEET
ROGER MOORE

LIVE AND LET DIE

1973 Song "Live and Let Die" by Paul McCartney & Wings Dossier John Barry leaves the series for the first time. Beatles producer George Martin takes over. "Live and Let Die" charts at No. 2. First Bond Oscar nod for Best Song (loses to Barbra Streisand's "The Way We Were"). SIR GEORGE MARTIN "McCartney loved the title and started writing while the movie was shooting. After I orchestrated it, [producer] Harry Saltzman flew me down to Jamaica. He started saying, 'This is great. Who do you think we should get to do it? What about Thelma Houston?' I had to tell him, unless they took Paul, they wouldn't get the song." MI-CHAEL G. WILSON "Cubby felt we should try for female vocals. That's what works with

in Kirk Douglas' Palm Springs house. It was one of the great moments of my life, that I should be in Spartacus' living room, writing for James Bond." JOHN BARRY "I'd found a young black girl that I wanted for 'You Only Live Twice,' but Nancy Sinatra was hot with 'These Boots Are Made for Walkin',' and they didn't want to know about the young black girl—whose name was Aretha Franklin." NANCY SINATRA "I grew up knowing Cubby Broccoli, since he was close to my

dad. I remember being very excited when he asked me, and very nervous. After *Goldfinger* and *Thunderball*, the writing was on the wall about the sequels. You knew the songs could be big hits."

THE GEORGE LAZENBY
EXPERIMENT

ON HER MAJESTY'S SECRET SERVICE

1969 Song "We Have All the Time in the World" by Louis Armstrong Dossier Sean Connery's departure wasn't the

only change. This tune (written by Barry and Burt Bacharach collaborator Hal David) broke on the Bond formula of the past three films and was played during the first half hour of the movie. JOHN BARRY "We've got all the time in the world" is the last line Bond speaks in Fleming's book *On Her Majesty's Secret Service*. I thought the idea of Armstrong—who was quite old then—singing 'We Have All the Time in the World' was a nice ironic twist."

our titles. But Paul was pretty special. Actually, there's a club scene in the movie where a woman is singing the song—no Paul McCartney."

THE MAN WITH THE GOLDEN GUN

1974 Song "The Man With the Golden Gun" by Lulu Dossier No U.S. chart position, despite Lulu's previous movie hit, "To Sir, With Love." One of the Bond themes' biggest flops, says Bond scholar Biederman: "The series was losing steam, and so was the songwriting." LULU "The only proper way to do a Bond theme was as a Shirley Bassey impression. They wanted that 'He has a POW...ER...FUL WEAPON!' type of thing [laughs]. That's not normally how I sing. When I listen to it now, I think, God, it doesn't even sound like me—or Shirley. It's more like Ethel Merman."

THE SPY WHO LOVED ME

1977 Song "Nobody Does It Better" by Carly Simon Dossier John Barry leaves again. Marvin Hamlisch takes over. No. 2 U.S. hit; Oscar nod for Best Song ("You Light Up My Life" wins). MARVIN HAMLISCH "I'd never met [Carly Simon], but for some reason the song made me think of her. And the Bond people made it clear they wanted a woman." CARLY SIMON "Marvin called to say, 'I have this song for the new Bond movie. Can I come over and play it for you?'... That day, I had a meeting with a new attorney. When the doorbell rang, I thought it was the lawyer and offered him coffee. While I was making it, the guy sits down and starts playing my piano. I remember think-

ing, Gee, this lawyer is awfully comfortable." HAMLISCH "I always thought the line 'Nobody does it better' was quintessential Bond. Everyone knows the guy's an egomaniac."

MOONRAKER

1979 Song "Moonraker" by Shirley Bassey Dossier John Barry returns. First Bond theme to flirt with disco; Bassey records her last theme, possibly because the song fails to chart. VIC FLICK "Strangely enough, I believe it was John Barry who brought Shirley back. I probably shouldn't say this, but they were rather...close." JOHN BARRY "It was a coincidence. On 'Moonraker,' we had someone else—Johnny Mathis—and it didn't work out. I actually bumped into Shirley in New York. I'd been walking through the streets thinking 'Who are we going to get?' And there was Shirley. I didn't know she was in town. And I said, 'Oh, my God, do you want to do another Bond song?' It was quite peculiar."



NAKED EYES Easton didn't bare all

FOR YOUR EYES ONLY

1981 Song "For Your Eyes Only" by Sheena Easton Dossier Easton riding U.S.



A VIEW TO A THRILL Rockers Duran Duran took their Bond hit to No. 1

charts with "Morning Train"; "Eyes" is a No. 4 U.S. hit, earning an Oscar nod for Best Song (loses to theme from *Arthur*). Bill (Rocky) Conti takes over scoring. SHEENA EASTON "When we were cutting the vocal, I made Cubby and the film guys sit outside. I was 22, terrified. I wouldn't have the balls to do that now." MICHAEL G. WILSON "Sheena was the first performer to ever appear in the title sequence. I think people are under the impression she's naked." EASTON "People said, 'I can't believe you did that!' I actually had a white bath towel wrapped around me. They shot from the cleavage up. I got this incredible reputation. I even got calls from a couple of the girlie magazines."

OCTOPUSSY

1983 Song "All Time High" by Rita Coolidge Dossier First Bond soundtrack on CD; third Bond movie title not part of

the song—for obvious reasons. JOHN BARRY "By this time, using the title in the lyric was something of a requirement. But what are you going to do with *Octopussy*? I mean...*Jesus*." RITA COOLIDGE "At the British opening of the film, Princess Diana came over to me and whispered, 'I do hope you've been paid.' I remember wondering if it was a British thing, or something about working with James Bond. I still don't know what she meant."

A VIEW TO A KILL

1985 Song "A View to a Kill" by Duran Duran Dossier First Bond theme to hit No. 1; first Bond music video. NICK RHODES (Duran Duran keyboardist) "John Taylor and I were at a party with Cubby. We accosted him and told him in no uncertain terms that we were the right people for the job. He agreed." JOHN BARRY "We were in the studio for



THEMES AND VARIATIONS (1) Garbage take on *The World*; (2) Knight; (3) a-ha, *Living Large*; (4) Golden girl Turner



in the south of France. They came over and Edge played the song on my piano. Bono wanted to write the song 'cause he spent his honeymoon at Ian Fleming's house in Jamaica, which is called GoldenEye."

TOMORROW NEVER DIES

1997 Song "Tomorrow Never Dies" by Sheryl Crow Dossier John Barry protégé David Arnold takes over; 1997 Golden Globe award nominee for Best Original Song. DAVID ARNOLD "I'd already done *Stargate* and *Independence Day*, but there's nothing quite like Bond." SHERYL CROW "They don't give you a script or let you see anything. And you have to use their title. But it gives you carte blanche to do something atypical, without being criticized for taking a new direction."

THE WORLD IS NOT ENOUGH

1999 Song "The World Is Not Enough" by Garbage Dossier David Arnold continues as the John Barry of the late '90s. Song goes to Garbage, despite an English tabloid report—erroneous, says the Bond camp—that Spice Girl Mel C. was up for the job. DAVID ARNOLD "I met [Garbage singer] Shirley [Manson] at a Starbucks in London. We had buckets of coffee and I asked if she wanted to do it." SHIRLEY MANSON "We were of course gutted that we weren't able to get a stab at writing the song, but we loved what David wrote. That we became part of the longest-standing franchise in the history of cinema is an added bonus." ■

several weeks. That's how they wrote—in the studio. It was horrible." MICHAEL G. WILSON "We shot the video on the Eiffel Tower. I remember thinking how unique and fun it was. Now it's obligatory." RHODES "A *View to a Kill* wasn't the most elegant title, but having said that, I think we were lucky. We could have gotten *Octopussy*."

THE TIMOTHY DALTON DAYS

THE LIVING DAYLIGHTS

1987 Song "The Living Daylights" by a-ha Dossier 007 goes new wave. With the group behind "Take On Me," Bond fails to infiltrate U.S. charts. BRIAN LANE (a-ha manager) "The band's always been a bit perplexed how John Barry's name got on the songwriting credits." JOHN BARRY "Since *Goldfinger*, I'd always used thematic material from the score in the song;

a-ha wasn't very happy about that." LANE "At first the band was very excited. But it was obviously some special arrangement between John Barry and Cubby Broccoli. Since Barry was an original Bond person, I suppose they felt he had the divine right to oversee the boys' music."

LIGENCE TO KILL

1989 Song "Licence to Kill" by Gladys Knight Dossier John Barry retires. Michael Kamen, who'd scored *Lethal Weapon* and *Die Hard*, takes over. Kamen rerecords the Bond theme with Vic Flick and Eric Clapton, but it's never used. MICHAEL KAMEN "At the time, I was very much the flavor of the month. This was after *Lethal Weapon*, and they decided I was the action-film guy—even though my mother didn't let me play with guns or read comic books." GLADYS

KNIGHT "I don't know if I'd do it again today. I'd do the project; it's just that particular thought [of a 'license to kill']". That bothered me for a long time. I don't advocate violence. Even though it's playacting, life's just too precious to me." KAMEN "I had this idea to have Vic Flick and Eric Clapton play a new authoritative version of the theme." VIC FLICK "We worked on it for two days, and did a video. I was going to be a big star. They sent it over to Michael Wilson and Cubby, but they didn't like it."

PRESENTING PIERCE BROSNAN

GOLDENEYE

1995 Song "GoldenEye" by Tina Turner Dossier Title song written by U2's Bono and the Edge; score by avant-garde composer Eric Serra. TINA TURNER "Bono and the Edge are neighbors of mine