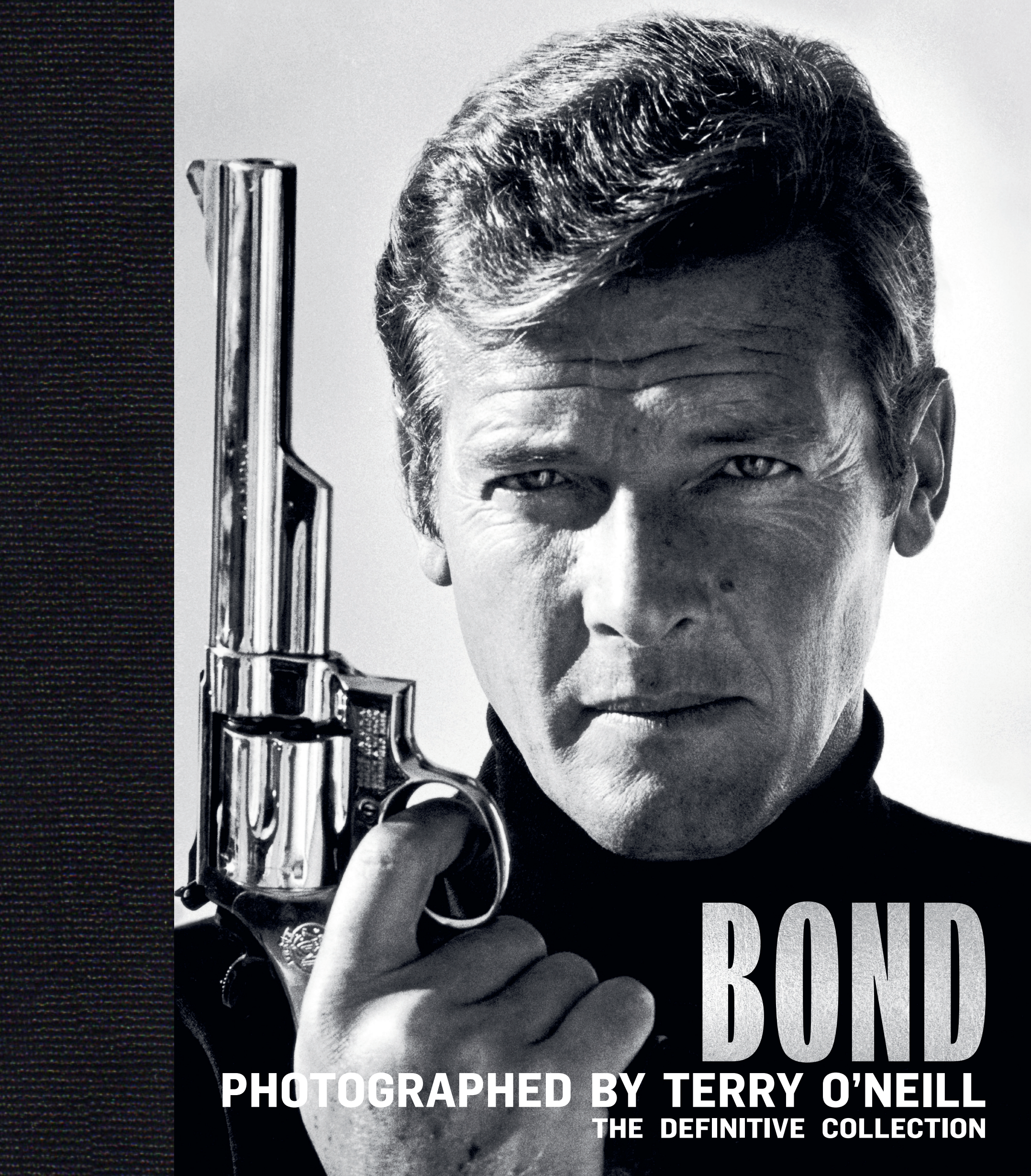


BOND

PHOTOGRAPHED BY TERRY O'NEILL

THE DEFINITIVE COLLECTION

CONTENTS

Foreword 4

Introduction 8

Terry O'Neill: Defining Bond 22

Sean Connery 40

Roger Moore 62

The Bond Movies 82
- Goldfinger 84
- On Her Majesty's Secret Service 98
- Diamonds Are Forever 110
- Live and Let Die 132
- GoldenEye 156

The Bond Girls 166
- Honor Blackman – Pussy Galore 168
- Jane Seymour – Solitaire 178
- Ursula Andress – Honey Ryder 190
- Britt Ekland – Mary Goodnight 198
- Jill St. John – Tiffany Case 204
- Barbara Bach – Anya Amasova 212
- Zena Marshall – Miss Taro 218
- Maud Adams – Octopussy 222

Casino Royale – The Bond Spoof 226

Acknowledgements 250

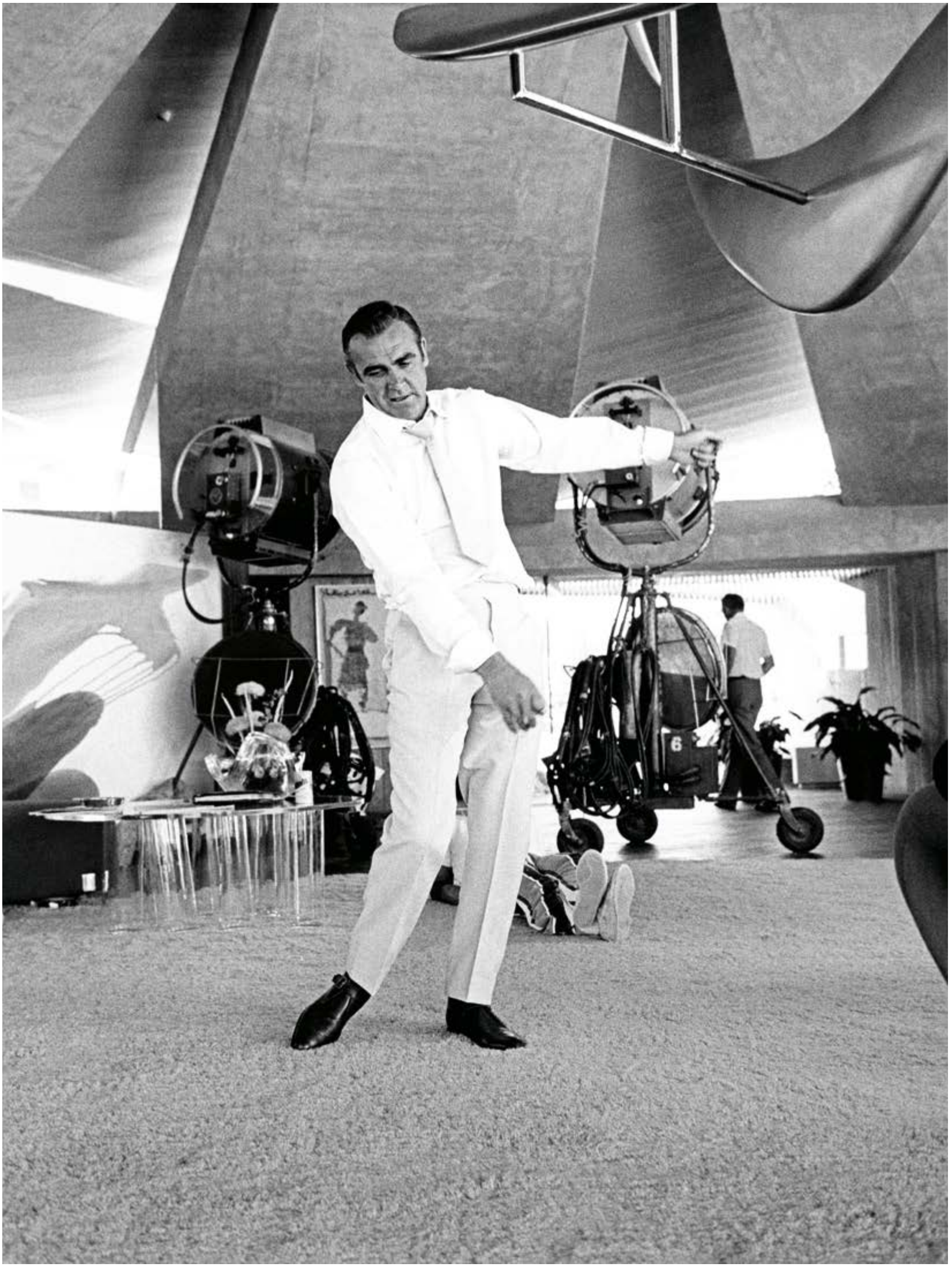
Foreword

Robert Wade and Neal Purvis, Screenwriters of *No Time to Die*

Like everyone lucky enough to be connected with the James Bond movies, we saw the films as hugely exciting, glamorous — and a totally impossible dream. In the 1960s and 1970s, when the Bond films could only be savoured at the cinema (or through vinyl with John Barry's scores), Terry O'Neill's photographs kept Bond in the public eye, both in his iconic portraits of the stars, and also in the fun and even more glamorous behind-the-scenes shots that made it a world you wanted to be a part of. Sean Connery hitting a golf ball on the surface of the Moon with an astronaut as caddy? Images like these told you these were ordinary people who knew they were part of something extraordinary and absurd, something to be celebrated.

With Bond, Terry captured a spirit and made you want to be there. How did he do it? Through his self-effacing charm and wit, and an abundance of talent for seizing precisely the right moment. This brilliant collection shows off the effortless style of Bond, his women, and his nemeses — and his photographer.

Previous page: Geoffrey Holder as the enigmatic Baron Samedi, for *Live and Let Die.*
Opposite page: Sean Connery practises his swing during a break in the filming of *Diamonds Are Forever.* "All this work gets in the way of golf," he admitted in an interview.



I.X PAN FILM KODAK SAFETY FILM KODAK TRI-X PAN

→2 →2A →3 →3A →4 →4A →5 →5A →6 →6A

I FILM KODAK SAFETY FILM KODAK TRI-X PAN FILM

→7 →7A →8 →8A →9 →9A →10 →10A →11 →11A →12

KODAK SAFETY FILM KODAK TRI-X PAN FILM

→12A →13 →13A →14 →14A →15 →15A →16 →16A →17

←21A ←21 ←20A ←20 ←19A ←19 ←18A ←18 ←17A

KODAK TRI-X PAN FILM KODAK SAFETY FILM

KODAK SAFETY FILM

→3A →4

→4A →5

→5A →6

KODAK TRI-X PAN FILM

→6A →7

→7A →8

KODAK SAFETY FILM

→8A →9

→9A →10

→10A →11

KODAK TRI-X PAN FILM

→11A →12

→12A →13

KODAK SAFETY FILM

→13A →14

→14A →15

KODAK TRI-X PAN FILM

→15A →16

→16A →17

K ?DAI

→17A →18

K SAFETY FILM

→18A →19

→19A →20

KODAK TRI-X PAN FILM

→20A →21

→21A →22

KODAK SAF

→22A →23

DIAMONDS ARE FOREVER

1971

"During filming or soon after, we'd create a set of prints to send out to the newspapers and magazines. Most of the time, papers would run the images and then either file them away or even – in some cases – throw them away."

Diamonds Are Forever was produced at a moment when the Bond series was arguably in need of a small reboot. Sean Connery returned to portray Bond after George Lazenby essayed the role for *On Her Majesty's Secret Service*.

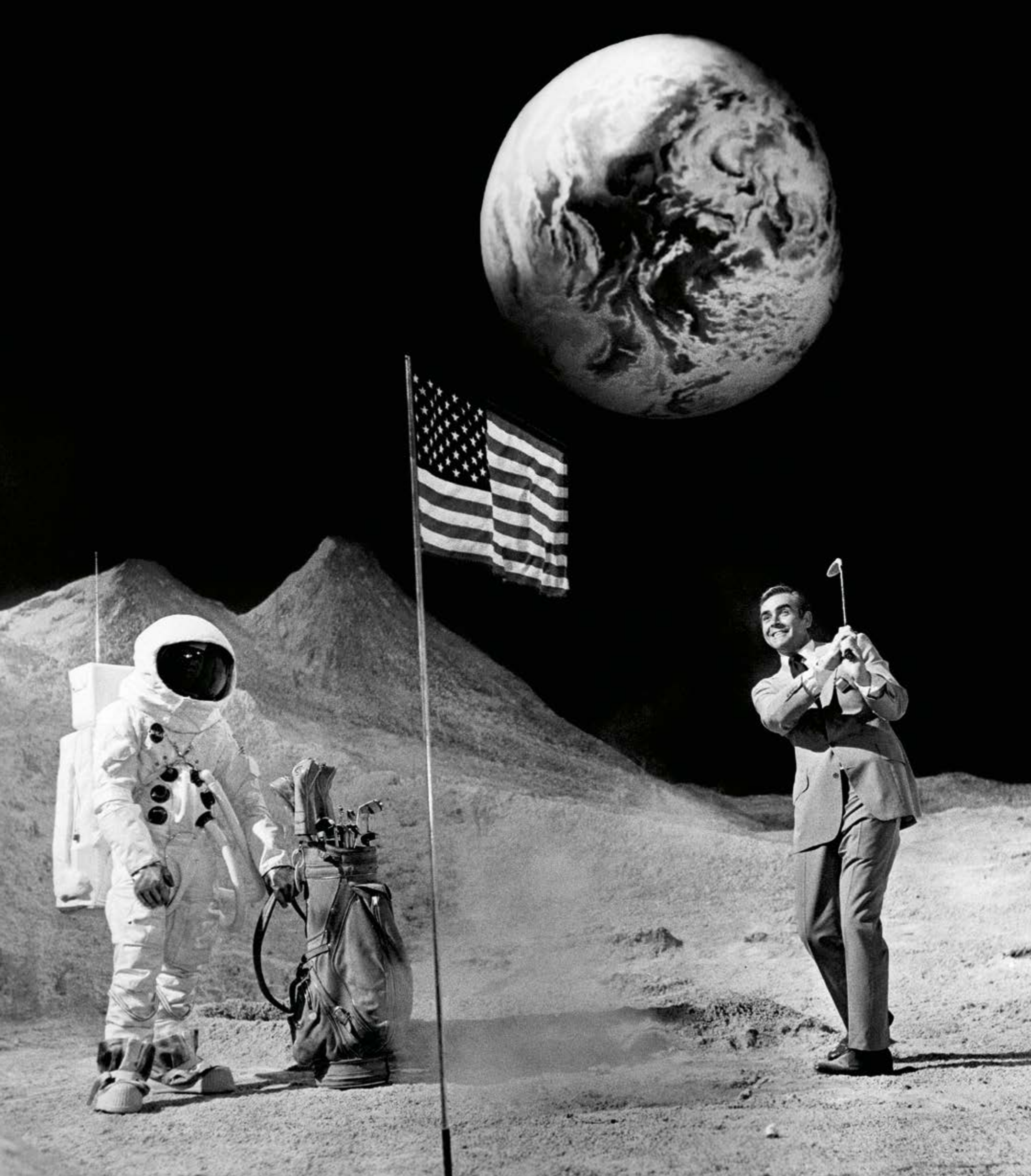
The film was hugely popular, with a plot that found Bond tackling a diamond-smuggling enterprise, moving from Sierra Leone to Las Vegas. Again, media interest and opportunities for promotion of the film were plentiful: *Playboy* magazine ran a piece in their December 1971 issue that referred to Connery's reappearance in the role as 'the return of the prodigal son.'

Throughout his work on the sets of the Bond movies, O'Neill had to reconcile the lighting set-ups required for filming with the light needed for stills photography. On a film such as *Diamonds Are Forever*, he had to negotiate lighting set-ups for the Panavision camera, but he rose to the challenge, capturing rehearsals and takes.

O'Neill later recalled: 'During filming or soon after, we'd create a set of prints to send out to the newspapers and magazines. Most of the time, papers would run the images and then either file them away or even — in some cases — throw them away. Back then, no one imagined there'd be much interest in these prints in the future. We were all too busy looking for the next job to worry about our own archives.'

To some degree, *Diamonds Are Forever* evokes something of the template set out by *Goldfinger*. The plot focuses on Bond's mission to shut down Ernst Stavro Blofeld's bid to hold the world to ransom with a

Previous page: Sean Connery and Jill St. John on set at Pinewood Studios for *Diamonds Are Forever,* relaxing on the waterbed that is the focus of the Whyte House scene.
Opposite page: Connery and St. John under the desert sun for *Diamonds Are Forever.*



Astronaut Alan Shepard was playing golf on the moon and those images were front-page in every paper. I knew that Sean always had his clubs with him – so I thought 'What a great shot. James Bond playing golf on the moon.'

Terry O'Neill

Above: Connery and Trina Parks – Thumper in *Diamonds Are Forever*. She was the first black woman to feature in a Bond film, with a background as a singer, dancer and model.

Above: Connery and St. John on the *Diamonds Are Forever* Whyte House set.
Following page: Connery in the showgirls' dressing room, Las Vegas.

"Octopussy was this strong, powerful woman, and of course had this strong cadre of beautiful women."

Octopussy was released in 1983, with Maud Adams, who had already starred as a Bond girl in *The Man with the Golden Gun*, in the title role. The thirteenth Bond movie, it was the last to be adapted from an Ian Fleming text, the posthumously published collection, *Octopussy and the Living Daylights*. Richard Maibaum, who wrote the film's screenplay following a first draft by *Flashman* author George MacDonald Fraser, explained to *Starlog* in 1983 that '*Octopussy* owes very little to the book... It's nothing like anything ever written by Ian Fleming', although Octopussy's family backstory is a nod to Fleming's original plot.

In the movie, Maud Adams portrays Octopussy, who runs an organisation that smuggles jewellery from the Kremlin in Moscow to the West. The plot riffs on the early 1980s tensions between Russia and the West. *Octopussy* began filming in August 1982 under the direction of John Glen, who had been editor for *On Her Majesty's Secret Service, The Spy Who Loved Me* and *Moonraker.* Maud Adams was nominated for a Saturn Award for Best Supporting Actress for the role.

Previous page: Maud Adams has the distinction of starring in two Bond movies: *The Man With The Golden Gun* and *Octopussy.* She played different characters in each – Andrea Anders and the eponymous Octopussy, respectively.
Opposite page: Adams also appeared, uncredited, in *A View to a Kill.*

CASINO ROYALE

THE BOND SPOOF

1967

Terry O'Neill photographed the classic Bonds. He was instrumental in shaping our vision of Sean Connery's Bond as insouciant and gritty; of Roger Moore's as suave and droll. O'Neill's friendship with both actors allowed him privileged access on set, behind the scenes and off duty. In between Connery and Moore, O'Neill photographed George Lazenby, at work and at play, and later he worked with Pierce Brosnan and Daniel Craig, extending his association with 007 across five decades. Throughout, in their midst, he photographed the girls and villains of Bond's world.

Bond Photographed by Terry O'Neill, The Definitive Collection gathers together this significant body of work, presenting an unrivalled record of 007 and his world.

ISBN: 978-1-78884-072-9
9 781788 840729 £50.00/$65.00
www.accartbooks.com