



ADVENTURES IN THE FAN TRADE

For 25 years
The James Bond International Fan Club
and 'OO7' MAGAZINE have consistently
set the standard in James Bond magazine
publishing, special events, archiving, and a
unique range of OO7 products.
GRAHAM RYE continues his personal journey
through a quarter century of
innovation and determination – and when
necessary, sheer bloody-mindedness,
to show that *still...*
...NOBODY DOES IT BETTER!

PART II – 1995-2004

**"The world is divided into two classes;
those who believe the incredible,
and those who do the improbable."
Oscar Wilde**



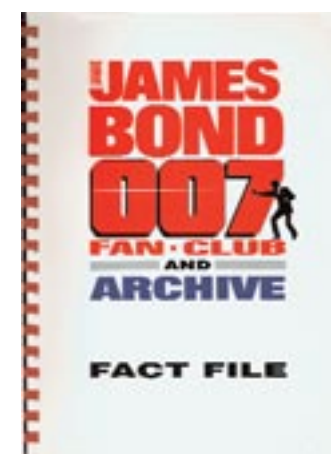
OPPOSITE PAGE: Graham Rye shows off the newly renovated Moon Buggy for a photo-session at Pinewood Studios in 1993. THIS PAGE: 1. Once again the Odeon Leicester Square hosts a new Bond film. 2. Graham Rye and Andrew Pilkington chat with Michael G. Wilson after the press show of Licence To Kill, as the Evening Standard's film critic, the late Alexander Walker (left) exits the Odeon. 3. Much to the appreciation of the fans, Cubby Broccoli signs autographs. 4. No one realised at the time that we wouldn't see another James Bond film for another six years – and that Timothy Dalton would not be returning in the role. 5. Michael G. Wilson signs an autograph for a JBIFC member. 6. Do Bonds Have More Fun? As usual the promotional machine was in full swing for the latest Bond film and the majority of the glossy monthly magazines covered Licence To Kill. Tattler even promoted their Bond-related issue (an interview with Talisa Soto) on the giant Mills & Allen rotating advertising billboards. 7. Graham Rye signs copies of his book The James Bond Girls for members of The JBIFC in the foyer of the Odeon Leicester Square.

"Ah, the real James Bond!"

Fate and happenstance often conspire to shape a person's life. A man walks to work every day using the same route but on a Thursday he decides to take a short cut and turns left and finds an abandoned briefcase stuffed with fifty-pound notes. However, on turning right the piano falling from a third story window would certainly have killed him. Life can be like that sometimes.

For one of my meetings at EON Productions I decided to catch a black cab from Waterloo to their then offices in South Audley Street, rather than take the usual more economic route via the tube to Green Park and walk the final quarter mile. Having the taxi stop near the end of Curzon Street, a short walk across the road from South Audley Street, I glanced to my left as I paid the cab driver and was amazed to see that Sean and Micheline Connery were walking towards me down the street. This was an opportunity too unbelievable to ignore. As I approached the couple to introduce myself I quickly read the expression coming over Mr Connery's face – 'Oh no here we go again!' However, when I explained I had

sent a copy of my James Bond Girls book to him at Casa Malibu in Spain, and had organised the Thunderball 25th Anniversary screening in 1990 with Terence Young, his face softened as I explained to him and Micheline, rather cheekily,



that I was on my way to a meeting with his former employers EON Productions, at which he arched his left eyebrow (as only he can) and said, "I wish you the very best of luck!" He shot his cuff and pointed to his watch, explaining politely that he and Micheline were trying to catch

the matinee performance of Bertrand Tavernier's *These Foolish Things*, which was playing literally just round the corner at the Curzon Cinema. We said cheerio, but before he and Micheline could make it round the corner into the cinema, two girls from an office across the road rushed over to get his autograph, he obliged - and was gone. When I arrived at EON's office I told Amanda Schofield and the other girls, "You'll never guess who I've just bumped into – Sean Connery!" I don't think they believed me. Life can be like that sometimes.

1995

With *GoldenEye* on the horizon, the first Bond film in six years, I knew enquiries to our offices would be overwhelming. Damn the expense – it was time to hire a personal assistant or die from overwork! During this period, for my sins, I also compiled and published 'The James Bond OO7 Fan Club & Archive Fact File', a 198-page spirex-bound reference guide to everything the media wanted to know about James Bond but didn't know what to ask! Having sent sample sections to MGM Home Video (UK) for their perusal against possible sales, they promptly purchased enough

copies to recoup all my production costs and then some. As intended, the publication proved to be a great success with the media, and many editorial departments and freelance journalists purchased copies as an invaluable research source.

On one of my visits to Leavesden Studios during the shooting of *GoldenEye* I was fortunate to spend some time visiting with Pierce Brosnan. Unit publicist Geoff Freeman kindly took me down to Pierce's dressing room and knocked on the door. No answer. Geoff opened the door, led me in and promptly left me to it. I moved into the large makeshift room rather gingerly, not wanting to intrude, turned the corner and found Pierce dressed in his combat fatigues leaning backwards in a chair against the wall on the telephone, "Ah, the real James Bond!" he joked. He gestured for me to take a seat, finished his phone call and immediately said, "So tell me about this Moon Buggy then!" I was amazed. He'd obviously read some of the content of The JBIFC/EON proposal dossier I'd sent him. We chatted for quite a while about all kinds of stuff until he politely excused himself to get ready for make-up as he was needed on set again soon. On other visits to the studio I also watched him filming some insert shots, and my lasting impression of the time spent with



OPPOSITE PAGE: 1. Attending The JBIFC's 1990 *Thunderball* 25th anniversary screening at the NFT were (left to right): John Stears, Terence Young, Mollie Peters, Syd Cain, Maurice Binder, and George Leech. 2. Terence addresses the NFT audience. 3. Maurice Binder chats with Mollie Peters. 4. Graham Rye presents Mollie with a bouquet of flowers at the special after-screening dinner. 5. Graham Rye interviews Syd Cain, George Leech and Wing Commander Ken Wallis on stage at the NFT in 1992. THIS PAGE: 1. John Stears poses with a replica of 'The Most Famous Car In The World' at the 1990 JBIFC Convention. 2. John and the model of Scaramanga's flying car. 3. John with his Pinewood SFX team members, Bert Luxford (left) and Joe Fitt. Sadly Joe died in January 2002, and Bert in March 2003. 4. John fits the rockets to Fina's BSA motorbike at Silverstone for *Thunderball* (1965). 5. John behind the wheel of that car! 6. On a freezing day in France, John Stears listens to director Terence Young, while Kevin McClory (behind) and Bert Luxford and Ken Adam also pay attention for *Thunderball* (1965). 7. Bert Luxford with John's model helicopter made for *Russia With Love* (1963).

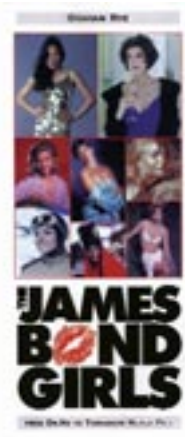
'See Paris and die. And I very nearly did!'

him was of a very pleasant and genuine man who couldn't quite believe his luck. However, his new-found success seemed tinged with a tangible air of sadness because his late wife Cassandra wasn't able to share it with him.

The illustrated 200-page JBIFC proposal dossier prepared specifically for a meeting with John Parkinson then (VP in charge of Marketing) at EON Productions' offices at Leavesden was submitted by Andrew Pilkington, Lee Flint and myself during our meeting, but after this initial contact nothing further was forthcoming, and we never received anything in writing by way of explanation.

A new edition of *The James Bond Girls* with a new section and cover design was published to tie-in with the release of *GoldenEye*, and once again members of The JB007FC attended the press show for the film and an organised lunch at Planet Hollywood. Bond was back in a big way, which had much to do with Pierce Brosnan's nonchalant performance as the perfect 007 for the Nineties.

many amateur James Bond-related clubs, associations and foundations operating, and also to emphasise the aspect of our growing global membership, which pleasingly, was always reflected in the attendees at our events. The JBIFC Archive also



became increasingly called upon by the print media for photographs from the Bond films for reproduction in magazines and newspapers; we also entertained more enquiries from students who wished to visit our Archive to research their various college or university dissertations, many of whom passed with distinction thanks

in part to our research facilities. Unusually, the majority of these student enquiries came from young women.

Early in 1996 I was approached to consult on and design a 40,000 square foot exhibition entitled 'The World of James Bond 007' as part of the display for the Paris Motor Show by a British organiser. One million people saw the exhibition of the largest collection of James Bond vehicles ever exhibited over a period of two weeks. Unfortunately, due to the near criminal incompetence and unprofessionalism of the imbecile wannabee who hired me and my team, the whole event was an unmitigated financial disaster for all concerned – and unknown to me, due to the duplicity of the organiser, the exhibition and its merchandising was produced without any permission from EON Productions and/or MGM/UA. Lose a million house points go to jail do not pass go do not collect £200. In fact do not collect anything! See Paris and die. And I very nearly did! Over the last 25 years I have been approached by more than my fair share of comen or nitwits who have either: a) wasted a considerable number of hours in my life; b) cost me a great deal of money; c) caused me bitter disappointment – or when I was really unlucky, all three. They know who they are!

Also during 1996 I was hired to design and produce the licensed calendars 'The Official James Bond 007 1997 Calendar' and 'The Glamorous World of 007 Calendar 1997' for the company Slowdazzle Worldwide. Both my client and I were pleased with the finished item, which sold well. The fact that the images used had come from my '007' MAGAZINE Archive certainly lifted the calendars out of the usual rut of repetitive imagery that has eternally plagued this particular Bond product. However, from what I've seen of Bond calendars post 1997, it would appear they've taken rather a retrograde step. Tragic news travelled around the world with death at 87 of Cubby Broccoli on June 28th in Los Angeles. He had undergone massive heart surgery in recent years, and although retaining his wonderful sense of humour and optimism in the face of adversity, he never really recovered from such a traumatic operation. Truly the end of an era.

Our Christmas lunch at Pinewood that year was gold themed, and our guests reflected the James Bond films that featured the precious metal in their titles – although unfortunately we just missed out on Sean Bean from *GoldenEye* when his schedule for *Sharpe* was brought forward. Never the less, I think it's probably one of the most impressive line-ups

we ever featured, with Christopher Lee, Guy Hamilton, Shirley Eaton, Tania Mallet, Norman Wanstall, Lois Maxwell, and Desmond Llewelyn. For the first time we had a major problem at one of our events. We almost had a mutiny on our hands from the Club members attending when they realised there wasn't going to be an autograph signing session. Although it hadn't been billed, the little darlings just assumed that our celebrity guests were going to remain seated at the end of the event while all 200 of them filed past to get an autograph from everyone, probably because this had happened in an impromptu fashion at a number of our past events. When I explained the situation to Christopher Lee and the other guests, who all had their overcoats on ready to leave, he was wonderful, and rallied the other guests round as they made their way downstairs to begin signing. This just wouldn't happen today. Signings are now big business, and celebrities can earn substantial amounts of money from their autograph in one sitting. Club members attending our events in the Eighties and Nineties got an even better deal than anyone could have imagined! And re-exposure at our events has been responsible for 're-launching' some Bond-related celebrities on to the lucrative autograph signing circuit.

An edited version of the following conversation with John Stears originally appeared in '007' issue #13, June 1983. ANDREW PILKINGTON spoke with the two-time Oscar-winning special effects technician on Christmas Eve 1982 at his home near Chalfont St. Giles. John had originally seen the property from the air one day while undertaking a 'recce' out from Pinewood Studios. He fell in love with the house and its grounds, and later purchased the property on which he and his wife Brenda began an extensive renovation. John and his wife also started and owned the world renowned 'Livny Borzoi Kennels' and produced many champion dogs worldwide. Nicknamed the 'Dean of FX', John in later years eventually relocated with his wife and daughters Janet and Jacqueline (both of whom work in the film industry) to Los Angeles, until his untimely death aged 64 on his wife's birthday, April 28th 1999.

Has the job of a Special Effects man in the film industry changed a lot since you first came into the industry? It has changed an awful lot. If you go

back to the 1950s you probably had five SFX (special effects) men, optical people also being included in that number. You'd work on a film and be involved in bits and piece because FX (effects) then were not regarded with the importance they are today. It's really only because of...well, the Bond films, and *The Guns of Navarone* and those kind of pictures that we got the reputation that we were capable of doing rather unusual and rather good SFX. At this time in the U.S. cinema was running itself down and going into television production. So they lost out with techniques and developments throughout that period, and we got ourselves quite a good reputation for doing SFX. With the advent of TV being a small format that does not lend itself to spectacular SFX, people realised that if you had good SFX you would get people back into the cinemas, and which has been proved with films like *Star Wars* and *Superman*. This is why SFX have now become possibly the most important section of the movie industry.

Would your job in a film include a whole spectrum of effects? What's happened now is that from the original five or six guys, there are now about 400. But now it has become so specialised that people are concentrating on just one facet –

because SFX is a very broad spectrum. Having said that I still do the whole range of SFX but have no qualms about bringing in experts to do various bits and pieces. I have an overall knowledge of FX – so I can, and do, run the whole show.

How did you originally become involved in the film industry? I was living close to Denham Studios at that time. This was back in the 1940s, and I used to, when I was a kid, get under the fence surrounding the studios and get into crowd scenes and things, and as a matter of fact I became a child actor. I've always had my heart in the film business. All my friends' fathers were art directors or construction managers or whatever, and it was always my aim to work in the film business.

I went to Harrow Art College (and also attended Southall Technical College) where the curriculum involved silversmith work, fine art, photography, etc. – but National Service was a thing that everybody had to do in those days. So you couldn't plan your future until that was out of the way. I was actually working for the air ministry as a draughtsman, and could have got deferred completely, but I opted out to go in the army and get it over and done with – which I thoroughly enjoyed by the way. When I came



'Do you wanna come over with me and watch some shooting?'

Just prior to our Christmas Lunch, EON Productions offered me tickets to the Cubby Broccoli memorial event at the Odeon Leicester Square. After I explained our lunch was taking place at Pinewood the day prior to their event, I was then able to negotiate a block of 200 tickets. This enabled all the Club members attending our lunch to receive a surprise ticket for Cubby's memorial tribute. It was an honour to attend as we joined hundreds of other people from around the world who had travelled to celebrate the life and work of Cubby Broccoli, where the tribute was superbly written and presented by writer and film critic Iain Johnstone. It was a morning filled with laughter and tears as many gracious and poignant tributes came from a variety of people who had known and worked with the truly legendary producer.

Prior to 1995, and again in 1996, I supplied EON Productions with my complete contact list of James Bond celebrities I'd assembled over the years. Unfortunately they had little on file regarding the actors and technicians they'd employed in the past and wanted to add them to their invitation list for future Bond publicity events.

1997 Once again to tie-in with the release of the latest James Bond film,

Tomorrow Never Dies, Boxtree decided they wanted to publish another updated edition of my book, *The James Bond Girls*. So another section was added with a new cover design and off we went again to the press show and Planet Hollywood.

Earlier in the year I had to visit Pinewood Studios to see Gordon Arnell (at that time head of publicity on the Bond films) at EON's office and view stills for the updated edition



of *The James Bond Girls*. I later broke for lunch in Pinewood's bar. I was sitting there scribbling some notes with a pencil in one hand and a cigar in the other when suddenly, a hand grabbed my cigar to light a cigarette. It was

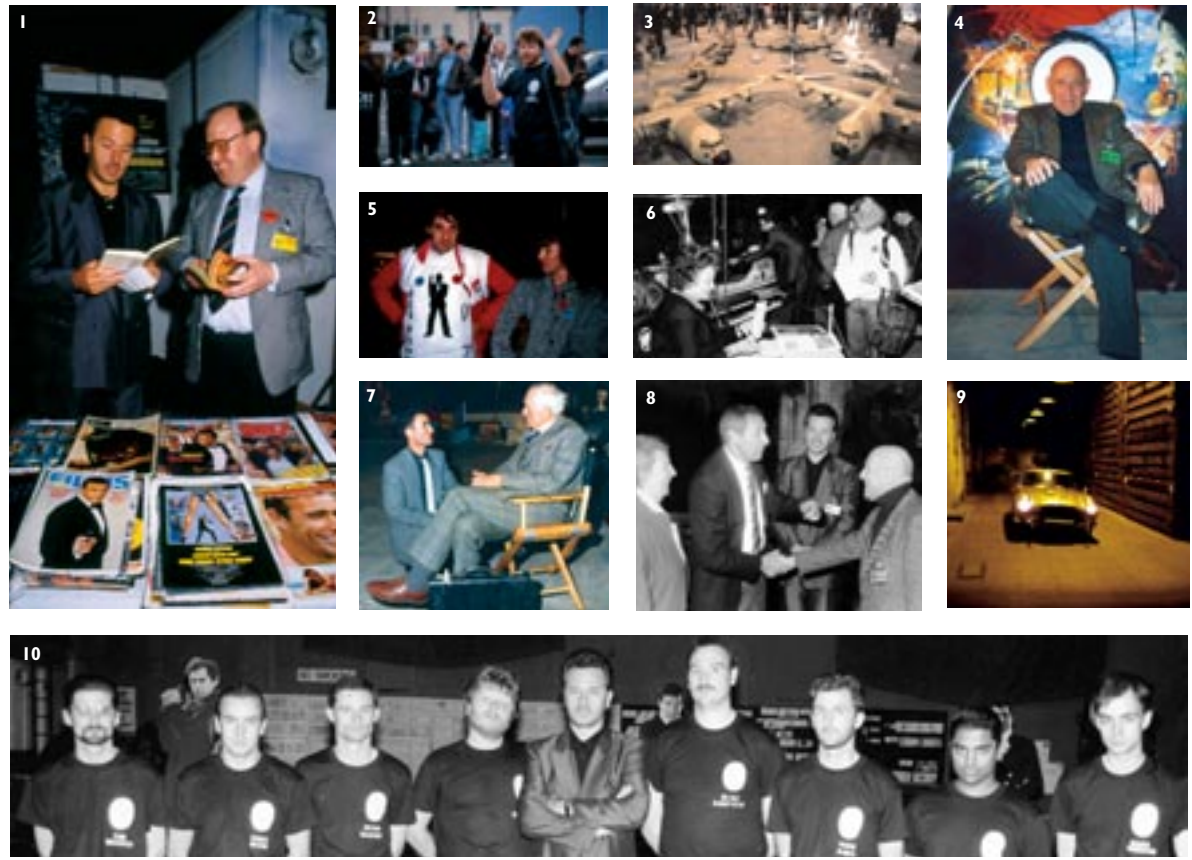
Pierce – replete in combat fatigues (again). He asked how I was. He had a nasty bloody gash on his forehead courtesy of the make-up department and villain Stamper. "Phew, looks like you've had a bad day at the office," I joked. He smiled and asked, "Whaddaya doing now? I'm just going back over to the '007' Stage, there's a gun battle going on. Do you wanna come over with me and watch some shooting?" (literally) Is the Pope Catholic? Wow!

1998 In September 1998 I decided to include Oddjob's steel-rimmed bowler hat from my archive in auction at Christie's first all-James Bond sale. The hat from *Goldfinger* (1964) went under the hammer for an incredible £62,000 and was purchased by the Bond filmmakers EON Productions. The entire income raised from the auction was invested in *The JBIFC* and '007' MAGAZINE, where I used it to obtain further printed archival matter, and to enlarge my staff and offices. The sale of Oddjob's hat set a record for the highest priced individual Bond prop ever to sell in auction – a record that remains unbeaten!

Our last Christmas lunch at Pinewood Studios to date was themed around the film *You Only Live Twice*, and guests included Ken Adam,

Norman Wanstall, Wing Commander Ken Wallis, and Desmond Llewelyn. This was probably one of the most relaxed events I'd ever organised, and I was actually able to enjoy myself on the day for once, even down to being daft enough to be brought on stage encased in an underwater shroud, inside dressed in a Commander's uniform, which got the event off with a good laugh! The day was also special for me because it was the first time my Mum and Dad had attended one of my events, but sadly, it would be the last time Mum would leave the house for any social occasion before Alzheimer's disease took its cruel grip.

As though an event and a slew of publications weren't enough, we had to move offices over the Christmas period. The contents of our three segmented and cramped offices on the first floor were relocated to a customised 1,140-square foot ground floor premises. Ground floor units in this business centre were like gold dust, so if we were to ever occupy one the size required it was then or never. The finishing touches would have to be worked on well into the New Year, and it was planned that Desmond Llewelyn would preside over our grand official opening, together with as many other Bond celebrities and media I could muster from my contacts book.



'I would like to have as much money as is necessary to do the job properly – but even on Star Wars I didn't get that!'

1999 Working with Boxtree continued to be one of life's less pleasurable experiences when they dropped on me they wanted an all-new picture researched hardback edition of *The James Bond Girls*. What had originally been discussed was a slight revision with a few new pictures, but overnight became a whole new book pictorially. This was during August – less than four months before *The World Is Not Enough* was due for release, during the busiest time in my calendar. However, I was pleased with the finished result, and believe it remains the definitive pictorial volume on the subject. My only regret is that I hate the cover design (don't go there). If I reproduced in these pages some of the cover roughs I hold on file submitted by Boxtree for my book, you would still be laughing tomorrow. Not to mention their original cover design for Raymond Benson's *The James Bond Bedside Companion*.... Oh dear.

The new edition of my *The James Bond Girls* book was launched at The JBIFC event at the Café de Paris after Club members had attended the *Licence To Thrill* 'experience' and the press show for *The World Is Not Enough*. *Licence To Thrill* – *The James Bond Ride* turned out to be little more than a blip on the 007 landscape and

out I started making models for a firm in Richings Park. It was very difficult at that time to get into the film industry because there was very little work about, but the firm was given the brief for the film *Reach For The Sky* (1955) starring Kenneth More as the WWII fighter ace Sir Douglas Bader, and directed by Lewis Gilbert. I made the aircraft and took them down to Pinewood and they asked me if I could operate them – I said 'Yes!', and they asked me to stay on and work for them. I opted to work in the Matte Department, and I also did some animation and spent five years with Rank before the big collapse, after which I went freelance – and my career started there really.

One of the early films on which you worked was *The Guns of Navarone* (1961). That film won an Oscar for its SFX. Was that a difficult film to work on from the SFX standpoint? I didn't do too many of the actual floor effects, but I became very heavily involved with miniatures. I did the storm sequence.

You worked on the first James Bond film, *Dr.No*, as an assistant to Frank George – although you weren't credited. Yes, Frank went out to Jamaica, and

I set up the miniatures back in England. And then I became involved again with Cubby Broccoli on a dreadful film titled *Call Me Bwana* (1962) that had a lot of effects, and then I was invited to do *From Russia With Love* (1963) on my own, although Frank assisted me.

How did you become involved in the film *Dr.No*? Frank George was in charge, being an old Pinewood man, and he knew my capabilities and asked me to do the miniatures for him.

Even in 1962, the \$1 million dollar budget for *Dr.No* was fairly small for the times. Did you find that you were in a position where there was too little money in the budget and had to go to great lengths to achieve satisfactory SFX? I don't know why it is, I've always had this problem, and it's never changed. I've never had unlimited money to do SFX. I've always had to do things the most efficient and cheapest way. I understand that there other companies who have a large team of people working for them – I've never had more than five or six staff.

Is that part of the appeal of SFX, the challenge of creating FX within the available budget?

No, no no. I would like to have as much money as is necessary to do the job properly – but even on *Star Wars* I didn't get that!

Can you relate an example where you've used a simple solution to a SFX problem? Yes, one picture does spring to mind. In fact I've never seen the finished film – it was *The Pied Piper of Hamlyn* (1971). They wanted scenes with thousands of rats following the Pied Piper (Donovan Leitch), and had spoken to various people about breeding rats. The picture really stood or fell on whether we could do something using real rats. So I got some black netting; and made some vacuum-formed plastic rats and hinged their heads; put beads in for eyes and pulled the net with the 'rats' attached, so that as the piper moved the rats appeared to follow – and it worked perfectly.

There's an extensive use of projection work in the Bond films. What influences your decision regarding the use of front or back projection, or another projection technique? Well, there is no process that is good for every shot, and you have to work out which would be the best process for the shot in question.



OPPOSITE PAGE: 1. Andrew does brisk business on the JBIFC memorabilia stand. 2. The Living Daylights and Licence To Kill stunt arranger Paul Weston and EON Productions' Iris Rose. 3. Jan Williams gives JBIFC member John Pollock a quick 'rub down' in the exact spot in the gardens at Pinewood where she massaged Robert Shaw as Red Grant in *From Russia With Love* 29 years earlier, and three years before John was born. 4. An impressive line-up of vehicles was displayed for our 1992 event. 5. The great Vladek Sheybal gave us his reminiscences of the years he worked and ate at Pinewood. 6. Desmond Llewelyn assists Graham Rye to promote '007' MAGAZINE for photographers. 7. Graham Rye ferries part of Eon's props for display in the Green Room. 8. Jan Williams poses with an 'old friend'. 9. Jeremy Clarkson was on hand to interview Desmond and cover our event (mercilessly) for an auto magazine. 10. Desmond chats in the bar with JBIFC member Gareth Owen (right) and Cars of the Stars owner Peter Nelson. 11. Bond Production Designer Peter Lamont gives a speech. 12. Vladek Sheybal chats and signs autographs for the fans in Pinewood's bar.

THIS PAGE: 1. A tale of two replicas! Desmond poses with Peter Nelson's gadget mocked-up Aston Martin DB5 and with the rather smaller Corgi version. 2. The Elder Statesmen of Bonding: Wing Commander Ken Wallis & Desmond Llewelyn. 3. Graham Rye gets Bond villain Robert Davi to record a video-message for the fans. 4. The 1992 guest line-up included (from left to right) Madeline Smith, George Leech, Ken Wallis, Desmond Llewelyn, Iris Rose, Syd Cain, Derek Meddings, and Paul Weston.

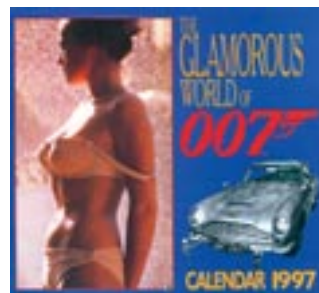
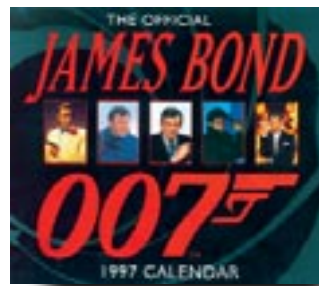
'1999 became a year that was best put in to cold storage and forgotten...'

only lasted a few months, in which time I'd written the copy for their website and would eventually purchase unsold Bond stock from their retail shop, which also closed soon after. It would seem that the roadside is littered with licensees who thought they could make money off the back of James Bond whose names are not Broccoli or Wilson.

I would have enjoyed our event but for the fact that both our expensive Pierce Brosnan life-size cut-outs were stolen from under the noses of my staff and the Café de Paris security guards (a joke!). However, one of the cut-outs was recovered. The police arrested two rather drunken and rowdy Club members waving the cut-out around shouting "Brosnan. Brosnan. Brosnan," from among the crowd waiting outside the Odeon Leicester Square, who had assembled there to watch the Bond premiere guests arrive. My lasting memory of the event is visiting the police station in Bow Street the next morning to collect the figure, and spotting on the police notice board a Polaroid photograph of four uniformed policeman standing with Pierce Brosnan in their ranks! After this event I thought to myself, 'Never again', and this time I meant it!

The year a new Bond movie is released should prove a joyous occasion for 007 fans everywhere, but this

time fate decreed otherwise. For me, 1999 became a year that was best put in to cold storage and forgotten, until a passage of time would help ease the painful emotions evoked by the



unfathomable loss of two dear people, two irreplaceable human beings.

When the news reached me of the sudden accidental death of Amanda Schofield, like everyone who

knew or had worked with her, it was difficult to take in, and even harder to accept. Amanda had worked in EON Productions' publicity department since the Eighties. She was a consummate professional who lived for her job, and who became part of an elite team responsible for steering each Bond production through the potential mine-field laid down by the media. She was always my first contact at EON for official information concerning any new Bond production, and no matter how pressurised her schedule she always handled my enquiries politely and efficiently, and also would often put general enquiries my way. When it came to picture researching the first edition of my book *The James Bond Girls*, it was Amanda who spent time helping me at EON's then archive at Pinewood Studios. When I organised The JBIFC's 1990 Convention at Pinewood, again, it was Amanda, together with Unit Production Manager Iris Rose, who made my task much easier. Amanda was always cheerful, and had a smile that could radiate the warmth of her character from the other side of the room. It's a smile I miss. EON would never be quite the same again.

People are often quoted that they remember exactly where they were and what they were doing when John F. Kennedy was shot, even years after

the event. On December 19th 1999 I learned the tragic reality of that feeling when in our new custom-built office at The Mayford Centre in Woking I took a phone call from my colleague Lancelot Narayan, "Desmond's been killed in a car crash!" "No. There must be some mistake!" I couldn't and didn't want to believe it. I shoved the phone at Andrew and rushed from the office into the corridor to escape from what I still didn't want to believe. A solitary chair stood down the corridor. I slumped into it, held my head in my hands and sobbed my heart out. Suddenly the world made no sense at all. Here was a man in his mid-eighties with energy to spare, who after a long hard slog had reached the pinnacle of fame in his chosen profession and was now justly reaping its rewards. No, it made no sense at all.

Desmond had supported The JBIFC's conventions from day one, and would always turn up as regular as clockwork – something for which I was always in his debt. By way of a small thank you I sponsored his autograph cards, of which he was always bemused that the majority of them he'd end up sending to Germany, the country in which he'd been held as a prisoner of war during World War II. For over 15 years we'd talk about once a month on the telephone, and sometimes he'd visit our offices and marvel

at "all that bloody stuff." During the 'wilderness years', the six-year gap between *Licence To Kill* and *GoldenEye*, Desmond had a lean time and was constantly frustrated when his agent would ask, what he believed, were extortionate amounts of money for personal appearances, which for the most part were, as few potential clients followed through when they learned the cost. "That bloody woman keeps loosing me work. I don't know what to do about it," he would explain in frustration during our telephone conversations. So it was with great relish, and much to the chagrin of his agent, that whenever possible I could I would put Desmond in the frame as an after-dinner speaker here or a personal appearance there, for a direct fee much lower than usually quoted, but still a relatively substantial amount. It was my way of thanking him for his constant support down the years.

Desmond's rapport with people was unique. He could literally talk to anyone of any age anywhere in the world. Everywhere he went he was recognised – and to see the look on a child's face when they spotted him – Mr Q – was magical, the kind of awe and reverence usually reserved for Father Christmas. He was simply the most gentle of gentlemen I have ever met, a special friend whose warm and engulfing handshake in those gigantic

'Harry and Cubby would come to me and say – 'look, if you were in this situation what would you do from a practical point of view?'

Some SFX technicians actively dislike using projection techniques, especially the blue-screen process because of the problem of matte lines. Is that a process you dislike using and have you encountered problems when using it?

I am very reluctant to use blue screen 'ad lib'. I had a very nasty experience with *Chitty Chitty Bang Bang* (1968) because what happens is that you don't know what the results are until lots of things have been put together, and you can't go back and re-shoot it if things go wrong. When you're on a tight time schedule you're totally in the hands of the blue screen people and the labs that process the film. In other words, you have to accept what they give you, and that's a situation I hate to be faced with, and since that very bad experience with the car going over the cliff in *Chitty Chitty Bang Bang*, I will never use it unless I have technicians whom I trust implicitly to do the lighting etc.

What are the problems of shooting models in water, and can they be overcome without enlarging the scale?

It depends. If you have a yacht in a mist on a very oily sea, then fine, you can shoot with a small miniature. But if you have any life in the water at all

– explosions, or the like, then you are restricted because there is no way of scaling down water. I think that was abundantly clear in *The Towering Inferno* (1974). The thing that screwed that picture up was the dreadful water coming out of the building at the end. It just threw the whole thing away. That should never have happened. The model was built too small. I always try to make my models as big as I possibly can.

One of the many memorable sequences in *From Russia With Love* (1963) was Krilencu's attack on the gypsy camp, shot on the waste ground in front of the Paddock Tank at Pinewood. When you are faced with such complex action shots, knife throwing, fights and explosions – how do you go about preparing for the shot? Do you follow a set pattern?

This is the whole thing about the Bond pictures. This is the reason I think why the first ones were so successful. In the early days there was a terrific feeling, everybody was involved with the project; you had a working script, yes, but every time a certain situation arose, Harry and Cubby would come to me and say – 'look, if you were in this situation what would you do from a practical point of view?' – and I would work

out a format. That's how it used to be. With Terence Young you were involved 24-hours a day seven days a week, and that was the difference between those pictures and the ones they are making today.

Although the budgets weren't as big, those films were very well put together, there seemed to be a lot of planning and preparation in each shot, which I don't think is true today. There doesn't seem to be the same kind of care taken.

There's not. You're absolutely right, but the real thing that's wrong is that they haven't got any heart, they are just going for one spectacular sequence after another, which without a story or reason doesn't mean a damn thing!

Hopefully Sean Connery's new Bond picture (*Never Say Never Again*) will rectify those problems.

Well of course, Cubby will never be successful without Harry Saltzman in that respect because although Harry has left the set up now – he was the ideas man. We used to have terrific fights. Cubby and Harry used to have fights but Harry was the instigator and Cubby was the leveller, and I'm afraid all you have now is Cubby, a very nice sweet guy, and he just listens



OPPOSITE PAGE: 1. Lois Maxwell finds something amusing – it was me I'm afraid – I was wearing her Ascot hat! 2. "For my next miracle!" I'd practised on and off all day and couldn't get the bloody hat anywhere near the rack, then in front of the audience – first time! Result! 3. No doubt you'll agree that Lois' Ascot hat looks much better on her. 4. Tradition! Our annual event cake. 5. Desmond and Lois were reunited after eight years. THIS PAGE: The newly renovated Moon Buggy made its last public appearance in the UK at our Pinewood event before being shipped to Planet Hollywood, Las Vegas for its 10-years tenure. 2. The cardboard construction kit designed by Wayne Lorden and Graham Rye for sale at the event. Difficult to tell it from the real thing eh? Blue Peter eat your heart out. 3. Lois and the representative of Guide Dogs for the Blind, Mrs Rhoda Carratt. 4. "You said it wouldn't hurt Paul!" Stunt arranger Paul Weston clocks me one with a prop champagne bottle. Let me do it! Let me do it! cried Andrew. Who could blame him? 5. The cover of our 1993 event brochure.

'Desmond's rapport with people was unique. He could literally talk to anyone of any age anywhere in the world.'

hands I'll always remember with undying affection.

If I learnt anything during 1999, it was that in life, we all walk a perilous tightrope over a bottomless chasm into which any of us can tumble without warning. And which should serve as a reminder that each friend and loved one should be cherished, every pleasure should be savoured, and each day lived as though it could be the last.

funding my Mac Operator, and then my personal assistant; so the running of The JBIFC effectively fell back wholly on my shoulders, and with the magazine taking priority the memorabilia sales and other areas of the administration began to suffer.

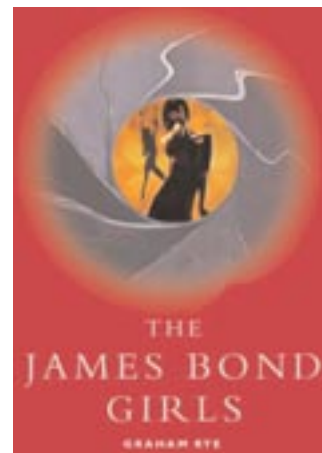
beginning to run dry, and it was clear to me that I could no longer continue with the luxury of a studio, particularly one so large. And so I began the monumental and painful task of dismantling everything for relocation and storage at my parents' small bungalow. A living nightmare! Again the magazine and the general club administration suffered as a result. Then just as everything was near finalised, and with the bungalow and its garage stuffed full to the brim with anything and everything to do with James Bond and The JBIFC, on August 8th, Mum finally succumbed to Alzheimer's. I sat on the edge of the hospital bed that night with Dad and held her hand gently as the last breath left her in a long almost imperceptible sigh. She was now truly at peace. The only consolation. No more nursing homes. No more inadequate care. This was a setback from which neither The JBIFC nor I would ever fully recover.

While everyone else was looking forward to the 40th Anniversary of the James Bond film series and the release of *Die Another Day*, I was just looking forward to finishing each month with a roof over my head. No need for me to go into any detail here regarding my views on the release of *Die Another Day*. For the whole nine yards read '007' MAGAZINE #41. My opinion hasn't mellowed one iota, and I still class it (which isn't a word I would use in any sense to describe the film) as the worst Bond film of the entire series.

2003 With no income to print the next issue of '007' MAGAZINE, The JBIFC was forced to cease operations. No publication also meant the little income I gained through the sale of '007' MAGAZINE also ceased. However, later in the year I found a business partner who would redesign The JBIFC website and provide a limited fund base for the continued publication of '007' MAGAZINE, the aim being to rebuild the membership numbers and therefore sustain The JBIFC's economic viability. September saw '007' MAGAZINE #41 published, quickly followed by issue #42 in December.

2000 I was commissioned by Stoke Park Golf Club, Buckinghamshire during 2000 to theme their exclusive Colt Bar to reflect the James Bond film *Goldfinger*, which had been partly filmed on the great British course in 1964. Later the same year I also designed, produced, and sponsored the illustrated colour programme for the first 'Ian Fleming Foundation James Bond Celebrity Golf Classic & Gala Dinner', held at Stoke Park Golf Club. The JBIFC also sponsored the first hole and were represented at the event by a four-man golf team.

Towards the Autumn of 2000, Andrew Pilkington decided to make a few life enhancing changes, including moving to Wales – probably to get as far away from me as possible! Who could blame him! Around the same time I became unable to continue



2001 In February I surprised everyone – including myself – by getting married. As well as gaining a wife I also inherited three children, not the easiest thing to adapt to at 50! Meanwhile, the revenue stream from The JBIFC was

2002 I continued to run The JBIFC as best I could in the cramped conditions of my Dad's bungalow, but could see the inevitable coming and attempted to dodge and weave my way round it as best as possible, but it was like trying to race the devil – and he'll beat you every time!

'We used to have terrific fights. Cubby and Harry used to have fights but Harry was the instigator and Cubby was the leveller...'

2004 As I write this in June 2004, issue #43 is nearing completion, delayed due to the age-old fact that I have to keep turning my hand to other areas that offer more immediate and lucrative payment. It's ironic in looking back over all the Club's milestones and achievements, and there have been many, that in some ways so little has changed. I started out with nothing 25 years ago from the bedroom in my parents' house, nothing but grand ideas and a burning desire to produce the definitive James Bond publication, and here I am now, working back in the same room. The only difference is my present vehicle is older than the car I had then! Given my time over again what would I have done differently? Not a lot. With early issues of '007' selling for anything up to \$200 each on eBay earlier this year it would appear we must have been doing something right. If only I had some left to sell!

During the 25 years of running The JBIFC I've met and spoken on the telephone with innumerable numbers of Bond fans, and read thousands of their letters from many different countries, of different age, race, sex (and some that 'aint too sure!), and religious beliefs. Some of these people's faces, voices and words linger long in the memory –

to a few people, and relies on the experience they have had in the past making Bond pictures – and that's where the whole thing falls down.

Things were well prepared in the old ones. There were lots of fights but it was all good fun. You found out what each person was thinking and the Director was there and he threw his oar in as well and we used to sit round a table and fight it out, and that's how the pictures were made, but it doesn't happen now.

From Russia With Love was really the first film in the series to introduce gadgets, although they were fairly sensible in those days, unlike those used in the films now.

That's what I was saying, they would come to me as ideas man and say 'what would you need to get out of a situation like this', and I'd make something, and prove to them in theory that it could work.

So it was never a question of the producers or director coming to you and saying 'we need a briefcase with lots of extras like knives etc. can you make one?' They actually came to you and asked how you would get Bond out of a certain situation and you then dreamt up the idea. Exactly, yes.

I gather all the gadgets in the briefcase worked? Yes, all the items in the case worked.

You used a talcum powder cartridge to act as teargas? Yes, fired under pressure.

Apart from the briefcase, were SFX utilised in any other part of the train fight between Bond and Grant on board the Orient Express?

Oh yes, we were involved with breakaway sets and with the stunt team. In fact, we were totally involved. Even with the wardrobe and makeup you were still involved, all the way through.

Another difference between the old and new films is the fight scenes. The train fight in The Spy Who Loved Me (1977) can't compare to the 'dust up' in From Russia With Love (which was a marvellous piece of fight choreography) because it's too slow.

Well of course, you had a brilliant editor in the early days called Peter Hunt. Although John Glen is a superb editor, he was working with Peter Hunt, and I think John would be the first to admit that he learned a lot from Peter.

Yes, I think that was the greatest asset in On Her Majesty's Secret Service (1969). The editing kept it alive, and I think it's fair to say that this film is generally acknowledged among Bond fans to be one of the best in the series.

Yes. I think technically and artistically that it was one of the best films.

One sequence in From Russia With Love that looked particularly dangerous was the boat chase. There's a scene where two of the boats collide head on, and a stuntman leaps into the water with his clothing on fire. I gather that got a little out of hand during filming?

No, no. Nothing has ever gotten out of hand on a Bond film I've done. We never had an accident, it was just well acted. All the guys were prepared, nobody got burnt. It took about a week to shoot, I think. The only time somebody got singed was when (stunt arranger) Peter Perkins was supposed to have swum underwater and he came up too soon in the middle of the flames – but he was all right.

You also worked on the helicopter chase where Bond shoots the pilot. Was a radio-controlled helicopter used during this sequence?



OPPOSITE PAGE: 1. Tradition! Okay so it's another cake, but I think it's pretty cool actually. All right? 2. George Lazenby was on top form throughout the day and was the epitome of charm and coolness under fire. 3. Here's looking at you kid! George poses for French JBIFC member Joel Villy. 4. Lois Maxwell hadn't met George since they had made *OHMSS* together in 1969. 5. Oscar-winning sound editor Norman Wanstall chats with Eunice Gayson and Lois Maxwell in our Green Room. THIS PAGE: 1. 'Shall I cut the cake?' asks George, while I hope he's kidding. 2. Guinness is certainly good for you! Desmond and I discuss the finer points of Irish stout. Hi! 3. George responded wonderfully to the questions from the JBIFC members. 4. Eunice Gayson lit up the event with her colourful outfit and her boundless energy and enthusiasm – always a great guest! 5. George signs yet another copy of '007' MAGAZINE – and still the queue went on and on – they were coming round twice! 6. George, Lois and Desmond reunited for the first time since appearing together in *On Her Majesty's Secret Service* (1969).

'Hello this is Sean Connery.'

like the man who telephoned late one evening and wanted to join the Club. During our conversation he explained that he lost his sight in 1989 at the age of 29 in an accident which caused detached retinas. However, he still enjoyed listening to the Bond films on video. Apparently the soundtrack enabled him to play the visuals through in his mind's-eye...or to get into the office one morning and discover the first message on your answerphone is from a father crying down the line telling you his little boy has lost his fight against cancer that morning, and is still trying to thank you again for entertaining his boy earlier in the year at your offices...or a letter from a young lad in India who loved the Bond films but was genuinely distraught and poured his heart out because he can never play Bond in the movies because of his ethnic origin – but as I replied, "We all have a little of James Bond in us no matter who we are or where we come from. Never give up!"...or dealing with the distraught sister of a 30 year-old man who because of a nervous breakdown now had the mental age of a 12 year-old, and how could she stop her brother from running up her telephone bill to an unpayable level telephoning the Club answerphone morning noon and night...or promising an elderly mother that her mentally retarded son will continue to

receive his treasured copies of '007' MAGAZINE at his special home even after she has passed away...or having Desmond Llewelyn visit our offices, 'Look at all this bloody stuff!'...or working late again one evening when the phone rings and a soft and gentle voice says, "Hello this is Sean



Connery." Having had more than my share of amateur Connery impersonators (most of them appalling I might add) leaving prank calls on the answerphone in the first few years of operating from an office, instinct told me not to tell this particular caller to bugger off! Just as well, as it was the

man himself! Sean telephoned to apologise for being unable to attend the special JBIFC 25th Anniversary screening of *Thunderball* at the NFI, as he was leaving for Argentina the next morning to start shooting *Highlander II*. Did you see the film? In hindsight, I think attending our event would have proved a more enjoyable memory for him, however, certainly not as financially rewarding. After a few brief words he asked me to pass on his best wishes to director Terence Young at the event, who I believe he always looked upon as a mentor and father-figure. I invited Sean to visit our offices if his schedule ever permitted while in the UK. Perhaps one day?... I remember sitting behind Sean and Micheline at Terence Young's Service of Thanksgiving at St. Michael's Church, Chester Square on a cold midday in November 1994. Big Tam wept a few tears that day, as did many of us. I remember spending a week of lunches at Pinewood with Terence (sometimes joined by Syd Cain). I don't think I ever ate a forkful of hot food, such was Terence's ability to hold court with so many wonderful stories – and many a tall tale!

I remember all the names and the faces, and the voices, and so many many more memories....

Everyone listed here made a valuable contribution to The JBIFC organisation in one way or another, and

I believe it wouldn't have come so far or for so long and achieved so much if it were not for the combined talents of so many fiercely committed individuals. If one person should be spotlighted it is without doubt Andrew Pilkington, whose support, friendship and constant good humour I have cherished for longer than I care to remember. If there were a JBIFC gold medal for outstanding loyalty and devotion his is surely the chest I would pin it on. I've enjoyed working with everyone, it was the greatest team anyone could have wished for. There's so much more I can't remember and a lot I'd sooner forget – ce'st la vie.

Over the period 1988-2001, The JBIFC was organised from a series of offices in Woking, Surrey, with a small team of full-time employees, part-time staff and volunteers, which included: Graham Rye (President/Creative Director), Andrew Pilkington (Vice-President), Mrs. Sheila (Lee) Flint (Treasurer); this team was later joined by Jamie Beerman (Personal Assistant), and later by Carly Jones (Personal Assistant), Lancelot Narayan (Contributing Editor, '007' MAGAZINE and NEWSLETTER; JBIFC Public Relations), Alex Pow-Williams (Mac Operator/Production Controller), and Colin Fry (Webmaster). And contributors to '007' MAGAZINE: Terry Adlam,

George Almond, Mark Ashby, Greg Bechtloff, Raymond Benson, Fred Bryant, Ajay Chowdhury, Philip Cornell, Gerry Dolan, Matthew Field, Tim Greaves, Kevin Harper, Lancelot Narayan, Lee Pfeiffer, Andrew Pilkington, Dave Worrall. And a multitude of volunteers including: Frank Rye, Wayne Lorden, Rose Davidson, Tony Gould, Tony Barker, Val Wallis, Charlotte Bodenstien, Lee Towersey, Michaela Webb, Rachel Bayliss, Laura McBrown, Yasmin Nattee, Chris Rowley, Andy Lloyd, Joel Baker, Jennie Garret-Smith, Martin ('Muscles') Roberts, Paul Hendrie, Lisa-Marie Hendrie, Adam Rye, and Christina Rye. And special thanks to David Black.

Over the years at Woking, The JBIFC entertained and interviewed a variety of James Bond personalities at its offices, including: Desmond Llewelyn, Joe (Peter Franks) Robinson, Oscar-Winners John Stears and Norman Wanstall, and ex-Bond girls Molly Peters, Shirley Eaton and Carole Ashby. And in March 1993, Peter Hunt, visited The JBIFC office where he viewed a videotape of *On Her Majesty's Secret Service* and reminisced about the making of the film. The entire occasion, like many others, was recorded on video seven years before the concept was 'premiered' on the James Bond DVD Boxed Sets.

In 2004, '007' MAGAZINE and

Ah! I'm glad you asked me that, because no it wasn't! It was the first model helicopter that had been used in the film industry. I had a little 27cc motor in that, and we put just enough pitch on the rotors to keep it stable and then tethered it so that it just went up on its own.

Filming a sequence on the scale of the boat chase and with unpredictable elements like fire and water, what kind of precautions can you take to ensure nothing goes wrong?

With fire your biggest problem is change of wind direction. You rehearse the action and make sure people are in the right place at the right time, but you've always got the problem of a stuntman slipping or falling, so you've got to get him clear quickly if necessary. But that's stunt work, and it's what stuntmen get paid for. Stunt work is a dangerous hazardous job! They get extremely well paid for it and they do a superb job.

One of the main 'stars' of the film *Goldfinger* (1964) was undoubtedly the Aston Martin DB5. Did the idea for the gadget car originate from Cubby, and was it possible to actually build a car that housed all those gadgets.

The Aston Martin was scripted from the word go. We had a long discussion with Ken Adam about it, and Ken came up with some schemes, I came up with some schemes, and I went to Aston Martin and told them what I wanted to do and they told me I was crazy. They said I'd never do it but they gave me their prototype DB5 and I took it back to Pinewood and started cutting it up. All the things you see in the car were real, they worked. With the ejector seat we didn't use real rockets, we used compressed air, but we could have done.

So Aston Martin weren't too keen on your modifications?

Well, you can say they weren't very happy, but at the end of it they built four of their own 'Bond' cars with all my gadgets and did a world publicity tour.

What made the laser sequence in *Goldfinger* so impressive and more realistic was the way the beam actually appeared to be cutting through solid gold with a tongue of flame moving in line with the beam. How was this effect achieved?

I built a rig underneath the table that travelled very slowly, and also built a special jet so that I could obtain a long pointed flame that was totally

controllable and used sheets of brass for the gold, overlaid with lead painted gold, and synchronised the laser to move in line with the flame. The laser beam was matted in later.

Presumably effects like Oddjob's hat throwing were done with wires?

Yes, that was quite a tricky piece of mechanics.

How did the jet-pack come to be used in *Thunderball* (1965)?

I always try to be up to date with new technology as much as I can be, and if we came across anything that was unusual or out of the ordinary that would resolve a situation in the films we would try to get hold of it – and more often than not we did.

I believe one of the larger models of the Vulcan bomber used in *Thunderball* was almost full scale?

It was full scale, albeit without the wing tips that we sank. I can't remember the scale of the bomber that had to ditch, but yet again, you can have a small miniature aircraft, but when the aircraft hits the water you are going to have scale problems. But I think it worked out to something like a 15-foot wingspan. The same size model that was shown dropping down to the seabed.



OPPOSITE PAGE: 1. He has a powerful weapon he charges a million a shot dan dan de dan dan – the man with the golden gun! Luckily Christopher Lee was a lot more reasonably priced than his villainous alter ego. In fact he gave his time, like all our guests, completely free of charge. Another charming and charismatic guest. 2. Shirley Eaton and Tania Mallet chat animatedly on stage. 3. 'Here Shirley, did you know you were dubbed?' Norman Wanstall chats with Shirley Eaton in our Green Room. 4. For a golden girl knows when he's kissed her... Shirley Eaton back in Pinewood's 'Pool Room' 32 years after she posed there for photographer Loomis Dean for the LIFE photo session. THIS PAGE: 1. Truly the man with the golden gun! Christopher Lee poses with the specially engraved SD Studios golden gun presented to him by Graham Rye at The JBIFC event. 2. Desmond relates a story! 3. Norman Wanstall – Oscar winner for *Goldfinger*. 4. Rich beyond his dreams! Sandwiched between a Money Penny and a golden girl – Graham Rye with Lois Maxwell and Shirley Eaton. 5. Christopher Lee and the rest of our guests save the day! 6. What a line up! Christopher Lee, Shirley Eaton, Guy Hamilton, Graham Rye, Norman Wanstall, and Desmond Llewelyn. 7. More guests than a Parkinson show!

'As the smoke cleared we couldn't believe it – there was nothing left.'

The James Bond International Fan Club continue to entertain and inform its ever-growing population of James Bond fans in over 40 countries around the world. Nobody still does it better! Here's to the next 25 years. Never say never...



Many photographers 'covered' The JBIFC events over the years. By way of a thank you we mention the following: Mark Ashby, Fred Bryant, Ajay Chowdhury, John Dove, Tim Greaves, Robin Harbour, Wayne Lorden, George Martin, Andrew Pilkington, John Pollock, Graham Rye, Lee Towersey, Joel Villy, Paul Waller, Geoff Wilkinson.

That was an interesting thing because I had to find a location in miniature very much akin to the area where the full-sized bomber went down. I used to finish work on a Friday night at Pinewood, hop on a plane out to the Bahamas, get a boat and go round all the islands for about four weekends in a row until I eventually found a little island called Rose Island with miniature coral etc. – and that's what we used.

Was Largo's yacht, the Disco Volante, a model that you blew up?

No, it was the hydrofoil used in the film, when the destroyers arrive. Now that was a BIG explosion, that really was! I put windows out 60 miles away. It was enormous! I was using deviants from rocket fuel at the time that I got hold of from a friend at Cape Kennedy. When we blew it I remember looking at the sea – there was a 50-foot deep hole in the water – you could see the seabed! It nearly didn't happen at all because the night before some bright spark stole the engine exhaust manifolds, so we had to tow the hydrofoil into position. As the smoke cleared we couldn't believe it – there was nothing left. We thought the explosion had vaporised the boat and walked out on to the reef to investigate. Luckily one of my crew

looked up and saw what was left of the craft hurtling back to earth. The force of the rocket fuel had literally blown it sky-high. Believe me, you've never seen a group of men move so fast – the metal debris only just missed us!

How was the conversion of the Disco Volante achieved?

We got a hydrofoil, I think from one of the Italian lakes, and built the back half to that.

Another memorable sequence in Thunderball is the destruction of Count Lippe's car by Fiona's rocket-firing BSA Motorbike.

We shot that sequence all for real at Silverstone racetrack. Real bike, real rockets, and the car was doing something like 60 to 70 mph, and the bike was doing about a hundred to run clear of the debris from the exploding car. Anyway, it went perfectly. Terence Young was delighted, trouble was it was a dull day. Next day was a beautiful day and we were asked if we could do it again, which we did perfectly – a carbon copy!

You received your first Oscar for Thunderball. Is there any other film you've worked on that you would have preferred the Academy to have recognised?

Oh, I don't know. Oscars are things that if they happen, they happen. I don't think you must ever go into production saying 'I am going to win an Oscar'. In retrospect yes I think other pictures were worthy of the award. I thought *From Russia With Love* might have won one, in fact it was mentioned at the time. But I was very happy, delighted in fact, because it has been the only other Bond picture to receive an Oscar.

Yes, it's odd that the Bond films have contributed so much to cinema over the years but have only been awarded two Oscars. Although Cubby received his special Irving Thalberg award from the Academy last year.

Yes, it seems slightly unfair in some ways.

Moving on to You Only Live Twice (1967). Up to that time all outer space SFX were compared to Stanley Kubrick's 2001: A Space Odyssey. Were you aware that you were going to encounter problems of comparison between your SFX and those in 2001?

Of course you could never hope to duplicate the SFX of *2001* because of the limited time and money at your disposal. No, we didn't give it a thought really. What we did was

'Of course you could never hope to duplicate the SFX of 2001 because of the limited time and money at your disposal.'

pretty current, whereas *2001* was *2001*. We used techniques and hardware that was contemporary at the time. In fact one of the ideas we had for doing the interception (subsequently changed in the final film) NASA hadn't thought of, and they have developed it since then. I still have long talks with NASA about things.

I believe the sequence involving the helicopter flight over the volcanoes contained a degree of model work, together with Wing Commander Ken Wallis' 'Little Nellie'.

Yes, I'm still very great friends with Ken. In fact I'll be seeing him shortly.

How much of the gadgetry was real on 'Little Nellie'?

Nearly all the rockets were real, and the sidewinders – only the machine-guns were pyrotechnic FX, and certainly 'Little Nellie' could fly with all those gadgets for real. But before her missiles could be fired in actual flight I had to carry out a significant number of calculations and tests. I had visited Ken at his workshop at Reyermerston Hall where we had a long discussion about how exactly we could attach all the missiles and gadgets to his autogyro. There were a lot of factors to be considered, like none of the additions should get in

the way of the landing gear; affect the slipstream of the aircraft or the aircraft weight.

Being an aircraft buff myself, Ken and I worked extremely well together from the word go. Incidentally, Ken also made all the components for his flying machines himself, being not only an accomplished pilot but also a superb engineer. His workshop was an Aladdin's cave! Everything I need to do the job had to be hand made. Nothing existed from stock! The missiles were a problem, inasmuch they had to fire in a straight line ahead of the autogyro, which would be doing around 120 knots. The missiles had to have the power to accelerate away from Little Nellie's flight line, and also there had to be no chance of the aircraft catching the missiles or them turning back to hit her. I was not concerned about the cluster missiles as they were a known ballistic, and I had used the Icarus rockets before with various types of exploding payloads of my own making. But the two long air-to-air missiles were an unknown factor. I had to devise them from scratch. My problem was, they had to be lightweight and stable in flight – not an easy combination to achieve. I made a drawing and had Ken check it out to see if the autogyro could handle two of them in the position indicated in my drawing.

Getting the okay from Ken, Bert Luxford (part of my SFX team) went ahead and made our prototype, which when completed gave me the exact weight factor necessary to calculate how much thrust I needed to get direction, speed and stability required. I was looking for a one-to-one thrust weight ratio or better, with duration of at least eight seconds burn time. There was no time to develop a rocket motor myself so I had to use what was available. The only choice was Shermuly's Line Throwing Rocket, which provided around seven pounds of thrust. I could arrange four of these in the tail of the missile, which gave me 28lbs of static thrust. The missile with the rocket weighed approximately the same.

Now the moment of truth. Did I have enough power? Did I have the centre of gravity correct? How straight would it fly – if at all? Bert had built a launching ramp and installed it on the roof of the art department building at Pinewood. I remember it was after lunch. The day was grey with an overcast sky. There was no wind. Perfect for a first firing. Other SFX team members Jimmy Ackland-Snow and Joe Fitt were also there to watch. We were facing toward the end of Black Park's pine trees – which run the perimeter of the studios' fence – so

if the rocket overshot the lot it would get stopped in the trees, which were wet, and wouldn't cause a problem.

There was some set construction going on to the right of us, well out of our line of fire, and in shouting distance. Everything was ready. I called out to the riggers on the set being constructed, 'Fire in the hole!' They acknowledged, 'OK John!' Ten, nine, eight, seven, six, five, four, three, two, one – fire! I pressed the ignition button. The missile paused for a moment – then off it went! No problems, perfectly straight, no wobbles, as if designed by NASA! It was flying exactly where it was supposed. The burn time was perfect the motor stopped. But instead of the missile nosing over and coming down, it stayed exactly the same height and made a perfect right turn through 180 degrees then straightened out – coming back toward us at 150 mph! One problem was, the construction crew were in the way – and they couldn't see it coming. We all yelled out for them to take cover and get out of the way. I don't know where I thought they could go – they were on scaffolding! As luck would have it the missile sailed past them about 30 feet away and landed at the bottom of the building we had launched it from!

I heard the construction crew



OPPOSITE PAGE: 1. The ever lovely Caroline Munro. 2. JBFC members tuck in at Planet Hollywood. 3. Graham Rye autographs the second edition of his book *The James Bond Girls in 1995* with the help of friend Joe (Peter Franks) Robinson. 4. Norman Wanstall makes friends with Eunice Gayson, and 6. with her daughter Kate, who, in tribute to her mother, had a small role as 'the girl in the red dress' in *GoldenEye*. 5. 'I reckon he'll do four then they'll get rid of him!' - Graham Rye is interviewed about his thoughts on the new James Bond. 7. Shirley Eaton and Caroline Munro made the day memorable.

THIS PAGE: 1. Laura from Monaco gets Commander Bond's hat square on the rack! 2. Desmond and Ken Wallis discuss which one of them will be flying Little Nellie home. 3. The place settings at the lunch fully reflected the theme of the event. 4. Arriving in my favourite position (horizontal) on stage... 5. "...Permission to come aboard sir!" 6. Graham Rye with celebrity guests Desmond Llewelyn, Ken Wallis, Norman Wanstall, and Ken Adam. 7. Rye takes to the stage at the Café de Paris with Oddjob, and Jaws look-a-likes and... 8. ...gets to grips backstage with 'Bond Babes' Suzy and Vicki. It's a dirty job but someone had to do it! 9. Our celebrity Bond Girls for the day were Mollie Peters, Martine Beswick, Jan Williams, and stuntwoman Sarah Donahue.

'As luck would have it the missile sailed past them about 30 feet away...'

talking later, discussing how clever the effect boys were, 'They even make their own guided missiles!' If only they'd realised.

I imagine the Ninja attack on Blofeld's volcano headquarters in *You Only Live Twice* must have entailed very detailed preparation?

Yes. I mean this is where Bond started getting really extravagant in terms of sets and things, and you couldn't really control things as much as you wanted to because, although I was in Japan on location, I had to leave pretty early to come back and set up the volcano shot, so you're leaving things with other people, you can't avoid it, but one would have thought it better if we could have had more time. But it was a time when returns on investment had to be fast, labour rates were sky-high and we had to cut corners on time.

And of course with 2nd and 3rd units filming different sections, presumably there wasn't the close communication that was a part of the earlier films?

Well, it started getting difficult.

You worked for Harry Saltzman on a film called *Toomorrow* (1970), which I believe was only screened once and then with-

drawn due to a legal argument. But it was supposed to have had quite brilliant SFX in the sci-fi style?

Well it was a bit like *ET* really, although we didn't have an *ET* like *ET*. I think actor Roy Dotrice played the part, but yes there were good FX.

How big was the model of Piz Gloria in *On Her Majesty's Secret Service* (1969)?

I'm not sure, not too big, about the size of this room, I think about 1:48 scale.

Were any of the helicopters in the attack on Piz Gloria sequence models?

Yes, for certain scenes.

Were they more complex than the model used in *From Russia With Love*?

No, the same thing.

Moving to *The Man With The Golden Gun* (1974), the final James Bond film you worked on - what was your biggest problem on that picture?

The biggest problem was with the aircraft. The problem was I was working with a full-sized aircraft and I was basing everything on the power I could fly the model with, and I was given the specification of an American jet engine that would do the job, and they were

two months late delivering the engine. And when it did finally arrive there were so many problems with it, it just wasn't on. It was a prototype, and I had to change everything at the last minute and we just got away with it. The power we eventually had was so marginal for the type of aircraft that if the barometric pressure was high I couldn't get it off the ground, but if it was too low, i.e. a stormy day, I would get uplift and I could fly it - so we just got away with it!

You've just finished working on *The Hound of the Baskervilles*. What FX did you supply for that production?

Well, back ups on the dogs. We had six hounds of various sorts, but it's not our picture, we were just asked to go in and help with the hounds.

Now that you are freelance and have your own company you must get a lot of offers for different projects. What makes you choose one film in preference to another?

Oh well, I've been doing this now for nearly 30 years and I don't want to know if there are going to be problems with the crew, an inexperienced crew, or insufficient money on the table or not enough time. But I'm in the situation now where I've really got to do my own picture - there's

no question about that. I've been involved in making movies for other people for so long that I've got the opportunity now and that's going to happen next year (1983), we start shooting around about June.

Is the film going to be in the *Star Wars* mould?

Well, it's going to be entirely different - but you'll just have to wait and see.

In your career you've worked with American SFX technicians and American film crews - is there any difference in the way each other work?

No. They learn from us (laughs). No, joking apart, they got involved with the computerised camera, which works extremely well and all credit to them, but on the physical effects side, they had that gap when they went into TV and learnt from us. In fact I was in Hollywood recently and they are still behind us. Their pictures are still coming here for the FX.

With the success of films like *Star Wars* and the general feeling that the British are the best SFX technicians in the world, it seems strange there is still this reluctance to invest British money in films?

Well, I think I may be able to reverse that.

'But I'm in the situation now where I've really got to do my own picture - there's no question about that.'

I take it you've got around that problem with your upcoming film?

Yes, that's right, it has totally British backing. But on this question of backing, I think you could get more British money in films - but of course the biggest problem is, unless you have a hit in the States the film will be a flop financially. And how do you get your film on screens in the States because American investment controls the theatrical circuits.



JOHN STEARS - Filmography

- 1998 *The Mask of Zorro* (special effects co-ordinator)
- 1993 *Babylon 5: The Gathering* [TV] (special effects co-ordinator)
- 1986 *Navy SEALs* (special effects)
- 1986 *The Haunted Honeymoon* (special effects consultant)
- 1998 *FIX Murder By Illusion* (special effects consultant)
- 1984 *The Bounty* (special effects supervisor)
- 1983 *Sahara* (special effects supervisor)
- 1981 *Turkey Shoot* (special effects)
- 1981 *Outland* (special effects)
- 1980 *Hopscotch* (special effects)

- 1980 *The Martian Chronicles* [TV mini series] (second unit director)
- 1978 *Thief of Baghdad* [TV] (magic carpet designer)
- 1977 *Star Wars* (special production and mechanical effects supervisor)
- 1976 *Sky Riders* (special effects)
- 1975 *That Lucky Touch* (special effects supervisor)
- 1974 *The Man With The Golden Gun* (special effects)
- 1973 *Ghost In The Noon Day Sun* (special effects)
- 1973 *O Lucky Man!* (special effects)
- 1972 *Sitting Target* (special effects)
- 1972 *The Pied Piper* (special effects)

- 1970 *Toomorrow* (special effects)
- 1969 *On Her Majesty's Secret Service* (special effects)
- 1968 *Chitty Chitty Bang Bang* (special effects)
- 1967 *You Only Live Twice* (special effects supervisor)
- 1965 *Thunderball* (special effects supervisor)
- 1964 *Court Martial* [TV series] (special effects supervisor)
- 1964 *Goldfinger* (special effects supervisor)
- 1963 *From Russia With Love* (special effects supervisor)
- 1963 *Call Me Bwana* (special effects)
- 1962 *Dr. No* (special effects assistant - uncredited)

JOHN STEARS - Awards

- Oscar for Best Effects, Visual Effects for *Star Wars* (1977) (Shared with John Dykstra, Richard Edlund, Grant McCune, Robert Blalock)
- Saturn Award for Best Special Effects for *Star Wars* (1977) (Shared with John Dykstra)
- 1966 Oscar for Best Effects, Special Visual Effects for *Thunderball* (1965)