



From Blofeld to Moneypenny

Gender in James Bond

Steven Gerrard

EMERALD STUDIES IN POPULAR CULTURE AND GENDER

From Blofeld to Moneypenny: Gender in James Bond

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**AN EDITED COLLECTION BY
STEVEN GERRARD**



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INVESTOR IN PEOPLE

One day, many years ago, my sadly missed colleague Liz came bounding into my office beaming with happiness. In her shaking hands she held two pieces of paper. The first was a handwritten letter from Mary Goodnight, herself, Ms Britt Ekland, and told of her days working on *The Man with the Golden Gun*. The second letter was from Ms Barbara Broccoli, the head of the James Bond family. In it, she wrote of her father Cubby's love of Bond, how the women were portrayed in Eon Productions Bond films, and what they had coming up for the future. When I read these two beautifully crafted letters, my heart leapt. Liz cried, and so did I. Her thesis about the portrayal of women in Bond films was a corker.

The first film I saw in the pictures was *Live and Let Die* when I was three years old. I was taken by my Uncle Perry on its first release at The Scala Cinema, Merthyr Tydfil in 1973. I consider this an excellent introduction to watching films on 'the big telly', and which has violence, sex, mayhem and drug running at its core. And that was just the cinema we were in! My maternal gran loved James Bond movies, and I will never forget the sight of her laughing so much that she fell off the couch at the moment when the roof of Bond's London double decker bus in *Live and Let Die* gets sliced off and crashes onto a chasing police car which then careers into a pond. No wonder I love this particular movie so much. My mum, a real-life M, keeps us all on the straight and narrow. And then there is Q ... my dad, who always goes to see the new Bond films with me on their day of release.

Sean, George, Roger, Timothy, Pierce and Daniel ... you are my heroes.

Bondians. Every one of them.

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