

Goodnight Gazette



Issue #3, August 2009

Welcome



What you are reading is a brand new publication which content is solely dedicated to the magnificent world of James Bond, but with a slightly different angle. We penetrate details, linger around rumours, address far-fetched themes, review mishaps, provide lists and treat 007 far more seriously than it was ever intended.

All with a personal touch. It is supposed to provide Bond-fans worldwide with an enjoyable read.

This issue is long overdue, but I found myself creatively locked by my promise to do a special *Quantum of Solace*-issue. This I clearly wasn't ready for but instead of letting go and put together a normal issue I was blocked until just some time ago.

So, here it is – the Goodnight Gazette Quantum of Solace-special. Full of spoilers but I hope you've all seen the film. Feel free to print nice copy of the *Gazette* which is encouraged for a better reading experience. Try to save paper and print on both sides!

From Göteborg with Love
- Pontus Forslund, editor

#3

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THE PALIO OF SIENA



The Italian city of Siena dates all the way back to the Etruscans and its historic centre has been declared a World Heritage Site by UNESCO. Essential to the identity of Siena is the traditional horse race, the *Palio* that dates back to the 15th century. Ten of the seventeen *Contrade* into which the city is divided, are drawn to participate in this annual race round the Piazza del Campo. Not only is the Palio a great manifestation of identity, it is also the greatest symbol of rivalry between the seventeen *Contrade*. The races take place twice a year, 2nd July and 16th August and are preceded by long celebrations, especially when the horse and jockey are blessed by the churches of the various *Contrades*.

On July 2nd is called Palio di Provenzano as it is both the Feast of Visitation and the time for the local festival dedicated to the Madonna of Provenzano. All the *contrado* flags and the race itself receive blessing in the Church of Santa Maria del Provenzano.

This ceremony is held in the cathedral on August 16th, the date for the second race called Palio dell'Assunta, the same date for the Feast of Assumption and is held in honour of Virgin Mary.

Before the actual race, there is a historical parade where the participants are dressed in medieval/renaissance clothing in a particular order governed by their official position. After the parade the flag bearers of the *Contrados* perform in what is called *Gioco delle Bandiere* and when this is done, the horses and riders finally enter for the race.

It is a great build-up for a short finale: the three laps round the piazza for the bare backed riders rarely last longer than 90 seconds. The race itself can be violent and many riders get thrown off their horses, especially in the awesome curve of Casato.

Recently there has been a change of the Palio rules following a government decision, including restriction on the use of the whips and anti-drugs and doping controls for both horse and rider. Still, animal rights activists do not think that the changes are enough and call out for a total ban on the Palios, not only in Siena but in the whole of Italy.

The winners of 2009 were the *Tartuca* on July 2nd and the *Civetta* on August 16th.



You can catch many of races on youtube. For those of you who are further interested in the Palio of Siena, I can highly recommend the 2004 documentary "Last Victory" by John Appel.

Note: The seventeen *contrado* include: The seventeen are: *Aquila* (Eagle), *Bruco* (Caterpillar), *Chiocciola* (Snail), *Civetta* (Little Owl), *Drago* (Dragon), *Giraffa* (Giraffe), *Istrice* (Crested porcupine), *Leocorno* (Unicorn), *Lupa* (Female Wolf), *Nichio* (Seashell), *Oca* (Goose), *Onda* (Wave), *Pantera* (Black Panther), *Selva* (Forest), *Tartuca* (Tortoise), *Torre* (Tower) and *Valdimontone* (literally, "Valley of the Ram" - often shortened to *Montone*).

Mr White, I presume



Whatever happened to Mr. White?, you might've asked yourself. Well, he was in the original end scene that was cut by director Marc Forster.

The scene was to introduce Guy Haines as Mr. White's boss at Haines' estate. Not only did the scene include the demise/disposal of Mr. White it also featured the "Bond. James Bond"-line. It was shot on location on April 14th 2008 in London.

"I felt the scene didn't really add anything to the story, unfortunately the famous line was in that scene as well. Everyone said you didn't shoot that line 'Bond, James Bond' but I did shoot it. I didn't cut the scene because of the line. I watched the movie with and without the scene; I just liked it better without it so we just decided to leave it out," said Marc Forster in a Q & A session after a special viewing. So, will Mr. White return?

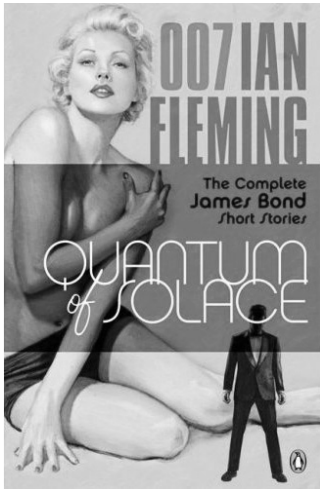
Nothing from the book?



It was said during the film's production that only the title and nothing from the story itself was to be used from Ian Fleming's short story. Well, I found a small passage that reminds me of a scene in the film. In the short story of *Quantum of Solace*, Bond is bored at dinner whilst stuck next to a woman who talked about what shows she had recently seen in town.

"Bond had done his best, but since he had not seen a play for two years, and then only because the man he was following in Vienna had gone to it,"

So, still in Austria, but in Bregenz, Bond follows "the Man" – Dominic Green, perhaps not to a play but to an opera. The nature of his cultural experiences correlates in the short story and the movie. No doubt about that.



The Quote

You only need one shot. Make it count.

Assassination is Bond's field of expertise. Craig's 007 coaches his fair colleague Camille for the upcoming task, setting the record straight.

A NIGHT AT THE OPERA



It was another night at the opera for Bond while trailing the crooks to the magnificent open air opera stage of Bregenz, Austria. After the set by Lake Constance had impressed Barbara Broccoli and Marc Forster the crew came to shoot arguably the best scene of the film during ten days between 29th April and 9th May of 2008. The astonishing set design with the great eye in focus is almost aesthetically overwhelming and suitable for the production of Puccini's *Tosca*.

Tosca was originally a five act drama by Victorien Sardou and after much discussion and quarrels it is said, Giacomo Puccini came to compose the opera with a libretto written by Luigi Illica and Giuseppe Giacosa. Apparently the aging Giuseppe Verdi had expressed a wish to compose *Tosca* but only if Sardou altered the ending. As *Tosca* is set in Rome it was decided that it would premiere at the Roman Teatro Costanzis. The premiere of 14th January in 1900 (the first opera in the new century) was an uneasy one. The show was preceded by threats of sabotage from Puccini's enemies. He and the conductor had received rather menacing letters and it was suspected that a bomb attack would hit the theatre, with all its dignitaries including Queen Margherita and her husband the rather ruthless King Umberto I who was actually assassinated seven months later. On the night of the premiere the police and the queuing spectators had a proper punch up as

the law enforcement sought the bomb man with brutal manners. The irritated audience finally took their seats but when the conductor raised his baton but the fuss in the salon was all too disturbing and not even on his third attempt could he start the show due to the unrest. Puccini remained calm. At the fifth attempt the opera was started but when *Tosca* made her entrance ten minutes in, nobody had even heard the music because of the commotion. People yelled and cursed, and the conductor Mungone ordered the curtain to come down. Puccini's enemies were prepared to gloat at the fiasco. People were leaving their seats when Mungone solved the situation; he started playing the Italian National Anthem. Like a bolt through the crowd, everybody stood up, listening with devotion. After a few plays Mungone quickly had his orchestra playing the overture of *Tosca* and the show was finally on without further intermezzi. *Tosca* is truly one of the great operas. It is cruel, passionate and violent. It has a great female lead in *Tosca* and a vicious villain in *Scarpia*.

The last scene of act I is the one featured in *Quantum of Solace* and is the absolute best scene of the film. *Tosca* proved to be a great success with audiences in Bregenz. The production sold 140,128 seats in 2008, making *Tosca* the most-seen revival of the past ten years with 93 percent of capacity sold.

Shot in Chile, Plot in Bolivia – Offending both



The Bond films have always cheated with locations but the case of Bolivia turned out to be troublesome.

Not only did Bolivian Culture Deputy Minister Pablo Groux complain against the way their country was depicted in the film, he also questioned way the production crew went to shoot scenes set in Bolivia in northern Chile, claiming that there were many more appropriate locations actually on the genuine side of the border. The whole issue became even more difficult when the Bond set in northern Chile was interrupted by the regional mayor of Sierra Gorda, Carlos Lopez who ran his car towards the set protesting that his region was being portrayed as neighbouring Bolivia. He was detained by the police and rumours has it that the producers offered him a gift, or a bribe really of 300 000 pesos. The protest was perhaps equally as much about the fact

that the producers hadn't asked his permission first. The cocky Lopez later claimed that he had made 007 run and hide as it was said that that was exactly the move that Daniel Craig made. The location of Paranal Observatory and its surrounding landscape suited Forster's idea of how the milieu reflects Bond's personality; however Bolivia, lacking a sea coast, suits the water-plot. Sometimes you just cut corners. The cut corner included the north of Chile which was won from Bolivia during the Pacific War that ended in 1884 resulting in Bolivia losing, the territory of the Atacama desert and Antofagasta and its coast to the Pacific Ocean. Relations between the two nations have been colder than ice cold even since and Minister Groux states that the presence of the Bond crew opened wounds of old Chilean/Bolivian hostility. Producer Michael G. Wilson was puzzled by this old grudge. "We knew there was a war 100 years ago, but we didn't know it was still an issue."

Glimpses of way back when



Our sharp little eyes cannot ignore certain recognizable features in *Quantum of Solace*. Namely caskets, guns and aliases. Coffins, funerals, hearses and caskets make a common theme in the James Bond series. This can be derived from both the charged present excitement of death and the fact that Albert R Broccoli used to work as an assistant undertaker to his cousin. In the tradition of *Dr No*, *Thunderball*, *Diamonds are Forever*, *Live and let die*, and *Moonraker* we spotted the caskets as a suitable reference to Bonds of old in the Haitian car chase.

The Walther PPK has since *Tomorrow Never Dies* been replaced with the more modern Walther P99. The PPK made a brief comeback in the pre-credit sequence in *Casino Royale* but the P99 was used throughout the rest of Craig's debut. Now, in *Quantum of Solace*, the pistol table has turned and there is no sight of the P99, rather the PPK is Bond's choice of gun.

Quick eyes noticed another fun hint of trivia when Bond hands over his business card to Greene's henchman in Haiti. It says R Sterling of Universal Exports which is an alias Bond fans remember from *The Spy who loved me*, when 007 and his Soviet colleague XXX poses as marine biologist Robert Sterling with Mrs.

The Bond Identity



There was a fighting scene in *The Bourne Ultimatum*, where I got another instance of how the Bond films inspire other movies in the same genre. To Jason Bourne and his antagonist, every object in the flat was a weapon. Very much in the style of late stuntman and 007 legend Bob Simmons.

However, in *Quantum of Solace* the Bourne Identity trespasses on holy ground. Is it full circle or just pointless stuff from the Copycat litter box?

Maybe I'm just getting old and out of fashion but the action sequence shot in beautiful Siena gets rather mistreated with its fast editing and shaky camera. Director Marc Forster was frankly, not at all used to shooting action scenes. That work was mainly done by second unit director Dan Bradley, who has "stunt coordinator & second unit director" for the *Bourne Supremacy* and *Ultimatum* on his CV. Clearly, Bradley must be the reason why some of the action scenes feel so Bourne, although others in the crew also have both Bond and Bourne on their résumé.

"I don't think it's like Bourne at all. Dan is here to do exactly what he's good at doing. We're applying Dan's talents to this movie," said Daniel Craig to *Empire Magazine*. "Sorry to be political about it, but I'm certainly not going to get into a pissing competition with the Bourne fans!"

Fair enough, but let's not lose focus on what makes Bond 007. Sophistication and elegance e.g.

Wrong end of the barrel



Now, I love that the gun barrel sequence is back, it looked really great. But it does my head in that it has been placed at the end of the film, for no apparent reason what so ever.

Would it have been more effective after the deleted "Mr. White-scene"? I can't really see that it would. To me it is quite evident that it would have fitted like a hand in a glove (as we say), at the beginning of the film as the Bond tradition has it. Music, dots, gun barrel, Bond walking, firing, blood, the dot floating to the bottom of the screen, the dot expanding to full screen, Italian scenery and then Boom-shack-a-lack. Car chase!

Doesn't it just make better sense, people? Hopefully it will be fixed for Bond 23 and future *Quantum of Solace* DVD editions.

THE GOODNIGHT TOP 5 Best about Quantum of Solace



You heard me, what are the best five things with the newest instalment in the Bond series? Well, according to me:

1. Olga Kurylenko

Brilliant choice for the Fleming-type Bond girl. Olga Kurylenko was born in Ukraine in 1979 and a fluke introduction to modelling made her fortune, moving from her poor childhood Ukrainian home to work as a well paid model in Paris. Astonishing, elegant, physical, intense and downright pretty Olga Kurylenko could not have been better in the role of Camille. She landed it beating 400 actresses in audition with her calm nerves that caught the eye of Director Forster. Not only does she get high marks for not getting romantic with Bond, she might also be, according to producer Barbara Broccoli, returning in Bond 23 or any other future Bond film.

2. The Tosca scene

Like stated above the Tosca scene, with the score, stage design, editing and pulse really stands out as the finest on in the film.

3. The Glimpses

I am a sucker for hints of continuity, references to old films and details thrown in that only a true Bond fan will notice.

4. The Location of Siena

Italy has many locations to offer and although Director Forster did not choose the Palio as a setting it is a fascinating city that provides the film with great visual quality.

5. The grey scale

M and Bond know who the bad guys are but in a political world, do the Foreign Minister and the CIA agree? Not always it seems. Truly perfect conditions for an evil organisation like *Quantum*.

Found Wilson



We have seen him in control rooms, at meetings, at weddings, in audiences or at the town square. You might've even heard him. Yes, producer and former screenplay writer Michael G. Wilson, is not only the guy who makes it all happen together with his half sister Barbra Broccoli. He also has a habit, as you all know to appear in cameos in the Bond films. *Quantum of Solace* was no exception and in this instalment he is found early on in the film reading a paper in the Haitian Hotel. Blink and you'll miss it.

DON'T MESS WITH BILL TANNER



Bond does have friends, according to Ian Fleming that is. The colleagues Mathis, Leiter and Tanner all have rather different angles from the novels to the films. The interpretations of Tanner, the MI6 Chief of Staff, are perhaps the most puzzling when you look at them all. Called Bond's best friend in the service by Ian Fleming, there hasn't been any room for Bill Tanner in the movies. A brief walk on part with very few lines for actor Michael Goodliffe in *The Man with the Golden Gun* is the first screen presentation of the chief of staff. Roger Moore then meets Tanner again in *For your Eyes only* when the demise of Bernard Lee called for a substitute, namely James Villiers (referred to Chief of Staff in the movie but Tanner in the credits) who is a really amusing corker for a boss, but not for a supposed best friend that you could play golf and have drinks with. All this change when Michael Kitchen arrived in *GoldenEye*, probably to soften the idea of Bond being surrounded by women in the MI6 (well only Moneypenny and the Dench's M, but still Tanner's presence filled a need for balance, I guess).

You could see Brosnan's Bond and Kitchen's Tanner playing 18 holes together. Kitchen returned only in *The World is not Enough*, having been slightly replaced by Robinson (Colin Salmon).

Now Tanner's back, and we do not know whether he is, or might be Bond's best friend in the service. It appears now that Bill Tanner is just an assistant to M, although his mere presence, in the shape of Rory Kinnear is more than welcomed for all of us who seeks a little more continuity.

Right now, it seems that Bond has just gotten out of his grumpy solitary mood and maybe even he could get out of the murmur-clinch with his best friend Felix Leiter. Will Rory Kinnear's Tanner return in Bond 23? I do hope so, especially now when the quite dorky Villiers is gone (a surname they must have taken from James Villiers) and why not give Kinnear and Craig scenes together? Oh, and put Miss Moneypenny and Q back in, and the MI6 just might be in shape again. More on the friends of Bond can be expected in future Gazettas. For more on Felix Leiter see Gazette #1

Fields Forever



Just Fields, eh? Well some investigations reveal that Agent Fields' first name is "Strawberry". That's right. *Strawberry Fields Forever* as you know is a tune from The Beatles and was released as a single together with *Penny Lane* in 1967, and was also included on the album version of *Magical Mystery Tour*. It was written by John Lennon, the name deriving from a Salvation Army house in Liverpool.



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#3

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The Poster



We did like this Teaser Poster for *Quantum of Solace* (2008)