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## The Music of James Bond

*Jon Burlingame*

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**Jon Burlingame : The Music of James Bond** before purchasing it in order to gage whether or not it would be worth my time, and all praised The Music of James Bond:

7 of 7 people found the following review helpful. A Must-Have for Bond Fans and Soundtrack Collectors  
By Lee Goldberg  
The book is terrific, but I wouldn't expect any less from the author of TV's Biggest Hits: The Story of Television Themes from Dragnet to Friends This book charts the evolution of every Bond score in a lively, breezily-written narrative that is as entertaining as it is informative. Everything you ever wanted to know about the scores, themes, and business behind the Bond music is here. Even if you aren't a Bond fan, this book is a revealing look at the business, marketing, and creative influences on how movie scores assigned and produced. It's a must-have reference and historical book for all Bond fans and soundtrack collectors that will have you listening to all the Bond albums

again and searching YouTube and iTunes to listen to the many rejected theme songs. I thoroughly enjoyed the book, learned a lot, and hope that Jon will be updating it every few years...though I am still waiting for the sequel/update to TV's Biggest Hits!  
0 of 0 people found the following review helpful. Excellent!  
By Martin Wong  
An awesome book. I had never heard of Jon Burlingame, but obviously he is renowned as I saw mention of him on Facebook. This book is very complete. It talks about the movie music of the Bond films up through Skyfall, even including 1967's travesty, Casino Royale, and Never Say Never Again. Besides the main portions of each movie music chapter, Burlingame includes a shaded third of the page reference of a capsule summary of the film and where the album cuts fall into place, with added information. Nice photos for each chapter. The ultimate Bond book for its musical content!  
7 of 7 people found the following review helpful. The Ultimate Guide to the Music of James Bond  
By Geoff Leonard  
If I'd wanted to choose the ideal person to write a book on the music of James Bond, Jon Burlingame would have been top of the list by a long way. And he doesn't disappoint in this fascinating book, every chapter of which contains the real story of the music, exposing the myths and rumours along the way. With reader-friendly score highlights for each film, plus many seldom seen before photos of the men and women behind the music, this is a book I would recommend to anybody with an interest in the history of popular music over the last fifty years. If you also like James Bond or film music in general, your ship has really come in!!

The story of the music that accompanies the cinematic adventures of Ian Fleming's intrepid Agent 007 is one of surprising real-life drama. In *The Music of James Bond*, author Jon Burlingame throws open studio and courtroom doors alike to reveal the full and extraordinary history of the sounds of James Bond, spicing the story with a wealth of fascinating and previously undisclosed tales. Burlingame devotes a chapter to each Bond film, providing the backstory for the music (including a reader-friendly analysis of each score) from the last-minute creation of the now-famous "James Bond Theme" in *Dr. No* to John Barry's trend-setting early scores for such films as *Goldfinger* and *Thunderball*. We learn how synthesizers, disco and modern electronica techniques played a role in subsequent scores, and how composer David Arnold reinvented the Bond sound for the 1990s and beyond. The book brims with behind-the-scenes anecdotes. Burlingame examines the decades-long controversy over authorship of the Bond theme; how Frank Sinatra almost sang the title song for *Moonraker*; and how top artists like Shirley Bassey, Tom Jones, Paul McCartney, Carly Simon, Duran Duran, Gladys Knight, Tina Turner, and Madonna turned Bond songs into chart-topping hits. The author shares the untold stories of how Eric Clapton played guitar for *Licence to Kill* but saw his work shelved, and how Amy Winehouse very nearly co-wrote and sang the theme for *Quantum of Solace*. New interviews with many Bond songwriters and composers, coupled with extensive research as well as fascinating and previously undiscovered details--temperamental artists, unexpected hits, and the convergence of great music and unforgettable imagery--make *The Music of James Bond* a must read for 007 buffs and all popular music fans. This paperback edition is brought up-to-date with a new chapter on *Skyfall*.

"When it comes to writing about film music, Jon Burlingame is the man with the Midas touch. Both casual fans and 007 aficionados should find this book to be enlightening, informative, and great fun to read." --Leonard Maltin  
"Jon Burlingame has written an amazing behind-the-scenes dossier, revealing the personalities, the betrayals, the egos, the lawsuits, and the untold stories behind 007's hits and misses. Nobody does it better than Bond, and nobody knows Bond music better than Burlingame." --John Cork, co-author, *James Bond, The Legacy*  
"A magnificent work. Not only has Mr. Burlingame assembled a meticulously researched history of the James Bond music, but, being an expert on musical scoring and composers, he offers a degree of music appreciation and insight that few possess. James Bond fans will devour this like Beluga caviar and Dom Perignon champagne." --Steven Jay Rubin, author of *The Complete James Bond Movie Encyclopedia*  
"Jon Burlingame provides the intriguing and often fascinating story behind the one heretofore neglected aspect of the James Bond phenomenon: the soundtracks and the incredibly talented people behind them. *The Music of James Bond* manages to be exhaustively researched, yet highly entertaining. Those of us who pride ourselves on being 007 scholars will be humbled by the wealth of new insights the author reveals. With this indispensable book, Burlingame reaffirms his status as one of the world's foremost experts on motion picture soundtracks." --Lee Pfeiffer, co-author, *The Incredible World of 007 and The Essential Bond*, and Editor-in-Chief, *Cinema Retro Magazine*  
"Jon Burlingame has crafted an authoritative and uniquely informative volume--the definitive examination of a major contribution in the longevity of the James Bond film series. *The Music of James Bond* is packed with memorable quotes and a sprinkling of photographic gems." --Graham Rye, Editor Publisher, *007 MAGAZINE*  
"At last, a worthy historical analysis of 007 that finally puts the music in the spotlight; often neglected and overlooked, John Barry's distinctive sound played a pivotal part in defining James Bond's screen persona. Jon Burlingame's incredibly detailed account successfully threads together the full story, and in doing so, reveals more twists and turns than an Ian Fleming novel." --Geoff Leonard and Pete Walker, co-authors, *John Barry: The Man With the Midas Touch*  
"The Bond films bounce from one locale and storyline to another, with the music serving as our constant frame of reference. And so it probably deserves a biography unto itself: a snappy, efficient and gossip-heavy one such as *The Music of James Bond* by Jon Burlingame." -- Colin Fleming, *The Washington Post*  
"The tunes and

scores that have graced the 007 franchise finally get their due in this exhaustively researched and consistently fascinating chronicle." -- Neil Smith, Total Film "THE MUSIC OF JAMES BOND is an immensely readable and satisfyingly comprehensive study of an overlooked aspect to the Bond films' success. I couldn't put it down." -- Neil Shurley, Examiner.com "[A] thorough and engaging account of the composers, singers, and lyricists who have contributed the stylistically eclectic scores and title songs for James Bond films over the past fifty years... For connoisseurs of Bond films and their scores, The Music of James Bond will likely become an indispensable part of their collection."-- Journal of the Society for American Music About the Author Jon Burlingame is one of the nation's leading writers on the subject of music for film and television. He writes regularly for Daily Variety and teaches film-music history at the University of Southern California. His other work has included three previous books on film and TV music; articles for other publications including The New York Times, Los Angeles Times, The Washington Post, and Premiere and Emmy magazines; and producing radio specials for Los Angeles classical station KUSC.