

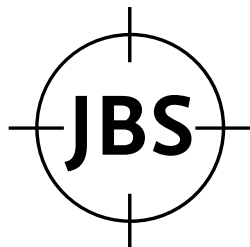
The Butterfly Effect

Robert McGinnis's Poster Metamorphoses of Bond Women

MARLISA SANTOS

In franchises as successful as the James Bond *oeuvre*, the films take on a peculiar life of their own, in which the films themselves ironically seem to fade into the background in favour of ideas and associations. Between marketing and merchandising, including product placement, the idea of “James Bond” transcends (or descends) film narrative. A singular element of this process is the Bond film poster, whose aesthetic has changed through time, but in its formative stage, as Sean Connery transitioned to Roger Moore, artist Robert McGinnis's designs enabled the image of Bond to take hold in the popular imagination and became identifiable in ways that only marginally reflected the realities of the film, instead creating a singular mythology that has endured for decades.

Though film posters have as their first purpose a commercial goal – selling the product of a film – they also serve multiple other aesthetic and artifactual functions. Stephen Parmelee argues that film posters “trigger the viewer's memory of past films and, with them, past eras and events in our personal and collective history and culture [...] Film posters from both classic and more contemporary films, then, have become icons recognizable to many in the American viewing public” (2009, 181, 193). The images in film posters become synonymous with



THE INTERNATIONAL JOURNAL OF
James Bond Studies

Volume 8 • Issue 1 • Spring 2025

ISSN 2514-2178

DOI: 10.24877/jbs.134

Distributed under CC BY 4.0 UK

Marlisa Santos is Professor of Literature and Film Studies and Director of the Centre for Applied Humanities at Nova Southeastern University, USA.

the film, or in Bond's case, the film's protagonist, and begin to add another level of context and meaning, especially when the images only tangentially correspond to the film's content. Gary Rhodes notes that "[p]oster designs have become indelibly linked with the movies they advertise, often to the degree that their images act as embodiments of their films for collective memory. Long after their initial marketing responsibilities conclude, the posters remain iconic images in film history and culture at large" (2007, 228). The formula for Bond posters during the 1960s and 1970s involves the image of Bond, but also many other images, the most striking of which are the beautiful women who surround him. Though it may appear that the use of these images further reinforces misogynistic subjugation that occurs in the films, the women in Bond film posters are more than mere decoration: they are an integral part of the mythology of Bond, connected less with the "Bond Girl" characters than with the perpetuation of a myth that ironically cannot function without the presence – and proliferation of – women.

Robert McGinnis designed posters, in whole or in part, for six Bond films: *Thunderball* (1965), *You Only Live Twice* (1967), *On Her Majesty's Secret Service* (1969), *Diamonds are Forever* (1971), *Live and Let Die* (1973), and *The Man with the Golden Gun* (1974), depicting three Bond actors (Connery, George Lazenby, and Moore) and countless women, vehicles, and weapons. McGinnis got his start by illustrating book covers (over 1400 during his lifetime) of work by authors such as Erle Stanley Gardner, Elmore Leonard, and John D. MacDonald, ultimately developing what came to be known as "the McGinnis woman". She, as Michael Callahan stated in his profile of McGinnis for *Vanity Fair*, "might [today] be interpreted as a sex object or adornment, [but] she was conceived, in her day, to represent the empowered woman" (2017, n.p.). McGinnis's women were highlighted in his designs for the jackets of books, which usually dealt with mystery and *noir* subject matter; in narratives that were pointedly male-focused, the women on the covers interestingly inhabit a world that complements, or even supplants, that of the novel. The women are beautiful, sophisticated, seductively dressed (or in a stage of undress), and often are depicted alone with shadowy and suggestively perilous backgrounds. Significantly, they are usually looking straight at the viewer, their gaze described by Art Scott as "both an invitation and a challenge" (2014, 14). These women are no shrinking violets and appear to be anything but inconsequential as they mark the first step of the journey into the book's world. Significantly, as McGinnis documentarian Paul Jilbert explains, McGinnis reversed the usual composition of these types of covers: "What Bob did was to bring the women into the foreground – put them out in front of the guy, and made them

much more powerful, sophisticated, intelligent” (qtd. in Callahan, n.p.). Looking at McGinnis’s covers, one would conclude (erroneously) that a woman was at the forefront of the plot; however, by situating her as the visual focus of the book’s gateway, she becomes a symbolic force that unconsciously drives the interpretation of the pages inside.

McGinnis’s experience as a book cover artist using these design strategies influences what will become his signature poster art for Bond films. David Alworth’s study of book covers as “paratext” provides useful context here; if a book cover functions as an ancillary element “beside” the book’s narrative, Alworth contends that it has “its own expressive capacities and constraints, physical and technical properties, connotations of value, and histories of use” that provide an additional layer of meaning for the book’s experience, also wondering at what point the cover crosses the boundary between “marketing device and full-fledged interpretation” (2018, 1127, 1128). As Gary Rhodes and Robert Singer point out, this theoretical framework may be applied to film poster analysis (2024, 4), but McGinnis’s artistic forays into both realms makes it particularly useful. McGinnis’s contributions to film poster art stretched well beyond Bond films; he was responsible for the iconic poster designs for *Breakfast at Tiffany’s* (1961), *The Pink Panther* (1964), and *Barbarella* (1968), just to name a few. But his work on Bond posters had particular importance in the formation and perpetuation of the Bond mythology and told surprising sub-stories about the role of women in this mythology.

McGinnis’s Bond contributions begin with *Thunderball*, a poster he collaborated on with Frank McCarthy, who was a prolific poster artist, responsible for designs on such films as *The Great Escape* (1963), *PT-109* (1963), and *The Dirty Dozen* (1967). McCarthy and McGinnis would also work on art for two other Bond posters, *You Only Live Twice* and *On Her Majesty’s Secret Service*; the former was more of a compilation than a collaboration, since they each worked on different series for that film, whereas for the latter, McGinnis was responsible for the figures of Bond and Tracy di Vincenzo, while McCarthy did the rest of the illustration. *Thunderball*’s main poster features a common three-part design, of which McCarthy did the top and middle panels and McGinnis the bottom. McCarthy’s panels feature Bond prominently: in the top panel, Bond is wearing a tuxedo and sardonic smile while brandishing his gun while strapped to a jetpack, in what was becoming his signature crossed-arm pose; and in the middle panel, he is wrestling in an underwater scuba scene. Both of these scenes correspond to ele-

ments of the film's plot. However, the McGinnis panel features Bond surrounded by four beautiful women in bikinis and lingerie, two of whom are looking at the viewer in the manner of McGinnis's book cover women, one of whom is looking somewhat disinterestedly in Bond's direction as she languorously reclines on her side, and one of whom is with her back to the viewer, unzipping Bond's signature orange wetsuit from the film, his harpoon gun propped up suggestively on his thigh. The style of the panel is one that McGinnis would use on subsequent Bond posters and prefigures one of his most notable book covers, for *Brooks Wilson Ltd.* (1966) by J.M. Ryan. The wraparound design of this cover features the beleaguered commuter commercial illustrator protagonist who struggles to manage his career, domestic obligations, and real and fantasy affairs throughout the plot. Perhaps it is the meta perspective of the illustrator character that encourages McGinnis to have some fun with the image, placing Wilson in the middle of eleven women, all beautiful and scantily clad, with most of them not having any apparent interest in him. At first glance, it appears that Wilson is living his best life, as he holds a martini glass surrounded with beautiful women; however, his facial expression tells otherwise: he looks as though, if captioned, the thought balloon would read "Help Me"; his eyes are glazed, his face muscles tired, and he appears overwhelmed, the only woman seeming to interact with him leaning over his shoulder as if she is monitoring his every move. Art Scott calls this cover "the ultimate 'bevy of babes' fantasy" (30), which is actually more accurate than the implication: it depicts a fantasy gone wrong, the reality puncturing the balloon of one's sexual imagination. Not only might the fantasy prove wanting, the central male character is almost being overwhelmed, smothered, by the sheer number of women in the design; he is clearly outnumbered. McGinnis using this template as a foundation for Bond posters, then, suggests an ironic twist of what is often assumed to be scores of women at the mercy of Bond's power; often, it may be the other way around.

McGinnis's version of the *You Only Live Twice* poster similarly reflects this type of design, though the scene he depicts is one from the film: the bathing scene in which Tanaka's hospitality to Bond – he offers Bond use of his house and "all of [his] possessions" – extends to his female servants giving Bond his "first civilized bath". Beyond a few *double entendres*, there is no sex in this scene; it is decidedly unerotic, though the scenario would suggest otherwise. Bond actually looks somewhat uncomfortable as the two women lather him up and rinse him off in a decidedly utilitarian manner. Even when Tanaka tells Bond to "choose" a woman after the bath, the next scene involves a fairly innocent massage in which Bond seems on the verge of falling asleep; the sexual encounter

only occurs when Aki takes the place of the masseuse. Though in many ways she offers herself as subservient to Bond, she is, as Adam Miller points out, “strong, driven, and independent, and is the inverse of a damsel in distress, having to rescue Bond on several occasions. She is also sexually confident and self-assured, pursuing Bond instead of being the reluctant target of Bond’s attention” (2024, 7). Therefore it is the singular “Bond Girl” and not the “bevy of babes” that heighten the scenes’ sexuality, the multiple woman fantasy coming to no fruition. Elements of McGinnis’s poster reinforce these thwarted assumptions, as there are eight women depicted in the bath scene, double the number in the actual scene as a whole and four times the number who actually tend to Bond. The women in the poster mirror the servants in the film in that they are clearly white women, as Xiang Gao notes, whose features have been “orientalized” (2023, 37), and none corresponding to the two Asian actresses playing “Bond Girls” Aki and Kissy (Akiko Wakabayashi and Mia Hama, respectively), a further undercutting of the white male/Asian female fantasy. Perhaps most telling is Bond’s expression, which is a virtual mirror of that in the Brooks Wilson book cover. Bond looks at the viewer with a helpless blankness, as the women appear to be engulfing him; their number and positions, instead of suggesting the aforementioned fantasy, reveal a certain odd humor, a turned-around universe in which women are calling the shots. The design connects with how Michael L. Shuman describes McGinnis’s “experience with cartooning and caricature [as] important for the successful creation of film posters. McGinnis essentially sees the unique aesthetics of poster art as an exaggeration of physical reality that in some respects reflects the audience members’ need for escapism” (2024, 130). What we see in McGinnis’s conception of the character of Bond, and indeed of Bond films in general, is a desire to expand on various possibilities that the Bond character implies, one in its exaggeration and lack of adherence to the fidelity of the film, creates an alternate narrative that may subvert preconceived notions of masculinity and femininity.

McGinnis’s contribution to the *On Her Majesty’s Secret Service* poster is minimal, but worth noting. While McCarthy was responsible for most of the design, that which depicts elements of the thrilling snowmobile and ski scenes, McGinnis drew the striking and extremely large figures of Bond and Tracy atop McCarthy’s giant snowball of action. Their figures are fantastical, Bond in a tuxedo and Tracy in a purple dress, both wearing skis, holding guns, and appearing as though they are having a dance party. Though the lone female figure of Tracy is

appropriate because of the unusual (and tragic) love and marriage plot of the film, the costume is not a recognisable one, as her signature furs might have been, and her cleavage is much more robust than actress Diana Riggs' is. So she still resembles a McGinnis woman, not a replica of the film actress and pictured beside Bond, and not subject to him. This poster had a formidable job to do, as it was the first Eon Bond film made without Sean Connery. The collaboration of McGinnis and McCarthy creates a splashy, exciting invitation, with no hint of the film's ultimate tragedy or seriousness, which comes through even before Tracy's murder.

McGinnis's designs for the next two Eon productions are arguably his most spectacular, and represent a significant move away from the plot elements previously used by McCarthy and others to show fidelity with the film, and instead introduce more largely conceptual metaphors. Depictions of the women in the *Diamonds are Forever* poster are especially interesting, since they appear to bear no resemblance to any of the female characters, and like Bond, they are larger than life, flanking him on either side; they would match his height or be even taller, if not for the fact that they are seated on the claw of a giant robotic arm, a detail McGinnis elaborately enlarged from the realistic moon buggy element at the bottom. In fact, consistent with McGinnis' desire to place women as more prominent than men in his art, he had originally painted the women as the same height as Bond, but was ordered by Eon's marketing department to change it to make Bond taller, and this alteration, involving physical cutting and repositioning the figures, is still visible today in the original painting (see Hallström 2024). The women – one blond and one redhead, with similar faces and flowing hair and dressed in similar bikinis, mid-arm gloves, and go-go boots – seem similarly uninterested in Bond, and more in the handful of diamonds that flows from one's hand to the other's. Their presence in the poster, under the giant diamond-powered satellite, is one that seems almost protective of Bond, their size less suggestive of adornment or arm candy and more of a surrounding presence; they are perched next to Bond high in the sky and amidst the whirling danger of helicopters and explosions, implying they are equally capable of facing these dangers. The diamonds in the film are elements of power more than superficial wealth, and the fact that the diamonds flow from one woman to the other, across Bond's waist might, as Tatiana Prorokova-Konrad argues, suggest Bond's sexual potency (2022, 6), but the real value is in the hands of the women. There is no shortage of female characters in *Diamonds are Forever*, and the women in the poster embody elements of all, while physically resembling none. Their overt sexuality may connect with Plenty O'Toole (Lana Wood), who Boel Ulfsdotter

points out, was a character extrapolated from Fleming's characterisation of anonymous casino "shills" who were hired by management to "warm up the dead tables" (2015, 25). Their beauty is transactional, to encourage commerce, as the female figures are used for marketing purposes in film posters. Their similarity of face and figure, but different hair colours calls to mind the wig-changing disguises of Tiffany Case (Jill St. John); and perhaps most provocative of all, their engulfment of Bond points toward henchwomen Bambi and Thumper (Lola Larson and Trina Parks, respectively). Charles Burnetts characterises them and other non-"Bond Girl" females as "fluffer" characters, meant to "signal different and sometimes unconventional desires [...] the fluffer must be both eye-catching and invisible, indeterminacies that reveal a more unstable regime of desire in Bond than usually assumed (2015, 60). The combination of provocation and invisibility can be applied to McGinnis's women in the Bond milieu: though Bond must be posited as the dominant character, female forces are at work, and they are powerful. McGinnis believed that his portrayal of women were not those of stereotypes, but rather combining, he said, "intelligence with the perfection of the pose or the figure. To me, it showed respect" (qtd. in Callahan, n.p.). McGinnis essentially created a new "type", a composite of womanhood that challenged boundaries and asserted independence; the lack of specificity in his Bond woman poster portrayals is a consequence of this aim that ironically does not de-humanise but mythologise.

The mystique of Bond females develops from *Dr. No* (1962) on, but McGinnis's visual renditions of them as concepts, rather than individuals, oddly widens their scope. Eileen Rositzka emphasises the role of minor characters as creating this pastiche in the films, contributing "to the impression that Bond's women are mysterious sphinxes, which cannot be fathomed on every level" in the same way that Bond "serves as a mythical archetype himself, representing the phantasmagoric male of the 1960s in a transnational shape" (2015, 148, 149). Rositzka goes on to argue that "secondary girls" even more than "Bond Girls" "keep the story going. Their myth is not only constituted on mystery and fascination, but draws on reproducibility, randomness, and a systematic affirmation of anonymity" (ibid., 150). Though considered by many to be simply disposable, these female characters are perhaps more stealthy than Bond himself as they float in and out of the film's narrative and perform a significant function: to advance the plot and flesh out the formula, often creating complexity and pathos. McGinnis's Bond poster art often appears to make Bond's power diffuse, as he

creates these composites, and imagines other artistic representations that are not bound by the film's literal plot.

A prime example of this approach is found in his next Bond poster, for *Live and Let Die*. Bond is placed at the centre of the poster, with his now signature arm-gun pose, but there is a lot going on here; he may be seen as just one element in McGinnis's collage, and not even the most interesting one. Below him is an assortment of action images from the plot: a voracious alligator, surging speedboats, and crashing police cars, and McGinnis uses as the focal image in the centre, to the left and right of Bond, a tarot card motif that connects to the plot-line of the character Solitaire (Jane Seymour). McGinnis places a person in front of each of four Major Arcana cards, presumably to personify the card's meaning; only two of the four figures correspond to actual characters in the film: Death (Baron Samedi, played by Geoffrey Holder) and Fortune (Rosie Carver, played by Gloria Hendry), and only Samedi is pictured accurately; Rosie Carver is wearing a signature McGinnis Woman bikini, but not the one she wears in the film, and like his rendition of Tracy di Vincenzo, she is much more buxom in the image than in the film. The Lovers card features an unidentifiable McGinnis woman in a bikini resembling a showgirl with a massive pink feather boa, looking seductively at the viewer over her shoulder. However, it is the Devil card depiction that is the most arresting: a masked female snake charmer holding a kris, sporting not only a huge snake wrapped around her body, but also what appears to be a miniature Bond figure, complete with folded arms and gun, sporting a silly grin. The mini-Bond likely should be interpreted as a voodoo doll, as that aligns closely with the plot, but the position of the figure as the woman holds him almost suggests a ventriloquist dummy. Regardless, the insertion of this figure is a comical and wry self-reflexive slant; generally the tongue-in-cheek humor of Bond films, which would grow with the introduction of Roger Moore, is directed at other characters, not poking fun at Bond himself. How can one take seriously the power of the dangerous 007 with the appearance of him not only in miniature, but also at the mercy of a mystical woman?

All of the tarot card figures are drawn in an intensely three-dimensional manner, not contained within the borders of the cards, but emerging beyond them towards the viewer. Added to this is the figure of a central bikini-ed woman sitting on a flaming torpedo, brandishing a hand of tarot cards in her outstretched arm; she is positioned over the figure of Bond, from chest down and beyond his legs, taking up a good portion of the artistic space in the poster and partially obscuring Bond's body. Though her prominent location and wielding of the cards implies that she is meant to be Solitaire, she looks nothing like actress

Jane Seymour, especially wearing the orange bikini. Seymour herself said about McGinnis's work that "[a] great movie poster will get everyone's attention – and he certainly did that with the beautiful woman they now claim is me [...] I think it's a great poster. But at the time I saw it I thought, 'It's a shame I'm not on it. I thought I was *in* this movie'" (qtd. in Callahan, n.p.). It is understandable that Seymour would be perplexed and disappointed at seeing what she perceived in the poster as her absence, or worse, her replacement, by what seems to be a generic beautiful woman. Had McGinnis drawn Solitaire as she appears in the film, she would signify that character and nothing more. McGinnis's imaginative interpretation of Bond and his escapades instead conceptualised broad strokes of meaning, even as he crafted precision female bodies. The compelling tarot narrative (which also does raise problematic race and gender questions) becomes the focus of the poster, selling the film in a way that the simple figure of Bond and realistic renditions of other characters could not. McGinnis chooses as his Arcana cards Devil, Death, Lovers, and Fortune, all elements of the typical Bond plot: formidable enemy, mortal threat, sexual encounters, and lucky breaks. All cards are represented by women, except for Baron Samedi, who does not present as a typical masculine character in Bond's world: he is not only Black, but also "foreign" and adorns himself with makeup and costumes that allow him to connect with the supernatural. Though the studio must have hoped that by placing Bond at the centre of the artwork in the poster, he would seem to be the architect of the myriad forces at work in the film, McGinnis's tapestry of energies implies otherwise and puts forward a much more complex picture of what makes Bond films tick – namely, how Bond responds to the female support and obstacles in his path, and the rewards and pitfalls therein.

McGinnis's final Bond film poster, for *The Man with the Golden Gun*, is not quite as inspired as his previous offerings. It reflects a collage of multiple action scenes from the film, more than in his previous posters, and the Bond figure is nearly identical to that of *Live and Let Die* (Roger Moore playing both times), in placement and appearance. The film's "Bond Girl", Mary Goodnight (Britt Ekland) seems to have inspired the main female figure, again in a bikini and superimposed upon the right side of Bond's body; while she looks at the camera with a typical McGinnis lofty glance, her right arm is outstretched in either a dance move or an obstructive barrier. This pose is complemented by a second female figure, perhaps meant to evoke the character of Andrea Anders (Maud Adams) to the right of the frame, who is looking over her shoulder with an out-

stretched arm and index figure pointing straight at Bond's head. The poster lacks the intrigue and symbolic possibilities of McGinnis's previous work and corresponds to the fact that the film is seen to represent a low point in the franchise, having lacklustre advertising in general and garnering tepid reviews and average box office returns. James Chapman assesses the success of the Bond franchise as representing "the continued existence of a 'cinema of attractions' based on visual spectacle rather than narrative or characterization [...] as genre films, the Bond movies have to find the right balance between repetition and variation, between continuity and change, so that they can simultaneously provide the sort of entertainment pattern which audiences expect while at the same time providing new thrills, new set pieces, new variations on old situations" (2003, 110-11, 112). So too do the film poster marketing strategies have to manage expectation and innovation; McGinnis was able to inject new life into the burgeoning formula of the Bond poster, but after several films even this novel approach began to show its age. Subsequent Bond posters, drawn by artists such as Thomas Peak and Daniel Goozee, would follow a typical design of Bond and the "Bond Girl", portrayed realistically to match the actress, at the centre of a collage of action images. Bob Gold created an intriguing design for *For Your Eyes Only* (1981), involving Bond pictured between the bare legs of an anonymous gun-wielding woman, an image of potential power, except that she is seen from the rear and has no face, no body at all above the waist, and so she becomes as neutral as the Bond female figures in the title sequences, mere repositories for violence and sexual fantasy.

McGinnis would later design the cover piece for the *London Sunday Times Magazine's* "Premium Bond" retrospective collectors' issue, released on November 7, 1999. The painting reveals multiple frames, encouraging the viewer to consider the many layers of Bond from Connery to Brosnan. A space shuttle is the central focal point, surrounded by various action shots; around the narrow frame of this section, Bond villains and henchpeople (male and female) are depicted, with the heads of the five Bond actors above, Connery in the centre, as the supposed king; above his head appears a huge crown, ironically signifying an ultimate female power, the dominion of Elizabeth II. But the most eye-catching part of the design is the outer border, which features eighteen "Bond Girls" – or, more accurately, McGinnis Women – painted in minimalist colour and shading, almost seeming like ghostly pencil drawings, and many only tangentially calling to mind their actual film identities. Perhaps for the aforementioned reasons of Black otherness, only Rosie Carver is recognisable, peering out from behind a piece of the gold scrollwork surrounding the Bonds, as if she is surreptitiously observing or cautiously emerging. The others, who are nearly nude, wearing

pasties or even less clothing than the women featured in the posters, enclose the entire space of the painting; they may be spectral, but they are numerous and their limbs, backs, and especially their faces dominate the viewers' attention. McGinnis could not have been clearer about how he saw the impact of the female figure on Bond narratives – to use a modern term, they take up space, quite literally.

For those who would still believe that McGinnis's depictions of women were all about titillation, it bears consideration that when offered the prospect of succeeding Alberto Vargas for *Playboy*, McGinnis was patently uninterested, not even electing to meet with the publishers: "I didn't like what was going on there", he said, "with the bunny tails and the ridiculous way they treated women [...] They were not real" (qtd. in Callahan, n.p.). Given the fact that there were numerous correlations between the Bond character and *Playboy's* ideal man (see Hines 2018), this rejection is a testament to how McGinnis's views of the artistic depictions of women began to influence the franchise. McGinnis had to please the studio and also emerging audience expectations, but he slyly began to change the conversation by, ironically, creating the "Bond Girl" as an archetypal force, one not limited to her often cringeworthy characterisations in the films, but someone new, independent, and ultimately to whom Bond was subject to – and not the other way around.

REFERENCES

- Alworth, David J. 2018. "Paratextual Art". *English Literary History* 85(4): 1123-1148.
- Burnetts, Charles. 2015. "Bond's Bit on the Side: Race, Exoticism and the Bond 'Fluffer' Character". In *For His Eyes Only: The Women of James Bond*, ed. Lisa Funnell. London: Wallflower Press: 60-69.
- Callahan, Michael. 2017. "The Man Behind History's Most Iconic Movie Posters: From *Breakfast at Tiffany's* to James Bond". *Vanity Fair*, April. Online. <https://www.vanityfair.com/style/2017/04/robert-mcginnis-movie-posters-illustrations>.
- Chapman, James. 2003. "A Licence to Thrill". In *The James Bond Phenomenon: A Critical Reader*, 2nd Edition, ed. Christoph Lindner. Manchester: Manchester University Press: 109-116.
- Gao, Xiang. 2023. "Aliens, Enemies, and Allies: Images of Asia in the James Bond Films". *International Journal of James Bond Studies* 6(1): 1-20. DOI: 10.24877/jbs.95.

- Hallström, Sofia. 2024. "Iconic Sean Connery James Bond Poster Could Fetch Up to \$387,000 at Auction". *Artnet*. Online. <https://news.artnet.com/art-world/robert-mcginnis-poster-james-bond-film-auction-2558021>.
- Hines, Claire. 2018. *The Playboy and James Bond: 007, Ian Fleming, and Playboy Magazine*. Manchester: Manchester University Press.
- Miller, Adam. 2024. "Welcome to Japan, Mr. Bond: Assessing Authenticity in *You Only Live Twice*". *International Journal of James Bond Studies* 7(1): 1-13. DOI: 10.24877/jbs.115.
- Parmelee, Stephen. 2009. "Remembrance of Films Past: Film Posters on Film". *Historical Journal of Film, Radio and Television* 2(2): 181-195.
- Prorokova-Konrad, Tatiana. 2022. "The Sexual Grammar of the Cold War: The James Bond Film Posters". *International Journal of James Bond Studies* 5(1): 1-13. DOI: 10.24877/jbs.78.
- Rhodes, Gary D. 2007. "The Origin and Development of the American Moving Picture Poster". *Film History* 19(3): 228-246.
- Rhodes, Gary D., and Robert Singer. 2024. "Positing the Cinema". In *Film By Design: The Art of the Movie Poster*, eds. Gary D. Rhodes and Robert Singer. Jackson: University of Mississippi Press: 3-15.
- Rositzka, Eileen. 2015. "Random Access Mysteries: James Bond and the Matter of the Unknown Woman". In *For His Eyes Only: The Women of James Bond*, ed. Lisa Funnell. London: Wallflower Press: 148-156.
- Scott, Art, and Robert McGinnis. 2014. *The Art of Robert McGinnis*. London: Titan Books.
- Shuman, Michael L. 2024. "Silent Running: Art and Eco-Memory". In *Film By Design: The Art of the Movie Poster*, eds. Gary D. Rhodes and Robert Singer. Jackson: University of Mississippi Press: 121-143.
- Ulfsdotter, Boel. 2015. "The Bond Girl Who Is Not There: The Tiffany Case". In *For His Eyes Only: The Women of James Bond*, ed. Lisa Funnell. London: Wallflower Press: 18-27.