

For Your Eyes Only

Narrative techniques in the James Bond theme
songs

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01 April 2014

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1. Introduction

The James Bond franchise has played a significant role in popular culture for sixty years. After fourteen books by Ian Fleming (and countless written by others) and twenty-three films, the phenomenon has not lost its momentum. However, when considering the character's fame, I think the soundtrack is just as important an element in its longevity as its ability to give a fresh edge to the well-known formula. Since Morty Norman (with the supposed contribution of John Barry¹) composed the James Bond Theme, Bond theme songs have always garnered as much anticipation and attention as the movies themselves. They propelled singers to fame, cemented their position as stars and, several times, have become the most successful songs of some performers. Moreover, some numbers (like Tina Turner's "GoldenEye") have managed to find their way outside the Bond universe and exist as proper pop-rock songs on their own right.

But why should we take the James Bond series seriously when there is so little willingness to take pop culture seriously?² On the one hand, because as pop culture itself, whether we like it or not, is inevitably part of our everyday life, on the other hand; because its iconography and recurring motifs³ have interspersed many of the cultural products of our days.

In this essay, I will present a general introduction on the topic of pop lyrics analysis and define the scope of my research; then I will take a look at what topical or thematic forces hold together those songs that are narrated from the same point of view; finally, I will introduce two special narratives. Through the analysis of these techniques, I will present that the theme songs are not just stand-alone, supplementary vehicles for marketing the films, but they are integral elements of the franchise as they reflect, echo, and, sometimes, distort the motifs and ideas that form the basis of the James Bond universe.

1.1. Pop lyrics

Lyrics are almost indispensable when we talk about mainstream pop-rock. They convey the message of the song, they (usually) express feelings and ideas in a clearer and more explicit way than the music does, and they are a means for us to "to articulate a response to the

¹ Burlingame, John: *The Music of James Bond*. New York: Oxford University Press, 2012: pp. 21-22.

² Chapman, James. *Licence to Thrill. A Cultural History of the James Bond films*. London: I.B. Tauris, 2007: p. 6.

³ Described in Eco, Umberto: *Advances in Semiotics. The Role of the Reader: Exploration in the Semiotics of the Text*. Bloomington: Indiana University Press, 1979: p. 156.)

song”.⁴ The response, the interpretation is generated by the listener⁵, that is, the listener fills in the gaps left by the narrative of the lyrics with “the persons, times and places from their own physical and metaphysical situation”.⁶ Furthermore, the interpretation will be more than a sheer assembling of data from the lyrics and from our reality; on the contrary, the emotions that come as a response are real and physiologically measurable – regardless whether the lyrics themselves are a product of a similar emotional experience or any kind of “hit factory”.⁷

With the James Bond theme songs⁸, the situation is even more interesting. Beside the personal meaning that is every listener’s own, the listener cannot help but identify the song with the franchise; and not just with the movie to which the song belongs, but also – particularly if the listener is familiar with the universe – the whole iconography could be triggered by a theme. Everybody has a favourite song, a beloved Bond-girl, or everyone has a different opinion on which actor should be regarded as the ultimate James Bond. Thus a theme song provokes emotional response on its own right and via the film it is related to. While this proposition may be true for every song that was used as soundtrack in a movie, the uncountable representations of James Bond evokes a multi-layered interpretation in the listener.

1.2. Titles

The scope of this essay spans all the theme songs, excluding, of course, the two instrumental songs written for *Dr. No* and *On Her Majesty’s Service* – since these songs have no lyrics to analyse. I also left out of consideration secondary songs, with the exception of Louis Armstrong’s “We Have All the Time in the World”, which has long been regarded as a theme song of *On Her Majesty’s Service*.

Apart from Louis Armstrong’s song, only four theme songs do not bear the title of the film; nevertheless, the lyrics are still connected to the movies. Carly Simon’s “Nobody Does It Better” namechecks the title of the movie (“*But like heaven above me/ The spy who loved me/ Is keeping all my secrets safe tonight*”); Rita Coolidge’s “All Time High” quotes

⁴ Griffiths, Dai: “From lyric to anti-lyric: analyzing the words in pop song.” *Analyzing Popular Music*. Ed. Allan F. Moore. New York: Cambridge University Press, 2003: p. 40.

⁵ Murphey, Tim: “The When, Where and Who of Pop Lyrics: The Listener’s Prerogative.” *Popular Music*. 8.2 (May, 1989): p. 190.

⁶ Murphey, p. 185.

⁷ Cubitt, Sean. “Maybelline: Meaning and the Listening Subject.” *Popular Music*. Vol. 4, Performers and Audiences (1984): p. 208.

⁸ Whenever it was possible, I looked for the lyrics on the official website of the performer. If the lyrics were there unavailable, I used the sites LyricWiki and AllMusic to look up the lyrics.

Octopussy⁹ (“*But then we’re two of a kind, we move as one*”); Chris Cornell’s song title, “You Know My Name”, is reminiscent of the Bond advertisements from the time when Pierce Brosnan was introduced¹⁰; finally, Jack White and Alicia Keys’ “Another Way to Die” also hints at the movie title, *Quantum of Solace* (“*Another tricky little gun giving solace to the one that’ll never see the sunshine*”).

⁹ Burlingame, p. 157.

¹⁰ Burlingame, p. 239.

2. The Point of View of the Narrator

2.1. The role of the gaze

The world of James Bond is clearly a male-centred one where women are just tools to the extent that the earliest Bond-girls were all dubbed in post-production, thus the filmmakers actually took away their voices, only leaving the body as an object¹¹. Laura Mulvey in her deservedly acclaimed essay describes this curious trend, namely that, in our culture, women are “to be looked at and displayed”, and, in the meanwhile, men project their fantasies onto the sight; that is what she classifies as the male gaze.¹² Her essay mainly deals with movies; nevertheless, theme songs – which are in a meta-referential position with the movies – also provide such observations on the female body, thus it is inevitable to connect them and Mulvey’s notion in this essay.

The importance of the gaze also shows in the title sequences, where the opening credits are projected onto the silhouettes of scantily clad women, interacting with a usually dark-coloured, foggy, mystified background. These sequences are also in a meta-textual relationship with the movies and the theme songs as well, as they echo the system of motifs and symbols represented in them, e.g., in the title sequence of *Goldfinger*, “the main titles [...] are presented around the body of a golden girl, on which images from the film are projected”.¹³ This display is, however, an interesting solution since in the film, the image of a golden girl is the image of a corpse. Thus the belly dancing golden girl of the title sequence becomes a lifeless canvas of the male gaze.

The relationship between the title sequence and the gaze is even more important in the opening sequence of *For Your Eyes Only*, where the naked body of the singer, Sheena Easton becomes the projection screen, thus she does not just give a “gaze-able” embodiment to the performer of the theme song (something that had never happened before and has never occurred since¹⁴), but also reflects the gaze of the viewer, which is still an unusual (if not unprecedented) sight in opening sequences. This mirrored gaze is perfectly represented in the lyrics of the theme song.

¹¹ Chapman, p. 66.

¹² Mulvey, Laura. “Visual Pleasure and Narrative Cinema”. *Screen*. 16.3, (Autumn, 1975): p. 11.

¹³ Chapman, p. 83.

¹⁴ Burlingame, p. 148.

2.2. The subject of the songs

One can distinguish four grammatical subjects used: 'I', 'you', 'we', and 'he'. Surprisingly, these referents also influence the listener's relation to the songs. Nevertheless, it must be noticed that the labelling is not exclusive (for example, more subjects can appear together in the lyrics) and entirely arbitrary.

'I'-songs¹⁵ give listeners a first-person point of view, that helps to place themselves in lieu of the singer, to see the world through his or her eyes. The first-person narrator, on one hand, helps to express or to experience something that the listeners are about to say or encounter.¹⁶ However, 'I' also offers intimacy of becoming one with the singer, especially that singing is regarded as a highly personal act.¹⁷ Such Bond-songs describe non-functional relationships because of love is lost or unrequited, or the parties are too co-dependent. At the same time, the narrating 'I' – especially in the 1990s – becomes more and more paranoid and destructive, to the extent of self-destruction in Madonna's "Die Another Day".

'You'-songs¹⁸ allow a similar, strong emotional bond between the singer and the listener. The use of the 'you' pronoun gives us the impression of being directly addressed,¹⁹ the gaze of the narrator is projected on the listener. Again, these songs share a thematic unity, namely, the trichotomy of danger, death and material wealth; all three are recurring motifs in the films as well as in the novels.

'We'-songs²⁰ therefore unite the intimacy of 'I' and the initiated addressed state of 'you', thus allowing the listener to be the addresser and the addressee of the song at the same time. These songs, however, instead of becoming self-reflective, the song and the listener communicate in dialogue-like form; the gaze is reciprocal.

'He'-songs²¹ form a very unique group. In these numbers, the narrator (and thus the listener) is not part of the narration in the lyrics. These four songs have one thing in common: they describe someone. Nevertheless, it is highly debatable whether these lyrics are about James Bond or the main villain of the film because of the phenomenon that Anthony Synnott

¹⁵ I consider the following songs 'I'-songs: "From Russia with Love", "Diamonds Are Forever", "Moonraker", "For Your Eyes Only", "The Living Daylights", "Licence to Kill", "Tomorrow Never Dies", "The World Is Not Enough", "Die Another Day", "Another Way to Die".

¹⁶ Murphey, p. 187.

¹⁷ Cubitt, p. 211.

¹⁸ I consider the following songs 'you'-songs: "You Only Live Twice", "Live and Let Die", "Nobody Does It Better", "You Know My Name".

¹⁹ Murphey, p. 186.

²⁰ I consider the following songs 'we'-songs: "We Have All the Time in the World", "All Time High", "A View to a Kill", "Skyfall".

²¹ I consider the following songs 'he'-songs: "Goldfinger", "Thunderball", "The Man with the Golden Gun", "GoldenEye".

calls “the beauty mystique”. On the basis of the depiction of the villains in the Fleming novels, he concludes that Bond is good-looking, but taciturn²², while the villains are “either ugly or physically deformed or both” – that is what he labels as the beauty mystique.²³ In the lyrics, however, this defect is not represented, the dichotomy is neutralised: in each song, the listener is told (or sung) a description of a brave, forceful womaniser, a blended image of Bond and the villains.

2.3. The ‘I’-songs

As it was pointed out above, unanswered, long lost love is a recurring theme in the theme songs. The first such song was Matt Monroe’s “From Russia with Love”, which is a short, bittersweet narrative of a relationship that ended many years ago (“*Much wiser since my goodbye to you*”), but that still has an impact on him (“*I’ve seen places, faces and smiled for a moment/ But oh, you haunted me so*”). Only his own inhibitions stop him from confessing his pent-up feelings (“*Still my tongue-tied young pride/ Would not let my love for you show/ In case you say no*”). The song, nevertheless, ends on a hopeful tone (“*My running around is through/ I fly to you from Russia with love*”).

Shirley Bassey’s “Diamonds Are Forever”, on the other hand, is not this optimistic about love: the narrator completely rejects even its idea (“*I don’t need love/ For what good will love do me?*”) for the sake of wealth (“*Diamonds never lie to me/ For when love’s gone/ They lustre on*”), recalling the famous song, “Diamonds Are a Girl’s Best Friend” from the musical *Gentlemen Prefer Blondes*. Shirley Bassey sums up her rejection of love in a remarkably cynical line in which she merges the notion of mortality and love:

*Men are mere mortals who
Are not worth going to grave for*

“Diamonds Are Forever” was the first Bond-song that explicitly experimented with direct innuendos. The result was an undeniably brave stanza:

*Diamonds are forever
Hold one up and then caress it
Touch it, stroke it and undress it*

²² Synott, Anthony. “The Beauty Mystique: Ethics and Aesthetics in the Bond Genre.” *International Journal of Politics, Culture, and Society*. 3.3, The Sociology of Culture (Spring, 1990): p. 409.

²³ Synott, p. 417.

While even John Barry admitted it that these lines deliberately suggested the image of a penis, and this naughtiness, supposedly, cost an Oscar-nomination,²⁴ it is important to notice how love becomes degraded by this innuendo to the level of a sheer carnal act. The sexually suggestive imagery of the lyrics is also highlighted in the opening sequence.²⁵

“Moonraker” can be seen as the counterpart of “Diamonds Are Forever”. The song, also sung by Shirley Bassey, explores the other side of the coin: what if it is not we who reject love but it is love that rejects us. The title hints at both the rising interest in science-fiction at that time²⁶ and the idleness of the narrator who is in search of love.²⁷ The song has an atmosphere of haunting loneliness that is achieved through the questions at the beginning of both verses (“*Where are you? Where do you hide?*”, “*Where are you? When will we meet?*”), and the last line of the chorus (“*And it always seems/ You love me*”). Moreover, whereas the dream of the rambling moonraker “*will come true someday*”, the narrator’s life remains incomplete, even though she has already met her loved one in her dreams.

The song “For Your Eyes Only” is a relatively simple but still – even by 21st century standards – very catchy song examining an aspect of (in)completeness: it is an ode to the other one in a relationship. At least this is the first impression; if we take read closely the lyrics, it is about the total submission to the male gaze.

For your eyes only can see me through the night
For your eyes only, I never need to hide
You can see so much in me
so much in me that’s new
I never felt, until I looked at you

Even though the stanza ends with the look of the ‘I’, the song is focused on the ‘you’, especially on the look of this ‘you’. It is not surprising that the ‘you’ remains undefined; as Cubitt writes, thus the listeners – especially male listeners – can identify themselves with the owner of the body.²⁸ It is worth noting that the narrator gives the impression of being the active part of this relationship, ‘I’ acts as an agent eight times; at the same time, ‘you’ is seemingly passive, or, at least, his actions are in relation with his looking. Yet the male gaze becomes more important because of one tiny word, and this word is *for*. Cubitt describes an

²⁴ Burlingame, p. 94.

²⁵ Haworth, Catherine. “Introduction: Gender, Sexuality, and the Soundtrack.” *MSMI*. 6.2. (Autumn 2012): p. 119.

²⁶ Chapman, p. 163.

²⁷ “Moon-raker.” *A Dictionary of Slang and Unconventional English*. 8th edition. 2002., and “Moon-raking.” *The Oxford English Dictionary*. First edition. 1970.

²⁸ Cubitt, p. 211.

intimacy that is explicit in the song, but he finds that its source is only the play with the pronouns²⁹. I think there is something more here: the parallel use of dative and causative *for*. If we consider the verse quoted above, we can see those two *fors* are the reason for getting through the night and her personal enrichment. In the chorus, the grammatical role changes:

*For your eyes only, only for you
You see what no one else can see
Now I'm breaking free
For your eyes only, only for you
The love I know you needed me
The fantasy you freed in me
Only for you, only for you*

For here excludes everyone else, only the viewer and the sight remains, this effect is highlighted by the inverted repetition of the title (“*for your eyes only*” ↔ “*only for you*”). To sum up, the source of the explicit intimacy of the song is not just a result of the tricks played with the personal pronouns, but there is intimacy also because of the double meaning of *for*, hence the male viewer becomes the initiator and the aim of the female narrator’s acts. However, this almost overbearing gaze can be the source of another underlying notion that binds some ‘I’-songs together.

From the 1980’s, paranoia and self-destruction have become recurrent themes of ‘I’-songs. Although a sense of danger has always been present in the lyrics of the theme songs, it was “The Living Daylights” that first dealt openly with paranoia. The song starts with the narrator driven away with the sense of the unknown and threat (“*Hey driver, where’re we going/ I swear my nerves are showing*”). The key line of the song, a mantra-like reverberation of the main ethos of the franchise, “*The living’s in the way we die*” further deepens the impending sense of danger. The song turns into a claustrophobic sensation when the chorus sets in, as the narrator depicts himself in the crowd surrounded by “*Hundred thousand people – I’m the one they blame*”.

Suffocating imagery paired with impressionistic, slightly incoherent lyrics is what “Another Way to Die” operates with, too. In this song, we are faced with trust issues, as the narrator lists assassins, guns and self-sacrifice as being mundane elements of our lives – note that every line in the verses starts with the word *another*, thus rendering these ideas

²⁹ Cubitt, p. 211.

uncountable and ever-present –, all pointing to the punch line in the chorus: “*Someone that you think that you can trust is just/ Another way to die*”.

2.3. The ‘You’-songs

In Nancy Sinatra’s “You Only Live Twice” love is a stranger, a source of danger that requires sacrifice (“*This dream is for you, so pay the price*”). Still, it is important to forget about it, otherwise “*the stranger is gone*”. Another important key word of the text is “*beckon*”, which further deepens a sense of maliciousness and menace.

“Live and Let Die” highlights the difference of the peace of the past when everything was pure and honest (“*When you were young and your heart was an open book*”) and the “*ever-changing*”, disquieting present (“*[it]makes you give it a cry*”). The song, while not too verbose (containing a four-line long verse and a three-line long reggae-influenced bridge, the tense chorus, that evokes images of car chases, is instrumental), is about losing innocence, drifting into a dystopian state of mind where coexistence (“*Live and let live*”) is replaced by “*co-death*” (“*Live and let die*”).

Among the ‘you’-songs, “You Know My Name”, is one of the most intriguing. One reason for that is the person of the addresser and the addressee. The parties can be interpreted as either M speaking to Bond (therefore the listeners become Bonds), or Bond speaking to himself (which would resonate with Bond’s monologue in the novel *Casino Royale*³⁰); furthermore, the pairings of Bond and LeChiffre or Bond and Vesper are also can be seen as possible interlocutors in the communicative situation of the lyrics. It is worth noting that the lines “*The coldest blood runs through my veins/ You know my name*” surely belongs to Bond, no matter which interpretation we sympathise with: while the chorus is sung on a full-blown, wall-of-sound background, these two lines are always given more emphasis with toning down the music, expressing intimacy, mysteriousness, and determination at the same time. Gambling is also given a brand new layer in “You Know My Name”. As the soundtrack to *Casino Royale*, the lyrics are full of expressions about betting. However, it is not money that is at stake; if one loses the bet, they will not get broken but they will die. This game is, however, addictive: “*The odds will betray you and I will replace you/ You can’t deny the prize, it may never fulfil you*”. Actually, the motif of replaceability weaves through the lyrics. The addressed party is a mere mortal, “*nothing so divine/ Just next in line*”, and is far from

³⁰ Chapter 20, “The Nature of Evil.”, where he expresses his doubts regarding his life as agent and the dividing line between good and evil.

special because “*I’ve seen diamonds cut through harder men/ Than you yourself*”. Chris Cornell includes one more image that highlights the close relationship of luck and life. The line “*Life is gone with just the spin of the wheel*” can be interpreted on four levels. First, it can refer to the wheel of a car, which is an indispensable accessory of Bond; secondly, it calls to mind the rotating cylinder of a revolver; it can also be a symbol for the roulette wheel. However, the most intriguing explanation is nevertheless the medieval and early modern emblem of the Wheel of Fortune, that is, the changeability and uncertainty of one’s fate. Maybe Boethius’ account is the most influential of this notion:

But if you think that Fortuna has changed towards you, you are wrong. These are ever her ways: this is her very nature. [...] For no man can ever make himself sure that she will never desert him, and thus has she deserted you. [...] Are you trying to stay the force of her turning wheel? Ah! dull-witted mortal, if Fortune begin to stay still, she is no longer Fortune.³¹

So what does it all come down to? Maybe Bond is no longer the active agent of his own fate? Hard to tell, but it is fairly noticeable that Daniel Craig’s Bond has to deal over and over again with incapacity and outer forces that dominate and manipulate his life. Nonetheless, it is important to highlight that Craig’s Bond, while still keeps his cool, suave look, he is no longer the mechanical “cardboard booby”³², the sexually overcharged killing machine he used to be, but a more three-dimensional character, who faces moral challenges and who endures on-screen torture and pain. This Bond is humanised, and, therefore, no longer can liberate himself from the caprices of Fortune.

2.4. The ‘We’-songs

Among the ‘We’-songs, we find two unusual songs: two love songs that are – at least superficially – devoid of any sort of underlying meaning or threat.

Superficially, because “We Have All the Time in the World” is, at first look, a happy, carefree song about love that is ranked above material wealth:

*We have all the time in the world
Time enough for life to unfold
All the precious things love has in store*

³¹ Boethius, Anicius Manlius Severinus. *The Consolation of Philosophy*. Trans. W. V. Cooper. Ex-classics Project, 2009. <http://www.exclassics.com/consol/consol.pdf>. Web.

³² Fleming quoted by Chapman; Chapman, p. 23.

Love suffices (*"If that's all we have, you will find/ we need nothing more"*), and love is enough to leave *"the cares of the world far behind us"*. However, if the song is put in context, it is juxtaposed to bittersweet feelings. *On Her Majesty's Secret Service* is the only Bond film, where the clash between love and duty really questions the sternly built drawn value system³³. This tension is defused only at the end of the movie when immediately after Bond and his lover, Tracy marry, they are attacked, and Tracy dies. The title of the song acquires its secondary meaning when it is seen to be carved on Tracy's headstone in the movie *For Your Eyes Only*³⁴, thus indicating the eternal afterlife where they will have all the time *"Just for love/ Nothing more, nothing less/ Only love"*.

The love relationship in "All Time High" is similarly positive, even though from a more down-to-earth aspect. This love began as a one-night-stand (*"All I wanted was a sweet distraction for an hour or two/ Had no intention to do the things we've done"*), but it unexpectedly evolved into something deeper and more important (*"Funny how it goes with love/ When you don't look, you'll find"*). From this point of view, the title is given a brand new layer of meaning, namely a 'we' that is a perfect match in both spiritual and carnal matters – even though the relationship between Octopussy and Bond was not that smooth.³⁵

In Adele's "Skyfall", the pair hiding behind the pronoun 'we' – whether it refers to any pair that can be set up from the listener or Bond or Silva or M or from the whole franchise (the song makes sense with each pairing) – also a perfect pair, though not necessarily a match made in heaven. However, in this case, the pairs are not at all romantic; the main idea behind the song is that the two parties of the dialogue meet to settle accounts with each other. As it was mentioned, 'We'-songs incorporate the narrative point of views of 'I' and 'you'; in this song, their recurring themes are also merged: there are hints at material issues (*"So overdue I owe them"*), while the co-dependence examined in "For Your Eyes Only" is present in the bridge of the song:

*Where you go I go, what you see I see
I know I'd never be me without the security
Of your loving arms keeping me from harm
Put your hand in my hand and we'll stand*

Finally, paranoia is featured in "Skyfall" as well, where the lyrics introduce the listener to an apocalyptic scene. *"You can take my number, you can take my name/ But you'll never have*

³³ Chapman, p. 116.

³⁴ Chapman, p. 176.

³⁵ Chapman, pp. 182-183.

my heart”, sings Adele, thus the lyrics distinguishes the ego that can be destructed by annihilation and which inhabits such earthly paraphernalia, and the spirit to which the others have no access.

2.5. The ‘He’-songs

In the very first non-instrumental theme song, “Goldfinger”, the title character is “*the man with the Midas touch*” who has a heart of gold, speaks in golden words. The reference to Midas’ myth³⁶ foreshadows evil in itself, being a story of vanity and greed, but the symbolism is taken further in the lyrics. The Midas touch is nothing less than a “*spider’s touch*” of a “*cold finger*”; the heart of gold is cold and only interested in money, and the golden words result in a “*kiss of death from Mister Goldfinger*”. It is no accident that Goldfinger’s main aim is to cause economic chaos in the West. Furthermore, even necrophilia can be connected to his name: when Jill Masterson is found dead covered in gold paint, “Bond and the spectator, are invited to gaze at the near-naked and very dead body of the girl”, which is an “erotic spectacle”.³⁷ Therefore Goldfinger’s Midas touch is not self-destructive but a touch of a ruthless, abusive man.

In the case of “Goldfinger”, it is not hard to identify that the described character is the villain; in other cases, the distinction is not that clear-cut. Apart from the beauty mystique, this may be in relation to – as Chapman highlights – the constant questioning of Bond’s morality by the critics³⁸ and by the character himself as well.

“Thunderball”, therefore, fails to give hints at the protagonist of the song. What we know about him, is that he is always on the run, he usually wins, “*any woman he wants, he’ll get*”, but he breaks hearts just as easily, “*without regret*”. At first glance, the line “*He looks at the world and he wants it all*” might suggest that the villain is depicted, but on second thought this megalomaniac attitude is present in Bond’s behaviour as well. All in all, maybe “Thunderball” manages to best resume the essence of the whole phenomenon that keeps the James Bond-franchise still going strong:

*His fight goes on and on and on
But he thinks that the fight is worth it all*

³⁶ Publius Ovidius Naso. *Metamorphoses*. Book XI: 85-145. Translated by: A. S. Kline. <http://ovid.lib.virginia.edu/trans/Metamorph11.htm>. Web. 13 March 2014.

³⁷ Chapman, p. 83.

³⁸ Chapman, p. 78.

3. Special narratives

3.1. ‘La petite mort’-songs

In the lyrics of the James Bond theme songs, just like in the James Bond universe, violence has always been prevalent. However, death, especially when it is paired with sexual imagery, can also serve as a *double entendre*. The French expression *la petite mort* (‘small death’) is a literary euphemism for orgasm.³⁹ If we take all the murders and deaths that are reflected in the lyrics, it can be clearly seen that some of them can be interpreted as an innuendo for orgasm.

The text of “The Man with the Golden Gun” almost automatically induces this reading.

Love is required whenever he’s hired
It comes just before the kill
[...]
One golden shot means another poor victim
Has come to a glittering end

It is worthy of note that the ‘it’ is the golden gun that comes (!) just before the death, that is, the orgasm; and the glittering end can also refer to either death or satisfaction. Maybe the dirtiest theme song is “The Man with the Golden Gun”. Having already a phallic symbol in the title – blending the visual iconography of the opening sequence where guns are usually represent the erect penis –, the lyrics merge violence and sex to the extent that lyricist Don Black acknowledged that he had gone over the top.⁴⁰ Even the first two lines do not leave much to the listener’s imagination (“*He has a powerful weapon/ He charges a million a shot*”): is ‘he’ a fearful villain or Bond in its most promiscuous form? The question remains unanswered similarly to a proper ‘He’-song. The number continuously brings up tropes of death and orgasm incorporated while, during the bridge, the lyrics do not even try to hide the sexual overtones:

His eye may be on you or me
Who will he bang?
We shall see. Oh yeah!

In the case of “Nobody Does It Better”, it is not that difficult to imagine in what field the addressed ‘you’ is the best; in case it would be unambiguous, we’re given a stanza with the ultimate innuendo, that is, the verb *come*:

³⁹ <http://www.larousse.fr/dictionnaires/francais/mort/52706/locution>

⁴⁰ Burlingame, p. 120.

*The way that you hold me
Whenever you hold me
There's some kind of magic inside you
That keeps me from running
But just keep it comin'
How'd you learn to do the things you do?*

The lyrics for “A View to a Kill” are hardly intelligible at first hearing – and, actually, the song will not give itself away later on either. The lines are non-cohesive, almost impressionistic, stream-of-consciousness-like; although, it is very possible that the verses illustrate the exploration of the naked female body. “[A] view to a kill” thus becomes a chance for making love (“*Meeting you, with a view to a kill/ Face to faces, secret places, fill the chill*”), “*Could it be the whole lot opening wide*” implies undressing, while the second stanza recalls the hidden innuendos of the 1970’s (“*First time in years/ To drench your skin of lover’s rosy stain*”). However, this love is sealed with “*a fatal kiss*” while the lovers dance to “*the fatal sounds of broken dreams*”; but all these danger signs do not matter when “*all we see is the view to a kill*”, that is, when we rush towards making love, creating a carnal unity (“*A chance to find the phoenix for the flame*”). The notion of the *fatal kiss* would be an important theme in the 1990’s as well; its context is, however, dramatically changed.

3.2. The ‘Medusa’-songs

From the second half of the 1980’s, a new trend appeared in popular music: strong, independent female singers started to conquer the charts. The likes of Janet Jackson, Sophie B. Hawkins, Alanis Morissette, Björk or Annie Lennox sang about relationships in a very honest way: topics like sexuality, deception or disappointment became just as regular a topic as perfect happiness or ideal love. Their songs were self-penned or at least co-written by them, which gave their songs a layer of sincerity and confidentiality.

Meanwhile, feminism was introduced to the James Bond series, female characters – at least on paper – were more intelligent and independent as ever⁴¹. The image of the fighting woman, like Sigourney Weaver’s Ellen Ripley or Linda Hamilton’s Sarah Connor, to name a few, found its way into the Bond universe, resulting in some of the most famous Bond girls in the series⁴²: Famke Janssen’s Xenia Onatopp, Michelle Yeoh’s Wai Lin or Sophie Marceau’s Elektra King all possess full control over their body, the events around them, and their

⁴¹ Chapman, p. 219-220.

⁴² Chapman, p. 225.

sexuality as well. Furthermore, what could indicate a feminist approach better than introducing Judi Dench as the female M?⁴³

So it is no wonder that this trend is reflected in the theme songs as well. From Gladys Knight's "Licence to Kill" to Garbage's "The World Is Not Enough", we have four very explicit songs on the obsessive nature of the gaze. The main problem is to whom this gaze belongs. On one hand, all the four songs were at least co-written by men, which would imply the ever-lasting presence of the male gaze; on the other hand, however, these songs are sung by songstresses who have been maintaining strong, easily recognisable personae over the course of their careers that shine through these songs. Because of the indisputable female presence in these songs (namely "Licence to Kill", "GoldenEye", "Tomorrow Never Dies" and "The World Is Not Enough"), I prefer to call them "Medusa-songs". Medusa, the Greek mythological monster with serpentine hair and hideous face is seen by feminist critics as the representation of the female gaze.⁴⁴ One look in Medusa's eyes, and the looker is petrified. Thus, as Bowers argues, the objectification of the male gaze is actually a defence against the female gaze; the problem with this dichotomy is that the "male figure cannot bear the burden of sexual objectification"⁴⁵. Furthermore, Bowers also shows with examples from literary works that Medusa is also seen as a powerful woman whose erotic energy comes from her "demonic origins"⁴⁶.

These four songs have in common the attitude of the female narrator dominating the other half (presumably a male). The Medusa-songs take sexuality to a brand new level when they introduce a sadomasochistic relationship in the lyric's narrative. Mulvey writes that for a male, scopophilia and voyeurism is an escape from the castration anxiety;⁴⁷ these songs, however, turn this idea upside down by forcing the male in the submissive position, immediately recalling both of the strong, sadistic villains from the 1990s, namely Xenia Onatopp and Elektra King.

In "Licence to Kill", this domination is obsessive and slightly erotomaniac. The lyrics are a narrative on how the singer follows her loved one:

*Please don't bet that you'll ever escape me
Once I get my sights on you*

⁴³ Chapman, p. 220.

⁴⁴ Bowers, Susan R. "Medusa and the Female Gaze". *NWSA Journal*. 2.2, (Spring, 1990): p. 219.

⁴⁵ Mulvey, p. 12.

⁴⁶ Bowers, pp. 230-231.

⁴⁷ Mulvey, p. 14.

However, in the middle section of the song, this stalking transforms into an even more terrifying aspect of sexual desire, into the entire and exclusive possession of the other:

*Say that somebody tries to make a move on you
In the blink of an eye, I'll be there too
And they'd better know why I'm gonna make them pay
Till their dying day*

The sinister love story accumulates in the chorus (“Got a licence to kill/ Anyone who tries to tear us apart”). Gladys Knight was approached by convincing her that the song “could be friendly enough”, later on, she stated that she had been afraid that her song promotes violence⁴⁸; all in all, Knight was right. Apart from the fact that the message of the song is actually far more threatening than sheer murder, the movie itself – in which James Bond is motivated by his own revenge – is considered one of the most violent and graphic, both storywise and in representation.⁴⁹

“GoldenEye” also invokes the scopophilia that is mostly attributed to men.⁵⁰ Here the narrator also looks from a hidden place, while describing revengeful thoughts:

*You'll never know how I watched you from the shadows as a child
[...]
But now my time has come and time, time is not on your side*

Hiding becomes crucial in the lyrics for, this way, being gazed is unpreventable, there is no asylum against the gaze. It recalls imagery from “Licence to Kill” (“Now I've got you in my sight/ with a goldeneye”), but it takes the obsession one step further with insinuating sadomasochism:

*Goldeneye, not lace or lather
Golden chains take him to the spot
Goldeneye, I'll show him forever
It'll take forever to see what I've got*

The first image in “Tomorrow Never Dies” is a *la petite mort*-like scene, where it is unclear whether the narrator is literally murdered or a post-coital scene is depicted:

Darling I'm killed

⁴⁸ Burlingame, p. 196.

⁴⁹ Chapman, pp. 206., 210.

⁵⁰ Mulvey, p.8.

*I'm in a puddle on the floor
Waiting for you to return*

Nevertheless there are hints again at sadomasochism (*"How you tease/ How you leave me to burn"*) and, with the slight change of the lyrics in the two verses (*"The power of having you near"* and *"The power of wanting you near"*, respectively), there is an allusion to the desire to possess.

It is Garbage that fully integrate sadomasochism in "The World Is Not Enough". The lead singer, Shirley Manson takes on the role of a dominatrix, not just in the delivery of the song (her voice is close to a whisper, and there's a touch of wickedness in it), but also lyrically. The song is written from Elektra's point of view⁵¹, who, while initially pretends that she needs to be rescued, actually had her father murdered, thus giving a unique twist to the story of her namesake in Sophocles' eponymous play. The film is full of relationships defined by submission and domination⁵², which is echoed in the lyrics as well. Even the first line sets the tone of the song (*"I know how to hurt and I know how to heal"*), depicting full control over the other. Once more, death and sexuality are juxtaposed (*"We know when to kiss and we know when to kill"*), which leads to the obsession to possess (*"If we can't have it all then nobody will"*).

There is one more song that is a bit odd for one reason: in all the examples above the threat comes from the outside; in "Die Another Day", it's on the contrary, the initiative for destruction comes from inside. While other 'I'-songs usually open towards a 'you'- or a '(s)he'-referent, Madonna's song is entirely self-contained. Mixing up concepts of religion (*"For every sin, I'll have to pay"*), masochism (*"I'm gonna delay my pleasure"*) and psychological – probably self-inflicted – torture (*"I'm gonna destroy my ego"*), the song's narrator becomes an omnipotent person who has power over his/her death (*"It's not my time to go"*). However, Madonna's destruction of the ego is problematic. On one hand, she namechecks Freud, but with the destruction of the ego, the Freudian tripartite system of the self is exterminated, so her inviting him to *"Analyze this"* is rather a cynical note on destroying modern psychoanalysis.⁵³ On the other hand, this eradication can be a Kabbalistic reference of reaching a divine state, for the victory over the evil is an "internal victory"⁵⁴, to

⁵¹ Burlingame, p. 220.

⁵² Chapman, p. 229.

⁵³ Huss, Boaz. "All You Need is LAV: Madonna and Postmodern Kabbalah." *The Jewish Quarterly Review*. 95.4. (Fall, 2005): p. 621.

⁵⁴ Huss, pp. 617-618.

“transform [...] egoistic will [...] into a divine-like will.”⁵⁵ So whether the lines “*I think I’ll find another way/ There’s so much more to know*” indeed refer to this otherworldly existence or the rediscovery of the world after the destruction of the ego is unclear.

Nevertheless, the movie reflects this self-destruction by giving up on the most spectacular tradition of the franchise: the classic opening sequence. The legendary recipe devised by Maurice Binder was quite simple: girls, guns as representation of danger and/or a phallus, and occasionally some other symbols in connection with the given film; all in front of a smoky, dark, pastel background. While these sequences every now and then were self-referential (e.g., in *GoldenEye*, Communism is destroyed during the sequence, which was a challenge the franchise had to face⁵⁶), it never trespassed the boundaries of the usual formula. With *Die Another Day*, there is a paradigm change: the title sequence becomes an organic part of the movie, over the course of which Pierce Brosnan’s Bond is being tortured. The female figures no longer represent visual pleasure but physical pain, while Madonna’s musically disintegrates the sequence by singing robotically in lieu of huge vocal arches, while the orchestrated pop is replaced with pure electro sounds (apart from a few violins).

The opening sequences of the Daniel Craig-movies follow this new trend. Just like the desexualised lyrics of this era, the female body is almost totally excluded from the main titles (for example, in *Casino Royale*, we only have a fleeting glimpse of Vesper and of Elisabeth II on some whirling £10 notes), while their scenarios exhibit a disturbed and unsettled Bond. Whether this new trend will be continued in the following films is unclear; however, it is no doubt that the title sequence full of foreshadowing symbols in *Skyfall* – just like the highly meta-referential lyrics of the theme song – is very far from the Binder-designed visuals or the love songs of the 1960’s and 1970’s.

⁵⁵ Huss, p. 615.

⁵⁶ Salisbury, Brian. “Without ‘GoldenEye’ There Would Be No ‘Skyfall’”. *Film School Rejects*. Reject Media, LLC. Web. 10 December 2013.

4. Conclusion

When I started the research for this essay, I thought that I would investigate twenty-two isolated songs that only have in common one thing, namely, that they belong to the James Bond-franchise. However, the deeper I have dug into the topic, the more connections I have discovered. Gambling and taking risks are underlying themes in almost all the songs; the early numbers were more love-centred, which topic was revamped in the 1980s, when a more open attitude was introduced towards violence and sexuality. Furthermore, the most recent songs incorporate self-referential hints and allusions to an extent that was no longer heard before.

However, this analysis is not complete. It would be interesting to see which words or phrases appear the most often, or how the songs fit into the discography of the performers – especially when the songwriter and performer is the same person –, or to examine how the iconography is represented in each song.

Fortunately, the Bond-franchise has not outstayed its welcome. In the past more than fifty years, it was able to find strength to renew itself, to reflect on the world we live in. Part of its success can undoubtedly attributed to the theme songs that reverberate as much the situation of the then contemporary pop music as the situation of the Bond-franchise. They, just like the Bond-girls and the gadgets, are integral and inseparable parts of the franchise, and it will be interesting to see in what ways the theme song and the Bond-universe will establish a dialogue with each other.

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APPENDIX

The lyrics of the James Bond Theme songs

Matt Monroe: From Russia with Love

(http://www.mattmonro.com/songbook/from_russia_with_love.html)

From Russia with love I fly to you,
Much wiser since my goodbye to you.
I've travelled the world to learn,
I must return from Russia with love.

I've seen places, faces and smiled for a moment,
But oh, you haunted me so.
Still my tongue-tied young pride
Would not let my love for you show
In case you'd say no.

To Russia I flew but there and then,
I suddenly knew you'd care again.
My running around is through;
I fly to you from Russia with love.

Shirley Bassey: Goldfinger

Goldfinger

He's the man, the man with the Midas touch

A spider's touch

Such a cold finger

Beckons you to enter his web of sin

But don't go in

Golden words he will pour in your ear

But his lies can't disguise what you fear

For a golden girl knows when he's kissed her

It's the kiss of death from

Mister Goldfinger

Pretty girl beware of this heart of gold

This heart is cold

He loves only gold

Only gold

He loves gold

He loves only gold

Only gold

He loves gold

Tom Jones: Thunderball

He always runs while others walk
He acts while other men just talk
He looks at this world and wants it all
So he strikes like Thunderball
He knows the meaning of success
His needs are more so he gives less
They call him the winner who takes all
And he strikes like Thunderball

Any woman he wants, he'll get
He will break any heart without regret
His days of asking are all gone
His fight goes on and on and on
But he thinks that the fight is worth it all
So he strikes like Thunderball

Nancy Sinatra: You Only Live Twice

You only live twice or so it seems
One life for yourself and one for your dreams
You drift through the years and life seems tame
Till one dream appears and love is its name

And love is a stranger who'll beckon you on
Don't think of the danger or the stranger is gone
This dream is for you, so pay the price
Make one dream come true, you only live twice

And love is a stranger who'll beckon you on
Don't think of the danger or the stranger is gone
This dream is for you, so pay the price
Make one dream come true, you only live twice

Louis Armstrong: We Have All the Time in the World

We have all the time in the world
Time enough for life to unfold
All the precious things love has in store
We have all the love in the world
If that's all we have, you will find
We need nothing more

Every step of the way will find us
With the cares of the world far behind us

We have all the time in the world
Just for love
Nothing more, nothing less
Only love

Every step of the way will find us
With the cares of the world far behind us

We have all the time in the world
Just for love
Nothing more, nothing less
Only love

Only love

Shirley Bassey: Diamonds Are Forever

Diamonds are forever
They are all I need to please me
They can stimulate and tease me
They won't leave in the night
I've no fear that they might desert me

Diamonds are forever
Hold one up and then caress it
Touch it, stroke it and undress it
I can see every part
Nothing hides in the heart to hurt me

I don't need love
For what good will love do me?
Diamonds never lie to me
For when love's gone
They'll lustre on

Diamonds are forever
Sparkling round my little finger
Unlike men, the diamonds linger
Men are mere mortals who
Are not worth going to your grave for

I don't need love
For what good will love do me?
Diamonds never lie to me
For when love's gone
They'll lustre on

Paul McCartney: Live and Let Die

(<http://www.paulmccartney.com/albums/songs/16192-live-and-let-die>)

When you were young and your heart was an open book.

You used to say live and let live.

(you know you did, you know you did, you know you did)

If this ever changing world in which we live in, makes you give it a cry.

Say live and let die!

Live and let die!

Live and let die!

Live and let die!

What does it matter to ya.

When you got a job to do, you got to do it well,

You gotta give the other fellow hell

You used to say live and let live.

(You know you did, you know you did, you know you did.)

If this ever changing world in which we live in, makes you give it a cry.

Say live and let die!

Live and let die!

Live and let die!

Live and let die!

Lulu: The Man with the Golden Gun

He has a powerful weapon
He charges a million a shot
An assassin that's second to none
The man with the golden gun

Lurking in some darkened doorway
Or crouched on a roof top somewhere
In the next room, of this very one
The man with the golden gun

Love is required whenever he's hired
It comes just before the kill
No one can catch him, no hit man can
match him
For his million dollar skill

One golden shot means another poor
victim
Has come to a glittering end
For a price, he'll erase anyone
The man with the golden gun

His eye may be on you or me
Who will he bang?
We shall see. Oh yeah!

Love is required whenever he's hired
It comes just before the kill
No one can catch him, no hit man can
match him
For his million dollar skill

One golden shot means another poor
victim
Has come to a glittering end
If you want to get rid of someone
The man with the golden gun

Will get it done
He'll shoot anyone
With his golden gun

Carly Simon: Nobody Does It Better

(http://www.carlysimon.com/music/The_Spy_Who_Loved_Me.html#.UnTVE1Mljzw)

Nobody does it better	Baby, you're the best
Makes me feel sad for the rest	Baby, you're the best
Nobody does it half as good as you	
Baby, you're the best	

I wasn't lookin', but somehow you found
me
I tried to hide from your love light
But like heaven above me
The spy who loved me
Is keeping all my secrets safe tonight

And nobody does it better
Though sometimes I wish someone could
Nobody does it quite the way you do
Why'd you have to be so good?

The way that you hold me
Whenever you hold me
There's some kind of magic inside you
That keeps me from runnin'
But just keep it comin'
How'd you learn to do the things you do?

And nobody does it better
Makes me feel sad for the rest
Nobody does it half as good as you
Baby, baby
Darling, you're the best

Shirley Bassey: Moonraker

Where are you? Why do you hide?
Where is that moonlight trail that leads to your side?
Just like the moonraker goes
In search of his dream of gold
I search for love
For someone to have and hold

I've seen your smile
In a thousand dreams
Felt your touch
And it always seems
You love me
You love me

Where are you? When will we meet?
Take my unfinished life and make it complete
Just like the moonraker knows
His dream will come true someday
I know that you
Are only a kiss away

I've seen your smile
In a thousand dreams
Felt your touch
And it always seems
You love me
You love me

Sheena Easton: For Your Eyes Only

For your eyes only, can see me through the night
For your eyes only, I never need to hide
You can see so much in me
so much in me that's new
I never felt, until I looked at you

For your eyes only, only for you
You see what no one else can see
Now I'm breaking free
For your eyes only, only for you
The love I know you need in me
The fantasy you freed in me
Only for you, only for you

For your eyes only, the nights are never cold
You really know me, that's all I need to know
Maybe I'm an open book
Because I know you're mine
But you won't need to read between the lines

For your eyes only, only for you
You see what no one else can see
Now I'm breaking free
For your eyes only, only for you
The passions that collide in me
The wild abandoned side of me
Only for you, for your eyes only

Rita Coolidge: All Time High

All I wanted was a sweet distraction for an hour or two
Had no intention to do the things we've done
Funny how it always goes with love, when you don't look, you find
But then we're two of a kind, we move as one

We're in all time high
We'll change all that's gone before
Doing so much more than falling in love
On an all time high
We'll take on the world and wait
So hold on tight, let the flight begin

I don't want to waste a waking moment; I don't want to sleep
I'm in so strong and so deep, and so are you
In my time I've said these words before, but now I realize
My heart was telling me lies, for your they're true

We're an all time high
We'll change all that's gone before
Doing so much more than falling in love
On an all time high
We'll take on the world and wait
So hold on tight, let the flight begin

So hold on tight, let the flight begin
We're an all time high

Duran Duran: A View to a Kill

(http://www.duranduran.com/lyrics_decade.html)

Meeting you with a view to a kill
Face to faces, secret places, feel the chill

Night fall covers me
But you know the plans I'm making
Still overseas,
Could it be the whole lot opening wide
A sacred why
A mystery gaping inside
A week is why

Until we dance into the fire
That fatal kiss is all we need
Dance into the fire
To fatal sounds of broken dreams
Dance into the fire
That fatal kiss is all we need
Dance into the fire

The choice for you is the view to a kill

Between the shades assassination standing
still

First crystal tears,
Fallen of snowflakes on your body
First time in years
To drench you skin of lover's rosy stain
A chance to find the phoenix for the flame
A chance to die

But can we dance into the fire
That fatal kiss is all we need
Dance into the fire
To fatal sounds of broken dreams
Dance into the fire
That fatal kiss is all we need
Dance into the fire

When all we see is the view to a kill

a-ha: The Living Daylights

(<http://a-ha.com/discography/albums/stay-on-these-roads/the-living-daylights/>)

Hey driver, where're we going
I swear my nerves are showing
Set your hopes up way too high
The living's in the way we die

Comes the morning and the headlights fade away
Hundred thousand people – I'm the one they blame
I've been waiting long for one of us to say
Save the darkness, let it never fade away
In the living daylights

All right, hold on tighter now
It's down, down to the wire
Set your hopes up way too high
The living's in the way we die

Comes the morning and the headlights fade in rain
Hundred thousand changes – everything's the same
I've been waiting long for one of us to say
Save the darkness, let it never fade away
In the living daylights

Comes the morning and the headlights fade away
Hundred thousand people I'm the one they frame
I've been waiting long for one of us to say
Save the darkness, let it never fade away
In the living daylights

Gladys Knight: Licence to Kill

Ooooh

Ah-aaah

I need, I need, I've got to hold on to your
love

Ooooh

Hey baby, thought you were the one who
tried to run away

Ohh, baby, wasn't I the one who made you
want to stay?

Please don't bet that you'll ever escape me
Once I get my sights on you

I Got a licence to kill (to kill)

And you know I'm going straight for your
heart

(Got a licence to kill)

Got a licence to kill (to kill)

Anyone who tries to tear us apart

(Got a licence to kill)

Licence to kill

Hey baby, think you need a friend to stand
here by your side?

Yes you do (your side)

Ohh, baby, now you can depend on me to
make things right (things right)

Please don't bet that you'll ever escape me
Once I get my sights on you

I Got a licence to kill (to kill)

And you know I'm going straight for your
heart

(Got a licence to kill)

Got a licence to kill (to kill)

Anyone who tries to tear us apart

(Got a licence to kill)

Licence to kill

Say that somebody tries to make a move
on you

In the blink of an eye, I'll be there too

And they'd better know why I'm gonna
make them pay

Till their dying day

Till their dying day

Till their dying day

Got a licence to kill (to kill)

And you know I'm going straight for your
heart

(Got a licence to kill)

Got a licence to kill (to kill)

Anyone who tries to tear us apart

(Got a licence to kill)

Licence to kill

Gotta hold onto your loving

Licence to kill

Ooohooo!

Kill

Tina Turner: GoldenEye

See reflections on the water
More than darkness in the depths
See him surface in every shadow
On the wind I feel his breath

Goldeneye I found his weakness
Goldeneye he'll do what I please
Goldeneye no time for sweetness
But a bitter kiss will bring him to his knees

You'll never know how I watched you
from the shadows as a child
You'll never know how it feels to be the
one who's left behind
You'll never know the days, the nights, the
tears, the tears I've cried
But now my time has come and time, time
is not on your side

See him move through smoke and mirrors
Feel his presence in the crowd
Other girls they gather around him
If I had him I wouldn't let him out

Goldeneye, not lace or leather
Golden chains take him to the spot
Goldeneye I'll show him forever
It'll take forever to see what I've got

You'll never know how I watched you
from the shadows as a child
You'll never know how it feels to get so
close and be denied
It's a gold and honey trap I've got for you
tonight
Revenge it's a kiss, this time I won't miss
Now I've got you in my sight
With a goldeneye, golden, goldeneye
With a goldeneye, goldeneye.

Sheryl Crow: Tomorrow Never Dies

Darling, I'm killed,
I'm in a puddle on the floor,
Waiting for you to return
Oh, what a thrill,
Fascinations galore,
How you tease
How you leave me to burn.
It's so deadly, my dear,
The power of having you near

Until that day
Until the world falls away
Until you say there'll be no more goodbyes
I see it in your eyes
Tomorrow never dies

Darling, you've won,
It's no fun,
Martinis, girls and guns
It's murder on our love affair

But you bet your life, every night
While you're chasing the morning light
You're not the only spy out there.
It's so deadly, my dear,
The power of wanting you near

But until that day
Until the world falls away
Until you say there'll be no more goodbyes
I see it in your eyes
Tomorrow never dies

Until that day
Until the world falls away
Until you say there'll be no more goodbyes
I see it in your eyes

Until that day
Until that day
Until that day...

Garbage: The World Is Not Enough

I know how to hurt, I know how to heal
I know what to show and what to conceal
I know when to talk and I know when to touch
No one ever died from wanting too much

The world is not enough
But it is such a perfect place to start, my love
And if you're strong enough
Together we can take the world apart, my love

People like us know how to survive
There's no point in living if you can't feel alive
We know when to kiss and we know when to kill
If we can't have it all then nobody will

The world is not enough
But it is such a perfect place to start, my

love
And if you're strong enough
Together we can take the world apart, my love

I feel safe
I feel scared
I feel ready
And yet unprepared

The world is not enough
But it is such a perfect place to start, my love
And if you're strong enough
Together we can take the world apart, my love

The world is not enough
The world is not enough
Nowhere near enough
The world is not enough

Madonna: Die Another Day

(<http://www.madonna.com/discography/index/album/albumId/94/>)

I'm gonna wake up, yes and no
I'm gonna kiss, some part of
I'm gonna keep this secret
I'm gonna close my body now

I guess I'll die another day
I guess I'll die another day
I guess I'll die another day
I guess I'll die another day

Sigmund Freud

Analyse this

Analyse this

Analyse this, this, this....

I'm gonna break the cycle
I'm gonna shake up the system
I'm gonna destroy my ego
I'm gonna close my body now

I think I'll find another way
There's so much more to know
I guess I'll die another day
It's not my time to go

For every sin, I'll have to pay
A time to work, a time to play

I think I'll find another way
It's not my time to go

I'm gonna avoid the cliché
I'm gonna suspend my senses
I'm gonna delay my pleasure
I'm gonna close my body now

I guess I'll die another day
I guess I'll die another day
I guess I'll die another day
I guess I'll die another day

I think I'll find another way
There's so much more to know
I guess I'll die another day
It's not my time to go

I need to lay down

I guess I'll die another day
I guess I'll die another day
I guess I'll die another day
I guess I'll die another day

Chris Cornell: You Know My Name

If you take a life, do you know what you'll
give?

Odds are you won't like what it is
When the storm arrives, would you be seen
with me
By the merciless eyes of deceit?

I've seen angels fall from blinding heights
But you yourself are nothing so divine
Just next in line

Arm yourself, because no-one else here
will save you
The odds will betray you and I will replace
you
You can't deny the prize, it may never
fulfil you
It longs to kill you. Are you willing to die?
The coldest blood runs through my veins
You know my name

If you come inside, things will not be the
same
When you return to the night
And if you think you've won, you never
saw me change
The game that we have been playing

I've seen diamonds cut through harder men
Than you yourself
But if you must pretend

You may meet your end

Arm yourself because no-one else here will
save you
The odds will betray you and I will replace
you

You can't deny the prize, it may never
fulfil you
It longs to kill you. Are you willing to die?
The coldest blood runs through my veins

Try to hide your hand, forget how to feel
(Forget how to feel)
Life is gone with just a spin of the wheel
(Spin of the wheel)

Arm yourself, because no-one else here
will save you
The odds will betray you
And I will replace you

You can't deny the prize, it may never
fulfil you
It longs to kill you
Are you willing to die?
The coldest blood runs through my veins
You know my name

Jack White & Alicia Keys: Another Way to Die

Another ringer with a slick trigger finger for Her Majesty
Another one with a golden tongue poisoning your fantasy
Another bill from a killer turned a thriller to a tragedy

A door left open, a woman walking by
A drop in the water, a look in the eye
A phone on the table, a man on your side
Someone that you think that you can trust is just
Another way to die

Another tricky little gun giving solace to the one that'll never see the sunshine
Another inch of your life sacrificed for your brother in the nick of time
Another dirty money heaven sent honey turning on a dime

A door left open, a woman walking by
A drop in the water, a look in the eye
A phone on the table, a man on your side
Someone that you think that you can trust is just
Another way to die

Another girl with her finger on the world singing to you what you wanna hear
Another gun thrown down in surrender took away your fear, hey!
Another man there he stands right behind you looking in the mirror

A door left open, a woman walking by
A drop in the water, a look in the eye
A phone on the table, a man on your side
Someone that you think that you can trust is just
Another way to die

Adele: Skyfall

This is the end, hold your breath and count
to ten

Feel the Earth move and then

Hear my heart burst again

For this is the end

I've drowned and dreamt this moment

So overdue I owe them

Swept away I'm stolen

Let the sky fall, when it crumbles

We will stand tall face it all together

Let the sky fall when it crumbles

We will stand tall face it all together

At Skyfall

Skyfall is where we start

A thousand miles and poles apart

Where worlds collide and days are dark

You may have my number, you can take
my name

But you'll never have my heart

Let the sky fall when it crumbles

We will stand tall face it all together

Let the sky fall when it crumbles

We will stand tall face it all together

At Skyfall

Where you go I go, what you see I see

I know I'd never be me without the security

Of your loving arms keeping me from
harm

Put your hand in my hand and we'll stand

Let the sky fall when it crumbles

We will stand tall face it all together

Let the sky fall when it crumbles

We will stand tall face it all together

At Skyfall

Let the sky fall

We will stand tall

At Skyfall