

Awesome Movies – On Her Majesty's Secret Service – 007 James Bond

This is one of my personal favorite James Bond films. There's something about a hidden mountain lair staffed with brainwashed beauties, and surrounded by armed henchmen on ski's that appeals to the teen-aged boy inside of me. Not to mention the idea of wearing a kilt where the women reach underneath and write notes on my inner thighs...

On Her Majesty's Secret Service has often been described as the dark horse of the James Bond franchise, in part due to its atypical ending and for its one-off Bond actor, George Lazenby.

Its reputation unfortunately tied Lazenby's ill-reception, *Majesty* has been gaining steady recognition over the last few decades with many now noting it as one of the best Bond films ever produced and some even going so far as labeling it *the* best.

On Her Majesty's Secret Service will probably always remain the most controversial entry in the Bond series, thanks both to its unusually human and romantic story, and the notorious casting of novice actor George Lazenby as 007. Some think these elements ruin the film, while others hail OHMSS as the best Bond ever. I wouldn't go that far in my praise, but for me this is still one of the classic Bond films, true to Ian Fleming's original vision and arguably showing 007 in a more realistic light than any other film in the franchise.

To get the Lazenby issue out of the way first, it is certainly true to say that he lacks the charisma of the man he (temporarily) replaced, Sean Connery, and his impossibly chiselled jaw is somewhat irritating. However, he does look the part, and for a first-time actor he turns in a remarkably assured performance, particularly in the fight scenes but also in Bond's more tender moments, most notably in the highly emotional finale. If Lazenby had gone on to make more Bond films (and

it was his own decision not to do so) he could well have developed into a very fine 007, but as it is I still find his performance in OHMSS perfectly acceptable, and not damaging to the film in any way.

The film itself represented a conscious attempt to get back to Fleming after the increasingly extravagant antics of Thunderball and You Only Live Twice. Director Peter Hunt, who had edited the classic early Connery films, was very keen to remain faithful to Fleming's original story, and as a result OHMSS has an unusually strong emphasis on character and plot, with the gadgetry and humour found in most Bond films largely jettisoned.

Rather like *From Russia with Love*, OHMSS feels like a real spy adventure, as Bond tracks Blofeld down and even adopts a disguise as he infiltrates his arch-enemy's Alpine hideaway, Piz Gloria. Where this film is unique, however, is in the level of emotion it invests in 007's relationships with others. We see this early in the film when Bond quarrels with M and submits his resignation, a sequence which really brings out the affection which both M and Money Penny have for him, but which M especially prefers to keep concealed. This affection is brought out again near the end during Bond and Tracy's wedding, when Q sheds his normal exasperation and shows us his fondness and respect for 007.

However, it is of course the relationship between Bond and Tracy which gives the film its emotional heart. OHMSS sees Bond fall genuinely in love for the first and only time, and personally I found the film's romantic scenes both tender and touching, particularly for being so unexpected in a Bond film. The casting of Diana Rigg as Tracy helps immeasurably in making us believe in this romance, as she is a rare example of a proper actress taking on the role of a Bond girl, and her dynamic, spirited performance makes it easy to see why Bond would fall for her and marry her. It also helps the film's tragic conclusion, itself unique in the Bond franchise, pack far more of an emotional punch than might otherwise have been the case.

Of course, the film has more going for it than just an unusually human Bond.

Hunt directs with great skill, and the Alpine scenery that dominates the film looks absolutely stunning. There is no shortage of great action either, the highlights being a tense and gripping ski chase and an equally thrilling bobsleigh pursuit. Telly Savalas makes for a very effective Blofeld, understated and sinister, and his Rosa Klebb-like henchwoman Irma Bunt is played with relish by Ilse Steppat. There are also echoes of FRWL in the character of Draco, Tracy's father, who is a charismatic Bond ally in the style of Kerim Bey. Special mention should be given to John Barry, who produced his greatest Bond soundtrack for OHMSS. The opening instrumental theme, with its sombre and foreboding tone, sets the serious mood of the film, while the classic *We Have All the Time in the World*, sung by Louis Armstrong, is the perfect soundtrack to Bond and Tracy's doomed love.

However, while OHMSS is undoubtedly a classic Bond film, it just falls short of my personal top five for two principal reasons. The first of these is that the film is too long, primarily because the central

section, where Bond infiltrates Piz Gloria in disguise, is dragged out for far longer than was necessary. Blofeld's plan to use beautiful women as carriers of a devastating eco-virus is the other main weakness, because it is totally preposterous and does not fit into the film's serious nature. I must admit also that, good as Lazenby is, I do wish Connery had agreed to make this film, because with him on board, and a little more editing, I think it could have been the best Bond ever, even beating FRWL. As it is, OHMSS is still a very strong film, its bold deviations from the Bond formula paying off handsomely. It is just a crying shame that it did not perform better at the Box Office, because this would encourage the Bond producers to shift to the high-camp, comic style that would dominate the franchise during the 1970s; sadly, it would be more than a decade before a serious, Flemingesque Bond would reappear on the big screen.

- Orpington

How true are these statements? Is it really just the one with the bad James Bond whose ultimate saving grace is that it's forgettable; or, has it truly earned its place in the top echelons of the 007 series alongside From Russia with Love, Goldfinger, and 2006's *Casino Royale*?



People used to dress better, carry themselves better and smoke better than they do today. On her Majestys Secret Service. This is a classic James Bond movie. Here, we have 007 skiing down mountains, seducing all types of women from around the world and wearing a kilt.

[Major Spoiler Alert] *On Her Majesty's Secret Service* finds James Bond

(Lazenby) desperately trying to track down head of S.P.E.C.T.R.E. Ernst Stavro Blofeld (Telly Savalas) following the events of *You Only Live Twice*.

His trail having run cold after two fruitless years of searching, M (Bernard Lee) removes him from the case.

Distraught and obsessed, Bond takes a leave of absence and accepts an offer from criminal mastermind Marc-Ange Draco (Gabriele Ferzetti) for a clue to Blofeld's whereabouts in exchange for a marriage to his only daughter, Tracy di Vincenzo (Diana Rigg).

Bond, having previously saved Tracy from a suicide attempt, accepts and soon finds himself in the Swiss Alps where Blofeld is devising a new international blackmail plot revolving around a gaggle of brainwashed beauties.



Imagine having a secret lair populated with a bevy of girls from all over the world, and all that on top of an enormous mountain. On her Majestys Secret Service. This is a classic James Bond movie. Here, we have 007 skiing down mountains, seducing all types of women from around the world and wearing a kilt.

From this point, the second half of *On Her Majesty's Secret Service* continues as a practical nonstop chase as Bond attempts to escape Blofeld's mountainous fortress.

Let me give it to you straight, *On Her Majesty's Secret Service* is an absolute, 100% triumph. All the elements work well, firstly there is Peter Hunt's direction. Hunt should have been handed the Directors reins on a Bond movie long before this. He adds action and excitement and blends this in the most stilted and calm manor. In truth *On Her Majesty's Secret Service* is a return to the less Gadget and Comic Book laden world of the likes of *Goldfinger* and *You Only Live Twice*, and echoes the Flemmingesque thriller world of *Dr No* and *From Russia With Love*. Those who don't like the first two additions to the Bond series don't flinch, *On Her Majesty's Secret Service* has a strength and style beaming with energy and excitement twinned with realism. never seen in a Bond Film before or since.

This will always be remembered as George Lazenby's go at Bond. It is also remembered as the one Bond that flopped at the box office. Well, on a budget of \$9million and with worldwide grosses of \$80million, hopefully the notion of disappointment will disappear. There is also the fact that the Video and DVD versions of the movie consistently outsell all other Bond Titles worldwide. George Lazenby is an absolute revelation as Bond. I had my doubts but was still interested to see how he did. Lazenby rivals Connery in the Romantic and Action scenes and does pretty well with the dramatic scenes. In truth he is the most under-rated Bond. He makes a very believable Flemmingesque Playboy. He looks good in a tuxedo, on ski's, with women, in punch ups. Lazenby is helped by a strong support cast. Diana Rigg is beautiful and very believable as the Contessa, Tracy, with whom our James falls in love with, and eventually marries. Rigg displays a full range of acting and beauty to make her the most memorable of Bond Girls, and for one, which I don't mean to spoil, in particular. Telly Savalas is a very creepy, chilling and enjoyable Blofeld. It could be said that he is the most memorable of Blofeld's. He is obviously having the time of his life with the part and it is a pity he didn't play the character in future outings. There is also the return of M, Q in a rather quiet outing this time, and a Money Penny, heart broken at the notion Bond could marry anybody other than herself.

Now, if you add to all the above some of the finest action set pieces in motion picture history you have an idea of the scale of this epic. The Alpine sets, and Skiing and Bobsled chases really bring out the purest sense of adventure. *On Her Majesty's Secret Service* is the most memorable Bond Movie from my Childhood. I remember watching this one Christmas eve with my Grandparents, and their house looked very much like Blofeld's Alpine Fortress [Without the Ladies, alas]. The movie has really thrilling ski chases, you really do believe a man can ski, and once more think you are skiing with him. This is very much THE Christmas Bond movie. It is also soaked with some delightful Christmas themes by

the master John Barry, composing perhaps his best Bond theme. We Have All the Time in the world, sung by Louis Armstrong is a beautifully moving song, made all the more so by Tracy's fate at the end of the movie. There is also Barry's rousing On Her Majesty's Secret Service Theme, unlike anything ever heard in cinema's or movies before.

But it is the realism between the characters and the story that helps make On Her Majesty's Secret Service work. By far the most under-rated of the Bond movies, and a strong contender for the Best Bond Movie of all time. This is the greatest. Bond movies should try to be to be like this in future. Go and see it for yourself, dont listen to the the negative reviews. You have all the time in the world.

- Dock-Ock

From incredible ski pursuits to bell tower brawls and icy crash derby car races, Bond is pushed to his most vulnerable, breathless limit as he barely dodges a never-ending army of goons in fantastic (and, at one point, literal) cliffhanger fashion.

When he is eventually tracked down by Tracy, she is as much a reprieve to Bond as she is to the audience.



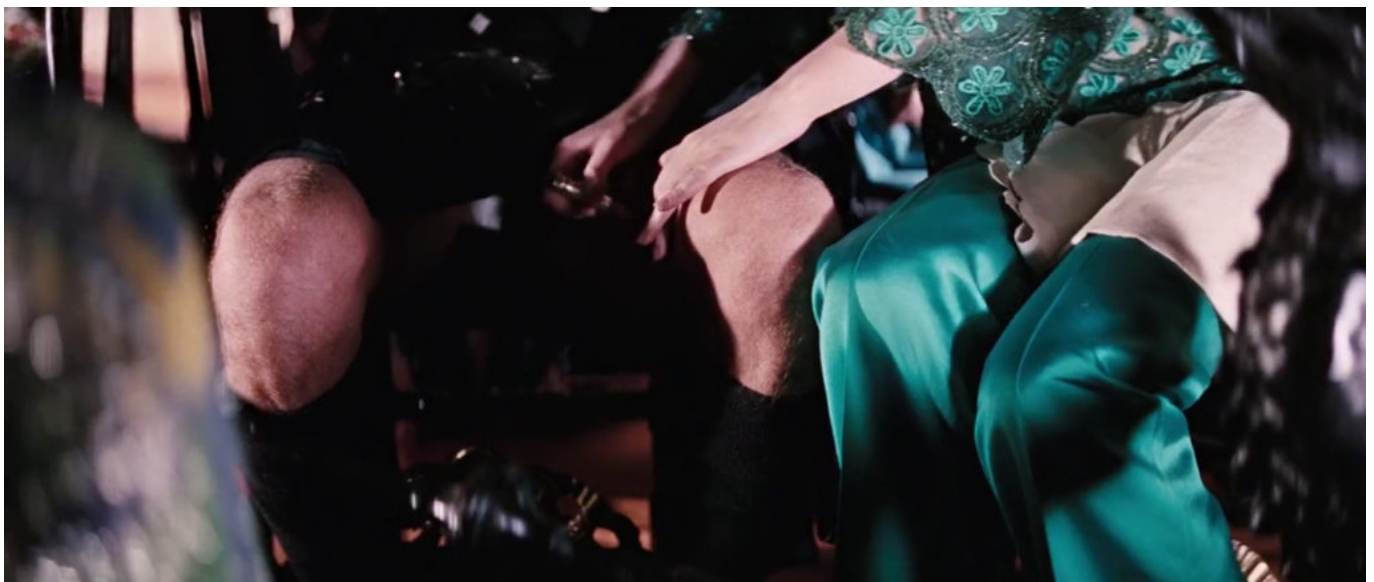
I well remember this movie where the hero, James Bod, sits wearing a kilt and surrounded by very attentive women who hang on every word he utters. On her Majestys Secret Service. This is a classic James Bond movie. Here, we

have 007 skiing down mountains, seducing all types of women from around the world and wearing a kilt.

Unfortunately, their escape is only half successful as Blofeld causes a massive avalanche that blankets both Bond and Tracy leading to her capture as a hostage.

With M powerless to sanction an official rescue, Bond teams up with Draco to launch a full scale assault on Blofeld (which includes an awesome shot of Bond sliding across an ice covered walkway belly first into battle with a machine gun!).

After a bobsled run leaves Blofeld supposedly dead, Bond, realizing his true feelings for Tracy, marries her leading to a heartbreaking denouement as Blofeld enacts one last act of revenge and has her viciously murdered minutes into their honeymoon.



In these older movies you could be very sensual, with a hint of sexuality, but not resort to overt crude sex. Here we have one of the chicks giving James Bond her room number. On her Majestys Secret Service. This is a classic James Bond movie. Here, we have 007 skiing down mountains, seducing all types of women from around the world and wearing a kilt.

On Her Majesty's Secret Service is a showcase of how to properly execute an epic Bond film.

Gone are the fantasy and over-the-top machinations of spaceship hijacks, rocket cigarettes, and secret volcano bases from the last film.

Though the overall threat level may be reduced comparatively, Blofeld's plan remains one of global devastation keeping the stakes up to par with the two previous films but with a far more grounded approach (despite the ludicrous nature of the brainwashed girls being utilized for biological warfare).

The Best Bond? Yeah, I think so. Like most people who are interested in James Bond, I saw the films over and over on TV before I read any of the books. I then got round to buying *Casino Royale*, and being knocked out by it - this was somewhat different to *Moonraker* and all that Roger Moore stuff. So I read the books in their sequence, seriously the best way, and by the time OHMSS came round, I had a pretty good idea of who James Bond was. And, I'm sorry to inform all the Seanophiles, James Bond is not Connery, Moore, Dalton (though he came close, but is Welsh..) or Brosnan. Oddly enough, given the choices, he's kind of like George Lazenby.

Sure, Sean Connery was suave, sexy, and spoke rather curiously, Timothy Dalton had the serious side sorted, Brosnan is sophisticated etc, Roger Moore.. well, another time, maybe.

George Lazenby, maybe due to his lack of experience, (though why is his debut so widely mulled over in that respect.... it's not something that most actors are subjected to?) is not so at ease with his surroundings, not so cocksure that everything is going to work out fine as the others, and this is the real James Bond. The one in the books. You can almost believe in this one. And when things don't work out fine, you feel a weird familiarity with him. He's just a man, though admittedly he's disproportionately talented at a pretty impressive range of activities, from skiing to flying, swordsmanship, shooting people, jumping out of things, carnal endeavours etc.. Oh no, sorry, that's me. Well, anyway, I'm quite tired now. OHMSS is the best of the films, though *From Russia With Love* contains possibly the finest fight scene of all and maybe the best trio of baddies (including a slightly peripatetic Blofeld) and is Connery's best.

George Lazenby is the best Bond, because his talents - a certain naturalistic charm, physical dexterity, and a capacity for possible failure - are used brilliantly, and he is closer by far than any of the others to the book-Bond.

There you go.

Oh, and Diana Rigg is the best 'Bond girl', though that description is not very fair to her, We Have All The Time In The World is the best Bond song, and the theme tune is possibly John Barry's finest work.. let alone being the best Bond title theme.

There you go again.

Thanks for reading, and if you happen to disagree, well... you're wrong. Cheers.

- gholway

More significant is Bond's personal journey at the heart of the picture which effectively sells the danger present.

Moreover, *Majesty* presents one of the rare instances where Bond is a true underdog – the metaphoric St. George vs. the dragon.

The desperate barrage of near misses is practically overwhelming and, for the first time since a few hints in *Dr. No*, we witness a Bond that is almost overcome with fear.



Just some of the gals on top of the isolated mountain. They are quite entranced by the appearance of James bond into their lair. On her Majestys Secret Service. This is a classic James Bond movie. Here, we have 007 skiing down mountains, seducing all types of women from around the world and wearing a kilt.

Heck, at one point, as 007 is trying to avoid Blofeld's goons in a crowd, he accidentally runs into a polar bear-suited man brandishing a camera.

Like "From Russia With Love," "On Her Majesty's Secret Service" is filled with mysterious characters and realistic action. Blofeld's plot involves germ warfare and his stronghold this time is a converted Swiss allergy clinic. The film is loaded with action. ski chases, bobsled chases, car chases, helicopter attacks, fights in the surf, fights in the hotel, fights in the office. Peter Hunt succeeded in distracting the audience from noticing that a new Bond was on duty.

The new Bond pauses to take a finger of caviar... Dom Perignon '57 and five-star Hennessy brandy are his mouthwashes of choice... He discovers that he lived with his aunt in Pett Bottom, and his family motto is 'The World Is Not Enough.' He impersonates a genealogist to gain entrance to Piz Gloria... He wants to take the head of SPECTRE to Augsburg (West Germany) to verify certain records regarding his claim to a title... He spurns a Mafioso one million gold dowry; uses telescopic sight from a sniper's rifle to spot a beautiful young woman on the beach; wipes away a Contessa's tears; drives his Aston Martin wearing a hat and smoking a cigarette, and turns to the viewer saying in perfect seriousness, "This never happened to the other fella."

The sixth Bond film takes place all over Europe with a united nations of glamorous babes called 'angels of death,' where 007 finally meets

his female match, falls in love, and gets married□ The motion picture is an emotional story that reveals more of the world of 007□

It starts with Bond, ready to resign from the Secret Service for being taking off Operation Bedlam... With John Barry's best music, Bond reminds us of a whole bunch of familiar faces... He begins to look over his mementos which include Honey's knife belt from 'Dr. No,' and the strangler watch from 'From Russia with Love.' The sequences from all the previous Bond films reinforced the idea that this new Bond is still a member of the same team, a man who answers to a crusty retired Admiral, and still is engaged in sexy banter with a loving secretary...

It is Draco's daughter though, the ravishing Tracy (Diana Rigg), who adds a bit of class to the role of the Bond girl, and makes the film quiet interesting... Tracy is the troubled woman who steals Bond's heart... She is a spoiled woman wandering fully clothed into the sea... She is dangerous with her red Ford Cougar, a broken bottle, and at the baccarat table...

Gabriele Ferzetti is one of the most sympathetic Mafia dons ever to charm the screen□ Draco likes the fact that Bond is interested in his daughter, and he's determined to help her find the right husband□

Telly Savalas' Blofeld does reveal sides to his character previously unseen: the class snobbery□which M remarks upon, and the vanity which Tracy flatters to force him off his guard, and his irritation with one of his skiers who ends up in a tree... Posing as a world-famous allergist, this bald arch-villain would only give up his deadly scheme throughout the world if offered a complete pardon for past crimes and a title...

Irma Bunt was perfectly portrayed by German actress Ilse Steppat, who, unfortunately died soon after the film's release□ She is Blofeld's second-in-command, who keeps the Count's attractive 'patients' under control...

Angela Scoular (Ruby) becomes Bond's first conquest when she writes her room number in lipstick on 007's inner thigh□

Moneypenny (Lois Maxwell) hands her boss a request for two weeks leave rather than Bond's dictated resignation... Her act results at once funny, moving and warm: 'What would I do without you?' ask both Bond and M separately once she's settled their contretemps...

"On Her Majesty's Secret Service" features Barry's exquisite song, "We Have All the Time in the World," which is sung with real emotion by Louis Armstrong...

- Nazi_Fighter_David

Lazenby's bug-eyed overreaction at the sight is enough to make Bruce Camp-

bell proud!



Of course, James Bond seduces, and is seduced by a large number of very attractive chicks. All who want some of what he has to give. On her Majestys Secret Service. This is a classic James Bond movie. Here, we have 007 skiing down mountains, seducing all types of women from around the world and wearing a kilt.

Regardless, this approach leads to a far more gripping adventure and one that perfectly lays the basis for the film's tragic ending.

Much has been said about George Lazenby's performance in this film.

Is he the natural successor to Sean Connery? Very few (if any) would say so; however, what he lacks in charm and screen presence, he makes up for in sheer earnestness.

His most redeeming quality is that, outside of Daniel Craig, he is the best brawler in the franchise delivering vicious uppercuts and thoroughly selling all his fight scenes – particularly an early rousing mano a mano ho-

tel fight.



The boss, very manly, with a bow tie and pipe. Ah, me thinks that you wouldn't be able to do this today in modern progressive London. On her Majestys Secret Service. This is a classic James Bond movie. Here, we have 007 skiing down mountains, seducing all types of women from around the world and wearing a kilt.

Beyond his athleticism (he would later train with Bruce Lee himself), Lazenby's best scenes are centered on character actions that diverged significantly from anything associated with Connery's portrayal – particularly Bond's tender proposal to Tracy and his tearful reaction to her death.

In these fleeting scenes, Lazenby more-or-less succeeds in delivering a poignant, sincere performance.



Being a secret spy is hard work. If you are not killing people, you are off seducing them. On her Majestys Secret Service. This is a classic James Bond movie. Here, we have 007 skiing down mountains, seducing all types of women from around the world and wearing a kilt.

If anything, what really bogs down Lazenby the most is the vestige of Connery.

Unlike Roger Moore who was given the opportunity to make Bond his own, Lazenby is put in the unenviable position of trying to emulate him.

Having been a huge Bond fan since I was a mere lad in the early '80s, I still don't know why I just recently saw this film for the first time in 2010. I suppose I must blame the fact that it is criminally underrated and under promoted. It's very rarely shown on TV except on holiday Bondathons (I love those!) and casual fans typically know nothing of it. I've always considered myself more than just a casual Bond fan, so I finally ordered the Ultimate Edition DVD recently and I INSTANTLY ranked this among the all time greats of the series. Wish I had seen it earlier, but no matter, I will view it many more times over the years....

Lazenby's Bond was much more realistic and true to the novels, a human being that is far more talented than most, but not a superhero and in this movie not armed with numerous gadgets. He certainly played the role with dignity and it's a shame he didn't return for at least one more. But I am glad that Roger Moore was able to enter the series in his prime shortly after this rather than waiting until later, so it

worked out.

Beautiful places have always been an integral part of Bond films, and it doesn't get more beautiful than the Swiss Alps. I'm going to make a point of visiting Blofeld's headquarters (a real restaurant) one of these days. It must have been quite an undertaking to build it in such an isolated place as they discussed in the DVD extras. I also love Bond's modernized Aston Martin in this film and the look of the film in general is just fantastic. And for home theater owners, the avalanche scene sounds absolutely amazing on a powerful system! I thought pictures on the wall in my theater room were going to fall!

SPOILERS: This film is unique in that Bond falls in love marries for the only time in the entire series, but being Bond, it was bound to end badly. A touching scene, the only real one in the entire Bond series actually. His wife was a very memorable and charismatic Bond girl and now I can put into context the visit that Roger Moore made in the beginning of *For Your Eyes Only*.

Bottom line, if you're a Bond fan, having this in your collection is mandatory.

- [Enforcer686](#)

From the awkward kilt get-up to some awful puns noticeably ADR'd in at the last minute (not to mention a badly conceived pre-credits fourth wall break that bizarrely refers to Connery as the "other fella"), the film may as well have been called *In Sir Connery's Public Shadow*.



Just some of the great selection of gals on the top of the mountain. They

all have their charms and are very attracted to a man with manly charms. On her Majestys Secret Service. This is a classic James Bond movie. Here, we have 007 skiing down mountains, seducing all types of women from around the world and wearing a kilt.

It doesn't help that in an attempt to hammer into viewers that this is indeed the same James Bond as Connery, *On Her Majesty's Secret Service* is full of constant call backs to the previous films, such as Bond looking over his office keepsakes from *Dr. No*, *From Russia with Love*, and Thunderball...

I must admit I initially never gave this entry much of a chance. Whenever it was on TV I tried to watch it, but I just couldn't get into it. Then last year, I saw a widescreen tape version on sale and decided to buy it. When I finished watching it I was sorry I had ignored it for so long. It's very good. I thought Lazenby did a good job as Bond, and Savalas turned in equally good work as Bond's nemesis. And Rigg is as sharp as she is lovely. This is one for the collection.

- cmt-2



James Bond meeting some of the gals on the mountain top. He's quite the hit with the ladies. On her Majestys Secret Service. This is a classic James Bond movie. Here, we have 007 skiing down mountains, seducing all types of women from around the world and wearing a kilt.

...a dwarf randomly whistling the tune from *Goldfinger*, and, most egregiously, a credit sequence that focuses on Connery-less clips from the preceding entries in the series!

To understand the controversy behind *'On Her Majesty's Secret Service'*, one must understand the events so impacting the spy genre by the time of its production in 1969. After the back to back tremendous successes of *'Goldfinger'* and *'From Russia With Love'*, every hack producer and distributor rushed to make spy movies.

There were serious ones (*'The Spy That Came in From the Cold'*, *'The Ipcress File'*), satirical ones (*'Our Man Flint'*, *'The Man From U.N.C.L.E.'*, *'Get Smart'*), and incredibly silly ones (*'The Silencers'*, *'Last of the Secret Agents'*, *'Casino Royale'*). *'Casino Royale'* was especially damaging, since it was (VERY LOOSELY) based on a Fleming novel, and used the character of James Bond, 007.

In fact, in *'Casino Royale'*, nearly EVERYBODY played *'James Bond'*. *'If we don't know what we are doing, how will the enemy,'* was the explanation *'James Bond'* (David Niven) gave to explain why MI6 was calling all its agents *'James Bond'*.

To protect their franchise, the producers of the *'real'* James Bond movies emphasized in their promotion *'Sean Connery IS James Bond.'* In a demonstration of *'gratitude,'* Connery up and quit the series, leaving *'On Her Majesty's Secret Service,'* which was shortly to go into production, without a *'Bond.'*

Arguably the most ambitious and difficult to shoot of ALL the Bond films (at least to that time), it's a miracle ANYTHING works in OHMSS. Much of the time it works VERY well, though the shaky underpinnings of the first hour frequently threaten to undo it. There is so much choppy editing and dubbed dialogue, one begins to suspect he is watching a foreign film.

The second hour plus works much better, all the more surprising since it was shot first. One reason may be that the film went WAY over both shooting schedule and budget, and there was enough made up *'bad'* press to put a great deal of pressure on the producers, first time director, Peter Hunt and star, George Lazenby.

In the middle of it all, Lazenby's publicist announced that Lazenby was not going to do another Bond (Lazenby is credible when he says that announcement was not his idea. One suspects, from the bonus material, that Cubby Broccoli planted that story to discredit Lazenby, should the film fail). Add to all this the films' tacked-on, unhappy ending (planned to be the prologue for *'Diamonds are Forever'*), which plays completely against the humor of earlier moments, and it's a wonder the film was NOT a dismal failure.

Quite the contrary, OHMSS is one of the BEST of the Bond films, filled with nonstop action, outstanding stunts, incredible sound, the best score (along with 'Goldfinger') and a credible enough romance to lend it genuine poignancy. Lazenby overcame many tremendous handicaps: having to replace one of the best known and popular actors in the world; he was 28, younger than Connery when he made 'Dr. No'; he was completely inexperienced as an actor (OHMSS was Lazenby's FIRST movie, not just his first starring role); his accent (thick Australian outback) and the INCREDIBLE physical demands (Lazenby did many of his own stunts).

Considering all this, Lazenby is downright remarkable. Certainly, in my opinion he is better than either the snooty Timothy Dalton or the lightweight Roger Moore were in ANY of their outings as Bond..

The bonus feature on the DVD concludes with strong evidence that Lazenby became a scapegoat, despite the eventual financial success of OHMSS. Lazenby, refreshingly displays no bitterness that his career nearly ended as soon as it began. He's had a reasonably busy career playing character roles and we have OHMSS. Not a bad deal at all.

- Bob-45

This backfires in a couple of ways: 1.) it keeps reminding the audience of Connery and henceforth how much better he was in the role and, 2.) it establishes the film in a firm continuity with what has happened before – a continuity that the film blatantly breaks by disregarding the fact that Blofeld and Bond have met before!



The girls are mesmerized by his appearance, mannerisms and behavior. Every

man wants to be like James Bond. On her Majestys Secret Service. This is a classic James Bond movie. Here, we have 007 skiing down mountains, seducing all types of women from around the world and wearing a kilt.

The Bond producers had shortsightedly adapted Ian Fleming's S.P.E.C.T.R.E. trilogy out of order (*Majesty* is actually the dark middle chapter between *Thunderball* and *You Only Live Twice*) causing significant narrative issues and also robbing the natural revenge-bent conclusion that *You Only Live Twice* aptly provided (akin to releasing *Return of the Jedi* before *The Empire Strikes Back* and attempting to place a band-aid on the story issues).

In the books, this was the first instance of Bond and Blofeld meeting face-to-face and since this was a more faithful adaptation, a choice was made to not have the characters recognize each other despite meeting at the conclusion of the last film (a choice easily unraveled by the opening credit flashbacks to *Twice!*).

This is one of my favorite Bond's. It has the best story and most closely resemble the original novel. It has become notorious for featuring a one-time Bond, George Lazenby, but it surpasses most of the later films.

Lazenby gets far too much criticism. As a first time actor, he is quite good. Yes, his performance is mixed, but so are several other actors, many with far more experience. More time should have been put into acting classes and rehearsal for Lazenby, to prepare him for the role. Instead, they concentrated on his look and mannerisms. This has been one of the failing aspects to the films; the emphasis on sight rather than substance.

Diana Rigg is fantastic as Tracy, which is to be expected. Who else but Emma Peel could marry James Bond? (wonder what Mr. Peel thought, or Steed, for that matter.) Rigg is the first, and arguably the last real actress to play the female lead in a Bond film. Most are chosen for their looks and their performance rarely rises above looking sexy. Rigg has the looks and sex appeal, but she also has the acting chops and tends to dominate any scene she is in.

Telly Savalas was an interesting, yet mixed choice for Blofeld. He is quite charming, but not very menacing. He was far deadlier in the *Dirty Dozen*. Blofeld was far more effective before he was seen in the

series. Imagination was always far better than reality. Savalas seems more like a gangster than a megalomaniac. Since I saw this after Kojak, I kept waiting for him to say, "who loves ya baby?"

The stunts are fantastic and act in service to the plot. The ski chase is gripping and the tension builds throughout. Although it becomes obvious in several scenes that Diana Rigg is doubled by a man, it is not too distracting.

Ultimately, the story raises this above the level of most Bond films. The plot moves along at a quick pace and there are few sidelines. The jokes are kept to a minimum and character is stressed. The action scenes are eye catching, but never out of place. The threat is believable and the final resolution to Blofeld's plans works.

Spoiler: The director has said he would have preferred to open Diamonds Are Forever with Tracy's death, and then lead to the search for Blofeld. I disagree. I think the death scene is one of Lazenby's best and it carries quite an impact. It lets you know that Bond must return to his work to gain vengeance. I think DAF should have opened with a flashback to the scene and then the hunt for Blofeld. If the death had not occurred at the end of OHMSS, then the opening of DAF would feel like a cheat, much like the opening of the second Austin Powers film. It would just seem like an excuse to get rid of the wife and return to business as usual.

- grendelkhan

The only slim explanation is that Bond is in disguise (which consists of a pair of glasses – the epitome of incognito espionage – and a different accent) and that Blofeld has cut off his earlobes in the hopes of achieving a prestigious title.

But hey, if it works for Superman, maybe it works for Bond too.



A good secret agent is a professional in and out of bed. Here we have him catching up on some business relations. On her Majestys Secret Service. This is a classic James Bond movie. Here, we have 007 skiing down mountains, seducing all types of women from around the world and wearing a kilt.

Continuity issues aside, *On Her Majesty's Secret Service* provides yet another positive up-step in the series in the form of Telly Savalas – hands down the best Blofeld to date (Christolph Waltz included).

Smart, menacing, and conniving, Savalas' Blofeld is the anti-Bond, every bit as charming and clever as our hero.

On the surface, he may not look as memorable as Donald Pleasence's take on the character, but he is far more effective and a true threat to Bond.



Telly Savalas makes a great villain. On her Majestys Secret Service. This is a classic James Bond movie. Here, we have 007 skiing down mountains, seducing all types of women from around the world and wearing a kilt.

Diana Rigg is as beautiful as she is brilliant as Tracy.

It never rings false that this is the woman that finally snags Bond's heart.

Vulnerable but with a subdued fire ready to spring, Rigg is terrific, managing to effortlessly lift the struggling Lazenby in every scene they share.

I have read some of the negative reviews for this movie and I have to say that I agree with NONE of them except for the slightly unnecessary two and a half hour length.

Regardless, this doesn't ruin On Her Majesty's Secret Service in any way to warrant a serious complaint as far as I'm concerned. As with the positive reviews this film received, I agree with most all of them. For one, George Lazenby replacing Sean Connery as Bond may have displeased some but I think he did just as good of a job and would not have minded a bit if he became the next Bond for a few more films.

This movie also had some enjoyable action scenes; some of which would later get mimicked in future Bond installments. The bond girl is by far

one of the best.

To be a little more specific, this bond girl plays a significant part in the Bond series as a whole that no other bond girl shares. However, I won't reveal why that is because I don't usually give spoilers for the courtesy of those who haven't seen the films that I review.

The ending alone for this movie got several mixed reviews but I can say with certainty that had it not ended the way it did, the Bond franchise might have come to an end.

- [thomas-williamson-ga](#)

Likewise, once they partner up in the second half escape, they make a memorable, natural team (I especially like Bond stealing kisses as she mercilessly drives enemy cars off the road!).



I'm not really a great fan of his plaid coat, but after all it's another time and place. You need to take that into consideration. On her Majesty's Secret Service. This is a classic James Bond movie. Here, we have 007 skiing down mountains, seducing all types of women from around the world and wearing a kilt.

Her wedding day demise (a death that shrewdly bookends a film that began with her suicide attempt) is a tragedy brought to fruition almost solely due to her indelible charisma – a gutsy move from the Bond producers whose films were mostly known for escapist fun.

Keeping in line with the grittier productions of the time such as *Bonnie and Clyde*, *Midnight Cowboy*, and *Easy Rider*, *On Her Majesty's Secret Service* presented a natural, contemporary progression for the Bond series – a turn that was regrettably rejected in a 180° about face with the campy *Diamonds Are Forever* two years later.

Peter Hunt, stepping into the director's chair after editing all the previous Bond pictures, shapes one of the most stylized film in the series.

On Her Majesty's Secret Service (1969) is the first Bond film to replace Sean Connery and the only film which Australian actor George Lazenby portrays the role of James Bond.

This film is probably the most faithful adaption to the Bond novels, giving the film a sense of realism and drama.

James Bond is on a search for his nemesis Ernst Stavro Blofeld (portrayed by Telly Savalas) who had merely escaped his death from the previous film, *You Only Live Twice* (1967).

He encounters a beautiful countess named Tracy (portrayed by Diana Rigg) who is the daughter of Marc Ange Draco (portrayed by Gabrielle Fazzetti), boss of a huge crime organization called the Union Corse.

Due to Bond's detour, M (Bernard Lee) suspends him from the mission, Bond responds to almost resigning from the Secret Service as he is saved by Moneypenny (Lois Maxwell) who writes to M that he was going to take a several-week vacation.

As Bond falls in love with Tracy, he also finds connections to Blofeld through a College of Arms professor, Sir Hillary Bray (portrayed by George Baker).

Apparently Blofeld is disguising as a Count running a clinic in the Swiss Alps that supposedly cures allergies of all kinds. Bond infiltrates Blofeld's base disguising as Hillary Bray, encountering beautiful girl patients ("Angels of Death") from various countries.

Bond discovers the psychic therapy the patients go through while sleeping with one of the patients.

Bond's cover gets blown and is captured by Blofeld, who reveals his plan to spread a pandemic that could wipe out the world through his "cured" patients.

Bond escapes the base through an elaborate and well-choreographed ski

chase as he encounters Tracy who helps him escape from Blofeld's crew.

Later that night, Bond proposes to Tracy (something we will never see in a Bond film) and plans to quit his job after this mission. Unfortunately, their time is cut short as Blofeld kidnaps Tracy after another ski chase.

Bond and Draco rescues Tracy and blows up Blofeld's facility. Blofeld breaks his neck during a bobsled chase with Bond, but manages to survive. Bond and Tracy get married and are happily driving down the road until a sudden machine gun fire from Blofeld's henchman Irma Bunt (portrayed by Ilse Steppat) fatally hits Tracy.

The film ends with Bond in tears (another thing we'll never see in a Bond film) over his blood-shed Bride, as he murmurs to a traffic cop that "We had all the time in the World".

This film was financially successful, but did not make a profit as much as its predecessors did.

The critical response was somewhat positive, but was negative towards Lazenby's portrayal of James Bond. I would give a lot of credit to the filmmakers (especially director Peter Hunt) who polished Lazenby into a fine Bond.

Considering how Lazenby did not have any acting experience prior to this film, I would give him credit for portraying that very emotional and tender side of Bond.

Lazenby also matched that physique of a Bond, as it is portrayed through the excellently choreographed fight sequences. Despite those feats, Lazenby quit the role of Bond from a bad career advice from his agent who saw no future into the Bond films.

I would also praise Lazenby for not parroting Connery's take on Bond, as most actors would most-likely parrot their predecessor's approach to the character.

This film would not have been as good if Connery was portraying his rough and cold-hearted edge of Bond. On Her Majesty's Secret Service is a great film with great action, story, and music that defines the true essence and pleasure of a Bond film.

- bock_g

Some of the shots, composed by cinematographer Michael Reed, are incredible with a particular focus on reflections such as Bond wistfully recalling Tracy's kidnapping while looking through a window...



The ski scenes are what everyone remembers this movie by. I however am a bit strange and instead remember it for the secret lair filled with a bevy of chicks. That was what really appealed to me as a teen-aged boy. On her Majestys Secret Service. This is a classic James Bond movie. Here, we have 007 skiing down mountains, seducing all types of women from around the world and wearing a kilt.

Suggestive of the story further delving into Bond as a human being (this is, after all, the film where we finally learn more about his history and family motto, "The World is Not Enough"), these artistic touches help accent the story rather than existing only to call attention to themselves.



There's nothing like showing a little bit of cleavage to get a man's attention up. On her Majestys Secret Service. This is a classic James Bond

movie. Here, we have 007 skiing down mountains, seducing all types of women from around the world and wearing a kilt.

As mentioned before, Lazenby excels during the action scenes – sequences that run the gamut of creative staging and editing. Although there are a few minor quibbles such as Hunt's preference for fast motion editing, the film's set-pieces provide a sustained high-level of excitement with a few creative twists thrown in for good measure (such as a chase through ever-green forest with Bond on one ski).



It's the romance and seductions scenes that the older James Bond flicks are remembered for. Today, there is an overload of hyper-action, and a near dearth of male-oriented seduction. On her Majestys Secret Service. This is a classic James Bond movie. Here, we have 007 skiing down mountains, seducing all types of women from around the world and wearing a kilt.

On Her Majesty's Secret Service, Fleming's tenth 007 novel, is one of the most faithful adaptations in the Bond film series – very much a welcome sight after the Roald Dahl-scripted fantasy of *You Only Live Twice*.

As such, there aren't many significant differences between the source and screen. By the same token, the film version follows the same path as *From Russia with Love* and *Goldfinger* with some minor improvements to the novel.

For example, the book has both Bond and Tracy successfully escaping Blofeld's forces in Switzerland.

Once, at the library, I had a flashback of something my history teacher once told me. "Without Soviet Union, we wouldn't have had a lot of things." Then, someone mentioned, accurately, that Bond films owe their existence to the hammer and the sickle. Then he said, "Pooh, the Bond FILMS! Read the BOOKS. They're good stuff. The films are just bunch of women and gadgets." So I went to look for Ian Fleming, and the title that caught my eye was On Her Majesty's Secret Service, which is recognized as one of the best books in the series. I started reading the book. I was surprised at how slow pace and dark it was, and how Bond wasn't this confident, suave character who always knows what to do. Sean Connery is not, I repeat, not, Ian Fleming's James Bond. Of course, he is the best film version of James Bond, but he is too good a suave character to be Bond. I can't imagine a superspy who'd say "Yeesss" as Connery does.

I must say, more than anyone, George Lazenby is the James Bond of Ian Fleming's novels. He is like Bond in the books, trying to be smooth but always somewhat unsure. He has a command of the screen, that he isn't afraid to tell you he's there. The biggest gripe I have about Pierce Brosnan is how he sometimes doesn't get a grip of things on set and his somewhat higher, softer voice (and also how he pumps endless rounds of automatic fire upon enemies who have a propensity for getting hit while he himself has to be missed by endless rounds of enemy fire). Lazenby has a voice that I imagine Bond would certainly have. I certainly don't think he was a bad Bond. I think he WAS Bond. The other four actors have played their versions of Bond, but Lazenby is the only believable, human, imperfect James Bond. And his lines aren't that bad, come on. The only poorly delivered line was, "He had lots of guts." I think he should have delivered that with a bit more Connery, but that's a minor detail.

The stunts are great and so is the scenery, and the only bad cinematics are in the ski scenes when they show closeups from the front. They look very fake, but that must be forgiven for 1969 when it was made. They did not have Handicams and they certainly did not have Photoshop to blend projected images as well as we can nowadays. But they certainly do not distract the excitement from some of the best snow scenes in 007 films. The ski chases which became trademark of James Bond started here. It's funny how in the book, Bond is very worried about skiing, since he's rusty from not having skied for a long time. The sled chase is excellent also.

OHMSS is the only film where Bond drinks beer and gets married. Which brings me up to the next point, that Diana Riggs as Tracy Draco (later Bond) happens to be perhaps the best Bond girl ever. Without doubt, she is full of excitement and danger, not afraid to strap on a couple of skis amid gunfire and avalanche. Certainly not a certain Natalya Simonova. She is Bond's identical counterpart, experienced but having

gotten nothing out of relationships, and quite a driver also. She's the only Bond girl to really connect with the audience, to make herself more important in comparison to Bond, but that's part of the excellent novel on which the movie is based. Whatever happens to her touches the audience more than whatever happens to Bond (who, as we all know, will always somehow make it). Her surprise appearance at the Christmas celebration brightens up everything in an instant, and the ending is probably the only genuinely sad scene in all 20 of the Bond films.

The opening scene is great in terms of action, but I found it rather disappointing that for no apparent reason, baddies want to kill Bond. The book does it a lot better, and it wouldn't have been much more difficult to do what the book did, although that would not have provided the proper material to introduce the new Bond with the immortal, "This never happened to the other fellow." See, how it is told in the novel is he spies on Tracy as she tries to drown herself, and by this time Bond knows her. He is spied on by Draco's men who take him in, and the rest of the story is told in flashback, with a car chase leading up to the casino scene and rendezvous, without all this fighting mysterious bad guys in between. But I thought the opening sequence was quite good, even with the change-up. It's just, with what proof does Bond try to rescue Tracy? She could have been just going out for a swim. It makes much more sense when he has already met Tracy. Yet some of the additions to the movie are good, such as having Tracy with Blofeld when SPECTRE headquarters is attacked. It makes it that much more personal.

This is my first review on IMDB, and OHMSS gets a well-deserved 10 out of 10. Bond in kilts, hypnosis, world domination, and Blofeld's cat combine to make it a worthy experience. Lazenby was not the best Bond, but perhaps the only real Bond. OHMSS is easily the best Bond film, and dare I say, the ONLY Bond film.

- [wontgetfooled622](#)

This leads to an implausible and less motivated reason for Bond to seek out Draco's assistance for an all out assault on Blofeld's base – especially since the novel has M sanctioning the attack rather than having his hands tied.

This has the unfortunate effect of keeping Bond's personal initiative lower in addition to unwisely omitting Tracy from the narrative for a significant amount of time.



A skiing scene. On her Majesty's Secret Service. This is a classic James Bond movie. Here, we have 007 skiing down mountains, seducing all types of women from around the world and wearing a kilt.

Despite the overall polish to the novel's film adaptation, there are a couple of missteps.

For instance, both the book and movie begin with Tracy's beach suicide attempt; however, the book doesn't present the event as randomly as the movie suggests. The novel spells out that not only has Bond met with Tracy but that they've already spent the night together (a scene that takes place later in the film). Guess the producers opted not to have the first woman George Lazenby slept with in the franchise attempt to kill herself afterward!

The novel's approach to this opening is far superior.

Going by the movie, the scene plays out as not only coincidental but totally incomprehensible when you put all the pieces together.

Bond randomly follows a girl to a beach, stalks her with a rifle scope,

somehow deduces that she is trying to commit suicide rather than a swim (which would have been supremely awkward if he was mistaken), rescues her, and then is attacked by her bodyguards (who really only had *one* job to do!)?

It could be implied that Bond had been tracking her due to her parental ties and possible Blofeld lead but the film later suggests otherwise.

While certainly not as egregious as *Thunderball*'s pile of coincidences, this is certainly one of the weakest narrative points in the film.

On Her Majesty's Secret Service (1969) in my opinion was the best film of the series. I felt that George Lazenby was unfairly slagged by the critics for his performance. He did the best that he could. His acting fit very well for his character.

The direction moved the film at an even pace. The action set pieces were impressive and Diana Rigg was hot. Telly Savalas was excellent as Blofeld, he gave the character a suave touch. But you call tell that underneath his mack daddy act he was all business, and violent business indeed.

Everything about this movie had a cool aura to it. The stunt scenes were amazing (for it's era) and the cinematography was beautifully shot. I had one bone to pick with the film. The in jokes got a bit heavy handed. Other than that it's a fun film. Too bad George Lazenby was demoted to B-Movie hell after this flick (at least he got a three picture deal with Golden Harvest where he made three classic action films).

I have to give this movie a high recommendation. If you love the James Bond series you'll enjoy this one.

- Captain_Couth

Outside of a few flaws here and there, *On Her Majesty's Secret Service* is very much one of the best in the series. Lazenby isn't as bad as has been often ascribed and while it would have been interesting to see his continua-

tion in further films had he not backed out, it is doubtful if the series as a whole would have continued as successfully as it did without him.

Though it's a great shame that Connery didn't get the opportunity to play Bond in this film, which saw a return to form to the more cloak and dagger thriller efforts of the earliest entries in the series, considering his fatigued performances in *You Only Live Twice* and *Diamonds Are Forever* this may have turned out for the best.

On Her Majesty's Secret Service is directed by Peter Hunt and adapted to screenplay by Richard Maibaum from the novel written by Ian Fleming. It stars George Lazenby, Diana Rigg, Telly Savalas, Ilse Steppat, Yuri Borienko and Gabriele Ferzetti. Music is by John Barry and cinematography by Michael Reed.

Bond 6 and 007 is obsessed with locating SPECTRE supremo Ernst Stavro Blofeld. After rescuing beautiful Countess Tracy di Vincenzo from suicide, this brings Bond into contact with her father, Marc Ange Draco, who agrees to help Bond find Blofeld in exchange for 007 courting Tracy. Blofeld is located in the Switzerland Alps at Piz Gloria, where he is masterminding a fiendish plot involving biological extinction of food group species'. Bond will need to use all his wits to stop the plan from being executed, he also has big matters of the heart to contend to as well...

Connery gone, but not for good as it turned out, so into the tuxedo came George Lazenby, an Australian model with no previous acting experience of note. It would be Lazenby's only stint as 007, badly advised by those around him that Bond had no future in the upcoming 70s, his head swelling with ego by the day (something he readily admits and regrets), Lazenby announced he would only be doing the one James Bond film. The legacy of OHMSS is the most interesting in the whole Bond franchise, for where once it was reviled and wrongly accused of being a flop, it now, over 40 years later, is regarded as being one of the finest entries in the whole series. Yes it is still divisive, I have seen some fearful arguments about its worth, but generations of critics and film makers have come along to laud it as essential Bond and essential Fleming's Bond at that.

Everything about OHMSS is different to what Connery's Bond had become, the gadgets are gone and heaven forbid, Bond got a heart and fell in love. He was a man, with real aggression, real emotions and forced to use brain and brawn instead of mechanical trickery. Changes in the production department, too, wasn't just about Lazenby's appearance. Peter Hunt, previously the Bond film's editor, directed his one and only Bond film, and Michael Reed on cinematography also appears for the

one and only time. New Bond, new era, but reviews were mixed and in spite of making a profit of over \$73 million Worldwide, this was considerably down on previous films. The reviews didn't help, with much scorn poured on Lazenby for not being Connery, but really it's hard to imagine anyone coming in and not getting beat with that particular stick! Box office take wasn't helped by the film's length, at over 2 hours 10 minutes, this restricted the number of showings in theatres, something that should be greatly noted.

Away from Bond anyway, OHMSS is a stunning action thriller in its own right. From the opening beach side fist fight, where uppercuts lift men off their feet and drop kicks propel them backwards, to helicopter attacks, bobsleigh pursuits (resplendent with punches and flinging bodies), ski chases and a car chase in the middle of a stock car race: on ice! There's enough pulse pumping action here to fill out two Bond movies. But the Bond aspects are magnificent as well. Lazenby has wonderful physicality and throws a mean punch, he cuts a fine figure of a man and he's acting inexperience isn't a problem in the hands of the astute Hunt. Lazenby is matched by Rigg as Tracy, the best Bond girl of them all, she's no bimbo, she's tough (fighting off a guy with a broken bottle), smart yet vulnerable, funny and heart achingly beautiful, her interplay with Lazenby is brilliantly executed, so much so that when the devastating finale arrives it has extra poignancy. A scene that closes the film on a downbeat note and remains the most emotional scene ever put into a Bond movie.

Savalas finally gives us a villain who can compete with Bond on a physical level, making the fight between them an evenly matched and believable one. He lacks Pleasance's sinister fizzog, though the bald pate and Grecian looks marks Savalas out as an imposing foe as well. The Swiss Alps setting is gorgeous, with Reed capturing the scope magnificently, while some of his colour lensing in the interiors soothe the eyes considerably. Barry's score is one of his best, lush romantic strains accompany Tracy and James, operatic overtures dart in and out of the Swiss scenery and the James Bond theme is deftly woven into the action sequences. Louis Armstrong's beautiful "We Have All The Time In The World" features prominently, perfectly romantic and forever to be thought of as part of the Bond Universe. Finally it's the great writing that gives us the best sequence involving the trifecta of Bond, Moneypenny (Lois Maxwell) and M (Bernard Lee). 5 minutes of class that gives Moneypenny an acknowledged importance in the relationship between the two men in her life. It's just one of a number of truly excellent scenes in the greatest Bond film of them all. 10/10

- [hitchcockthelegend](#)

With the best Blofeld, one of the strongest Bond girls, a great script, edge-of-your seat action and suspense, and possibly the best musical score in the series, *On Her Majesty's Secret Service* is a winner providing a natural sense of pathos that the succeeding 007 films have rarely been able to

reproduce.

Musings...

Did you know that this is the only fully Christmas-themed Bond film, complete with an original holiday song “Do You Know How Christmas Trees Are Grown?” (a song that makes Disney’s “It’s a Small World” seem macho by comparison)? Heck, if *Die Hard* can be considered a Christmas movie, why not a Bond film?



Who knew that one of the grittiest Bond films of all time had a scene of super-villain Ernst Stavro Blofeld decorating a Christmas tree?

One odd note: as Tracy is revealing to her father that she is genuinely falling love with Bond, the scene keeps cutting to 007 ogling a playmate centerfold (a centerfold that he actually rips out and keeps!).

True love indeed!



While the shocking ending has been revered as one of the series' most dramatic moments, *On Her Majesty's Secret Service* provides another contender just minutes before.

Since *Dr. No*, the Bond films had established a hat-tossing trick that would introduce the flirty repertoire between 007 and Moneypenny.

"On Her Majesty's Secret Service" is a sadly under-appreciated Bond film which is stylishly-directed and features an outstanding score, like most of these early Bond films. Other than a silly self-referential line in the teaser and some sappy romantic montages, "On Her Majesty's Secret Service" is a thrilling adventure which sees Bond traveling to the Swiss Alps to encounter villains and partake in dangerous action sequences.

It sounds like a Bond film, alright, but this is actually quite different from the formulaic films one would later expect from the series, and the sort of film Bond was gravitating towards with "Thunderball" and "You Only Live Twice". It certainly delivers on the promise of sexual innuendo and lots of provocatively dressed women, but it's a different sort of Bond in that it seems to be more straight-faced and harsh, culminating in what is probably the saddest Bond ending. It's also probably the closest to Fleming's version of Bond outside of

"Casino Royale", although "The Living Daylights" was also somewhat similar to the literary Bond. As a Fleming fan it is nice to see the Bond series take after the books.

Lazenby, who has been frequently criticized and is many people's least favorite Bond, actually does a decent job of the role. He's nowhere near as good as Connery, of course, but I thought that other than the scenes where he tried to seriously emote, he carried the film with his charisma and physical presence. I strongly believe he should have continued in the role. Lazenby fits the content of the film, which is certainly far more down to Earth than many other Bond films, and focuses heavily on hand-to-hand combat in the action scenes, which is somewhat refreshing after the overblown (entertaining, but seriously outrageous) action scenes in "You Only Live Twice". This is a genuinely good script, with a solid plot, good dialogue, and good characterization.

It's not just a throwaway action flick, it's an excellent espionage thriller with a strong dramatic core, and as fun as things like "Goldfinger" certainly are, it's nice to see one of these movies treat women as more than mere sex objects, and it's interesting to see a Bond girl paired with a Bond who reacts as a human would and not a cartoon character. Diana Rigg is probably my favorite Bond girl. She gives a strong performance and is helped by an excellent script which gives her a fair amount to do.

By staying closer to the source material, "On Her Majesty's Secret Service" dramatically improves on its two predecessors and features some of the best locations in the series, although I admit my familiarity with the majority of the Swiss shooting locations gives me a nostalgic view of things. "On Her Majesty's Secret Service" is a strong contender for the title of best Bond film.

- ametaphysicalshark

As the wedded Bond and Tracy approach his Aston Martin DBS, he turns towards a teary-eyed Money Penny and affectionately tosses her his hat.

It's a quiet, beautiful moment between the two characters.



Perhaps a case of eerie foreshadowing, Lazenby's gun-barrel sequence is the only one in the series where the dripping blood completely washes away Bond from the screen!

Conclusion

This is great escapist fun. It's perfect for boys and men of all ages, and women like it too.

If you are bored, and want to kill some time, this movie will put you into a world and environment that is both exciting and refreshing. It's a great romp into another universe.

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