

# English Zone

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『007/カジノ・ロワイヤル』記者会見 Part 3

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Q. 今回『カジノ・ロワイヤル』を取り上げた理由は、なぜでしょうか？ また、脚本家にポール・ハギス氏を起用した理由も教えてください。

**Michael G. Wilson:** Well, *Casino Royale* was the first book that Fleming wrote about James Bond, and the rights were held by someone outside of our company. And Harry and Cubby — Harry Saltzman and Cubby Broccoli — who were the first producers, always wanted to do *Casino Royale*, but they never had the rights to do it. Around year 2000, our company finally acquired the rights, so it was the first opportunity we had to do it. Also, we felt that we were getting a little fanciful in the way the films were going, and we thought this would be a great opportunity to use this novel to bring Bond back to the basics and see how Bond started and how he got his 007.

**Barbara Broccoli:** Well, it was actually Martin Campbell who suggested that Paul Haggis come and work on the script. We had already a script with Robert Wade and Neal Purvis, which was very good. And when Martin approached Paul Haggis to do some more work, Paul liked the script very much and thought he could bring more to it. So, we were delighted that Paul Haggis could come and work on the film and he's made a wonderful contribution.

**Martin Campbell:** In fact, I'd met Paul probably about a year before he worked on the script. I'd had dinner with him. And he told me then he was a James Bond fan, so given that he had just directed *Crash*, and he seemed an obvious choice when we did want somebody to do some character work on the script. He seemed an obvious person to go to.

Q. 過去数作品で、小道具が現実離れしたものになったという反省もあって、今回は小道具を控えめにしているのですか？ また、ボンド映画は、独特なオープニングのシーンで有名ですが、今回はどのような趣向が凝らされていますか？

**Michael G. Wilson:** I'll start with the last question first. The opening sequence — that's the pretitle sequence — is in black and white. And that shows Bond doing what he has to do to get his 007. And then we go on to a title sequence, which is designed by Danny Kleinman, a fellow who's designed the last three or four of them for us, and they are very much the classical Bond titles. And as far as the gadgets go, we still have gadgets in the Bond film, but these gadgets are fairly realistic and would be that hi-tech that you would expect for an agent to have today. I think when we talked about them being fanciful in the last film, we're

thinking of the invisible car and things along that line. And this picture is much more realistic, and the whole tone is much more realistic than the last film.