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**I Think He's Attempting Re-Entry, Sir: Camp and the Performance of Masculinity in the 1970s Bond films.**

Following international success in the 1960s, Bond's entrance into the 1970s was one fraught with anxieties. 007 had previously been a hyper masculine hero, and one largely in step with 1960s British culture and audiences. But by the 1970s he was in danger of being left behind by rapidly changing attitudes to the roles and representations of sexuality. The 1970s Bond films increasingly use parody and camp comedy, arguably in order to negotiate this transition. For example, whilst acknowledging that all the Bond films are inherently camp, James Chapman has noted the particular campness of *Diamonds Are Forever* (1971), the first Bond film of the 1970s (Chapman 1999: 159). This paper engages with the spirit of this observation, moving on from Sean Connery's performance in *Diamonds Are Forever* to examine camp and the performance of masculinity in Roger Moore's early Bond films: *Live and Let Die* (1973); *The Man With the Golden Gun* (1974), *The Spy Who Loved Me* (1977) and *Moonraker* (1979). I will consider the films' socio-political context, such as the changing attitudes to gender and sexuality in Britain, driven by the ironic self-reflexivity of 1970s popular culture. Topics of particular interest include an interrogation of shifts in 007's heterosexual masculinity, and the series' uses of irony, camp humour and parody, showing that there is far more (Moore) to 1970s Bond than straightforward, unproblematic ideas of maleness.