KILL DULL™ INDEPENDENT MARKETING JUDGMENT

PUBLISHED READING NO. 07

AMAZON MGM STUDIOS

CAN JAMES BOND SURVIVE MORE JAMES BOND?

Twenty-five films in sixty-four years.
Now one company decides how many more.

SUBJECT	JUDGED ACROSS	AS OF	STATUS
AMAZON MGM STUDIOS	4 PS · 12 STANDARDS · 3 LENSES	18 NOVEMBER 2026	ON RECORD

THE JUDGMENT

HMM.

Amazon bought the authority to expand Bond. It has not yet shown the judgment to keep him.

THE DECISION

Amazon took creative control of James Bond from the family that had held it for six decades. Amazon now decides what Bond becomes, and how much of it there is.

WHAT CARRIED THE MOST WEIGHT

Taking control was sound. By December 2024 the franchise had no script and no Bond; control put the next film into development with a team any custodian would choose. But the deal removed the producers who could refuse, and Amazon has not shown the standard it will decide by.

More Bond is not the danger. Bond made to a weaker standard is, at any pace. HMM because authority was acquired without a demonstrated standard for using it: a present weakness, and a repairable one.

THE FOUR Ps

PRODUCT	Where the decision starts: Amazon decides how much Bond there is. So far, one film in development, with no title and no release date.
PRICE	What Amazon paid for the right to decide is not public. Eon filed $20 million for its own interest.
PLACE	The new film stays in cinemas while the old ones spread wider, even to a rival.
PROMOTION	Between films Bond has to stay present without wearing out. What diluted it so far was the filler.

WHAT WE DON'T KNOW

Whether Amazon intends annual films, spin-offs or series; Bond's revenue and profit under Amazon; how Bond 26 performs. The financial record neither strengthens nor weakens HMM.

WHAT WOULD CHANGE OUR MIND

- Amazon publishes its standards for Bond, or names a decision-maker with authority to refuse, the studio included: toward AAH.
- A Bond extension released, then disowned as not Bond, with no one accountable: toward DULL.

SIGNATURE



Peter Buck
FOUNDER & CEO, KILL DULL

DATE OF JUDGMENT
19 November 2026

The full examination follows.

4 PS · 12 STANDARDS · 3 LENSES · P. 9

BEFORE YOU READ

What you're reading.

A Published Reading

A Published Reading is Kill Dull's judgment of a marketing decision a company has already made, out in the world. It is built from the public record alone: what the company has said, what it has done, and what independent sources have measured. Every source is listed.

The decision goes through the full interrogation: its consequences across the four Ps, twelve Standards, three lenses, the strongest case on each side, and what we don't know. AI researches and argues both sides. Every finding and the verdict are human judgments. Then it is published, so the judgment is on the record for anyone to read and challenge.

This Reading was made without a word from Amazon MGM Studios.

How much deeper a Private Reading goes

A Published Reading only sees what a company chose to show. A Private Reading starts from the inside, before the decision is made.

You make the case: the commitment, why you believe in it, and the evidence that matters, including the research, numbers and plans no outsider sees. We interview the people closest to the decision. If something material is missing, we ask. Every Standard is then tested against your evidence, not against assumptions from the outside.

You receive more than a verdict. You receive the reasoning: what the evidence supports, what it doesn't, what remains uncertain, where the judges agree and where they don't. Signed, confidential, and yours, while there is still time to change course.

HOW THE INTERROGATION WORKS

Every commitment puts different things at stake. We follow the consequences through twelve lines of inquiry, each applied once, across the four Ps. Not every Standard matters equally every time. That's why judgment matters.

THIS READING

THE BET	Bond is worth more when one owner can decide everything about him, in cinemas, on Prime Video, in games and beyond, than when every decision needs the family's agreement.
THE RISK	Amazon has bought the authority to decide. It has not shown the standard it will decide by.
WHERE IT STARTS	In Product: what gets made, and who decides. Its consequences reach Price, Place and Promotion.
JUDGED	As a decision announced on 20 February 2025 and closed on 24 March 2025, as of 18 November 2026.

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ONE DECISION.
FOUR Ps.
TWELVE STANDARDS.
THREE LENSES.
ONE VERDICT.



01 · THE CASE

Twenty-five films. Sixty-four years. One new owner.

THE DECISION

On 20 February 2025, Amazon MGM Studios, Michael G. Wilson and Barbara Broccoli formed a joint venture to hold the Bond rights. All three remain co-owners. Amazon gained creative control when the deal closed on 24 March 2025. Since 2022 it had distributed every Bond film without any say over the next one.

The context

In December 2024 the Wall Street Journal reported an impasse: no script, no story, no new Bond, and Amazon ideas for spin-offs that Broccoli turned away. The Hollywood Reporter later quoted an insider: Bezos read the Journal and said, "I don't care what it costs, get rid of her."

Where it starts

The decision is made in Product: who decides what Bond is, and how much of it there is. Its consequences reach what the deal cost, where Bond lives and how he stays present between films.

Competing explanations

What happens next will not be Amazon's doing alone: cinemas have changed, and a new actor and director carry their own risk. This Reading judges the decision, not the films it has yet to produce. It separates what Amazon has confirmed from what is reported or inferred. No series, spin-off or second film has been announced.

BOND ON SCREEN

1962	**Dr. No, the first Eon Bond film**
1989	Licence to Kill: sixteen films in 27 years
1995	GoldenEye, after a six-year gap
2006	Casino Royale: five films in fifteen years follow
2021	No Time to Die, the 25th Eon film
2026	**No new film for a fifth year**

AMAZON'S DECISIONS

2022	**Buys MGM for $8.5 billion**
2023	007: Road to a Million on Prime Video
2024	Reported impasse with the Bond producers
2025	**Creative control: announced 20 February, closed 24 March**
2025	Producers, director and writer named
2025	Gunless artwork pulled after backlash
2026	Films licensed to Netflix; game sells 4 million; Pattinson cast; Bezos "heavily involved"

02 · THE FOUR Ps

One decision. Four places it lands.

The decision starts in Product: who decides what Bond is, and how much of it there is. Its consequences reach what the deal cost, the places Bond lives and how he stays present between films.

1 PRODUCT

Bond film in development under Amazon, with no title and no release date, as of 16 November 2026

CONSEQUENCE

Amazon now decides how much Bond there is. So far it has committed to one film and announced nothing else.

EVIDENCE

Confirmed: producers Amy Pascal and David Heyman, director Denis Villeneuve, writer Steven Knight, Robert Pattinson as Bond. Not announced: any series, spin-off, second film, release cadence or merchandise programme. The Sun reports a teenage Bond series and a Moneypenny series; Amazon has said nothing. The licensed game 007 First Light sold 4 million units in three months.

TENSION

The fear is too much Bond. The record so far shows one film, slowly.

UNKNOWN

Whether Amazon intends annual films, spin-offs or character series. None has been announced.

$20M PRICE

Eon's filed consideration for its own interest in the franchise. Not the price of control, which Amazon has not disclosed

CONSEQUENCE

A Bond film is sold as an event: a cinema ticket, not part of a subscription. What Amazon paid for the right to decide is not public.

EVIDENCE

Eon's accounts record $20 million for its interest, its assets and two subsidiaries. Eon makes the films; Danjaq held the rights. An insider told The Hollywood Reporter Amazon paid close to $1 billion; Amazon has confirmed no figure. Box office is shared with cinemas and excludes marketing, so it is not profit: No Time to Die grossed $759 million; insiders put its break-even near $900 million, and MGM said it made money.

TENSION

The full economics of the deal cannot be judged from the public record.

UNKNOWN

The total price, its form, and Bond's revenue and profit under Amazon.

15+ PLACE

theatrical films a year Amazon MGM Studios has committed to, CinemaCon, April 2026

CONSEQUENCE

Where Bond lives decides what kind of thing it is: an event in cinemas, or a title in a catalogue.

EVIDENCE

Hopkins on cinemas, June 2026: “I would be shocked if that were any different with James Bond in the future.” Prime Video programs the Bond films about two months a year. From 15 January 2026, Amazon licensed Bond films to Netflix for three months in the US, France, Germany, Italy and Latin America.

TENSION

Amazon keeps the new film in cinemas while spreading the old ones wider, even to a rival.

UNKNOWN

Whether new Bond beyond the films would be made for Prime Video first. Nothing has been announced.

5 yrs PROMOTION

since the last Bond film, No Time to Die (September 2021); the longest gap so far ran six years, 1989 to 1995

CONSEQUENCE

Between films, Bond has to stay present without wearing out.

EVIDENCE

Bezos opened Amazon’s tenure with a public question on X: who would you pick as the next Bond? Then a reality series, 007: Road to a Million, which missed the UK’s weekly top 50 on launch and has no plans for a third series. In October 2025 Prime Video UK cut the gun out of Bond artwork, then pulled the images after a backlash.

TENSION

What kept Bond in view was the waiting. What diluted it was the filler.

UNKNOWN

Whether Amazon will judge new Bond projects by reach or by whether they feel like Bond.

Box office is The Numbers’ worldwide gross, in US dollars, not adjusted for inflation. Gross is ticket sales shared with cinemas, roughly half as a rule of thumb, and excludes marketing; it is not profit. Amazon does not report Bond’s revenue or profit.

Twelve Standards. Every side argued.

Each Standard ends in an interim finding, not a verdict; the findings inform one judgment and are never added up.



STANDARD 01 OF 12

Relevance

Does this matter to the people we need to matter to?

HERE

Did taking control give Bond back to an audience, or only to Amazon?

EVIDENCE

By December 2024 the stalemate had produced no script and no new Bond. Within twenty months of closing, Amazon had producers, a director, a writer and a lead, chosen in that order. The licensed game, 007 First Light, sold 4 million units in three months.

What we don't know

How many people under 30 will see Bond 26 in a cinema.

The case for

Relevance needs a next film. The deal broke a reported stalemate and put one into development within twenty months. A franchise that cannot make its next film is not being protected. It is being stored.

The case against

A five-year absence is not cured by an announcement. A generation has met Bond on streaming menus and a games console, not in a cinema.

INTERIM FINDING **AAH.**

STANDARD 02 OF 12

Distinctiveness

Does this make the company easier to recognize or easier to replace?

HERE

Which Bond assets are distinctive, and who at Amazon is guarding them?

EVIDENCE

Bond's assets are formal and specific: the gun barrel, the theme, the title sequence, the gun in the artwork, the British lead. Amazon cast an English actor. In October 2025 Prime Video UK cut the gun out of Bond's artwork, declined to comment, then pulled the images after a backlash.

What we don't know

Whether anyone at Amazon holds a list of what may not be changed.

The case for

Every asset that reaches a cinema screen is in the hands of people who know its value. The artwork lapse was reversed within days.

The case against

It was caught by fans, not by Amazon. The one documented edit to a Bond asset happened at the edge of the business, where the film team does not reach.

INTERIM FINDING **HMM.**

STANDARD 03 OF 12

Value

Does this build perceived value or spend it?

HERE

What did Amazon pay, and what is it buying?

EVIDENCE

Eon’s accounts record $20 million for its interest. Eon is the production company; Danjaq held the rights and took the profits. An insider told The Hollywood Reporter the total was close to $1 billion. Amazon has confirmed no figure. Hopkins: Bond “was a big part of our pursuit of MGM,” itself an $8.5 billion purchase.

The case for

Amazon is buying the asset that justified MGM. Before control, $8.5 billion had bought the right to distribute a franchise whose next film was stuck.

The case against

If the reported $1 billion is close, Amazon paid a premium for authority before showing what it would do with it. The value depends on films not yet made.

What we don’t know

The price, its form, and whether Bond earns it back. The public record cannot say.

INTERIM FINDING **HMM.**

STANDARD 04 OF 12

Credibility

Will people believe this from us?

HERE

Will audiences believe the new Bond is the real one?

EVIDENCE

Amazon hired the most credible team it could: Pascal, Heyman, Villeneuve, Knight. Villeneuve: “I intend to honor the tradition.” Bezos described five finalists, three scenes each, in “full costume, real sets, other actors with them.”

What we don’t know

Whether audiences judge the film by its makers or its owner.

The case for

Credibility in film is earned by people, and Amazon hired people with records. The casting process Bezos described is how a Bond should be cast.

The case against

The owner’s reputation runs the other way: Bond as “content” in a 2022 meeting, “get rid of her” in 2025, both as reported. The team is credible; the institution has yet to earn it.

INTERIM FINDING **AAH.**

STANDARD 05 OF 12

Delivery

Can we deliver what this decision asks people to believe?

HERE

Can Amazon deliver a Bond film at all, on any timetable?

EVIDENCE

The order of work is the classical one: producers in March 2025, director in June, writer by July, a first draft of the script reported in September 2026, a lead in November. No production start or release date has been announced. Hopkins, June 2026: “the bottom half of the first inning.”

The case for

Amazon has done the hardest early steps in the right order, and refused to name a date it might miss.

The case against

Twenty months after closing, Amazon has delivered a team, not a film. If Bond 26 arrives after early 2028, the gap will be the longest in the series.

What we don’t know

When filming starts.

INTERIM FINDING **HMM.**



STANDARD 06 OF 12

Coherence

Does this make the company add up better?

HERE

Do Amazon's Bond decisions follow one logic?

EVIDENCE

The new film: theatrical, prestige, patient. The old films: two months a year on Prime Video, licensed to Netflix for three months. Television: a reality series, no third run planned. Games: licensed to an independent studio. Each part follows its own division's logic.

What we don't know

Whether one person at Amazon answers for Bond across every format.

The case for

Different formats need different businesses. A studio slate, a streaming calendar and a licensing desk should not be run alike.

The case against

Different logics need one owner of the whole. On the record, the catalogue is run for reach while the film is run for prestige, and nothing public reconciles them.

INTERIM FINDING **HMM.**

STANDARD 07 OF 12

Ownership

What about this can genuinely become ours?

HERE

What exactly does Amazon now own?

EVIDENCE

The joint venture holds the Bond rights; Amazon, Wilson and Broccoli are co-owners, and Amazon has creative control. The game's licence names Metro-Goldwyn-Mayer Studios as exclusive licensee of London Operations LLC, the company that now holds the Bond trademarks.

What we don't know

What, if anything, the co-owners can still refuse.

The case for

Decisions that once needed two parties to agree now need one. Amazon owns the decision outright.

The case against

Amazon owns the right to decide, not the sixty years of judgment that went with it. Co-ownership with the family remains, on terms nobody has published.

INTERIM FINDING **AAH.**



STANDARD 08 OF 12

Identity

Does this make the company more itself or less itself?

HERE

Is Bond's identity his pace, or his standards?

EVIDENCE

From 1962 to 1989 Eon released sixteen Bond films, roughly one every twenty months. The modern event, years between films, began with GoldenEye and hardened in the Craig era: five films in fifteen years. Villeneuve calls Bond "sacred territory".

What we don't know

Whether Amazon treats the modern cadence as tradition or as inefficiency.

The case for

Frequency is not foreign to Bond. For most of his history he arrived almost every other year, and was still an event. More Bond would be a return, not a betrayal.

The case against

The early films were cheap enough to be frequent. A modern Bond costs more than $250 million to make. At that cost, frequency tends to bring formula, which Bond at his best avoids.

INTERIM FINDING **HMM.**

STANDARD 09 OF 12

Precedent

What will this yes make easier to say yes to next?

HERE

What does this decision make easy to approve next?

EVIDENCE

The Wall Street Journal tied the dispute to spin-off ideas, including Moneypenny, that Broccoli refused. The Sun now reports a teenage Bond series and a Moneypenny series, unconfirmed. The one Amazon-era series, 007: Road to a Million, missed the UK top 50; Amazon said it ranked first on Prime Video in 27 countries.

The case for

Some extensions work: the game shows Bond can live outside a cinema when it is made at full strength.

The case against

The person who said no has gone, reportedly by design. The ideas she refused are back in the press. The next yes needs no one else's agreement.

What we don't know

Which extensions Amazon will turn down, and who will turn them down.

INTERIM FINDING **HMM.**



STANDARD 10 OF 12

Compounding

What happens if we keep doing this?

HERE

What compounds when one company keeps deciding for Bond?

EVIDENCE

Bond has outlived changes of studio before. Through each, Eon's producers carried the same judgment across. That continuity ended on 24 March 2025. Amazon now holds the money, the distribution and the decisions in one place.

What we don't know

Whether Amazon's standards for Bond will outlast the executives who set them.

The case for

A single owner with deep pockets can compound Bond across film, games and catalogue in a way a family production company could not finance.

The case against

What compounded for sixty years was not money but a consistent taste. Authority without published standards compounds whatever taste holds it at the time.

INTERIM FINDING **HMM.**



STANDARD 11 OF 12

Alignment

What else has to move for this to work?

HERE

Who holds the authority, and how is it organized?

EVIDENCE

Pascal and Heyman produce; Villeneuve directs. Hopkins heads Prime Video and Amazon MGM Studios. Bezos, Amazon's executive chairman, said of the casting on 17 November 2026: "I was heavily involved. We ran a really tight process."

What we don't know

What Bezos's role is in decisions beyond casting.

The case for

Senior attention signals commitment. Bezos describing a rigorous screen-test process suggests Bond is treated as a crown asset, not a line item.

The case against

Bond's keeper now sits above the studio and outside any published process. Decisions made at the top move fast; their standards are visible only when he chooses to describe them.

INTERIM FINDING **HMM.**



STANDARD 12 OF 12

Stewardship

What must we protect while we change?

HERE

What standard replaces the family's veto?

EVIDENCE

For sixty years Bond's producers could refuse anything. Amazon has published no equivalent: no charter, no stated limits, no named guardian. Its stated aims are to hire the best people and keep Bond "relevant for customers for a long period of time".

What we don't know

Whether Amazon will ever state what it will not do with Bond.

The case for

The best guardrail is the team. Villeneuve's "sacred territory" and the producers' records are standards in practice.

The case against

A team is a standard for one film. Bond needs a standard that outlasts the team. "Relevant for customers" describes a goal, not a limit.

INTERIM FINDING **HMM.**

Human Nature. Conditions. Time.

The twelve Standards judge the decision. Three lenses then test whether that judgment will hold: with people, in the world around them, and over time.

PEOPLE, AND THE WORLD AROUND THEM

Evidence can tell us what people did.
It can't guarantee what people will do next.
The world moves too.



LENS

Human Nature

What will people actually notice, want, believe, remember, resist or choose?

HERE

How do people decide what counts as real Bond?

REMOVING FRICTION

Sometimes removing friction creates value. Bond on Prime Video, Netflix and consoles is easy to reach. Reach widens the audience for the next film.

THE FRICTION IS THE VALUE

Sometimes the friction is the value. The wait made the casting a global event. Remove the wait and Amazon must manufacture anticipation it used to get free.

LENS · HUMAN NATURE

EVIDENCE

People sort Bond into canon and everything else. The canon-grade game sold 4 million in three months. The reality series, which borrowed the name, missed the UK top 50. Casting speculation ran for five years and peaked on 16 November.

What we don't know

Where audiences draw the line between Bond and branded Bond.

The case for

Anticipation is part of the product. Five years of guessing made the casting an event before a frame was shot.

The case against

Canon is a promise people hold the owner to. Each extension that borrows the name without the craft teaches them the name is negotiable.

INTERIM FINDING **HMM.**

LENS

Conditions

The world moves too. Culture, economics, technology, politics, the planet.

HERE

What does Bond's new owner bring with it?

CULTURE

What could change what this decision means? Which Bond is acceptable keeps moving. The artwork edit showed a cultural judgment made in a catalogue team reaching the character.

ECONOMICS

What changes when people feel richer or poorer? A cinema ticket is a choice; a subscription title is not. In tighter times the film must earn the trip.

TECHNOLOGY

What could technology change about this decision? Games are now a proven home for Bond. Every new format is also a new place to get Bond wrong.

POLITICS

What could politics or policy change? Inference: a British symbol chosen in part by an American executive chairman invites scrutiny in the UK that a family-run Eon did not.

PLANET

What could the physical world change about this decision? Bond films travel for locations. Any pressure on the cost or footprint of global shoots lands on the films first.

LENS · CONDITIONS

EVIDENCE

Amazon runs a subscription service built on engagement, and a studio committed to at least 15 theatrical films a year. It licensed Bond to Netflix. Bond, a British institution, is now steered by an American company whose executive chairman helped cast him.

What we don't know

How Britain receives a Bond chosen in part by an American executive chairman.

The case for

Amazon offers what the stalemate lacked: scale, distribution, patient capital and a theatrical commitment.

The case against

An owner built on volume and engagement will feel steady pressure to make Bond more frequent and more available. The pressure is structural, not personal.

INTERIM FINDING **HMM.**

OVER TIME

Some consequences take longer to show themselves.
Years. Sometimes decades.



LENS

Time

What strengthens, erodes and compounds? How far can it change?
What does it make possible next?

HERE

On what timescale should this decision be judged?

STRENGTHENS

What strengthens? The team: producers, director, writer and star, chosen in order before any date was set.

COMPOUNDS

What compounds? Whatever standard Amazon applies first. A rigorous one becomes precedent; a loose one becomes policy.

WHAT NEXT

What does this decision make possible next? Series, spin-offs, more games, a faster film cadence. None is confirmed. Each will test whether Amazon's standard is a film team's or the company's.

ERODES

What erodes? The habit of Bond in cinemas, with each year that passes without a film.

HOW FAR

How far can the company change without becoming less itself? Bond has survived six actors, changes of studio, and both a near-annual and a five-year cadence. He has not yet survived without his producers' veto.

LENS · TIME

EVIDENCE

Bond has run sixty-four years. Amazon has held creative control for twenty months, and announced one film.

What we don't know

Whether Amazon's standards hold through its second and third Bond films.

The case for

Twenty months is too short to judge the films. It is long enough to judge the choices: the team, the order of work, the patience.

The case against

It is also long enough to see the gaps: no published standard, no named keeper, the artwork lapse.

INTERIM FINDING **HMM.**

Dull rarely happens all at once. Neither does density.

05 · THE JUDGMENT

What carried the most weight.

01

Control broke a reported stalemate

Relevance. Established: by December 2024 there was no script and no new Bond. Within twenty months of closing, Amazon had a full team and a lead. The decision broke the reported stalemate and put the next film into development.

02

Amazon acquired authority, not a demonstrated standard

Stewardship and Alignment. Established: no published limits, no named keeper; Bezos says he was heavily involved in casting. Amazon may hold standards internally; none has been shown. In our judgment, that is a feature of the decision as made, not a question about the future.

03

More Bond is not foreign to Bond

Identity. Established: sixteen films in 27 years to 1989. The modern event is a recent convention. The question is not pace but the standard applied at any pace.

04

The economics cannot be judged from outside

Value. Established: Eon filed $20 million for its own interest; an insider reported close to $1 billion in total; Amazon confirms nothing. Box office is not profit.

05

Where Amazon extended Bond, results split

Human Nature and Precedent. Established: the game sold 4 million in three months; the reality series missed the UK top 50 and has no third series planned.

The strongest case against

Isn’t this already AAH?

The decision was to take control, and the case for it was strong: the franchise was stuck, and Amazon’s $8.5 billion purchase leaned on it. Every creative choice since is one Eon might have made: elite producers, a celebrated director, a respected writer, a British star, a theatrical release, the patience to cast after the script. Uncertainty about the films is not a flaw in the decision. The answer: agreed, and HMM here does not rest on the films. It rests on what the decision left out. Amazon bought the authority to say yes to anything and removed the one party that said no. Whatever Amazon holds internally, it has shown nothing in that party’s place except, by his own account, the attention of its executive chairman. That gap in the public record exists today.

What AAH, HMM and DULL mean

AAH.

The commitment deserves to be made.

HMM.

Something consequential remains unresolved.

DULL.

The commitment does not deserve to be made in its present form.

What we know, what we infer, what is open

ESTABLISHED

Amazon has held creative control since 24 March 2025; the family remains co-owner.

Pascal, Heyman, Villeneuve, Knight and Pattinson confirmed; no release date.

Eon filed $20 million for its own interest, not for the rights.

Bezos: “I was heavily involved” in casting, 17 November 2026.

007 First Light: 4 million units in three months.

REPORTED, NOT CONFIRMED

Total price close to $1 billion (The Hollywood Reporter, anonymous).

Bezos: “I don’t care what it costs, get rid of her” (same report).

Teenage Bond and Moneypenny series (The Sun).

UNRESOLVED

Any series, spin-off or faster film cadence.

Bond’s revenue and profit under Amazon.

What standard governs Amazon’s Bond decisions, and who applies it.

How Bond 26 performs.

Fifteen interim findings

01	Relevance	AAH.
02	Distinctiveness	HMM.
03	Value	HMM.
04	Credibility	AAH.
05	Delivery	HMM.
06	Coherence	HMM.
07	Ownership	AAH.
08	Identity	HMM.
09	Precedent	HMM.
10	Compounding	HMM.
11	Alignment	HMM.
12	Stewardship	HMM.
	Human Nature	HMM.
	Conditions	HMM.
	Time	HMM.

Interim findings, not verdicts. Nothing is scored or added up: the verdict is one human judgment across the whole decision.

What would change our mind

- Amazon publishes its standards for Bond, or names a decision-maker with authority to refuse, the studio included: toward AAH.
- Amazon publicly declines or withdraws a Bond project for falling short of a stated standard: toward AAH.
- Bond 26's release, marketing and catalogue handling pass with no lapse like the 2025 artwork: toward AAH.
- A Bond extension released, then disowned as not Bond, with no one accountable: toward DULL.
- Another defining Bond element altered for a format or market, and not reversed: toward DULL.

The four Ps deserve one verdict.

Authority. The decision to take control was sound. By December 2024 the franchise was stuck: no script, no story, no Bond. Control broke that reported stalemate and put the next film into development, and the team Amazon hired is one any custodian would choose. In our judgment, the decision earns credit for what it unlocked.

Judgment. Authority is the right to decide; judgment is the standard decisions are held to. For sixty years Bond's standard lived with producers who could refuse. The deal removed that refusal, reportedly by design. Amazon may have standards of its own; it has not shown them. Its executive chairman says he was heavily involved in casting. Someone is deciding. What governs the deciding is not public.

More Bond. More Bond is not the danger. From 1962 to 1989 Bond arrived roughly every twenty months and remained Bond. The danger is Bond made to a weaker standard, at any pace. The record has one of each: a game made at full strength that sold 4 million copies, and artwork cut by a catalogue team and pulled after a backlash.

Why HMM. Not because the future is uncertain: every decision's future is. HMM because the decision, as made, acquired authority without publicly demonstrating a durable standard for using it. That is a present weakness, and a repairable one. AAH needs the standard shown. DULL would ignore that the stalemate was real and that every creative choice so far has been sound.

The money. The record cannot price the decision. Eon filed $20 million for its own interest; an insider reported close to $1 billion in total; Amazon confirms nothing and reports no Bond figures. Box office is shared with cinemas and excludes marketing, so it is not a measure of return. The financial record neither strengthens nor weakens HMM.

VERDICT

Amazon bought the authority to expand Bond. It has not yet shown the judgment to keep him.



Sources

Built from the public record, as of 18 November 2026: every source was published by then and opened on 18 November 2026. Anonymous and tabloid reports are labelled as such and never carry a finding alone. AI researched and argued both sides; every finding and the verdict are for Kill Dull to judge.

01 **Amazon MGM Studios announces new joint venture with Michael G. Wilson and Barbara Broccoli for James Bond franchise rights, About Amazon, 20 February 2025 (closed 24 March 2025)**

https://www.aboutamazon.com/md/news/company-news/amazon-mgm-studios-james-bond

02 **Amazon clinches creative control of the James Bond franchise, Fortune, 20 February 2025**

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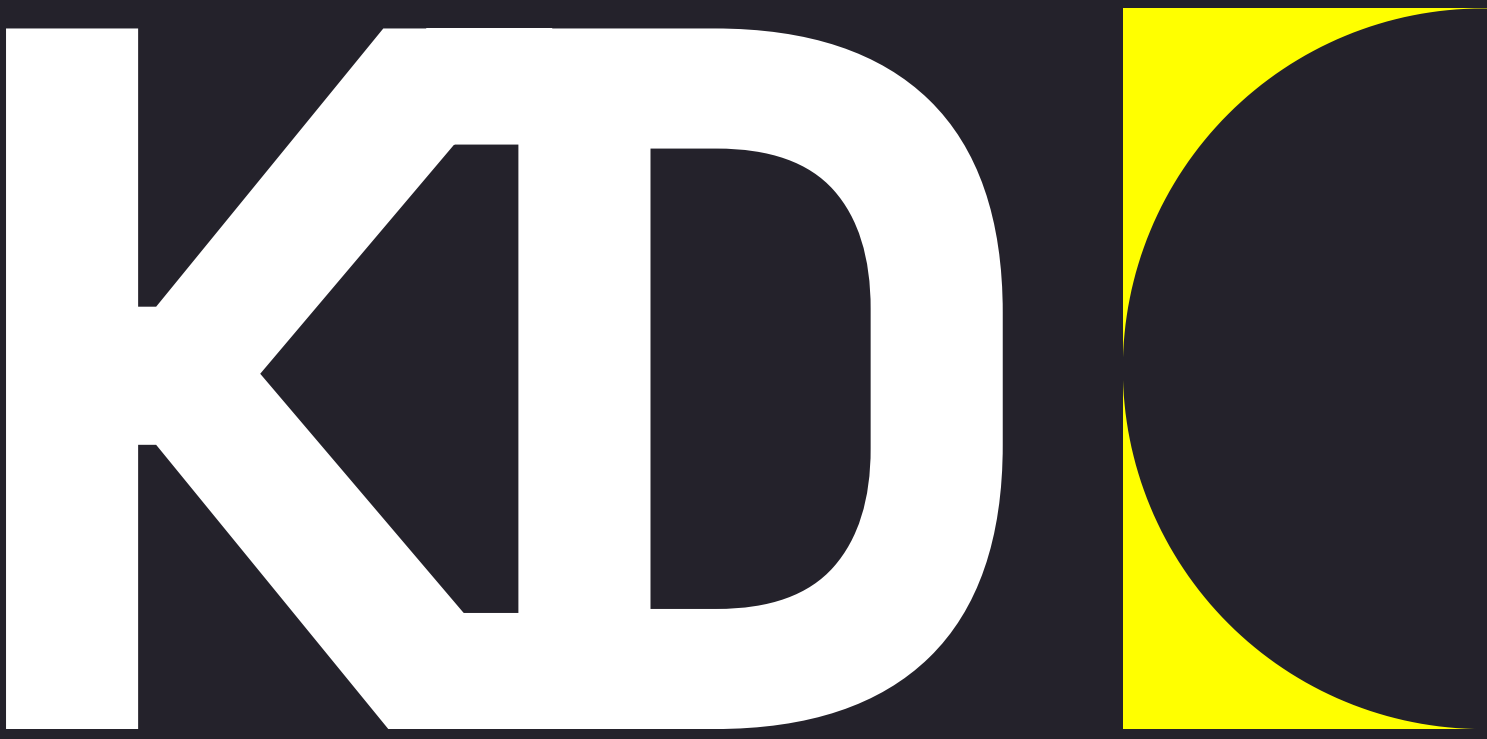

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