James Bond in World and Popular Culture

James Bond in World and Popular Culture: The Films are Not Enough, Second Edition

Edited by

Robert G. Weiner, B. Lynn Whitfield
and Jack Becker

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—Robert G. Weiner

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—Jack Becker

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—B. Lynn Whitfield

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—Jack Becker, Robert G. Weiner, and B. Lynn Whitfield

FOREWORD

CYNTHIA J. MILLER

What has the twenty-first century done to poor James? He was always so forthright—for a spy—and so predictable. He was a Cold War hero: deadly and debonair; global, yet reassuringly Anglo-Saxon. He mastered fantastic technology in order to save us from those who sought to control it for their own ends. He was hot, he was cool, and he was in control. He was, as Raymond Chandler observed, "what every man would like to be and what every woman would like to have between her sheets." He was Bond.

Even in his early days as an agent with MI6, Bond was larger than life. The man had style. As Pulitzer Prize-winning writer Michael Dirda observes, Bond had, "what Renaissance courtiers always aspired to exemplify: *sprezzatura*… the ability to perform even the most difficult task with flair, grace, and nonchalance, without getting a wrinkle in your clothes or working up a sweat" (2008: B20-B22). James could barrel roll a car, face armored war machines in a gyrocopter, make his escape in a futuristic jet pack, and make love to countless dangerous women, all without missing a beat. He rarely troubled us with his inner world—his anxieties, self-doubts, grief, or loneliness—but when he did, we cherished it as intimacy… a fleeting glimpse of vulnerability thrown into sharp relief by a backdrop of violence and clever dispassion.

Bond's "license to kill" allowed him to walk away with impunity from the wreckage of a job well done; his irresistible charm always guaranteed he'd have somewhere to go. He was, as Fleming conceived him, an anonymous, neutral figure, capable of spectacular acts of daring and violence, and yet, that capacity made Bond spectacular, as well. At his best, Bond was the avenging angel of the free world; at his worst, he was an instrument of state-sponsored terrorism, killing on command to insure the interests of a singular political agenda. Fleming biographer Henry Zeiger suggests that "ours is a violent age and like all popular heroes Bond reflected his own time" (1966: 112). But what does that observation mean for a figure who began his pop culture life in 1953, and has remained ageless and timeless for over fifty years? If those years have all been Bond's "own time," what are we to make of their reflection in him?

The era in which Bond was written into being holds striking differences—as well as striking similarities—with the present day. Fleming's Britain of the early 1950s still bore the scars of war, with the rubble of crumbling buildings only slowly giving way to post-World War II redevelopment. Readily-identifiable enemies of nation and hearth had been overcome, but not eradicated, and the Cold War era carried notions of new global predators forward in the public consciousness. With a new young Queen on the throne, the country was undergoing a generational shift, from old guardians of the empire, to new, while the world around Great Britain remained heavy-laden with suspicion and unrest. British troops were still involved in the war in Korea, and fissures were developing in the empire in Malaya, Kenya, and Guiana. The French were fighting to maintain control of Vietnam, and as for the Americans, well, they were in the throes of McCarthy-era paranoia, and had just denied immigration to beloved British film star Charlie Chaplin and his family.

The machines of war gave rise to unfathomable leaps in science and technology: DNA was discovered; the De Havilland Comet revitalized Britain's commercial aviation (assuming pride of place as the world's first jet liner); and television delivered new technology into the living rooms of British homes. The early 1950s brought Britain into the Atomic Age along with the other global powers. Thermonuclear weapons research and testing rocked the world, both literally and psychologically, as first the Americans, then the Soviet Union, and then the United Kingdom, successfully detonated hydrogen bombs. Nuclear power became inextricably linked with global advancement, and also, with global espionage, as physicist Klaus Fuchs was imprisoned and stripped of his British citizenship for passing nuclear secrets to the Soviet Union, and soon after, Julius and Ethel Rosenberg were executed in the United States. The race to power, and the struggle to maintain it, was firmly implanted in the public consciousness, and with Fleming's penning of *Casino Royale*, in the popular literature of the day.

Bond reflected and amplified the concerns of those early years, as well as serving as an embodiment of the glory, honor, and refinement of pre-war Britain. Yes, he inherited a few of Fleming's bad habits—he smoked, drank, and appreciated beautiful women and fine automobiles—but his violence was measured, his bravery unfaltering, and his honor as an agent and subject of Her Majesty's Secret Service, unquestionable.

Turning our sight to today's Bond, and thinking back to Zeiger's observation, ours is still a "violent time" and Bond is still a popular hero. How are we, then, to think about the ways he *now* reflects his own time? And in an era of Hollywood-dominated global media, whose reflection is

that? In Daniel Craig's portrayal of the current Bond, do we see a nostalgic homage to a British Cold War hero, or a troubled post-9/11 warrior of the new millennium? To whom does "our" James belong?

Over the past half-century, the Bond ethos has enjoyed a significant impact not only on our entertainment lives, but our social psychology, as well, influencing the fantasies, affinities, attires, and gender role performances and aspirations of several generations. Judging from the longstanding popularity of Bond-themed multimedia games, from classics like Nintendo's *GoldenEye 007* (1997) and Play Station's *Tomorrow Never Dies* (1999), to Play Station's newest addition, *Quantum of Solace* (2008), the Bond ethos still has its appeal. At the same time, though, our James *has* changed in important ways; today's Bond is not the Bond your grandfather knew. From page, to screen, to multimedia icon, James has grown, and perhaps even matured, with the times. From Fleming's initial sketches of his literary secret agent—endowed with Hoagy Carmichael's good looks tempered by a "cruel mouth"—to the dashing Sean Connery; and from the foppish parodies of Roger Moore to the dark broodings of Daniel Craig, Bond has evolved (in the Darwinian, rather than feminist, sense) into an agent of a different sort—the product of an era when heroes are armed with everything but certainty. No longer the "gentleman spy" or a jet-setting womanizer, 007 is an ambivalent, tortured loner. This continues a turn in character that James Chapman suggests began with Timothy Dalton's Bond (1987-1994), in which the cinematic Bond, like other heroic archetypes, has been subject to the same revisionism as other late twentieth century hero figures in film, such as Michael Keaton's brooding, conflicted Batman (1989). Our once-debonair playboy figure now wears his blood, vengeance, angst, and despair silently, but visibly, a product, no doubt, of the post- 9/11 culture to which he has been called into service.

The national and global cultures that surround and lay claim to Bond have changed, as well. Our James has, as James Chapman notes, "outgrown his origins… and become nothing less than a cultural phenomenon recognized around the world" (1999: 22). No longer a property of the British national imagination, Bond belongs to the world—to the universe, in fact—after the 1983 naming of *Asteroid 9007 James Bond* in his honor. Bond's cultural resonance has been felt not only across national borders, but across genres and media, as well, with the Bond franchise spawning visual media, music, material culture, and gaming. Austin Powers, Dr. Who, and even Sponge Bob Square Pants have borrowed from Bond, their intertextuality taking the secret agent business to previously unimagined

universes and… depths… while internet fan fiction writers spin tales that extend the narratives of books and films in other unanticipated ways.

As this volume demonstrates, the intellectual culture surrounding Bond has also changed. In order to fully consider the cultural impact of 007, the films are, indeed, not enough. While readers may find remnants and echoes of traditional film studies here, the issues and questions they raise will most likely be seen from a different vantage point, or through a different lens. "Bond. James Bond." has been revisioned, recast, and re-examined in his relationship with his literary father, Fleming, with the actors and directors who have given him life on screen, with the women who reflected his masculinity, with the settings and contexts for his daring escapades, and with the fans who are appropriating, remixing, and reusing Bond for their own purposes. The burgeoning field of Bond Studies has turned what was, for many of us, a guilty pleasure—that corner of thought one would not dare share with a dissertation supervisor—into a legitimate area of intellectual practice. *James Bond in Popular and World Culture: The Films are Not Enough* continues this growing trend, drawing our attention to a number of new areas of consideration, and bringing into sharper focus not just Bond, but the images, icons, and artifacts of popular culture that surround him.

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INTRODUCTION

ROBERT G. WEINER, JACK BECKER AND LYNN WHITFIELD

Little did Ian Fleming know that his British "juvenile" spy stories about James Bond would affect the world and popular culture in a massive way. Although Fleming saw his character in the Bond newspaper comic strips; on a new (at the time) format of television, *Climax Theatre's Casino Royale* (1954); and at least two Bond feature films before he died—*Dr. No* (1962) and *From Russia with Love* (1963), he did not see the wide phenomena James Bond created after *Goldfinger* (1964) and *Thunderball* (1965). The novels, however, had been consistent sellers and seemed to grow in popularity with each subsequent novel released starting with 1953's *Casino Royale*. But more than fifty years since the debut of James Bond in the novel *Casino Royale*, the character is as healthy, vibrant, and popular as ever. Bond Novels, movies, games, music, books, toys, action figures, posters, art etc., are still selling and show no signs of slowing down. Sure, James Bond has gone through numerous changes in both the post Fleming novels and in the more than twenty-four movies made to date, but the changes have only made the Bond phenomena grow.

In the films, Bond has been updated to fit with the times from the escapades of Sir Sean Connery and Sir Roger Moore, to the gritty straight playing of the character by Timothy Dalton and Daniel Craig, and "action hero" antics of Peirce Brosnan. One wonders what Ian Fleming would have made of the hooplas, study, and interest in James Bond today?

The volume *James Bond In World and Popular Culture: The Films are Not Enough* is a grand testament to the culture of Bond and the way Fleming's spy has changed the landscape of our world. Our goal to find and publish the most diverse and extensive collection of essays related to Bond has, in our opinion, been achieved. In the thirty-nine essays that follow, we find (and hope you do as well) proof that the Bond phenomena has grown well beyond the films. The editors are surprised by the diversity of the collection as it covers topics not found in other edited collections. We wanted something scholarly, diverse, and interesting, beyond anything

published collectively before. To that end, the editors feel we have achieved this.

Rather than discuss each essay in detail in our introduction, we want readers to dive right in and experience this diverse slice of the James Bond world and mythos: But first, a brief, yet basic layout of the book's structure. The first section "Experiencing the World of Bond" is just that—articles that look at James Bond movie poster art, video games, Bond books on audio, Bond related architecture, and how Bond has impacted the world of dance and fashion. The next, "The Sound of Bond" gives four distinctive perspectives on the film music. Each of the four essays present ideas related to Bond music in a new and unique viewpoint. Of course, no discussion of Bond would be complete without a discussion of gender and views of the "Bond girl." What is most interesting about this section is the disparate perceptions on gender. Some authors argue that there is a great deal of anti-feminism in Bond's world, but others argue there are "those" forgotten Bond girls who sometimes have to "put" 007 in his place. The "World of Ian Fleming" (the editors were adamant that Fleming be given his own section) examines Fleming as a character in other author's works of fiction as well studies of people Fleming knew in his career. The fifth section looks at Bond, his Britishness, and his legacy. These include essays related to the colonialism in *Live and Let Die (1973*) and Peter Sellers taking on the Bond mantle in the 1967 unauthorized film *Casino Royale*. Other articles look at the Bond Jr. comic book series, the post Fleming novels, and literally the games James Bond plays. The last section rounds out the world of Bond with topics as diverse as Bond and Christianity, comparisons between Woody Allen and Bond, Japanese James Bond parody films, Geo-politics, and Bond technology.

At first glance, it may seem odd that two librarians and one archivist would (could) work together and co-edit a volume about the world of James Bond. One might be tempted to ask how James Bond and popular culture relates to archives and libraries. The answer is, in every way possible! Today's information/digital age requires librarians and archivists to increasingly become conversant in scholarly activities that go beyond the library, but represent the library. Librarians and Archivists have a professional calling to preserve humanities collective memory (whether in print or digital). The volume *James Bond in World and Popular Culture: The Films are Not Enough* does just that. Librarians and Archivists are really scholars in the same sense that most of those teaching and doing research in the academy are. The editors are also keen on helping the rest of the world understand this. We are collecting, organizing, and putting together a part of our collective memory, the part that relates to James

Bond. Although technologies change, the work Librarians and Archivists do, does not.

Our final goal, in putting together this collection, is to document the wide perspectives related to the world of James Bond. To this end we have put together an academic collection of articles from a unique collection of scholars from a varied set of disciplines and viewpoints. Despite the diversity of viewpoints and almost "randomness" of the articles, they somehow fit together—the unifying factor is, of course, the James Bond mythos. We were taken back by how much interest James Bond still generates, and hope the interest and excitement the Bond phenomena generates translates into a pleasurable and interesting "read" for Bond enthusiasts and scholars everywhere.

> "Bond reflected that good Americans were fine people and that most of them seemed to come from Texas."
> —Ian Fleming (Casino Royale)

PART I:

EXPERIENCING THE WORLD OF BOND

"Look my friend, I've got to commit a murder tonight. Not you. Me. So be a good chap and stuff it, would you?"

—Ian Fleming (Octopussy/The Living Daylights)

CHAPTER ONE

JAMES BOND POSTERS: AN ART PROFESSOR'S PERSONAL VIEW

DIRK FOWLER

The author grew up on his grandparent's cotton and cattle ranch in the Texas Panhandle during the early seventies; far from the nearest town (20 miles), school (12 miles), and even farther from the world of James Bond. Growing up the author did not see a single James Bond movie or a poster for a Bond film until he was thirteen years old. The impression it and a myriad of other pop culture artifacts made on him helped to shape his career as a graphic artist. Here is his story.

How is it that the image of a tall, thin, sharply dressed man with a Beretta crossed over his chest, a slightly raised eyebrow and surrounded by scantily clad women is etched so vividly into my childhood memories? It is because I am truly a child of the seventies. Every piece of pop culture from that decade seems to be recorded in my mind and has shaped me into the person that I am. Even more, it is a testimony to the power of the poster as an advertising vehicle and ironically, the James Bond POSTER that has made a lasting impact.

The movie posters of the seventies were different somehow. Many of them are branded into our minds. A few, like *Jaws* and *Star Wars*, were so powerful and iconic that it seems as though humans (or at least Americans) are now born with these images embedded in their subconscious. Perhaps it is, that even though I never watched a James Bond film, I was "prime meat" for the series. I was 13 years old in 1983 when *Octopussy* premiered. I most definitely remember seeing its posters and television advertising. I didn't understand the sexual innuendo at all but I remember feeling slightly uncomfortable about the title and the poster's imagery. Even to this day I haven't seen the film but I can scribble out a pretty decent facsimile of the poster. The poster depicted Maud Adams with eight arms and very little clothing! I could probably draw a close approximation of the main title typography as well. The

capital letter O with cephalopod-like tentacles extending from it and quietly, carefully reaching toward and emphasizing the, not so subtle pun, contained in the last five letters of the title. The design is brilliant, to say the least. It is indeed, the epitome of the "Bond Style."

But what does that mean? What exactly is the "Bond Style"? What makes a "Bond" poster? Agent 007 in the middle, large, in charge and surrounded by women, explosions, wild animals, jumping boats and villains being beaten to a pulp by the legend himself. They are clean and sophisticated, yet lavish and completely over the top. One could argue that though occasionally subtle Art Nouveau and Art Deco references are slipped in, the Bond poster is, in its purist form, simply an extension of the German Sachplakat, or "Object Poster," created in the early 1900s by Lucian Bernhard and Ludwig Holwein. The object in this case is simply the debonair agent 007 instead of a box of matches or an elephant. The object posters did not try to disguise the products they sold. There was no extra ornamentation, no clever sayings and no cartoon spokesperson. There was only a clean, straightforward illustration of the product being pushed. When you see a James Bond poster, there is no question at all about who or what the poster is for. It is very simple. It is exactly like Bond.

The look of the Bond poster was established with the very first poster. The poster for *Dr. No* introduced the, now iconic, albeit early version, of the 007 logo using the numerals and simple silhouetted Beretta. *From Russia With Love* gave us the first glimpses of the infamous Bond pose. But one could argue that the advertising images for Ian Fleming's most famous character did not reach their true potential until the 1970s with the memorable work of illustrators Robert McGinnis and Bob Peak. McGinnis' work appeared in five Bond campaigns, beginning with the wonderfully sly depiction of Sean Connery wearing a wet suit top, rather short swim trunks and holding a harpoon gun while being flanked by four bathing beauties. Peak, meanwhile, is widely regarded as the "father of the modern movie poster." His realistic, yet loose and watery style gave us some of the most classic film poster images of the 1970s, including those created for *Star Trek*, *Superman* and *Apocalypse Now*. These posters are unquestionably among the best of that decade. Peak's first foray in the Bond realm, 1977's *The Spy Who Loved Me*, used geometric, Art Deco inspired design elements.

So what makes a good poster? What makes an effective poster? As a poster designer myself, and one who teaches the art of graphic communication, my standard answer to both these questions would be, simple. Simple is good and simple is effective. A good poster functions

exactly like a good book cover. It should first catch the viewer's eye and then keep the viewer's eye long enough to convey the pertinent information. The poster should reveal just enough about the story to peak interest, but not too much to give the story away.

A Bond poster however, operates under a slightly different set of rules and standards. Generally, in order to be effective, visual communication should not make assumptions, but 007 posters do exactly that. It assumes viewer already know quite a bit about James Bond. It does not attempt to reach all audiences. Just like Bond, it knows its target and goes after it. The illustrators who gave us these classic Bond images had something that is difficult to find in today's world of computer aided design and digitally manipulated illustration. They of course had an incredible amount of artistic talent, but even more important and perhaps even less tangible, they had style, just like James Bond, Sean Connery, Roger Moore, and every other actor to portray the hero.

Concept is almost always paramount in the mind of a graphic designer when creating a poster. In the case of a Bond film poster, as perhaps in a Bond film, the concept seems at least, unimportant. Concept takes a back seat to action, beautiful people, beautiful scenery, guns and of course, stuff blowing up. The same can be said of most British and American movie posters since the 1960s. Compare almost any 1970s American film poster with its Polish release counterpart for instance. The contrast is shocking. In almost every case, layered, complex, photographic reproductions are replaced with simple, graphic, yet highly conceptual images. An example of this graphic reduction can be seen in the 1989 Hungarian poster for *The Spy Who Loved Me*, in which only two feet (one male and one female) and a gun barrel are depicted in an almost juvenile manner.

Americans, however, want to see movie stars, take a look at any magazine rack. Once during my days as an advertising art director, I had a boss who liked to remind us that regular people like to look at beautiful people. This, one would guess, could be the mantra for 007 posters as well. No one could be more beautiful than the ladies painted by Robert McGinnis. And who better to paint Bond ladies? After all, McGinnis had painted dozens of pulp book covers even before his first James Bond poster. Bond posters were and still are just very large pulp magazine covers.

It has been repeated to the point of exhaustion, but it is nonetheless a fact that sex sells. And Bond posters are pure sex. Though the designs have never been particularly innovative, they have certainly, at times, pushed the boundaries of social acceptability. From subtle sexual references like those made in Robert Brownjohn's masterful title sequence for 1964's

Goldfinger (imagery from the sequence was used for the British and American posters as well). It depicted scenes from the film projected onto the gold painted body of Margaret Nolan, to the almost ridiculous phallic symbols in McGinnis' exploitation style illustration for 1973's *Live and Let Die.* Though oftentimes much more than sly sexual suggestiveness, the posters make no apologies. This bold, no holds barred approach was established from the very beginning with the poster for *Dr. No*, as Sean Connery nonchalantly presides over the first four of many partially clothed women to come. Even the typography on a Bond poster is bold and unapologetic. Heavy gothic, or sans serif, typefaces dominate the lettering on a majority of the posters. Occasionally a design device is slipped in as in the title typography for *Live and Let Die* as a knife replaces the letter I in the word die, but for the most part, you won't see any whimsy or hand lettering, only a bold blocky type telling us that, "Bond is Back".

Poster designers, like myself, often wonder how to design something so well established as a Bond poster. Graphic designers are often very critical of cliché or the norm. We look at what's been done before and want to do it differently. Often our clients state very clearly that they want something "different". My only dealings with a major release film poster went exactly like that. The only direction I got was to make something really different from a typical Hollywood movie poster. As it usually goes, it turns out the client didn't want something different at all. My design was rejected and the finished poster for the release was trite with large glossy photographs of the starring actors in scenes from the film. The film received poor reviews and little attention, disappearing from theaters rather quickly. My arrogance always attributed the lack of success to the mediocrity of its poster!

This is a ridiculous correlation, but works on the mind of a graphic designer. In the case of a 007 poster though, I think it would be almost impossible to do anything except the tried and true Bond look. Do you think a film with a title like *From Russia with Love* would attract thousands of adult male viewers simply by doing something artistic with the title typography? But put a tuxedo wearing Sean Connery on the poster with his pistol and his eyebrow raised, flank him with a brunette belly dancer, a red head wearing only a loose nightgown, two girls with abundant cleavage, on their knees choking each other and a helicopter hovering over the Kremlin, and men will come in throngs. Ultimately, a poster's job is to get people in seats.

Designing a Bond poster is a time to put away your ego and give the people what they want. That is exactly why illustrators like Peak and McGinnis were so right for the job of designing these famous advertisements.

They were the workhorses of the industry. Peak had over 100 posters and 45 Time Magazine covers to his credit, while McGinnis has over 40 film posters and more than 1200 paperback book covers to his. James Bond is a man's man and these are the illustrator's illustrators.

Production is well under way on the 23rd installment in the Bond franchise, and while not much is known about the film, rest assured, the poster will be slick. Daniel Craig, the seventh actor to portray the debonair secret agent, brings a new and definite 21st Century appeal to the character. Photoshop and the more politically correct times have changed the Bond poster as well. Judging from the designs for the last few posters, one would question whether the changes have been for the better. Traditional illustration has suffered dramatically in the last twenty, or so years, being almost totally replaced with photography just as traditional animation has been all but replaced by digital animation. There is hope though, as appreciation for illustration seems to be on the rise. And while there may be very little need for a printed film poster in today's world of viral marketing and instant global fulfillment, as long as there is a James Bond, Agent 007 movie, there will be a poster with a tuxedo clad, hand gun wielding, dapper British agent beckoning us to join him in his latest, greatest adventure.

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CHAPTER TWO

USE YOUR JOYSTICK, 007: VIDEO GAMES AND THE INTERACTIVE BOND EXPERIENCE

KEVIN D. IMPELLIZERI

Byelomorye Dam, Arkengelsk, USSR, nine years ago

It's a frigid evening in Arkengelsk, but, then again, when isn't it cold this close to the Arctic Circle? Dramatic music fills the air around the massive hydroelectric plant. Not far from the dam, armed guards patrol, prepared to dispatch any intruder with extreme prejudice. Despite the intimidating show of force, a black-clad intruder awaits just past their line of sight. It is none other than James Bond, Agent 007, on yet another mission for queen, country and the free world. His objectives are simple (well, simple for 007): neutralize all alarms, plant a covert modem to monitor enemy activity, intercept confidential information, and leave undetected by bungee jumping off the dam. He strikes a confident pose, brandishing a smirk along with his trademark Walther PPK (silenced, of course, for this delicate mission). Just another day at the office. Locked and loaded, he takes aim at an oblivious guard on patrol—time to get to work.

The opening scene of *GoldenEye 007* (1997) for the Nintendo 64 is a microcosm of what all James Bond-centered video games have attempted to accomplish: immerse players in the world of 007. What does it mean to be James Bond? Is it the car chases, the gunplay, the dry vodka martinis (shaken, not stirred)? How developers have interpreted this experience has undergone a complex transformation from Bond's electronic debut in 1983 to the present. The pages to follow analyze how developers have sought to recreate the Bond lifestyle and how the "interactive Bond experience" has changed over time. Rather than focus on every Bond game ever made (there are many more Bond video games than films), this article will call

attention to several specific titles and examine how they have addressed what it means to be 007.

The interactive Bond experience has been shaped by more than the whims of game designers. Other factors are at work. This experience has also been shaped by an attempt to capitalize on 007 as a pop culture figure. James Bond is more than just a secret agent; he is a franchise, a consumable commodity (Bennett and Woolacott, 1987). Video games represent an effort to expand the Bond brand beyond novels and films. According to a 2007 report, James Bond was the fifteenth best-selling video game franchise of all time, selling over 30 million units since 1983 ("Counting Up Video Gaming's Moneymakers," 2000). Moreover, since video games tend to appeal to a younger audience, they are a means of introducing 007 to a new generation of potential fans.

The interactive Bond experience has also been shaped by the technological evolution (and limitations) of the medium. Memory capacity, graphical strength of the game system and the type of controller available all impose restrictions on what actions can be included in a game experience. Creating a game for the Atari Video Computer System (also known as the Atari 2600) offers different challenges than designing a game for the Microsoft Xbox 360 (the memory space on a 360 disc is the equivalent of over 2 million Atari 2600 cartridges). How designers negotiated the technological capabilities of electronic games has significantly impacted on how 007 has been presented in games.

Video games offer a unique opportunity to actively participate in the world of Britain's most famous secret agent. Reading the novels or watching the films are passive activities. Viewers and readers are spectators; they bear witness to Bond's exploits but have no control over the adventure. Video gaming, on the other hand, requires active participation in the viewing experience. It is up to the player to make sure that James Bond defeats the villain, gets the girl, and saves the day. The fate of Bond's mission, nay the free world, rests in the player's controller-holding hands. The player becomes the actor in his or her personal Bond film. As the back cover of the box for *GoldenEye 007* declared, "*You* are Bond. James Bond."

Bond by Proxy: *James Bond 007* (1983)

Since the very beginning, developers focused on the action elements of James Bond films as a frame of reference to construct the interactive Bond experience. Due to the memory limitations of early game systems and personal computers, video games tended to center on a simple task that

had to be repeated ad infinitum. The first blockbusters, such as *Space Invaders* and *Pac-Man*, struck the balance between simplicity and challenge, which kept players pouring time and money into blasting aliens or chasing ghosts. Design teams behind the James Bond video games of the 1980s and early 1990s faced similar challenges. They had to decide which activity from the films would be represented, inevitably settling for the most part on vehicle-based action. In many cases this meant significantly borrowing elements from existing games and repackaging them as a Bond game. Aside from expediency, this practice was a symptom of the video game industry of the 1980s. Many different companies ranging from film studios, such as 20th Century Fox, to food producers, such as General Mills and Quaker Oats, entered the video game industry in hopes of capitalizing on a booming market. It was in this context that Parker Brothers released the first game to utilize the James Bond license—*James Bond 007* (1983).

During the late 1970s and early 1980s, the home video games market was the fastest growing industry in the United States. Between 1980 and 1982, profits in video games soared from $1.4 billion to $3.5 billion, with revenue figures rivaling the film industry. ("Charting the Toy Industry," 1983; Harmetz, 1982). In 1982, video game developer Activision became the fastest growing company in U.S. history, surpassing industry leader Atari (Kent, 2001). As a result, various companies formed video game divisions and snatched up game licenses for practically every available commercial property—movies, comic books, television shows, even company mascots—in hopes of striking gold in the boom industry.

Parker Brothers was one such aspirant. In 1982, Parker Brothers established a video games division and acquired the rights to produce games for several recognizable franchises, including *Spiderman*, the *Star Wars* saga, and J.R.R. Tolkien's fantasy series *The Lord of the Rings*. Some time in 1982, the Minneapolis-based toy company obtained the rights from EON to produce a game centered on James Bond. The earliest design, entitled *James Bond: Agent 007*, had players control Bond as he escaped from armed henchmen along the top of a speeding train in a tie-in to the upcoming film *Octopussy*. Promotional material for the game first appeared in Parker Brothers' 1983 product catalog, which included a brief description and a screenshot. (Parker Brothers, 1983)

By the time the game reached store shelves in 1983, it had undergone significant changes. *James Bond 007* was available for the Atari VCS, the Atari 5200, the Atari 800, the Commodore 64, and the Coleco Colecovision. The gameplay and design of *James Bond 007* borrowed liberally from the 1982 arcade game *Moon Patrol*, the major difference separating the two

titles was *James Bond 007* featured a digital rendition of Monty Norman's classic James Bond theme. The objective of the game was to navigate a futuristic all-terrain vehicle across the screen while avoiding obstacles and enemies through several levels loosely based on several James Bond films. The VCS version had three levels: *Diamonds Are Forever*, *The Spy Who Loved Me*, and *Moonraker*. In the level based on *Diamonds Are Forever*, the player navigated across a treacherous, radioactive desert, jumping over craters while avoiding laser-equipped satellites and helicopters armed with searchlights. The object, aside from surviving, was to shoot at diamonds that appeared in the sky and land on a conveniently-placed helipad on an offshore oil rig. The other levels offered slight variations of the same model with equally superficial connections to the original films.

Ultimately, *James Bond 007* was an unremarkable title, one of countless licensed games to surface in a market rapidly reaching over saturation. By the time *James Bond 007* reached store shelves a deluge of poor quality titles, many cheap imitations of more well-known titles had reached store shelves (Herman, 1997). Partly due to the poor quality of the games, at the end of 1982, Warner Communications, owner of Atari, experienced a 16 ¾ point plunge in stocks, particularly shocking since Warner executives had predicted a fifty percent increase in profits in 1982 (Cohen, 1984). The once-booming home video game market had turned sour. Profits turned into losses for even the most well established game companies, and scores of companies abandoned the market as quickly as they had entered it. Parker Brothers unceremoniously closed the video game division and relinquished its licenses in 1984. Many games were ultimately never released. The culminating point of the video game crash came on July 2, 1984, when Warner, desperate to recoup millions in losses, broke apart Atari and sold the home games division of the once mighty video game giant (Sanger, 1984).

After Parker Brothers lost the license, British-based computer game company Domark acquired the rights to publish James Bond games. During the remainder of the 1980s, they released numerous titles; however, they tended to share the same characteristics as their forebear. The vast majority of the Domark titles had loose tie-ins to contemporary James Bond films, such as *A View to a Kill* (1985), *The Living Daylights* (1986), and *Licence to Kill* (1989), or earlier films such as *Live and Let Die* (1988) and *The Spy Who Loved Me* (1990). Also, in most cases the player was only able to play as 007 by proxy. *The Spy Who Loved Me*, a blatant imitation of the 1983 racing game *Spy Hunter*, was a racing game where players from a bird's eye view drove a car equipped with an arsenal of weapons through city streets. *Live and Let Die*, originally designed by