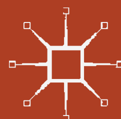
PALGRAVE STUDIES IN ADAPTATION AND VISUAL CULTURE

James Bond Uncovered

Edited by
Jeremy Strong



Palgrave Studies in Adaptation and Visual Culture

Series Editors
Julie Grossman
Le Moyne College
Syracuse, NY, USA

R. Barton Palmer
Clemson University
Clemson, SC, USA

This new series addresses how adaptation functions as a principal mode of text production in visual culture. What makes the series distinctive is its focus on visual culture as both targets and sources for adaptations, and a vision to include media forms beyond film and television such as video-games, mobile applications, interactive fiction and film, print and nonprint media, and the avant-garde. As such, the series will contribute to an expansive understanding of adaptation as a central, but only one, form of a larger phenomenon within visual culture. Adaptations are texts that are not singular but complexly multiple, connecting them to other pervasive plural forms: sequels, series, genres, trilogies, authorial oeuvres, appropriations, remakes, reboots, cycles and franchises. This series especially welcomes studies that, in some form, treat the connection between adaptation and these other forms of multiplicity. We also welcome proposals that focus on aspects of theory that are relevant to the importance of adaptation as connected to various forms of visual culture.

More information about this series at
http://www.palgrave.com/gp/series/14654

Jeremy Strong
Editor

James Bond Uncovered

palgrave
macmillan

Editor
Jeremy Strong
Chelmsford, UK

Palgrave Studies in Adaptation and Visual Culture
ISBN 978-3-319-76122-0 ISBN 978-3-319-76123-7 (eBook)
https://doi.org/10.1007/978-3-319-76123-7

Library of Congress Control Number: 2018939245

© The Editor(s) (if applicable) and The Author(s) 2018
This work is subject to copyright. All rights are solely and exclusively licensed by the Publisher, whether the whole or part of the material is concerned, specifically the rights of translation, reprinting, reuse of illustrations, recitation, broadcasting, reproduction on microfilms or in any other physical way, and transmission or information storage and retrieval, electronic adaptation, computer software, or by similar or dissimilar methodology now known or hereafter developed.
The use of general descriptive names, registered names, trademarks, service marks, etc. in this publication does not imply, even in the absence of a specific statement, that such names are exempt from the relevant protective laws and regulations and therefore free for general use.
The publisher, the authors and the editors are safe to assume that the advice and information in this book are believed to be true and accurate at the date of publication. Neither the publisher nor the authors or the editors give a warranty, express or implied, with respect to the material contained herein or for any errors or omissions that may have been made. The publisher remains neutral with regard to jurisdictional claims in published maps and institutional affiliations.

Cover illustration: Chloe Johnson / Alamy Stock Photo

Printed on acid-free paper

This Palgrave Macmillan imprint is published by the registered company Springer International Publishing AG part of Springer Nature.
The registered company address is: Gewerbestrasse 11, 6330 Cham, Switzerland

For Rebecca, with love

Acknowledgements

A version of 'James Bond: International Man of Gastronomy' was published in the *Journal of European Popular Culture* (4.2) in 2014. It appears here by kind permission of the publishers, Intellect.

Contents

Introduction 1
Jeremy Strong

You Only Live Twice: A Tale of Two Bonds 23
Graham Holderness

James Bond's Forgotten Beginnings: Television Adaptations 41
Jonathan Bignell

James Bond: International Man of Gastronomy? 61
Jeremy Strong

Bond Resounding 87
Jonathan Stockdale

Breaking Bond's Balls: A Feminist Re-Reading Ian Fleming 107
Imelda Whelehan

Mess and Meta-Mess: *Casino Royale* (1967) 127
I. Q. Hunter

Live and Let Die: The Tarot as Other in the 007 Universe 143
Joyce Goggin

Licence to Replicate: _Never Say Never Again_ (1983) as 007's Lesson in Adaptation Studies 163
Wieland Schwanebeck

Thailand, Highland and Secret Island: Landscape and Power in Bond Films 185
Tim Waterman

James Bond and the End of Empire 203
James Chapman

The Resilient Agent: James Bond, 'Nostalgic Geopolitics' and _Skyfall_ 223
Klaus Dodds

The Evolution of M in the Latest Bond Franchise Instalments: _Skyfall_ and _Spectre_ 243
Lucinda Hobbs

James Bond: The Game 265
Florian Stephens

Index 291

Notes on Contributors

Jonathan Bignell is Professor of Television and Film at the University of Reading, UK. His work includes articles on film and television secret agents in *Media History*, *Symbolism*, and in the collection *British Science Fiction Film and Television*. His writing about adaptation includes work on *The Time Machine* and *The Handmaid's Tale*. He is the author or editor of several books about the history of British and American television drama.

James Chapman is Professor of Film Studies at the University of Leicester, UK, and editor of the *Historical Journal of Film, Radio and Television*. He specialises in the history of British cinema and television, and his work includes *Licence To Thrill: A Cultural History of the James Bond Films* (1999; 2nd edn 2007), *Past and Present: National Identity and the British Historical Film* (2005), *Inside the Tardis: A Cultural History of* 'Doctor Who' (2006; 2nd edn 2013) and *Swashbucklers: The Costume Adventure Series* (2015).

Klaus Dodds is Professor of Geopolitics at Royal Holloway, University of London and has written about the popular geopolitics of spies, vigilantes and assassins such as James Bond and Jason Bourne. He is the author of a number of books including *Geopolitics: A Very Short Introduction* (2014) and a co-written book on *International Politics and Film* (2014).

Joyce Goggin is a Senior Lecturer in Literature at the University of Amsterdam, The Netherlands, where she also teaches film and media studies.

She has published widely on gambling and finance in literature, painting, comic books, film, TV and computer games. She is currently researching and writing on casino culture, Las Vegasization and public debt, gamification and the entertainment industries. She has recently been appointed a co-editor of SAGE Publications' journal *Television and New Media*, and is one of the editors of a forthcoming anthology entitled *The Aesthetics and Affects of Cuteness*. Her most recent articles include, 'Is It True Blondes Have More Fun?' *Mad Men*, and the Mechanics of Serialization', *Serialization and Popular Culture*, and 'Like Pocahontas on Drugs: *Avatar* and Adaptation', in a special issue of *Interfaces: Image, Text, Language*, on expanding adaptations. Forthcoming articles include 'Opening Shots and Loose Slots', to be published in a special issue of *Screen* entitled 'Opening Pages, Opening Shots', and another entitled 'The Perils of Fictional Credit: Gambling Debts and Borrowed Money' about finance, gambling and shopping in Frances Burney's *Cecilia*, to be published in *Hard Cash*, a collection of essays on finance and culture.

Lucinda Hobbs is a research student in the Centre for Adaptations at De Montfort University, Leicester, UK. She is currently working on her Ph.D. on 'Adapting the Role of M in the James Bond Franchise', having completed an MA in Adaptation Studies on 'Race and Prejudice' with a dissertation on 'Whiteness as Blackness in *Moby Dick*' at De Montfort University in 2013. Her background is in commissioning and project managing titles on English Language and English Literature lists for leading educational publishers, having trained as an editor and commissioner at Oxford University Press. She is also editorial administrator of the A-level magazine, *The English Review*.

Graham Holderness is Professor of English at the University of Hertfordshire, and has also taught at the Universities of Oxford, Swansea and Roehampton in the UK. Most of his 40 published books focus on Shakespeare, with particular interests in Shakespeare's history plays, Shakespeare and the media, Shakespeare editing, Shakespeare and contemporary culture, and transnational Shakespeare. Recent publications include *Shakespeare in Venice* (2009) and the innovative new biography *Nine Lives of William Shakespeare* (2011). Influential publications include: *D.H. Lawrence: History, Ideology and Fiction* (1982); *The Shakespeare Myth* (1988); *Shakespeare: The Histories* (2000); and the trilogy *Cultural Shakespeare: Essays in the Shakespeare Myth* (2001), *Visual Shakespeare: Essays in Film and Television* (2002) and *Textual Shakespeare: Writing and*

the Word (2003). He is also a novelist, poet and dramatist. His novel *The Prince of Denmark* was published in 2001; his poetry collection *Craeft* received a Poetry Book Society award in 2002; and his play *Wholly Writ* was performed at Shakespeare's Globe theatre, and by Royal Shakespeare Company actors in Stratford-upon-Avon.

I.Q. Hunter is Professor of Film Studies at De Montfort University, Leicester, UK, and author of *British Trash Cinema* (2013). He has published widely on cult film, adaptation and British cinema, and has edited numerous books, including *British Science Fiction Cinema* (1999) and *British Comedy Cinema* (2012).

Wieland Schwanebeck is Research Assistant and Chair of English Literary Studies at Dresden University of Technology in Germany. Wieland gained his degree at Dresden in 2009, and he has been working and teaching there ever since. His fields of interest include gender and masculinities studies, British film history, narratology and Alfred Hitchcock. He finished his Ph.D. project on the adaptable masculinities of Patricia Highsmith's *The Talented Mr. Ripley* in 2013. His publications include a study of the German campus novel (*Annäherungsversuche*, 2012), two volumes on impostors, the forthcoming *Metzler Handbook of Masculinities Studies* (co-edited with Stefan Horlacher and Bettina Schötz), and numerous articles and reviews on topics such as genre, signature, adaptation, contemporary British fiction, and the body politic, which have appeared in journals such as *Adaptation*, *Literature/Film Quarterly* and *Men and Masculinities*. He is currently editing a book on Alfred Hitchcock (tentatively entitled *Sabotaging 'Hitchcock'*).

Florian Stephens is Senior Lecturer in Digital Animation at the University of West London, where he is also Course Leader for the BA (Hons) Visual Effects. Starting his career as a sculptor, Florian has gone on to work as an animator, filmmaker and researcher. His films have been screened at major festivals around the world. He has written about Reality Capture (3D scanning), and how this technology can be implemented in both video games and animation. He worked on the Marketing Mayhem project, a video game which teaches students about business ethics within a first-person interactive environment.

Jonathan Stockdale is Professor and Associate Dean at the University of Westminster, London, in the School of Media, Arts and Design. His multimedia works have been performed widely in the UK and Norway, including

at the ICA London, the Huddersfield contemporary Music Festival, Bergen International Contemporary Arts Festival, and the Oslo Konserthaus. He was a contributor to the *Continuum Encyclopedia of Popular Music of the World*, and co-founder of the *Jazz Research Journal*. As well as working as an academic consultant in the UK, The Netherlands, Hong Kong, Australia and Singapore, Jonathan is a former winner of the Radio 2 Big Band Competition (musical director), a founding member of the Leeds Fuse Festival, a jury member of the Melbourne Prize for Music, and BAFTA jury member adjudicating in the Best Film Score category.

Jeremy Strong is Professor of Literature and Film at the University of West London, in the London School of Film, Media and Design. Widely published on adaptation, he was chair and co-chair of the Association of Adaptation Studies (2010–16) and sits on the editorial board of its journal, *Adaptation*. He speaks about his research at universities and public events around the world, and writes on a range of topics spanning movies, books, culture and food. His most recent books are *Educated Tastes: Food, Drink and Connoisseur Culture*, and the novel *Mean Business*.

Tim Waterman lives in London and has lectured in Landscape Architecture at universities around the world. He is the honorary editor of *Landscape: The Journal of the Landscape Institute*, for which he writes the regular column 'A Word …'. He is also Research Associate for Landscape and Commons at the arts organisation, Furtherfield. Tim may also be found from time to time in the pages of *Landscape Architecture Magazine* and *The Architects' Journal*. He is the author of *Fundamentals of Landscape Architecture* and, with Ed Wall, *Basics of Landscape Architecture: Urban Design*. These have been translated into seven languages. His research interests are wide-ranging and address the ways that people form imaginative understandings of urban cultural landscapes in everyday life. This forms the basis for other explorations of power and democracy, and their shaping of public space and public life; taste, etiquette, belief and ritual; and foodways in community and civic life and landscape.

Imelda Whelehan is Professor and Dean of Higher Degree Research at the Australian National University (ANU), Canberra. Her research is in the fields of women's writing, feminism, popular culture and literary adaptations. She is the author of *Modern Feminist Thought* (1995), *Overloaded* (2000), *Helen Fielding's* Bridget Jones's Diary*: A Reader's Guide* (2002) and *The Feminist Bestseller* (2005). She is co-author of *Fifty Key Concepts*

in Gender Studies (with Jane Pilcher, 2004) and *Screen Adaptation: Impure Cinema* (with Deborah Cartmell, 2010), and co-editor, with Deborah Cartmell, of *Adaptations: From Text to Screen, Screen to Text* (1999) and *The Cambridge Companion to Literature on Screen* (2007). Ongoing projects include a history of the bra, Australian adaptations, post-war adaptations, and representations of ageing in popular culture. She is Co-editor of *Adaptation* (Oxford), Associate Editor of *Contemporary Women's Writing* (Oxford) and Co-chair of the Association of Adaptation Studies.

List of Figures

Breaking Bond's Balls: A Feminist Re-Reading Ian Fleming
Fig. 1 James Bond as Mills and Boon 109

***Live and Let Die*: The Tarot as Other in the 007 Universe**
Fig. 1 Solitaire in a red silk tunic 151
Fig. 2 Solitaire exotically dressed 151
Fig. 3 The 'Oh Cult' Voodoo store 154
Fig. 4 Solitaire stripped of exotic trappings 157

James Bond: The Game
Fig. 1 A virtual Sean Connery in James Bond 007: *From Russia with Love* (2005) 266
Fig. 2 Commodore 64 version of *A View to a Kill* (1985) 269
Fig. 3 Advert for the 1989 game 007: *Licence To Kill* 271
Fig. 4 Natalya Simonova and James Bond in *GoldenEye: 007* (1997) 272

Introduction

Jeremy Strong

Everybody knows James Bond. Within the Bond stories, and especially the films, his is a familiar name and face to colleagues and enemies alike, as well as to bartenders around the world. The unlikeliness of such prominence attaching to an active 'secret' agent comprises a part of the narratives' showy allure, and contrasts with more downbeat, realistic accounts of espionage as developed by writers such as Somerset Maugham and John le Carré. Considered as a multimedia phenomenon, only the *Star Wars* and *Harry Potter* franchises might be regarded as serious rivals in terms of income and reach, though 007 has a clear lead on both in respect of longevity. Yet the seeming ubiquity and sustained presence of James Bond as part of our 'cultural landscape' (McKay 2008, xi) elides a complex history spanning appearances in many forms, involving stewardship and contestation of Bond-as-brand and periods of uncertainty. While successive Bond narratives have cued us to know that, however dire the predicament, he will survive,[1] succeed, and above all 'return', the overarching and ongoing story of James Bond has no such sense of the inevitable. One of the principal themes of this book is how Bond has been adapted, both in the sense

J. Strong (✉)
University of West London, London, UK
e-mail: jeremy.strong@uwl.ac.uk

© The Author(s) 2018

J. Strong (ed.), *James Bond Uncovered*, Palgrave Studies in Adaptation and Visual Culture, https://doi.org/10.1007/978-3-319-76123-7_1

of transitioning across media and of evolving to suit changing tastes and times, and it is notable that the adaptive journeys, both of particular Bond texts and of the entire agglomeration, have sometimes been fraught.

The Many *Casinos* *Royale*

Analysis of a single title exemplifies the multiform nature of the apparatus and meanings that cluster around even a fragment of Bond. Take *Casino Royale*. These words will, in all probability, suggest a James Bond story to most people. Even at the loosest level of signification we know that casino and gambling scenes occur in almost all Bond films, facilitating in turn another signature element that dominates 007 iconography and promotional materials: Bond in a dinner jacket. 'Royale' connotes prestige, luxury and expense, elements prominent in Bond's high-end lifestyle, as charted on both page and screen, of brands, places and experiences. It may also be taken to signify not only his pleasures, but also his duty to crown and country. More specifically, several different stories or versions are denoted by *Casino Royale*. It might, for many, mean the original Bond novel by Ian Fleming, first published in 1953 and remarkable, inter alia, for being the text that set in train the many sequels, adaptations and continuation stories that persist into the present day. Scarcely anyone would associate the title with a 1954 US television version of that book, a loose adaptation starring Barry Nelson as American agent 'Jimmy' Bond. Broadcast live and subsequently rediscovered in the 1980s, it is considered at length in this volume by Jonathan Bignell. Rather better known, though as much for its failings as its merits, is the 1967 film *Casino Royale*, which borrows even less from the literary source. I.Q. Hunter's chapter here addresses both the production history and the viewing experience of this film which, confusingly, may be described as the first film adaptation of the first Bond novel but not, of course, the first Bond film, a distinction which belongs to the 1962 adaptation of *Dr. No,* Fleming's sixth Bond novel.

Casino Royale was also adapted into a comic strip for the *Daily Express*, running from July to December 1958. Unlike the films, which were not adapted in the same sequence as the Fleming novels had been published, the *Express* comic strips did begin with *Casino Royale*. It was not, however, the newspaper's first association with Bond; a serialisation of *From Russia, with Love* (Fleming's fifth novel) had appeared there in 1957 and other serialised versions followed. Tony Bennett and Janet Woollacott argue for this year and Bond's appearance in the *Express* as the key first phase in his

transformation into a 'household name' (1987, 24). Since the 2006 release of the successful franchise reboot starring Daniel Craig as 007, *Casino Royale* will signify that film for many moviegoers. As Chris Cornell's theme song for the film reminds viewers, 'You know my name'; a refrain which served to introduce a new actor into the role while promising audiences that the movie would combine familiar elements with a degree of innovation. For gamers, *Casino Royale* could feasibly mean an eponymous game-that-never-was, announced by Electronic Arts in 2006 and subsequently cancelled when it became apparent that it would not be ready to coincide with the film's November release date. Material derived from the 2006 film would have to wait for a new licence-holder, Activision, and the release of a second Craig Bond film, for a game that merged elements of both movies' narratives—*007: Quantum of Solace*—in 2008. In this volume, Florian Stephens offers a wide-ranging survey of Bond computer games and their relationship to antecedent texts, most significantly the films.

The Rise of the Films

The ascendancy of the Bond films over other iterations of the stories has been observed by many commentators. Jeremy Black notes that 'the modern world knows James Bond through the films, not the novels' (Black 2005, 91). Bennett makes a similar point when he contends that, despite the significance of Fleming's novels as authentic sources, 'in the construction and circulation of the figure of Bond, however, the films are clearly privileged' (Bennett 1982, 11). Equally, the success of the films has had a crucial influence on the scale, sales and uses of Bond across other media. Producer Harry Saltzman stated, for example, that following the release of the film of *Dr. No,* which had sold modestly as a novel up to that point, the publishers Pan sold an additional 1.5 million copies in a mere seven months (quoted in Lindner 2009, 20). By the time of Fleming's death in 1964 three Bond films had been made: *Dr. No, From Russia with Love* (1963) and *Goldfinger* (1964). Lindner observes that the films 'were instantly and have remained quite spectacularly successful' (2009, 20). Of particular relevance here is that Fleming's early death did not immediately deprive the filmmakers of potential source material for what had, by that juncture, clearly emerged as a popular and lucrative series with scope for ongoing profit. Rather, there existed several published James Bond novels and short stories, as well as some unfinished work, which could be adapted

to the screen. What the most optimistic forecaster could not have anticipated, however, even with a full awareness of the swelling popularity of Bond and a growing vogue for spy stories through the 1960s, was that the succeeding decades would see Fleming's oeuvre mined to exhaustion, with even the smallest Fleming/Bond fragments serving as springboards for new movies.[2] This, in turn, required the commissioning of new Bond stories and set in train an interrelationship between Bond films and Bond novels that has involved both overlap and bifurcation.[3] More than fifty years after Fleming's death a search for James Bond books will reveal not only a core 'canon' of thirteen of his works but also a significantly greater number of movie tie-ins and original continuation novels by several different authors.[4] Where films and tie-in novels coincide, as, for example, the four stories that map on to Pierce Brosnan's 007 tenure—*GoldenEye* (1995), *Tomorrow Never Dies* (1997), *The World Is Not Enough* (1999) and *Die Another Day* (2002)—images from the films dominate the cover art. While this is not the case for continuation novels with no specific film correlative, it seems unarguable that the films and their enduring popularity have played a major role in sustaining the market for a literary Bond. Relatedly, the extent to which Bond computer games mirror many aspects of the movies, including, as Stephens charts here, a substantial degree of co-development, attests to the films' pre-eminence in establishing and developing motifs, recognition and value that may be parlayed into and mutually reinforced across other media.

It is principally with respect to the films that a Bond or 'Bondian' *formula* may be discussed most fruitfully, though such analysis also necessitates the acknowledgment of those recurring aspects that owe their presence to Fleming, and of the extent to which film formula elements, in turn, inform other media. The identification and critique of repeated elements and patterns over a corpus of works is, of course, a staple academic method across a spread of disciplines. Attributed variously to prevailing industrial/artistic conditions of production, to the social and economic milieu from which works arise, to the shared political and cultural preoccupations of participants, to even deeper psychical structures, and to the preferences of consumers, such sets of commonalities may be regarded as owing to the deliberate ordering of those who create, to the unconscious desires of producers and consumers, and to the critical ingenuity of scholarship that identifies features, devises groupings, and interprets their significance. Of particular note with respect to a Bond formula is the extent to which, far from being a critical

gathering requiring any particular theoretical perspective or immersion in a recherché critical tradition and its terminology, the concept seems to enjoy an essentially analogous coexistence across producers, consumers and critics. Sinclair McKay offers the following tongue-in-cheek summary of what audiences expect: 'tuxedos, implausible gadgets, glamorous girls with silly names, slightly naff exotic locations, naffer casinos, weird henchmen, strikingly brassy incidental music, and perhaps even – if we are very good – a monorail system' (2008, ix). This is not to claim that the formula has not evolved or is without nuance, that it is not simultaneously subject to and influential upon a set of historical variables, and that its constituent elements cannot be the topic of heated and serious dispute; the figure of the 'Bond girl' and the sexual politics of the works generally would be an example of the latter. Rather, it is to acknowledge that just as we all know James Bond, we all seem to be familiar with a Bond formula.

A 'Bondian' Formula

In her analysis of the production of the film *The Spy Who Loved Me* (1977), Woollacott identifies how the phrase 'Bondian' was used repeatedly by producer Albert 'Cubby' Broccoli to characterise the values associated with a Bond picture and, in particular, to inculcate the appropriate spirit into those crew members working on their first Bond film (Woollacott 1983). This observation makes a useful starting point for our consideration of the many continuities that comprise the Bond formula. Perhaps the most important dimension to acknowledge is its deliberate nature, a structuring ethos emanating from the individual with, at that time, overall responsibility for Bond-on-film—co-producer and former partner Harry Saltzman had ceased working with Broccoli after *The Man with the Golden Gun* (1974), the ninth film in the series made by their company Eon Productions. Fifteen years after the first Bond film, the series was on its third leading actor—indeed, *The Spy Who Loved Me* was Roger Moore's third Bond film[5]—but many other elements and personnel had become associated firmly either with the series as a whole or with a particular run/subset of the pictures, a pattern that has continued through to the most recent releases. An individual picture may well involve a new element, most significantly a new actor as 007, but that change is always embedded in and mitigated by a pattern of continuities, including individuals, on and off screen, as well as a range of narrative and stylistic components.

Our impression of the Bond films as familiar, indeed familial, is linked in particular to their enduring association with the Broccolis. All the Eon Bond films have been produced by family members, Cubby having handed over control to his daughter Barbara and her half-brother Michael G. Wilson in 1995. Beyond this literal sense of family, individual Bond shoots have been characterised by numerous participants as family gatherings to which members would return, frequently for several films in a row, spread among their other projects. Relatedly, Pinewood Studios is commonly posited as a 'family home' for the Eon franchise. In terms of reception, most of the films are broadly for family viewing and, particularly in Britain, our sense of Bond as a family experience has been abetted by their transmission on broadcast television. This has been both as heavily trailed single events for newer releases (especially before the video era, and at dates often associated with family get-togethers such as Christmas and Easter holidays) and as part of frequent daytime broadcasts of the series as a whole.

A sense of family may also be felt to resonate in terms of a tight constellation of characters and, in respect of the films, associated actors, who recur across many Bond stories. The figure of Bond's boss M, examined at length in Lucinda Hobbs' chapter here, is a principal family member within the Bond story-world, dispatching Bond on missions and frequently administering gruff reproofs that conceal a mixture of affection and respect. M is easily read as a father-figure, though as John Pearson observes in his biography of the author, 'M' was also how Fleming referred to his mother (Pearson 1966). The casting in 1995 of a female M, Judi Dench, both echoed the real-life situation of Stella Rimington's 1992 appointment as Director General of MI5 and allowed the development of a 'maternal' dimension to the Bond/M relationship across several films. While M is not generally present in the main 'on assignment' sections of the stories it is notable that the character has also figured more centrally in certain Bond stories as someone who must be rescued or protected by 007. The 1968 continuation novel *Colonel Sun,* written by Kingsley Amis and published under the pseudonym Robert Markham, has M being kidnapped, while the 2012 film *Skyfall* involves M being targeted by a former protégé. On screen, the two actors most associated with the role have been Bernard Lee (11 Bond films, 1962–1979) and Dench (8 Bond films, 1995–2015). Other principal recurring members of Bond's film family are Miss Moneypenny, Q, CIA agent Felix Leiter, and Bill Tanner—M's Chief of Staff. With the same actors frequently used for a long run of films, their

reappearances have helped to cement an impression of continuity across the pictures and to ease the transition of successive 007s.

In *Never Say Never Again* (1983)—produced by an independent production company, not Eon, and considered in this volume by Wieland Schwanebeck—a disconcerting effect is produced by the return of Sean Connery as 007, twelve years since he had last played Bond, but in a film recognisably shorn of the recurring supporting actors. Instead, Robert Brown as M, Desmond Llewelyn as Q, and Lois Maxwell as Moneypenny all appeared in *A View to a Kill*, the Eon Bond production of that year, with Moore as 007. These and other roles may be considered in terms of the character functions identified by Russian folklorist Vladimir Propp (1968), sometimes yielding very specific matches and on other occasions suggesting a broader analogy. Q, for example, may easily be identified as the 'donor' whose magical objects assist the hero/Bond on his quest, 'M' as the dispatcher, and Leiter as the 'helper'. Beyond Bond's family, the figure of the Bond girl maps on to the 'princess', both rescued by and constituting the prize for the hero's victory, but is a new character played by a new actor in each film. Likewise, villains have tended to be memorable one-offs in different Bond stories, with the exception of recurring super-villain Ernst Stavro Blofeld, who is referenced or appears in three Fleming novels and many of the Eon films, played by several different actors.

In addition to readily recognisable performers, the Bond films have also developed a range of textual characteristics associated with the contribution of key personnel, and often continued and/or adapted by others after those individuals ceased working on Bond productions. Chapman points to the importance of a 'core production team' (2007, 19) in the first sixteen films of the Eon franchise from *Dr. No* to *License to Kill* in 1989, the year that began the longest screen-Bond hiatus before the series resumed with Brosnan in 1995. More noteworthy than the fact that several directors worked on multiple Bond pictures is the extent, 'unprecedented in popular cinema' (ibid., 19), to which other contributors worked on more, or even most of, those films. Striking title sequences of silhouetted figures, often nude or semi-nude women, were inaugurated by Maurice Binder, who created fourteen such Bond titles starting with *Dr. No* and whose distinctive style was continued by Daniel Kleinman from the 1990s. Composer John Barry worked on twelve of the first Bond films. While there is some dispute over the extent of his involvement in the signature 'James Bond Theme' credited to Monty Norman, which Barry (at the very least) orchestrated, his centrality to the music of Bond films was

firmly established by *Goldfinger*, where he had full authority over the score and music, continuing over more than two decades to *The Living Daylights* (1987). As Jeff Smith argues, Barry's Bond music was a 'vital promotional tool… and … a remarkably adaptable component of the Bond formula' (in Lindner, ed., 2009, 149). In this collection, Jonathan Stockdale's essay uses an interview with Norman Wanstall, winner of the 1964 Oscar for Best Special Effects/Sound on *Goldfinger,* to examine another of the acoustic dimensions of the early Bond films—the work of the Sound Department—in which recurring personnel, especially Gordon McCallum and Wanstall, created a signature style.

The work of screenwriter Richard Maibaum spans thirteen of the earlier Bond films and may be characterised broadly as adaptation, in that he worked from Fleming's original writings, though the extent to which the films contain and transpose that material is highly variable. While most of the 1960s Connery-era films map recognisably on to their source novels, later adaptations were looser, and *The Spy Who Loved Me* used only its title. Bob Simmons worked as stunt co-ordinator on ten of the first Bond films, and with both Connery and Moore on contemporaneous non-Bond projects. In formula terms, stunts came to occupy an increasingly important place in Bond productions and audience expectations, especially as a pre-credits sequence, of which perhaps the most celebrated is from *The Spy Who Loved Me*, in which 007 skis off a cliff face to escape his pursuers before deploying a Union Jack parachute. Simmons' title for his autobiography *Nobody Does It Better* borrows that film's theme song and highlights the extent to which, for almost all participants, the Bond association is the most memorable and marketable aspect of their professional identity.[6] It may also be noted that the Eon Bond films had the same editor, Peter Hunt,[7] for the first five pictures and the same cinematographer, Ted Moore, for the first four. As the franchise cemented its popularity in the early-to-mid-1960s with yearly releases, the pictures would be remarkable for the extent to which those creative roles which determine their look, texture, pace and mood would be undertaken by many of the same people.

Finally, production design may well have the greatest claim to being the most consistently recognisable aspect of the Bond film formula. McKay describes as 'a Bond trademark – Ken Adam's vast, expressionist operatic sets, against which henchmen and good guys alike would be dwarfed' (2008, 13). Adam was production designer on seven Bond films, while his successor Peter Lamont designed nine and had earlier worked, usually

with Adam—as draughtsman, set decorator and art director—on nine more; a working relationship which evidently served the stylistic continuity of the Eon Bond films. Chapman observes of *GoldenEye*, for example, that 'Peter Lamont's production design recalls the heyday of Ken Adam' (2007, 221). This repeated theme of key Bond participants both continuing, to lesser or greater degrees, in the style of their predecessors and/or advancing through production roles across multiple Bond pictures, may also be seen in the career of the director who has helmed the most Bond films, John Glen, who edited three Bond films (1969–1979) before directing a further five (1981–1989).

Equally, an awareness of the many continuities that comprise the formula should not lead us to either ignore the extent to which innovation and change may be charted across Bond texts or to presume that, as the formula emerged, its lineaments were somehow inevitable. A short consideration of the second Eon film, *From Russia with Love,* demonstrates the extent to which many elements had not yet solidified. A year earlier, *Dr. No* had offered audiences several components that, seen in retrospect, align comfortably with the formula-in-the-making: a villain of monstrous ambition, a hi-tech villain's lair in an exotic location, the global criminal organisation SPECTRE, the interception of spacecraft, a countdown to potential catastrophe, Britain—in the shape of Bond—rescuing the USA, and—embodying this fictional reversal of real-world power relations after Suez—Central Intelligence Agency (CIA) man Felix Leiter performing a function scarcely greater than the local representative of a travel company. In contrast, *From Russia with Love* has decidedly fewer Bondian elements: 007 faces a threat of more quotidian proportions, and the atmosphere seems to align with earlier Istanbul-set spy narratives such as John Buchan's *Greenmantle* (1916) and Eric Ambler's *The Mask of Dimitrios* (1939). Chapman points specifically to the film's use of the Orient Express luxury train as another feature that affords it an old-fashioned quality suggestive of 1930s fiction, and argues that the differences between *Dr. No* and *From Russia with Love* demonstrate that 'at this early stage of the series the Bond formula was not yet absolutely fixed' (2007, 74).

From Russia with Love also reveals some of the adaptive challenges posed by the changed geopolitical climate even in the short period between the 1957 novel and the 1963 film 'as the Cold War emerged from a deep-freeze and edged towards an atmosphere of détente' (Lindner 2009, 81). In the novel it is the Soviets, and in particular their agency SMERSH, who lure Bond to Istanbul, whereas on screen it is the fictional non-aligned

criminal organisation SPECTRE (not invented by Fleming until the 1961 novel *Thunderball*) that targets 007. Jeremy Black observes that 'the Fleming corpus on film is annexed to the struggle between SPECTRE and the Secret Service' (2005, 114) with evil masterminds seeking to precipitate and profit from conflict between East and West, as opposed to Bond merely taking on Cold War adversaries, becoming a recurring Bond film trope. While Fleming responded to global change in the later novels by creating an apolitical entity to supplant SMERSH, albeit one populated generously with former Nazis and ex-KGB operatives, from the outset the filmmakers—operating with the double difficulty of adapting the novels out of sequence, and of seeking a political tone different from that with which Fleming had begun writing Bond in the mid-1950s—would on several occasions have to realign both villains and plots. In his essay for this volume, which addresses, inter alia, such examples of adaptive changes and the political and cultural climate that occasioned them, James Chapman focuses in particular on the relationship of the Bond novels and films to the 'end of Empire'.

The *From Russia with Love* train sequence, and in particular the sleeper carriage fight between Bond and Red Grant, described by Black as 'one of the most gripping fights in the film series' (2005, 115) may also be considered in terms of another aspect of the formula, namely that while some components figure in every, or almost every, Bond film, others are better understood as elements that make a periodic return. Sometimes absent for several films, their reappearance cues for audience members the memory of equivalent antecedents from the Bond canon and, at the level of production, will doubtless have been included self-consciously as sequences or motifs not deployed for a certain duration, the execution of which must match or ideally 'top' their predecessors. This resting and intermittent returning of certain formula elements clearly facilitates the keeping fresh of individual Bond film iterations. It allows a balance between novelty and familiarity that none the less plays to the series' core strength of exploiting audience memories and expectations. Hence, Roger Moore's train carriage fight with the steel-armed Tee Hee in *Live and Let Die* (1973) aligns with the series' intermittent use of trains as a glamorous mode of travel and venue for romantic interludes with Bond girls, and specifically has the new Bond re-enact a cherished scene. Novelty is introduced in the heightened threat posed by Tee Hee's lethal prosthesis and by the increased prominence of the comic quip, an element nascent in Connery's performances but significantly enlarged through Moore's tenure. Relatedly, the

bravura opening sequence of *Skyfall*, in which Bond chases the assassin Patrice through Istanbul and on to a moving train, culminating in a fight on its roof that Bond ultimately loses, is a veritable anthology of formula elements. Klaus Dodds' contribution to this volume focuses on *Skyfall* in terms of what he characterises as its 'nostalgic geopolitics', in which an ageing, damaged Bond and a compromised Security Service must take on an altered, contemporary, threat.

The inclusion of an obligatory chase, in *Skyfall* involving cars and motorcycles, which in other films from the series have also featured speedboats, helicopters, submersibles, dune buggies, rickshaws, skidoos and skiers, grew from a comparatively modest sequence in *Dr. No,* filmed using back-projection, with Connery in a Sunbeam Alpine. Culminating in a crash and fireball that kills his pursuers, the sequence is also significant for inaugurating the Bondian throwaway line at a villain's demise, motivated by his driving a hearse: 'I think they were on their way to a funeral.' Tom Gunning's 1986 article 'The Cinema of Attractions', identifies a strand of filmmaking in which narrative does not always exercise its predominance over cinema's potential for 'exhibitionist' and sensory effects, often associated with technology and movement. It is evident that Bond film chases, while notionally motivated by plot events, are principally a textual pleasure of this order—and, of course, one facilitated by page-to-screen adaptation—in which kinetic possibilities assert their authority over a temporarily suspended storytelling function. Indeed, so anticipated has such a sequence become as a vital formula element that the relative flimsiness of the motivating factors ostensibly prompting the chase, especially through the Moore years, could be relished as a pleasure in its own right. Bond's use of the digger in the *Skyfall* train sequence to take on the better-armed Patrice also re-works the motif of 007 as an improviser capable of making use of unlikely vehicles, itself a facet of his seemingly limitless competence. While he is invariably associated with specialist gadgetry, and a scene in which Q issues such materials is a deeply familiar Bondian element, his making use of what is at hand, sometimes to comic effect, is also a repeated device of the series. Using an elderly double-decker bus to escape, and shedding its roof under a low bridge, in *Live and Let Die*, and having no recourse but to an under-powered Citroën 2CV in *For Your Eyes Only* (1981) are examples of the filmmakers' self-awareness and in particular formula-awareness. Understanding that fast, expensive cars, as well as chases, are expected elements, they have on occasion both delivered and played

with that expectation by including the desirable car elsewhere in the film but varying or burlesquing the chase.

Skyfall's chase also recycles one of the less palatable elements of the formula, the deployment of the 'foreign' street or market as the setting for the chase or contest between Bond and his opponents. Upturned market stalls, scattered goods and jeopardised locals are insistently, sometimes even comically, figured as the insignificant collateral damage of the encounter between First-World adversaries. Tim Waterman's chapter here attends closely to the flavour and politics of such scenes, and to the movies' handling of place generally. The use of an iconic 'signature' location, in the case of *Skyfall,* Istanbul's Grand Bazaar, is part of the globetrotting that defines Bond films, and which, in turn, has required increasing efforts from filmmakers to deliver novelty for audiences having a greater experience of travel than at the series' commencement in the early 1960s. Describing his approach to directing *The World Is Not Enough*, Michael Apted considered location to be a key component of the formula: 'You have to deliver icons. Girls, gadgets, action and exotic locations. Hence Bilbao and the Guggenheim building. When the Bond films started, exotic meant palms and beaches, which aren't exotic anymore' (quoted in McKay 2008, 321). Joyce Goggin's chapter on the adaptation of *Live and Let Die* focuses in particular on the texts' construction of the exotic, of 'otherness' and racial difference, in terms of the representation of the Tarot, the character of Solitaire, and the commingling of sexuality and exoticism.

Typing Bond

The categorisation of the James Bond stories, especially the films, is an exercise that hindsight has rendered wholly different from the task faced by early readers, viewers and reviewers. The term 'Bond', or 'Bond film' is now commonly deployed as a classificatory device or comparator with which to situate many other stories involving espionage, adventure or action. So influential has the character and series been that it can be difficult either to imagine a time when Bond was not pre-eminent—the progenitor of countless imitators and variants—or to recognise the extent to which Bond drew, and has continued to draw on, other genres, modes and cycles. In a 1953 letter to his publisher, Jonathan Cape, Fleming wrote bullishly of his hopes for increased sales with subsequent Bond novels, and twice refers to his ambition to progress 'into the Cheyney class' (quoted in Fergus Fleming, ed., 2016, 34–35). Any modern-day reader would be

forgiven for not being familiar with the work of crime writer Reginald Evelyn Peter Southouse Cheyney, a popular author of the 1940s. For the intervening years have not only served to illustrate the transitory nature of Cheyney's fame but also to show quite how far Fleming's ambitions were outstripped: first, by the growing popularity of his novels; and ultimately by the enormous and enduring cultural significance of the character he created and the series of films in which the character appears.

For McKay, Fleming's Bond novels may be understood as an 'invigorating, sophisticated form of popular fiction' (2008, 1) well-timed to capture, and to shape, contemporary tastes. This accords with Fleming's own characterisation of his work as 'thrillers designed to be read as literature' (quoted in Lindner 2009, 13) and leads to the question of how, and by whom, they were read. In a much-quoted 1957 letter to US broadcaster CBS, then considering adapting Bond for television, Fleming states:

> In hard covers my books and readership are written for and appeal principally to an 'A' readership, but they have all been reprinted in paperbacks, both in England and in America and it appears that the 'B' and 'C' classes find them equally readable, although one might have thought that the sophistication of the background and detail would be outside their experience and in part incomprehensible. (quoted in Black 2005, 156)

In this volume, Graham Holderness recalls his experience as a teenage reader of the newly-published paperbacks, coming from a socio-economic background that Fleming imagined would render aspects of the texts inaccessible. He contrasts this with his later re-readings informed by, though not always in easy accord with, relevant critical and theoretical discourses. The transition from hardback to paperback may also fruitfully be understood as a key early phase in the adaptation of Bond, one of the many re-versionings that have altered and expanded the forms in which he may be encountered. If Fleming initially approached *Casino Royale* as a story that might appeal to a limited 'knowing' readership, equipped with certain cultural competences, he certainly came to understand and craft the Bond novels as popular fiction for a mass market. By 1963 he described the Bond novels as books 'written for warm-blooded heterosexuals in railway trains, airplanes or beds' (quoted by Chapman 2007, 1). The foregrounding of sexuality in his characterisation of his readership, and by implication sexual matters more generally, chimes with the significance afforded to sexual content by critics, from whom the stories' combination of sex and

violence drew varied responses. Reviewing *Dr. No* in the *New Statesman* in 1958, Paul Johnson described it as 'the nastiest book I have ever read' (1958, 431). Conversely, in her review of the film adaptation four years later, the *Daily Mail*'s Margaret Hinxman stated that despite 'deploring its sadism, its ethics and its amorality, I admit I enjoyed every depraved and dazzling moment of it' (quoted in McKay 2008, 30). Focusing on certain of the same aspects of the works that troubled and galvanised early critics, Imelda Whelehan's contribution to this volume is a feminist re-reading of Fleming's Bond novels. As she acknowledges, it is the response of a 'resisting reader' who nonetheless identifies the extent to which the novels, rather than merely being a nostalgic celebration of masculine ascendency, invariably jeopardise Bond's masculinity and render it unstable.

Chapman usefully adduces the description of a newly-released *Dr. No* by film journalist Josh Billings as 'a bizarre comedy melodrama' as evidence of how experienced reviewers and critics struggled to locate the first Bond film in terms of the 'existing generic profile of popular cinema' (2007, 54). One critic who found the Bond films particularly ideologically harmful was the *Daily Worker*'s Nina Hibbin. Of *From Russia with Love* she opined that 'although the film appears to be sending up the cloak-and-dagger tradition, in reality (along with its predecessor *Dr. No*) it is building up a tradition that is far more vicious' (1963). While it is unsurprising that the paper representing the Communist Party of Great Britain should find Bond reactionary and problematic, of particular interest here is the extent to which the review participates in the interpretive quandary that has engaged many other viewers; namely, whether the films are intended to be taken altogether seriously. Although Hibbin's assessment that the film only masquerades as a 'send up' so that its content may seem more innocuous is a more complex, if politically preordained, reading, the question of whether Bond films are best understood as spoofs, borrowings-from, or parodies of other types of texts arose early and has endured. Looking back at a substantial body of films that now span more than half a century it seems relatively easy to discern a waxing and waning of the extent to which a particular movie or subset has lighter or more comic elements, engages in parody, or invites a reading as tongue-in-cheek. Hence the Moore years have been interpreted in terms of a turn towards light comedy, the two Dalton pictures as an attempt at gritty realism, the Brosnan series as a compromise, albeit inflected by his prior casting as a parody Bond figure in the TV series *Remington Steele*. While in the early 1960s there was inevitably less potential to either cre-

ate or discern comedy through self-referentiality, there still existed considerable exegetical possibilities, and difficulties, based on the relationship of those first Bond films to a range of potential antecedent genres, subject matter and styles.

For Lindner it is the combination of elements assembled by Fleming in the 1950s that 'created a genre – and even a culture – of its own' with a new brand of secret agent fiction that 'first hijacked the popular imagination' (2009, 77). Though he also affords significant influence to Len Deighton and John le Carré, Lindner particularly credits Fleming with the development of 'a variation on the popular genre of detective writing that registered and responded to post-war concerns about crime, conspiracy and human agency' (ibid., 77). In other words, rather than developing a variant on existing writing about spies and espionage, Fleming was principally adapting an existing genre of *crime* writing by vastly expanding the scale and significance of the crimes to be investigated and/or forestalled. The films, in turn, would further magnify and monumentalise through their visualisation—and in the case of set-construction, the physical realisation—of spaces consonant with the terrible ambitions of criminals operating on a global scale. Combining this radical repurposing of an existing generic framework with a seductive rendering of Bond's consumption and material pleasures, Fleming's formula was especially attractive to post-war readers emerging from a period of austerity. In this volume, Strong's chapter examines in detail the rendering of food and drink in the Bond novels, focusing in particular on the recurring theme of 007 as an astute discriminator.

Chapman also identifies the precise historical juncture in the film industry when Bond was adapted as being vitally significant to the look and feel of the films: 'The demise of the B-movie …combined with the trend towards fewer films, helped to bring about the circumstances in which Bond could flourish as A-feature material' (2007, 45). While *Dr. No* was not expensive by the standards of subsequent Bond films, it was nonetheless made to a standard that significantly outstripped the resources that would have been likely to have been afforded to a secret agent thriller or crime picture just a few years earlier. Given the paramount importance afforded to high production values on Bond pictures following *Goldfinger*, indeed of their centrality to a Bondian formula, it is difficult to conceive of how, and particularly if, the franchise might have unfolded had its first film outing been a lower-budget affair. That Fleming vigorously pursued the possibility of screen adaptations of Bond from the earliest opportunity