

‘Mr Bond, I’ve been expecting you’

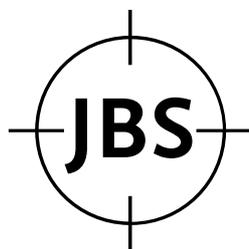
The Cinematic Inaugurations of a New James Bond

STEPHANIE JONES

James Bond films are a cinematic phenomenon unlike any other. The so-called official series made by Eon productions has been in existence for more than fifty years. Its cultural staying power alone makes the cinematic Bond phenomenon an extremely fertile soil for examinations of continuity and change. While Bond scholarship should not be limited to diachronic analysis, the persistent popularity and cultural salience of the Bond phenomenon means that James Bond Studies, as a field of inquiry, will make a series of important interventions into broader scholarship. As Christoph Lindner notes, quoting *Octopussy* (John Glen, 1983), Bond has a “nasty habit of surviving” (2003, 8). Examinations of this survival have been, and will continue to be, of great significance to cultural scholarship. One of the many means by which the Bond series has survived over time is by recasting of the central actor.

This article will analyse the inauguration of each new cinematic Bond in turn. Leaving aside the gun barrel sequence – which is also a key part of the Bond formula and worthy of an analysis all of its own – a new Bond’s first appearance sets out a fresh landscape to be explored.¹ These introductions to Bond balance the old and new. They address criticisms and concerns that have, to draw

1 Aficionados of Bond trivia will know that Bob Simmons is the first actor to play Bond on film, as he appears in the gun barrel sequence to *Dr. No*. before Sean Connery.



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on Bennett's (1982) use Pierre Macherey's term, become "incrustations" on Bond (quoted in Mercer and Radford 1977, 7). Drawing on press responses to various Bond films, this article will identify the central concerns of the reception context that surrounds each of the central actor's inaugural Bond film at the time of their release. Following on from that, I will draw together a close reading of the scenes in which we first see Bond in each film with the broader contexts that inform and shape these scenes.

DR. NO (TERENCE YOUNG, 1962)

It is important that the first of Fleming's Bond novels to be adapted for the big screen was *Dr. No*. This novel, in particular, had been levelled with charges of "sex, snobbery and sadism" by the literary critic Paul Johnson writing the *New Statesman* (1958, 431). Contemporary press reviews of *Dr. No* were deeply concerned with the sadism in Fleming's novels and the ways in which this was translated to the big screen (Gibbs 1962, Hinxman 1962, Powell 1962; Robinson 1962). Johnson's review of the novel goes on to add that "There are three basic ingredients in *Dr. No* [sex, snobbery, sadism], all unhealthy, all thoroughly English" (431). Connery's star persona, in particular the way it is presented at the beginning of the film, is crucial in mediating concerns about elements that might be unhealthy, English, snobbish, or sadistic.

BOND'S FIRST APPEARANCE IN DR. NO

Dr. No utilises the cinematic device of showing peripheral characters talking about a central character (i.e. James Bond) for some time before we actually see him. Accordingly, the first five minutes of *Dr. No* are taken up with a ploy to emphasise the severity of events taking place in Jamaica, underlining the insidious and pervasive threat of the unseen villain. The audience bears witness to a series of conversations where the matter is passed up the hierarchy of government command. Each peripheral civil servant character addresses the next person in the chain of command as "Sir" in an upper class English accent, which implies some sense of a class-bound chain of command leading toward Bond. Though Bond is not the most senior ranking character, in narrative terms he is the most important for dealing with the problem at hand. Eventually, an MI6 man tracks down Bond to a casino where he is gambling. We see the accessories that characterise Bond before we see his face: the dinner jacket, the silver lighter, and cigarette case. The framing picks out the immaculately fitted black tie outfit and the character's hands manipulating a cigarette holder. The hands are well groomed.

They do not look weathered or calloused. Next comes a mid-shot of Bond (embodied by Sean Connery) sitting at a gaming table. Bond is introduced slowly and deliberately. *Dr. No*'s director, Terence Young, intended this particular choice of shots to be an homage to the classical Hollywood film *Juarez* (William Dieterle, 1939), in which the audience's anticipation of seeing the lead character's face is drawn out for comic effect (Young, 2006). The reveal of Connery's face is delayed – first in terms of the narrative events that must be explained and then in terms of the cinematic apparatus of scanning from an establishing shot to a close-up.

The temporary metonymic substitution of Bond for his dinner jacket or cigarette presupposes a high level of familiarity with the character on the part of the audience. In the first instance, these costumes and props are more famous than Connery the actor and serve to buttress Connery's introduction as Bond. Bond was, of course, already a highly familiar cultural figure at the point of *Dr. No*'s release. As Bennett and Woolacott illustrate, the character had first attained popularity through Fleming's novels, but more crucially through the serialisation and comic strip adaptations of Fleming's writing in the *Daily Express* (1987, 24). These serial adaptations, coupled with Pan paperback releases of Bond novels and their famous cover illustrations, built a sizeable popular base for the character prior to *Dr. No*.

Monty Norman's "James Bond Theme" – played over the opening gun-barrel sequence, as well – further accompanies Connery's introductory scene. Bond delivers the line "Bond...James Bond" in an accent that is markedly different to the other intelligence figures heard in the film so far. The musical theme binds together the casino setting, Bond's clothing and accessories, and Connery's performance (in particular his accent), as the cinematic incarnation of the character incorporates changing social concerns of the early 1960s as well as concerns surrounding the heroic nature of the Bond character and his jump in popularity in the late 1950s. As Robert Shail notes, the 1960s saw Bond transform the from British imperialist spy hero of Fleming's books (marked by white colonialism, patriotism, and a British society stratified by class) into a cinematic figure that toned down these elements and emphasised instead consumerism, affluence and social mobility (2008, 153-4). Connery was crucial in modifying the resonances of the Bond character from a marker of social superiority to a "modern, and potentially classless, sophistication" (154).

Following the casino scene, Young's film works to establish the work ethos of the cinematic Bond character. We see that Bond goes straight to the office when

summoned by his superiors. It is notable that, while he does engage in the customary and flirtatious repartee with Miss Money Penny, Bond only does so in the brief interim between his arrival and M's summons for him to enter. The dialogue exchanged between Bond and Money Penny demonstrates that they are markedly different from the other intelligence workers and civil servants that we have seen so far: they talk playfully and use informal names for one another. When he arrives home after the meeting, Bond finds Sylvia Trench (a woman with whom he flirted at the casino) in his bedroom. The dialogue that follows between the two further stresses the fact that work structures Bond's priorities; again, the film makes it clear that Bond only sleeps with Trench in the window of time available until his departing flight to Jamaica. This devotion to work is not especially characteristic of Bond; M and Money Penny are in the office at 3am too, but it is significant that the Bond character bridges a gap between work and play in these inaugural scenes.

While Connery's accent was no doubt confusing to cinematic audiences in 1962 (the *Fleet Street Press* suggested that it could be Irish, Northern Irish or Irish American), what is evident is that it was decidedly not an English accent.² As Spicer notes, many of Connery's pre-Bond roles saw him play an Irishman (2001, 219). While Connery's accent might not be a recognisably Edinburgh accent or even a Scottish one for that matter (Connery himself is Scottish), some critics have observed that the actor's vocal performance mitigates the charge of sadism levelled against the film (Robinson 1962, 10), a point which implicitly connects Englishness to the discourses of sex, snobbery, and sadism of the time. Christopher Hill concludes that Connery's voice does retain a number of features that reveal his origins in Edinburgh as well as aspects of his social class. Hill notes that Connery did not undergo the "normalization" process of formal higher education, and that his accent is partly inflected by the male, working class, Edinburgh accent while also bearing the distinct hallmark of a moderately Irish accent (2006, n.pag.). Thus, Connery's Bond speaks in such a way as to obscure the class origins of the character – a facet that was hugely important in the cross-cultural appeal of the Bond character at the time.

In addition to his vocal performance, Connery's distinct style as Bond became an important element of the Bond-character's popularity in the 1960s. As Cook and Hines note, James Bond is almost synonymous with the lounge suit (2005, 153); yet, at the beginning of *Dr. No*, we are introduced to Connery's Bond in a more formal dinner jacket. Director Young has taken credit for the style of

2 See Chapman (2007, 68) for a discussion of press confusion over Connery's accent.

the suits, along with many of the other ways in which Connery's look was polished and improved upon when he undertook the role. This included the actor having his eyebrows plucked and a wig fitted for the part (152). In the Connery era, Bond's attire and his look overall attempts to resolve divergent types of masculinity. Bond's style, like his accent, is a distinct reaction against the established normalcy of cinematic leading men (think of the pinstriped suit and bowler hat of the Edwardian gentleman, for instance). At the same time, Connery's wardrobe distinguishes itself against emerging counter-cultural trends, typified by clashing iconoclastic styles borrowed from the past (156). The modern cut of Bond's tailoring (whether a lounge suit or a dinner jacket) works to mark the character as different from the pinstriped gentleman. Thus, Bond's clothing – in particular the way it places an emphasis on Connery's strong build – marks him as different to the “sex, snobbery and sadism” strand of the Bond character with its connotations of aristocratic decadence.

ON HER MAJESTY'S SECRET SERVICE (PETER HUNT, 1969)

The critical debate surrounding Australian George Lazenby's brief tenure as James Bond (in his one and only appearance in *On Her Majesty's Secret Service*) can be condensed into one issue; namely, how well does he compare to Sean Connery? That said, within this comparison, it is possible to see the complex assumptions about what Connery's Bond came to represent (in terms of style, masculinity) by 1969 and what precisely was at stake by replacing Connery with Lazenby. By the time that *On Her Majesty's Secret Service* was released, the press were already well aware that Lazenby was only going to be playing Bond in this one outing (the actor turned down a multi-film contract). As a consequence, Lazenby's Bond became a kind of foil to Connery's; his Bond accrued negative connotations in contrast with Connery's Bond, which in turn only bolstered the reputation of the Scottish actor.

Chapman tells us that the beginning of *On Her Majesty's Secret Service* employs a novel strategy that both acknowledges Lazenby as a new actor and seeks to defuse the challenge his Bond presented to Connery's though direct humour and parody—whilst also stressing continuity with the existing series of films (2007, 114). Chapman remarks: “while the film itself acknowledges that Lazenby is not Connery, it is at great pains to show that Lazenby is James Bond” (114, emphasis in original). Indeed, as was the case with *Dr. No*, Lazenby's Bond is discussed by other characters within the film before he actually appears. This helps to establish the credentials of the revamped character by mimicking the way in

which the character was introduced in *Dr. No. On Her Majesty's Secret Service* is also notable for the fact that the Bond girl, Diana Rigg, was at the time star of the hugely successful British television series, *The Avengers*, while Lazenby was “an unknown actor” (Nepa 2015, 187) best known for a chocolate commercial (Simpson 2015, 97).

BOND'S FIRST APPEARANCE IN ON HER MAJESTY'S SECRET SERVICE

Lazenby's introduction in has the job of reconciling the relatively new pre-title sequence convention with the introduction of an altogether new actor in the role of Bond. In contrast to other pre-title sequences from *Goldfinger* (Guy Hamilton, 1964) onwards, the events shown in the pre-title sequence of *On Her Majesty's Secret Service* relate to the rest of the film instead of standing alone. The action begins with a shot of an anonymous male driving a car along a winding coastal road (the “James Bond Theme” indicates that this is Bond). The figure is shot from the back seat of the car and light from behind renders his shape in silhouette, disguising the detail but acknowledging the iconic look of the Bond character. Diana Rigg's character, Tracy Di Vincenzo, overtakes Bond's car in a Mercury Cougar. As with the beginning of *Dr. No*, the male figure, whose face we still have not seen, takes a cigarette out of a silver case and places it in his mouth. In contrast to *Dr. No*, director Peter Hunt elects to frame only the lower half of Lazenby's face and the top trunk of the body (attired in a dinner jacket and black tie, similar to the opening shot of Bond in *Dr. No*). While in *Dr. No* the camera then scans further upwards to reveal Connery, Hunt's shot conversely conceals the other distinguishing features of Lazenby's face (his eyes and nose). The most famous part of the Bond theme begins at this juncture to anchor in the audiences' minds the notion that this figure is James Bond.

When Bond sees the Cougar parked on the nearby shoreline, he pulls over and observes Tracy through a telescope. There is a dusky feel to the lighting of this scene that bathes the scenery and characters in a pink glow. For Chapman, this is evidence that, compared with other Bond films (with the exception of *Goldfinger*), “more attention seem[s] to have gone in to the visual composition...in the pre-title-sequence” (2007, 117). The palm trees that line the road, the lengths of pristine sand on the shore, the woman in a flowing outfit on the shore, and wooden structures draped in cloth netting also recall the television advertisements for Fry's chocolate that Lazenby was best known for at the time. Tracy walks into the sea (with a mind to drowning herself) and so Bond chases after her and carries her back to the shore. This particular sequence is shot from a dis-

tance, obscuring Lazenby's face from the camera but nevertheless displaying his physique in a lingering long shot. The water makes his frilled dress-shirt see-through as it clings to his torso, accentuating the shape of his upper body. Lazenby's physique in this scene is reminiscent of Connery's in earlier Bond films, which the actor had lost by *Thunderball* (Terence Young, 1965). It was around this time that critics started to notice that Connery's Bond was ageing ("Bond faces an early retirement" 1965). Thus, Lazenby's body itself became synonymous with a more classic Bond "look".

Bond revives Tracy with a gentle tap on the face. It is only at this juncture that we see his face in close up, and Lazenby delivers the iconic line "My name is Bond, James Bond". Two men, one with a knife and one with a gun, then snatch Tracy away and march Bond towards a small wooden boat on the beach. In contrast to Connery's display of ludic superiority and daring at the gambling table in *Dr. No*, Lazenby's Bond is immediately shown to engage in physical combat with the two men. Hunt's edits, jump cuts that bring together frantic images of violent blows exchanged between Bond and his two assailants, are further designed to instil within the audience a sense that, though Lazenby might be new to the role (and new to film acting, in general), his physical prowess as Bond is not to be doubted. As this fight happens, Tracy drives off in Bond's car to collect her own vehicle at the end of the beach. Having defeated his two attackers, Bond's embarrassment is compounded by the fact that he is left holding Tracy's shoes at the end of the beach. It is at this point that Lazenby's Bond delivers another famous line: "this never happened to the other fella". As Lazenby says these words, he adjusts his gaze slightly to look directly at the camera, just before the opening credits begin. For Chapman the line "makes the audience complicit in the changeover in leading man" (2007, 114). It might be also added that this joke inaugurates a new strategy for managing the changeover from actor to actor in the part of Bond, as the scene very much presents Bond as a less mythically powerful hero and parodies not only the violence of the opening sequences but also the romantic and sexual elements of the films. The woman escapes from Lazenby's Bond (sexual conquest is denied, for now) and Lazenby's delivery of the line underscores not only the audience's expectations for Bond to bed the girl, but ensures that we laugh along with Lazenby's attempt to inhabit fully the Bond role.

LIVE AND LET DIE (GUY HAMILTON, 1973)

The reception of Roger Moore's first film as Bond, *Live and Let Die*, indicates another central comparison with Connery. Connery's return in *Diamonds Are*

Forever (Guy Hamilton, 1971) solidified his reputation as the portrayal of Bond to beat. By the 1970s, the Bond formula had become very well established, and reviews from the period indicated that the actor playing Bond was a substitutable element in the overall design of the formula (Barkley 1973; Coleman 1973). The principal difference between the inauguration of Bond in *Live and Let Die* and *On Her Majesty's Secret Service* is that Moore was a vastly more established star than Lazenby was in the late 1960s – or than Connery was in the early 1960s, for that matter. In the history of Bond, Moore is perhaps the most established star to take on the role of Bond. Moore's persona, which accrued resonances of the upper class gentleman (from his roles in television series such as *The Saint* and *The Persuaders!*) suggests that mainstream concerns over class and vocal accents diminished somewhat in the period between Connery's inauguration in the early 1960s to Moore's in the 1970s. In contrast to the work ethic of the Bond character that Terence Young made sure to emphasise in his early Connery films, Moore's portrayal of Bond incorporates more leisure-bound aspects of the Bond lifestyle right from the opening scenes onwards. Shail argues that Roger Moore films of the 1970s also mark a change in the way the Bond series uses comedy and reference. Earlier on in the series, Bond films used humour to make direct connections to the surrounding social context; but, by the 1970s, the Bond films (indeed, Moore's Bond) drew attention to themselves as distractions from the much bleaker social contexts of 1970s Britain (2008, 115). Moore's was the escapist Bond fantasy writ large.

BOND'S FIRST APPEARANCE IN LIVE AND LET DIE

The first shot of Moore's Bond in *Live and Let Die* is a considerable contrast to the audience's first glimpse of Connery at the casino table in *Dr. No*. Instead of slowly revealing Bond to us (as Young and Hunt did in *Dr. No* and *Oh Her Majesty's Secret Service*, respectively), director Guy Hamilton delays Bond's appearance in the film entirely until after the pre-title and credit sequences; Moore's Bond appears after the main exposition, nearly seven and a half minutes into the film. We first see Moore's Bond at home in bed with a woman – a familiar image in a Bond film. However, Bond and the woman (Agent Caruso) are disturbed by the ringing of the doorbell. As Bond gets up to answer the door, he puts on a monogrammed, yellow silk dressing gown over his matching silk pyjama bottoms. The contrast, here, between the elegance and finery of Moore's attire and the dinner jacket worn by Connery (and the dress shirt worn by Lazenby) could not be clearer. Indeed, the film heavily implies that while other secret service agents are

being murdered (during the pre-title sequence) Moore's Bond is enjoying himself.

When M comes in to brief him on his next assignment, Bond prepares coffee for them using an elaborate machine that comically sputters and makes noise. While M attempts to explain the significance of the events that made up the pre-credit sequence (the other agents have been killed while investigating the film's antagonist, Dr. Kananga), he must raise his voice in order to be heard over the sounds of the coffee maker. Though M stresses the urgency of the situation, he does not issue Bond with a strict deadline for the completion of the mission – as he did with Connery in *Dr. No*. Thus, once again, the film subtly underlines a tonal shift between the officious of the Bond character in the 1960s and the more laissez-faire attitude of the Moore-era films towards Bond's employment. Despite the sense of urgency that M imparts (he has, after all, come to Bond's home), Moore's Bond takes the time to initiate a further romantic encounter with Miss Caruso (who has been hiding away in a closet). While Bond's newest assignment appears to have encroached on the time normally allotted to enjoy the consolations of a previous assignment, he is evidently in no great hurry to leave.

The overall effect of Moore's introductory scene is to re-enhance the leisure aspects of the Bond persona by acknowledging Moore's existing star persona: colourful, at home in the domestic space, something of a playboy, and definitely not a strict professional at any cost. These ideas are reinforced by the fact that, unlike Connery's Bond at the beginning of *Dr. No*, M comes to see Moore's Bond (as opposed to the usual formula of Bond being summoned to M's office). Moore's inauguration seemingly aligns his Bond with the aristocratic amateur rather than the professional spy. Drawing on Marwick (1996), Shail argues that the 1970s was a "Time of Troubles" – in contrast to the relative stability, affluence and optimism of the 1960s (2008, 154). As such, Moore's Bond's departure from the meritocratic model of Connery's Bond makes the myth of social mobility (implicit in the ambiguous origins of Connery's Bond) much harder to sell against the backdrop of industrial action and the declining economy of the 1970s. Instead, Shail argues, the Bond films shift "from the aspirational to the escapist" (154). Comic elements such as the noisy coffee machine build Moore as a light comic actor. In doing so, Moore's films tone down the character of Bond as a figure of professionalism – offering laughter as a distraction from, rather than a commentary upon, the period of economic hardship of the 1970s. The opening scene works to de-emphasise Bond's work ethic right from the moment Moore is introduced, and replaces it instead with comic spectacle, colour, and distraction.

THE LIVING DAYLIGHTS (JOHN GLEN, 1987)

By its fourteenth instalment, the Bond series was a fully-fledged cinematic fixture. Accordingly, reviews of *The Living Daylights* tended to treat the film as a cultural artefact worthy of detailed, consolidated critical commentary. While the tone of many commentaries may not have indicated a great deal of seriousness, several reviews discussed certain issues of social and cultural import and the relationship between these issues and the Bond films. This included, most evidently, the increasing drive towards consumerism and, particularly in the late 1980s, the AIDs crisis (Johnson 1987). It is worth noting that Timothy Dalton's version of the Bond character established in *The Living Daylights* does not display those characteristics most discussed in reviews of the Bond persona: faithfulness, romanticism, a Byronic flair, and a tendency towards consumerism (Hutchinson 1987, Malcolm 1987, French 1987). In contrast, Dalton's Bond is hard, emotionally distant, and distinctly lacking in flair. Nevertheless, the opening scenes of *The Living Daylights* address the issue of how Dalton's Bond contrasts with Moore's. Much like Lazenby's introduction, Dalton's introduction displays the physical prowess of its lead actor in contrast to his more leisure-bound predecessor.

BOND'S FIRST APPEARANCE IN THE LIVING DAYLIGHTS

Dalton's introduction as Bond places him at the centre of a stunt-filled and action oriented pre-credit sequence. We first see him as he takes part in a military training exercise on Gibraltar, where Double-O agents are pitted against members of the SAS in a war-games scenario (paintballs stand in for real bullets). As usual, the close up of the new actor's face is withheld from the audience for some time. Instead, we see a series of long- and middle-distance shots of several men in dark, specialised clothing indicating membership of a highly professionalised military organisation – perhaps recalling the televised siege of the Iranian Embassy in 1980.³ This is first time that a new Bond is introduced alongside other Double-O agents of a similar stature. Though the stunts are spectacular, the concealment of Dalton's face for some of this sequence implicitly acknowledges that

3 The Iranian Embassy siege of 1980 saw the SAS – a Special Forces regiment of the British Army – conduct a raid (codenamed “Operation Nimrod”) to free hostages taken by Iranian terrorists. The events were broadcast live on a bank holiday weekend in a newsflash that interrupted regular television schedules. The broadcast showed SAS soldiers dressed in black abseiling from the roof, scaling the walls of the Embassy, and using explosives to blow open a window. Seven years later, *The Living Daylights* pits James Bond and his fellow Double-O agents against the SAS dressed in similar black uniforms.

the actor did not carry out the stunts himself. Yet, as the film critic for the *Observer* notes, the introduction also hints at the fact that Dalton is young and capable enough to carry out stunts (French 1987, 19). This contrasts Dalton to Moore, who was in his late 50s when making his final Bond film, *A View to a Kill* (John Glen, 1985), and underlines the notion that public perception of the Bond character is often commensurate with the physicality of the actor playing him.

The first close up of Dalton's face that we see is the precise moment when Bond realises that the training exercise has been sabotaged by SMERSH (a Soviet organisation pledging death to spies) and is now a matter of life and death. As Bond gives chase to the mystery saboteur, the "James Bond Theme" plays over the top to affix Dalton in the new role. Eventually, both Bond and his quarry career over the edge of a cliff while on top of a Land Rover. Bond is able to escape because he is wearing a parachute from the training mission, while the vehicle explodes, killing the assailant. Bond lands nonchalantly on a yacht that happens to be passing below, with a woman on board (dressed in a bikini) who is talking into the telephone. "If only I could find a real man", she says just as Bond's feet make contact with the awning above her. He takes the phone, gives his name ("Bond, James Bond"), and calls his superiors to inform them that he will check in in an hour. The woman manoeuvres a glass of champagne into shot and Bond corrects his initial statement – he suggests two hours instead of one.

This scene opens up a space for a kind of heroism (also articulated by Moore) where Bond makes time for leisure activities like sex and champagne in the middle of work – adjusting deadlines if necessary. However, the carefree-playboy aspect of Dalton's variation of the character does not hold fast within the critical memory, perhaps because it is slightly out of kilter with the social context that surrounds the Bond films of this period. Following the "Big Bang" deregulation of financial markets in 1986 and a government policy of privatisation, Britain saw a partial end to the economic gloom of the 1970s. Midway through the 1980s, the government was able to claim that there had been a rise in productivity and that industry was booming (Marwick 1996, 318). Correspondingly, there was a return to the optimism, consumerism and affluence of the 1960s for sections of British society. By the mid-1980s, there was social mobility for some members of the working classes who were afforded wealth and power by privatisation without having to embrace the customs and tastes of the upper classes (325). While Bond's consumerism may be typical of the late 1980s, Bond's assimilation of upper-class sophistication is less so. Dalton's star persona, accrued from a career with the Royal Shakespeare Company, aristocratic roles, and cos-

tume dramas adapted from great literature suggests a figure slightly misaligned with the social changes of the period. Dalton's received pronunciation (which does slip at points in the film, but not in the pre-credit sequence) also suggests a social type that at least mimics the upper class. Dalton does, however, bring a pedigree of playing the Byronic male lead to the Bond role (Rochester and Heathcliff are two of his on-screen examples). This bestows upon late-1980s Bond a desirable, slightly old-fashioned romanticism that reinforces the decision to rein in Bond's sexual appetites for most of *The Living Daylights*. Contemporary reviews label this a "post-AIDS panic" (Hutchinson 1987, 36). Indeed, Dalton's Bond is remembered for events tied to the end of the film – when he returns to the central Bond girl after some time as though they are in a long-term relationship.

GOLDENEYE (MARTIN CAMPBELL, 1995)

Pierce Brosnan's tenure as Bond begins after a six-year hiatus in production. The Cold War had ended during this time, and there is some speculation that Bond – ever the Cold War hero – has become out of date and irrelevant. Nevertheless, *GoldenEye* was met with broadly positive reviews as a film that managed to deliver the main elements of the Bond formula in a new context.⁴ Like Moore before him, Pierce Brosnan was also an established television star; he brought to the role of Bond his experience on the American television series *Remington Steele*, in which he played one half of a male/female partnership that is characterised by a sexually charged verbal repartee (Jenner 2016, 112). As such, Brosnan's persona was well fitted to reconcile the romantic and comedic elements of Moore's Bond persona with the look of Connery's and Dalton's Bonds.

Brosnan's inaugural scene precedes perhaps the most famous moment in *GoldenEye*, when Judi Dench's M calls Bond a "sexist misogynist dinosaur". Brosnan's Bond represents flair and instinct, in contrast to M's probability-based "bean-counting" approach to espionage. Whereas Connery's Bond was socially mobile, staunchly opposed to the class-bound flair of the amateur gentleman spy (Bennett and Woolacott 34), Brosnan's Bond defends his impulsiveness and flair against M's statistical risk assessment. M's position as his female superior compounds this by making her the more meritocratic of the two, having had to overcome the sexism of the intelligence service to reach a position of authority over Bond. Bond argues, in essence, not for any agreed-upon rational methods of

4 For example a review for the Independent describes the film as "new, old, borrowed, and blue" (Lyttle 1995)

tackling the problem of the missing Tiger helicopter (a key plot element in *GoldenEye's* first half) but for himself as the right “sort” of man, with the right intuition to tackle the problem.

BOND'S FIRST APPEARANCE IN GOLDENEYE

As is conventional in the Bond canon, the audience is initially denied a close-up shot of the new Bond, as Brosnan's face is obscured in the first part of the pre-title sequence. The strategy of teasing the viewer is modified to incorporate a spectacularly staged action piece (a daring bungee jump down the face of a high dam) which is clearly performed by a stunt double. When we do see Brosnan's face in close-up it is upside down, as he launches a surprise (and decidedly light-hearted) ambush on a Soviet soldier who is on the toilet from an overhead air vent. Aspects of *GoldenEye's* opening scene are reminiscent of *The Living Daylights* but are decidedly reworked for Brosnan's Bond. In both introduction scenes, we see Bond working in a team with other Double-O agents. The utilitarian costuming is very similar in both films, which subtly re-inscribes Brosnan in Dalton's place. However, this is as far as the comparisons go because, as both Tom Shone in *The Sunday Times* (1995) and James Chapman (2007, 216) have noted, the pre-credit sequence works to erase Dalton as Bond by turning the clock back: the opening to *GoldenEye* is set “nine years ago”, in 1986, prior to Dalton's tenure in the role.

The beginning of *GoldenEye* is laden with light, humorous touches centred on Brosnan's comic talents. Bond covers himself from Soviet gunfire by hiding behind a trolley with a squeaky wheel. This adds a more light comic air to the scene and once again repositions the series following Dalton's “over-seriousness”.⁵ The scene that follows the titles shows Bond driving an Aston Martin very fast around a winding European road as a female psychologist assesses his fitness for work. Brosnan's Bond displays unsafe driving methods (knocking over cyclists), reveals a chilled bottle of champagne under the armrest (which further connotes driving while under the influence), and seduces a woman sent to perform a serious evaluation of his professional conduct. This introduction of a new incarnation of Bond firmly resets Bond's relationship with professionalism and meritocracy by showing that he is disrespectful of work-based assessments and, just as the scene with M illustrates, is perfectly willing to argue for his instincts over rational, measurable methodology.

5 Iain Johnstone in the *Sunday Times* writes: “this Bond [Dalton] is seriously serious” (1989).

CASINO ROYALE (MARTIN CAMPBELL, 2006)

Daniel Craig's introduction as Bond in *Casino Royale* marks perhaps the biggest gear change in the history of the series. Taking a cue from some of the critical discourse surrounding Brosnan's final film, *Die Another Day* (2002) – largely panned for its fantastical elements – Eon productions secured the rights to adapt Fleming's first novel. As much academic scholarship emphasises, *Casino Royale* reboots the series (Krainitzki, 2014 Wight 2015, Anderson 2016). A reboot restarts “an existing media franchise by returning to its origin point” (Tyron 2013, 431). Yet as Chapman (2007) and Lindner (2009) have explored, this move is also a revisionist one. Bond starts over again with little reference to what has gone before. This, as Chapman points out, is evident in a number of ways – not least the lingering and gritty torture scene in which Bond has his genitals beaten with a knotted rope. As such, the twenty-first Bond film breaks with convention over managing concerns about sadism in Fleming's writing and indeed offers much more faithful adaptations of Fleming's work. *Casino Royale* succeeds, in critical terms, in going “back to basics” and indeed the return to Bond's origins allows for a paradoxically far-reaching but conservative reinvention of the character.⁶ Several key elements of the film seem to harken back to the series' grittier, more hands-on origins: Bond uses his brute force and physicality (rather than gadgets) to solve problems; stunt sequences and action scenes are performed for real, as opposed to using computer-generated imagery; and Craig's toughness is more reminiscent of Connery than either Brosnan or Moore.

BOND'S FIRST APPEARANCE IN CASINO ROYALE

Casino Royale's pre-title sequence is different from other opening scenes for a number of reasons. Firstly, director Martin Campbell (who also initiated Brosnan into the role of Bond in *GoldenEye*) shot the scene in black and white, which gives the opening a hardboiled look.⁷ As Keren Omry notes, the use of flashbacks, startling violence, and long shadows alludes to Hollywood crime films of the

6 In the early 1990s, the British Conservative Party used the term “back to basics” to signal a return to a set of core values. By 2006, this phase seems to have lost its party political connotations even if the idea is inherently conservative.

7 *Casino Royale* delays the gun barrel sequence until just before the titles. This move suggests that Bond is not yet fully formed at the start of the film. The gun barrel sequence, like the MGM and Columbia logos, are in black and white, which sutures the almost paratextual elements into the film. According to Paul Grainge, logo projection (where studio logos merge with the film) is representative of the fluctuating status of studios within the entertainment economy (2004, 362).

1940s and 50s. Indeed, *Casino Royale*'s complex mystery plotline and the new-found introspection of Craig's Bond indicate a deep resonance with film noir (2009, 163-4). The pre-credit exposition tells the story of how Bond became a Double-O agent by undertaking two assassinations. In a break with tradition, we see Daniel Craig almost immediately: he is seated in the dark but his face is visible. The story of the first assassination is folded into the second, as Bond recounts to Dryden (the crooked agent he has been sent to kill) how he made contact with and dispatched his first target. Indeed, we see this kill in flashback, signified by a stark high-contrast, black-and-white, grainy, and textured film stock. Bond and the first assassination victim tussle in a bathroom, smashing stalls, mirrors, and urinals as Bond goes about drowning the man in a sink. The style of Bond's physical confrontation relies not on technique or momentum (as Connery's fighting style did, for example) but on pure strength alone, as Bond strangles and drowns his first kill. Here, Craig's Bond is the more groomed of the two men. His short hair is very different from the victim's long, curly and unwashed hair. The use of black and white film stock also works to disguise Craig's quite controversial blondness temporarily.⁸

In the pre-title sequence, Bond is by no means smartly dressed (his shoes for example look casual and worn) but he looks more formal than Dryden's contact because it is apparent that Bond's suits continue to differentiate him from other men. Craig's Bond is also contrasted with Dryden. Here, Bond looks much less sophisticated than Dryden and their dialogue points to a hierarchical relationship based on their professional status and class. Dryden's English accent is more clipped than Bond's; both men's accents inflecting the dialogue with an edge of class conflict (which recalls exchanges between Bond and M earlier in the series). Dryden wears fitted leather gloves, a long greatcoat and striped shirt – hallmarks of the establishment professional. Craig's Bond, in contrast, wears a zipped woolen jumper, marking him as separate from this set. Quite unlike any other introductory sequence, Craig's Bond sets up a theatrical "reveal" where, once Dryden had entered the office, he turns around to find Bond sat in the corner, dramatically lit. Likewise, Dryden tries to unnerve Bond by asking him to recount his first kill and by mocking his ability to carry out the assassination. Dryden, then, serves as a partial role model for what Bond might become – a corrupt agent. He serves to exemplify the class-bound, stiff-upper-lipped, quipping man of the secret service who takes being assassinated in his stride without any sign of apprehension.

8 See www.danielcraigisnotbond.com for information on the blondness controversy.

CONCLUSION

As this article has demonstrated, one of the countless ways in which the Bond series has weathered the changes of the last 50 years is through the recasting of a new actor as Bond. The inauguration of a new on-screen Bond uses the formal properties of cinema (editing, mise-en-scene, cinematography, and narrative) to create boundaries around the meanings that can be attached to Bond. Yet the figure of Bond (and the actor playing him) brings into the film text a whole series of intertextual connections, reference points, and other resonances. Even in the early days of the series, the persona of the actor playing Bond mediated the public perception of Bond (the public often refused to distinguish the actor Sean Connery from the fictional character of James Bond). The interplay between the star persona of a new Bond, the cinematic apparatus of the film itself, and the existing meanings associated with Bond (through Fleming's writing; the serialisation of the Bond stories) work with and against each other to modify meaning. Accordingly, the introduction of a new Bond has the job of managing public expectations. These initial introduction scenes tend to acknowledge the traditions of the other actors that have played the part in the past while simultaneously pointing audiences in a new direction. In the case of the first Bond film, *Dr. No*, the opening scene acknowledges Bond's literary and public persona from Ian Fleming's novels (as well as the serialisation of Fleming's stories in newspapers, and the broader cultural impact of this material) and modifies it with Sean Connery's non-English, less class-bound persona and performance style. Moore's introduction, by contrast, tends to emphasise leisure, romance, and a kind of comedy that draws attention to itself (and thus away from economic gloom and industrial tension of Britain at the time). Between Connery and Moore, Lazenby introduced some of these elements (romance and knowing comedy) but was also set the hard task of handling the first changeover to a new actor without a high enough profile to bolster his efforts. By the 1980s, Dalton's inauguration highlighted the physical prowess of the character, and certainly hinted at the emotional distance of Bond's psyche. However, Brosnan's introduction reinforced Dalton's forgettable-ness by rewinding the film series' chronology. In doing so, Brosnan's Bond rolled back somewhat on Dalton's more socially progressive resonances, characterised by his faithfulness to women and a serious acknowledgement of pain and grief. Craig's Bond takes this project further by rebooting the series and going "back to basics". *Casino Royale's* opening scenes show us how James became Bond. These scenes also radically expand the formal repertoire of the Bond series to include faster cuts, black and white film stock, and more com-

plex ordering of story information. This opening scene is also a departure from the usual pre-credit sequences because it does more to suture the information imparted at the start into the rest of the film. In turn, this creates a coherent backdrop to Craig's performance style, which is muscular, less comedic, and which underplays the sophistication and smoothness of his predecessors. The intertextual strategies that reinforce the Bond series require an interrogation and reconfiguration of what opening scenes, character introductions, and moments of star spectacle do within films. In adhering to a formula, Bond films depart from the status quo of film storytelling. James Bond Studies makes, therefore, a timely intervention into the text/context debate as scholarly literature on Bond has done since the early days of cultural studies.

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