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NATIONAL COLLEGE OF ART AND DESIGN

FACULTY OF DESIGN

DEPARTMENT OF INDUSTRIAL DESIGN

DESIGNING BOND

An analysis of the importance of designed
objects in the creation of the James Bond image.

by

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Submitted to the Faculty of History of Art and Design
and Complementary Studies in Candidacy for the Degree
of Bachelor of Design in Industrial Design.

1994

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INTRODUCTION

James Bond is synonymous with fast cars, beautiful women, guns, slick one-liners and black tuxedos, through which a charismatic, sophisticated and stylish heroic image has been created. Design and product image were important factors in the creation of this phenomenon which has become one of the most successful entertainment images ever. This thesis concentrates on the relationship between James Bond and the luxury products and commodities that he uses in Ian Fleming's novels and on film, and why they were so important in the creation of the character, image and lifestyle of James Bond. The use of actors, locations, glamour and sex is also discussed as well as a study of the reactions and influences that the films exerted on designed objects, marketing and advertising.

Previous studies on James Bond have been literary or film criticisms. This thesis, however, looks at the Bond phenomenon from a design point of view and aims to establish the role of designed objects in relation to James Bond. As the potential for research in this area is so large, the thesis concentrates on the first five films with reference to Fleming's novels and other relevant films.

The thesis will concentrate on the following films:

FILM	BASED ON FLEMING'S NOVEL
1. <u>Dr. No</u> , directed by Terence Young, 1962.	<u>Dr. No</u> , 1958
2. <u>From Russia With Love</u> , Directed by Terence Young, 1963.	<u>From Russia With Love</u> , 1957.
3. <u>Goldfinger</u> , directed by Guy Hamilton, 1964.	<u>Goldfinger</u> , 1959.
4. <u>Thunderball</u> , directed by Guy Hamilton, 1965.	<u>Thunderball</u> , 1961.
5. <u>You Only Live Twice</u> , directed by Lewis Gilbert, 1967.	<u>You Only Live Twice</u> , 1964.

The character of James Bond is played by Sean Connery in all of these films. The investigation covers Bond's choice of cars, accessories, his preferred commodities and a study of his lifestyle.

The world's most successful serialised super-hero was introduced in 1953 in the Sunday Times. The author, Ian Fleming (1908 -1964) was a debonaire socialite with a background in Naval Intelligence. From 1953 until Fleming's death, Bond books were published annually. There was an increasing preoccupation with violence in the novels for which Fleming was criticised. They became more sadistic and the deaths of some of his characters were bizarre. In Dr.No for example, Bond disposes of a communist doctor by smothering him in bird droppings.

Anthony Curtis wrote that

Fleming's famous accuracy of detail was a brilliant journalistic illusion. The loving care for the minutiae with which he describes a game of golf, or a meal of soft-shell crabs enables him to get away with murder in climatic scenes of wild penny-dreadful improbability (McCormick, 1979, p.93).

After his debut in Casino Royale James Bond featured in a further 11 novels and 2 compilations of short stories before Ian Fleming's death in 1964. His writing provided the basis for 17 blockbuster films and the influence of the novels prompted numerous imitations. The first film Dr.No was criticised by the Vatican newspaper Observatore Romano as being "a dangerous mixture of violence, vulgarity, sadism and sex" (McCormick, 1979, p.91) . It is this combination however that has made the series so internationally successful.

Bond's character was revealed by meticulous description of his possessions, what he ate and drank and the places he visited. The Bond films are described by Colin Shinder as an "unbeatable blend of conspicuous consumption, brand name snobbery, colour supplement chic, comic strip sex, violence and technological gadgetry" (Amis, 1967, p.73).

This thesis will reveal to what effect or degree of success that Bond's chosen possessions were used to create his character and image, and ask had Bond been given different possessions, or been introduced in a different decade how successful would he have been. This is done through an analysis of specific products and cars and their relationship with James Bond and a brief study of 1950s and 1960s Britain.

One of the important texts in the research was Deyan Sudjic's Cult Objects (1985). The book discusses certain products and cars which Sudjic claims have become cult objects. It is written in a journalistic style with flippant descriptions of the chosen objects. However, Sudjic does give an indication of how certain objects are associated with certain types of people. Objects aren't discussed historically but rather by what position or status they have in society. Different lifestyles are discussed briefly and the importance of the James Bond phenomenon in the creation of cult objects is mentioned. The Bond phenomenon is not discussed in any detail but some of the lifestyles that Sudjic discusses parallel the lifestyle associated with James Bond. Sudjic associates products with people thus categorising both and often results in a status system. This status system and association with products was very important in the creation of James Bond on screen but is a very materialistic view.

John Brosnan's book James Bond in the Cinema (1972) was also important in the research. Brosnan writes about each film as it happened, concentrating on the 1960s productions with Sean Connery. His analysis of the films isn't very critical but he does include other criticisms and views which give a background to how the films were received. He covers the films that the thesis concentrates on but emphasises acting and film-making as the important factors in the success of the series rather

than design and product image. The set designer Ken Adam and special effects are discussed but not specific products.

CHAPTER 1

THE "BOND" LIFESTYLE; POPULAR CULTURE AND SOCIAL CHANGE IN 1950s AND 1960s BRITAIN.

The early 1960s was an ideal time for the creation of James Bond on film. Apart from the success of the Bond novels, the changes happening in British society at the time provided the ideal climate for the introduction of James Bond on screen.

There was a change in economic conditions and social attitudes in Britain from the mid 1950s to the very early 1960s. From 1945 to 1950 a Labour government was in power in Britain with a commitment to a welfare state. Resources at this time were scarce, money was tight and consumer goods were manufactured for export only. Basic foods and clothing were still being strictly rationed up to 1950 with the last controls terminating in 1954.

It was against this background of austerity that the Conservatives under Winston Churchill were returned to power in 1951 with a election promise to "Set the People Free" (Harris, 1986, p.14). After the sacrifices of the war and post-war period, working class people wanted to reap material rewards and enjoy consumer pleasures. Private affluence in the 1950s increased for the vast majority of the population, particularly in the latter half of the decade.

Between 1955 and 1960 the weekly wage rose by 25%. At a time of almost full employment this not only affected the middle classes but also working class families, many of whom found that they had disposable income for the first time. There was a sharp rise in car ownership which jumped by 250% between 1951 and 1961. Home owners were exposed to wider influences in the late 1950s. In 1951 only 6% of homes had T.V. sets which increased to 75% by 1961 (Harris, 1986, p.51). Viewers were exposed to American films and programmes which often encouraged materialism.

Young adults who would previously have been expected to retain the aspirations and roles of their parents were able to break with convention. This marked a change in social values. Social status for many young couples was based on owning their own homes, cars, cookers, fridges and other domestic appliances.

The value system which lasted for the previous 30 years was being superseded. The late 1950s saw a breakdown of traditional roles in the family, increased lawlessness in society, sex with courtship and the decline of religion.

Anti-establishmentarianism had arrived reaching its peak in the satire boom of the early 1960s. That Was the Week that Was and Private Eye ridiculed politicians, judges and other guardians of the nation's values, more cruelly

than ever before. The power of this type of journalism was revealed with the downfall of the Conservative government in 1963 because of the sex scandal involving Minister of War John Profumo, a Russian spy, and Christine Keeler. By lying to Parliament and subsequently resigning, John Profumo led to the downfall of the government. The 1960s has often been described as an age of moral decline.

The success of the early James Bond films owed much to this age of 'moral decline' as the character of James Bond openly advocated promiscuity with his womanising activities. The code of values that Bond doesn't adhere to is evident in the reactions of his superiors who frowned upon such activities. Young adults in the early 1960s could relate directly to Bond with this change of social values.

The post-war 'baby boom' resulted in a large population of teenagers in the 1960s with disposable income. This made them an identifiable market. By 1963 the media had almost become obsessed with youth values, youth trends and youth idols. With the rise of Beatlemania, Britain became the world leader in Pop music. By advocating consumerism, both the Beatles and James Bond offered a release from the austerity of the preceding years. With the consumer boom of the 1950s and 1960s, Bond's extravagant and indulgent lifestyle increased his popularity.

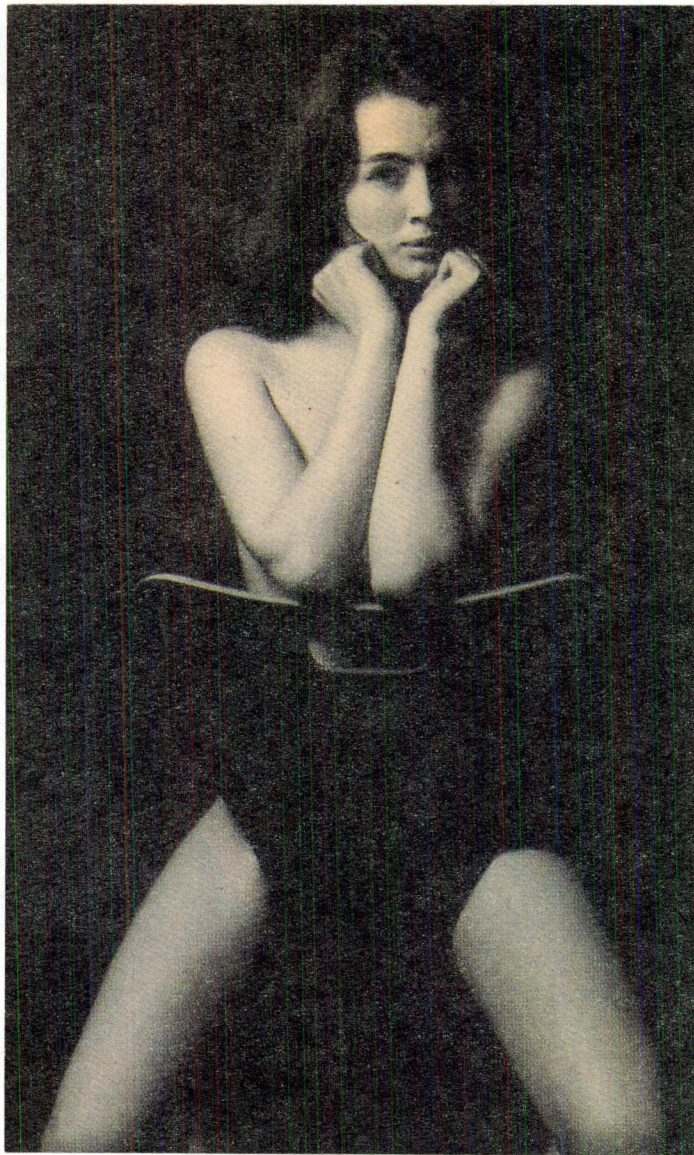


FIG. 01. Christine Keeler in 1963.

The 1960s saw dramatic changes in fashion also. Men's clothes up to the 1960s were often sombre and discreet, a direct descendant of puritan dress and an expression of seriousness of mind. Conventionally men's fashion was to denote status. Any extrovert display was taken as a snub to decorum and good taste. Pop fashions often contributed to the widening 'generation gap' causing a sense of outrage among the older generations.

Fashion and music were the two main factors in youth culture. With disposable income among the youth for the first time, fashion became a form of non-verbal communication. Pop groups like the Rolling Stones used this to cultivate a scruffy image supported with rebellious acts and public displays of bad manners. Fashion trends therefore, were often based upon screen idols and music stars. The rebellious images of James Dean and Marlon Brando in the 1950s prompted the popularity of casual clothes such as denim jeans, white T shirts and leather jackets. Such items were mass-produced and readily available in shops marking a break with conventional menswear.

This type of clothing was associated with the bikers or rockers of the 1960s who based their lifestyles around 1950s rock 'n' roll music. In contrast with these however, were their rivals the Mods. Mods were working class and lower-middle class teenagers in the 1960s who adopted Italian and French fashions in clothes, shoes and

hair. Lightweight shiny suits and narrow ties were very popular. Whereas rockers had a very rugged appearance, Mods were cultivating a very formal and sophisticated trend contradicting the hard-edged, uncouth and outdated American image. In the 1960s, Mods would frequent discotheques, coffee bars and boutiques, following the latest fads in clothing and dance. It is this obsession with style, fashion and image that we can make a link between teenage popular culture of the 1960s and James Bond. The Mod phenomenon marked the rise in consumerism among working-class teenagers. The availability of Mod suits provided a low budget escape to an image of glamour and sophistication without dictation of fashion by high society.

James Bond's clothes however were more conservative. His tuxedos and Saville Row suits were used by Ian Fleming to denote status and give him a more refined image. This sophisticated image was necessary to establish Bond as officer class.



HOLLYWOOD GREATS
JAMES DEAN

FIG. 02. James Dean, screen idol for thousands of teenagers.

Most of our knowledge of James Bond is gleaned from his possessions and preferred food and drink which are discussed later in this thesis. They give us an insight into his indulgent lifestyle which is also enhanced by his activities. As mentioned earlier, Bond's most obvious pastime is womanising, which was frowned upon by his superiors. For someone with such power and authority as Bond, his promiscuity marked a change in the code of values which existed for previous generations. In From Russia With Love a KGB file lists Bond's credentials. It included "vices: drink but not to excess, and women" (Fleming, 1959, p.45). His womanising activities are very apparent in the novels and films and helped enhance his hero status. These activities prompted such comments as Raymond Smith's in the Sunday Times who said "James Bond is the man most men would like to be and the one most women would like between their sheets" (Rubin, 1981, p.54).

This image of Bond owed much to the portrayal by Sean Connery of 007, the archetypal James Bond. The actor needed to embody the virtues of British officer class and yet have sufficient charisma not to be overwhelmed by the epic dangers he would encounter. Much of Connery's success can be explained by the way he exuded physical, sexual and social style as well as good humour. For most people who have been introduced to Bond via the films, Sean Connery is Bond, as the publicity men still stress.

But, those who first followed his adventures in the novels have always had their own personal picture of what he should look like. Ian Fleming, for example, considered the more sophisticated David Niven as the ideal person for the role.

Harry Saltzman, the producer of the Bond films, claims he chose Connery because of the way he walked. "For a big man he moves light on his feet, like a cat" (Brosnan, 1972, p.17) Saltzman says. He also applied this standard to a later Bond, George Lazenby. Kingsley Amis, who has written books on the Bond phenomenon, feels that Connery is not aristocratic enough to be Bond. Connery, however is the ideal actor to portray James Bond. Although the Connery/Bond of Dr. No (1962) does lack a certain sophistication, he suitably fits the Bond description. His heavy Scottish accent and bushy eyebrows are both toned down for later films. The accent gives an indication of Connery's working class background which was important to link him with the working and middle class audience which was experiencing social change at the time. Darkly handsome, Connery quickly proved to be a success with audiences and helped make the series popular among women.

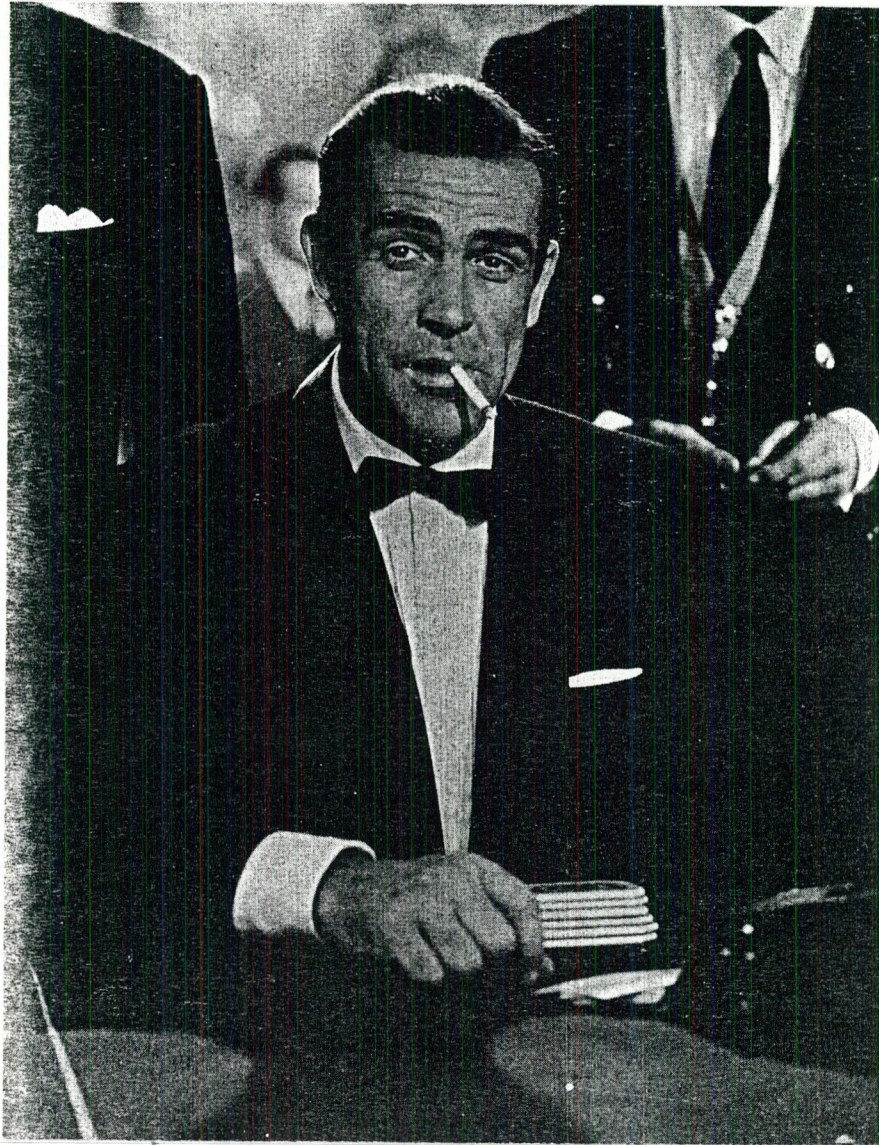
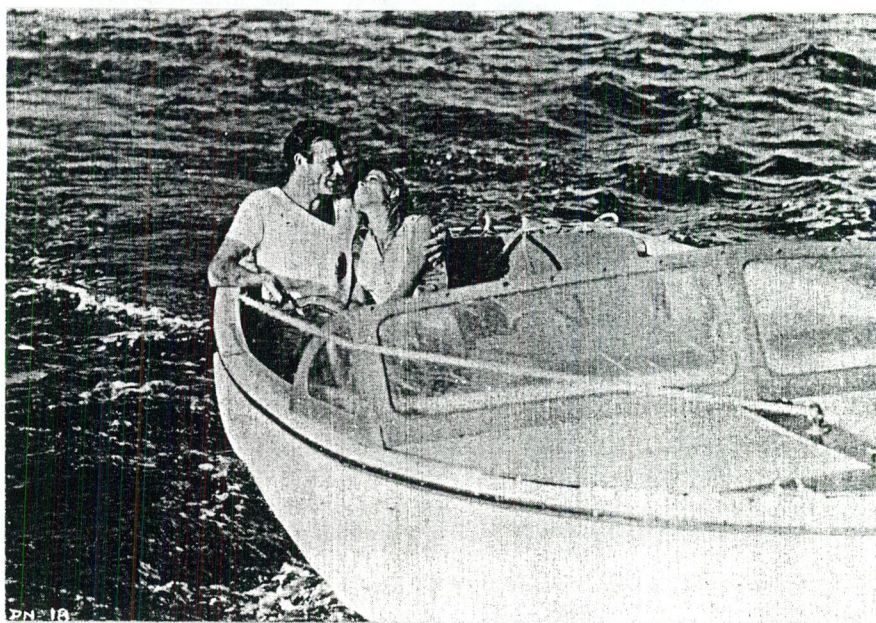


FIG. 03. The archetypal James Bond, Sean Connery as 007 in Dr. No (1962)

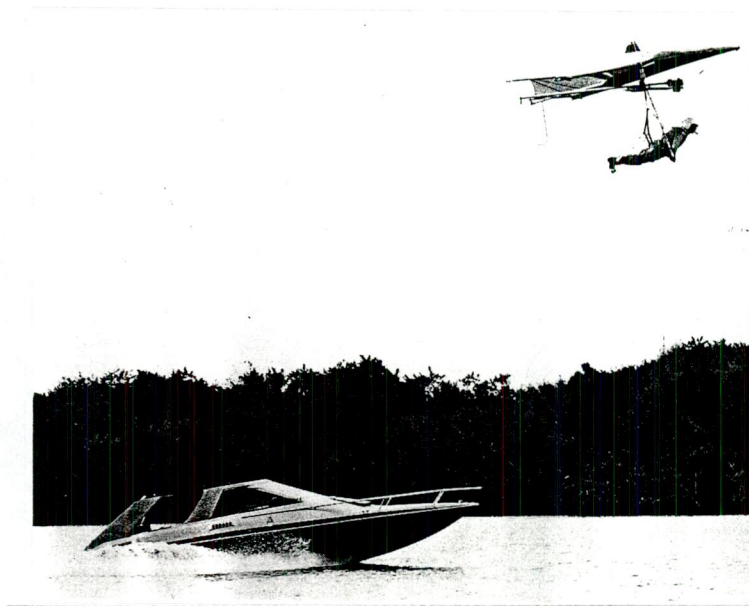
Bond's womanising, violent and adventurous lifestyle was enhanced by the locations he visited. Our first glimpse of James Bond on film is in a casino, which becomes a familiar setting in the series. This is not surprising as Bond offered escapism to a world recovering from post-war austerity. The scene reveals Bond's wealth and social standing. Philip Lisa describes James Bond as a "living embodiment of selfish excesses" (Lisa, 1992, p.116).

The charismatic figure of 007 is equally at home with the other typical Bond settings. Bond often finds himself in exotic locations. In Goldfinger 007 has a room in a luxurious hotel in Miami. In the 1960s any Europeans staying at such places would have had to be very wealthy. The combination of sand, sea and sun is very common in James Bond films and the action in such locations often involves fast cars, speedboats, yachts and beautiful women. These elements are often used to attract people to exotic locations. The recent popularity in some activity holidays can parallel some of the scenes from the Bond series. Para-gliding, water-skiing, scuba-diving and jet-skiing, which are involved in such holidays have also featured in James Bond films. Excitement and adventure are important factors in these holidays.



FIGS. 04, 05.

Examples of Bond's womanising activities.



FIGS. 06, 07. Action screen-shots from the film Moonraker (1979).

Also in Goldfinger Bond appears at St. Andrew's Golf club in Scotland. Being a member of the exclusive club, the scene adds to Bond's sophistication. Bond plays the villain Goldfinger, who owns the club, in a round of golf and wins. This also enhances the myth that Bond is best at everything he does.

It is interesting to see that golf has become very popular among the Rolex wearing age-group of 45 and over. Golf is often associated with business men which also suggests wealth. A bastion of middle class values.

Snow scenes are also common in the Bond films. In For Your Eyes Only, Bond eludes his pursuers on skis, demonstrating another of his numerous skills. The action takes place at a ski resort which adds to the materialistic image of Bond's lifestyle. Skiing holidays are often associated with the upwardly mobile social group. The image is enhanced by Bond's possession of a Lotus Esprit, which is discussed later. Bond is not alienated from the audience by the fact that he is associated with the wealthier classes, because his hero status is kept intact.

The extravagant lifestyle of Bond is seen again in A View To A Kill where 007 is pictured at Royal Ascot. With his top hat and suit, Bond appears in the VIP enclosure at the course. This again reveals his importance and his sophistication. Bond picks the winner of the race proving that he can do nothing wrong.



FIG. 08. Bond plays Goldfinger in a round of golf
 at St. Andrews.





FIG. 09. Bond with his colleagues at Royal Ascot.

POPULARITY

The popularity of the Bond series owed much to the success of the first film Dr. No in 1962. It was one of the first films to use the techniques of T.V. commercials; non-stop action and fast-cutting. All of the James Bond films are based on formula film making and Dr. No helped to establish many of the ingredients in this formula. Part of their success is owed to their tongue-in-cheek approach which can be attributed to director Terence Young. Young realised that since Bond stories were fantasies they should not be taken seriously. Bond's own description of the fantastic situations he finds himself in are ordinarily understated and witty. As said previously, Sean Connery did much to establish the popularity of the films. He could be suave and debonair and also cold and calculated at the same time.

After the preoccupation with action and technology the most forceful image of the 1960s action-thriller series was the music. Most 1960s T.V. and film soundtracks followed the same pattern set by Monty Norman's James Bond theme, using jazz influenced electric guitar arrangements. The producers of the Bond films were one of the first to realise the importance of a big name soundtrack. Artists ranging from Matt Munro, Paul McCartney, Shirley Bassey and Duran Duran to Sheena Easton and Tom Jones have all supported Maurice Binder's unmistakable and influential title designs. Association

with popular music groups created exposure for the Bond films among younger people. Screen shots often appeared on music videos which received coverage on MTV and other music shows making Bond popular among teenagers.

The producers of Dr. No had planned from the start to do a series of James Bond films if the first one was successful. Produced for under \$1 million, the film grossed six times that amount on its initial release. All of the Bond films have subsequently been box office successes making it the most successful and longest running feature film series. This success has prompted a string of imitations including The Man from U.N.C.L.E. and The Avengers.

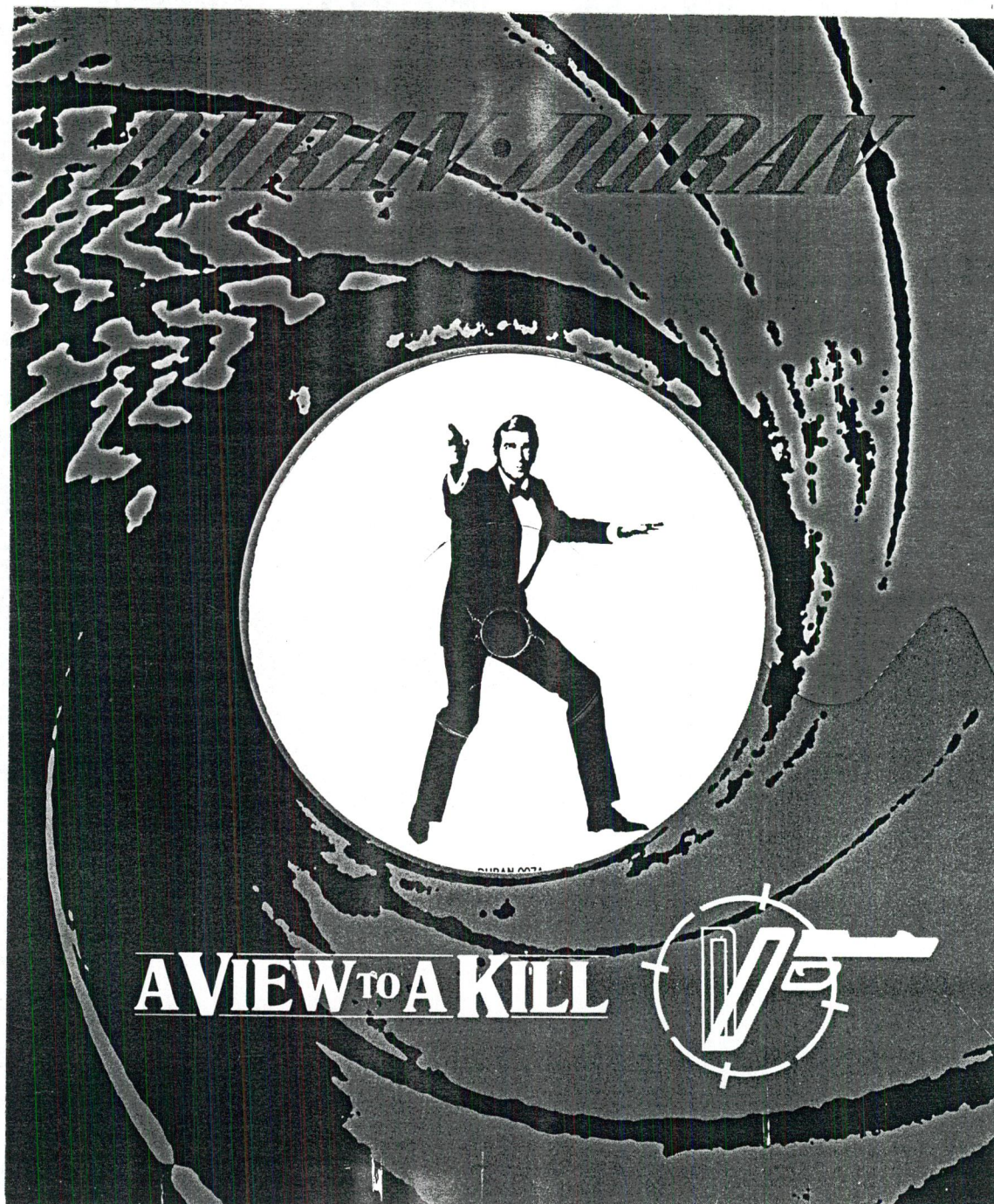


FIG. 10. Soundtrack single from the film
A View To A Kill (1985) by Duran Duran.

CHAPTER 2

THE SIGNIFICANCE OF ZIPPO, ROLEX AND MONT BLANC IN THE JAMES BOND NOVELS AND FILMS.

INTRODUCTION

This chapter looks at how and why specific products and accessories were used in the creation of the image and status of James Bond. The chapter concentrates on three specific objects:

1. The Zippo lighter
2. The Mont Blanc fountain pen
3. The Rolex Oyster Perpetual wrist-watch

With few exceptions, the possessions of James Bond are carefully chosen status symbols. His character was revealed in Ian Fleming's novels by meticulous descriptions of what he ate and drank, the places he visited and the objects he owned. James Bond is a man with no past, no family or friends. Most of what we know about him is revealed by the products that he uses.

As discussed earlier, the notion of status in pre-war Britain was built on haves and have-nots. Status was and often still is rated on one's financial success. With the consumer boom in post-war Britain, design became a social language. One's social status was then established on what brand or model of product you possessed. Fleming and film makers capitalised on this phenomenon, brand name snobbery to create the Bond image.

Fleming was an officer in the British Naval Intelligences. He put Bond in the same class by making him a commander in the Navy. Generally there was respect for officers in post-war Britain. Fleming based the character of Bond on a real spy named Popov who was a double agent. Fleming would follow him to hotels, restaurants and casinos where deals and transactions were done. Describing one particular transaction Popov wrote "perhaps he developed what happened that night into a Bond adventure" (McCormick, 1979, p.91). This particular transaction took place in a casino, which immediately suggests wealth and it is not surprising therefore that our very first glimpse of James Bond in the first film Dr. No is in what is to become one of the series' token settings - a casino. Immediately, Bond has an image of wealth and sophistication.

The products that Bond uses give the impression that their owner is established, successful and has taste. They suggest glamour and sophistication. His products don't give a cheap impression of status because most of them are very expensive. In fact, they give the impression that owner has the status of a man who doesn't have to try to impress.

Many of Bond's possessions are classic designs which have now become cult objects. Common elements of Bond's possessions are that they are all functional, with an acquired and often very expensive taste. This could define products which are often described as cult

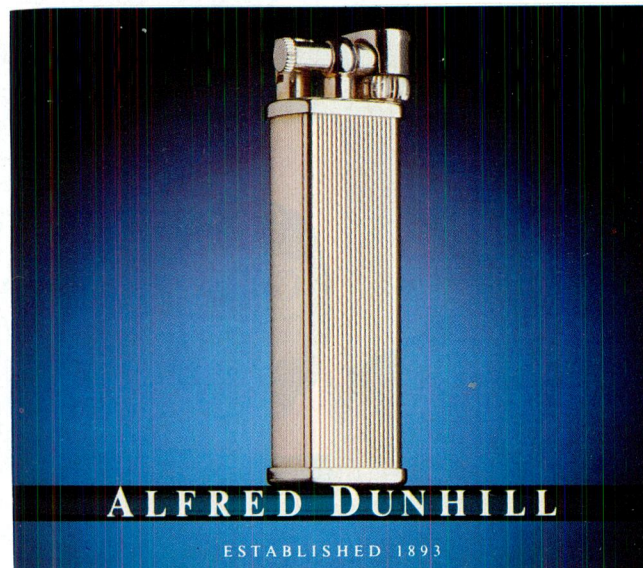
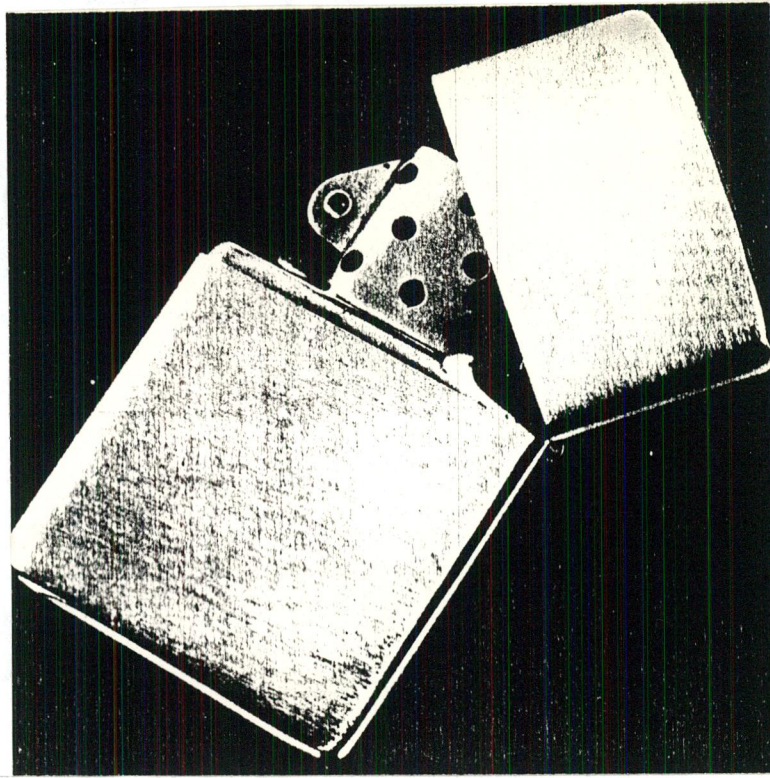
objects. It is not surprising therefore that Sudjic's book is a partial collection of Bond possessions. Sudjic goes as far as describing Fleming and his creation as "unsurpassed masters in the art of creating cult objects" (Sudjic, 1985, p.71).

THE ZIPPO LIGHTER

BACKGROUND

The Zippo was originally created in 1932 by George Blaisdell who adapted the design from an Austrian army lighter. The Zippo made a fortune from it's instant success, because it was mass produced, was very functional and had a lifetime guarantee which still exists today. It's burnished steel case, fliptop cover and rolling flint set it apart from other lighters. It's functional simplicity and sculptural qualities haven't changed since the 1930s and have made it one of the most recognisable cult objects ever.

The Zippo was used in numerous films which helped it's success. Beginning in the 1930s and 1940s film stars such as Robert Mitchum used the lighter on screen adding to it's appeal. Heroes of 'film noire' and detective films, which were very popular in the 1930s and 1940s, often used the product giving them sex appeal and status. Also, in a time before government health warnings, they made smoking fashionable. Therefore, from an early stage the Zippo was associated with heroes, sex, guns, violence and glamour.



- FIG. 11. The archetypal cult object, the Zippo
lighter.
- FIG. 12. A Dunhill cigarette lighter.

After World War 2, war films became very popular in the U.S.A. Again, hero figures like John Wayne used the Zippo to light their cigars making it a very masculine product associated with the army. War films such as The Longest Day and A Bridge Too Far made the plain Zippo lighter as desirable as the 1940s American jeeps which also featured in these films.

The films of the 1950s and 1960s did much to continue the success of the Zippo. The younger film-going audience identified with stars like Marlon Brando and James Dean. The large population of teenagers in the 1950s and 1960s with changing social values related to the rebellious image portrayed by these actors, and often idolised them. As James Dean often used a Zippo lighter to light his lip hanging cigarettes on and off the screen, it is safe to say that the lighter is an integral part of myth associated with him.

THE ZIPPO AND JAMES BOND

In relation to James Bond the Zippo lighter first appeared in the novel The Spy Who Loved Me. Bond is on a case in America where he smokes Lucky Strike cigarettes lit by the archetypal cult object, the Zippo lighter. The brand of cigarettes he chooses, Lucky Strike, is also a carefully chosen symbol of popular culture which helps establish Bond's hero status. When Bond was in the U.S., Fleming tried to Americanise him by giving him such

items. The film-going audience of 1960s America could certainly relate the Zippo to heroes but not to the class structure or status symbols of British society.

Therefore, to establish the world's best known serialised super-hero in America, Fleming and the film-makers used specific objects from American popular culture like the Zippo lighter and Lucky Strike cigarettes.

To British and European audiences the use of the Zippo meant that everyone could relate to Bond and that he wasn't just a hero for the upper and middle classes. Had Fleming chosen a Dunhill lighter for example, the situation would have been different. The hero myth surrounding the Zippo lighter would not have been conveyed. This was important to establish Bond's hero status in America. Dunhill has a more refined and sophisticated image than Zippo. You don't have to belong to the top echelon of society to own a Zippo lighter. It might seem surprising that a man with the status of Bond would possess such a product that often leaks and reeks of petrol whenever used. However, the use of the Zippo helped establish Bond's hero status but also added to the myth surrounding the lighter.

MONT BLANC FOUNTAIN PEN

BACKGROUND

The Simplo Filler Pen Company was established in 1908 in Hamburg by August Eberstein. Less than a year after its official founding the company introduced its first fountain pen. It was a safety fountain pen called 'Rouge et Noire' because of its colouring. However, by 1910 the name 'Mont Blanc' was given to the product range. There are several versions of how the name was hit upon, but it is obviously taken from Europe's highest mountain, Mont Blanc, in the French Alps. A well known business man at the time, Carl Shalk, suggested "why not call it Mt Blanc? It is after all like a mountain, black at the bottom, white at the top and the greatest among its peers" (Groebecker, 1988, p.90). The most famous Mont Blanc is the Meisterstück (masterpiece). Mont Blanc describe it as 'the world's most prestigious writing instrument' (Groebecker, 1988, p.71). The Meisterstück has always had a gold hand-ground nib which is engraved with the number 4810 to represent the height of Mont Blanc. Later, more precise measurements of the mountain made it necessary to change this figure but the engraving stayed the same as a point of tradition.

The Meisterstück has won the Prix Gutenberg and has been exhibited at the New York's Museum of Modern Art - a recognition of the pen as a triumph of design.

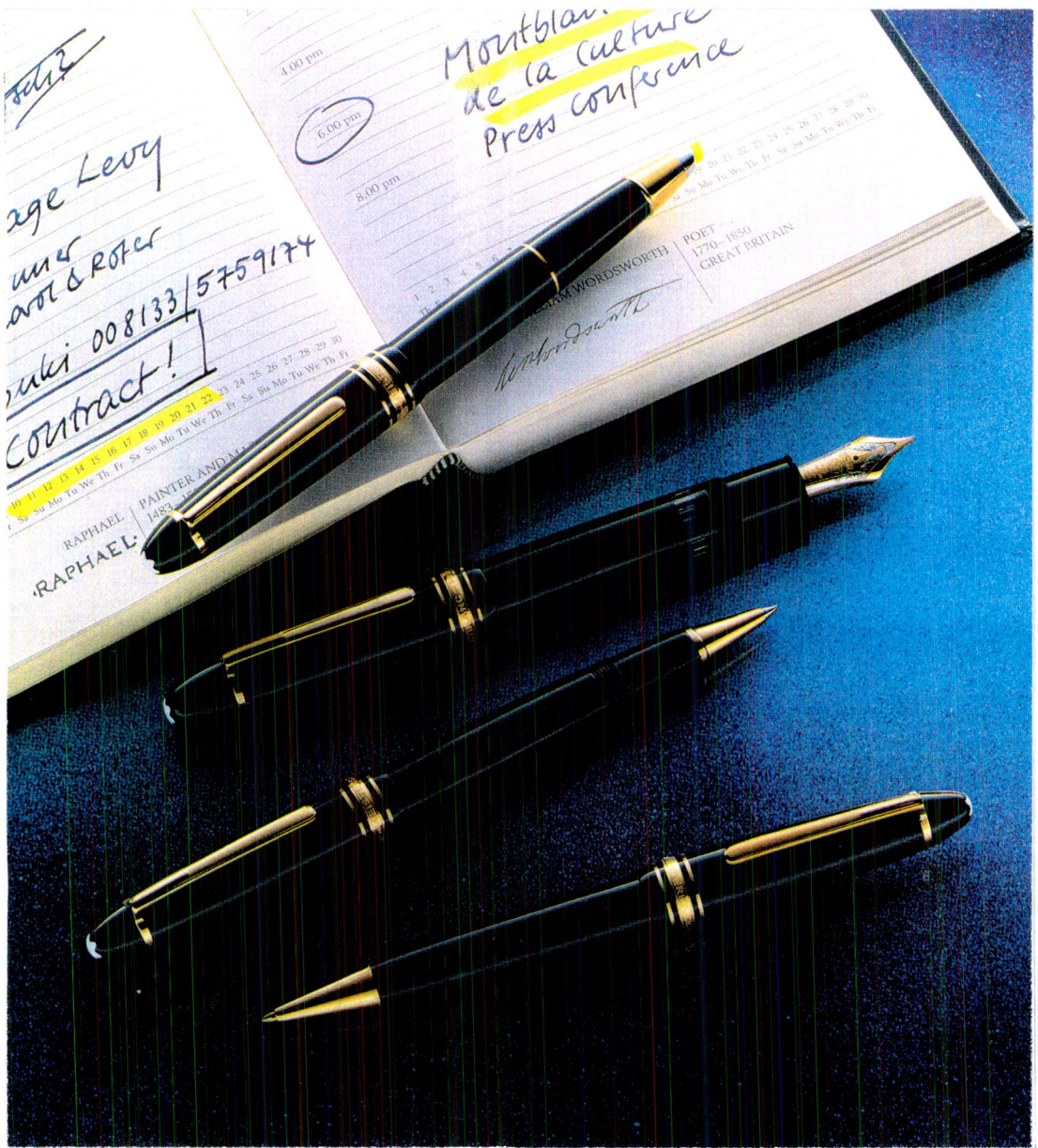


FIG. 13. The Montblanc Meisterstück range.

Like the Zippo lighter, when the first Meisterstuck was sold, the Simplo company offered a lifetime guarantee on its flagship model. For more than a half century later Mont Blanc fountain pens were still being presented on this guarantee. However, since the late 1970s older Meisterstuck pens couldn't be replaced at a reasonable cost and it was no longer possible to fulfil the guarantee.

This is one reason why the pen was so successful but more importantly, its status was created by the fact that Mont Blanc always emphasised quality over price. The hand-crafting and attention to detail has also helped the development of the fountain pen into a highly sophisticated writing instrument with the character of a status symbol.

The higher the person on the social ladder who uses a Meisterstuck, the more he cultivates the image of the pen. However, the more often he uses a Meisterstuck the more his own image is enhanced also. It symbolises wealth, quality and tradition and is also associated with power. The association with power is very apparent if we consider some of the people who have used Montblanc Meisterstuck fountain pens; Queen Sophia of Spain, former Chancellor of Germany, Helmut Schmidt, Pope John Paul II and President John F. Kennedy.

THE MONT BLANC AND JAMES BOND

Like the Zippo, the Montblanc Meisterstuck fits neatly into the sophisticated, cool and often snobbish world of James Bond. As is the case with many of Bond's possessions, the Montblancs he uses often house the spectacular gadgetry which has also become a trademark of the Bond phenomenon.

In the film Octopussy (United Artists, 1983) Bond has a Montblanc fountain pen which releases a nitric acid mixture capable of dissolving all metal. The pen also houses an ear-piece which picks up conversations transmitted by a 'bug' in the Faberge egg which featured in the film. The actual pen used is an exclusive jeweller's version of the Montblanc Meisterstuck, the Solitaire. The casing of this Montblanc is made of solid 925 sterling silver, plated with 23.5 carat gold with a pinstripe cut finish.

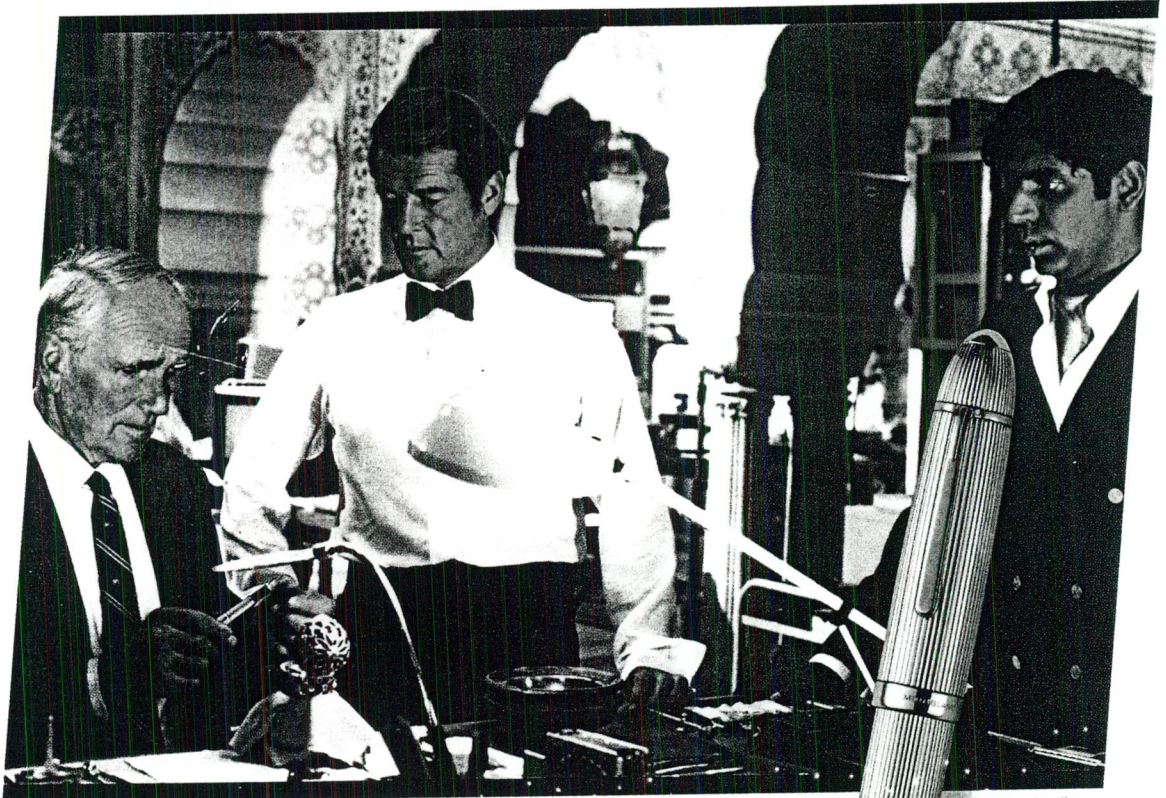
An 18 carat solid gold version of this pen has been entered in the Guinness Book of Records as the world's most expensive pen. A Saudi sheik paid \$4,250 for the custom made pen.

In one of the many Bond imitations, The Man From Uncle, the secret agents also use pens as communications devices.

The sheer size of the bulbous Meisterstuck was exploited to conceal a laser gun in the film Never Say Never Again (United Artists, 1983). This film marked the return of Sean Connery as Bond and was made in competition with Octopussy. The fountain pen fits into the high price-bracket expected of Bond. The actual pen used lacked some of the sophistication expected of Montblanc. Decorated with a Union Jack, it was more like a tourist souvenir from London than a prestigious writing instrument. However, the film-makers often played on the patriotic aspects of Bond.

By owning a Montblanc it helped establish Bond's status in society but also enhanced the image of the pen. The company Montblanc recognized this by using the film Octopussy to promote their Meisterstuck Solitaire fountain pen. "Montblanc saves James Bond 007" was the caption on the advertisement.

**MONT
BLANC**



James Bond (Roger Moore) receives a very special pen from Q (Desmond Llewelyn) as Vijay looks on in a scene from "Octopussy"

(Vijay Amitraj)

**Montblanc saves
James Bond 007!**

Albert R. Broccoli presents Roger Moore as Ian Fleming's James Bond 007.
Produced by Albert R. Broccoli. Directed by John Glen. Executive Producer Michael G. Wilson

OCTOPUSSY

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FIG. 14.

Mont Blanc uses the promotional value of a James Bond film to sell its pens.

LUCKY STRIKE CIGARETTES

Similarly, the use of Lucky strike cigarettes also enhanced Bond's hero status. As with Zippo, Lucky strikes cigarettes gained much of their appeal during WW II and with the films that followed. Lucky strike packs were often seen attached to the chin-strap of American G.I.'s helmets.

The name 'Lucky strike' was first used in the 1850s at the time of the American goldrush. The American Tobacco Company produced Lucky Strike cigarettes for the first time in 1917. Much of it's success was due to the simplicity of it's pack - a red disc on a green background, with a plain san serif typeface spelling out the name across a bull's eye.

The packet was redesigned by Raymond Loewy (1883 - 1940) in 1940. He displayed the target on both sides of the pack and replaced the green with a shiny white , making the pack more luminous. It made the pack cheaper to print and got rid of the smell the green ink gave off.

The pack, which was made of paper set off a series of imitations. The most recognisable is probably the French state tobacco monopoly Sesta's design for it's Disque Bleu brand. A winged Viking helmet occupies the centre of a blue circle in the centre of a paper pack.

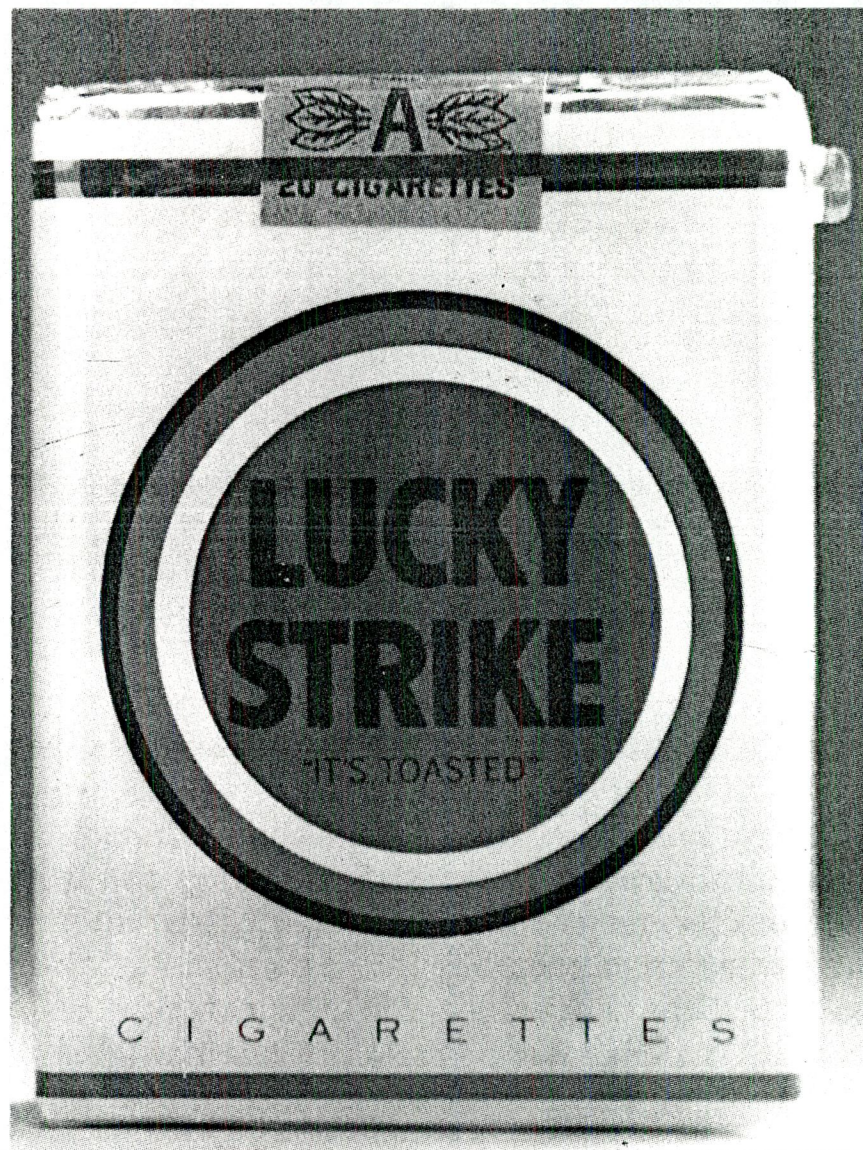


FIG. 15. Lucky Strike cigarettes.

Lucky strike was already established as a cult object by 1962 when Fleming introduced the brand to Bond in The Spy Who Loved Me. However, association with James Bond could only enhance the image of the product as well as adding to Bond's cool, hero image.

In England, Bond's cigarettes were especially made for him by Morelands of Grovesnor St. The firm began producing a special 007 brand when Fleming's free advertising produced a flood of orders. This was where companies offered free services and often paid for the privilege of having their products used by Bond.

These particular cigarettes however, were identified by a triple gold band which signified an especially high nicotine content. At a time when smoking was fashionable, this obviously enhanced the myth that the stronger the substance you smoked the more of a man you were.

THE ROLEX OYSTER PERPETUAL WATCH

BACKGROUND

The first Rolex timepiece was made in 1910 in Geneva, Switzerland. The watch was small enough to wear on the wrist making it possible to break the tradition of the bulky pocket watch of the day. However, Cartier also claim to have produced the world's first purpose manufactured wrist-watch in 1904. Louis Cartier, it is claimed, made it for his Brazilian pilot friend, Alberto Santos - Dumont to overcome problems associated with pocket watches while flying. The more recognisable Cartier wrist-watch however, is the Tank watch which was first produced in 1917. Between them the Tank and the early Rolex have the strongest claim to be the earliest wrist-watch designed to be worn on the hand.

Much of the Rolex success has been due to the level of precision and accuracy in each of its watches. In 1914 the Kew Observatory in London awarded a Rolex wrist-watch a Class A certificate of the same standard as a marine chronometer. As with the Mont Blanc fountain pen, it is commitment to detail and quality which has helped establish the Rolex wrist-watch as a status symbol. The expense of buying a Rolex Oyster adds to its status and also tells us a little about its owner.



FIG. 16. Rolex Oyster Perpetual wristwatches.

THE ROLEX AND JAMES BOND

Deyan Sudjic describes the Rolex Oyster as adding "snobbery with violence" (Sudjic, 1985, p.35) which is also a good description of the whole James Bond phenomenon. In the films Bond often wears a Rolex Oyster, suggesting to us his wealth and designer taste.

The watch suits the lifestyle of Bond as it is often associated with outdoor pursuits. The Rolex Oyster claims to be one of the first waterproof watches. Waterproof to 300m, it was specially designed for diving and underwater exploration. In the film Thunderball (United Artists (1965) Bond wears a Rolex Oyster Submariner which contains a Geiger counter, one of the famous gadgets from the Bond series. There were a lot of underwater action scenes in the film and the watch received a lot of exposure. Being self-winding, it was convenient for a man who often found himself in tricky situations, as was the luminous dial. Fleming's final justification for his choice is more practical. The watch and strap are so chunky and heavy that on several occasions they were used as a weapon. As with the Mont Blanc fountain pen, the bulk of the watch was often used to hide Bond's gadgetry.

A link with reality can be made here if we consider the dive made by Professor Jacques Picard. He attached a Rolex to the outside of his diving craft 'Trieste' when he dived to the bottom of the Marianas Trench in the

Pacific. At a depth of 10,916m, the Rolex kept accurate time throughout the plunge, giving some credibility to James Bond's underwater adventures.

Sir Edmund Hillary wore a Rolex Oyster on the first ascent of Mount Everest, showing the versatility of the watch.

In the film From Russia With Love (United Artists, 1963) Bond strangles the S.C.E.P.T.R.E. agent Red Grant using a garotte wire concealed in his Rolex Oyster. the scene is typical of the violence which was a feature of the earlier films and was later to be toned down for fear of offending the censors.

In the later films the gadgetry became more outrageous also. In Live and Let Die (United artists, 1973) Bond unzips a girl's dress from behind using a magnet concealed in his Rolex. It seems ridiculous how a magnet could hold an alloy zip or not ruin the insides of an electronic watch. The gadgetry became more humorous as the production designer Ken Adam searched for laughs.

It becomes clear however, that whenever James Bond uses his watch in-frame, it is often a Rolex. In Sean Connery's come-back in Never say Never Again (United Artists 1983) he uses a laser concealed in his Rolex to break out of chains.



FIG. 17. Bond strangles the SMERCH agent Red Grant with a wire concealed in his Rolex.
FIG. 18. Ken Adam, the production designer of the earlier Bond films.

Connery as the ageing Bond, who was in his 40s when the film was made, symbolises the age-group that aspires to this lifestyle without indulging in any of the violence. The sports car and gold jewellery image is common with this age-group. Rolex watches are popular among men in their forties who like to display their wealth. It is not surprising therefore that, at a special sale at Sotheby's, 1950s Rolexes attracted higher prices than can be commanded by identical contemporary models. The popularity of these watches owe much to the exposure they received in early James Bond films. They can be associated with the snobbish, sophisticated womanising image of James Bond. The Rolex brochure describes Rolex owners as being "equally at home battling the Atlantic Ocean single handed or lounging on Bahamanian sands". This description could relate to the James Bond lifestyle also.

Rolex Oysters retail at prices between £600 and £1,200, the price bracket to be expected of Bond. For aspiring Bonds without the financial backing to own an original Rolex, Seiko produce a £30 imitation. This is a slimmer, lighter copy which in no way matches the original.

Seiko produced various watches for the James Bond films and paid for the privilege. For example, in the film The Spy Who Loved Me (United Artists, 1977), Bond uses a Seiko which conceals a device that prints and displays a

ticker tape message from 'M'. In Moonraker (United Artists, 1979) a Seiko possessed a time bomb. Bond films became very popular in Japan in the 1960s and 1970s. Like other Japanese manufacturers such as Sony and Toyota, Seiko were aware of the worldwide publicity that association with a Bond movie could bring. The film You Only Live Twice (United Artists, 1967) was shot on location in Japan increasing Bond's popularity there. The Japanese were very eager for publicity as they began their push for the domination of western markets in areas such as electrical goods and cars which would easily be promoted by association with the high tech world of Bond.

CHAPTER 3

THE MYTH OF FAST CARS AND GLAMOUR IN THE JAMES BOND FILMS.

INTRODUCTION

A study of some of the cars used by James Bond, why they were used and what impact they had . This chapter will concentrate on five specific cars and discuss what effect they had in the creation of the image and status of James Bond.

1. Bentley Convertible - Dr. No (1962)
From Russia With Love (1963)
2. Aston Martin - Goldfinger (1964)
Thunderball (1965)
3. Lotus Esprit - For Your Eyes Only (1981)
The Spy Who Loved Me (1977)
4. Citroen 2CV - For Your Eyes Only (1981)
5. Renault 11 - A View To A Kill (1985)

At a glimpse this list suggests power and speed, two elements one might associate with James Bond. The notion of power has long been linked with cars. In American literature cars frequently appear as symbols of material success but also as machines capable of producing sensations of power and control. In post-war America there was a fascination with speed and power, owing much to the exposure received by fighter planes in World War II. The imagery and symbolism of aircraft was widely used by car designers in the 1950s. Tail fins, vents and grilles adorned many cars, often making them difficult to drive but suggesting power and speed.

The Chevrolet Corvette was America's first post-war sports car. Made in 1953 it possessed all the aviation imagery one might expect, with influence from European car designs and it's sensual lines suggested sex. Car manufactures and designers often used this suggestive element to attract the young adult generation of the 1950s.

A fast car suggests power, which also suggests an eroticism. Designers, stylists and advertisers try to express this power in the appearance of cars and in the media that promote them. One of the most obvious examples of this is the E-Type Jaguar, first produced in 1961. It's sleek lines have prompted critics to describe it as a 'phallic symbol'. It is this association with eroticism, speed and power that Ian Fleming and film makers capitalised on to help create the image of James Bond and tell us more about him.

BENTLEY CONVERTIBLE

The first car we associate with James Bond is a 1933 battleship grey Bentley convertible. Although the car didn't appear much on film, it was described in detail in the earlier novels. The car had a 4.5 litre engine, a super-charger by Amehurst-Villiers, Marchal headlamps and twin 2 inch exhausts. The list sounds like the requirements for an up market boy racer which is perhaps what Bond was intended to be. The description of the engine suggests power and speed, enhancing the myth

surrounding fast cars and their owners. A brasher, wealthier man might have chosen a Rolls Royce, suggesting sophistication with refinement, but the Bentley marque has the racing past and rarity which sets it's owner apart from other rich men. It suggests speed with danger and excitement. It is this danger and excitement that we can associate with the lifestyle of James Bond. The fact that the car is a convertible suggests that the owner is used to warm climates which means travelling abroad. The canopy was used for different purposes, however in the film From Russia With Love by Sean Connery as 007 with his latest female conquest.

The name Bentley immediately suggests wealth, being associated with Rolls Royce. It is also very British, which was another element of Bond's character that Fleming emphasised - his patriotism. Being of officer class and a commander in the Royal Navy at the height of the Cold War, the choice of a British car for Bond was very appropriate. In Britain the name was used to create status.

In the early 1950s Jaguar and MG alone had about 1% of the American market, emphasising the popularity of British sports cars. The popularity of high performance cars was recently seized upon by Rolls Royce who have hauled themselves out of financial problems by revitalising the Bentley range. By concentrating on creating high performance cars, the demand for Bentleys has increased by six times.

ASTON MARTIN DB5

This Aston martin has been described as a classic 1960s British sports car. With today's stale market led global bodystyles it is one of a number of cars which still has it's own character. It's sleek lines suggest power and speed which can be associated with eroticism, making it an ideal choice for James Bond. The film Goldfinger saw the introduction of this ultimate Bond car, crammed with every gadget the design crew could think of. The DB5 was ideal for the Bond image of the 1960s, being fast, sleek British and rare.

With the consumer boom and the sexual revolution of the 1960s the DB5 was also ideal for the 1960s man. It was small (for an Aston Martin), in the same rounded mould as the popular Mini, yet very fast and expensive and ideal for displaying sexual power and wealth.

For the film Goldfinger construction for the famous Bond car took place at the Aston Martin Newport Pagnell plant. The design was jointly prepared by the in-house team, designer Ken Adam and the special effects director John Stears. Many of the weapons and gadgets were real, others were effects. The machine guns in the front bumpers were actually acetylene gas, discharged into the gun barrels and ignited by the sparks from the battery. Revolving number plates were real but the scything wheels were faked.

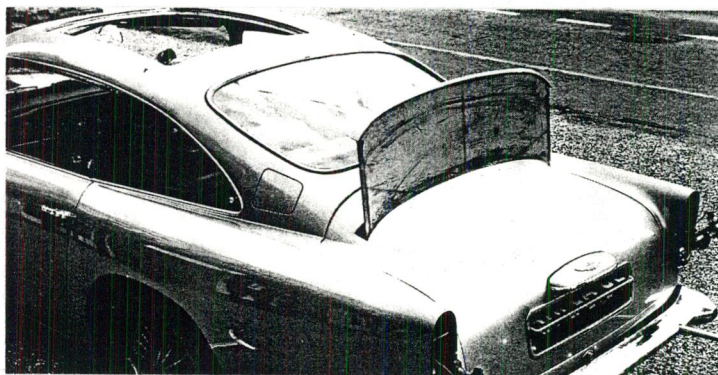
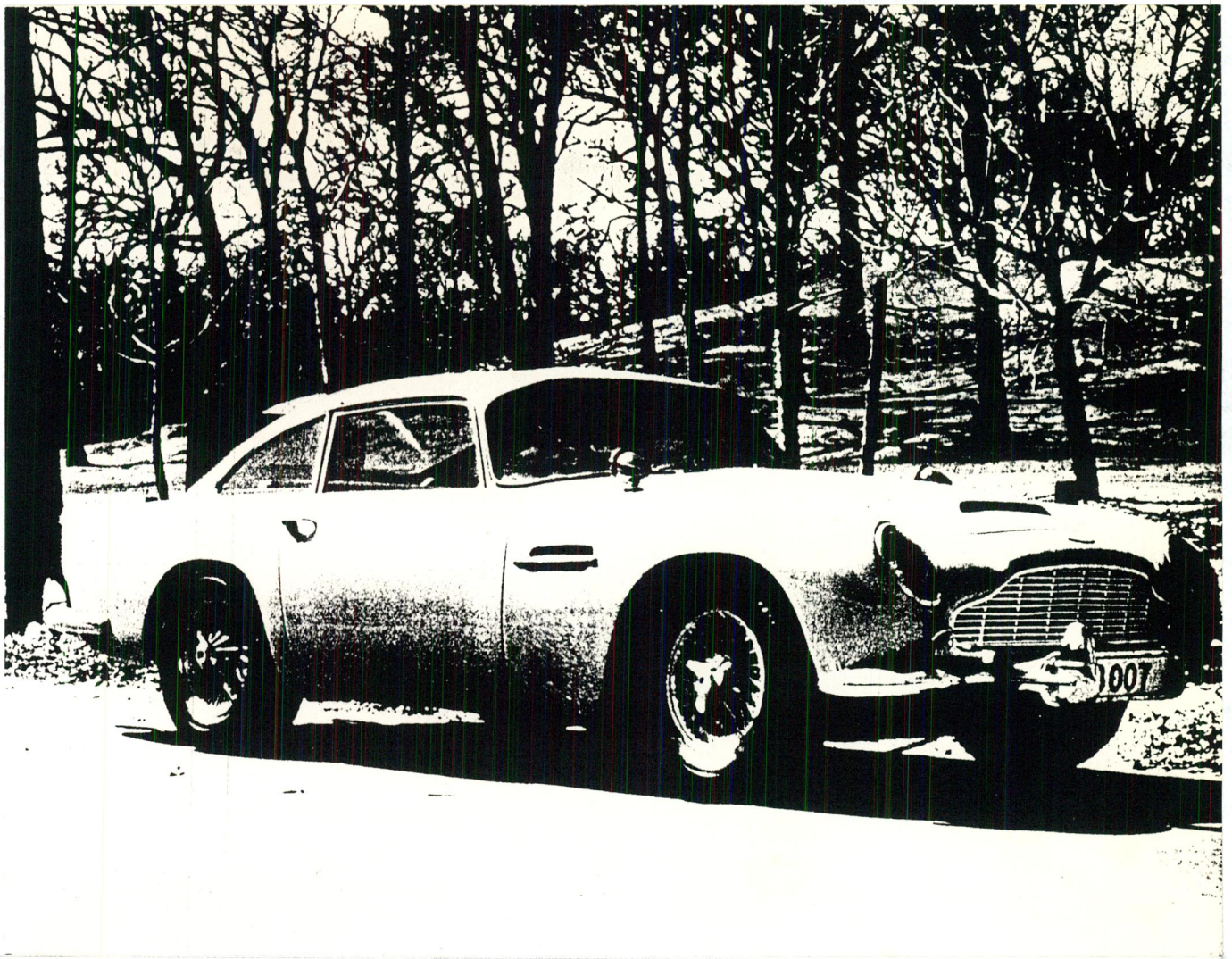


FIG. 19. The Aston Martin DB5, a Classic British sports car.

FIG. 20. The Aston Martin's rear bullet-proof screen.

In his design, Ken Adam was clearly influenced by the chariot race in Ben Hur. On film, the razor sharp scythes appear from out of the wheel hubs at the flick of a switch. They were actually huge screw knives welded to wheel nuts. Clever editing and trick photography were used to simulate movement from out of the hubs. The ejector seat, which hurls Goldfinger's men out through the roof, was taken from a fighter plane. The seat was so large that it was only fitted for one scene. The less serious character of Bond, portrayed by Roger Moore in later films, is revealed in the 1981 film Cannonball Run where Moore parodies himself by ejecting from the original DB5. In an imitation of the Bond series, the film The Return Of The Man From Uncle, George Lazenby, who also starred as James Bond in On Her Majesty's Secret Service, drives an identical Aston Martin in an attempt to parody James Bond.

The boot of the car contained a bullet-proof screen which was a real feature, worked by compressed air. This was a steel sheet which moved up to protect the rear window at the flick of a switch. In the rear light cluster there were two chambers which used the compressed air supply also. One blew oil onto the roadway and the other distributed 4 point nails. The idea of the nails had been used in medieval times to maim horses in battle. The scenes involving the nail dropper were cut so as not to influence a large part of the audience; children and

adolescents. This seems ironic in a film packed with violence, racism and sex.

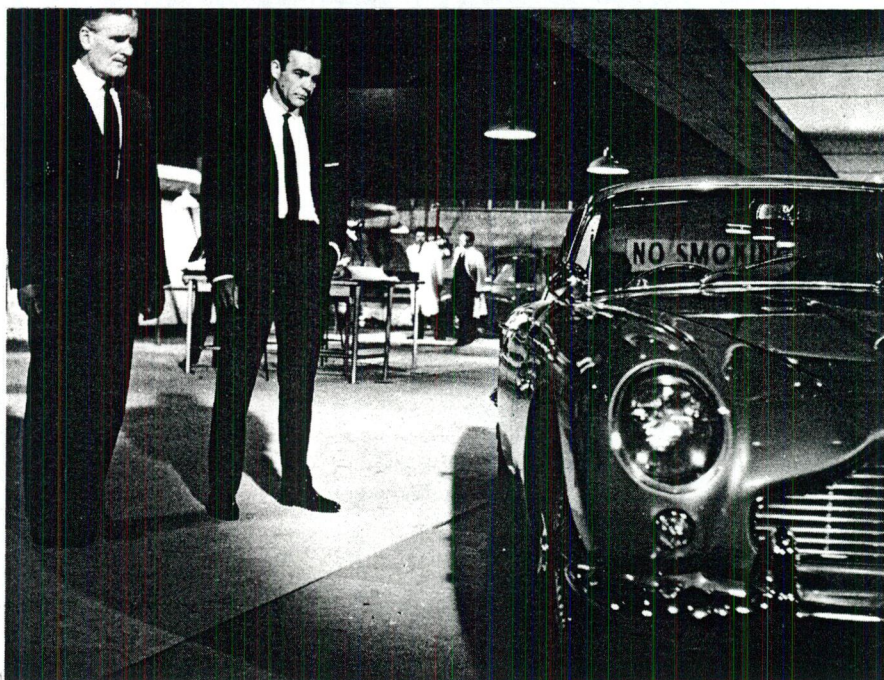


FIG. 21. Q shows Bond his new car in Goldfinger (1964).

FIG. 22. The Aston Martin smoke-screen.

Aston Martin provided the cars free, realising the promotional value being associated with a Bond film. Eon Films, the producers of the Bond series, retained the rights to merchandise toy cars, which were produced by Corgi under license. Die cast models from the Gerry Anderson sci-fi series Thunderbirds proved very successful, but the 007 Aston Martin was Corgi's best-seller.

By owning a car like the Aston Martin DB5, as with the Bentley, the owner feels in control with power. The myth is enhanced by the fact that, in the world of James Bond, he is in control with power (physical and sexual) and by owning such cars he enhances their image as well as his own. The link with reality in this case is the cars, whereas the link with the myth is in the character of James Bond portrayed by Sean Connery.

Aston Martin produced a limited edition car, the Aston Martin Volante, for the film The Living Daylights (United artists, 1987) which was very much styled on the original DB5. Laden with all the gadgetry one might expect in a Bond movie, the car symbolised the repetitiveness of plot and action scenes of the later films. It would take more than fast cars to keep the attention of an expectant James Bond audience of the 1980s and 1990s.



FIG. 23. The Aston Martin Volante which featured in
 The Living Daylights (1987).

As with the motorbike company BSA, whose bikes appeared in the film Thunderball, even exposure in a Bond Film didn't guarantee a successful future for Aston Martin. Poor management caused both these firms to collapse in the early 1970s.

The original Aston Martin DB5 from the film Goldfinger received the highest price ever paid for a film prop. It was sold for \$275,000 at Sotheby's in New York in 1986.

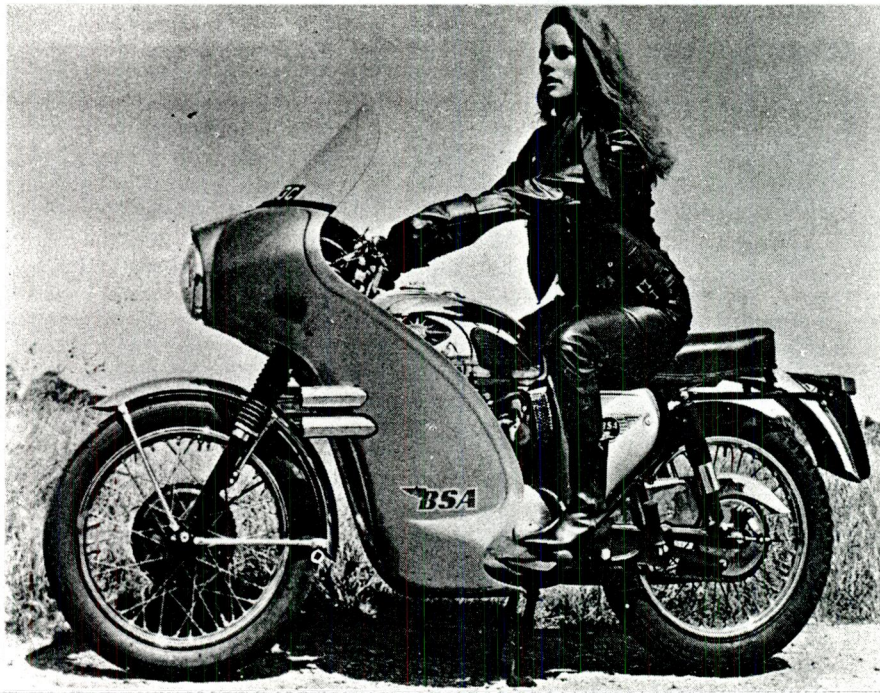


FIG. 24.

BSA motorbike from the film Thunderball (1965). Even exposure in a Bond film didn't guarantee a successful future for BSA.

THE LOTUS ESPRIT

The use of fast sports cars to enhance the image of James Bond was carried through to the 1970s and 1980s by the film makers. We see the Lotus Esprit for the first time in The Spy Who Loved Me where Roger Moore makes his third appearance as James Bond. To the movie men the Lotus became known as 'Roger's car' whereas the Aston Martin was 'Sean's car'. As with the Aston Martin the Lotus featured in two Bond movies, The Spy Who Loved Me and For Your eyes Only.

It is not surprising that an Italian car was chosen for Bond to display his wealth and sexual power. In the later films the patriotic aspects of Bond were toned down and used primarily for humour. At this stage Bond had become an international super-hero and the film makers had to consider a wider audience. The Cold War was coming to an end so new storylines had to be created. By not choosing a British car, therefore, can be due to Bond's internationalism but also to the fact that no 'appropriate' car was produced in Britain in the late seventies. The film makers could have chosen something from the Jaguar range, (one of the few British car companies still in production at the time) which combines sophistication and grandeur with speed and power. One could associate these elements with James Bond but with poor secondhand value Jaguars have lost much of their image, often being associated with bank robbers and drug dealers.

The Arthur Daley character of the T.V. series Minder drives a Jaguar, enhancing the image of being associated with the bank robbing community.

In the seventies Italian sports cars became very popular. They were modern (and often still are), sleek, fast and expensive. With the spread of affluence in the 1960s and 1970s and the emergence of the EEC, Europe became a very attractive place to visit. People travelled more and sunny locations became very popular. The James Bond film makers capitalised on this by shooting in exotic European locations and using an Italian sports car.

The Lotus Esprit possesses all the elements one might expect of a Bond car. Keeping the image of the high-tech world of Bond, the Lotus was the most modern sports car of the day, it is fast and powerful yet small and compact. The two-seater car is ideal for a man like Bond who always works alone but often finds himself with a female partner. Like the Bentley from the earlier films, the speed and power of the Lotus are ensured by it's racing past as is the case with most Italian sports cars.

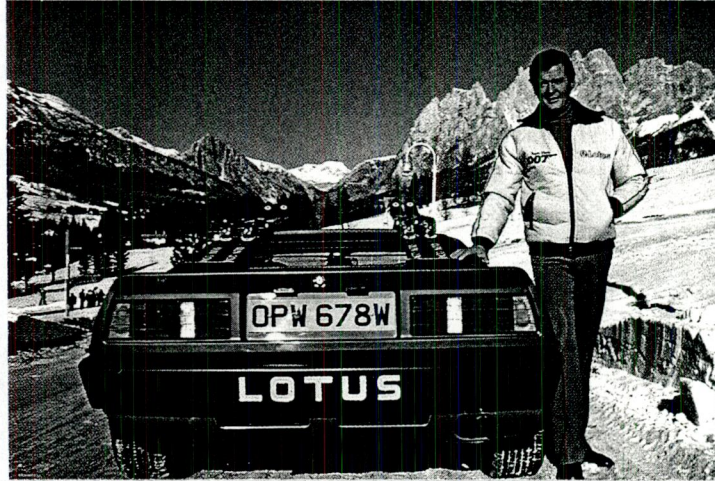


FIG. 25. Lotus Esprit from the Bond film For Your Eyes Only (1981).

The Lotus Esprit was designed by the company Pinninfarina which was founded in 1912. In Italy car design is known as 'carrozerie' which relates to the coach building traditions going back to Roman chariots. The Italians emphasise sculpture in the design of cars whereas other companies' designs are dictated by scientific data gathered in the wind tunnel. The people at the Pinninfarina industrial plant at Grugliasco in Italy talk about the plant as a 'sculpture' factory. The company is responsible for the creation of the 'Cisitalia' which is the only car in New York's Museum of Modern Art.

Giogetto Giugiaro designed the Lotus Esprit for Pinninfarina in the mid seventies. He also owned the company 'Ital Design' where he designed the Volkswagon Golf and the Fiat Panda. His other works includes crash helmets, cameras, clothes and even spaghetti. The chief designer of Ford, Clive Bahnsen, describes the Lotus Esprit as being "dramatic only because of it's proportions, not because of it's design" (Bayley, 1986, p.63).

The car is dramatic making it appropriate for the fast moving world of James Bond. The Lotus that is used in The Spy Who Loved Me is white, which is also significant. In the past, colours were used on racing cars to represent the different nations - green for Britain, red for Italy and blue for France - but the use of white today can have a different meaning. Market research

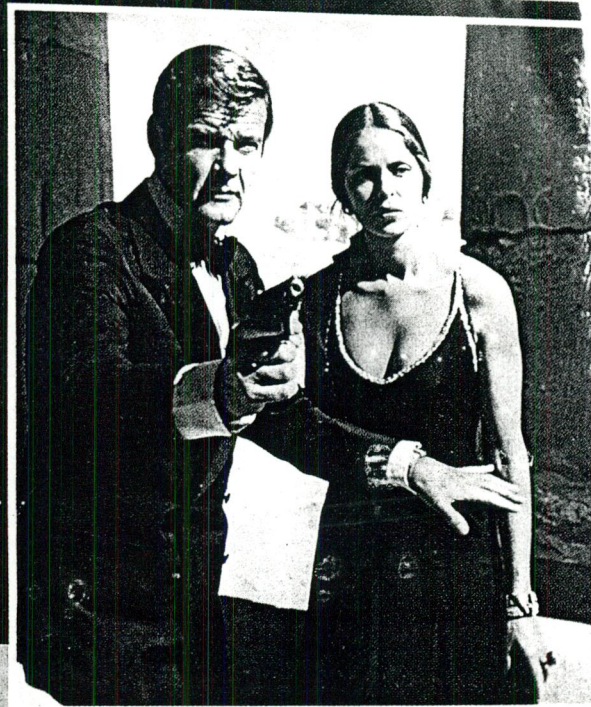
shows that white cars are often bought as gifts but they are often associated with exhibitionists. They are very popular among consumers with large disposable incomes. It has also been said that driving a white car puts emphasis on the driver. If this is the case, it is interesting to see that Bond's second Lotus which appears in For Your Eyes Only is red, putting more emphasis on the car than on the driver. The more flippant and less serious character played by Roger Moore in the later Bond films was often de-emphasised by using exotic locations and expensive possessions distracting the viewers attention. Another reason for using a red Lotus was the fact that much of the film took place at a ski resort with a snowy backdrop. The Lotus might have lost it's impact had it been white.

The original white Lotus became famous because of the spectacular gadgetry it housed. In the film The Spy Who Loved Me the lotus is chased by a helicopter and plunges into the sea at the end of a pier. The wheels rotate inwards making the car watertight and propellers appear at the rear. Three models of the car had to be made to shoot this spectacular scene and change the Lotus from car to submarine. In 1979, at the Dublin Motor Show in the Royal Dublin Society, Lotus displayed the white Esprit and used screen shots from the Bond film to promote it.

The car also had a ballistic rocket which was used to destroy the helicopter. This was accomplished on screen by mounting a projectile (actually some aluminium tubing) into a small tube which contained a scuba tank. A burst of air released by the tank propelled the missile through the water. The Esprit also had a cement spray which affixed to the windscreen of a pursuing car making visibility impossible. An oil release mechanism provided a slick on land but acted as a 'smoke screen' under water to camouflage the movement of the vehicle. Harpoon guns fired missiles from astern while a periscope was used when under water.

ALBERT R. BROCCOLI presenta

ROGER MOORE è JAMES BOND



UOMINI 007 IN LA SPIA CHE MI AMAVA di IAN FLEMING

BARBARA BACH e CURT JURGENS nella parte di "Stromberg" • Prodotto da ALBERT R. BROCCOLI • Diretto da LEWIS GILBERT
Sceneggiatura di CHRISTOPHER WOOD e RICHARD MAIBAUM • Musica di MARVIN HAMLISCH • PANAVISION® • United Artists
A Transamerica Company

FIG. 26.

Italian publicity poster for
The Spy Who Loved Me (1977) featuring the
original Lotus Esprit.

CITROEN 2CV AND RENAULT 11

Realising that after a Bentley, an Aston Martin and a Lotus there were few surprises left among top sports cars, the Bond design team opted for the other end of the spectrum. In the film For Your Eyes Only the 'alarm' device in James Bond's red Lotus is triggered by one of the villains causing it to blow up. This forces Bond to use the heroine's car, a yellow Citroen 2CV, to get away. The shock of Bond having to use a 'lesser' car keeps the attention of the audience who are interested to see if he can handle a 'normal' car without the help of all his gadgetry.

The Citroen is used to create a contrast with the sophisticated lifestyle we expect of Bond, thus making his image more apparent. Our first glimpse of the car is on the roadside by itself, accompanied by a change in the music sequence, emphasising its role in the film. The use of the car as a joke is also enhanced by Bond's (Roger Moore) expression at the sight of it. The car belongs to the heroine, adding to the humour by playing on the sexist aspects of Bond's character. The symbol of his power and control, the Lotus, is destroyed and he is reduced to driving an everyday car which is owned by a woman.

As with the Zippo lighter, the use of the 2CV creates a link between the Bond world and reality, making James Bond more realistic. This adds to the popularity of the car making it suitable for anyone to drive. Although the

car is primarily used for humour it helps to get Bond and the heroine out of another tricky situation. Bond's apparent driving skills are revealed as he escapes through a hillside vineyard in Greece while disposing of his pursuers.

The use of the 2CV by the design team is appropriate for this purpose, capitalising on the fun image associated with the car. The choice of the colour yellow adds to the humour and gives the car more of a continental feel. It is this lack of seriousness which has made the car so popular.

The 2CV was designed in 1936, roughly the same time as the VW Beetle, by Citroen's chief designer Pierre Boulanger. The intention was to create a car that would be cheap, rugged and economical. Like many design classics, the 2CV was designed from first principles. Boulanger told staff "I want an umbrella on four wheels" (Pearce, 1991, p.32). 250 2CVs were built before 1939, all but one being destroyed so as not to fall into German hands. The one that was left emerged after the Second World War and helped to form the basis of France's modern car industry. Today, the 2CV defines low-budget utility combined with a fun image.

It is this fun image which was ideal for the film, reflecting the flippant character portrayed by Roger Moore. As with other companies, Citroen capitalised on

this ideal marketing opportunity. Realising that the 2CV was nearing the end of its product life, the only way Citroen could prop up sales was by offering special editions. The image of economy and fun to drive was kept and a special limited edition 007 car was produced. The car was yellow, as in the film, and had sprayed on bullet holes at the rear.

This wasn't Citroen's only advertising link with a James Bond film. In 1985 the film A View To A Kill saw equal billing shared by a woman with 007 for the first time in a Bond movie. Perhaps it was more to do with the aged figure of Roger Moore than any desire to clean up Bond's sexist image that Grace Jones, as co-star, featured so heavily in promotional literature. Through her career as an alternative disco singer and screen appearances in films such as Conan The Destroyer, the image of feminine muscle, sexual aggressiveness, violence, designer chic and fashion was carefully cultivated. The 1985 video Slave To The Rhythm was perhaps the culmination of a link between music, advertising and film which Ian Fleming and the Bond film director Terence Young had started in the early 1960s. The Jones video effectively doubles as the Dominique Chevalier Citroen commercials which featured Grace Jones, 20 years after the Bond films had become a string of advertising features for various products, backed by a big name soundtrack. The image Jones portrays for Citroen can be related to the fast moving lifestyle of James Bond.

In the film which Grace Jones co-starred, A View To A Kill, a Renault 11 was used in the same way as the Citroen 2CV. Although Bond didn't have a top sports car in this film, driving the Renault created the same effect as the 2CV. It brought him down to the level of the viewer thus creating a contrast with his own image. the unsuitability of the car for Bond is emphasised by the fact that he wears a tuxedo while driving it. The sequence involves James Bond chasing the villain 'Mayday', played by Grace Jones, up the Eiffel Tower in Paris. Jones eludes Bond by hang-gliding from the top of the tower, forcing Bond to steal a car to chase her. The car he steals is a blue Renault 11 taxi, emphasising the "Frenchness" of the scene. Bond throws the driver from the car before driving down some steps, speeding the wrong way up a busy street, losing the roof of the car and being cut in half by a passing truck. Bond still manages to drive the car on it's two front wheels and without a roof before catching up with Jones. The scene again reveals Bond's apparent driving skills and enhances the myth associated with speed and danger.

Roger Moore was in his 50s when this film was made, so scenes like this one were used to focus the viewers' attention on the action rather than the ageing character of Bond. The emphasis put on the action sequences is revealed by Ken Adam, the production designer from the earlier films, who said "We work out the action as we go along. I make the designs, then the director and the

writer come along and plan the actual movements within the set". (Rubin, 1981). Moore's age is more noticeable in the film when filmed alongside 'M' and 'Q', his colleagues. These were always seen as figures of authority who frowned on Bond's womanising antics. They were very conservative civil servants whose characters were often used to help create Bond's image. In A View To A Kill however, Bond appears almost the same as them. This is emphasised by the fact that they appear together in a silver Rolls Royce. The notion of speed, power and danger that we associate with Bond and his cars disappears with this scene. Instead, Bond's character is given a more refined and sophisticated image, perhaps signalling the end of Roger Moore's portrayal of 007.

As with the other companies involved with the Bond movies, Renault provided free services to receive exposure on screen. 1985 saw the launch of the Renault Fuego, a fast sports type car, which also featured in A View To A Kill. The car was used by the villains in the film but also made very obvious the advertising value of the movie.

CHAPTER 4

THE USE AND DEPICTION OF ACCESSORIES AND LUXURY GOODS IN THE CREATION OF THE JAMES BOND IMAGE

INTRODUCTION

This chapter will look at how the Bond films, based on Ian Fleming's novels, used certain commodities, food and drink to create the image and status of James Bond and how advertisers capitalised on their success to promote these products. This will include Bond's preferred food and drink, the cigarettes he smoked and some of the commodities that he would recommend.

As with his cars and his possessions, the preferred commodities used by James Bond are carefully chosen status symbols. They are often described in great detail by Ian Fleming to tell us more about the character of James Bond. They often suggest wealth, taste and sophistication.

DRINKS

Apart from dinner jackets, gadgets and the best known theme tune in the world, the most obvious constituent of the Bond image must be the Vodka Martini, 'shaken not stirred' (Fleming, 1962, p.53). Not content with this specific definition, Fleming enhances the status of the drink by adding that it should be made with vodka distilled from wheat, not potatoes. Being this specific about his drink suggests that Bond is a man of taste who knows exactly what he wants. It also suggests that he is a frequent drinker who has established a favourite

cocktail. The notion of cocktails was relatively new to Britain of the 1960s.

The popularisation of cocktails as well as vodka and martinis owes much to the success of the Bond films. It is no coincidence that since the consumer boom of the 1960s when Bond and his imitators began taking drinks previously uncommon in Britain, the breweries there have promoted them heavily.

The promotion of such drinks was also part of their effort to make it more respectable for women to use pubs. This was important to breweries because such drinks offer a high profit margin. Previously, pubs were mostly used by men, with conservative beer and ale drinking habits. The Victorian values of pre-war Britain discouraged women from using such places.

The popularisation of James Bond type drinks has prompted the opening of many cocktail bars and clubs which specialise in unusual drinks. These places are often associated with young wealthy people, aspirants to the Bond lifestyle perhaps.

The makers of bottled Martini capitalised on the association with James Bond. The carefully nurtured advertising image of Martini equates well with the lifestyle of Bond. The image of sophistication and sunshine obviously sells drink as well as movies. Other drinks to use this advertising image include Bacardi and Malibu.

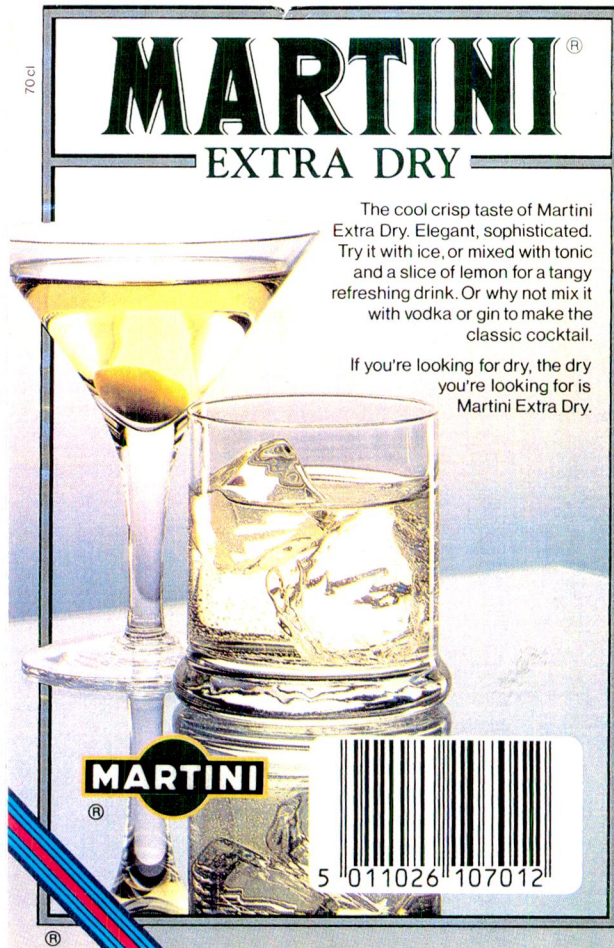


FIG. 27.

The sophisticated image of Martini, which is enhanced by association with James Bond.

In the novels, Bond rarely takes the famous Vodka martini, preferring a straight martini. Fleming describes this as three measures of Gordon's Gin, one measure of vodka and half a measure of Kina Lillet - a wine aperitif. The specific choice of Gordon's Gin adds the Englishness to the mixture, giving it an air of sophistication and revealing Bond's patriotism. Distilled by Alexander Gordon & Co. in London since 1769, the drink has a long tradition. In the wake of the 007 boom when the first western vodkas were being marketed, packet designs did their best to look glossy and sophisticated. Examples of this include Smirnoff and Huzzar vodkas. The Bond films did much to popularise vodka. However, more recently, packages resemble the artlessness associated with original Russian vodka because it looks more authentic.

In the United States, Bond regularly took either Jack Daniels or Harper's Bourbon by the half pint. As with the Zippo lighter, Jack Daniels Tennessee Whiskey received a lot of exposure in detective and war movies and quickly became associated with hero figures. Drinking straight whiskey was popularised by the western movies of the 1950s and 1960s. This helped create the myth associated with hard drinking and masculinity. The higher the alcohol content of your preferred drink, the more of a man you are. The cowboy imagery associated with Jack Daniels Whiskey was used by Fleming to

establish Bond's masculinity and hero status in the States. Had Bond chosen his preferred European cocktails, his image might have suffered.

In America, Bond also drank bottles of Lowenbrau or Red Stripe beer. Beer is often drunk from bottles in the States followed by whiskey 'chasers'. Only recently have the beers Lowenbrau and Red Stripe become available in Britain and Ireland, marketed towards the young, upwardly socially mobile group. Other beers which fit into this category include Budweiser, Miller and Corona which are mostly drunk from the bottle or 'by the neck'. American imagery is used to sell these beers. Bond's drinking habits, therefore, were changed to relate to the different audiences of America and Europe.

Bond also ordered Tattinger champagne and Chateau Mouton Rothchild wine, revealing his wide knowledge of fine and expensive wines. The choice of these expensive beverages was used to reveal Bond's taste, sophistication and wealth.

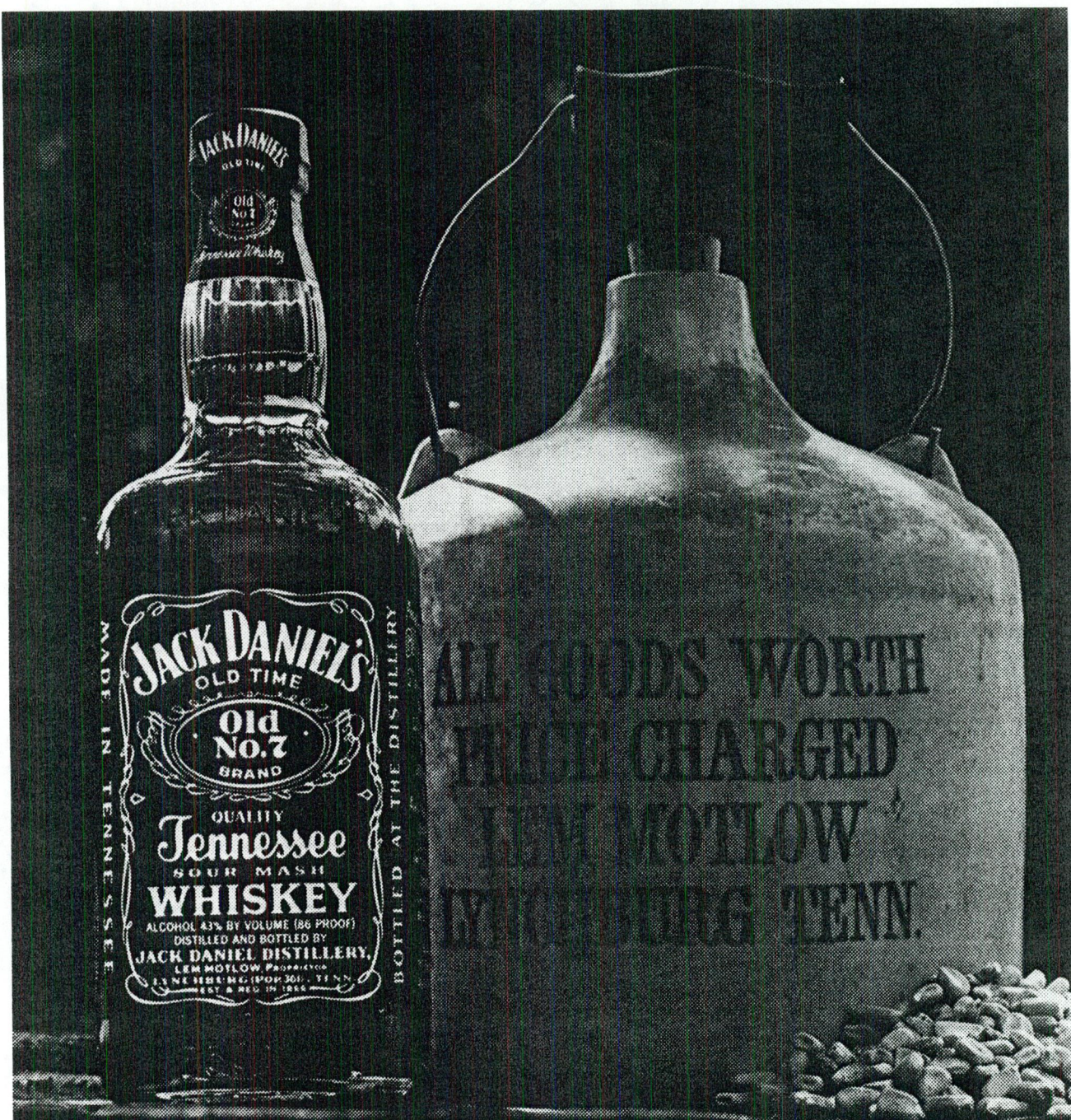


FIG. 28. Jack Daniels Tennessee Whiskey.

The merchandising value of the Bond films was used widely in the drinks industry. The United Rum Merchants of London distilled guaranteed "license to sell" bottles of spirits made with a special blend of 007 vodka! The pourer for this novelty drink was a pistol spout. Also trying to capitalise on the Bond success, the National Brewery Co. developed the "007 Special Blend", a beer that did not survive it's test marketing in mid-western USA. The limited number of steel cans containing the brew displayed several designs featuring beautiful women and exotic locations. There is currently a James Bond brandy in Malaysia and a new Bond wine is being tested in France.

In the film The Living Daylights Bond is asked to pick up a hamper at Harrod's in London for a defected guest of the Secret Service. On returning, Bond hands the receipt to the annoyed 'M'. It becomes obvious that Bond has gone above the budget and defends his choice by suggesting that some of the brands on the list were 'questionable'. Much to the delight of the guest, the hamper contains caviar, foie gras and a bottle of Bolinger RD. To add to 'M's' anger, Bond says that "the foie gras is excellent". (The Living Daylights, 1987).



FIG. 29.

Various promotional beverages and glasses from Bond films.

The scene is used to reveal Bond's knowledge of the best food and wine. His arrogance is also revealed by the fact that he chooses superior brands rather than those on the list given to him. It becomes clear that nothing but the best will suffice for bond. Most people could not afford the delicacies he chooses. Bond's superior knowledge of food and drink is again revealed in You Only Live Twice on location in Japan. Bond is served Saki in the film and notes that it is not at the ridiculously correct temperature of 98.4F.

In the novels, Bond usually had scrambled eggs for breakfast, drank half a bottle of spirits and smoked 60 cigarettes a day. In reality it a lifestyle which must have stank. Fleming created Bond in a fantasy of health and vitality while his own health was failing because he indulged an all of Bond's vices. In an attempt to overcome his poor health, the author spent frequent periods in health farms. He sent Bond to a similar institution in Thunderball. The cleaned up image was shortlived however. By the next book, The Spy Who Loved Me, Bond was drinking Chesterfield and smoking Lucky Strike cigarettes in America.

The myth of health and fitness surrounding Bond is seen again in the film Never Say Never Again where the ageing Bond, portrayed by Sean Connery, is sent to a health farm to keep fit. This could parallel the recent popularity

of gyms and fitness centres. The Pulse Fitness Centre in Dublin uses the Bond image in it's commercials to attract customers.

Bond's vast knowledge of commodities doesn't end with food and drink. The 'brand name snobbery' associated with James Bond reached it's peak in the novel The Spy Who Loved Me when Bond tells the heroine to throw away her Camay and buy a bar of Fleur des Alpes by Givenchy. This choice of soap also fits into the price bracket to be expected of Bond and tells us something of what he expects from his women. We also find out that 007 washes his hair in Pinaud Elixir which Fleming describes as "...that prince among shampoos..." (Fleming, 1962, p.57). The merchandisers capitalised on this aspect of Bond's lifestyle also. In 1965 the 007 range of toiletries was launched. The range included aftershave, deodorant, shaving cream and soap and carried the message 'license to kill....women'.

The Bond image has been used to sell food and drink also. The Cadbury's Milk Tray T.V. commercials use Bond imagery to sell their sweets. The combination of danger, glamour and beautiful women can be seen as a direct reference to the James Bond phenomenon. This association adds an air of sophistication to the product also.

P.G. Tipps Tea and Coca Cola have also parodied the Bond image to sell their products.



**"If you don't give him 007
...I will"**

Now, dare to give him what he really wants - 007, the bold new grooming aids that make any man dangerous. There's a 007 gift set for every assignment. The arsenal includes 007 After Shave, Hair Tonic, Spray Deodorant, Cologne, Shave Cream, Hair and Soap. Each has the license to kill... women. Give him as much as you dare. But hurry. If you don't, someone else will.



FIG. 30.

The obvious advertising value of a James Bond film.

FIG. 31.

James Bond toiletries.

CONCLUSION

The relationship between James Bond and the specific objects that were chosen for him was vital for the creation of the Bond image. Although the visual representation of James Bond by actors on film give us an insight to the character of Bond, the objects that he used give us an indication of his background, social status and taste. Sean Connery, the original James Bond fits Ian Fleming's description of the character, giving an almost visually perfect representation. There is no scar down his left cheek, or comma of black hair above the eyebrows, but with a definitely rather cruel mouth and ruthless eyes, Connery suits the role.

With this handsome, suave and charismatic figure created, the film makers needed to enhance his hero status and give an indication of his background and social standing. This was achieved with the use of certain products, cars and activities, and how they were perceived in society.

Almost everything we know about James Bond has been revealed to us by the brand name snobbery and name dropping used by Ian Fleming and the film makers. They also used many of the stylish and sexual idioms of the sixties to bring the traditional adventure story into a new era of technological danger.

For example, Bond's physical and sexual power is exuded by the specific cars chosen for him creating a sense of power and control, which has been outlined in the thesis. As mentioned earlier, his handsome, charismatic and sexist traits are demonstrated by Connery's portrayal of 007. His sexism is revealed by his womanising activities which prompted such comments as Douglas Brode's who described Connery's portrayal of Bond as ".....the 60s image of what a man should aspire to...casual with women and more interested in gadgets and items of technological sophistication" (Brode, 1980, p.50).

Bond is suave and debonair which is revealed by the way he dresses and his hero status is enhanced by the specific products he uses. The Zippo lighter for example is often associated with this hero image. His choice of accessories reveals his sophistication and wealth, and by association with James Bond helps enhance the image of these products. He has been described as the "epitome of sexism and materialism" (Lisa, 1990, p.83) which is quite true as money is no obstacle for Bond. He chooses expensive food and drink which reveals his wealthy tastes and suggests his knowledge of what is often recognized as being the best.

The 1950s was the ideal time for the introduction of James Bond in Ian Fleming's novels and subsequently on film in the 1960s. Bond's open advocacy of consumption was received well at a time of consumer boom and his

promiscuity reflected the change in social values. These elements would not have been as popular in previous decades but have been used often since. Had the Bond films been introduced later than the 1960s they would not have been as popular. James Bond is very much a 1960s phenomenon and the first five films set a formula for the rest.

Although Fleming's work was read and viewed by millions, most of the cult objects he helped to create remained exclusive, to be bought by the wealthy or discerning few -aspirants to the James Bond lifestyle. The cheap merchandising from the films became briefly popular.

Fleming had discovered how to write the best form of escapist fiction. After reading the lectures on the right products to use and the right way of using them, the reader or viewer returned to the safety of their mortgage, insurance policy, two kids and Camay soap, and forgot Bond. Only Ian Fleming managed to become Bond, not through his wartime exploits but through exaggerating his own lifestyle. He drove himself hard at outdoor activities, underwater exploration, skiing and golf. It was perhaps fitting that the final heart attack which ended his life came at the Royal St George's Sandwich Golf Club in Kent. The 60 cigarette a day, half a bottle of spirits with scrambled egg diet was suitable only for fictional characters and not real people.

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