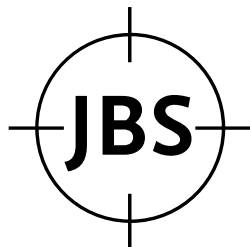


Becoming Bond

Player Perspective in the 007 Electronic Games

RYAN BANFI

Tony Bennett and Janet Woollacott state that the James Bond franchise has been appealing to consumers since the advent of Ian Fleming's novels because they allow "the male reader to participate vicariously in Bond's adventures" (1987, 15-16). Kingsley Amis affirms this opinion by claiming that readers of the novels "want to be Bond" (1965, 16). Bennett and Woollacott investigated not just Bond's literary phenomenon, but rather how the films and novels construct "a compound product operating in the relationship between Fleming's novels, the films derived from them, advertisements, commodities, and the like" (42). The authors argue that the various licenced media is not just "expanding the 'texts of Bond' without [...] reorganising that set of texts and, accordingly, modifying the signifying function and value of the individual texts within it" (ibid.). What Bennett and Woollacott's examination of the 007 novels and films reveal is that the medium of the Bond texts alters the character's significance in popular culture. The issues of identification offered by the novels and films are reworked by the range of electronic games that have often been used as promotional tie-ins or spin-offs to the main feature films.



THE INTERNATIONAL JOURNAL OF

James Bond Studies

Volume 7 · Issue 1 · Spring 2024

ISSN 2514-2178

DOI: 10.24877/jbs.111

Distributed under CC BY 4.0 UK

Ryan Banfi is a PhD Candidate in Cinema Studies at New York University Tisch School of the Arts, where he is a Corrigan Fellow and Hispanic Scholarship Fund Scholar.

This article argues that the electronic 007 games expand the Bond franchise by offering new modes of identification for players. They can play as Bond rather than merely reading a story about him or viewing a film where he is the main character. I use “electronic” to encompass all Bond games that require electricity – pinball games, computer games, video games, handheld games, and mobile games. Pinball games allow the player to complete tasks like 007, and the computer or video games permit the player to play as Bond via first and third-person perspectives. For this study, I exclude analog games like *James Bond 007: Role-Playing In Her Majesty’s Secret Service* (Victory Games, 1983) and *Spectre: The Board Game* (Modiphius Entertainment, 2022), of which scholarship on Bond role-playing games exists elsewhere (Guerty 2023a).

In preparation for this article, I interviewed Phillip Guerty about analog games, and we both agreed that role-playing games and board games are different than video games and other electronic games (beyond the obvious reasons that analog games do not require electricity or electronic equipment). For Guerty, the Bond role-playing games are disparate from the electronic games because they are “non-linear...in role-playing games players can go in any direction. The Bond video games are linear, there is a direct line you must follow...although the game master can nudge you in a certain direction in role-playing games, players have much more autonomy in the analog Bond games” (Guerty 2023b). For these reasons, I will not conflate the Bond role-playing games with electronic ones.

In this article, I explore the game developers’ and game publishers’ promise that players can become Bond by analysing the various perspectives that electronic games offer which entice fans to buy the games. In constructing this argument, I examine not only a history of Bond via electronic games, but also a history of electronic games via Bond. The 007 games provide important milestones for the video game medium, such as the establishment of the complex first-person shooter (FPS) genre with games like *GoldenEye 007* (Rare, 1997), and the advent of casting actors to star in video games (e.g., *James Bond 007: Everything or Nothing* (Electronic Arts, 2004)). Beyond the Bond games’ promise that the player has the chance to become Bond himself, the 007 franchise provides fertile ground for adapting the novels and films to games because the Bond canon is inherently playful. And games “require players to, well, *play*” (Payne 2022, 21 [emphasis in original]).¹ Umberto Eco argues that Fleming’s books “are dominated by [...] ‘play situations’” which are bound by rules “in a sequence of ‘moves’ [...] ac-

1 Many academic definitions of games include the topic of play. See Aarseth and Grabarczyk 2018, 9-12; and Zimmerman and Salen 2004, 79-80.

cording to a perfectly prearranged scheme” (Eco 1966, 51-52; see also Hall 2009, 312). Following the playful structure of the novels, the Bond movies are also full of references to games, from baccarat and gambling, to golf and extreme sports (Pegram 2018), or even the inclusion of a “scorpion drinking game” in *Skyfall* (2012).

My methodologies in examining electronic 007 games consist of reviewing advertisements, interviewing arcade owners and game designers, along with utilising game studies literature and Bond scholarship to investigate the importance of James Bond in video games. This will allow me to consider how the video game medium has expanded the agent’s significance in popular culture. To begin, I examine the abstract perspective of pinball games, before moving on to analyse FPS games. In evaluating the first-person perspective, I draw upon Alexander Galloway’s “subjective shot” (or “subjective camera”) (2006, 40-41) and Shane Denson’s “false point-of-view” (2020, 12) to interrogate the player’s perspective as Bond. Later I inspect the virtual reality (VR) perspective and the third-person perspective – specifically how actors such as Pierce Brosnan and Sean Connery are cast to play Bond in the video games and how that process alters the gameplay. I end by inspecting the Western perspective – how the Bond games and films respond to current societal issues such as post 9/11 anxieties – to contend that the 007 games reflect the Daniel Craig era of Bond films. This article includes four tables that will act as a comprehensive account for all the 007 electronic games produced (including cancelled and unofficial games).

Electronic 007 games have existed for 42 years, and the games are embedded within the onset of the American arcade, the personal computer, video game consoles, and mobile games. Likewise, the Bond films span 60 years, which makes the 007 canon the second longest running movie franchise of all time (Wasif 2023). Thus, Bond games are integral to video game history. This article will provide academic attention to not just video game scholarship, but also to Bond studies, as there is limited work on electronic Bond games (Hall 2009; Impellizeri 2011; Jones and Carloy 2020; Stein and Weise 2011).

007 PINBALL

The first licenced electronic Bond game is a pinball machine titled *James Bond 007* (Allen Edwall, 1980) (see table 1). *James Bond 007* was one of the earliest machines to incorporate a celebrity’s likeness into an electronic game’s art (Rossignoli 2011, 180). Namely the game displays a drawing of “actor Roger Moore” (Eiden and Lukas 1999, 100) which not only insinuates that the player is playing as

Moore’s version of Bond, but also that the game is tying in the Bond license to sell the pinball machine.

Table 1. 007 Pinball Games.

Game	Year	Designer	Manufacturer
<i>James Bond 007</i>	1980	Allen Edwall	Gottlieb
<i>GoldenEye</i>	1996	Ward Pemberton	Sega Pinball, Inc.
<i>James Bond 007</i> (Pro Edition; Premium Edition; Limited Edition)	2022	George Gomez	Stern Pinball, Inc.
<i>James Bond 007</i> (60 th Anniversary Limited Edition)	2022	Keith Elwin	Stern Pinball, Inc.

Like the time constraints creating drama in the Bond films,² the pinball game is designed entirely around a countdown. Usually, patrons pay a small fee (from twenty-five cents to a dollar (USD)) for three pinballs (that is a standard game). *James Bond 007* allows players an unlimited number of balls to complete the objective of “Beat[ing] the 007 Clock” (directions on the machine). This clock counts down “time units” (see Rossignoli 262).³ The player is given “50 time units” to earn a high score. *James Bond 007*’s countdown is representative of the agent’s rush to solve a complex issue in a certain amount of time –which the films regularly use to create conflict – be it escaping a building set to blow up or disarming a bomb. Current pinball games are commonly based on popular licenses (often films and TV shows – narrative based mediums) (Banfi 2022, 945).

2 007 is regularly placed in a race to stop a threat, which could be considered a type of game. He must activate Bird One’s self-destruct switch before the ship reaches the American spacecraft in *You Only Live Twice* (1967); in *Tomorrow Never Dies* (1997) Bond has 48 hours to investigate the sinking of the HMS Devonshire to prove that Elliot Carver (Jonathan Pryce) is behind the attack, thus avoiding a major war between the Chinese and the British; in *Spectre* (2015) Bond is granted three minutes to either escape the abandoned MI6 building alive or die attempting to save his love interest Madeline Swann (Léa Seydoux).

3 Ostensibly the time units are seconds. The instruction card on the machine is unclear as to what the “time units” convert to. The player can add to their number of time units by completing objectives such as hitting targets.

In this case, the manufacturer Gottlieb has adapted the texts of James Bond to insinuate that the player can complete a mission under stress.

James Bond 007 is one of the few games that adjusts the traditions of pinball's three-ball minimum. According to Robert Fesjian, the current president of Premier Technology (formerly Gottlieb Pinball), the game "was not received well in Europe" (2023). Nor was it appreciated in the United States. Todd Tuckey, a pinball operator and arcade owner, states that "most players didn't understand [*James Bond 007*'s] time feature nor did they want to learn. I sold ten of these into private homes over the years. I operated it but it never made a lot of money" (2023). Only 3,625 *James Bond 007* machines were produced (a successful pinball game during the 1980s-1990s would manufacture and sell around 10,000 to 15,000 games) and many were recalled by Gottlieb primarily because *James Bond 007* attempted to reinvent pinball to sell their license. While *James Bond 007* is limited in its narrative abilities as it is dependent on a countdown, the game does market itself as a "Bond experience".

GoldenEye (Ward Pemberton, 1996) pinball offers players the chance to play as James Bond and to complete tasks that are representative of the film. In other words, the game is less abstract than *James Bond 007* and more dependent on knowledge of the movie. According to Robert Stam, consumers often expect the films to be faithful adaptations of the books from which they are adapted (2000, 57). *GoldenEye* is more loyal to its film source than *James Bond 007* is to the Roger Moore films. Different from *James Bond 007*'s representation of Moore in the game's backglass, *GoldenEye* contains a more explicit depiction of Brosnan's Bond. To plunge the ball into the game's playfield, players utilise a pistol (ostensibly Bond's Walther PPK (see Millard 2018, 133-134). Thus, players are literally shooting like Bond. One of the game's tasks which embodies the film is "Satellite Multiball".⁴ This satellite, also known as "GoldenEye", is an electro-magnetic orbital weapon. In the game, the player is tasked with shooting the rotating satellite toy. Completing this objective represents James Bond's sabotage of the machine. The game's dot matrix (the visual component that was not a part of pinball machines in the 1980s and thus absent in *James Bond 007*) showcases animations of Bond's interaction with the satellite. Sega advertises *GoldenEye* pinball by claiming that "after playing this game you may develop an uncanny desire for a Brioni tuxedo and a martini...shaken not stirred" (online flyer). Therefore, Sega claims that players will become Bond by interacting with their machine and completing

4 Multiball is a mode in pinball in which the player can play multiple pinballs at one time.

its objectives. *GoldenEye* pinball is better able to appeal to the fans of the series because of its explicit adaptation of the film. Moreover, audiences were better able to receive electronic games at the time of *GoldenEye*'s release because the medium flourished after the 1983 North American video game crash (Wolf 2012, 88). Electronic games were firmly accepted by the global market in the 1990s (Saucier 2022, 14).

George Gomez's 2022 game further reflects the explicitness of the films by centering on the Connery Bond films: *Dr. No* (1962) *From Russia with Love* (1963) *Goldfinger* (1964), *Thunderball* (1965) *You Only Live Twice* (1967), and *Diamonds are Forever* (1971). The machine clearly showcases Connery in the backglass and the game includes scenes from the Connery films. According to Gomez, "[t]he player is experiencing Bond's world in a third-person perspective" (2023). Stern's (the manufacturer) online flyer for the game claims that "Players will experience James Bond's most famous assignments in this action-packed pinball adventure. They will be immersed in a world of espionage and intrigue; teaming up with key allies to stop SPECTRE's villainous schemes". These games (the pro, premium, and limited edition (LE) versions) do not claim that players are playing as Bond but rather that they are being immersed in his world of espionage. Initially Gomez designed the game with the narrator

referring to the player as 007 because it further engages the player in the fiction of the films. For example, the narrator would say: "Nice shot 007!" Instead, he just says "Nice shot!" You can imagine that it was also an opportunity to introduce some humor. If you were to hear the same speech call when a player misses a shot it would elicit a laugh. However, [Eon productions] denied the request, so the narrator doesn't call the player 007. [Eon] expressed that "there can only be one 007." I tried to argue for that feature but in the end, I had to comply with the brand's requirements. (Gomez 2023)

Eon productions obliged Gomez to adhere to their demand that there can only be one 007, and in that way the player can help Bond, but they cannot be him.⁵ This is at odds with Eon's earlier licenced video games (primarily with the 1997-2004 video games) as the games are advertised by claiming that the player can become Bond (more on that later). Gomez's game is designed around

5 Although Gomez initially designed the game with the narrator referring to the player as 007, he states that the machine was always designed as a third-person perspective game.

6 “assignments” (based on the 6 films) – and each one has the associated Villain, Henchman, Bond Woman, Q Branch Gadget and SPECTRE Weapon. The player’s progression through the game requires playing each representation and if the player completes each event, then he...experiences different game elements. (ibid.)

One game element that is representative of *Thunderball* is the Jetpack Multiball. To earn this multiball the player must hit the scoop in the lower left side of the playfield and then shoot the left ramp to activate the jetpack magnet. After completing this, the player must take control of the jetpack toy and release the ball from the jetpack’s magnet to hit the top of the dragon tank from *Dr. No*. Engaging with these elements showcase the player playing as Connery’s Bond and using his gadgets to destroy the enemies from the films. At various times in the game, the LCD screen will show footage of the dragon tank which must be defeated to advance in the game. Gomez included the “most impactful moments [from] the film[s]... [which are] payoff moments that we remember and love” (ibid.). The embedded footage of the scenes such as the dragon tank are incorporated into the game to not only appeal to the fans of the series but to communicate to the player that they are completing objectives. In this way, the current Bond pinball games are closer to interactive narratives because of their explicit devotion to storytelling. They are no longer reliant on abstract narrative techniques like Gottlieb’s *James Bond 007*.

According to Peter Rose, owner and operator of two Bond pinball games (Pro and LE), Gomez’s Bond games have been “selling well, and patrons like the game a lot, primarily because it is such a loved license” (2023). Stern’s Director of Marketing, Zach Sharpe, states that the “*James Bond* machines are selling extremely well across all models and from an operator perspective, has been one of the strongest earning pinball machines on location around the world” (2023). For professional pinball player and tournament organiser, Francesco La Rocca, “Bond is a current favourite among tournament players [...] it is a competitive game” (2023). I asked him and other players at a local arcade if they envision themselves as James Bond when playing 007 pinball machines, and they stated that they do not view themselves as playing Bond himself, but rather as playing a Bond game. They also view pinball as more abstract, which is in line with my own assessment of pinball narratives (Banfi 2022).

Keith Elwin’s *James Bond 007 60th Anniversary Limited Edition* pinball game (2022) is advertised more as a collector’s item than Gomez’s devices. The

online flyer states it is “For the ultimate James Bond fan”, and the game is limited to 500 machines globally; it also encompasses all twenty-five Eon-produced Bond films. According to Gomez, Stern “decided to theme it around the 60th anniversary of the film franchise because this would allow us to present every era Bond fan with ‘their James Bond’” (2023). The “machine sold out almost instantly” (Sharpe); it is thus unlikely that many players will be able to play the anniversary game as it will primarily be confined to private owners’ collections, whereas more people will be able to play the other Stern games at local establishments. While it is a game, its rarity positions it as an homage to the character, and in that way, players are “collecting” Bond more than they are playing as him, which is a lucrative market as many people buy Bond memorabilia as they yearn for the nostalgia of their favourite version of Bond (see the collectibles page on the 007 Store website, for instance).

007 COMPUTER AND VIDEO GAMES

James Bond’s computer and video games follow a similar trajectory as the pinball games because consumers became more accepting of video games as they were willing to purchase video games after the 1983 Crash. Thus, Bond games appealed to a wider audience. The first licenced James Bond computer game is *James Bond 007* (Park Brothers, 1983) (see table 3). Abe Stein and Matthew Weise correctly state that between the 1980s and 1990s, “two types of Bond games emerged; typing text adventure... [e.g., *A View to a Kill*, and *Goldfinger* (Mind-scape)], and various action titles... [e.g., *The Living Daylights* and *Live and Let Die* (Domark)]” (2011, 24; see also Hall, 314-315). Regarding the text-based games, these were popular during the advent of the personal computer in the early 1980s (see Nooney 2023, 107-109). These narratives can be thought of less as games and more as interactive novels, which reflect the urtext of Bond in the form of Fleming’s original novels. On the discussion of action games, the game industry would produce products that were not connected to the film franchise, but rather to other “spin offs” like the *James Bond Jr.* TV series (1991-1992) (see Stein and Weise, 24). Systema UK Ltd. and Tiger Electronics would release handheld games that were crude adaptations of the show (see table 2), and THQ would publish a version of the game that was akin to the *Metroid* series – a quasi-platformer and shooter for two Nintendo consoles (the NES and the SNES). James Bond games would remain critically insignificant until the release of *GoldenEye 007* for the Nintendo 64 in 1997.

Table 2. Handheld 007 Games.

Game	Year	Developer	Publisher	Platform(s)
<i>James Bond Jr.</i>	1992 (Systema)	Systema UK Ltd.	Systema UK Ltd.	Handheld Electronic Game
	1993 (Tiger)	Tiger Electronics	Tiger Electronics	
<i>GoldenEye</i>	c.1995	Tiger Electronics	Tiger Electronics	Tiger Electronics handheld gamepad, Game Grip

GoldenEye 007 has brought much critical attention to the James Bond video game franchise (Impellizeri 2011, 11; Jones and Carloy 2020; Stein and Weise, 24, 26), and it has sold eight million copies. For Kevin D. Impellizeri, “*GoldenEye 007* was the first Bond-themed video game to really feel like a Bond game” (11). It advanced the genre by asking players to complete objectives rather than shooting everything in sight like the popular first-person shooter (FPS) games that came before it, such as the *Doom* series (Stein and Weise, 27; see also Saucier, 14). For Forest Coyle, a video game therapist, *GoldenEye 007* “was the first FPS of its kind to use missions and objectives in an intelligent way” (2023).

The classic N64 title has recently been uploaded to the Nintendo Switch Online + Expansion Pack library of N64 games. The Switch version of the game includes online multiplayer. For Xbox owners and Game Pass subscribers, players can play the game as part of the Rare Replay Collection (Microsoft acquired Rare in 2002; see Jones and Carloy, 318). While the Xbox version does not support online multiplayer, Xbox does provide “alternative control options, unlockable achievements, and native 16:9 resolution up to 4K Ultra HD” (Rivera 2023, n.p.). The recent release and update of *GoldenEye 007* showcases the game’s importance to video game history, and Nintendo and Microsoft have made the game available for younger generations to experience the blueprint of the modern first-person console shooter, which *GoldenEye 007* is credited with creating (Impellizeri, 24). *GoldenEye 007* was less reliant on the movie and instead was a groundbreaking video game in its own right, unlike *James Bond Jr.* In other words, *GoldenEye 007*’s gameplay reinvented the FPS.

Impellizeri notes that *Golden Eye* was the first Bond game to use an “actor’s likeness in-game (placing the likeness of a person or product in a video), in this case Pierce Brosnan” (24).⁶ In the entire canon of electronic Bond games, I would argue that *James Bond 007* pinball is the first game to do this with its image of Roger Moore, but both of these games include the images of the Bond franchise actors to assist in the game sales. Although Brosnan would not license himself for a video game until later, and the in-game likeness of an actor could not become replicated until the advent of the sixth-generation console technology (PS2, Xbox, and GameCube), the Nintendo 64 could support a 3-D (three-dimensional) character model that looked like a “human James Bond” compared to previous 2-D (two-dimensional) models. Players could view a realistic Bond, and they could now play as him via a first-person perspective.

The included likeness of Bond and the player’s ability to adopt his vantage point grants the player their wish to become Bond.⁷ How the designers construct that perspective, however, is complicated due to the various types of character point-of-views (POV). Alexander Galloway distinguishes between two perspectives commonly used in film and television with video games by claiming that the traditional POV camera, shows

approximately what a character would see.... The POV shot is nothing more than an approximation of a character’s vision. It is not an exact re-creation of that vision, for it does not resemble human vision in any physiological or subjective sense. If it did, it would not be stationary but would flit and jostle around; it would be interrupted by blinking eyelids, blurrings, spots, tears, and so on. (41)

The common POV shot contrasts with what Galloway calls the “subjective shot” (ibid., 40). That shot “mean[s] to show the exact physiological or emotional qualities of what a character would see. In other words, the POV shot tends to hover abstractly in space at roughly the same diegetic location of a character. But the subjective shot very precisely positions itself inside the skull of that character” (ibid., 41). For cinema, the traditional POV is pragmatic as it considers the “shot/

6 Brosnan’s image litters the packaging, cartridge, and instructional manual of *GoldenEye 007*.

7 While this essay focuses on the player’s/Bond’s perspectives, *GoldenEye: Rogue Agent* (2004) offers players the ability to play as a Bond villain – Golden Eye – who becomes Goldfinger’s associate. In the game the player can use Golden Eye’s golden eye to see enemies through objects, among other powers.

reverse-shot sequence in which a character is first shown looking at something, and then the camera swings in reverse to a POV shot to see what he or she was looking at” (ibid.). FPS video games complicate that conventional perspective. In the 007 games, Bond is granted crosshairs that represent a scope of which the spy can look through to lock on to enemies. Yet the games further obscure the “subjective shot” theory, as these crosshairs appear on screen while Bond uses guns that do not have those attachments, like his pistols in *GoldenEye 007*. Bond does yell if he is shot in some of the video games and his health bar may lower if he is injured, but in all the 007 video games the agent’s perspective is not interrupted by human functions such as blinking, because those kinds of actions would interfere with the player’s vantage point. Those bodily behaviors, for Galloway, are essential for the construction of a subjective perspective. Instead, the scope (controllable crosshairs) aids the player in using Bond. In this way, the agent’s perspective caters to the player’s experience of defeating enemies as this is the primary objective of developers – to create a fun and functional game. Thus, *GoldenEye 007* reworks the traditional POV and “subjective shot” perspectives for commercial purposes.

Beyond the example of the controllable scope, the Bond games work to fulfill the promise that the player can become Bond by reminding them that they are viewing the text through a “Bond perspective”. This becomes evident when players first adopt Bond’s first-person perspective in *GoldenEye 007*. In the game’s first level, “Dam”, the digital camera floats across the landscape showing the various guards, watchtowers, and trucks. It then zooms in on Bond and revolves around his body and enters the backside of his head, thus merging Bond’s perspective with the players’ point of view (see Denson, 11). Shane Denson discussed this concept in his book *Discorrelated Images* by examining Samus Aran’s perspective in *Metroid Prime* (Retro Studios, 2002). For Denson the player assumes the avatar’s subjective POV. In doing so, video games construct a “false point-of-view [which] foregrounds the viewer/player’s active role in constituting the image-object, which is no longer fixed in advance of viewing but generated on the fly at the time of playing” (Denson, 14). The false POV is integral to the player adopting the role of Bond because they can look where they want and shoot who they want. They control the camera – and thus, they control Bond – but they also do not have to deal with his human functions which is optimal for the game’s flow. Playing as Bond in this way is obviously less abstract from the player assuming the role as Bond in the various pinball games, as in pinball they

are not controlling an avatar, nor are they looking through a digital apparatus that represents Bond's POV.

Before producing *GoldenEye 007* for the Nintendo 64, Nintendo attempted to bring the player as close to Bond as virtually possible via virtual reality (VR) technology. They developed *GoldenEye 007* (it was ultimately cancelled) for their VR system the Virtual Boy ("*GoldenEye Steps Up*" 1995, 112). The Virtual Boy was a commercial failure, and the system was discontinued after one year of production (it lasted from 1995-1996), with Nintendo only releasing twenty-two games (nineteen in Japan and fourteen in North America). This system is notable because Nintendo attempted to develop a Bond game before the success of *GoldenEye 007* for the Nintendo 64, and they could not depend on the fandom of this planned Virtual Boy game. The Virtual Boy was before its time (Boyer 2009, 23). It was the first VR system, but the technology during this period could not support Nintendo's vision. The console was "based on a 10-year-old technology that did not find an application until then: the Scanned Linear Array, developed by Massachusetts-based Reflection Technology Inc. (RTI)" (Mora-Cantalops and Bergillos 2018, 220).⁸ Nintendo's VR system offered a "radical break from previous consoles. Advertisements for the system suggested that a whole new world awaited users, a world explicitly linked to that of more traditional virtual reality [...] an immersive experience in a 'responsive virtual world' incorporating 'user dynamic control of viewpoint'" (Brooks qtd. in Boyer, 28). Nintendo's press releases describe the system as "immersing players into their own private universe" ("Nintendo Introduces" 1994, 1), going as far as labeling it "the first three-dimensional, virtual immersion, 32-bit video game system" ("Virtual Boy Launch" 1995, 1). Through this technology, the player's perspective does not merge with Bond's avatar; rather, by looking into Nintendo's eyepiece (the console's head-mounted display) the player can become Bond as the software would allow them to use their physical body (ostensibly) in the same way as Bond.⁹ This type of vantage point contrasts with Galloway's and Denson's theories on players' perspectives in visual media, because VR allows the player to adopt a human perspective, one where their own bodily functions might influence the text. Moreover, VR tech

8 The console "uses a pair of 1×224 linear arrays (one per eye) and rapidly scans the array across the eye's field of view using curved mirrors. These mirrors oscillate at very high speed (they are what produce the mechanical humming noise from inside the unit) and are fragile. Together, and with some optical tricks, they create the effect of a 3D display" (Mora-Cantalops and Bergillos, 220).

9 The Virtual Boy includes a controller like the other fifth generation consoles and thus the player would not be adopting Bond's body like they would with current VR tech, but the overall concept of VR was present with the Virtual Boy.

can also emulate physical reactions in players via shocks and other kinds of visceral stimulations. Thus, if a player is shot while playing as Bond, they might feel it. Although, *GoldenEye 007* for the Virtual Boy was cancelled, a VR Bond game may soon become possible, especially because VR is now being rapidly developed by PlayStation and Meta via modern tech. The significance of Nintendo envisioning players playing as Bond via VR in 1995 insinuates that they understood the commercial viability of the license if they could produce a game where players could literally become 007.

Electronic Bond games have centralised the ideology that the player can play as Bond. This is crucial to marketing the possibilities of the interactive software. On the back of the *GoldenEye 007* N64 box, the game advertises the cartridge by writing “You are Bond, James Bond”. On the first page of *GoldenEye 007*’s instructional manual reads a message from M to Bond: “The situation is serious, 007...We want you to recover the Pirate helicopter and get to the bottom of this. You are licensed to kill” (*GoldenEye 007* Instruction Booklet 1997, 6). The *007: Tomorrow Never Dies*’ (Black Ops Entertainment, 1999) PlayStation 1 CD case states that the game is “The Most Complete Bond Experience”, and the back of the N64 box for *007: The World is Not Enough* (Eurocom, 2000) promises players that they can “Experience the intensity of being the world’s top secret agent”. These addressees to the consumer are different from how the Bond films are advertised. The trailers for the movies offer the viewer a snapshot of what the film will be like, but they do not state that the audience can experience Bond’s life. The video game developers’ and publishers’ attempts to attract the masses reflect Eco’s sentiments that the Bond books were written for the general public, and are thus accessible (57-58). In the same way, the video games and pinball machines are marketed and created as products that can be experienced by anyone. A component that supports this contention is that many of the games offer a difficulty setting. For example, *GoldenEye 007* offers four difficulty levels ranging from easy (Agent) to medium (Secret Agent) to hard (00 Agent and 007). Thus, players can play on an easier setting and experience the story rather than engage with harder difficulties which may alienate non-gamers.

THIRD-PERSON PERSPECTIVE: CASTING ACTORS FOR THE BOND GAMES

As video game technology became more advanced with the sixth-generation consoles, the medium could begin to tell complex stories, which would allow for more immersive narratives as developers were combining cinematic practices with video game production. Producers and screenwriters viewed video games as

opportunities to create original Bond stories such as *James Bond 007: Agent Under Fire* (EA Redwood Shores and EA Canada, 2001), *James Bond 007: Nightfire* (Eurocom, 2002) and *James Bond 007: Everything or Nothing*. This was a different approach to relying on the licences of established films like Domark's version of *The Living Daylights*. Moreover, the video games began licencing the actors from the film, and not just for advertisement purposes like *GoldenEye 007*. *James Bond 007 Nightfire* was the first licenced game to incorporate Pierce Brosnan's face into the game's character model (Mirabella 2002), although he was voiced instead by Maxwell Caulfield.

James Bond 007: Everything or Nothing was the first Bond video game to feature the original cast from the 007 films. The game included Brosnan's (Bond) and Judi Dench's (M) voices (Hall, 324). Because video game technology could support realistic models the video game industry began to shift how they were framing the games. *James Bond 007: Everything or Nothing* included a third-person perspective, and so the player was no longer playing as Bond, but rather playing with him. Therefore, the player was not seeing Bond's world through the character's eyes. Instead, the third-person perspective provides the player with an "[o]ver-the-shoulder vantage point" (Sharp 2013, 112) which allows the gamer to control Bond's entire body. This decision highlights the hiring of the actors of the series to be a part of the player's experience (which of course costs a considerable amount of money). On the back of *James Bond 007: Everything or Nothing's* box, Electronic Arts advertises their game by including movie credits that state "EA and MGM Interactive Present Pierce Brosnan as James Bond in *James Bond 007: Everything or Nothing*" which showcases the publisher's commitment to use movie marketing tactics to sell their narrative-driven game.

Electronic Arts also invited the screenwriters of the 007 films to help produce their products. Bruce Feirstein, the screenwriter of *Tomorrow Never Dies* (1997) and co-screenwriter of *GoldenEye* (1995) and *The World is Not Enough* (1999), wrote the screenplay for *James Bond 007: Everything or Nothing* along with the video game version of *From Russia with Love* (EA Redwood Shores, 2005), the *GoldenEye 007* remake (Eurocom, 2010), and *James Bond 007: Blood Stone* (Bizarre Creations, 2010). Journalist Malcom Kelly notes the importance of *James Bond 007: Everything or Nothing* as a Bond story by writing that "there is no Bond movie scheduled for 2004, so *Everything or Nothing* is the big event of the year for 007" (2004, 25), and highlights how the Bond games were partially replacing the movies. However, the Bond films were intricately intersecting with video games before the advent of *James Bond 007: Everything or Nothing*, as they were not solely adaptations.

Die Another Die (2002) was the first film to include a computer-generated image (CGI) version of Bond. Director Lee Tamahori did so to construct a kitesurfing stunt that would have been impossible to film. In an interview with Tom Butler, Tamahori stated that

[t]he only thing I'd do differently [with *Die Another Day*] would be the kitesurfing sequence...I don't know how you'd do it differently. It was virtually impossible to do it...as a real stunt: falling off the edge of a glacier, hastily concocting a kite-surfing rig, and kitesurfing your way out of danger. If you tried to do it for real... you just couldn't do it" (qtd. in Butler 2022, n.p.).

While the scene may border on the absurd, it is not any more unrealistic than the laser space fight in *Moonraker* (1979). The distinction between *Die Another Day* and the other Eon productions is that Bond became a computer generate model in the movie (see Holliday 2021, 1-2). Because the scene was so divisive, a CGI Bond has not appeared in the Bond movies since. Animating Bond is telling of the intersection of new media or specifically video games and cinema in the early 2000s (Belton 2010; Friedberg 2000; Holliday, 4). According to Lev Manovich the "method of computer-based post-production, makes filmmaking a subset of animation" (2002, 257). Manovich claims that the advent of computer games altered how cinema operates as "computer games [redefined] cinema" (2002, 35), primarily because they changed the audience's expectations of narratives. Digital games gave the player or viewer agency by providing them with unreal worlds to explore. Hollywood would attempt to replicate those types of experiences. Movies such as *Lara Croft: Tomb Raider* (2001) were not just borrowing from video games of the same names, but because audiences were engrossed in computer games, and post-production was heavily relying on CGI to make their films a reality. For this reason, Tamahori needed to render Bond as a computer object to make his stunt real. But this would also set the precedent for what was to come with the 2000s Bond games, as it was clear that CGI could be used to place Bond into ridiculous events that the player could control – a situation more appropriate for video games.

This would become prevalent in Electronic Arts' adaptation of *From Russia with Love* into a video game. Sean Connery was cast to play Bond in the game, and like *James Bond 007: Everything or Nothing*, players can control Bond via a third-person perspective. According to Glen Schofield, the executive producer of

the game, “this is the first time that [Connery] has played James Bond again” (Making of *From Russia with Love* Video Game 2005). The game re-envisioned Connery’s Bond as a CGI character that can exist in a world with endless possibilities. Cate Latchford, a producer for the game, states that EA chose to adapt *From Russia with Love* into a video game because it “had all the elements that we wanted; it’s got the locations, the fun scenes, the enemies [...] Obviously for a videogame we need the cinematic experience but also things that are going to be fun for the player” (qtd. in Bramwell 2005, n.p.). Connery’s Bond is designed around his “brawler” fight style in the films (Making of *From Russia with Love* Video Game 2005). The video game Bond also has powers like the “Bond Focus” feature which “allows you to shoot enemies with superior accuracy [...] your aim is so precise you can even target objects your enemy is carrying such as grenades” (*From Russia with Love* Manual 2005, 4).¹⁰ Thus, the game is dependent on allowing the player to fight like Connery’s Bond and perform impossible shooting stunts. Latchford stated that they wanted to create a “cinematic experience but also things that are going to be fun for the player [...] we’ve added things like the jetpack [...] to appeal to today’s player” (qtd. in Bramwell 2005, n.p.). *From Russia with Love* borrows the jetpack from *Thunderball* and revamps it into a weapon. In the first mission of *From Russia with Love*, Bond floats around on the contraption while simultaneously shooting enemies and destroying a helicopter. In this way, “60’s Bond” was revamped for modern consumers. Once Bond had been rebooted in 2006 with *Casino Royale*, the subsequent video games also shifted to match the new agent.

“MILITAINMENT” AND THE END OF BOND VIDEO GAMES

For Vincent M. Gaine, *Casino Royale*, *Quantum of Solace* (2008), *Skyfall*, and *Spectre* (2015) all “respond to specific concerns of the post-9/11 period” (2017, 127). Namely, Bond is now fighting against terrorists in a “new [...] geopolitical environment” (Dodds and Funnell 2018, 4). Some of the set pieces in *Casino Royale* (such as the collapsing building at the end of the movie) “echo[es] the destruction of the World Trade Center” (Gaine, 134). The Craig Bond films were mirroring mainstream American cinema which was predominantly incorporating post-9/11 anxieties in titles such as Christopher Nolan’s *Batman* series (2005-2012) and The *Bourne* Trilogy (2002-2007).

¹⁰ *James Bond 007: Everything or Nothing* offers a similar mechanic called “Bond Sense”.

Similarly, video games were also following this trend. Video game developers began creating military shooters or “militainment”¹¹ as a response to 9/11. A popular first-person shooter that set the precedent for militainment was Activision’s *Call of Duty 4: Modern Warfare* (Infinity Ward, 2007). According to Matthew Thomas Payne, many post-9/11 war-based shooters “locates the gamer in the virtual boots of numerous soldiers [...] the gamer becomes a virtual interlocutor, narratively interfacing with stories of heroism and sacrifice” (2016, 70). By playing as these soldiers the player can engage in “‘sacrificial citizenship’ that has come to characterise post-9/11 American political identity, a subject position that situates US citizens as de facto conscripts for a war that may ask, at any moment, the greatest of personal sacrifices” (ibid.). In this way, gamers can immerse themselves in narratives where the character is gunning down terrorists for the safety of their country. This type of gameplay introduces grittier violence that had not been seen before in the Bond series.

Adam Charles Hart’s killer POV theory reflects the brutality of the military focused Bond games. He argues that the killer’s POV, which first became evident in slasher horror films like *Black Christmas* (1974) and *Halloween* (1978), allowed the audience to adopt the monster’s POV, “a prominent, sustained mode of first-person camera, [that] might be a strong candidate for being the FPS’s most direct predecessor” (2019, 79). In film, the killer POV aligns viewers with the monster to build suspense as the villain stalks its prey while giving the audience a window into the action (Clover 1992, 45). Hart contends that the “Killer POV [...] never reveals the owner of its look (or, at least, delays that revelation) [...] it closely resembles the FPS” (79). The FPS is rooted in the action of searching and killing, but the vantage point is usually from an unknown character (and usually a hero not a villain) to allow the player to identify as themselves. The Bond FPS games obviously display a known character, and with the advent of militainment, Bond games allow the player to play as a much more violent protagonist who searches and destroys like the murderers in the horror films. In this manner the Bond

11 In 2003, “the word ‘militainment’ entered the public lexicon. Princeton’s online dictionary WordNet was first to document the term, defining it as ‘entertainment with military themes in which the Department of Defense is celebrated’” (Stahl 2009, 6). Beyond producing war games for fun, The American Military developed and published a series (2002-2022) of first-person shooters intended to teach and recruit prospective soldiers (see Good 2022; see Payne 2016, 106). *The Call of Duty* series, while entertainment, was also credited for a large increase in enlisted soldiers (Goodpastor 2020). In 2018, The US military went as far to found its own e-sports team to recruit gamers (Goodpastor 2020).

military shooters are developed as games that are destructive in nature, whereas in *GoldenEye 007*, Bond was completing complex tasks rather than (primarily) murdering waves of enemies. The military Bond shooters simulate a different kind of wish fulfillment, as they allow for Bond to act as a proxy for gamers to take out their frustrations on terrorist non-playable characters (NPCs). This type of action allows for catharsis.

The post-*From Russia with Love* Bond games are directly tied to militainment not just because of post 9/11 anxieties¹² and the gritty violence discussed above, but because Activision acquired the rights to the 007 video games for “\$70 million dollars” (USD) (Steel 2006; see Hall, 327). In 2004, Sony bought MGM which co-owned the James Bond Licence with Eon productions. Eon and MGM would break their contract with EA Games and grant Activision the rights to the James Bond video game license (Hatfield 2008). The official press release stated that “[t]his marriage of best-in-class intellectual property and next-generation gaming expertise continues the Bond franchise’s long legacy of providing thrills to audiences around the globe” (“MGM and EON Grant Activision Rights” 2006, n.p.). As I noted above, Activision became one of the most successful publishers for its militainment titles such as *Call of Duty 4: Modern Warfare* and *Call of Duty: Modern Warfare 2* (2009). Activision’s first Bond video game was an adaptation of *Casino Royale* and *Quantum of Solace* titled *James Bond 007: Quantum of Solace* (while the video game is called *Quantum of Solace*, the game partially follows the plot of *Casino Royale*).¹² *James Bond 007: Quantum of Solace* was designed using the same engine used to make *Call of Duty 4* (Nix 2008). Moreover, Treyarch, the same developer (who is owned by Activision) that created *Call of Duty 3* (2006) was enlisted to make *Quantum of Solace*. Many video game critics noticed the similarities between the military shooters and the new Bond game. According to Nate Ahern, “all of the good stuff is lifted from *Call of Duty 4* [...] the game definitely [has] that *Call of Duty* feel to it” (2008a, n.p.; see also Ahern 2008b).

Activision’s Bond games are more serious than the past 007 games and reflect the tone of the Craig era movies. Beyond the extreme violence shown from the first-person perspective,¹³ the cutscenes (or in-game cinematic sequences)

12 While the Bond franchise is primarily a British licence and therefore the developers may not be responding to 9/11 in the same way that American developers and publishers might be, Britain was still affected by 9/11 and subsequent attacks such as the July 7th London bombings in 2005 (also known as “7/7”).

12 *Quantum of Solace* follows with the decision to cast the actors for the games, as it includes Craig as a voice actor (see Bramwell 2007).

13 It is worth mentioning that the game does switch to a third-person perspective for quick time events and for the cover system.

also display post 9/11 anxieties. For example, the first cutscene in *James Bond 007: Quantum of Solace* shows an unknown user logging into a computer and accessing the hard drive to inspect a classified recording of an interview between Bond, Mr. White, and M. Bond asks White who he works for to which White responds by insulting and threatening 007. M states “Mr. White, you do know that you are not in Britain and God knows where you will be tomorrow, you will eventually tell us everything about the people you work with. And the longer that takes, the more painful we’ll make it.” M makes it clear to White that he is in a “black site” (a secret prison where prisoners have no legal rights) – a line which insinuates that MI6 does not need to adhere to British law or prisoners’ rights because they are not in England. And if White will not talk then he will be tortured until he divulges some useful information. M’s lines on the transcript become immediately redacted via a red covering (mirroring a red marker). Treyarch’s decision to include this reflects the controversy surrounding torture tactics used by foreign intelligence services in the post-9/11 and 7/7 era. This became evident with the leaks of the Abu Gharib prison “Abuse Photos” (among other). While the player is not involved in the questioning or torture of White (White ultimately escapes in the game), they are made aware of the stakes: that MI6 is at war with unconventional villains who are as organised as them. Bond’s bloodshed in the game reflects the militainment games’ themes of “heroism and sacrifice” (Payne 2016, 70) as the player uses Bond to destroy all who threaten him and Britain.

Bond as “militainment” would follow with later Activision games like *Blood Stone* (a third-person game that centered around firefights) and *007 Legends* (Eurocom, 2012). Activision would eventually wear the license out. Video game journalist Tristan Ogilvie states that Activision’s last game, *007 Legends*, is

a poor man’s *Call of Duty* [...and that it] may as well be called *Call of Duty: Bond Ops*, it lifts so much from Activision’s flagship shooter series. You can practically see Eurocom ticking off its development checklist as you go: mounted mini-gun sequence? Check. Slow-motion door breach? Check. (Ogilvie 2012, n.p.)

Activision’s Bond games, like most militainment games, asks the player to kill numerous terrorists to save the world. The perspective then shifts from a combined subjective and traditional POV to a Western viewpoint of eradicating terrorism. Although the Bond franchise has been dedicated to a pro-Western worldview (see Eco, 59-60), the most recent games explicitly exhibit post-9/11 paranoia

and showcase the West as the saviour of modern society. While the Bond video game licence is dependent on generating a profit, Activision was earning a steady income from the *Call of Duty* games. One must then ask why they decided to turn the Bond games into militainment. An argument could be that the games were mirroring the themes of the films since the early 2000s. They were no longer the intelligent shooters like *GoldenEye 007* where the player would plan out their attack. Instead, the Bond games became “run-and-gun” first-person shooters, products of the grittier post-9/11 films.

CONCLUSION

This article has argued that pinball manufactures and video game developers marketed and designed their games around the player’s experience of being Bond or helping him complete tasks. Electronic games are meant to be interactive, which opposes the passive nature of watching film – the dominant medium with which Bond is associated. Evidently, the 007 video game licence has become worn out. A mainline game has not been produced since *007 Legends* in 2012 (see table 3). Since then, Glu Mobile released a mobile game for the smartphone. Mobile games are an increasing popular product which Bond has segued into, and which James Bond studies can further examine (see table 4). A primary reason for the failure of the most recent Bond games is that they replicate the tones of the films and established video game genres without adding their own contribution to the medium. While *James Bond 007* may have failed to revolutionise pinball, *GoldenEye 007* was revolutionary because it changed how the first-person shooter operated. In the same ways that the Bond films are popular for their originality, the video games seem to have lost a connection with modern consumers primarily because they were no longer playing as Bond, but a stormtrooper who was devoted to killing thousands of enemies to protect civilisation. However, if consumers are yearning for a new reboot with the fertile ground for play that is the James Bond licence, then perhaps the recently announced IO Interactive *Project 007* can produce a new perspective on Bond and for those players who wish to become him.

Table 3. 007 Computer and Video Games

Game	Year	Developer	Publisher	Platform(s)
<i>Shaken but Not Stirred</i> (unofficial)	1982	Richard Shepherd Software	Richard Shepherd Software	ZX Spectrum
<i>Octopussy</i> (cancelled)	1983	Parker Brothers	Parker Brothers	Atari 2600, Intellivision (see Lambie 2015)
<i>James Bond 007</i>	1983	Parker Brothers	Parker Brothers	Atari 2600/5600, C64, ColecoVision
<i>A View to a Kill: The Computer Game</i>	1985	Domark	Domark	Amstrad CPC, Commodore 64, MSX, OricZX, Spectrum
<i>James Bond 007: A View to a Kill</i> (text adventure)	1985	Angelssoft	Mindscape	Apple II
<i>James Bond 007: Goldfinger</i>	1986	Angelssoft	Mindscape	Apple II
<i>The Living Daylights</i>	1987	Richard Naylor	Domark	Amstrad CPC, Amstrad PCW, Atari 8-bit, BBC Micro, Commodore 64, MSX, ZX Spectrum
<i>James Bond: Live and Let Die</i>	1988	Elite Systems International	Domark	Amiga, Atari ST, Amstrad CPC, Commodore 64, ZX Spectrum
<i>007: License to</i>	1989	Quixel	Domark	Amiga, Amstrad

<i>Kill</i>				CPC, Atari ST, BBC Micro, Commodore 64, DOS, MSX, ZX Spectrum
<i>James Bond 007 Action Pack</i>	1990	Amstrad	Amstrad	ZX Spectrum +2
<i>Operation Stealth</i>	1990	Delphine Software	U.S. Gold	Amiga, Atari ST, MS-DOS
<i>James Bond: The Spy Who Loved Me</i>	1990	The Kremlin	Domark	Amiga Atari ST, Amstrad CPC, Commodore 64, DOS, ZX Spectrum
<i>James Bond Jr.</i>	1991	Eurocom	THQ	NES, SNES
<i>Octopussy (unofficial)</i>	1992	Bytepack	Ultrasoft	ZX Spectrum
<i>James Bond 007: The Duel</i>	1992	The Kremlin	Domark	Sega Genesis, Master System, Game Gear
<i>GoldenEye 007</i> (cancelled)	c.1995	N/A	Nintendo	Virtual Boy (see <i>Nintendo Power</i> 1995, 112)
<i>GoldenEye 007</i>	1997	Rare	Nintendo	Nintendo 64, Nintendo Switch, Xbox Series X/S
<i>James Bond 007</i>	1998	Saffire	Nintendo	Game Boy
<i>007: Tomorrow Never Dies</i>	1999	Black Ops Entertainment	Electronic Arts and MGM Interactive	PlayStation 1
<i>007: The World is Not Enough</i>	2000 (N64, PS1) 2001 (GBC)	Eurocom (N64) Black Ops Entertainment (PS1)	Electronic Arts	Nintendo 64, PlayStation 1, Game Boy Color

		2 nd Productions (GBC)		
<i>007 Racing</i>	2000	Eutechnyx	Electronic Arts	PlayStation 1
<i>James Bond 007: Agent Under Fire</i>	2001 (PS2) 2002 (GC, Xbox)	EA Redwood Shores and EA Canada	Electronic Arts	PlayStation 2, GameCube, Xbox
<i>James Bond 007: Nightfire</i>	2002 (PS2, Microsoft Windows) 2003 (GBA) 2004 (Mac OS X)	Eurocom (GameCube, PS2, Xbox) Gearbox Software (PC) JV Games (GBA)	Electronic Arts	GameCube, PlayStation 2, Xbox, Microsoft Windows, Game Boy Advance, Mac OS X
<i>James Bond 007: Everything or Nothing</i>	2004	EA Redwood Shores	Electronic Arts	GameCube, PlayStation 2, Xbox
<i>GoldenEye: Rogue Agent</i>	2004 (GameCube, PS2, Xbox) 2006 (DS)	EA Los Angeles (GameCube, PS2, Xbox) EA Tiburon & n-Space (DS)	Electronic Arts	GameCube, PlayStation 2, Xbox, Nintendo DS
<i>From Russia with Love</i>	2005 (GC, PS2, Xbox) 2006 (PSP)	EA Redwood Shores (GameCube, PlayStation 2, Xbox) Rebellion Development (PSP)	Electronic Arts	GameCube, PlayStation 2, Xbox, PSP
<i>007: Quantum of Solace</i>	2008	Treyarch (PS3, Xbox 360)	Activision	Nintendo DS, PlayStation 2, PlayStation 3, Wii, Xbox 360

		<p>Beenox (PC, Wii)</p> <p>Eurocom (PS2)</p> <p>Vicarious Visions (DS)</p>		
<i>GoldenEye 007</i>	2010	<p>Eurocom (Wii)</p> <p>n-Space (DS)</p>	Activision	Nintendo DS, Wii
<i>James Bond 007: Blood Stone</i>	2010	Bizarre Creations	Activision	Nintendo DS, PlayStation 3, and Xbox 360
<i>GoldenEye 007: Reloaded</i>	2011	Eurocom	Activision	PlayStation 3 and Xbox 360
<i>007 Legends</i>	2012	Eurocom	Activision	PlayStation 3, Microsoft Windows, Wii U, Xbox 360
<i>Best of Bond (Forza Horizon 4 DLC)</i>	2018	Playground Games	Microsoft Studios	Xbox One, PC (Windows 10)

<i>Project 007</i> (working title)	TBD	IO Interactive	IO Interactive	TBD
---------------------------------------	-----	----------------	----------------	-----

Table 4. 007 Mobile Games.

Game	Year	Developer	Publisher	Platform
<i>007 Ice Racer</i>	2002	In-Fusio	Vodafone	Mobile Phones
<i>007 Hover Chase</i>	2003	IOMO	Vodafone	Mobile Phones
<i>Casino Royale</i>	2006	Javaground	Sony Pictures Digital	Mobile Phones
<i>James Bond Trivia</i>	2006	8-bit Games	Sony Pictures Digital	Mobile Phones
<i>SilverFin</i>	2006	Morpheme	PlayerOne	Mobile Phones
<i>James Bond: Top Agent</i>	2008 (Java) 2009 (iOS)	Javaground (Java); Sony Online Entertainment (iOS)	Sony Interactive Entertainment	Mobile Phones
<i>Quantum of Solace</i>	2008	Javaground	Sony Pictures Television International	Mobile Phones
<i>Top Trumps 007: The Best of Bond</i> (electronic card game)	2011	Connect2Media	Connect2Media	Mobile Phones
<i>007: License to Drive</i>	2011	Gamelion Studios	Glu Mobile	Mobile Phones
<i>James Bond: World of Espionage</i>	2015	Glu Mobile	Glu Mobile	Mobile Phones

REFERENCES

- 007 *Hover Chase*. 2003. IOMO.
- 007 *Ice Racer*. 2002. In-Fusio.
- 007 *Legends*. 2012. Eurocom.
- 007 *Racing*. 2000. Eutechnyx.
- 007: *License to Drive*. 2011. Gamelion Studios.
- 007: *License to Kill*. 1989. Quixel.
- 007: *Quantum of Solace*. 2008. Treyarch.
- 007: *Tomorrow Never Dies*. 1999. Black Ops Entertainment.
- 007: *The World is Not Enough*. 2000. Eurocom.
- A View to a Kill: The Computer Game*. 1985. Domark.
- Aarseth, Espen, and Pawel Grabarczyk. 2018. "An Ontological Meta-Model for Game Research". *DiGRA*. 1-16.
https://pure.itu.dk/portal/files/85540747/4.19_An_Ontological_Meta_Model_for_Game_Resea.pdf.
- Ahern, Nate. 2008a. "*Quantum of Solace* Review" [Video]. *IGN*.
https://www.youtube.com/watch?v=f9TtTMR2kbl&ab_channel=IGN.
- Ahern, Nate. 2008b. "*Quantum of Solace* Review. *IGN*.
<https://www.ign.com/articles/2008/12/16/quantum-of-solace-review>.
- Amis, Kingsley. 1965. *The James Bond Dossier*. New York: New American Library.
- Banfi, Ryan. 2022. "Towards a Study of Pinball". *Games and Culture* 17(7-8): 931-953.
- Belton, John. 2010. "Digital Cinema: A False Revolution". In *The Film Theory Reader: Debates and Arguments*, ed. Marc Furstenau. New York, NY: Routledge: 98-114.
- Bennett, Tony, and Janet Woollacott. 1987. *Bond and Beyond: The Political Career of a Popular Hero*. London: Routledge.
- Best of Bond (Forza Horizon 4 DLC)*. 2018. Playground Games.
- Black Christmas*. 1974. Dir. Bob Clark. Warner Bros.
- Boyer, Steven. 2009. "A Virtual Failure: Evaluating the Success of Nintendo's Virtual Boy". *Velvet Light Trap: A Critical Journal of Film and Television* 64 (Fall): 23-33. DOI:10.1353/vlt.0.0039.
- Bramwell, Tom. 2005. "Bonding With EA: EA chats about Sean Connery and Contemporising Bond". *Eurogamer*. <https://www.eurogamer.net/i-fromrussiawithlove>.
- Bramwell, Tom. 2007. "Daniel Craig didn't want to do Bond game". *Eurogamer*.
<https://www.eurogamer.net/daniel-craig-didnt-want-to-do-bond-game>.
- Brooks, Jr., Frederick P. 1999. "What's Real about Virtual Reality". *IEEE*

- Computer Graphics and Applications* 19(6): 16-27.
- Butler, Tom. 2022. "Die Another Day: Lee Tamahori looks back at his 'controversial' James Bond film (exclusive)". *Yahoo! Entertainment*.
- Call of Duty 3*. 2006. Treyarch.
- Call of Duty: Modern Warfare 2*. 2009. Infinity Ward.
- Call of Duty 4: Modern Warfare*. 2007. Infinity Ward.
- Casino Royale*. 2006. Dir. Martin Campbell. MGM/Columbia.
- Casino Royale*. 2006. Javaground.
- Clover, Carol. 1992. *Men, Women, and Chain Saws: Gender in the Modern Horror Film*. Princeton, NJ: Princeton University Press.
- Coyle, Forest. 2023. Interview by Author [in person].
- Denson, Shane. 2020. *Discorrelated Images*. Durham, NC: Duke University Press.
- Diamonds Are Forever*. 1971. Dir. Guy Hamilton. Eon Productions.
- Die Another Day*. 2002. Dir. Lee Tamahori. Eon Productions.
- Dodds, Klaus, and Lisa Funnell. 2018. "From *Casino Royale* to *Spectre*: Daniel Craig's James Bond". *Journal of Popular Film and Television* 46(1): 2-10.
- Doom*. 1993. id Software.
- Dr. No*. 1962. Dir. Terence Young. Eon Productions.
- Eco, Umberto. 1966. "The Narrative Structure in Fleming". In *The Bond Affair*, eds. Umberto Eco and Oreste del Buono. London: MacDonald. 35-75.
- Eiden, Heribert, and Jürgen Lukas. 1999. *Pinball Machines*. Revised 3rd Edition. Atglen: Schiffer Publishing.
- Fesjian, Robert. 2023. Interview by Author [email].
- Friedberg, Anne. 2000. "The End of Cinema: Multimedia and Technological Change". In *Reinventing Film Studies*, eds. Christine Gledhill and Linda Williams. London: Arnold, 438-542.
- From Russia with Love*. 1963. Dir. Terence Young. Eon Productions.
- From Russia with Love*. 2005. EA Redwood Shores.
- From Russia with Love*. 2005. Manual.
- Gaine, Vincent M. 2017. "'Not now that strength': Embodiment and Globalisation in Post-9/11 James Bond". In *American Cinema in the Shadow of 9/11*, ed. Terence McSweeney. Edinburgh: Edinburgh University Press. 127-146.
- Galloway, Alexander. 2006. *Gaming: Essays on Algorithmic Culture*. Minneapolis: University of Minnesota Press.
- GoldenEye*. 1995. Directed by Martin Campbell. Eon Productions.
- GoldenEye*. 1996. Ward Pemberton.
- GoldenEye*. c.1995. Tiger Electronics.

- GoldenEye 007*. 1997. Rare.
- GoldenEye 007*. 2010. Eurocom.
- GoldenEye 007* (cancelled). c.1995. Nintendo.
- GoldenEye 007* Instruction Booklet. 1997. Nintendo.
- GoldenEye 007: Reloaded*. 2011. Eurocom.
- GoldenEye: Rogue Agent*. 2004. EA Los Angeles.
- "GoldenEye Steps Up to N64". 1995. *Nintendo Power* 78: 112.
- Goldfinger*. 1964. Dir. Guy Hamilton. Eon Productions.
- Gomez, George. 2022. "James Bond 007 Pinball Gameplay Reveal!" *Youtube*.
https://www.youtube.com/watch?v=BbFUzEptvfY&t=2955s&ab_channel=DEADFLIP.
- Gomez, George. 2023. Interview by Author [email].
- Good, Owen. 2022. "America's Army going dark after 20 years". *Polygon*.
<https://www.polygon.com/22924209/americas-army-proving-grounds-shutdown-servers-sunset-pc-ps4>.
- Goodpastor, Joshua. 2020. "How the Military Uses *Call of Duty* as a Recruitment Tool. *GameRant*. <https://gamerant.com/call-duty-modern-warfare-recruitment-tool/>.
- Guerty, Phillip. 2023a. "License to Play: Espionage Role-Playing Games in the Late Cold War Era". *The International Journal of James Bond Studies* 6(1): 1-21: DOI: 10.24877/jbs.97.
- Guerty, Phillip. 2023b. Interview by Author [phone call].
- Hall, Stefan, 2009. "Shaken, Stirred, Pixellated: Video Gaming as Bond". In *The James Bond Phenomenon: A Critical Reader*, ed. Christoph Lindner, 2nd edition, Manchester University Press: 312-330.
- Halloween*. 1978. Dir. John Carpenter. Compass International Pictures.
- Hart, Adam Charles. 2019. "The Searching Camera: First-Person Shooters, Found-Footage Horror Films, and the Documentary Tradition". *JCMS: Journal of Cinema and Media Studies* 58(4): 73-91.
- Hatfield, Daemon. 2008. "Activision Scores with Bond". *IGN*.
<https://www.ign.com/articles/2006/05/03/activision-scores-with-bond>.
- Holliday, Christopher. 2021. "'Old Dog, New Tricks': James Bond's Digital Chaos". *The International Journal of James Bond Studies* 4(1): 1-24: DOI: 10.24877/jbs.64.
- Impellizeri, Kevin D. 2011. "Use Your Joystick, 007: Video Games and The Interactive Bond Experience". In *James Bond in World and Popular Culture: The Films are Not Enough*, eds. Robert G. Weiner, et al. Newcastle: Cambridge Scholars Publishing: 7-22.

James Bond 007. 1980. Allen Edwall.

James Bond 007. 1983. Parker Brothers.

James Bond 007. 1998. Saffire.

James Bond 007 (60th Anniversary Limited Edition). 2022. Keith Elwin.

James Bond 007 (Pro Edition; Premium Edition; Limited Edition). 2022. George Gomez.

James Bond 007 Action Pack. 1990. Amstrad.

James Bond 007: A View to a Kill (text adventure). 1985. Anglesoft.

James Bond 007: Agent Under Fire. 2001. EA Redwood Shores and EA Canada.

James Bond 007: Blood Stone. 2010. Bizarre Creations.

James Bond 007: The Duel. 1992. The Kremlin.

James Bond 007: Everything or Nothing. 2004. EA Redwood Shores.

James Bond 007: Nightfire. 2002. Eurocom.

James Bond 007: Role-Playing In Her Majesty's Secret Service. 1983. Victory Games.

James Bond Jr. 1991. Eurocom.

James Bond Jr. 1992. Systema UK Ltd.

James Bond Trivia. 2006. 8-bit Games.

James Bond: The Spy Who Loved Me. 1990. The Kremlin.

James Bond: Live and Let Die. 1988. Elite Systems International.

James Bond: Top Agent. 2008. Javaground.

James Bond: World of Espionage. 2015. Glu Mobile.

Jones, Ian Bryce, and Chris Carloy. 2020. "Three Dimensions of Bond: Adaptive Fidelity and Fictional Coherence in the Videogame Adaptations of *Golden-Eye*". In *The Cultural Life of James Bond: Specters of 007*, ed. Jaap Verheul. Amsterdam: Amsterdam University Press: 309-326.

Kelly, Malcom. 2004. "James Bond in a Box". *National Post*. National Post from Toronto, Ontario, Canada – Newspapers.comTM.

Lambie, Ryan. 2015. "Octopussy: the James Bond videogame that never was". *Den of Geek*. <https://www.denofgeek.com/movies/octopussy-the-james-bond-videogame-that-never-was/>.

Lara Croft: Tomb Raider. 2001. Dir. Simon West. Paramount Pictures.

La Rocca, Francesco. 2023. Interview by Author [in person].

The Living Daylights. 1987. Richard Naylor

Making of *From Russia with Love* Video Game. 2005. *Youtube*. https://www.youtube.com/watch?v=hgnla6JlEFY&ab_channel=RafaelFernandes.

Manovich, Lev. 2002. *The Language of New Media*. Cambridge, Mass: MIT Press.

- Metroid*. 1987. Nintendo.
- Metroid Prime*. 2002. Retro Studios.
- “MGM and EON Grant Activision Rights to James Bond Video Game License”. 2006. Activision Press Release. <https://investor.activision.com/news-releases/news-release-details/mgm-and-eon-grant-activision-rights-james-bond-video-game>.
- Millard, André. 2018. *Equipping James Bond: Guns, Gadgets, and Technological Enthusiasm*. Baltimore: Johns Hopkins University Press.
- Mirabella, Fran. 2002. “Pierce Returns to Bond”. *IGN*.
<https://www.ign.com/articles/2002/07/18/pierce-returns-to-bond>.
- Moonraker*. 1979. Dir. Lewis Gilbert. Eon Productions.
- Mora-Cantallops, Marçal, and Ignacio Bergillos. 2018. “Fan Preservation of ‘Flopped’ Games and Systems: The Case of the Virtual Boy in Spain”. *Catalan Journal of Communication and Cultural Studies* 10(2): 213-229.
DOI:10.1386/cjcs.10.2.213_1.
- “Nintendo Introduces Video Game Players to Three-Dimensional Worlds with New Virtual Reality Video Game System”. 1994. *Nintendo of America*, 6 January: 1-4.
- Nix. 2008. “Bond Called to Duty”. *IGN*.
<https://www.ign.com/articles/2008/05/09/bond-called-to-duty>.
- Nooney, Laine. 2023. *The Apple II Age: How the Computer Became Personal*. Chicago, IL: The University of Chicago Press.
- Ogilvie, Tristan. 2012. “007 Legends Review”. *IGN*.
<https://www.ign.com/articles/2012/10/16/007-legends-review>.
- Octopussy* (cancelled). 1983. Parker Brothers.
- Octopussy* (unofficial). 1992. Bytepack.
- Operation Stealth*. 1990. Delphine Software.
- Pegram, David M. 2018. “The Hero with Mad Skills; James Bond and the World of Extreme Sports”. *International Journal of James Bond Studies* 1(2): 1-17.
DOI: 10.24877/jbs.31.
- Payne, Matthew Thomas. 2016. *Playing War: Military Video Games After 9/11*. New York: New York University Press.
- Payne, Matthew Thomas. 2022. “Attract Mode: Analyzing the Ideological Game Apparatus”. Extended Abstract *Game Analysis Perspective Conference Booklet*: 20-23.
<https://blogit.itu.dk/msgproject/wp-content/uploads/sites/35/2022/04/conference-proceedings.pdf#page=20>.
- Project 007* (working title). TBD. IO Interactive.

- Quantum of Solace*. 2008. Dir. Marc Forster. Eon Productions.
- Quantum of Solace*. 2008. Javaground.
- Rivera, Joshua. 2023. “GoldenEye finally comes to Xbox and Switch (you’ll probably want it on Switch)”. *Polygon*.
<https://www.polygon.com/2023/1/25/23570861/goldeneye-007-nintendo-switch-xbox-release-date>.
- Rose, Peter. 2023. Interview by Author [in person].
- Rossignoli, Marco. 2011. *The Complete Pinball Book. Collecting the Game and its History*, 3rd edn. Atglen: Schiffer Publishing Ltd.
- Saucier, Jeremy K. 2022. “The Video Game Age: A Brief History”. *IEEE Potentials* 41(2): 7-16. DOI. 10.1109/MPOT.2021.3104638.
- Shaken but Not Stirred* (unofficial). 1982. Richard Shepherd Software.
- Sharp, John. 2013. “Perspective”. In *The Routledge Companion to Video Game Studies*, eds. Mark J.P. Wolf and Bernard Perron. London: Routledge: 107-116.
- Sharpe, Zach. 2023. Interview by Author [email].
- SilverFin*. 2006. Morpheme.
- Skyfall*. 2012. Dir. Sam Mendes. Eon Productions.
- Spectre*. 2015. Dir. Sam Mendes. Eon Productions.
- Spectre: The Board Game*. 2022. Modiphius Entertainment.
- Stahl, Roger. 2009. *Militainment, Inc.: War, Media, and Popular Culture*. London: Routledge.
- Stam, Robert. 2000. “Beyond Fidelity: The Dialogics of Adaptation”. In *Film Adaptations*, ed. James Naremore. New Brunswick: Rutgers: 54-76.
- Steel, Wade. 2006. “\$70 Million for 007?” *IGN*.
<https://www.ign.com/articles/2006/05/17/70-million-for-007>.
- Stein, Abe, and Matthew Weise. 2011. “All Bang Bang, No Kiss? The Bond Figure and Video Games”. In *James Bond in World and Popular Culture: The Films are Not Enough*, eds. Robert G. Weiner, et al. Newcastle: Cambridge Scholars Publishing: 23-39.
- Thunderball*. 1965. Dir. Terence Young. United Artists
- Tomorrow Never Dies*. 1997. Dir. Roger Spottiswoode. Eon Productions.
- Top Trumps 007: The Best of Bond* (electronic card game). 2011. Connect2Media.
- Tuckey, Todd. Interview by Author [email].
- “Virtual Boy Launch Date Announced”. 1995. *Nintendo of America*. 11 May: 1-2.
- Wasif, Mahir. 2023. “James Bond and The 14 Other Longest Running Movie Franchises Ever”. *Screen Rant*. <https://screenrant.com/james-bond-longest-running-movie-franchises-ever/#james-bond---60-years-1962---present>.

- Wolf, Mark. J. P. 2012. *Before the Crash: Early Video Game History*. Detroit, IL: Wayne State University Press.
- The World is Not Enough*. 1999. Dir. Michael Apted. Eon Productions.
- You Only Live Twice*. 1967. Dir. Lewis Gilbert. Eon Productions.
- Zimmerman, Eric, and Katie Salen. 2004. *Rules of Play: Game Design Fundamentals*. Cambridge, Mass: MIT Press.