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1. General Introduction

The worldwide success of the James Bond franchise is an undeniable phenomenon, which owes its popularity to several factors, among them fast-paced storylines, innovativeness of gadgetry used by protagonists, plotlines' relevance to contemporaneity, Bond's chic and wit, repetitiveness of the formula, originality of theme songs. Being associated with elegance, cleverness, Martini, women and guns, the quintessence of the Bond persona can be found in the title sequences, which open each and every Bond film ever produced. The unique atmosphere of these cinematic forms is constituted by imaginative graphics, slender female forms, visual references and symbols, as well as powerful music.

The aim of the paper is to reveal the process of development of the title sequences throughout decades, with particular focus on the titles' visuals and their relevance to the actual events that took place in the world at the time of their creation. In other words, the paper seeks to discover to what extent the openings are important to the narration and how they negotiate the contemporaneity. During the research, I have been seeking an answer to the question of whether the title sequences reflect the spirit of the times. My hypothesis is that similar to the films themselves, the openings do bear contemporaneous meanings.

As the main title of the thesis suggests, the paper seeks to distinguish Bond title sequences' moments, which are dependent on the relevance to contemporaneity, technological advancement and the development of the visuals. An inspiration for such a scope was Bennett and Woollacott's (2003) article, in which they describe the development of Bond's persona over the years, indicating its different functions and importance at each time. Being first a "political and sexual hero for the lower middle classes" (Bennett and Woollacott 19), and primarily a literary phenomenon, Bond eventually became a Cold-War hero. With time he transformed into a "hero of modernization" (ibid. 19), already being a cinematic character, gaining popularity with the release of *Dr. No*. His popularity was constantly evolving and spreading, as Bond started to be appreciated, copied and advertised worldwide, eventually turning into a popular hero. The final stage of the development, embodied in the ritualization of Bond,

can be associated with its episodic and routinized nature. Being inactive most of the time, Bond is capable of being periodically reactivated, and it can be claimed that the features of the formula are deeply rooted in the social common knowledge. As Bennett and Wollacott (2003) point out, constantly transformed and developed, the figure of James Bond became a mobile signifier, changing accordingly to its times and contemporaneous world. Likewise, this paper distinguishes the moments of the title sequences, which refer to the factors such as the portrayal of women, music trends, technological advancement, symbolism etc.

The paper is structured chronologically, therefore the analysis comprises all the Bond openings ever produced, starting with the first one created in 1962, finishing with the newest film, which had its premiere in 2015. Each analysis starts with a filmic description of the title sequence, followed by the interpretation of the content, most of the time supported by secondary literature. The secondary literature includes accessible literature regarding James Bond films (for example Chapman, Black, Burlingame), but online periodicals and scholarly journals (Eco, Bennett & Woollacott, Blaise) and internet articles and reviews (Booth, Brunell, McAloon) have also been examined. The paper addresses various cultural and political events, as well as analyses aesthetic aspects of the titles, including often present symbolic elements.

In order to acquaint the reader with this cinematic form, the paper begins with detailed information about the title sequences. Facts about the titles are supported by the secondary literature as well, mostly by Stanitzek, Turgut and Matamala, and Orero.

2. Introduction to the Title Sequences

Innumerable female silhouettes, guns, suits, and gadgetry, the quintessence of *Bondness*, are to be found in the short cinematic forms in the beginning of each film, referred to as *title sequences*. Seemingly irrelevant, the opening titles are complex and significant parts of many cinematic productions, such as films or TV shows. They provide consistency, stability and recognition in regards to the certain filmic productions. Their role is multifunctional, as historically they primarily introduced the names of the actors, only to develop into more artistic devices later in the century.

Bednarek (2014: 126) defines title sequences as short cinematic forms that consist of moving images, music and credits. The credits traditionally introduce the name of the film, as well as the list of artists that contributed to the production. Turgut (2012: 583) points out that title sequences can be characterized in two different ways depending on whether they appear at the beginning or the end of the film. The one used in the beginning, which is the subject of my analysis, is known as the opening credits and traditionally consists of the names of the leading actors and the prominent members of the team. It also prepares the audience for the film's content by providing specific atmosphere through visuals and music. At the end of the film, a detailed list of all the members of the film crew is provided, including the technicians and the sponsors. Normally the list is not supported by any visuals, as white titles simply contrast with the black background.

As indicated by Stanitzek (2009: 45), depending on the film, the titles may stand as individual artistic forms or, alternatively, form an integral part of the whole production. In the Bond franchise, both cases are to be found, as sometimes the titles are an extension of the plot, while other times they do not make any references to the film. Bond title sequences often consist of these elements: female forms, exotic settings, special technological effects, musical background, graphic designs. The following chapters investigate and reveal how and why these certain artistic methods were used throughout the decades.

According to Stanitzek (2009: 45), even though titles are a popular technique used to introduce characters, plot, focus, or style, very often the opening credits are

semi-autonomous films within films, which develop their own coherence and structure. The framework is not fixed, though, as the formula frequently differs from one film to another, preserving only the core elements of the production. And so, the distributor's trademark logo is normally followed by the film title, names of the directors and later on, main actors were included. "Title sequences can be seen as a typically cinematic form of a publisher's imprint, indicating who is responsible for the movie, and more importantly, who has rights to ownership, as well as copyright and terms of use" (Stanitzek 49). Certainly though, James Bond's openings are highly appreciated for their visuals and contexts, rather than the economic functions, therefore the focus is put primarily on their aesthetic function. In turn, titles may also set up or refer to the current trends in fashion and art, or simply act as entertainment (ibid. 46).

Another feature of title sequences, according to Pötzsch (2012: 156), is to act as transition between film's interior and exterior, i.e. titles connect audience's reality with the world created in the film. "This interconnection is achieved through the spectator who is positioned by diegetic and extra-diegetic discourses simultaneously, and therefore able to reinforce or subvert one framework with reference to the other" (Pötzsch 156).

As they usually last no longer than the length of a theme song, they are rather short pieces of the cinematic art, thus all the details have a specific purpose and a reason to exist. Over the years, as technological possibilities have been constantly expanding, the titles' visuals have also become more sophisticated, advanced and graphic. Nowadays, as stated by Matamala and Orero (2011: 35), title sequences are analyzed and perceived as art, but that has not always been the case.

Early opening credits, as stated by Matamala and Orero (2011: 36), were rather primitive and uncomplicated, as the director's name and optionally several actors' names were included into a simple frame, just like in one of the first silent movies, *The Birth of a Nation* (1915). Their importance started off with the development of the sound cinema in the 1930s/1940s, as a result of the development of soundtracks. A graphic designer Saul Bass, the author of the title sequences to *Man with the Golden Arm*, was the one who reinvented opening credits. His openings are the classic examples of how important title sequences can be. In *Vertigo* (1958) or *North by Northwest* (1959) kinetic typography was used in the titles, which was a novelty at the time (see

Matamala, and Orero 38). Additionally, as Turgut (2012: 586) reveals, Saul Bass was collaborating with Alfred Hitchcock, Stanley Kubrick, Martin Scorsese and Otto Preminger, and the openings to their movies, which are the “mini-movies” within the films, will be certainly remembered for their innovativeness. As Bass said himself, “I saw that the title was a motivating method for the audience and thus, when the movie actually started the audience would already have established an emotional relationship with the movie” (qtd. in Turgut 586).

The real innovation was seen in the decades of the 1970s and 1980s, due to the technological advancement. Frequently, the titles were influenced, as Matamala and Orero (2011: 39) explain, by the surrealist and pop art of the times. With credits by Dan Perri, *Star Wars* (1977) is a prominent example of how computer development influenced the creation of title credits. Though it was Bob Greenberg who was the first to use digital technology as seen in the opening to *Superman* (1978). (see Matamala, and Orero 39). From the 1990s, with the arrival of the digital revolution, title sequences became an art, with the inclusion of many significant details and a faster pace. An extensive list of credits is traditionally included at the end of each film; therefore, nowadays the titles’ function is mainly aesthetic. Some directors even eliminate the title sequences from their films, for example Christopher Nolan in *Batman Begins* (2005) (ibid. 40).

To exemplify the functions of openings, Turgut (2012: 587) reflects on the title sequence in *Catch Me If You Can* (2002) and its features. Even though the film was created in 2002, its plot starts in 1963, and the opening “stress[es] the fabric of the 1960s (...) in which the story of the movie takes place” (Turgut 586). The titles were created “handmade”, without any pressure from the studio. Instead of using the digital picturing technique, the designers created the images through plastic seals, and then completed them by hand. It belongs to the Saul Bass’ style in regards to its visual and typographical elements. The main theme of the film and the characters are included in the titles, as Frank Abagnale is chased by an FBI agent, Carl Hanratty. This obviously highlights the primary storyline of the film, but secondary storylines from the film are also included in the opening, for example in the cab chase or the girl motive. The Coolvetica font, which was primarily used in the 1970s, was chosen by the designers in

the *Catch Me If You Can* opening, legitimizes the film's contemporaneity.(see Turgut 587).

Nowadays titles are the tools that set the genre and introduce a viewer to the film's atmosphere. They also reveal certain features that will be continued and extended further within the film storyline. Additionally, Matamala and Orero (2011: 36) claim that together with the trailers, director's comments, teasers and other marketing devices, title sequences may be considered as paratexts, and sometimes they are perceived as a promotional material. Generally speaking, paratext is the material that surrounds the main text and therefore creates a certain perception about it. Genette (1991: 268) reveals that each paratext has a positioning that constitutes its relationship to the main text. He also points out that paratexts convey different messages, and so they can implicate an intention or interpretation or be purely informational. Stanitzek (2009: 52) additionally specifies that paratext may be "found close to the text to which they refer," then they are called peritexts, or they can be "located at a greater distance from the text," and then they become epitexts. Tied securely to the text, the title sequence remains a peritext, while, for example, a trailer or a film poster remain within epitexts (see Stanitzek 52).

Title sequences can be diversified in many ways and, except for the technological possibilities of the time, it very often depends on the director what sort of style he adopts in his opening. In accordance with Stanitzek (2009: 45), titles are one of the most imaginative artistic forms, therefore they consist of a high number of various cinematic techniques, such as "live action elements, animations, writing, sound" etc. The simplest titles are the ones imposed on a blank screen, usually contrasting only white and black colors, as in most Woody Allen films. When using images, sometimes they are still, more often though, moving images appear on the screen, usually accompanied by music. Sometimes the moving images are replaced by motion graphics and animations, as in for example *The Pink Panther* (1968), or in the more contemporary cinema *Casino Royale* (2006). (see Matamala, and Orero 42) The music is mainly dependent on the film's genre, as the soundtrack plays a major role in creating the general atmosphere. For example, comedy films would rather use music with a fast pace and beat that releases a happy feeling among the audience (see Turgut 584).

Title sequences, having their golden age mainly in the 1950s and 1960s due to the new technical possibilities and innovative approaches, nevertheless flourished over

the next decades, becoming more and more complex. Today they are often an important part of the narration, as in Bond films.

3. The Cold-War Skeleton (The Story of How Women Ruled the Titles)

1960s

Dr. No

Although the first of the 26 Bond films, *Dr. No* (1962), was highly influential in terms of the Bond's cinematic formula, it did not determine the standards for the title sequences. The famous gun barrel opens the sequence and the James Bond Theme comes out in the background. In *Dr. No*'s title sequence, superimposed on a black background, colorful dots and squares appear on the screen, moving in accordance to the music's pace. Being small in size, the shapes do not intrude, leaving a considerable amount of space for the title credits, which introduce the names of the artists. When the James Bond Theme ends, the second part of the opening title begins. The shapes disappear, now being replaced by the colorful human silhouettes. In the beginning a red contour of a woman emerges on the screen, soon joined by two other dancing silhouettes – a male and a female. The gender of the dancers can be determined by their outfits and body proportions: the two ladies are wearing skirts, whereas the male figure is presented in trousers, and additionally is much more developed in the upper part of his body.

The camera remains still, only the silhouettes are moving to the music. Captured within a medium shot, from their knees up to the shoulders, the silhouettes often come out of the frame because of the dance moves. The dancers' heads appear within the shot only when they bend on their knees during the dance. After several seconds, the silhouettes multiply, now presenting six dancers in a different color tonality – now blue and green. The silhouettes are moving to the rhythm of the Jamaican calypso, which becomes a music motive within the film.

The third part of the sequence starts with another music tune, another Jamaican calypso, to which three blind men stroll within the frame. By following the blind men, the camera now moves horizontally, establishing a panning shot, which moves from left to right. Initially three silhouettes are presented in full through a long shot, though after the cut only the lower part of their body is apparent, i.e. legs, feet and their walking sticks.

In terms of the title sequence formula, in the following Bond films the gun barrel sequence and the title sequence will not be connected (except for *Casino Royale*) and likewise the theme song, individual for each Bond production, will replace the James Bond Theme that appeared in the opening credits to *Dr. No*. The Jamaican rhythms, which accompany the visuals in the second and third part the opening, were inspired by a trip to Jamaica. As Burlingame (2012: 6) describes, Monty Norman, the music composer for *Dr. No*, got an offer from Salzman to join the crew on a trip to that Caribbean island, where the shots were taken. Nevertheless, it was the only time when the three different music motives were introduced in the opening. The following title sequences will be also visually more advanced, as the graphics will serve only as the background, while the fore plan will be occupied either by the female forms or other symbolic objects, which are related to the films' plotline.

The title sequence creator, Maurice Binder, was replaced for the next two projects by Robert Brownjohn. The latter was the originator of the female figures, which undoubtedly, were developed by Binder into a unique and stylistically rich piece of art in the subsequent films of the franchise.

From Russia With Love

In *From Russia With Love* (1963) the opening credits appear on different parts of a female body, superimposed either on her thighs, butt, back, arms or fingers. In one shot, the '007' sign is provocatively placed on the shaking breasts, while in another shot, the 'Sean Connery' title is placed on the dancer's quivering belly.

Low-key lighting dominates the whole sequence, as the actress is backlit. Front lighting is used only for close ups of the dancer's face, highlighting her blue eyes. The camera remains static, while the body moves propel the titles. Except for the

establishing shot, where the woman is presented from a long distance as a whole figure, the remaining shots are eye-level shots, presenting close-ups of certain parts of the body, which then fill the whole frame.

As Ben Radatz, the creator of the titles to *Quantum of Solace*, describes in his article (2012) on the title sequences, Brownjohn's idea to project static titles on a belly dancer's body, came after a lecture where students were passing by the projector.

The belly dancer, dressed up in an exotic bikini, stands as a reference to the film's theme, where East confronts West. Most of the story's plotline is set on the Orient Express, and also in Istanbul, which provides the exotic landscape. The belly dancer who performs as the background for the projected titles, does not resemble any particular character from the film, being rather the metaphor for the oriental character of the film.

To a large extent, the film scenes eroticize women, like for example in the gypsy fight scene, where both women are scantily dressed, showing their bodies, they become objects for Bond and other gypsies to gaze at. As the fight comes round, the low camera angle displays the two female opponents, who soon are going to dip down to the ground. Presented most of the time from a far distance, in one shot a close up of their legs is shown, clearly highlighting their attractiveness. The scene is irrelevant to the rest of the plot, and the particular focus on the women's bodies present them as nothing more significant than erotic objects. Chapman claims that *From Russia With Love* "furthers the voyeuristic tendencies, (...) [as] the act of looking is central to the narration". (Chapman 97) Bond notices Tatiana for the first time through the periscope, and their act of love is later reflected in the mirror. In addition, they are recorded by tourists at the end of the film. The opening credits for the first time extend these voyeuristic inclinations, by placing a female figure in the center of the action.

As Black (2001) points out, Ian Fleming's novel reflects on the current issue of the "East-West espionage, which had arisen from the outbreak of the Cold-War" (Black 28). It includes several spy scares and communism alarms. Istanbul, which is the main setting of the plot, provides esthetically new, exotic possibilities for Fleming's narration, but was also a reflection of contemporaneous British politics. Black (2001: 29) refers to the Baghdad pact from 1955, which was formed between Turkey, Iraq,

Iran, Pakistan, and the United Kingdom, and its main purpose was to maintain peace and security in the Middle East region.

Goldfinger

The female form from the title sequence to *Goldfinger* (1964) is painted gold during the whole sequence and, similarly to *From Russia*, here the woman's body is also fragmented, as only the close-ups of palms, arms, legs etc. occur. In the beginning the camera remains static, as does the body. Selected shots from the film are superimposed on the body surface, standing for the active element of the sequence. The background is again black and the model's body is lit from behind, which causes a dark, dimmed scenery. Instead of being screened on the female's body, in *Goldfinger* the credits are superimposed on the remaining space within the frame.

The penultimate shot is the only tracking shot within the sequence, as it presents a full female body through medium close-ups. The camera starts with portraying the woman's head, moving towards her breasts, belly, and eventually bent legs. She lies down on the ground, and superimposed fire flames are burning on her skin.

Brownjohn plays with the visuals, for example by imposing the changing license plate on the woman's mouth, or when the golf ball rolls down to the female figure's cleavage. Interestingly, not only characters such as Bond, Pussy, Goldfinger, or Oddjob are screened, but also imposed are the scenes with a helicopter, a plane, cars and other gadgetry that are part of the film.

In *Goldfinger*, Robert Brownjohn enriched the title sequence by intensifying the relationship between the opening credits and the film's plotline. The woman painted gold is an obvious reference to Jill, a character from *Goldfinger*, who works as an assistant of the titular enemy. In a scene, Bond seduces the girl, and shortly afterwards, they are both punished. Luckily for Bond, he only gets knocked down, sadly for Jill, she suffocates after being painted gold. When found by Bond, she is still in bed, revealing, as Chapman (1999: 103) suggests, "the disturbing undertones of necrophilia," as the dead, half-naked corpse is presented in a seductive way.

Booth (2013) claims that the golden paint symbolizes luxury, wealth and elegance; therefore the female figure is objectified to an ornament. This image also

connotes “woman-as-possession,” as the value of gold has been appreciated since ancient times, and its control equals a high social status and a wealthy life. Additionally, as Gibbs (2002) points out, “color is an important expressive element for film-makers, and is often mobilized by means of costume, which has created the advantage of a direct association with a particular character.” (Gibbs 8) As mentioned before, that association is clearly visible, as the model from the sequence resembles the protagonist.

In the time of *Goldfinger*’s production, the women’s position was still problematic, though the feminist movement had already started to flourish. In 1963 Betty Friedan’s book *The Feminine Mystique* spread the spirit of liberation, and, as pointed out in *Jewish Women's Archive*, this date symbolically starts the second-wave of feminism. The book discusses the life of unhappy housewives in the United States in the 1950s and early 1960s, and simultaneously opens the dialogue about women’s limited position in society. Additionally, when the Bond franchise started in the 1960s, Britain was going through social changes that promoted more hedonistic and liberated behaviors. According to Chapman (1999: 115), more *swinging* lifestyle was expressed through the label of “Swinging London”, which took its name from the article in *Time* in 1966. In regards to women, emphasis was put on their youth, sex appeal, as well as the loosened fashion customs, such as the popularity of the mini-skirt. Likewise, the new way of life was focused on openness in sexual relationships, which were related to the popularity of the hippie lifestyle, but became attainable also due to the launch of the contraceptive pill. On the other hand, this sexual freedom that women obtained is a reflection of what men aim for anyway, and therefore is again a male-oriented structure of social norms (see Chapman 115-118).

Thunderball

The *Thunderball* (1965) opening multiply the female forms, presenting not one, not two, not even three, but plenty of silhouettes, diving provocatively into the water. Assuming that Bond reflects the times of its creation, here, I would argue, the multitude of girls represent the loosened sexual behavior of “Swinging London.”

The female silhouette curving against the watery background, her long hair, waving under the sea level, and above all Tom Jones' powerful voice, is how the *Thunderball*'s title sequence begins, standing for a classy Maurice Binder opening. Unlike in the previous openings, here the background remains colored (violet, blue, red and green), but the female silhouettes are completely black. The camera angle seems to be static throughout the whole sequence, only the position of the divers changes, sometimes being far away, and therefore their whole bodies stay within the frame, a moment later coming closer to the camera, then presented only fragmentally. The notion of undressing the girls was groundbreaking, as for the first time they were all presented fully nude. Also for the first time the motive of danger occurs, as seen by the female divers being chased by their male counterparts. Additionally, never before (though many times later) had the motive of fire appeared.

You Only Live Twice

The second half of the 1960s brought *You Only Live Twice* (1967), the fifth Bond film with Sean Connery starring as the main protagonist. The title begins with a graphic design which, depending on a shot, resembles either a Japanese fan or a chrysanthemum. When the camera zooms out from the pattern, a close-up of the Japanese girl's face occurs, but very soon it fades out in a dark background. After the cut, behind the graphics, the lava and the erupting volcano are displayed. Sometimes the images are interwoven with a close-up of the Japanese woman's face, though the picture is bleak because of the steam and smoke which prevail in the first plan. Within the sequence, the silhouettes of the Japanese women appear, but unlike the faces, these are completely black. One of them, presented through a medium close shot, keeps her hands together, while bowing by lowering her torso about 45 degrees. The silhouette zooms in and out, her color changes from black to red and her clasped hands are replaced with a fan. Towards the end of the sequence, there are four geisha girls' black silhouettes, whose bodies are visible from the waist up to the heads. One of the girls' nipples is noticeable, which is the only erotic moment within the whole sequence.

The women in the title sequence are not eroticized, as they are presented mostly through either close-ups or medium close-ups, i.e. only their faces and shoulders are displayed. Full silhouettes are all in black and without any specific contours of their

bodies (except for one nipple). The impact in the opening is mostly due to the symbolism, i.e. portrayal of the East, which is the important setting throughout the plot.

According to Japan National Tourism Organization, which is a tourism-related organization promoting Japan, the Japanese bow expresses appreciation and respect towards the person being bowed to. The lower someone bends from his waist, the more respect and appreciation is shown. Though, as pointed out on the JNTO official website, clasping hands, according to Japanese etiquette, is a gesture used before and after eating.

The theme of orientalism reoccurs in the titles for a second time, having been already mentioned in regard to *From Russia With Love*, Black (2001: 3) suggests that after World War II, “postwar Britain was still the major imperial power,” even though the limited decolonization of India, Pakistan, Burma, Ceylon and Palestine took place. Interestingly though, as he points out, none of the countries that previously gained independence from Britain were among the settings of Ian Fleming’s novels. *You Only Live Twice* was set in Japan, where, according to Black (2001:60) Fleming traveled in 1959 and 1962. In Tokyo he visited a geisha house, a Japanese soothsayer, as well as a judo academy. Black (2001: 61) also claims that the novel reflects the British decline of the times, as the empire was shrinking and the contemporaneous politics, especially of John Profumo – the minister of war – was incompetent and dishonest. Faithful to the novel was the cinematic Japanese setting of *You Only Live Twice*, although the film focused its plot on different aspects. The film’s main scope is to present the future threats rather than the historical past. Osato Chemical and Engineering Co. Ltd. is a large company, a symbol of the modern power, with its headquarters in Japan. It can be taken as a representation of the threat from the Japanese developing industry (see Black 123).

On Her Majesty’s Secret Service

The opening to *On Her Majesty’s Secret Service* (1969) begins with an hourglass, superimposed on a blue background. Bond is running towards it, at first going around the camera on the left, then in a slightly slow motion, moving ahead, simultaneously becoming a progressively smaller silhouette. Eventually the hourglass fades away together with Bond’s silhouette and they are both replaced with another

hourglass, this time a sharply contoured one, filled with a motive of the Union Jack. The crown dignifies the top of it. The hourglass is accompanied by two nude female guardians and a goddess who bears a trident and a shield. After the cut, Bond is hanging on the giant clock's hands, which are turning counter-clockwise. Within the frame a lot is going on, the camera is zoomed in and out frequently, causing a dynamic sequence of images. Another hourglass appears on the screen, placed in the middle of the frame, and this time its surface is covered with images of the protagonists from previous productions (such as Ursula Andress, or another one of Bond's ex-girlfriends or enemies). For a moment a silhouette of a woman slips in through the glass, gliding up and down. Her body is only partially portrayed, as in the beginning her legs appear on the screen, then the contours of her torso, to eventually reveal her head and long wavy hair. The silhouette is black, therefore no further features can be discussed.

In the following shots the motive of the hourglass and the silhouetted female forms both multiply. The visuals are changing in fast motion, the hourglass turns into female silhouettes, and the latter proliferate within the frame. In the beginning these female shades are usually presented through close-ups but then, as the camera zooms out, the silhouettes drift away, becoming progressively smaller and presented as a whole.

The opening to *On Her Majesty's Secret Service* abounds with symbolism. First of all, the hourglass refers to the issue of time, which is an important matter in the film. For example, the portrayal of Bond hanging on an hour-glass, as Chapman (1999: 141) suggests, signifies Britain running out of time but can also be more metaphoric and illustrate Bond's desire to save Tracy's life, by turning back time. The scene in which the previous characters are placed in the hourglass makes a reference to the passing of time, simultaneously highlighting the continuity of Bond franchise. The viewer's attention is intensively brought to the fact that he/she is watching another Bond film (presumably it is a deliberate effort, as Sean Connery is replaced for the first time in the role of James Bond). The hourglass resembles at times also a Martini glass, which is one of Bond's signifiers, and therefore another symbolic element of the opening. Additionally, the erupting volcanoes, which are gushing out lava, may resemble men's ejaculation and, by extension, Bond's potency.

Bond, who in the films is always highly associated with Britain and Britishness, for the first time is also so explicitly connected to the Union Jack motive in the titles. As Stock points out, “the Union Jack designates geo-political areas of historical significance to the United Kingdom, identifying remaining protectorates, dependencies and in many cases former colonies” (in Lindner 225). Bond therefore signifies the superiority of the United Kingdom, whose national pride was rising in the 1960s. Being in the spotlight of the cultural changes, British bands such as The Beatles, The Rolling Stones, or The Who, contribute to the cultural revolution of the times. They became internationally known and appreciated, giving Great Britain a feeling of pride, due to their contribution to the counterculture’s development. Additionally, in 1966, for the first time in history, England won the FIFA World Cup. Such a success integrates the nation and builds up the sense of community and unity, which further on results in spreading the national pride.

Additionally, the goddess, as described above, from the opening, stands for a goddess of Britannia, who is a personification of Britain. According to Chapman (1999), the female “figure of Britannia is a visual representation of the ideology of national identity constructed by the film (in which the Queen is symbolically at the head of things)” (Chapman 141). Considering the patriotic plotline, the film’s title, as well as the symbolic meaning of the silhouette’s apparel, the female forms stand more as a signifier of Britain, rather than as an object of Bond’s or the viewer’s desire. Therefore, the female silhouettes mirror the patriotic atmosphere of the film, leaving the flirting spirit of Bond far behind. For the first time the Britishness and the national pride are so explicitly portrayed in the title sequence (it was already displayed in the films, though), and I would argue that it also indicates a rise of importance of opening credits.

1970s

The 1970s was a decade of political upheavals, space discoveries, women’s liberation, as well as one of electronic and technological advancements. It was a time of global cultural changes, as for example within the music industry, where many iconic artists proliferated. Inspired by the ongoing wars and cosmic conquests, also the film industry experienced its renaissance, creating films that remain the classic Hollywood

examples to this day. As Brick (2012: 1537) describes, the 1970s was “the pivot of change” and certainly its impact is also visible within the Bond formula.

Diamonds Are Forever

In order to create an intertextual context, i.e. a connection between the other Bond films, *Diamonds Are Forever* (1971) title sequence opens with Blofeld’s white cat, whose eye transforms into a diamond. The cat vanishes among the new shapes that emerge on the screen. The diamond zooms out and becomes smaller, then eventually pops into the female hands. The next shot, which simultaneously through a title credit introduces Sean Connery as the main actor, presents a faceless woman, whose pubic area is decorated with a diamond necklace. First, the woman is presented through a long shot, then the camera zooms in and another diamond is revealed. Collaterally to that scene, on the left side of the frame, a female hand, decorated also with a shiny chain, keeps a gun pointed towards the diamond described above. The visuals smoothly cross with each other, as now the jewel turns into another one, this time embellishing the woman’s face. The shot starts with an extreme close-up of the diamond and the woman’s eye, and then the camera zooms out and shows that only one part of the female’s face is backlit from the side.

The motive of Blofeld’s cat returns, this time presenting him also with a diamond chain on his neck. The animal slips through the woman’s legs, the latter shown through a very close shot. The concept of the sequence is to transform one diamond into the next, each time displaying them on different parts of a female body. The low-key lighting dominates throughout the whole title sequence, only partly illuminating certain objects.

Towards the end of the sequence, the traditional black-silhouetted female forms appear. They are then presented fully, through an extremely long shot. Their main activity is taking care of a huge diamond, certainly bigger than the silhouettes themselves. The silhouettes are usually backlit or side-lit, revealing only the contours of their bodies.

Women in the title sequence appear again in full nude, though, just like in *On Her Majesty’s Secret Service*, instead of the body, other ‘objects’ are put in the spotlight. The diamonds play a significant role for the opening, simultaneously

introducing a viewer to the film's plotline. Additionally, the title sequence to *Diamonds* introduces a new concept of a girl. Just like Tiffany Case, who is the female protagonist in the film, the female forms in the opening act unemotionally, and their interest is oriented towards material goods only.

Diamonds, the first opening of the 1970s, is surely a turning point in the history of titles, as it introduces the motive of a gun, which will be replicated over and over again. Women become armed and therefore dangerous, which highly contrasts with the naivety of their portrayal in the 1960s. This shift is very likely to be related to a new concept in the storyline, which replaces Felix Leitner, an American ally CIA agent, with a Bond girl, the latter representing American interests. However, the motive of the gun is not only related to arming women, as it may appear at first sight. As stated by Miller (in Lindner 2003: 234), the phallus represents power and its closest signifier is a penis. Castration anxiety and the formation of the superego are both associated with the phallic power. Throughout the years, women were perceived as incomplete due to the lack of penis, which consequently constructed one of the many social inadequacies. Miller (in Lindner 2003: 239) claims that the Bond franchise uses a penis for entertainment reasons. For example in *Goldfinger*, after a girl's question, "Why do you always wear that thing?" in reference to his shoulder holster, he replies that he has "a slight inferiority complex".(ibid. 239). The gun signifies the phallus in many Bond's moments. According to Miller (ibid. 243), that is a deliberate play, which symbolizes virility, but also creates excitement and anxiety.

The idea that guns are an extension of Bond's potency becomes widespread as a result of popularization of Freudian psychoanalytical theory. As Freud writes in *The Interpretation of Dreams*, "All elongated objects, sticks, tree-trunks, umbrellas (on account of the opening, which might be likened to an erection), all sharp and elongated weapons, knives, daggers, and pikes, represent the male member." According to Freud, even though the dreams are personal rather than universal, the objects such as guns, hammers, swords, ploughshares are universal signifiers for male genitals. In female-oriented title sequences (or at least female-oriented until the appearance of Daniel Craig in Bond role), weapons signalize the presence of a male hero in the formula, and therefore make the image complete.

On the other hand, in the days when bombing, assassination, acts of violence and terrorism are a huge threat to society, weapons are not exactly the facilities that deliver a sense of comfort and safety. In the wrong hands, they do more harm than good. Furthermore, Great Britain's Firearms legislation is said to be one of the most tight gun control laws in the world:

Handguns are prohibited weapons and require special permission. Firearms and shotguns require a certificate from the police for ownership, and a number of criteria must be met, including that the applicant has a good reason to possess the requested weapon (Feikert-Ahalt 2013).

Several shooting massacres in Great Britain, among them the Hungerford massacre (1987), Dunblane massacre (1996), and Cumbria shooting (2010), have led not only to the constant extension of restrictions in law, but also to a certain sense of inconvenience in regard to weaponry. Above all, as stated in Levitz's (2015) article, according to CRS (Congressional Research Service), from the 1970s the number of victims of mass shootings has been growing steadily.

Still, is the same feeling of insecurity present while watching Bond's titles, which, from *Diamonds* on, consist of plenty of guns' images? The fact is, when the politics of killing in the film is legitimately justified by the storyline, the fear and the condemnation do not play a role. As stated by Black (2001: 97), usually Bond's mission is necessary for the world's situation, and therefore the use of guns is required. Even if M's authority is undermined by Bond, the audience nevertheless trusts him to make the right decisions. Chapman (1999: 174) points out that, for example in *The Man with the Golden Gun*, Bond's sense of rationality is contrasted with Scaramanga. Bond says, "When I kill it's on the specific orders of my government, and those I kill are themselves killers" (qtd. in Chapman 174).

Diamonds, created in the beginning of the 1970s, contributed significantly to the formula of the titles by adding new elements, such as the motive of guns. Nevertheless, Bond seemed to be a relict, an old-fashion figure in comparison to other counterculture figures of the times. Even though *Diamonds* may seem to be a fresh start of the decade, the next film, *Live and Let Die*, is an explicit example that Bond became obsolescent in terms of negotiating contemporaneity.

Live and Let Die

The title sequence to *Live and Let Die* (1973) introduces the black race for the first time in the history of Bond openings. The establishing shot presents images of fire, whilst from behind, an African-American woman is surfacing. Unlike the previous female forms, in *Live* the woman is rather chubby, her dark hair is cut short, and her naked body is covered only with African jewelry. She is placed in the middle of an action shot, while the flames are burning in front of her. The camera slowly zooms in, until she is presented from her breasts to the top of her head. This image interchanges by means of cross-cutting with two other African-American women, pointing a gun at one another, the latter holding her hands in a gesture of surrender. Both figures are embellished with African ornaments. These two figures also remain static, and only after a moment, does the camera zoom in on the woman on the left, closing up the gun. Suddenly the first woman appears again on the screen, though now only her head remains within the frame. The image is not big, as the face occupies only around one tenth of the screen. Her face and goggled eyes burst into flames and the static figure is replaced with an image of a skull. Then the music's pace accelerates as do the visuals, now presenting flames burning in a very fast motion, while in front, a female silhouette is curving, though at a slower pace. The silhouette is most certainly nude, her hair is short, and she is presented through a long distance shot, as her whole body easily remains within the frame.

Being accused of racism, the title sequence can also be easily accused of sexism, as white female forms are not presented in a more positive manner either. As the song's pace accelerates, white hands appear on the screen, helplessly waving, as if they are looking for help. The scene imitates the setting on fire, and even though the viewer does not see the whole bodies, presumably women are burning into the flames, trying to escape the fire. The hands multiply, and eventually there are three pairs of female arms, some backlit with a blue light, others with red and green.

Meanwhile, a new African-American female form appears, acting steadily according to, now slower again, music's pace. She stands still, letting the camera track her body. The scene starts with a close-up of the middle part of the body, i.e. from the pubic area, up to the neck. Later, the sight widens, as now also her face is shown. Just like before, the woman is nude, covered only with decorative paintings on her body.

After the cut, the female silhouette appears, again waving her hands, as if in need. Now not only the hands are within the frame, but also half of her body, as the medium shot is used. Afterwards, the static black woman's face appears again, the camera is slowly moving towards it. The low-key lightning traditionally dominates within the sequence, therefore only the face is visible, as if it emerges from the darkness. When Paul McCartney sings again "So live and let die," the face once again turns into a red skull on fire.

The title sequence ends with a white woman who is caught by, disproportionately big, silhouetted hands.

The above-described portrayal is obviously related to the film plot, which touches on voodoo imagery. Most of the black characters are working to oppose Bond; therefore Binder's titles are simply the plotline extension. In terms of the female portrayal, the decade of the 1970s the feminist movement was already in its advanced stage. At that time, women were demanding to be treated fairly and equally. Inequality shown in *Live* is two-dimensional. Primarily, the inequality between women of two races is displayed, as Black is presented as slightly backward, uncivilized, evil and naïve, and White as helpless, incapable, and man-dependent. On the second level of analysis, women of both races are opposed to men (who are not present in the titles, not even through the symbolism), who are the civilized ones, being able to disembarass the women in need.

There were several streams of thought during the second wave of the feminist movement. As Brunell (2016) describes, some of them, like the liberal one, were focused on pragmatic actions, i.e. on governmental and institutional levels. For instance, their goal was to increase women's access to the labor market on an equal level. Other feminists' actions were focused rather on reshaping society and its patriarchal character. They sought to create a society, which does not exist within the frames of hierarchy, bias and inequality. As the 1970s was still a fresh period for race equality and frequently black women did not identify themselves with the White feminist movement. In their eyes, white women were the same oppressors as white men (see Brunell 2016). Even though the representation of women in *Live*'s title sequence is a relatively faithful reflection of the contemporaneous reality, it is politically incorrect and quite backwards in terms of its times when analyzed from the political and social perspective.

Violence as a film's necessity, appreciated in the beginning of the 1960s, according to Chapman (1999: 146), became an outdated device by the end of the decade. The brutality of events related to the Civil Rights Movement, such as the assassination of Martin Luther King, or Robert Kennedy, led to the softening of brutality in Hollywood. Also in the light of the Vietnam War, and the multiplicity of useless deaths, *Live*'s burning skulls and exploding fire flames seem inappropriate.

In terms of race, *Live* still operates within the doctrine 'separate but equal', which in practice led to the racial segregation, but in theory did not violate the Fourteenth Amendment, which guaranteed equal treatment to all citizens of the United States. As described above, African-American women in the titles are differentiated from the white actresses, and by making reference to the film, in which black people were mostly villains and voodoo-believers, they are also portrayed as uncivilized people. This exotic portrayal may be on the one hand understood as a manifestation of racism, while on the other hand, according to some critics, including Chapman (1999: 164), it is a strategy of topicality, which makes reference to the Blaxploitation –a movement in film very popular at that time. Unlike earlier films that involved the presence of black actors, the Blaxploitation films were made with African-American actors and for the black audience primarily. Among the films in this genre, very popular were films such as *Shaft* (1971), *Superfly* (1972), or *Slaughter* (1972). These films refined the Blaxploitation formula, at the same time being a very lucrative business. For instance *Shaft* grossed \$11 million at the box office, having a production budget of only \$1.2 million.

"From 1971 through 1974, (...), white-owned distribution companies released on average of fifteen films per year, up to one-fourth of all films in production, featuring Blacks as strong, sexy characters, frequently at war with traditional Euro-American norms" (Rhines 44). The black characters were still highly sexualized, i.e. men portrayed as very potent, and women as seductive. Rhines (2000: 45) points out that the film industry was still controlled by white filmmakers at that time, therefore the Blaxploitation did not change the point of view, rather created so called "Black-oriented films."

Unlike Blaxploitation films, *Live* does not break the existing stereotypes about black people. On the contrary, they are shown rather in a negative light. Women in the

titles, usually described as sexy, do not demonstrate any sex appeal in *Live*. African-American women are still set in the old standards, being portrayed as de-sexualized and wild. And that is a surprising fact, considering Bond's usual adequacy in terms of his relationship to contemporary events. After all, *Live*'s year of production (1973), almost converges with the 10-year-anniversary of the Civil Rights Act in the U.S. (1964). Nevertheless, a way to truly abolish racial segregation was long and twisty. First movements started already in the mid-1950s. Symbolically, Rosa Parks was the heroine who pulled the trigger to start the Civil Rights Movement, by refusing to give her seat on a bus to a white man. It caused a series of sit-ins, boycotts and marches across the United States. Living within the "Jim Crow" law, i.e. in the system where black and white people were separated, the African-American part of society was still treated as inferior. In order to fight with such segregation, many organizations (NAACP, CORE, PUSH), but also individuals (Martin Luther King, Rosa Parks), have fought against racial prejudices and law restrictions. A year after the Civil Rights Act, which outlawed "(...) any preference, limitation, specification, or discrimination, based on race, color, religion, sex, or national origin." (Transcript of Civil Rights Act (1964)), the Voting Rights Act came into existence, and it additionally banned racial discrimination in voting.

Obviously all the changes in law did not have an immediate impact on society's way of thinking. Being considered as inferior for decades, from one day to another, black people could not gain a higher status and appreciation, especially in the southern states of the United States. Erica Berry (2009) calls attention to the fact that in Hollywood, the 1960s was already a decade when more positive attributes were added to the African-Americans in film. Nevertheless, their level of intelligence was still undermined. Frequently, their physical abilities were more likely to be displayed, being portrayed as over-sexualized, or in some cases also de-sexualized.

The Man with the Golden Gun

The opening to the next Bond film *The Man with the Golden Gun* (1974) is created mostly through the reflections on the water, in which the images of the silhouettes are frequently blurred. The establishing shot presents a close-up of an Asian woman, visible through a watery reflection, who is slightly backlit only on her face. The

motive of race is not repeated further in the title sequence. The next shot is a static portrayal of a gun, which is held by a man's hand. Other parts of the male body are not presented to the viewer. The titles appear in front of the gun barrel, as if they were fired by the weapon. A very bleak image of a silhouette emerges in the background, but just like in the following shots, the women are blurred because of the moving water. When the music pace slows down, another gun appears, now held by a female hand. In terms of images reception, the watery surface is now even more disturbing, as the rain-drops are falling down on the surface. After the music accelerates again, a dancing female silhouette appears, first presented through a medium close-up, soon, however, only her curving hips occupy the frame. The nude silhouette dances vividly, being the only form in the sequence that brings more action. The images are repetitive, as the next scene portrays a golden gun held by a male hand, only now it enters the frame from the right side. A static image of a woman, illuminated with blue light, fills in the background. That figure remains in the sequence until the end, being once interwoven with the gun's close-up, in which a female hand inches gently towards the gun barrel.

The appearance of the Asian woman is related to the plotline of the story, which is moved to the Far East, i.e. Macao, Hong Kong and Thailand. The titular golden gun appears several times, standing again for a masculine element in the formula. Chapman (1999: 175) suggests that the song lyrics can be understood ambiguously, again referring to Bond's potency and sexuality. The song performer Lulu, sings "He has a powerful weapon, he charges a million a shot."

The binary oppositions are also displayed through the appearance of water and fire, which are two opposing forces of nature. The colors play with these images, as mostly red and blue lights dominate within the sequence.

Unlike in other Bond's openings, in *The Man*, the title sequence does not touch on the film's plotline. Having the two main lines of narrative, one focused on the relationship between Bond and Scaramanga, the other one related to the solar energy theme, Maurice Binder's opening is relatively flat, portraying only the golden gun itself and the water reflections of women. It also does not make any references to the *kung-fu* craze of the times. According to Chapman (1999: 176), the cinema of the 1960s worshiped Martial-arts, which emerged in Hong Kong or Taiwan, and the athlete Bruce Lee became a hero of the decade, starring in films such as *The Big Boss*, or *Fist of Fury*.

However, *The Man*'s plotline slightly touches on the *kung-fu* craze, by placing Bond on a mission in the Far East, where he finds himself in a karate school. Nevertheless, this time the title sequence does not make any references to that motive.

The Spy Who Loved Me

All the quintessential elements of Binder's opening sequences are to be found in *The Spy Who Loved Me* (1977), another Roger Moore Bond film. As the actor's appearance in the film franchise was already grounded by the end of the decade, for the first time he performed in the titles, together with the usual female forms. Worth mentioning is the link and the smooth transition between the pre-title sequence and the title sequence itself. After being chased by the Russian agents, Bond skis off the cliff, free falls for 20 seconds, and eventually pulls the lever to his Union Jack parachute. His silhouette is then caught by female hands and placed into the title sequence. Three elements remain within the establishing frame; there are the hands, around which two silhouettes, a female and a Bond one, are trampolining. A big disproportion between these elements is visible, as the hands are more or less the same size as the silhouettes. Both the girl and Bond have guns in their hands, as they jump in slow motion. A blue color dominates the background. In the next shot, Roger Moor is now clearly visible, as his silhouette looks more human.

Suddenly, the color scheme changes, and the background becomes filled with red. A close-up of a gun, held by a female hand appears, shortly being touched by another hand, presumably a male hand. As the camera zooms out, the speculations turn out to be true, as the hands' "owners" are Bond and a girl, the latter wearing an ushanka-hat. A stylized Russian female agent is, therefore getting unarmed by Bond, as he seduces her and they kiss, a Union Jack flag displayed in the background. The next shots interchange the three different images: an extreme long shot of a woman doing acrobatic moves, a close-up of a pointed gun, and an extreme close-up of Bond's eye. Also the fully black silhouettes are mixed with more visible ones, in which the face actually confirms it is Roger Moore.

In very slow motion, the female forms and Roger Moore's silhouette are trampolining throughout the sequence, doing saltos and acrobatic moves around the gun barrels (the latter performed by the female forms). Disproportions occur most of the

time, as women multiply in the frame, at the same time being presented in extremely different sizes. For example they dance around the gun barrels, which are held by considerably bigger silhouettes.

The camera remains static for the entire shot, only the silhouettes come and go, which are followed by the spotlight, which changes the colors. The lighting is, as usual, red, blue or green, contrasted with a black background.

Highly appreciated for its song and the classy visuals, *The Spy Who Loved Me* opening sequence, can be nonetheless ambiguously interpreted from the feminine point of view. On the one hand, women become more than just eye-catching pearls. Instead they are armed soldiers who have a mission to complete. As Chapman (1999: 187) points out, in regards to the plotline, *The Spy* opens a new chapter in the characters' relationships. From now on, it will be Bond-Bond girl relation, rather than Bond-villain struggle. In the previous films, Bond's professional counterparts were villains, while in *The Spy* this role is attached to a female character – Major Anya Amasova (played by Barbara Bach). The following films of the franchise will offer slightly more blank portrayals of the villains, and more vivid female characters.

In the title sequence, many nude and slim silhouettes attempt to assassinate Bond, but he disarms them, using only his personality as counterattack. The most profound demonstration of his control over women's behavior is portrayed in the scene with a group of female soldiers, who first march in a line, but shortly after they crumble, being lightly pushed by Bond. Before he realizes these are female soldiers, he jumps into the frame with his gun pointed at them. Shortly after he notices these are women, he puts his arm down and decides to approach them without any weapon.

Yet, as all big changes, the female release from the framed, sexualized portrayal in the titles, comes in small steps as well. Being still professionally and sexually subordinate to Bond, Bach's character is not exactly a representation of the feminist ideals. At the end of the film, Anya holds a gun barrel pointed towards Bond, only to discover her feelings for him are too strong to take a final shot. Right after Anya says, "The mission is over, Commander," the cork of the champagne, which Bond holds in his hands, pops off. Anya smiles, and Bond starts his seduction, by stating, "In my country, Major, the condemned man is usually allowed a final request." Anya then grants the request and, according to Bond's suggestion, they both get out of the wet

clothes. This scene is slightly simplified and reflected in the titles, which is already described above. Such portrayal lets us think that Anya is dependent on Bond, not being able to make her own decision. Furthermore, as most women in the franchise, she is unable to resist his charm and sexuality. Even though Bach's protagonist is claimed to be one of the best Bond's girls (presumably to a large extent due to her appearance), she is still far from being a 'feminist' heroine, and so are the forms in the title sequence.

Moonraker

Produced at the end of the 1970s, *Moonraker* (1979) closes the decade, being one of the most contemporaneous Bond films, relevant to the times of its production. Nevertheless, in terms of the female forms, the formula is very similar to the one in *The Spy*. Roger Moore is set again in the opening credits and his static silhouette, which spins around its own axis and then hits the net, opens the sequence. Shown through the close-up, his hips fill in the middle of the frame, and then female forms, silhouettes of umbrella and bicycles are falling from above on both sides of the frame. After the cut, Moore is again pinned to the parachute, just like in *The Spy*. The dark color scheme dominates, with black and blue tones in the background. In the next shot, the Moon is placed on the blue background, which now clearly indicates the sky. There is the traditional smoke and steam, in this sequence reminiscent of the clouds. The Moon stays in the middle of the frame, which is shortly joined by female silhouettes that fly around it.

After the cut, a close-up of a female eye appears on the screen. As the camera zooms out, it reveals the rest of the model's face, who is spinning around. When she is visible through a medium close-up, i.e. with her shoulders and the face, the image shrinks into a small circle, providing a smooth transition to the next shot. The Earth fills now the frame and another female form appears on the screen. Binder decided to keep women's anonymity most of the time, as the face close-up is presented in one shot only. Female forms are jumping, flying, trampolining within the zero-gravity space, traditionally preserving their flawless body figure and long hair. Everything happens in the space, with shots of the Earth or the Moon in the background.

The most significant and symbolically rich motive within the opening is presented through one of the female forms (unidentified, black, nude silhouette) that

flies over the clouds with her hands stretched ahead, clearly connoting the figure of Superman. The latter had made his debut on the big screen a year earlier, spreading his image of a pop-icon and gaining popularity even more than during the comic books' era. The colors of the girl's body change, since in the beginning she was a black silhouette, then being lightened up with red and blue colors.

This image of a powerful, flying and nude woman is yet contrasted with Bond, who needs a parachute to be able to fly. Obviously the comparison to Superman occurs also due to the film plotline, the action of which takes place in space. However, from the feminist point of view, such analogy cannot be omitted. Superman represents the ethical American Dream in terms of justice, strength and moral integrity:

Superman is not from Earth; he arrived here as a youth from the planet Krypton. Growing up on Earth, Superman finds he is gifted with superhuman powers. His strength is practically unlimited. He can fly through space at the speed of light and when he surpasses that speed, he breaks through the time barrier and can transfer himself to other epochs. With no more than the pressure of his hands he can subject coal to the temperature required to change it into diamond; in a matter of seconds at super-sonic speed, he can fell an entire forest, make lumber from trees and construct a ship or a town; he can bore through mountains, lift ocean liners, destroy or construct dams; his x-ray vision allows him to see through any object to almost unlimited distances, and to melt metal objects at a glance; his super-hearing puts him in extremely advantageous situations permitting him to tune in on conversations however far away. He is kind, handsome, modest, and helpful; his life is dedicated to the battle against the forces of evil and the police find him an untiring collaborator (Eco and Chilton 14).

Being then compared to the above description of a superhero, female form in the *Moonraker's* title sequence is for the first time truly empowered, being not only an eye-candy, but also an influential figure. In his article, Eco (1972) additionally points out that Superman's figure has his alter-ego in "real life", which actually makes him an accessible character, in terms of self-identification. Clark Kent, who – just like the average reader – is fearful and awkward every now and then, also not overly intelligent, works as a journalist, and experiences the troubles of everyday life. In parallel, the *Superwoman* in *Moonraker's* opening, can stand for an average woman, who struggles with the patriarchal structure of society, being perceived as the one with lower status and lesser intelligence, but in fact possessing super powers.

In relation to the film's storyline, the figure of a *Superwoman* undoubtedly connotes Dr. Holly Goodhead, who possesses an important skill of piloting a space

shuttle. For the first time in history, Bond would not be able to accomplish a mission without a female protagonist, as she is capable of doing something that he cannot.

In the decade, when space fascination became fashionable and the world's most powerful countries were outracing themselves in space conquest achievements, the world of James Bond could not afford to be backwards. According to the trends, and only two years after the first *Star Wars* film (1977), the American space shuttle on loan to the British, disappears, and Bond is ordered to investigate the case in *Moonraker*. Being one of the most abstract Bond plots, it nevertheless, according to Black, reflects the anxieties of the decade. The threat of biological attack did exist, as later, in the 1990s, revealed the Soviet physician and microbiologist, Kanatjan Alibekov. He claimed that, "the Soviet Union prepared anthrax and smallpox and plague virus cultures that would have been delivered by intercontinental ballistic missile warheads at several days' notice in the 1980s" (Black 140).

Furthermore, as Black (2001:140) points out, the idea of Drax's space station was based on the American Skylab, which was launched and operated by NASA, and was the United States' first space station. It went into operation in 1973. In order to create "science fact, not science fiction," the film producers based their ideas on NASA advisers' suggestions, striving to create a space station as faithful to reality as possible.

Not only was the Skylab launch a space phenomenon of the decade, but the 1970s in general were successful in terms of universe excursions. Some close-ups of the planets were made (Jupiter, and then Mercury), also in 1977 Voyager 1 and 2 were launched – so far the most distant man-made objects in the Universe.

1980s

For Your Eyes Only

The first title sequence of the 1980s, to *For Your Eyes Only* (1981), still remains within the Binder's formula, which abounds with water images, slender silhouetted female forms, and guns. Once again presented by Roger Moore, the Bond silhouette opens the title sequence, being displayed on a watery background. Female hands scramble on his silhouette to eventually reveal the face of a woman – Sheena Easton,

the theme song's vocalist. Not only is it the first time when a singer has appeared in the titles, it is also the last time it will ever happen, presumably due to a final effect, not enthusiastically received by critics, including Booth (2013).

Interestingly enough, the theme song for *For Your Eyes Only* was not written by John Barry, as in the previous productions. According to Burlingame (2012: 147), in the early 1980s his schedule was full of other projects, therefore Barry suggested Bill Conti as his replacement. This American composer's music to *Rocky* had received not only worldwide recognition but also an Academy Awards nomination, thus he seemed a perfect match for the Bond catchy tunes. Many years later, Conti said that "[He] wanted Barbara Streisand to write the lyrics, and Donna Summer to sing it" (Burlingame 147). As Streisand was also busy doing *Yentl*, Conti finally settled on Sheena Easton, who was relatively famous in the U.K. at the time. Mick Leeson was suggested as a lyricist, and that is how the work on the title song began.

Burlingame (2012: 147) also provides an insight into the development of the theme song. In the original version of the song, the phrase "for your eyes only" was in the chorus, but not in the verse. After a meeting with Binder, who expressed his hopes that the verse would coincide with the title on the screen, Conti cancelled the meeting with Broccoli and produced an entirely new song, with only some similarities to the initial song. Actually, in the 1970s the only opening sequence in which the two does not coincide is *The Spy Who Loved Me*. As Conti recollects later, "When he [Binder] saw Sheena, man, did he fall in love. (...) She's a slight little girl and he was a short little man. I saw a gleam in his eye. All of a sudden this girl had to be in [the titles]. It was his idea to include her. It wasn't a hustle from her people" (qtd. in Burlingame 148).

Aside from Sheena Easton and the song, the usual female forms dance, run, spin and swim in slow motion. Even though in certain shots they have guns, sometimes they snuggle into Bond's arms helplessly, indicating their actual dependency and incapability of defending themselves. Towards the end of the sequence, a truly marine motive appears, as fish enter the opening. But the scenario gets even fuzzier when one of the forms acts as if she were about to drown, while the other one slips down the gun barrel. The last shots reveal one of the female forms in more detail, she is obviously in full nude, and her long hair is blonde.

The scenario is constructed in the way that many references to the past Bond films occur, including the pre-title sequence at the cemetery, where Bond is laying flowers on Theresa Bond's grave, or the scene with the hijacked helicopter, with the old enemy who is meant to be Blofeld. The plotline is claimed to be very contemporaneous, with all the references to Thatcher's Britain yet, the title sequence does not serve any associations. Except for introducing the singer, the formula of the opening remains exactly the same as in previous productions.

Octopussy

Resembling the first Bond's openings, especially *Goldfinger*, *Octopussy's* (1983) title sequence begins with the silhouette of Bond (only red contours) projected on a static female body. Next shots resemble the latest Binder's sequences, with the black silhouettes of Bond and girls, dancing and swirling together. The classic blonde girl, in a static pose, pulls the trigger of a gun, and the red "007" sign glides back on her body, evoking a smile on her face. Next shots recall *Moonraker* in terms of presenting the space, while the silhouettes spin around the globe within a zero gravity zone. Causing a mix of all possible styles, Binder also adds a close-up of female eyes, which are decorated with a thick layer of make-up.

The traditional blonde girl reappears in *Octopussy's* title sequence, being scantily dressed, only in a diamond chain that covers her nipples. Interestingly, unlike in the previous Bond openings, the woman's hair is cut short, presenting a more androgynous style. The ending shots of *Octopussy's* title sequence surprises the viewer by also displaying a brunette. Just like the first female form, she is lying on the ground, with her arm supporting her head. As the gun is pointed at her, she remains static, utilizing the Mona Lisa's facial expression.

Because Binder's girls in the titles are usually not only slim, long-legged, and long-haired, but also blonde, therefore selecting a brunette for *Octopussy* seems to be innovative. Various cultures attach significance to hair, especially its length, color, hue and texture, consequently creating series of stereotypes, myths and legends in regard to hairstyles. According to Sherrow (2006: 148-149) in the early days of the Roman Empire, blondes were associated with prostitutes, as they either dyed their hair light, or wore wigs. Still until the late 1300s, blonde women were regarded as provocative and

seductive. Customarily, biblical Eve, who tempts Adam, was always presented by the artists with light hair color, while on the contrary the Virgin Mary, the personification of all virtues, with dark hair. Nevertheless, most fairy tales' heroines, including the ones created by the Grimm brothers, had golden hair. The only exception to the rule was Snow White, whose hair color was "black as ebony" (Sherrow 148). Presumably, all these characters were portrayed with blonde hair, due to its association with gold and light, which are both desirable and venerable things. Likewise, sociologists claim that light hair can also connote youth, as most children possess this hair color.

As Ross (2012: ch.6) points out, apart from the above symbolism associated with the golden color, women who have this hair pigment, are often regarded as less intelligent than, for example, brunettes. This assumption leads to the creation of many *blonde jokes*, which usually do not portray blonde women as if they were volcanoes of intelligence. In fact, these jokes arose as a result of the second feminist wave, which changed the traditional gender roles and caused a rise of women employed in various workplaces. Being an outcome of the new social structures, *blonde jokes* were brought to life, as a release of the tensions that occurred between men and women.

These blonde stereotypes are rooted even in Hollywood representations of women, for example the characters played by Marilyn Monroe, Jean Harlow, or Jayne Mansfield. Their behavior is always presented as gullible and childish, but on the other hand, it is contrasted with their sex appeal. Blonde then is definitively associated with femininity and sexuality, and very often also aggressiveness. The latter, as Sherrow (2006: 149) claims, is very often related to Madonna, a provocative (and obviously blonde) performer, actress and singer, whose performances often cause scandals and controversies. Her Blonde Ambition Tour in 1990s was famous for the juxtaposition of Catholic iconography and sexuality. Additionally, the artist also simulated masturbation. She emphasized her sexuality through various means, among them, by wearing a cone bra designed by Jean-Paul Gaultier.

According to a general research regarding women's portrayal in film, by Neuendorf et al. (2010), women are traditionally depicted rather in a negative manner, often being sexualized and objectified. Women of color are more often portrayed in their stereotypical roles (African American as "mommy", or Latina girls as "foxy"), while white women are mostly portrayed through the image of idealized beauty, i.e.

small hipped, thin and very attractive. Interestingly, these features were found in less than 5% of the world population, which often leads to alarming consequences for women, such as body dissatisfaction or low self-esteem (see Neuendorf et al. 748). This objectification may be perceived ambiguously. From a more traditional and conservative point of view, women are regarded as beautiful but foolish objects, therefore that kind of portrayal may even be viewed as a form of violence. On the other hand, women's sexual freedom and power, as well as a loosened sexual lifestyle may be reflected in such representations. In Bond's titles, women may be obviously seen as eye-candy, nevertheless they are also set within a fixed formula, which did not change until the 1990s.

According to the research undertaken by Neuendorf et al. (2010), in which they analyzed 195 female characters in 20 Bond films, surprisingly, most of the female characters were black-haired (39,5%), with blondes in second place (27,2%). With lower rankings there were brown-haired women (18,5%) and red-haired (8,7%). In terms of hair length, most of the women had medium length (44,6%), while short-haired women were in second place (21,5%) followed by long-haired protagonists (14,9%) (Neuendorf et al. 752). Presumably, after the analysis of the first *moment* of the title sequences, the results would present themselves slightly differently. Most of the female forms chosen by Binder, have long and light hair, which puts them in the above-described frame of objectification.

A View to a Kill

Starting provocatively, with a girl unzipping her jacket, and revealing the neon "007" sign on her breasts, the following shots of *A View to a Kill*'s opening (1985) reproduce the neon paint motive, which is a novelty in the formula. In the establishing shot, the camera remains static and through a middle shot presents a curving female form, whose body is unevenly covered with the neon paint. The girl's lips, eyelashes and nails are preeminently highlighted but there is also a pattern, created by the neon paint, on her body.

Similarly to *The Spy Who Loved Me*, the opening pre-title sequence of *A View to a Kill* also involves a ski chase, which this time ends up with James Bond being caught not by silhouetted hands, but by the arms of another British agent, in an iceberg-shaped

submarine. Consequently, the title sequence adopts the icy formula, presenting some female forms as ice sculptures which are set on fire. However, one female form, which is presented in the red light connoting warmth, is presented through the view of a frosted gun barrel. The sequence abounds with such contradictions, on the one hand there is a motive of skiing, frost or ice, on the other hand there are fire flames and a red hue.

After the cut, accompanied by a Duran Duran song, there are women dancing in flames, unlike in *Live and Let Die*, presented as confident and self-assured. Shown in a close up (from the breasts area up to the head), their bodies are covered with fluorescent paint, which creates wavy lines on the arms, the latter being vividly waved in the air. The women also possess fluorescent guns, which they point ahead of them.

Within the next shots, the motives of snow, ice and skiing reoccur, as the female forms, now filmed through a long distance shot, have the skis on and perform the curving comedowns. There are icy sculptures, Bond's silhouette appearing in the background and again women painted with the neon patterns. The sequence contrasts the black background and the low-key lightning, which barely backlights the actors, with neon paint and colorful gadgets and objects within the whole opening sequence. Also the opposite forces such as ice and fire are contrasted with each other. Everything is embedded within Duran Duran's playful and fast-paced theme song.

In terms of the song, the lyrics make little sense in general, but some lines hint at the world of espionage: "face to face in secret places... between the shades, assassination standing still..." (Burlingame 175). The song was, nevertheless, an innovative element, as the tune finally embodies the spirit of the times and introduces popular music to the formula. Duran Duran, one of the hottest bands of the times, had 12 of the top-40 hits in England, and 8 of the singles hits top 20 in the United States (see *ibid.* 174). The band's bassist, John Taylor, met Cubby Broccoli at a party in London, and asked when Bond might have a "decent theme song again." That moment was a trigger, which eventually led to the cooperation of the artists. As Burlingame (2012: 174) describes, it is difficult to assign who wrote what. For Barry this collaboration was surely a fresh experience, as he states, that for him "it was a totally alien way of working from the way I'd worked all my life. But I think we came up with a very strong song." (*qtd. ibid.* 174) Some members of the band recall the tensions that

occurred in a studio during the recording. “You’ve got five people in a band who pretty much thought they were James Bond,” (ibid. 175) adds Rhodes after the years. No matter what the circumstances of song’s formation were, the outcome became an international success, which landed on Billboard’s Hot 100 singles chart on May 18, and already by July 13 reached number one (see ibid. 181).

In regard to the visuals, what Binder wanted to express by the binary oppositions described above is not completely clear. My theory and answer to that is May Day, the female protagonist in the film. According to Chapman (1999: 227) she is a highly problematic character, in terms of the Bond series. Firstly, she is a dominant woman (and Black), and her behavior establishes a new form of the Bond-Girl relationship, in which Bond is the subordinate one. In the bed scene, she turns him in a way that she is on top, connoting her dominant position. May Day also changes sides, in the beginning working for Zorin, but in the final scenes, helping Bond. Unlike Pussy Galore in *Goldfinger*, May Day decides to eventually accompany Bond not due to his personal charm, but rather because of her feelings of betrayal and desire for revenge towards Zorin. She remains a highly memorable character, due to her supernatural strength, and also because of her strong personality. In this sense, I would argue that she is a woman full of contrasts, just like the ice and fire in the opening sequence.

The Living Daylights

In *The Living Daylights* (1987) the title sequence begins with a static shot presenting the title credits in the middle of the frame. A hand armed with a gun enters the shot from the left side, occasionally firing the weapon. After the cut, an extreme close up of a female face occurs, shortly after, the camera zooms out and presents the whole face of a blonde woman. She puts on sunglasses, which reflect the image of Bond and another girl who are both hiding from the enemy. The next shots are smoothly interwoven with each other due to the technique of zooming in and out of the certain objects from the shot, which then turn into a new scenery. Images of static women, similar to that in *Goldfinger*, interchange with the updated image of curving and dancing females. The actresses are dressed in swimsuits most of the time. There are also lots of guns, which are held both by the women and Bond. In terms of art and design of

the sequence, the weapons are nicely interwoven into the sequence, though the storyline of the sequence does not create any logical sequence of events.

Traditionally, the motive of water and water reflections appear in *The Living's* opening. The already mentioned women in bikini costumes lie down in the watery scenery, reminiscent of the sea shore, which is undercut by frothy water. Towards the end of the sequence, a woman placed in a glass of water emerges into the frame from the bottom. The unusual creation, which shows great disproportions of the objects, as normally a human being would not fit into a glass, is shown through a long distance shot. The actress is dressed up in a white swimming costume, and her blonde hair is waving in the air. After the camera zooms in, she leans on the glass edge, the close-up of her face occurs, also displaying a gun in her hand. She gives the impression of a fairly innocent person, but then also slightly seductive due to her flirtatious smile. She lies down on her hands and gazes intensively ahead, as if she anticipates the arrival of someone. Binder's female forms remain identical to those before - bleak, passive, and in *The Living* not even sensuous. Women in the titles are fossilized creatures at the end of the 1980s, and only the new decade and a new titles' director, will bring some refreshment to the old formula.

The last two Bond films of the decade introduced a new actor, Timothy Dalton, who impersonated the character of James Bond. Naturally, the films differ from the previous productions, as the change of the main actor had always brought certain variations to the formula. First of all, Bond's relationship with the authorities and his superiors are rather ambiguous, which can be noticed in several scenes. Secondly, and more importantly in the context of the titles, Bond's relationship with women presents itself differently. Previously, several women stood for Bond's love target, while in *The Living* there is only one heroine, who is involved in an intimate relationship with Bond. As Chapman (1999: 237) points out, several commentators link that phenomenon with the AIDS alarm that arose in the mid-1980s. For instance, Raymond Benson, the author of the adult James Bond books, states that 'the AIDS epidemic was changing everyone's outlook on sex, and motion pictures and television were just beginning to reflect the new attitudes' (qtd. in Chapman 237). Even though Bond was never the first one to respect the rules of political correctness, here the spirit of the time may be reflected in a less sexually active Bond, or at least sexually active with only one woman.

Another hypothesis for that endeavor is that Bond eventually came back to his roots from Ian Fleming's books, which did not portray Bond as such a womanizer. Whatever the reason, the title sequence is hardly a projection of the film, as was the case in the past. Nevertheless, it is fairly innocent, exactly like rest of *The Living Daylights*.

License to Kill

With the traditional nude female silhouettes, steam, smoke, and guns, *License to Kill* (1989) is the last entry to be directed by Maurice Binder. He parts with the franchise classily, as the opening is a most sophisticated one. The title sequence begins and ends in the same way, with a woman holding an Olympus camera. The images inside of the lens mirror the events that take place within the film's storyline, though the camera does not zoom in, instead placing the story of the opening credits outside of the camera. The establishing shot presents a static image of a woman on the left side of the frame, while on the right side Bond is moving around with a gun, trying to find a target to fire it at. The images interchange smoothly, therefore instead of the classical cuts; the visuals fade in and out, creating continuity in the portrayal. The female silhouettes are sometimes only black shapes, though towards the end of the title sequence, also several actresses appear and their bodies are fully backlit. Known from the previous productions, the motives of graphic gun sights, watery and blurred silhouettes that are curving and spinning around.

The photography related motive reappears also throughout the sequence, displaying a mosaic of photos, which traditionally were the preview of the analog film shots. Here all of the sample shots portray the same image of an Asian female face.

The title sequence ends with a static female figure, whose breast is blatantly exposed. Similarly to *Diamonds*, the woman wears a diamond collar, and in her hands she holds a gun, which after being triggered, shoots a bullet and produces lots of steam. In the title sequence, there are both blonde and dark-haired women.

In terms of innovation, for the first time in the sequence, brand names are used, advertising, in this case, Olympus and Kodak. Jonathan McAloon (2015), in one of his articles in *The Telegraph*, ranks this particular product placement among the "strangest and most imaginative product placement moments in Bond." The photo camera chosen by the producers is Olympus OM-4Ti, which was the Olympus' flagship camera at the

time. Its role in the opening title remains a mystery, as this camera was not used further in the film. Yet, throughout the plot, Bond uses an X-Ray camera with laser, so the usage of the camera in the titles may be justified. Except for Olympus, the product placement is used again in the middle of the sequence, as Kodak's name appears quite explicitly on the photographic preview.

Even though the product placement in the titles occurred only at the end of 1980s, it has been a common phenomenon in Bond films from the very beginning. Except for the famous Aston Martin, products such as clothes, watches, mobile phones, computers, guns, or liquor were interwoven into the films relatively subtly. Initially, as Nitins (2011: 2) claims, the practice of product placement involved companies "donating" their products to the films, so that they appear on the screen. Presently, it is a multi-billion dollar business, which even involves specific companies whose role is to place a certain product in as many films as possible. Every time new gadgetry appeared in a Bond film, it automatically benefited in being associated with Bond character and his technological advancement. And as pointed out by Nitins (2011: 97) the photo cameras from the title sequence to *License to Kill* are only an introduction to the further demonstration of gadgetry in the film, including exploding an alarm clock, a gun with a palm reader, or a Polaroid camera that takes X-Ray photographs.

The answer to why the producers of the *License*'s opening decided to put such emphasis on the photography motive may lie in the technological advancement that the 1980s brought. Even though the history of photography goes back to the 1830s, and from that moment on, every year and every decade have brought certain developments and inventions, the 1980s was particularly prominent, as it brought the digitalization of photography and simultaneously revolutionized the perception in the photographic world. As described by Blaise (2006:393) already in 1981, Sony produced the first camera that did not require a film, although the camera was still not technically "digital," as it used an analog recording system. It was a trigger for other manufacturers to develop the camera system; therefore the 1980s and early 1990s are most prominent times in terms of photo camera digitalization. In 1986, Kodak created the first sensor that could record megapixels. Photojournalism and computer development of the times also generated a need for digital photography to develop. As a consequence, as Blaise

(2006:393) points out, photos could be edited, as in the 1990s the most powerful of all photography programs, Adobe Photoshop, was created.

In terms of female forms, *License* fully remains within the Binders' formula. Obviously, except for the traditional close-ups of the faces, there are nude silhouettes, either head-banging, or simply jumping around. The sequence abounds with visually attractive ideas, for instance, as in a shot where female shadows are proliferating, creating shadows behind the former figure.

The Issue of the Gaze and Sexuality in Bond

License to Kill (1989) ends the title sequences era, known for presenting beautiful women holding guns, among steam and smoke. That description is obviously a simplification of what Brownjohn, and mostly Binder, created throughout the years, however women indeed will not be presented in such a manner ever again. Partly the development of technology is responsible for the changes that will occur in the Bond formula, but the concept of portrayal is to be modified as well. Frequently criticized for women's objectification, Binder's titles persist nonetheless as the classical example of Bond title sequences. In terms of the female forms, the emphasis of their sex appeal, grace, body, and hair remains within the frame of classical Hollywood cinema, which, according to Laura Mulvey (1975), normally puts a spectator in a masculine position, simultaneously placing the figure of woman on the screen. Female figures then become then an object of desire and the object of the so-called "male gaze." According to the theorist:

In a world ordered by sexual imbalance, pleasure in looking has been split between active/male and passive/female. The determining male gaze projects its phantasy on to the female form, which is styled accordingly. In their traditional exhibitionist role women are simultaneously looked at and displayed, with their appearance coded for strong visual and erotic impact so that they can be said to connote to-be-looked-at-ness. (Mulvey 9)

In her essay, Mulvey comments on the fascination of looking, which she refers to as "scopophilia" (Mulvey 1975: 7). Already Freud associated scopophilia with the pleasure

of gazing at other people, especially in the case of children, whose curiosity focuses on watching people's bodies and genitals. In cinema, scopophilia manifests itself through "using another person as an object of sexual stimulation through sight" (Mulvey 10).

The theorist points out that in a patriarchal culture, women are signifiers for the male counterpart. At the time Mulvey's essay came into being, as she admits herself, society was embedded in patriarchal structures, meaning that cinematic productions were not only created by mostly male teams but the targeted audience was also men. Therefore, through the linguistic commands, men impose their fantasies and obsessions on the image of a woman, serving as a "bearer of meaning, not maker of meaning" (Mulvey 6). The reason for the displayed "object" is that women have their roots in the passive and exhibitionist role they always had. Mulvey additionally claims that male figures are not capable of being sexually objectified. Moreover, she claims that due to their lack of penis, women represent men's anxiety related to a threat of castration, and by extension their image represent unpleasantness. In Bond title sequences, that lack of penis is, in my opinion, complemented with the multiplicity of gun images.

In the Bond franchise, quite often, male protagonists (especially Bond) direct their gaze towards female heroines, as for instance in the classic scene from *Dr. No*, in which Bond observes Honey Rider emerging from the sea. His desire is expressed through camera moves, which look the female protagonist up and down, displaying the attractive features of her body. In the scene, the "male gaze" is constructed twofold – firstly Bond is gazing at Honey Rider from the shadow. The girl does not acknowledge his presence in the beginning. Another layer of the gaze involves the attendance of an audience, which is supposed to be a male spectatorship. The process of sheer looking is also emphasized in the following dialogue:

Honey Rider: What are you doing here? Are you looking for seashells?

James Bond: No, I'm just looking (see Nitins 33).

Appreciation for the female physique, whether towards its curves, skin, facial features, or hair, is deeply rooted in society's awareness from the time immemorial. Even in ancient times, legends about Cleopatra's beauty and charm were spread around the world's community, and have lasted until today. And even though the fascination with Cleopatra is not only limited to her grace, but also intellect and wit, the women of later centuries struggled with the common recognition of their mental abilities. The first

wave of the feminist movement, which started as early as the end of the 19th century, triggered a strong will of resistance to the fossilized social and political norms in which women had to exist. Bond's title sequences, being a classic example of how the contemporary world changes, also negotiate and reflect the progression of how women are portrayed.

Additionally, the title sequences discussed previously produced roughly between the 1960s and the end of the 1980s can also be easily perceived as propaganda of heterosexuality, as women are clearly displayed as natural objects of desire (maybe with some exceptions like in *Live and Let Die*). On the other hand, such a way of thinking seems to be a simplification of feminist concepts, which, after all, do not aim to display women as powerless and repulsive. In fact, female spectatorship strives to reproduce the image of a woman created by popular culture and social media. The so-called "female gaze" is not necessarily sexual but exists rather as a form of fascination. "In other words, rather than merely *desiring* the female form, many women instead desire to *be* the female form" (Nitins 34). For that reason, title sequences, except for promoting heterosexuality, at the same time popularized a liberated lifestyle and loosened sexual manners. As much as this phenomenon can abound in positive effects, it can also, as pointed out by Neuendorf et al. (2010: 748), lead to body dissatisfaction, eating disorders or inferiority complex among female spectatorship. After all, women from the title sequences always present themselves impeccably, with wonderful, slim figures, long and voluminous hair, and athletic moves.

In Bond, heterosexuality is displayed as a natural and preferred sexual orientation, very often linked to higher values, such as patriotism. As stated by Bold (in Lindner 2003: 173), Britain's political potency equals sexual potency, which is represented through Bond's image of the god of sex, on the other hand having always impotent or deformed enemies. Heterosexuality is then a symptom of a healthy nation. Lesbianism and homosexuality, depicted in Bond as an abnormality, also mirror the Cold War hysteria, which connected them with the Red Scare. In the 1950s, homosexuals were even banned from working in federal government, as they were perceived as a threat to democracy. Because they were left-leaning, and often regarded as manipulative and scheming, homosexuals were conflated with communism. Black (2001: 107) provides an example from *Diamonds*, where homosexual lovers, Wint and

Kidd, who are employed by Blofeld, are presented as ugly and effete. In the novel *Goldfinger*, Pussy Galore is also a lesbian, but eventually decides to convert to heterosexualism, as she meets Bond – a real man. Here Bond plays the role of a healer, as he puts her on the “right track.”

4. Politics Replaces Female Domination (Post-Cold War Era)

In the 1980s the Bond films were released every two years, though afterwards, the Bond franchise encountered 6 years of a long break, as after *License to Kill* in 1989, the next film had its premiere in 1995. During this break, the world was facing social, cultural, but primarily political changes, which influenced the formula of the title sequences in the 1990s onwards. Before the final effect, embodied in the fall of the Berlin Wall in 1989 and the collapse of the Soviet Block in Europe, several years preceding these events were crucial in terms of the process of democratization of Europe. Mikhail Gorbachev, who took office as a Soviet Union leader in 1985, introduced liberalizing reforms: “glasnost” (political openness) and “perestroika” (economic reform). In 1989 a wave of revolutions went throughout Eastern Europe, which resulted in destroying their communist regimes. Eventually, in 1991 the Soviet Union collapsed (see History.com).

After a six-year break in producing Bond films, a new lead actor was introduced: Irish-born Pierce Brosnan took over, staying in the franchise for another three films. In regard to the film crew, Burlingame (2012: 200) draws reader’s attention to other changes as well. Due to his frail health, Cubby Broccoli was replaced by his daughter Barbara and stepson Michael Wilson. There was also the new director, Martin Campbell. Additionally M became a woman. Therefore, the historical influences were not the only affecting factors, but the staff variation also caused a new perspective of what was known as the Bond formula.

GoldenEye

“It’s a New World. With New Enemies and New Threats. But you can still rely on one man. 007” - advertisement for *GoldenEye* (qtd. In Black 159).

The establishing shot from *GoldenEye* (1995) presents an explosion coming out of the reflecting gun barrel. The camera is placed as though in the middle of the barrel and moves backwards as the fireball is approaching. The bullet vanishes in the darkness and through an invisible cut. Another shot begins, portraying female forms curving on a fiery background. The camera moves slowly towards the left, displaying many more female dancers. After the analysis of models’ hair color and hairstyles in the previous productions, here the differences in female forms’ haircuts are highly apparent. The first woman, whose face is close-up begins the whole sequence, has short and curly hair. The other dancers have their hair long, short or unevenly cut from both sides. Most of the female forms are not graphic silhouettes but real women, backlit by fire flames or artificial lightning, which displays only the women’s contours, occasionally revealing a breast or a part of a stomach.

Even though Pierce Brosnan stars in *GoldenEye* for the first time as James Bond, his silhouette appears in the title sequences as well. In slow motion, he walks ahead, only to turn around a while later and take a shot directed towards the female silhouettes. His silhouette is much smaller, though, presented through a long distance shot. As his gun fires, a flame emerges from the mouth of one of the women. Behind Bond and the women, a huge eye, not surprisingly in a golden color, fills the whole background.

When the eye slowly vanishes into the background, two sickles appear on the screen, falling from the top of the frame. There is a figure of a woman, with short, dark hair and an elegant dress, who is strolling in front of the camera. As she is presented through a medium close-up, only the next shot reveals that in fact she is standing on one of the sickles, as now she is presented from a long distance. Behind her, on the same sickle, Bond is also crossing the surface of the curve. Apart from the sickles, still falling from above, there are new objects joining them – a red star and hammers. All the images are presented on a reddish background.

The camera now shows the bottom of the scene, as the hammers crash to the ground and break into pieces. The female forms dance in front of the red star, being

approximately the same height. The girls are presented through a long shot; their whole bodies are on display, with the exception of the feet, which are below the frame. A gunshot interrupts their dance and a dissolve transfers the viewer to a new scene, which resembles a deserted venue with the monuments of Stalin and Lenin; the statues are torn down by women wielding sledgehammers. Judging from the size differences between the women and the monuments, relatively small female forms are floundering around the headstones, the latter are presented as large, heavy and difficult to destroy.

In the next shot, a two-faced woman presented through a close-up fills the frame, on the left side holding a cigar in her mouth, though after a while, a gun barrel slides out of her mouth on the right and fires a bullet. The scenery additionally consists of red flags with hammers and sickles.

The last shot is again a tracking shot (from right to left), which presents the scantily dressed female forms (not nude though) in high heels, which are destroying Soviet Union monuments. The title sequence ends with another close-up of the eye, and just like in the beginning, the camera is placed into the gun barrel again. The inside is spinning around at a fast pace, and eventually the barrel opens, introducing the first scene of the film.

Women

For the first time in the history of title sequences, the women's role is not passive. Instead, they are actively working on destroying the communist symbols. Obviously, their bodies are still beautiful, not presented in nude though, and their long legs are highlighted through high-heeled shoes.

Also in the film, the two main actresses play independent and intelligent female protagonists. Natalya Simonova, played by Izabella Scorupco, a Polish actress, is a computer programmer whose skills help significantly to complete Bond's mission. The villainess Xenia Onatopp derives sexual pleasure from killing, and as suggested by her name, supposedly she prefers to go on top. One character within the plot suffocates, after she squeezes him between her legs. She reaches orgasm as soon as he dies. I would claim that such a courageous sexual portrayal of the heroine implies women's freedom, depicted through loosened sexual manners and arbitrary preferences.

Chapman (1999: 257) additionally points out the importance of M who, for the first time, is played by a female actress – Judi Dench. The film draws clear comparisons

to Stella Rimington, the first female to hold the position of Director General of MI5. She was promoted to become a GM in 1992, and retired from the office in 1996. (see [MI5 website](#)) The choice of embedding a woman in the role of M, without a doubt, negotiates the position of female employees in the contemporary world. Placing a female authority figure within the fossilized structure of Bond formula can be considered as a certain criticism towards the Bond character, who became an outdated hero in the mid-1990s. M is also the one to call Bond “a sexist, misogynist dinosaur, a relic of the Cold War” (qtd. in Chapman 257).

Technology (eye motive)

According to Willis (in Lindner 159), the eye, being one of the symbolic elements of the espionage genre, connotes also the information age, as the end of the millennium is frequently referred to by this term. Information and communication technologies were among the most developed ones in the 1990s.

The beginning of the decade (1991) brought a breakthrough in Internet advancement, as the first website was put online. The same year as *GoldenEye*’s release, Microsoft introduced Windows 95, which became a standard operating system for most PCs. Announced three years later, Windows 98 gained even bigger popularity. From 1994 e-commerce websites, such as Amazon, eBay or Yahoo!, started to grow, promoting the online business. In 1998, one of the giants and a specialist in the Internet, Google, was founded. Established in the beginning as a research tool, it developed over the years, later providing other services, such as translation, mail boxes, payment applications and many others. Furthermore, messaging through the Internet grew rapidly until it became a common phenomenon, as e-mails and other messaging services were launched. In terms of visual surveillance, video telephones were released in the 1990s, being one of the greatest advancements in communication, simultaneously becoming a threat to people’s privacy. The digital madness of the era is even depicted in several movies, among them *You’ve Got Mail* (1998), in which two protagonists communicate with each other through e-mails, not knowing that in real life they are business opponents.

In *GoldenEye*, nonetheless, the new technology becomes more of a threat than a profitable development. As Willis (2003) points out:

(...) Brosnan’s films depict information and communication as a key battleground between the British nation-state and global crime, usually

symbolized in the more individual conflict between Bond and criminal mastermind. This conflict rests on three foundations: surveillance, information/communication, and concealment.” (in Lindner 160).

Willis (2003: 160) indicates that the gaze also plays a significant role for the villains. For example, Alec Trevelyan’s secret base is protected by hidden cameras. Likewise, the technology helps to complete Bond’s mission as well, as for example, his digital camera, used to take photos of Xenia Onatopp, provides him with the biographical information about the person. The flow of information is then an ambiguous power, on the one hand becoming a global threat, on the other being Bond’s ally many times. Followed by the gadgetry evolution, frequently technological objects become hidden, smaller and inconspicuous. Unlike nowadays, the gadgets, such as mobile phones for example, tended to become smaller and pocket-sized in the 1990s.

In order to stress the advancement of camouflaged gadgetry, a scene in Q’s laboratory depicts Bond curiously picking up a long baguette. Q’s shouts immediately “don’t touch this!” at first implying that the sandwich may be explosive or dangerous. After a moment, he clarifies that in fact the baguette is his lunch. The effect of the scene remains ambiguous. On one hand, it exists as one of the amusing and parodic elements that occur in the Bond franchise. Certainly though, it can also sow the seeds of fear towards new technologies.

As the title sequences’ time is strictly limited to a few minutes, I claim that the existence of an eye in the opening, represents not only literally the Golden Eye, which in the film is a Soviet weapon, but it also has a symbolic meaning, connoting the age of surveillance, Internet expansion and invigilation.

Hammers and Sickles – Communist Symbolism

Since the beginning of the last century, the red five-pointed star has been associated with communism, though the meaning remains ambiguous. It may represent five fingers of a worker or five continents. The red flag, on the other hand, could symbolize the blood of the working-class leaders. Hammers and sickles stand for the unity of two social groups, industrial working group, represented by the hammer, and agricultural workers, symbolized by the sickle.

God Janus

The two-faced woman who appears in the middle of the *GoldenEye* titles is a reference to the Roman god Janus – the god of all beginnings and doorways. Janus’

history dates back to the times even before the founding of the city of Rome. According to Encyclopedia Britannica Online, all the calendar beginnings, of a day, month or a year, were sacred to him. It is also believed that the month January is named after him. Traditionally depicted with two faces, the god Janus can look to the past and to the future, being a transition between the two states (see Britannica Janus).

Linking the opening more directly to the film's plotline, the god Janus' occurrence in the opening bears upon Janus syndicate, a criminal organization led by a former MI6 agent – Alec Trevelyan. The motive of two-faced god reappears constantly in *GoldenEye*, reflecting for example Alec's physical appearance, which changed after an explosion caused by Bond in the facility. More metaphorically, it can also relate to Trevelyan's double personality and his traitorous nature.

The allegorical meaning of the god Janus in the opening could refer to the transition from Cold War to Post-Cold War times, as the title sequence makes a clear reference to the change of world order. Additionally, by embedding a female figure in the role of the *goddess* Janus, Kleinman once again emphasizes the significance of the woman's position.

Cigars

As mentioned above, the female goddess Janus in the first shot is portrayed with a cigar in her mouth. That symbolic object cannot be omitted in the analysis, as the role of cigars and cigarettes has been an essential aspect of many cinematic performances. As pointed out by the World Health Organization (2009), the National Cancer Institute (2008, Ch.10), Dalton et al. (2003), the appearance of cigarettes in the film initiates smoking among young adolescents, additionally being promoted also among the rest of the audience, which leads to an increased number of smokers each year. As claimed by the National Cancer Institute (2008: 377), tobacco exposure in films leads to the conclusion that smoking is grown-up and *cool*, and therefore desirable. Unquestionably, smoking does create a certain atmosphere in the film. Though, as stated by Hines et al. (2000: 2246), between the 1960s and the 1980s the cinema encountered a decrease in terms of portraying protagonists with cigarettes. The trend seems to return on screen from the middle of the 1990s, and perhaps that is a reason for its appearance in *GoldenEye*.

However, except for the nonconformist behavior, such as recklessness or opposition to norms, cigarettes may also convey a phallus. In *The International Journal of Psychoanalysis* from 1922, Eric Hiller (1922) comments on the symbolic meaning of the cigarettes:

Cigarettes and cigars can symbolize the penis. They are cylindrical and tubular. They have a hot, red end. (...) I refer to the reason, or at least one of the reasons, why people start smoking (and, of course, why they go on), that is the phallic significance of the cigarette, cigar and pipe. It is thus a substitute for the penis (mother's breast) of which they have been deprived (castrated, weaned) (Hiller 477).

Following this thought, women who are portrayed with a cigarette represent a complete image, as a cigarette replaces a phallus. According to Christensen's (2012) article, after World War II women were even encouraged to smoke, as a motivation to be equal to men. The article draws on the importance of Edward Bernays, a nephew of Sigmund Freud, who was hired by the American Tobacco Company in order to lead the campaign, which should encourage women to smoke. During the Easter Day Parade in New York City he expected women to "light up torches of freedom," and the campaign was truly successful, as sales to women increased afterwards (see Christensen 2012).

Furthermore, assuming that looking to the left would symbolize past, and to the right – future, Bond's goddess Janus may also allegorically indicate women's liberation, as in the past their replacement of the phallic symbol was a cigarette, while nowadays they are empowered with a gun. Nevertheless, these are just the hypotheses and, for example as suggested by Booth (2013), Kleinman's use of a gun could be only a nod to Binder, as to commemorate his passion for weaponry.

Title's summary

"From the explosive gunshot that kicks off the sequence to the backlit women against a wall of fire immediately following it, it is apparent that Kleinman isn't interested in shocking the format" (Radatz 2012). Though, judging from the power these silhouettes wield and the role they play, the opening does not follow the fossilized formula either. Certain elements, such as girls or guns, are an inevitable part of what one could call "Bond title sequences." As Kleinman (2013) says:

On the whole there is no list of rules on what must be in there. But having grown up with Bond I am very aware of the history and those magic elements that make Bond be Bond and not just another action film. (...) You can't get rid of everything. One can refresh stuff, and one can reinvent things but I would never

completely lose what is the heritage of the language that was invented by Maurice Binder (in *007* interview with Kleinman 2013).

And that is exactly what he does in *GoldenEye*. The formula is updated to fit to the times, simultaneously making references to the film's plotline, as well as to *real* world events, such as the collapse of the Soviet Union.

For the first time, the title sequence is so explicitly relevant to the events that take place in the pre-title sequence, but also to the film itself. Together with another MI6 agent, Alec Trevelyan, James Bond is to infiltrate a Soviet chemical weapons facility. Trevelyan is captured and shot while Bond manages to escape, leaving behind the facility that explodes. Following this scene, the title sequence begins, being a transition between the Cold War era, presented in the pre-title sequence, and the post-Cold War reality, which becomes a backdrop for the rest of the film. Being an exceptionally significant moment in history and international politics, it seems necessary that the end of the Cold War era be interwoven in Bond's world as well. Kleinman was the one who shouldered the responsibility of depicting this historical moment within the Bond franchise.

In an interview, asked by Max Parker about his favorite title sequence, Daniel Kleinman responds, "I suppose I have a great soft spot for *Goldeneye* because it was the first one I did and I was so thrilled and excited as a Bond fan" (Parker).

Tomorrow Never Dies

Tomorrow Never Dies (1997) begins with a shot presenting a smashed glass, which breaks into countless little pieces, and, through a dissolve, transfers the viewer to the actual title sequence. The shots that follow, which change in fast motion, present multiplying numbers, which are interchanged with fiery sparks and some other abstract images. When the music slows down, so do the visuals, and the frame is filled with images of women. The silhouettes are visible from a very far distance; therefore, no further features can be distinguished. What is a novelty for the formula is the white background and the dark forms, which have been superimposed. After the film title appears on the screen and Sheryl Crow sings the first line of the song, the background turns black again, and a large size watch occurs on the right side of the frame. A female

silhouette appears on the left side of the picture, superimposed on the bracelet, which belongs to the watch. As the watch is presented through a close-up in the next shot, another three female forms start dancing around it. To highlight the technological focus of the sequence, the watch is a skeleton type, meaning that the whole mechanism is visible.

After the cut, traditional female silhouettes are curving inside of the bullets, everything visible through an X-ray filter. Again the proportions between the objects are disturbing, as realistically a human being would not fit into a bullet. Subsequently, the bullets are loaded into a gun and the whole process of arming the weapon is displayed through the X-rays. Even though the scene is zoomed in to a close-up, the viewer can observe that these are female hands loading the gun. In the next shot, a woman with a gun is already visible through a long distance shot, though, just like in *GoldenEye*, her feet are placed below the frame. As the girl fades away, the background transforms into a microcircuit, which then smoothly turns into a female body.

The motive of X-rays reappears; the bullets are now being shot from the weapon, and smash the glass, just like in the establishing shot. Besides the multiplicity of female forms and weaponry, which most of the time fill the frame, a close-up of a blond girl also occurs within the sequence. Her neck is embellished with a diamond necklace, which not only resembles *Diamonds Are Forever*, but then changes into satellites, mirroring the technological theme of the film. When the microcircuit female form returns, her image alternates between gold flesh and base metal, the latter being rather an inexpensive metal.

Technology

The opening sequence to *Tomorrow* focuses on technology, which, as pointed out by Chapman (1999: 263), is one of the film's main motives. Already the pre-title sequence puts emphasis on technological spying, which further on is a key thematic concern for the plotline. Additionally, the *Tomorrow* title sequence is defined by plurality of small elements, numbers, and pieces of technology.

In regards to the technological theme, as pointed out by Black (2001: 163), in any future major war, destroying the opponent's computer system and communication would be a top priority. It was also reported by An American Defense Department in 1997 that "American economy and military were very vulnerable to attacks on their

information systems and that current precautions against such attacks were inadequate.” (Black 163) For that reason, public interest in radars, satellites, anti-rockets etc. has risen, as a result of the Gulf War (1990-91).

Women

Women in *Tomorrow's* opening are also presented through a technological prism; therefore, their portrayal differs from the previous productions. In his article, Leach (in Lindner 2003) recalls Bennett and Woollacott's argument in regards to Bond's sexuality. They noted that “although Bond's success with women...continues unabated, the sexual attractiveness of the Bond character is no longer played straight, because Bond's sexuality has become fetishized on to machinery, cars, guns, motorcycles and what have you” (qtd. in Lindner 254). Leach (2003: 254) also states, *Tomorrow* serves as a perfect example for the above argument. In the film, Bond is equipped with a car which he can operate by a remote control, and whose computer speaks with a female voice. In the previous films, the body was still a major attraction, while in the Bond films of the 1990s, the aspect of sexuality is projected on to machinery. According to Black (2001: 160), the attitude towards women and sex has changed, partly due to the impact of the AIDS crisis, which demanded greater sexual responsibility. Another reason for such portrayal is the rising importance of women in society. Their role in the films is not limited to eye candy anymore, and they are not Bond dependent. In regard to that matter, Black (2001: 160) also makes a reference to the female protagonist from *Tomorrow*, who is a resourceful, brave and effective Chinese spy, and with whom Bond has a professional relationship, rather than physical.

The World Is Not Enough

In *The World Is Not Enough* (1999) the end of the pre-title sequence is smoothly transferred into the title sequence, as through a morphing effect, Pierce Brosnan transforms into an oil drop, which then becomes a significant part of the sequence's décor. Oil drops, in various shapes and sizes, multiply on the grey background. Together with them, Bond is falling down, only to eventually hit the ground.

The film's title credit is accompanied, in the back, by a model of the Earth, its whole surface seems to be covered with oil. Shortly after, the image vanishes and the flush of oil floods the frame. Female forms, appearing in the sequence, are often real actresses, who are either, swimming and snorkeling in the oil, or they are constructed out of it. The following shots traditionally multiply women, who are formed through the greasy, dark fluid.

The image of the oily globe reappears, now embedded within the Solar system, as other planets (whose surfaces are created out of the female faces), as well as the Sun complete the visuals. When music's pace slows down again and Sheryl Crow begins to sing another verse, the images of pump jacks appear. The machinery, embedded within the low-key lightning, comes across as complex, heavy and huge in their sizes. On the first plan, there is the close-up of a certain pump jack extracting the oil, but other machines fill in the background as well.

Oil Politics

The film's plotline is concerned with the politics of oil and Bond's former task was to protect Electra, a daughter of a deceased oil tycoon. As King was a friend of M, she feels responsible for his death and, by extension, for his daughter's safety. Constructing an oil pipeline across the Caucasus Mountains, King's fortune seems to be an interesting target for the enemy, such as Renard. Even though the plotline thickens, and the real motives for Elektra and Renard's behavior remain different, nevertheless the main concern of the story is the topical theme of the 1990s – oil politics.

The Middle East oil resources have been alluring to the global powers, in particular the United States, since the early twentieth century. Having the second largest oil reserve in the world, Saudi Arabia developed diplomatic relations with the United States already in 1933. As pointed out by Toby Jones (2012), "one of the twentieth century's most important strategic relationships [developed], in which the Saudis would supply cheap oil to global markets in exchange for American protection" (Jones 208). Despite the structural differences between the two countries, they were allies throughout the years, also during the Gulf War of 1990-91, when Iraq's leader Saddam Hussein ordered the invasion of Kuwait, simultaneously acquiring the country's oil reserves. The War caused a lot of unfavorable consequences such as, from an economic point of view, the oil price shock, or, in terms of the environment, oil spill into the Persian Gulf.

Die Another Day

Similarly to the previous opening, *Die Another Day* (2002) smoothly connects the pre-title sequence and the title sequence, the latter being a visually rich extension of the pre-titles. James Bond, in this role Pierce Brosnan for the last time, is held captive in North Korea and interrogated by a female officer. When his head is aggressively immersed into water, swimming female silhouettes appear on the screen. As the first sounds of Madonna's theme song turn up, scorpions' curved tails materialize and multiply within the frame, creating an obscure image of fear and darkness. Shortly after, an extreme close-up of a brown eye occurs, and its pupil dwindles, only to be replaced a moment later by a water explosion. The image again recaptures interrogated Bond, but only for a second. The camera changes to the faded image of the floor full of scorpions, which are fighting with each other. Suddenly, a pair of feminine black boots step onto the floor, though not revealing their owner's identity. In the next shot one of the scorpions crawls up the boot, visible only partly, around the calf area. Superimposed on the boot, a grey silhouette of a woman curves to the rhythm of Madonna's song. The colors and the scenery indeed resemble a cell or a torture chamber, as the lighting is limited, and the colors remain rather dark.

The upcoming shots quickly interchange with each other. Some of them present the familiar female silhouettes, typical of Bond openings, dancing and curving within the frame. Some of them are created of fire, and flowing lava is replacing their hair. These girls represent Bond's enemies, as in certain shots they set him on fire with a fiery touch, or toss him a scorpion. Sometimes they also turn into sparks, which are springing around after a short circuit. In certain takes, through a close-up of their fiery hands, they also personify a match, which self-ignites. When the scene of interrogation from the pre-title sequence reoccurs, a burning female form replaces the female officer, now being the one who tortures Bond. Under the influence of her touch, his body is also burning..

The above-described images of the fiery female silhouettes are contrasted and interchanged within the sequence with the icy visuals, presenting a peculiar battle between the two contrary forces. The female forms created of ice melt at certain moments, due to the heat caused by the flaming figures. An interesting close-up of

water drops dripping off a melting figure is made, and included in the drops are visuals presenting the tortured Bond. In one shot, the icy figures come across as Bond's allies, as they gently grasp his head and pull up, seemingly in a gesture of help. Though after Bond's face is brutally drowned, the water does not appear so friendly anymore.

The third type of visuals in the sequence is comprised of scenes of the torture. Apart from being drowned, Bond is also frequently beaten up. As his hands are bound, his moves are limited. Three officers are kicking his stomach and battering his body. Bond's body becomes vulnerable, which is an odd and new phenomenon to the viewer.

As Booth (2013) suggests, the female torturers connote the three modes of torture: electricity, ice and scorpions. The visuals are slightly chaotic in general, though the multiplicity of images reflects the drama through which Bond is experiencing in North Korea. Even though the formula has changed in comparison to the previous openings, the core elements, such as the eye, the motive of fire and the female forms, remain the same. Most of the shots from the title sequence are a series of medium close-ups and close-ups that capture images of torture, agony and pain.

Politics

In terms of Bond's contemporaneity, as Racioppi and Tremonte (2014: 17) claim, together with *Die Another Day* Bond became even more contemporaneous than during the Cold War era. First of all, the North Korean aspect reflects the country's importance in international affairs. Supported by the EU and the United States, in 2000, both North and South Korea signed a peace accord that allowed reunification of Korean families. According to Racioppi and Tremonte (2014: 18), in 2001 many delegates visited North Korea, and President Bush opened a dialogue about the missile program. The positive relations between the countries lasted until 2002, when Bush demonized North Korea in his State of the Union Address speech, to be a part of "an axis of evil." Needless to say, the United States is also the embodiment of the devil in the eyes of North Korea. According to Lee (2007), "the US is often referred to as *akuy onsang* ('the source of evil') or *kwukka terror-uy wenhyung* ('the ringleader of national terrorism')" (Lee 2008).

Furthermore, the relationship between the two Koreas worsened, resulting in a gun battle in the Yellow Sea in June 2002. Nevertheless, the South and North Koreans united when it came to criticizing the twentieth James Bond film – *Die Another Day*. In

the research undertaken by Lee (2007), the outcome reveals that, despite their ideological and political differences, both Koreas developed a bond with each other in regards to the film's negative reception. However, the arguments presented by both countries vary, as North Korea presents a "monolithic" (Lee 232) critique of the US, while South Korean arguments are more political and cultural. North Korea simply presents the US as the pure evil, while South Korea blames the US for misinterpreting the Korean reality, and also Hollywood for being unprofessional in depicting Korea (for example North Korean people speaking with South Korean accents (see Lee 220). Albion (in Comentale et al. 2005: 214) additionally points out that *Die Another Day*, as much as could be seen by North Korea as a political threat, primarily demonstrated how the consciousness and attitude of individuals could be shaped by the mass media.

Many critics, among them Albion (ibid.) or Metz (2004), argue that *Die Another Day* is a film that truly breaks with the Cold War portrayal of Bond and his reality. In 2002, a year after the 9/11 terrorist attack, the new post-Cold War Bond is introduced, as now, according to Metz (2004: 64), he is stripped of his sexist and racist features, also his smoking and drinking propensities are removed. Metz (ibid.) also calls the new Bond a "stylish automaton," as Bond's representation shifts towards a more serious contemplation of the contemporaneous world affairs.

Additionally, according to Albion (in Comentale et al. 214), from the post-9/11 perspective, Bond's stories are even more modern than before. The world of terrorism creates acts of violence carried out by groups deriving from outside of the states. Therefore, he draws the comparison between SPECTRE, a worldwide network, and Blofeld, the elusive and charismatic leader, and the threats that the contemporary world has to face.

Women

As Racioppi and Tremonte (2014: 22) point out, the female characters in Bond were always perceived as subordinates (helpmates or sex-partners) to men (heroes, villains). According to Janet Woollacott (2003):

Women in the Bond films have always been conceived in terms of male desire and pleasure. . . . [A] particular regime of pleasure is established through the "looks" of the hero and the audience. While women are represented as erotic spectacle, the audience is led to identify with the male hero, the active performer (Woollacott 110).

Similarly to other Bond openings, in *Die Another Day* women are also highly eroticized, though their role is already slightly different. No more are they only the innocent eye sweeteners who serve as Bond's objects of desire. Here they are Bond's enemies, who torture him and cause pain. Even though the fiery and icy images present women as highly attractive, their new role is to oppose Bond rather than submit to him. Such portrayal is certainly linked to the women who appear in the film. Jinx, played by Halle Berry, is certainly one of the toughest Bond girls of all times, and her behavior towards Bond is definitely more boyish than feminine. She is also the first Black Bond girl since May Day. Accordingly, as stated by Hovey (in Comentale et al. 44), "the powerful and untrustworthy femmes of the early sixties have become boyish sex buddies." On the other hand, even though Metz (2004: 75) agrees that Halle Berry's portrayal was significant in terms of the race, he nevertheless claims that her sex with Bond is still romanticized and normalized, at least in comparison to other roles of Berry.

In regards to the female torturers from the title sequence, Booth (2013) points out that similar to Binder's silhouettes, they are seductive, only this time they try to make Bond reveal his secrets. Even though their ways are painful and seemingly irresistible, Bond does not crack. Racioppi and Tremonte (2014: 21) also link the female forms from the opening with the act of torture, as the title credits and the threatening images are both superimposed on Bond's hurting body. His agony and the vulnerability of his body, as Racioppi and Tremonte (ibid.) point out, represent the post-Cold War West and the international system.

Politics of Whiteness

Metz (2004: 66) points to the politics of whiteness in *Die Another Day*, as for the first time after he leaves the North Korean prison, Bond is presented like a caveman, and during the act of torture his body is animalized. Metz claims that the film refuses to present white as superior. In the film, Colonel Moon undergoes plastic surgery in which he changes his skin color into white. He takes the name of Gustav Graves, as indeed, his skin color is *deadly* white. After Bond finds out that Moon and Graves are the same person, Graves implies that he chose to have such a "disgusting" face, only to resemble Bond. Therefore, as Metz states, "Bond is hated not just because he is a spy who will put the villain out of business, but specifically because he is Western and white" (Metz 68).

Theme Song

In regards to the controversial Madonna song, Metz (2004: 76) concludes that Madonna's lyrics quite adequately portray director Tamahori's methods. She sings, "I'm gonna break the cycle... I'm gonna shake up the system... I'm gonna avoid the cliché." (qtd. in Metz 76) Though, as much as the lyrics may be adequate, the song has gained rather negative reviews. As written by Berardinelli (2002), "The opening theme is dreadful. It's a Madonna pop tune, not a Bond song, and its lack of musical consistency strikes a dissonant chord."

The Rolling Stone placed Madonna's song in the 17th position (out of 22 at that time), saying that, "Declaring that James Bond needed "to get techno," the Material Girl cut a glitchy, awkward, and hideously auto-tuned chant that allows audiences to experience a degree of the torture that 007 endures in the opening scene. Easily the weirdest Bond theme ever recorded (...)." According to Burlingame (2012), also Daniel Kleinman confessed that the track was not the most appropriate choice. Titles' director said, "If I had a decision about what music track would have gone with a sequence of Bond being tortured, I probably wouldn't have chosen that particular song" (qtd. in Burlingame 230).

5. The Rejuvenation of the Bond Formula a.k.a Daniel Craig's Era

Casino Royale

Chronologically, *Casino Royale* was Ian Fleming's first novel, and yet the only one not adapted to the big screen (with the exception of a 1967 unofficial production). As the film appeared in 2006, simultaneously introducing a new actor, it was an opportunity for the producers to start *all over* quite literally, as already the opening sequence indicates changes in the formula.

The transition between pre-title sequence and the title sequence is linked through a Bond Barrel sequence, in which Bond takes a shot towards an actual attacker from the pre-title sequence. This bridge breaks the tradition, as the Gun Barrel sequence always appeared before the pre-title. As soon as Bond takes a shot, the *You Know My Name* theme begins to play, and the screen is flooded with blood. The red color fills the background and the graphic visuals emerge within the frame. Casino-themed images multiply and the gambling motive already suggests the main film theme. Present in the title sequence is Bond's silhouette, while for the first time in history, missing are the female forms. In the beginning, Bond strolls among the graphics of gigantic forms of Queens, Kings, Hearts, Diamonds, Clubs, and Spades. The color scheme remains within the pastel shades of red, beige, green and blue. As with real cards, their flush varies between red and black. The flush cards are equated with bullets, as they fire from the guns. Silhouetted forms of Bond and the enemies fight with each other. Although it is eventually the enemies' silhouettes that fall apart into graphic pieces, Bond also gets beaten up a lot. Kleinman plays with the visuals in certain shots, for example when the graphic gun sights turn into roulettes and further on into the ammunition for guns.

Towards the end of the sequence, one of the gun sights tracks the Seven of Hearts and goes off, creating two holes prior to the number 7. Afterwards, the graphic visuals change into a computer note, which says "James Bond – 007 status confirmed." The title sequence again becomes a transition between the pre-title sequence, in which Bond did not wield the license to kill, and the film, in which he is already sent on a

mission as a 00 agent. As stated by Racioppi and Tremonte (2014: 20), “Casino Royale provides a background, the genesis, of James Bond as 007.”

Violence

As Funnell (2011: 465) points out, identifying card suits with weapons connotes a battlefield, which in *Casino* also happens by means of a poker table.

Radatz (2012) claims that in *Casino*’s title sequence, violence is presented as a new form of intimacy. Additionally, according to Cohen (2016: 101), stylized battles, fight and duels belong to cinematic devices, which eroticize a male body, providing pleasure for the gaze. He also points out that the trend to portray a male body as muscular had its beginnings in the 1980s. The “Hard bodies” of Arnold Schwarzenegger, Sylvester Stallone, Bruce Willis, Chuck Norris, Steven Seagal, Jean-Claude Van Damme, were always involved in brutal fights, where they could flaunt their heroic abilities.

Funnell (2011: 459) and Cohen (2016: 102) claim that in the 1990s the softening of the body became trendy again among Hollywood productions. Youthful and slim actors, such as Leonardo Di Caprio, were starring in films like *Titanic* (1997). The portrayal of Bond as a “heroic body,” both in a film and in the titles, started with *Die Another Day* and lasted into Craig’s era, as hardening of the body became a Hollywood phenomenon again.

Bond – Bond Girl

Unlike the previous title sequences, *Casino* cannot be accused of sexualizing and objectifying women, as almost none appear in the opening. Only for a moment, Vesper’s face is superimposed on the Queen of Hearts card. First of all, the lack of female forms, as Racioppi and Tremonte claim (2014: 21), emphasize the contemporaneous masculine world, in which men are both chief threats to international security, and simultaneously chief protectors as well. On the other hand, *Casino* revises the gender roles in general, adding some feminine features to the Bond persona, who by extension becomes an object of the gaze.

Firstly, as claimed by Cox (2014: 185), one of the reasons to conclude Bond has become feminized is his blonde hair color. Traditionally, as already pointed out in the previous chapters, blonde girls were mainly associated with Binder’s title sequences, in which they were highly sexualized. His hair aligns him with classical Hollywood

beauties, such as Marilyn Monroe or Jane Mansfield. According to Sherrow (2006: 149), due to its association with gold and light, blonde characters come across as vulnerable and desirable. She also points out that blonde indicates youth, as usually children have light hair color. Cox (2014: 186) also invokes the press articles of the time, in which Craig was ironically called “Blonde Bond,” signifying his rebirth as an object of desire, which normally he was to impose on the women.

Additionally, in *Casino* Daniel Craig’s torso and physique are constantly emphasized, as, for example, in a scene in which he emerges from the sea, reminiscent of the classy Ursula Andress or Halle Berry water emerging scenes. As pointed out by Cox (ibid.), that portrayal reminds us that the gaze is not only restricted to females, as men’s body can serve as a spectacle as well. According to Funnell (2011: 456), due to such positioning of Craig’s body, Bond is aligned with Bond girl, consequently creating a new heroic model, which she refers to as Bond-Bond Girl Hybrid. Funnell argues that instead of the traditional placement of the female body in the spotlight, the emphasis in *Casino* is put on Bond’s physical features, rather than his high libido, sexuality and conquest oriented behavior (see Funnell 462). That argument is supported by an example from the film, when instead of having sexual contact with Solange, Bond undertakes a physically demanding action scene in Miami airport. Parallel to the film, the titles also focus on Bond’s body exclusively, displaying his physical abilities in the fight scenes or while strolling among the card game oriented graphics.

Except for the hair color and exposed physique, Bond is stripped of his womanizing skills, as already presented in the titles. Further on in the film, he falls in love with Vesper, who is the only woman appearing in the opening sequence. Unlike in the previous titles, she is a recognizable character within the sequence, which is a novelty, as normally the female forms and silhouettes were anonymous. As Cox (2014: 190) sees it, incorporating Vesper in the gambling oriented title sequence, highlights her role in the card game within the plot, but also as she is presented as the Queen of the Hearts, it also suggest her capturing of his heart, and saving his life.

To highlight Bond’s feminine portrayal, Cox (2014: 192) also suggests that Vesper is portrayed in a masculine manner, as she is a self-confident woman. For example, she has the ability to read him. She also dictates what he is going to wear for

the Texas Hold ‘Em game. Bond’s suit was specially tailored for him, in order to present his muscular physique.

According to Cox (2014: 185), in *Casino* Bond appears as the epitome of hypermasculinity, while after further investigation, his character turns out to be more vulnerable and insecure than at first glance. As presented in the title sequence, Bond is stripped of what actually makes Bond Bond. As Kleinman (2013) says:

Casino Royale had to be a bit different. It was Bond starting off. Before the title sequence he wasn’t even 007, so the titles are really about him becoming a 00 agent. The dancing girls were left out for narrative reasons as Bond was not yet the lady-killer that he is to become; he has not had his heart broken and been betrayed by a woman and he’s not the deadly assassin who needs to throw himself into the life-affirming physicality of sex to compensate for the horror of the constant death surrounding him (Radatz 50 years).

Quantum of Solace

Bond’s silhouette, contrasted with the radiating image of the Sun, opens the title sequence to *Quantum of Solace* (2008). As the camera rotates around him, providing both close-up and distanced images of his body, he fires a bullet crossing the frame in a very slow motion. The camera follows the bullet for the next couple of seconds through the tracking shot, eventually letting it fade away in the depths of the desert landscape. The following shots continue to feature Daniel Craig in the barren background, where he seems to be constantly ready to defend himself or to attack the opponent. His silhouette is lurking on the dunes, always portrayed with a gun prepared to shoot. The color of the background changes and varies from yellow, through orange to red, being contrasted with the traditional black. All shades remain within the warm pitched hue, reminiscent of the colors emitted by the sun during sunrise and sunset. Bond’s silhouettes are multiplying on the screen, some of them portrayed only partly through a close-up, some of them positioned far away from the camera. The background image of the sun is enriched by the longitude and latitude grid lines, which are moving around, imitating the Earth moves.

Only after the first minute of the visuals does the first female form appear on the screen, superimposed on the above-described background. Another form seems to be emerging from the sand in the desert, though the proportions are again imbalanced, as

the forms are significantly bigger than Bond's silhouette. A woman emerging from the desert is presented in a fragmentized manner, as only certain parts of her body arising from the sandy surface are displayed within each shot. The dunes transform into female forms, which seem to threaten to swallow Bond. The dark background is filled with little shiny dots, reminiscent of the stars visible from the distance.

Towards the end, Bond fires the gun, just like in the beginning of the sequence. Once again in slow motion, the bullet passes by the female silhouettes and vanishes in the darkness. A moment later the sandy surface explodes the reaction seemingly from the bullet from the previous shot. That scene ends the title sequence, which for the first time was very nature oriented.

The motive of the desert, supported by the visuals of the Sun and longitude and latitude grid lines, refers primarily to the film plotline. As *Quantum* is a continuation of *Casino*, Bond seeks revenge for Vesper's death and he is eventually lead to Dominic Greene, a member of the Quantum organization. He owns a bogus environmental organization called Greene Planet, which seems to cooperate with various legitimate institutions and corporations. In fact, Greene's aim is to control Bolivia's water supply by staging a coup d'état. Devastating droughts and the change of residence of Native Americans, are caused by Greene's redirecting the rivers, who is officially pretending he is digging for oil. In one of the scenes in the film, after interrogating Greene, Bond leaves him in the middle of the desert with a can of engine oil. According to some less official Internet sources (jamesbond.wikia.com and movie-locations.com) the desert scenes were filmed in the Atacama Desert, a South American plateau, which is located on the Pacific coast, west of the Andes.

According to Thomas (2009: 32), the title sequence refers to the problem of desertification and "unstable nature of political alliances due to globalization." He points out that unlike *Casino*, which is based on Fleming's plot, *Quantum* has a new scope and refers to the problems of the 21st century. As Bond usually corresponds with the historical changes, in *Quantum* the storyline alludes to the globalization theory. Even though there are several approaches to globalization, Robinson (2007: 126-127) distinguishes two main characteristics, on which the theorists would agree. First of all, the pace of social changes seems to accelerate in the 21st century, and secondly, connectivity between the countries and people has developed significantly. Thomas

(2009: 37) additionally argues that globalization is characterized by “sameness, totalization, and homogenization” as well as “commodification of exotic commodities.” Even though Bond was always negotiating the local and the global, in *Quantum* for the first time the villain admits that through his manipulation of the local cultures he aims to reach globalist ends. Additionally, Greene cooperates not only with the criminal organizations like before, but with nation states and civil society (see Thomas 36-37).

In terms of the settings, the title sequence to *Quantum* emphasizes the appearance of the exotic location, which here is embodied in a desert. Even though Bond films were always appreciated for Bond’s travels to distant and exotic countries, for the first time this globetrotting is so explicitly presented in the titles. Thomas (2009) argues that “[i]n the new globalist paradigm, the nation is no longer the central unit of analysis; rather it is one unit among many in a political and cultural “network”” (Thomas 36). In this sense, *Quantum*’s title corresponds with the globalist theory by favoring focusing on the settings rather than for instance the traditional female silhouettes.

Apart from being a metaphor for the globalist approach, as Radatz (2012) also find out in the interview with MK12, the designer of the title sequence to *Quantum*:

“Much of the action in the film takes place in desert environments, and in that we saw an opportunity to address not only the theme of the film but also Bond as a character. As Bond goes through an emotional transformation in *Quantum*, his allegiances become ambiguous — both to the audience and to his peers. The desert seemed an ideal setting to illustrate that uncertainty” (Radatz).

Skyfall

Abandoning the franchise for the previous production, Kleinman returns to design the title opening credits to *Skyfall* (2012). The establishing shot stands for a transition between the pre-title sequence, in which Bond is shot and falls into the water, and the title sequence, where his body is already drowning. He is caught by a disproportionately large hand, which drags him down further into the depths. In the beginning, the watery environment is filled with floating images of targets in the shape of Bond. In the next shot a female form appears on the screen and a detailed tracking shot of her body is made, starting with her head, then moving on to the back, legs and feet. Afterwards, the camera accelerates and moves forward, revealing the dangerous

surroundings, as objects like knives and guns are falling from above. The color scheme remains rather dark, additionally being accompanied by lots of steam. When the location turns into a cemetery, the colors soon turn to red. At this point the setting remains unidentifiable, monuments of stags join the visuals, reminiscent of Bond's fictional possession in Scotland. The camera moves on until it reaches Daniel Craig's blue eye. By morphing through his iris, a new location is presented, and Bond is now trapped inside an unknown building. The walls and the columns appear to be neglected and the space deserted while the ground is completely empty, except for a thick layer of dust. The color mood is dark. Bond's silhouette seems to be caught in a trap, as for example he casts four shadows and he does not know which one to shoot. One of them eventually transforms into a different character, presumably Raoul Silva, Bond's main antagonist.

Thereafter, the visuals return to the underwater images, now portraying a reddish maze of unidentifiable formations, which in the beginning resemble deep-water coral, but then adopts a more bloody look and eventually becomes a steamy skull.

There is also the image of a brown haired model holding a gun, whose barrel relocates the visuals to a location full of fire-balls, randomly filling in the frame. The fiery theme is extended to the next shot, which introduces the Chinese dragons, multiplying and curving for a couple of seconds.

When Adele starts to sing the third part of the theme song, the visuals change drastically and the color scheme changes to black and white. The pictures are mirrored, coming out from the middle of the frame and emerging on both sides. First, these are images of female forms, shortly after followed by the images of guns, stags, mansions, knives and even more silhouettes. The sequence ends with a skull, although it is not mirrored within the frame like the previous images.

Daniel Craig returns to one of the final shots, once again being placed in the abandoned interior of a mansion. He pursues the shadows, which, despite the wound in his chest, he seems to be doing well. The opening ends with a close-up of Craig's blue iris, and through a morphing cut, it transits the action to the film.

The title sequence to *Skyfall* is one of the most complex, as the multitude of objects, the graphic advancement, and the symbolism are evident:

In many ways it is the most complex sequence but in others it was one of the easier ones for me to create! The reason for this is that the technology has

improved immensely since the era of Goldeneye. The images can be created more swiftly, processed and changed, tweaked and massaged, something I was never able to do in the past due to the mind-numbing slowness of the digital compositing machinery (Kleinman in *Skyfall* interview 2013).

Even though some scenes like for example Bond falling into the depths of water could be read literally, as a transition between pre-title and the title sequences, it can also be understood more metaphorically as entering into the depths of Bond's psyche. As Radatz (2012) points out, the motive of Craig's iris appears two times in the sequence – at the beginning and at the end. For this reason, the whole title sequence may be understood as a symbolic reflection of Bond's mind. According to Kleinman, “[a]t the beginning of the film there's always an amazing action sequence, and this time it ends with Bond being shot. So one of the things I wanted to do was perhaps suggest what might be flashing through Bond's mind as he thinks he might be dying” (Radatz). In Radatz' article (2012), Kleinman admits that the color scheme of the title comes across as “quite a macabre and dark sequence.” He later justifies this choice by saying that the film negotiates Bond's past and becomes an emotional story, also due to the death of M (Judi Dench).

The opening indeed seems emotional, not only due to the coloristic shady atmosphere, but also due to the multitude of objects, which make reference to Bond's past. Unlike in the previous openings, where the elements associated with Bond were primarily Martini and girls, in *Skyfall* those objects are replaced with images of Bond's parents' gigantic manor located in Scotland. Marouf (2014) argues that *Skyfall* is an example of the imperial nostalgia, which deals with “how various elites and publics feel about (post)colonial remembrances, the loss of empire, and the aftermath of those decolonization periods” (Marouf 574). He also claims that the only way to face the problems of the 21st century, such as cyberterrorism, is to return to the old methods and during the film Bond struggles to realize that fact. The film depicts what happens when the agents lose their moorings and their sense of national identity. As Bond suffers from physical deterioration and starts to question MI6, cyberterrorists wreak havoc on M's life and the city of London. Therefore Bond tries to adapt in the new world, which is also visible in the opening title through his confusion with the mirrors.

According to Marouf (ibid. 584), going back to the old manor in Scotland, which is also explicitly portrayed in the titles, reflects the present times of insecurity, in which

cyberterrorists like Silva are able to throw firebombs through any window they want. At the same time, Bond is willing to confront his past and sacrifice his heritage, in order to fight for his country. To emphasize the importance of the past, Bond drives M to Skyfall with an old Aston Martin DB5. He also kills Silva in an old fashioned way with a sturdy knife. Marouf claims that it is also not a coincidence that M leaves Bond her ceramic bulldog, as a “reminder both of her own dogged determination and her commonwealth’s fighting spirit” (ibid.).

Spectre

Spectre (2015), the latest of the James Bond saga, is the fourth film with Daniel Craig starring as the main hero, and the last part of the story that started with *Casino Royale*. The smooth transitions between the pre-title and the title sequences became Daniel Kleinman’s distinguishing mark, as in *Spectre* the designer links both of them again. The ending scene of the pre-title sequence focuses on the fight in the helicopter, on the Day of the Dead parade in Mexico. Bond’s unauthorized mission ends up with him stealing a ring emblazoned with an engraved octopus from, as it later turns out, a member of the Spectre organization. The ring, observed by Bond, is zoomed in on, Bond’s hand vanishes, and is replaced with a black background. When the octopus form fills the whole frame, its inside explodes with fireballs, shortly after becoming a background for the curving female forms. The camera zooms in and reveals Daniel Craig standing still in the middle of the frame. The female forms are curving around his muscular body and the fiery octopus remains in the background. Several close-ups of Bond’s body are made, during which his skin ignites after being skimmed by a woman’s hand. The camera moves further on, now focusing on the octopus from the background. The creature turns into a more stylized image of an animal, with tentacles, eyes and a dark complexion.

In the next shot, Bond is involved in intimate contact with a girl, as they kiss each other on the lips. The intimacy is magnified through incorporating many close-ups into the sequence, firstly of the kissing faces, then of Bond’s hand gliding on a girl’s shoulder, and finally of his arm being entangled with the tentacles. The images of the kissing couple, being encircled with the tentacles interchange also with a shot in which

the same female form curves alone in the octopus's grip. The silhouettes remain black, as they are only softly sidelit. The blurred background resembles a waterfall wall, also illuminated very lightly, though being the main source of the light within the frame.

The following shots present the characters from the previous Bond films, superimposed on reflecting elements, which resemble crushed pieces of glass. The first image belongs to Raoul Silva from *Skyfall*, next to Vesper from *Casino Royale* and Le Chiffre, the antagonist of the same film, and the next to M, embodied by Judi Dentch. The sequence gets even more sentimental, when the old looking photographs, which are partly burned and destroyed, fly around within the frame. The motive of the octopus reappears in most of the shots, as the tentacles entwine not only Bond and the girls, but also the gun when he wants to take a shot. After he eventually fires the gun, the octopus's ink shoots out, becoming a background motive for the next shots, which abound with the traditional images of the female silhouettes.

Similarly the motive of an eye, which appeared in many Bond openings, also occurs in the *Spectre* title sequence. Though, unlike in *Skyfall*, here not only Craig's eyes are interwoven into the sequence, but also male brown eyes (supposedly belonging to Christoph Waltz who impersonate Bond's antagonist - Franz Oberhauser) and female irises of a bluish tint (matching the color of Bond girl impersonated by Léa Seydoux). One of the irises is presented through an extreme close-up and its stroma is constructed of curving worms, reminiscing by the look of a millipede. Right after the eyelid blinks, the image returns to the opening shot of the title, with Daniel Craig in the middle and girls curling around him from both sides. Now, instead of zooming in, the camera zooms out, the girls disappear and Craig's muscular torso is presented through a medium close-up. Due to the dimmed lightning, which dominates the whole sequence, certain parts of the body are highlighted; the light emphasizes the chest, the collarbone and the muscles surrounding the clavicle. The visuals crumble into pieces again and two silhouettes appear on the screen. The male silhouette, presumably Craig's, slowly shifts away from the girl, revealing the ring with the already known, octopus logo. The last shot provides the viewer once again with a close up of the ring, and by running through the logo, relocating the action into the film.

As Daniel Kleinman recalls in the interview with Will Perkins (2016), working on *Spectre* differed from working on the previous productions. The designer points at

Sam Mendes, the film director, to be one of the reasons. "Sam had written a couple of things in the script, a couple of images that he wanted in the title sequence, just to help with the clarity of the story. (...) Sam is different. Sam's a bit more hands-on. He likes getting involved." As Kleinman also says in the interview, one of Mendes' ideas was to place an image of an octopus within the sequence, which is a fair idea based on the fact that Spectre's logo is an octopus. Consequently, by making the observation about real octopuses, which spurt the ink when they are frightened, Kleinman decided to incorporate the motive into the titles, where the ink serves as a weapon. As octopus's tentacles entangle Bond in most of the shots, it is a symbol of Bond's dependency on the organization with which he has been already struggling since *Casino Royale*. Even the gun that he is using, or the girl that he is kissing, they are entwined with tentacles, and through this practice Kleinman wanted to suggest that, just like in the storyline, Bond's "strings are being pulled" (Perkins) and his life is manipulated.

In the interview with Perkins, Kleinman also comments on using the faces from the previous productions, which he claims was again the director's idea. The main point was to connect the film with its preceding parts and to establish a clear bond between them. Similar to *Skyfall*, *Spectre* can be qualified to more emotionally intense Bond openings, due to the images of the old photos, and also because of Bond's more passionate relationship with the female silhouettes than in the previous productions.

It is also important to note that in all the openings with Daniel Craig, he is the object of a gaze in the title sequences. Unlike before, where women were to-be-looked-at, Bond became the admired person. As the female gaze was perceived as an element of the patriarchal order, the change in portrayal may again suggest following the spirit of the times and becoming gradually more liberal. The male body is being appreciated and the new cinematic productions such as *Fifty Shades of Grey* could serve as examples. The advertisements promoting Old Spice, Calvin Klein and many other brands also abound with images of muscular torsos. Not to mention David Beckham's underwear promotions. Clearly, Mulvey's hypothesis about men not being able to handle sexual objectification becomes outdated, as Daniel Craig, as much as James Bond himself, seems to feel comfortable in his new role.

The opening to *Spectre* makes clear connections to the upcoming scenes of the film, consequently revealing the atmosphere and the future events, such as the meeting

with Franz Oberhauser. Moreover, it slightly touches on the relationship between Bond and the Bond girl in the film, which indeed belongs to the intimate ones. Even though Monika Bellucci's character can be considered to still remain within the old standards of a patriarchal structured world, Madeleine Swann, (performed by Léa Seydoux) according to several articles (Sacks, Kimble, mtv.com), was meant to be perceived as a female counterpart of Bond. She is a strong, well-educated and independent woman who forms a solid relationship with Bond, which, more importantly, does not end with her death. That difference in the Bond – Bond Girl relationship is certainly presented in the title sequence, though, to preserve the core elements, besides the intimate scenes of kissing and touching, Kleinman also displayed the traditional multiplicity of female forms.

6. Conclusions

The paper's main aim was to illustrate the process of the title sequences' development and to reveal their progressiveness in terms of visuals. Generally speaking, two main streams are visible when analyzing Bond titles, which are based on Binder's and Kleinman's activity. These two designers have introduced certain techniques into the formula, which can be perceived as inseparable elements of the Bond openings. Curving female forms, Martini glasses, guns and eyes are credited to Binder, who set up the basis for the canon. Kleinman, partly through the technological advancement, revolutionized the titles, though still preserving the core elements. When analyzing the titles more precisely, four different stages could be recognized. In the beginning the titles were an experiment (*Dr. No* or *Goldfinger*), as the elements such as the colorful shapes from *Dr. No* or women serving as the background from the credits (*From Russia With Love*) were not repeated ever again. The time of the traditional James Bond title sequences occurred afterwards, with dancing, waving, curving and trampolining female silhouettes, very often perceived as a subject of sexual objectification. They were often supported by images connected slightly to the plot, such as the diamonds in *Diamonds Are Forever*, but also less plot-related elements such as watery images or guns. *GoldenEye* opens a narratively richer era, under Kleinman's conduct, in which most of the times the titles linked the pre-title sequence and the film's plotline. Women became empowered and the symbolism was to a bigger extent related to a story of each film (like for example oily images in *The World Is Not Enough*). Eventually, the last bigger shift appeared together with Daniel Craig starring as James Bond, as title sequences put the Bond persona in the spotlight, reserving female silhouettes only as supporting elements. These titles also show an interest in symbolic elements, such as for example the sentimental objects from Bond's past in *Skyfall*.

Regardless of the titles' connection to the film, I would argue that all Bond title sequences preserve a certain atmosphere, which is unique to the franchise. Aesthetically rich visuals, which are always accompanied by powerful and classy theme songs became a James Bond trademark. Though, for a more persistent audience, apart from being a visually vibrant piece of art, title sequences also convey a deeper meaning,

which I attempted to reveal during the thesis. In several cases (for example *Die Another Day*, *Casino Royale*, *Skyfall*) the title sequences were pre-title sequences extensions, serving as a transition between them and the film. In some cases they were also introduced into the film's ambience by revealing a bit of the film's theme (such as in *Skyfall* its nostalgic mood expressed through the images of Bond's manor, old photos etc.). Ultimately, Bond title sequences do mirror the spirit of their times, very often reflecting on the common trends, music styles, political events, social changes etc. The thesis, therefore, illustrates the titles' gradual development in terms of technology, women's depiction, femininity/masculinity and symbolism. Many significant shifts of the world order can be noticed, such as women's liberation and empowerment, which altered from placing women within the stiff manner of sexual objectification, to real empowerment and respect, and eventually ending with replacing them with a masculine body. Some minor trends of depiction in films, such as for example space conquest of the 1970s in *Moonraker*, can also be easily distinguished.

The research proves that similarly to James Bond films, title sequences can be analyzed from a wider perspective, and therefore they create a story by showing progressiveness and continuity in terms of the visuals. It would be interesting to further investigate the advancement of the Bond openings, as certainly a new leading actor will bring new changes. It would also be interesting to observe whether other films' or series' title sequences evince a capability of such development as Bond openings.

Even though in *Skyfall* Q claims that "Age is no guarantee of efficiency," to which Bond retorts "And youth is no guarantee of innovation," I think that, indeed, the older the Bond franchise is, the more innovative, creative and rich with elements of surprise.

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8. Appendix

Abstract

Der Text beschreibt die Momente der James Bond Titelszenen, mit einem besonderen Fokus auf den Titel an sich und die Events die zur Zeit der Entstehung der Titelszenen auf der Welt stattgefunden haben. Der Zweck dieser Arbeit ist es, zu erläutern in wieweit Einleitungen in der Berichterstattung einen zeitgenössischen Bezug haben. Die Recherche besteht aus den detaillierten Analysen der Titel Szenen. Jedoch auch weitere verfügbare literarische Beiträge wie Online Journale und Rückmeldungen zum Film wurden behandelt. Der Aufbau ist chronologisch - aus diesem Grund bezieht sich die Analyse auf alle bisher produzierten James Bond Filme. Letztendlich ergibt sich aus der Analyse, dass die Titel-Sequenzen den Zeitgeist widerspiegeln und aktuelle Trends, Musiktitel, politische Ereignisse und soziale Änderungen wiedergeben. Hiermit ist zusammenzufassen, dass meine These die fortwährende Entwicklung der Einleitungen, bezüglich Technologien, weiblicher und männlicher Darstellungen und Symbolismus ausdrückt.