The playboy and James Bond

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007, Ian Fleming and *Playboy* magazine

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(ed.), *The James Bond Phenomenon: A Critical Reader*, Second Edition (Manchester: Manchester University Press, 2009), pp. 89–105, and 'For His Eyes Only? Men's Magazines and the Curse of the Bond Girl', in Robert G. Weiner, B. Lynn Whitfield and Jack Becker (eds), *James Bond in World and Popular Culture: The Films Are Not Enough*, Second Edition (Cambridge: Cambridge Scholars Publishing, 2011), pp. 169–77.

Select timeline

1953	Ian Fleming, *Casino Royale* novel
	Hugh Hefner, first issue of *Playboy*
1954	Ian Fleming, *Live and Let Die* novel
1955	Ian Fleming, *Moonraker* novel
1956	Ian Fleming, *Diamonds are Forever* novel
1957	Ian Fleming, *From Russia with Love* novel
1958	Ian Fleming, *Dr No* novel
1959	Ian Fleming, *Goldfinger* novel
	'Playboy After Hours' review of *Goldfinger* in *Playboy*, October issue
1960	Ian Fleming, *For Your Eyes Only* short story collection
	Ian Fleming, 'The Hildebrand Rarity' short story in *Playboy*, March issue
1961	Ian Fleming, *Thunderball* novel
1962	Ian Fleming, *The Spy Who Loved Me* novel
	Dr No film, starring Sean Connery as James Bond
	The Saint British television series, starring Roger Moore as Simon Templar, began and ran until 1969
1963	Ian Fleming, *On Her Majesty's Secret Service* novel
	Ian Fleming, *Thrilling Cities* non-Bond travel books
	From Russia with Love film, starring Sean Connery as James Bond
	Ian Fleming, *On Her Majesty's Secret Service* three-part serialisation in *Playboy*, April–June issues
1964	Ian Fleming, *You Only Live Twice* novel
	Goldfinger film, starring Sean Connery as James Bond
	Ian Fleming, 'The Property of a Lady' printed in *Playboy*, January issue

	Ian Fleming, *You Only Live Twice* three-part serialisation in *Playboy*, April–June issues
	'Playboy Interview: Ian Fleming' printed in *Playboy*, December issue
	The Man from U.N.C.L.E American television series, starring Robert Vaughn as Napoleon Solo and David McCallum as Illya Kuryakin, began and ran until 1968
1965	Ian Fleming, *The Man with the Golden Gun* novel
	Thunderball film, starring Sean Connery as James Bond
	'Little Annie Fanny' Bond-themed 'From Annie with Love' and 'Thunderballing' comic strips in *Playboy*, January–February issues
	Ian Fleming, *The Man with the Golden Gun* four-part serialisation in *Playboy*, April–July issues
	Sol Weinstein, *Loxfinger* Bond parody in *Playboy*, October issue
	Bond-related cover, 'Playboy Interview: Sean Connery', and 'James Bond's Girls' pictorial with essay by Richard Maibaum in *Playboy*, November issue
	Sol Weinstein, *Matzohball* Bond parody in *Playboy*, December issue
	The Ipcress File film, starring Michael Caine as Harry Palmer (followed by *Funeral in Berlin* in 1966 and *Billion Dollar Brain* in 1967)
1966	Ian Fleming, *Octopussy and The Living Daylights* short story collection
	Ian Fleming, 'Octopussy' in *Playboy*, March–April issues
	Sol Weinstein, *On the Secret Service of His Majesty the Queen* Bond parody in *Playboy*, July–August issues
	Our Man Flint film, starring James Coburn as Derek Flint (followed by *In Like Flint* in 1967)
	The Silencers film, starring Dean Martin as Matt Helm (followed by *Murderer's Row*, *The Ambushers* in 1967 and *The Wrecking Crew* in 1969)
1967	*You Only Live Twice* film, starring Sean Connery as James Bond
	Casino Royale unofficial Bond film, starring David Niven as James Bond

	'The Girls of *Casino Royale*' pictorial with text by Woody Allen in *Playboy*, February issue
	'007's Oriental Eyefuls' pictorial on the women of *You Only Live Twice* with text by Roald Dahl in *Playboy*, June issue
	'Little Annie Fanny' Bond-themed comic strip in *Playboy*, December issue
1969	*On Her Majesty's Secret Service* film, starring George Lazenby as James Bond and including a reference to *Playboy*, February issue
1971	*Diamonds Are Forever* film, starring Sean Connery as James Bond and including a reference to the UK Playboy Club and Casino
	'Vegas Comes Up 007' pictorial on the women of *Diamonds Are Forever* in *Playboy*, December issue
1973	*Live and Let Die* film, starring Roger Moore as James Bond
	'Sainted Bond' pictorial on the women of *Live and Let Die* in *Playboy*, July issue
1974	*The Man with the Golden Gun* film, starring Roger Moore as James Bond
1977	*The Spy Who Loved Me* film, starring Roger Moore as James Bond
	'Bonded Barbara' pictorial on Barbara Bach from *The Spy Who Loved Me* in *Playboy*, June issue
1979	*Moonraker* film, starring Roger Moore as James Bond
	Bond-related cover, '*Moonraker*: New Perils for 007' pictorial, and 'Be a James Bond Girl' contest advertised in *Playboy*, July issue
1981	*For Your Eyes Only* film, starring Roger Moore as James Bond
	'For Your Eyes Only' pictorial on the women of *For Your Eyes Only*, including 'Be a James Bond Girl' contest-winner Robbin Young, in *Playboy*, June issue
1982	*Remington Steele* American television series, starring Pierce Brosnan as Remington Steele, began and ran until 1987
1983	*Octopussy* film, starring Roger Moore as James Bond
	Never Say Never Again unofficial Bond film, starring Sean Connery as James Bond

'Betting on Kim' pictures of Kim Basinger from *Never Say Never Again*, in *Playboy*, February issue
'The Spy They Love to Love' pictorial tribute to the women of Bond from *Dr No* to *Never Say Never Again* and '007 Sex Quiz' in *Playboy*, July issue

1985 *A View to a Kill* film, starring Timothy Dalton as James Bond
'Amazing Grace' pictorial on Grace Jones from *A View to A Kill* in *Playboy*, July issue

1987 *The Living Daylights* film, starring Timothy Dalton as James Bond
Bond-related cover, '25 Years of James Bond', 'Women of 007', and Maryam d'Abo from *The Living Daylights* pictorials in *Playboy*, September issue

1989 *Licence to Kill* film, starring Timothy Dalton as James Bond
Ian Fleming, 'The Hildebrand Rarity' short story reprinted in *Playboy*, January thirty-fifth anniversary issue
'Licence to Thrill' pictorial on Playmate Diana Lee-Hsu from *Licence to Kill*, in *Playboy*, August issue

1995 *GoldenEye* film, starring Pierce Brosnan as James Bond
'Bonding Your Wardrobe' *GoldenEye*-inspired fashion feature in *Playboy*, December issue

1997 Raymond Benson, 'Blast From the Past' short story in *Playboy*, January issue
Raymond Benson, *Zero Minus Ten* novel
Raymond Benson, *Zero Minus Ten* two-part serialisation in *Playboy*, April–May issues
Tomorrow Never Dies film, starring Pierce Brosnan as James Bond
Raymond Benson, *Tomorrow Never Dies* novelisation
The Saint film, starring Val Kilmer as Simon Templar
Austin Powers: International Man of Mystery film, starring Mike Myers as Austin Powers (followed by *Austin Powers: The Spy Who Shagged Me* in 1999 and *Austin Powers in Goldmember* in 2002)

1998 Raymond Benson, *The Facts of Death* novel
'Bonding with Daphne' pictorial on Daphne Deckers from *Tomorrow Never Dies*, and 'Bond's Little Black Book' article by Lee Pfeiffer in *Playboy*, February issue
Raymond Benson, *The Facts of Death* excerpt in *Playboy*, July issue
The Avengers film, starring Ralph Fiennes as John Steed and Uma Thurman as Emma Peel. Sean Connery also stars as villain Sir August de Wynter

1999 Raymond Benson, *High Time to Kill* novel
The World is Not Enough film, starring Pierce Brosnan as James Bond
Raymond Benson, *The World is Not Enough* novelisation
Raymond Benson, 'Midsummer Night's Doom' short Bond and *Playboy*-themed story in *Playboy*, January forty-fifth anniversary issue

2000 Raymond Benson, *DoubleShot* novel
Raymond Benson, *DoubleShot* excerpt, and 'The Bond Files' feature in honour of Bond's fortieth anniversary in *Playboy*, June issue

2001 Raymond Benson, *Never Dream of Dying* novel

2002 *Die Another Day* film, starring Pierce Brosnan as James Bond
Raymond Benson, *The Man with the Red Tattoo* novel
Raymond Benson, *Die Another Day* novelisation

2005 'Playboy Interview: Pierce Brosnan' in *Playboy*, December issue

2006 *Casino Royale* film, starring Daniel Craig as James Bond
'James Bond's Desk' feature on the literary and screen Bond and Bond in *Playboy*, December issue

2007 *Mad Men* American television series, starring Jon Hamm as Don Draper, began and ran until 2015

2008 *Quantum of Solace* film, starring Daniel Craig as James Bond
'Playboy Interview: Daniel Craig', 'Facts. Bond Facts' feature looking back at the history of Bond, with 'Bond Girls' pictorial retrospective in *Playboy*, November issue

Select timeline

2011	'Goldeneye' visit to Ian Fleming's Jamaican home in *Playboy*, August issue
2012	*Skyfall* film, starring Daniel Craig as James Bond 'Being Bond' feature in *Playboy*, November issue
2014	'The Dead Letter File' including archived correspondence from Ian Fleming to *Playboy* about the new Jamaican Club Hotel in 1964 in *Playboy*, January/February sixtieth anniversary issue
2015	*Spectre* film, starring Daniel Craig as James Bond *The Man from U.N.C.L.E* film, starring Henry Cavill as Napoleon Solo and Armie Hammer as Illya Kuryakin

Introduction

In honour of *Playboy*'s ongoing connection with James Bond, the cover of the June 2000 issue asked the playful question 'Who Says *Playboy* Doesn't Believe in Long-Term Relationships?' This joking reference to one of the most infamous components of the playboy lifestyle was used to announce the issue's celebration that, in various forms, the *Playboy*–Bond relationship had already lasted forty years. Surely, this is an impressive amount of time for any relationship, let alone between these particular icons of popular culture in view of an otherwise legendary reluctance to make any such long-term commitments – except of course to the fantasy ideal. It was certainly not the first time, nor is it the last time, that *Playboy* magazine reminded its readership of the *Playboy*–Bond connection by commenting on its longevity and significance, especially in relation to times past. Nowhere is this more obvious than in the repetition of a comment evidently made by Bond author Ian Fleming prior to his first publication in the magazine: 'I'm sure James Bond, if he were an actual person, would be a registered reader of *Playboy*.'[1] This is a remark that *Playboy* has revisited over the years to underline the strength of its association with the Bond character; it would also suggest that Fleming himself understood the potential of the bond between them early on.

Among other things that James Bond and *Playboy* have in common is the fact that they are both strongly associated with the sixties, having launched at about the same time in 1953, and remarkably they are still around over sixty years later. During the 1960s in particular, the print and screen versions of Bond made frequent appearances in the magazine, and the association was extended when *Playboy* later directly appeared in the Bond films, meaning that a reciprocal relationship developed

between them to include fiction, interviews, pictorials and other types of reference. More generally, *Playboy* and James Bond reinforced the same consumerist playboy lifestyle, rooted in an informed appreciation of the pleasures of a range of consumer goods and entertainments, especially women. On the fortieth anniversary of the *Playboy*–Bond connection, *Playboy* commemorated the relationship, making a characteristically forthright claim for impact on behalf of them both. According to the magazine, '*Playboy* and Bond defined the male mystique for the latter half of the 20th century … The clothes, the cars, the food, the gadgets, the girls, the wit, the sensual pleasure – these things matter. The enemy was not Spectre [sic] but ennui, conformity, the daily grind.'[2] This ambitious claim to influence in some way motivates this research, which examines aspects of the playboy image and lifestyle in relation to James Bond and *Playboy*.

It is useful to add that although this book regards the *Playboy*–Bond relationship as uniquely complementary and observes that Sean Connery's screen Bond in particular has been idolised by *Playboy* magazine, there have of course been other cultural figures that fostered the playboy ideal. Besides editor-publisher Hugh Hefner, actor Cary Grant, Rat Pack entertainer Frank Sinatra, and politician John F. Kennedy count among other long-standing *Playboy* favourites and quintessential playboy icons. Like James Bond, they epitomise mid-century playboy style. However, unlike such real-life figures, Bond remains more or less the same age, very much alive, and recognisably the same character no matter what incarnation he appears in, or the era. Moreover, Bond and *Playboy* each emerged to become a cultural phenomenon. Indeed, Bond and *Playboy* can also be considered as interrelated cultural phenomena; there is nothing quite like them.

A distinctive feature of this analysis is the way that it puts James Bond and *Playboy* together in order to reflect on a number of the relations between them, which it is argued seem more than coincidental, and connected from the outset. Even though there is a growing body of work on *Playboy* in popular culture, and recent years have seen a considerable amount of Bond scholarship, there has been relatively little in the way of scholarly analysis on the connections between James Bond and *Playboy*, and certainly no extended assessment of the relationship in context. Perhaps most notably, in 1987 Tony Bennett and Janet Woollacott's pioneering cultural studies analysis of the Bond

phenomenon examined James Bond's status as a popular hero. Bennett and Woollacott explore the broad scope and reach of Bond's popularity as produced and circulated not only in the novels and films, but also in the promotion, marketing and other media forms, including some mention of the appearances in *Playboy*. It is of particular significance to this study that Bennett and Woollacott observe the need to recognise that James Bond functions as 'a mobile signifier' within a broad and changing network of relations that make up the Bond phenomenon.[3] They propose that since Bond is best understood to be:

> produced in the circulations and exchanges between those texts which together contribute to an expanded reproduction of the figure of the hero – we would suggest that it is impossible to analyse any particular text caught up in these processes without, at the same time, considering its relations to other texts of a similar nature.[4]

Another way of putting this is to say that any meaning comes out of a form of intertextuality, which Bennett and Woollacott define as 'the social organisation of the relations between texts within specific conditions of reading'.[5] It follows that, while drawing on other perspectives, and being influenced by a range of scholars – including James Chapman's (2007) important cultural history of the Bond films, Christoph Lindner's (2009) wide-ranging collection on aspects of the Bond phenomenon, and Bill Osgerby's (2001) insightful analysis of the playboy – this book is less concerned with James Bond or *Playboy* in themselves than in the relations and meaning created that circulates between them and in context.[6]

To this end, this book is primarily organised around the story of the relationship between James Bond and *Playboy*, played out in popular culture as part of wider cultural relations, especially in the sixties. Though the chapters outline the emergence of the *Playboy*–Bond relationship, they also draw on relevant historical and theoretical concerns. For that reason this book is structured chronologically, but also thematically related to the era and in the context of broader issues of culture and society, including cross-cultural reception and exchange, and paying particular attention to consumer culture and masculinity. This research deliberately focuses on the public version of the *Playboy*–Bond relationship as mediated by Bond and *Playboy* magazine and evident within

the shifting realms of culture and the media, rather than the private relations between them. For this reason, though, this study does also discuss how the close relationship between Fleming and *Playboy* was publicised in print with some form of commentary.

The original phase of this study was mainly conducted using library collections, including the *Playboy* collection at the British Library, but in 2011 *Playboy* launched the subscription service iplayboy.com, giving complete and unlimited access to every magazine issue ever published. For readers of this book wishing to consult a particular issue, article, fiction, advertisement or pictorial, this accessible online archive may be of particular interest. However, this book by no means sets out to function as an exhaustive or comprehensive list identifying every possible sign of the connections between James Bond and *Playboy*, but rather to examine closely and take into account a number of factors, emphasising the importance of the playboy image and lifestyle. Accordingly, each chapter deals with a phase and aspect(s) of the *Playboy*–Bond relationship, tracing its origins and development, and considering its most defining characteristics in relation to the playboy ideal.

The main purpose of the first chapter is to show that the development of the *Playboy*–Bond relationship had its basis in the early years of James Bond and *Playboy* magazine, even if the association between them was not formalised until the beginning of the 1960s. Starting the timeline in 1953, the chapter notes the apparent coincidence that the same year saw the creation of the Bond novels and *Playboy*, but makes the case that this can be explained in relation to the publishing industry, influences on the lives and imaginations of Fleming and Hefner, and the social and cultural climates of 1950s Britain and America. The chapter draws parallels between how *Playboy* and the Bond novels responded to social pressures of the fifties and anticipated prominent sixties-era themes and concerns, discussed in the subsequent chapters, to define the playboy lifestyle that became an integral part of popular culture.

Chapter 2 deals with the first phase in the formal relationship between *Playboy* and Fleming and the Bond novels, which began around 1960 and was overtaken by the second phase in the mid-1960s. During this period *Playboy* became the first American magazine to print a Bond story, and regular serialisations of the latest Bond thrillers followed a few years later. This literary bond is analysed against the wider backdrop of the introduction of James Bond to the US, and the place of fiction

in *Playboy*'s 'Entertainment for Men' formula. *Playboy*'s literary pretensions were essential to the magazine's attempts to promote a particular lifestyle and, according to letters printed in 'Dear Playboy', it would seem that readers enjoyed Bond presented in the established formula. Moreover, as Bond's popularity developed, the association with Fleming's literary celebrity also gave *Playboy* status, and the chapter reflects on the friendly exchanges between Fleming and *Playboy* as publicly advertised by them both at the time. For a time Fleming's relationship with *Playboy* continued from beyond the grave, when his 'Playboy Interview' and serialisations of the last Bond stories he wrote were published soon after his death in 1964. The chapter further considers that as the Bond films of the 1960s were released, and were increasingly successful, the relationship between *Playboy* magazine and Bond began to include them too, especially the Connery–Bond association. This culminated in the November 1965 *Playboy* issue, which is a key reference point for Chapters 3 to 5.

The year 1965 is widely thought to represent a highpoint in James Bond's early life as a popular hero, and as such it is not surprising that it is also a significant milestone in both the formal and informal relationships between *Playboy* and Bond. Most obviously, after the enormous success of the third Bond film *Goldfinger* (1964), when *Thunderball* (1965) was much-anticipated, the November issue of *Playboy* had a Bond-themed cover and included an eight-page interview with James Bond himself – actor Sean Connery – and a ten-page pictorial celebrating 'James Bond's Girls'. Other regular sections of the *Playboy* magazine and editorial content aspired to a lifestyle not unlike that seen in the Bond films and novels, and at times directly endorsed James Bond as a contemporary role model. Chapter 3 uses Connery's 'Playboy Interview' to establish the broader theme of the similarities that *Playboy* shares with the Bond character. The chapter reflects on the suitability and effect of the casting of Connery in the role of James Bond in the early Bond films. It examines how particular aspects of Connery's Bond resemble the *Playboy* fantasy of individualism, social mobility and the work–leisure relationship, which was not without its contradictions and paradoxes.

Chapter 4 frames a discussion about other similarities between the lifestyle habits and style of *Playboy* magazine and James Bond within the essential context of male consumerism, and the rise of the consumer culture, in that they both function effectively as guides. There are obvious but important ways that *Playboy* and the Bond novels and films

operate in much the same way as consumerist fantasies, identified with exclusive or expensive brand-named products, places, fashion and tastes, and defined by an attention to detail, as this chapter illustrates.

Chapter 5 continues with the theme of consumerism in the *Playboy*–Bond connection by examining the representation of women and the role of sexuality in the lifestyle fantasy via its relationship to commodification. Nevertheless, this and other chapters of the study are not about the problems, uses or definitions of pornography. This is not to deny that there is obviously much that has been criticised about Bond and *Playboy*, particularly in terms of objectification and the usefulness of labels like Playmate, Bunny or 'James Bond's Girls', which present women as decorative playthings for the playboy. However, in the context of the sexual revolution, the women of *Playboy* magazine and Bond have also been claimed to be symbolic of female independence and sexual freedom, albeit more problematically. The chapter refers to these and other well-established issues and debates in order to approach the portrayal of women in *Playboy* and Bond, highlighting some similarities between them. In particular the chapter closely analyses how the first Bond-related *Playboy* pictorial of November 1965 is not only an indication of how women operate as part of the fantasy, but also expressive of the attractiveness of the Bond character. This, as the chapter discusses, has its risks, in part negotiated by keeping James Bond surrounded by women, and supported by the focus directed to his sexual prowess. As the first of many *Playboy* pictorials to accompany the Bond films, the presentation of 'James Bond's Girls' can serve as an instructive case study.

Finally, the last chapter considers aspects of the *Playboy*–Bond connection from the mid-1960s onwards, reflecting on the legacy of the past associations and outlining some of the broader transformations testing the limits of James Bond and *Playboy* as cultural icons over the years. The nature and general patterns of the relationship formed between Bond and *Playboy* magazine in the early- to mid-1960s proved to be influential in the decades that followed, but were also negotiated in relation to social and cultural change. These changes include perceived shifts in gendered power relations and feminist critiques, meaning that strategies like humour and nostalgia became increasingly prominent ways to address cultural anxieties and the ongoing struggle to maintain some kind of contemporary relevance. In the later sections of this chapter

the importance of nostalgia to the *Playboy*–Bond relationship, and contemporary popular culture more generally, becomes especially apparent. In recent decades in particular the foregrounding of nostalgia is a strategy used by *Playboy* and Bond to mediate and (re)narrate the relationships between past and present and future.

Focusing on two of the sixties' most enduring icons – James Bond and *Playboy* – this book charts and assesses how they might be interconnected, not only in the formal sense by way of particular appearances in print and on screen, but also in their shared creation and capturing of an idealised lifestyle fantasy in the post-war era onwards. Beyond the 1960s, cultural norms have transformed, and other ideals emerged to challenge the iconic image of the playboy, thereby raising questions about a cultural resonance that is at once bound up with the past and celebrated as timeless. Nevertheless, the *Playboy*–Bond connection represents a rich relationship and lifestyle fantasy that still has its fascinations and influence.

Notes

1 'Playbill', *Playboy*, March 1960, p. 1.
2 'The Bond Files', *Playboy*, June 2000, p. 168.
3 Tony Bennett and Janet Woollacott, *Bond and Beyond: The Political Career of a Popular Hero* (London: Macmillan, 1987), p. 42.
4 Bennett and Woollacott, *Bond and Beyond*, p. 6.
5 Bennett and Woollacott, *Bond and Beyond*, p. 45.
6 See James Chapman, *Licence to Thrill: A Cultural History of the James Bond Films*, Second Edition (London: I. B. Tauris, 2007), Christoph Lindner (ed.), *The James Bond Phenomenon: A Critical Reader*, Second Edition (Manchester: Manchester University Press, 2009) and Bill Osgerby, *Playboys in Paradise: Masculinity, Youth and Leisure-style in Modern America* (Oxford: Berg, 2001).

1

Before the bond

It has been well noted by a number of scholars and other sources that 1953 coincidentally marked both the publication of the first James Bond novel by Ian Fleming in Britain and the launch of *Playboy* magazine in America by Hugh Hefner.[1] Those early years are important to the foundation of the *Playboy*–Bond relationship, although the connection between them was not formalised until 1960. Between 1953 and 1960, before the film franchise with Sean Connery in the role of James Bond, Fleming wrote and had published seven out of a total fourteen Bond books at the rate of one per year, starting with *Casino Royale* (1953).[2] By the end of the 1950s the literary Bond had achieved some success in Britain. On the other side of the Atlantic, it is surely no coincidence that *Playboy* gained rapidly in domestic circulation throughout the 1950s, reaching a large and appreciative US readership. This chapter will draw upon existing scholarship on *Playboy* and Bond to look beyond chance, to explain that the *Playboy*–Bond relationship has its origins in the 1950s, setting up the historical and generic contexts and laying the groundwork for many of the issues and developments returned to in subsequent chapters of this book.

In adopting this approach, which is necessarily selective in its focus, it is essential to understand Bond and *Playboy* as they related to broader social and cultural shifts, including changing attitudes towards sexuality and the strong economic growth which led to a consumer boom. Looking back, the 1950s has been interpreted as part of a revolutionary period of transition between post-war austerity and the rise of the permissive society in the 1960s.[3] Indeed, perhaps most noteworthy are the cultural embrace in Britain and America of notions of consumerism and the challenges made to some of the old ideals. The fact that cultural icons

like *Playboy* and James Bond were born in the 1950s makes apparent the far-reaching transformations that were already underway before the beginning of the 1960s, the decade which is closely associated with the *Playboy*–Bond relationship in the context of the playboy lifestyle fantasy.

Firstly, it is worth considering that Fleming and Hefner adapted popular literary genres to better suit their needs and the changing tastes of their readership in ways that were somewhat similar. Before Fleming created Bond there was already a long and rich tradition of British spy fiction, including heroic espionage thrillers. In particular, it is widely recognised that when writing the Bond novels Fleming took elements of the earlier generation of 'clubland heroes' and used them as a template against which to define and distinguish his version of the traditional spy character. Richard Usborne coined the nostalgic term 'clubland heroes' in his analysis of the works of a number of writers of the 1910s to the 1930s, most notably John Buchan, H. C. McNeile (under the pen name Sapper) and Dornford Yates.[4] Buchan's Richard Hannay, McNeile's Bulldog Drummond and Yates's Jonah Mansel were gentlemen who held memberships of private clubs, were independently wealthy, emphasised sportsmanship and patriotism, and were part of the exclusive world of the British establishment. In these heroic and patriotic adventures such spies were typically amateurs with a strong sense of moral and social codes governing their behaviour. As an obvious forerunner to Bond, Drummond has been described as similarly heroic, quick-witted and debonair.[5] Drummond appeared in ten novels by McNeile between 1920 and 1937, including *Bulldog Drummond* (1920), *The Third Round* (1924) and *The Final Count* (1926). In the period just after the end of the First World War, Drummond was introduced as a former soldier, bored by the routines of civilian life and hungry for some kind of adventure. The first four Drummond books feature Carl Peterson, a ruthless criminal genius who is the head of an international crime syndicate aiming to cause a revolution in Britain. In the 1950s, when Fleming approached the generic formula of the spy thriller – including the British spy hero, his adversaries, thrilling pursuits and deadly violence – in order to create Bond he followed some already established aspects of narrative organisation and character and updated others.

Published in 1965, O. F. Snelling's critical analysis *Double O Seven James Bond: A Report* starts by associating Usborne's interwar clubland

heroes with Fleming's early Bond novels, and making certain comparisons. For Snelling, 'the generation that separates Bond from the Clubland Heroes has made all the difference … Bond is a latter-day member of their Set who has Gone Off the Rails.'[6] In other words, though James Bond is familiar with the social world of the clubland heroes, he is to some extent different from them in terms of his image and outlook. Like his aristocratic clubland predecessors, the original literary Bond can reasonably be claimed as an imperial hero, a representative of British power even when confronted with Britain's declining international status, and he possesses the kinds of inclinations and tastes that might traditionally be associated with the upper classes. Unlike them, however, James Bond is not an aristocratic amateur; he is every bit a professional secret agent. This means that although Bond has aspects of the clubman image, he is also seen as an appropriately glamorous modern and modernising hero for a new generation, something that is further reinterpreted by the films. The aspect of the James Bond character that least recalls the clubland heroes like Drummond is his relationships with women. When film historian and noted Bond scholar James Chapman situates the early Bond novels within the tradition of the British spy thriller, he explains that 'The most striking difference between Bond and his generic predecessors … is to be found in his attitude toward sex … Bond enjoys a string of casual affairs and sexual encounters.'[7] Though Fleming did not present Bond's sexuality in quite the same way as the films later did, there is no doubting the fact that in Fleming's books James Bond enjoys an active and pleasurable sex life with his female companions. As discussed below, along with other elements, sexuality played an important role in the excitement and controversy surrounding the Bond novels.

In *Casino Royale* there was already something approaching the formula later developed by Fleming in his other Bond novels, which also inspired the films. Certainly the novel's evocative opening sentences set the atmosphere and tone for the tension between luxury and danger, and James Bond is introduced already in operational mode: 'The scent and sweat of a casino are nauseating at three in the morning. Then the soul-erosion produced by high-gambling – a compost of greed and fear and nervous tension – becomes unbearable and the senses awake and revolt from it.'[8] The world of Bond as presented in *Casino Royale* is filled with violent action, glamour, suspense and (romantic) drama: the villain

Le Chiffre is a private banker to international terrorist organisations and adept at torture, and Vesper Lynd is the first of many beautiful, tough but vulnerable young women whom James Bond meets on his missions. Some years ago, Italian critic and novelist Umberto Eco analysed *Casino Royale* from a structuralist position to identify recurring characters and nine plot elements, likening the formula of Fleming's novels to a game of chess. According to Eco, Fleming used these nine elements and the recurring characters of the villain whom Bond defeats and the woman whom Bond seduces, to provide the basic plot of the Bond novels. As Eco argued, the success of Bond has much to do with this formula: 'The reader's pleasure consists of finding himself immersed in a game of which he knows the pieces and the rules – and perhaps the outcome – drawing pleasure simply from the minimal variations by which the victor realises his objective.'[9]

Perhaps most importantly, the characterisation of James Bond is set up in *Casino Royale*. Though some commentators and critics have argued that there is little in the way of deep characterisation or background to Bond, key elements of the character were nonetheless established. The novel describes James Bond as a world-weary but committed patriot who performs heroics on behalf of Queen and Country. Prone to boredom when he is not challenged, in his work for the British Secret Service Bond is portrayed as rational, highly skilled and meticulous: 'he was a secret agent, and still alive thanks to his exact attention to the detail of his profession'.[10] This close attention to detail extends to his personal tastes. In a moment of self-reflection over a gourmet dinner with his love interest Vesper Lynd, James Bond remarks, 'I take ridiculous pleasure in what I eat and drink. It comes partly from being a bachelor, but mostly from taking a lot of trouble over details.'[11] Bond's bachelor lifestyle and impeccable tastes became essential to his popularity as a cultural hero. In the 1960s the early Bond films further highlighted the character's sophisticated image and attention to detail, as well as cultivating his reputation as a womanising playboy.

Moving now from the spy genre to the genre of men's magazines, most observers agree that *Playboy* began by updating and repackaging elements of the basic formula of *Esquire*,[12] and, as in the Bond thrillers, bachelor consumerism and guilt-free sexuality became strongly emphasised as part of the new entertainment package. *Esquire* was founded in 1933 and flourished during the late 1930s and 1940s, under the

guidance of editor Arnold Gingrich. The founding of *Esquire* is thought to represent a turning point in the history of magazine publishing, especially men's magazines. In contrast to low-quality 'girlie magazines' that cost less to buy and had lower production values, *Esquire* established itself as a high-end publication known for the quality of its editorial content. The idea for *Esquire* was to create an upscale men's magazine geared towards men's leisure, style and lifestyle interests, targeted at an upper-middle class male readership. Crucially, *Esquire* promoted male consumerism, including articles and columns that advised men on food, drink, fashion and etiquette, and featured advertising for relevant products. The traditional associations of consumerism, fashion and appearance meant that this idea was not without some risk, however. In the words of historian Kenon Breazeale: 'From the moment of its inception, *Esquire*'s founders were fearful that their magazine's interest in apparel, food, décor, and so on might make it appear to be targeted at homosexuals.'[13] Breazeale explains that in case of such suspicions or anxiety on the part of the reader, *Esquire*'s pin-ups made it clear that women were supposed to be among men's consumer tastes. In particular, *Esquire* printed the work of two of the most successful illustrators of the 1930s and 1940s, George Petty's Petty Girls and Alberto Vargas's Vargas Girls, created in the tradition of pin-up art.

Twenty years after *Esquire* first appeared on the newsstands, Hefner launched *Playboy* and insisted on high standards, promoting upscale male consumerism. On the one hand, like *Esquire* before it, *Playboy* aimed for glossy presentation, despite the fact that the magazine started on a shoestring budget. Besides the articles on fashion and lifestyle, *Playboy* aspired to publish well-known writers, cartoonists and illustrators, and it adopted a selective approach towards advertising in order to attract the 'right' content.[14] On the other hand, *Playboy* was differentiated by its attitude towards sex, and the concept of the girl-next-door, which adapted some of the associations of the pin-up. Famously, the girl-next-door image became the hallmark of *Playboy*'s centrefolds and was supposed to lend an air of respectability to the monthly Playmates. According to author of *Bachelors and Bunnies: The Sexual Politics of Playboy*, Carrie Pitzulo, 'The Playmates were constructed as all-American girls who enjoyed sex … *Playboy* insisted that women had desire, indeed a *right to desire*, just as society assumed men did. Importantly, that desire was not problematic for *Playboy*.'[15] However, as has also been noted,

female sexuality was defined primarily on *Playboy*'s terms, which as a rule meant sexual availability without any deep emotional ties or long-term commitment. On this subject Elizabeth Fraterrigo comments that 'The sexually alluring "girl" who posed for the magazine's centrefold contrasted with "women" who pressured men for marriage, only to become burdensome, resentful wives.' The label of Playmate is obviously significant to the centrefold, as Fraterrigo observes: 'Her title changed after the first issue, from a Sweetheart, which connoted a level of romantic commitment, to the Playmate of the Month, suggestive of fun and only temporary companionship.'[16] Over the years, *Playboy*'s approach to sexuality has been at the centre of an active and ongoing debate. As early as 1956 *Time* magazine recognised *Playboy* as a 'Sassy Newcomer' to the magazine publishing industry, unable to resist the wisecrack that in the face of the new magazine's growing readership, '*Esquire* … cannot keep abreast'. Needless to say in the first instance *Time*'s joke referenced the importance of *Playboy*'s infamous Playmates. In the words of *Time*, *Playboy* was 'an oversexed version of 23-year-old *Esquire*'.[17] Notably, by the third year of publication, *Playboy* was claiming to have become the leading men's magazine in America.[18]

Like Bond, *Playboy* was a formula success, and there are some obvious points of similarity between them, including matters of taste and the attitude towards women, despite the fact that there was not yet a formalised relationship. Hefner's lead editorial statement in the first issue of *Playboy* in December 1953 set the tone and stated the magazine's agenda. 'If you're a man between the ages of 18 and 80,' it began, '*Playboy* is meant for you. If you like your entertainment served up with humor, sophistication and spice, *Playboy* will become a special favorite.' The editorial promised 'a pleasure-primer styled to the masculine taste', and the emphasis was on forms of entertainment presented in the magazine: 'We like our apartment. We enjoy mixing up cocktails and an *hors d'oeuvre* or two, putting on a little mood music on the phonograph, and inviting in a female acquaintance for a quiet discussion on Picasso, Nietzsche, jazz, sex.'[19] Thanks to the purchase of the reproduction rights of some old calendar photos, Marilyn Monroe appeared on the front cover and in a full-colour nude photograph inside, to become the first *Playboy* centrefold. The first issue of the magazine also introduced a mix of articles, fiction, pictorials, artwork and features, including a reprinted Sherlock Holmes short story by Arthur Conan Doyle, jokes

and cartoons that mostly had sex as a theme, 'The Men's Shop' that displayed men's fashion and accessories, an illustrated article about Cuban food and drink, and another about modern office design. *Playboy* had the blueprint for its format, designed primarily around stylish consumption, with beautiful women and a relaxed attitude toward (hetero)sexuality presented as a natural part of the lifestyle and image of the modern playboy.

'What is a Playboy?' asked an early *Playboy* subscription advert in April 1956. The version of the playboy described in the advert has been especially influential on discussions of the magazine, its values and the model of masculinity it represented in the context of the 1950s and afterwards. The advert asked, 'Is he simply a wastrel, a ne'er-do-well, a fashionable bum?' and responded, 'Far from it: he can be a sharp-minded young business executive, a worker in the arts, a university professor, an architect or an engineer. He can be many things, providing he possesses a certain point of view.' The reader imagined by *Playboy* balanced work and play, achieving material success, but also enjoying aspects of the hedonistic lifestyle portrayed by the magazine. The advert elaborated that a playboy:

> must see life not as a vale of tears, but as a happy time; he must take joy in his work, without regarding it as the end and all of living; he must be an alert man, an aware man, a man of taste, a man sensitive to pleasure, a man who – without acquiring the stigma of the voluptuary or dilettante – can live life to the hilt. This is the sort of man we mean when we use the word playboy.[20]

Whether or not the actual readership matched this ideal exactly, the fantasy nevertheless proved to be enormously powerful to a generation of men, including the magazine's editor and publisher, Hefner.

In fact, another way of understanding the coincidence of the first issue of *Playboy* being published in the same year as the first Bond novel is to reflect on the men who brought them both into being, based on their own life experiences and imaginings. Biographies, profiles and interviews with Hefner usually tell his (aspirational) life story by recalling his conservative upbringing in 1930s Chicago, followed by his army service, college years and graduation, his foray into the publishing industry and job with *Esquire* as a promotional copywriter in 1951, leading to his motivation

to launch his own men's magazine. When Hefner started *Playboy* he had very little money, and he was married to his high-school sweetheart Millie Williams, with whom he had two children. However, Hefner's success with *Playboy* in the 1950s gave him a means for transformation, and it was not long before he consciously began adopting aspects of the playboy lifestyle. Hefner used *Playboy* to cultivate his new public image, introducing himself in the June 1957 editorial 'Playbill' as 'the man responsible for the pulse, the personality, and the very existence of this magazine'. Accordingly, Hefner presented himself as the real-life embodiment of the ideal playboy set out from the very first issue. The 'Playbill' went on to use familiar terms to describe the *Playboy* editor-publisher as 'essentially an indoor man … He likes jazz, foreign films, Ivy League clothes, gin and tonic and pretty girls'.[21] By 1959 Hefner's divorce was finalised, he had acquired the iconic Playboy Mansion in Chicago, and he started hosting his own late-night TV show, *Playboy's Penthouse* (1959–1961). These were lifestyle changes that, Hefner has since said, encouraged 'the commitment to reinvent myself as Mr Playboy'.[22] As described by historian and biographer Steven Watts, near the end of the decade, Hefner was visibly living out the fantasy: 'As Mr Playboy, projecting images of a dream-come-true life of sexual and consumer plenty, he emerged as the impresario of the pleasure ethic in postwar America.'[23]

Though Fleming's privileged family background and upper-class English upbringing in some ways differed markedly from Hefner's biography, similar to the publisher and editor of *Playboy*, Fleming used his writing to create a rich fantasy life of his own making. When asked about the origins of his fictional spy character, Fleming famously once told an interviewer that Bond 'is the author's pillow fantasy'.[24] He admitted, 'Bond is very much the Walter Mitty syndrome – the feverish dream of the author of what he might have been – bang, bang, kiss, kiss – that sort of stuff.'[25] He also joked that he used his writing to escape the anxiety brought about by his imminent marriage and father-hood at the age of forty-three, after years of bachelordom, creating James Bond as a fictional ego ideal. Biographers have charted how Fleming was partly inspired by his real-life experiences and the people he met whilst in British naval intelligence during the Second World War to write the Bond books, with the glamour coming from his own enjoyment of travel, consumer brand names, drinking and womanising.

According to John Pearson, 'Fleming naturally endowed this *alter ego* with an increasing number of his own prejudices, tastes, and secret longings.' Pearson writes that 'These included his old-fashioned attitudes to politics and women, his worship of the Royal Navy and, despite his admiration for America, his unshakeable conviction that Britain would always be the most important country in the world.'[26] Though there is general agreement that Fleming's attitude to women shaped Bond's approach to sex, there is less consensus regarding his feelings towards Britain, which appear more complex in acknowledgement of the country's decline as a global power and the social and political tensions of the post-war era. As British historian Jeremy Black has observed, 'Bond was also a conduit through whom Fleming explored the ambivalent relationship between a declining Britain and an ascendant United States.' He adds that part of the strength of appeal of the Bond character is that 'He was, and is, an image of toughness, sharpness, cleverness and male sexuality, a national and class stereotype, that Fleming sought to identify anew with the British'.[27]

Importantly, both Fleming and Hefner rebelled against some emergent aspects of post-war culture to create James Bond and *Playboy*, and wholeheartedly embraced others. It is beyond the scope of this chapter to mention all of them, but those of most relevance to this study include the emphasis on consumerism, and the relationship to discourses about sexuality, defining aspects of the playboy lifestyle popularised by Bond and *Playboy* in Britain and America. In the case of *Playboy*, there was a direct link made between the magazine and changing attitudes about sex and sexuality in post-war America, which became the underpinnings of the sexual revolution. Most noticeably, Hefner was inspired by the recently published Kinsey Reports, focusing on the study of male and female sexuality in the US in 1948 and 1953. Among other things, the Kinsey Reports indicated that many Americans had experienced a wide range of sexual behaviour, and the reports challenged the conservative association between marriage and sex. Though Kinsey's methods and sampling were later brought into question, the findings nonetheless generated a great deal of controversy and media attention, promoting a certain degree of sexual openness, including discussions about the differences between private behaviour and public attitudes towards sex. Hefner had first read and written about the research while studying at the University of Illinois, and he mentioned it again in the first issue

of *Playboy*, when he highlighted that they were part of the same cultural climate, giving voice to new ways of thinking and talking about sex. He wrote in the early *Playboy* mission statement, 'we are filling a publishing need only slightly less important than the one just taken care of by the Kinsey Report'.[28] Elsewhere he has described himself Kinsey's 'pamphleteer'.[29]

It has been said that Hefner saw *Playboy* as an attack on America's puritanical attitudes toward sex and a way to push against the boundaries of traditional morality and sexual conservatism.[30] From the 1950s onwards, *Playboy* celebrated the notion that sex was something that the playboy might do for fun and – even more shockingly, related to Pitzulo's description above – that nice girls also enjoyed sex. This view, though all too often stated in an oversimplified way in much *Playboy* publicity, stresses that the creation of the Playmate centrefold and the magazine's general editorial treatment of sexuality were rooted in what Hefner perceived as a positive (liberal) attitude towards sex. It must be said that whereas Hefner saw *Playboy* as part of the solution to America's sexual hang-ups in the 1950s, others disagreed and were highly critical. For example, in the mid-1950s, the US Post Office campaigned against Hefner's application for the second-class mailing privileges used by periodicals on the grounds of obscenity. Though the charge was eventually overturned, further accusations of obscenity and various other expressions of moral outrage against *Playboy* accompanied the magazine's fast-rising popularity.[31]

In Britain, the Bond novels were also criticised for their explicitness at a time when society's conventional values and attitudes about sexuality had begun to change. David Cannadine, in his article 'James Bond and the Decline of England', observes that many commentators in the 1950s saw the preoccupation with sex in the Bond novels as 'a sustained attack on conventional morality'.[32] In 1958, Fleming's latest book, *Dr No*, was famously denounced under the heading 'Sex, Snobbery and Sadism' by Paul Johnson in the *New Statesman*. Johnson described *Dr No* as 'without a doubt the nastiest book I have ever read', and his response is made especially memorable by the annoyance conveyed by his fierce opening attack. He explained,

> Echoes of Mr Fleming's fame had reached me before, and I had been repeatedly urged to read his books by literary friends whose

> judgements I normally respect. When his new novel appeared, therefore, I obtained a copy and started to read. By the time I was a third of the way through, I had to supress a strong impulse to throw the thing away, and only continued reading because I realised that here was a social phenomenon of some importance.

He then declared, 'There are three basic ingredients in *Dr No*, all unhealthy, all thoroughly English: the sadism of a school boy bully, the mechanical two-dimensional sex-longings of a frustrated adolescent, and the crude, snob-cravings of a suburban adult.' Other than what he considered to be the poor quality of the writing, Johnson's main objection to the book was that 'Fleming deliberately and systematically excites, then satisfies the very worst instincts of his readers'.[33] Another critic of Fleming, literary scholar Bernard Bergonzi, compared Fleming's attitude toward sex to that of 'a dirty-minded schoolboy', finding the descriptions of Bond's sexual encounters with women especially distasteful. Like Johnson, he observed the growing popularity of Fleming's Bond in Britain and expressed concern that 'the fact that his books are published by a very reputable firm, and are regularly reviewed … surely says more about the present state of our culture than a whole volume of abstract denunciations'.[34] Others also referred to the Bond novels negatively as pornography, though Fleming himself freely wrote that the target of his books 'lay somewhere between the solar plexus and, well, the upper thigh'.[35]

Cultural historian Michael Denning's approach to Fleming's Bond novels is especially relevant to understanding the *Playboy*–Bond relationship in this regard. Having observed the ancestry of the Bond novels in relation to the spy thriller, Denning locates Fleming's writing in the era of the 1950s and early 1960s, insisting that it must be understood in its historical context and noting that '*Casino Royale* (1953) takes its place alongside *Playboy* (1953) as the mark of the first mass pornography'. He clarifies:

> To say this is to define pornography not simply as a depiction of male power (in which case it surely predated Bond or *Playboy*) nor as any particular representation of sexuality (for the conventions of these representations change over time and the conventions of both Bond and the 1950s *Playboy* now scarcely qualify as pornographic).

He further explains that 'what characterizes these representations and the era of mass pornography are, first, a narrative structured around the look, the voyeuristic eye, coding *woman* as its object, and second, a culture whose every discourse is dominated by, indeed translated into, a code of sexual signifiers.'[36] The 'licence to look' identified by Denning is explored in greater depth in later chapters, which deal with travel and the representation of women. As stated in the Introduction, debates about pornography are not the remit of this book, but it is nonetheless useful to consider the parallels between Bond and *Playboy* as forms of entertainment.

What is particularly noteworthy in this case is the mention of the sexualisation of mainstream culture, and by extension the processes of commodification and consumption, which obviously played a significant role in the development of a consumer society in Britain and America. Denning suggests that 'the James Bond tales can rightly be seen as an early form of the mass pornography that characterizes the consumer society, the society of the spectacle, that emerges in Western Europe and North America in the wake of post-war reconstruction'.[37] Likewise, as Barbara Ehrenreich has pointed out in her book *The Hearts of Men: The American Dream and the Flight from Commitment*, the rise of *Playboy* magazine capitalised on the wider sexualisation of consumption, and in some ways set the standard for changes in post-war consumer culture. Ehrenreich argues that in the 1950s some American men revolted against the norms of the traditional breadwinner role, long-term commitment represented by marriage, the responsibilities of family and the burdens of conformity, in favour of a more hedonistic playboy ideal and a form of masculinity built around, and even defined by, consumption. She contends that '*Playboy* presented, by the beginning of the sixties, something approaching a coherent program for male rebellion.' This included 'a critique of marriage, a strategy for liberation (reclaiming the indoors as a realm for masculine pleasure) and a utopian vision (defined by its unique commodity ensemble)'. She adds, 'It may not have been a revolutionary program, but it was most certainly a disruptive one.'[38]

Though Ehrenreich's emphasis is on the US context, her analysis is indicative of a growing tendency to explore the construction of masculinity, including other male icons such as James Bond. Similar to *Playboy*, the Bond novels and later the films provided a visible example of a new role model of post-war masculinity, in contrast to the breadwinner

role (but safely within the bounds of heterosexuality). Commenting on Ehrenreich, Bill Osgerby notes that while the origins of the 'playboy ethic' of commodity consumption, including the consumption of women as objects, existed decades earlier, the 1950s and early 1960s were indeed 'the moment when it came of age … the playboy ethic was celebrated as a desirable masculine ideal'.[39] Like Ehrenreich, Osgerby uses *Playboy* to explore the construction of a hedonistic, consumer-oriented post-war masculinity, but he also makes broader cultural connections between the playboy and the likes of the Rat Pack, Hollywood films such as *Pillow Talk* (1959) and British heroes such as the Saint character (in the television series *The Saint* 1962–1969) and James Bond. Interestingly, according to Osgerby, 'Their attributes of "Britishness" … gave characters like Bond and The Saint a special appeal – their qualities of "difference" accentuating their connotations of thrilling modernity.'[40] When Chapman provides a British context for Bond, he explains that, rather than indicating a kind of snobbery, the expensive tastes and brand names described by Fleming in the novels can be understood 'in the context of a country which had recently emerged from years of austerity and rationing and which, during the 1950s, was beginning to enjoy the affluence promised by glossy magazines, television advertising and Hollywood'. As Chapman observes, 'Bond's lifestyle may seem rather excessive, but part of the cultural project of the books was that they offered a fantasy of high living and conspicuous consumption in a society emerging from austerity.'[41] Having come out of post-war Britain at a transitional moment, the apparent modernity of the Bond character as created by Fleming and adapted in the films has been recognised as central to the enduring appeal of Bond, underscored by his consumerist and cultured personal style. In contrast, some aspects of James Bond – such as his associations with British imperialism and parts of his spy image – were in some respects already backward-looking. This has continued to be repackaged to some extent but, as discussed later in this book, beyond the 1960s the playboy image and lifestyle also seemed increasingly outdated, and in many ways nostalgic in recent years.

The essential components of the *Playboy*–Bond relationship can be traced in these early years, and it is notable that James Bond and *Playboy* emerged more or less concurrently in popular culture as perhaps the

ultimate icons of the new male ideal in Britain and America. Certainly, the strong coincidence of Fleming's Bond novels and Hefner's *Playboy* beginning in the same year, but on opposite sides of the Atlantic, appears less accidental when understood within the wider contexts of the 1950s, as do the changes made to the pre-existing literary formulas of the spy thriller and the men's magazine. Looking at the post-war contexts of Britain and America, in some respects Bond and *Playboy* negotiated aspects of the changing social and cultural circumstances in similar ways, creating a fantasy lifestyle that celebrated independence from the traditional breadwinner ideal. Each caused some controversy, but in retrospect this publicity was an early sign, together with increasing sales figures, of the popular phenomena Bond and *Playboy* were on their way to becoming. In America, *Playboy*'s publishing success was immediate, reportedly printing more than 1 million copies every month by mid-1956.[42] Though the Bond books were not quite such an instant hit, by the end of the 1950s domestic paperback sales had steadily increased, and as Tony Bennett and Janet Woollacott remark, Bond became 'a household name' in Britain, if not yet a global icon.[43] The sixties were to be something of a golden age of *Playboy* and the Bond novels and films. As it turned out, the start of the 1960s also saw the direct connection between *Playboy* and James Bond, initiating the formative phase of the *Playboy*–Bond relationship both inside and outside of the pages. 'Coming early in 1960,' *Playboy* announced to its readers in the December 1959 issue, 'a "James Bond" thriller by Ian Fleming'.[44]

Notes

1 Scholarly examples include James Chapman, *Licence to Thrill: A Cultural History of the James Bond Films*, Second Edition (London: I. B. Tauris, 2007), p. 31; Wesley Alan Britton, *Beyond Bond: Spies in Fiction and Film* (London: Praeger, 2005), p. 104; and Michael Denning, *Cover Stories: Narrative and Ideology in the British Spy Thriller* (London and New York: Routledge and Kegan Paul, 1987), p. 109. Other examples include Paul Simpson (ed.), *The Rough Guide to James Bond* (London: Penguin, 2002), p. 67, and of course *Playboy* itself, such as 'Facts. Bond Facts', *Playboy*, November 2008, p. 72.

2 The publication of *Casino Royale* was followed by *Live and Let Die* in 1954, *Moonraker* in 1955, *Diamonds are Forever* in 1956, *From Russia with Love* in 1957, *Dr No* in 1958 and *Goldfinger* in 1959.

3 See Arthur Marwick, *The Sixties: Cultural Revolution in Britain, France, Italy and United States c.1958–1974* (Oxford: Oxford University Press, 1998), and Christopher Booker, *The Neophiliacs: A Case Study of the Revolution in English Life in the Fifties and Sixties* (London: Collins, 1969).
4 See Richard Usborne, *Clubland Heroes: A Nostalgic Study of Some Recurrent Characters in the Romantic Fiction of Dornford Yates, John Buchan and Sapper*, Revised Edition (London: Barrie and Jenkins, 1975).
5 See David Stuart Davies, 'Introduction', in Sapper, *Bulldog Drummond: The Carl Peterson Quartet* (Ware: Wordsworth Editions, 2007), pp. vii–xiii.
6 O. F. Snelling, *Double O Seven James Bond: A Report* (London: Panther, 1965), p. 13.
7 James Chapman, 'Bond and Britishness', in Edward P. Comentale, Stephen Watt and Skip Willman (eds), *Ian Fleming and James Bond: The Cultural Politics of 007* (Bloomington and Indianapolis: Indiana University Press, 2005), p. 134.
8 Ian Fleming, *Casino Royale* (London: Penguin Books, 2004), p. 1.
9 Umberto Eco, 'Narrative Structures in Fleming', in *The Role of the Reader: Explorations in the Semiotics of Texts* (Bloomington: Indiana University Press, 1984), p. 160.
10 Fleming, *Casino Royale*, p. 7.
11 Fleming, *Casino Royale*, p. 55.
12 See, for example, Thomas Weyr, *Reaching for Paradise: The Playboy Vision of America* (New York: Times Books, 1978), p. 8.
13 Kenon Breazeale, 'In Spite of Women: *Esquire* Magazine and the Construction of the Male Consumer', *Signs*, 20:1 (Autumn 1994), 10.
14 See Paul Krassner, 'Hugh Hefner', in *Paul Krassner's Impolite Interviews* (London: Seven Stories Press, 1999) pp. 51–2.
15 Carrie Pitzulo, *Bachelors and Bunnies: The Sexual Politics of Playboy* (Chicago and London: University of Chicago Press, 2011), p. 40.
16 Elizabeth Fraterrigo, *Playboy and the Making of the Good Life in Modern America* (Oxford: Oxford University Press, 2009), p. 42.
17 'Sassy Newcomer', *Time*, 24 September 1956, p. 71.
18 'Playbill', *Playboy*, December 1956, p. 2.
19 *Playboy*, 1953, p. 3.
20 'What is a Playboy?', *Playboy*, April 1956, p. 73.
21 'Playbill', *Playboy*, June 1957, p. 2.
22 Hugh Hefner, 'Introduction', in Gretchen Edgren, *Inside the Playboy Mansion* (London: Aurum Press, 1998), p. 11.
23 Steven Watts, *Mr Playboy: Hugh Hefner and the American Dream* (Hoboken: Wiley, 2008), p. 144.
24 Quoted in Jack Fishman, '007 and Me by Ian Fleming', in Sheldon Lane (ed.), *For Bond Lovers Only* (London: Panther, 1965), p. 10.
25 Quoted in Fishman, '007 and Me by Ian Fleming', p. 15.

26 John Pearson, *The Life of Ian Fleming* (London: Aurum Press, 2003), p. 4.
27 Jeremy Black, *The Politics of James Bond: From Fleming's Novels to the Big Screen* (London: Praeger, 2001), p. xii.
28 *Playboy*, 1953, p. 3.
29 For example in Gretchen Edgren, *The Playboy Book: Fifty Years* (London: Taschen, 2005), p. 12.
30 Watts, *Mr Playboy*, pp. 230–1.
31 See Pitzulo, *Bachelors and Bunnies*, pp. 66–8.
32 David Cannadine, 'James Bond and the Decline of England', *Encounter* (September 1979), 49.
33 Paul Johnson, 'Sex, Snobbery and Sadism', *New Statesman*, 5 April 1958, pp. 430–2.
34 Bernard Bergonzi, 'The Case of Mr Fleming', *The Twentieth Century*, March 1958, pp. 220–8, quoted in Chapman, *Licence to Thrill*, pp. 24–5.
35 Ian Fleming, 'How to Write a Thriller', *Books and Bookmen*, May 1963, p. 14.
36 Denning, *Cover Stories*, p. 109.
37 Denning, *Cover Stories*, pp. 109–10.
38 Barbara Ehrenreich, *The Hearts of Men: The American Dream and the Flight from Commitment* (London: Pluto Press, 1983), p. 50.
39 Bill Osgerby, *Playboys in Paradise: Masculinity, Youth and Leisure-style in Modern America* (Oxford: Berg, 2001), p. 124.
40 Osgerby, *Playboys in Paradise*, p. 160.
41 Chapman, *Licence to Thrill*, p. 30.
42 'Playbill', *Playboy*, June 1956, p. 2.
43 Tony Bennett and Janet Woollacott, *Bond and Beyond: The Political Career of a Popular Hero* (London: Macmillan, 1987), p. 24.
44 *Playboy*, December 1959, p. 140.

2

The literary Bond

Playboy has claimed the honour of having been the first American magazine to publish a Bond story. When Ian Fleming's short story 'The Hildebrand Rarity' was printed in the March 1960 issue, not only did *Playboy* begin its long-standing association with James Bond, but the magazine also played a vital role in extending Bond's popularity internationally to the US. Like *Playboy*, Bond was a product of the 1950s, but they both came to prominence in the 1960s. In America *Playboy*'s newsstand sales thrived, and among other developments, Hugh Hefner opened the first Playboy clubs. Having become a household name in 1950s Britain, James Bond's fame and reputation grew further in the period between the late 1950s and the early 1960s: Fleming's Bond novels made it on to the bestseller lists, and the Bond character was successfully brought to the big screen.

Tony Bennett and Janet Woollacott observe that between the end of the 1950s and the mid-1960s, James Bond changed from being 'virtually unknown outside Britain' to become an international icon.[1] Certainly, the many appearances that Bond made in *Playboy* were an essential part of this process. In the early 1960s though, it is significant that *Playboy* favoured Fleming as much as Bond, and the author of the Bond thrillers was presented as a literary celebrity and pen friend of *Playboy* until after his death in 1964. During this time, Fleming and his writing made regular appearances in *Playboy*, and there began a direct relationship between the author, the literary Bond and Hefner's men's magazine that blurred the lines between real life and fiction. This chapter considers how Fleming and the Bond novels endorsed *Playboy*, and how *Playboy* endorsed Fleming and Bond novels, against the backdrop of James Bond's introduction into American popular culture.

Significantly, these acts of endorsement predated the first cycle of Bond films in the 1960s, but soon developed to include Sean Connery's screen incarnation when the film series became popular with cinema audiences worldwide.

Playboy fiction

There are essentially two ways of approaching the beginning of the formal relationship between *Playboy* and James Bond. First, when approached by way of Hefner and *Playboy*, the start of the relationship with Fleming and the literary Bond in 1960 would appear to come out of the magazine's much broader pursuit of quality, respectability and critical acclaim. The previous chapter discussed how Hefner had deliberately set *Playboy*'s standards for editorial and design high. Even at the magazine's startup when money was tight, Hefner resolved that the elements of its content should support the *Playboy* lifestyle ideal. This included the articles, photographs, advertisements and features, and Hefner was as selective as possible about what formed part of the aspirational lifestyle package that *Playboy* promoted to its growing readership.[2]

From the first *Playboy* issue, Hefner regarded literary fiction as important to the upscale concept of his new magazine for men. Like much of the *Playboy* formula, this was a strategy already well used by *Esquire*, which had previously built up a strong literary reputation. Leading authors published in *Esquire* in the 1930s include Ernest Hemingway, F. Scott Fitzgerald and Erskine Caldwell. In the context of male consumerism created by *Esquire*, Tom Pendergast notes that where the cartoons and the female nudes satisfied 'men's ever present sexual urges', the fiction 'appealed to men's more intellectual side'.[3] The same can be said of *Playboy*, and in a *Time* article reflecting on the history of the magazine on the occasion of its fiftieth anniversary, Richard Corliss claims that men 'bought the magazine to look; often they stayed to read'.[4] This is a reference to the main reason that men supposedly gave for buying *Playboy* (by now so well-rehearsed that Bill Osgerby elsewhere comments that it has 'become a standing joke' in popular culture and in criticism): 'I buy it for the articles'.[5] That Corliss picks out *Playboy*'s publication of 'The Hildebrand Rarity' in his article as an example of this literary appeal is further suggestive of the important

relationship between Bond and *Playboy* that this book is examining. In his words, '*Playboy* ran an Ian Fleming story in 1960, before Sean Connery and Jack Kennedy made James Bond (and themselves) the most famous man of action and passion – the model for the man who read *Playboy*, and the man who published it.'[6]

In 1956, Hefner recruited Auguste Comte Spectorsky as associate publisher to help him run *Playboy*. Accounts of the early years of *Playboy* recognise that this was an influential choice: among other things Spectorsky brought with him knowledge and experience of the publishing industry, and an image of cultured sophistication that Hefner had yet to develop.[7] Before working at *Playboy*, Spectorsky had been employed by a variety of magazines, including a stint at the *New Yorker*, which was thought of as witty and urbane, and was known for its attention to fiction. Spectorsky himself had established literary credentials: not only was he the author of a bestselling book about changing social mores and a new class of well-to-do professionals and executives called *The Exurbanites* (1955), but he also had connections to some prominent modern writers. *Playboy*'s aspiration to high(er) quality copy was announced in the July 1956 issue, which celebrated the magazine's rising popularity and informed the reader that the appointment of Spectorsky to the staff made '*Playboy* even *better* than just better'. In addition to the arrival of Spectorsky, *Playboy* had recently raised editorial rates, 'making them the highest in the field, to assure you even better fiction, articles, cartoons, photographs and features every month'.[8] In time, *Playboy*'s profit growth made it possible to offer more money as part of a bid to attract authors to the magazine. At first, Hefner had only been able to afford reprints, such as Sir Arthur Conan Doyle's Sherlock Holmes stories (which featured in the first issue in 1953, and in January and February 1954), and Ray Bradbury's 1953 novel *Fahrenheit 451* (which appeared in three instalments from March to May 1954), but soon *Playboy* became known for paying high fees for contributions, and the magazine commanded original fiction from the likes of Bradbury, Arthur C. Clarke, John Steinbeck and, of course, Fleming.

The inclusion of fiction from well-known writers could do more for *Playboy* than just make the nude pictorials acceptable to the mainstream. Hefner and Spectorsky were no doubt also aware that publishing popular and acclaimed authors might confer a measure of celebrity on the magazine. This ploy had already been used to good effect by *Esquire*

in the 1930s, when editor Arnold Gingrich lined up Hemingway to contribute to the new magazine. Hemingway wrote a number of pieces for *Esquire* in the 1930s, including six short stories and a series of articles on art, sports and politics. Publishing distinguished authors was another way for magazines like *Esquire* and *Playboy* to define their image, appropriating the literary celebrity that the writers brought with them. In his analysis, Pendergast argues that the early association between *Esquire* and Hemingway helped to establish the 'tough-guy image' that Gingrich felt was necessary to sell a consumer magazine for men. For Gingrich and *Esquire* in the 1930s, Pendergast says that 'Hemingway was, in many ways, the quintessential modern male'.[9] What is interesting is that thirty years later, in the 1960s, Fleming and James Bond performed a similar iconographic role for *Playboy*.

During the late 1950s, however, *Playboy* found some affinity with Beat literature and energy, a new countercultural phenomenon that attracted much publicity in America. As Barbara Ehrenreich has suggested, in one sense, what united *Playboy*'s message and the Beat Generation was a rebellion against conformity, and an expression of individual freedom, particularly in the matter of sex.[10] *Playboy* printed contributions from novelist and poet Jack Kerouac, a founder member and spokesman of the movement, including two short stories, 'The Rumbling, Rambling Blues' in January 1958 and 'Before the Road' in December 1959, and an opinion piece on 'The Origins of the Beat Generation' in June 1959. The publication of 'The Rumbling, Rambling Blues' was introduced in the issue's editorial 'Playbill' with a favourable summary of Kerouac's Beat celebrity, following the success of his 1957 breakthrough novel *On the Road*. The 'Playbill' said that Kerouac was one of 'the hottest writers on the current scene' and that reviewers likened him to other heavyweights of American literature, such as Walt Whitman, Mark Twain and Hemingway.[11] The next month, February 1958, *Playboy* also published a leading feature on 'The Beat Mystique', reporting on the phenomenon and the 'deep-freeze of coolsville' currently around the Beats.[12]

In the end, though, *Playboy*'s kinship with the Beat writers proved relatively limited. While *Playboy* and the Beats shared some of the same feelings of discontent at aspects of 1950s American culture, in other important respects they were not much in tune, and *Playboy*'s editors were unsympathetic to key aspects of the philosophy. The Beat lifestyle

was found to present a particular problem. *Playboy* editor Ray Russell later said that the 'sandaled, dirty feet, unwashed aspects of the beats ran against the grain of the well-groomed, button-down, Aqua Vela look our reader wanted'. On top of this alarming lack of attention to male grooming and personal appearance, Russell noted that the 'lack of material ambition, or desire to get ahead, which typified the beats, was not what *Playboy* was all about'.[13] It would seem that *Playboy* could not forgive such anti-materialism, which was clearly at odds with a magazine that was thoroughly devoted to consumerism. Accepting of the need for a certain degree of male rebellion, but unable to endorse the Beat's outright rejection of materialism, the editorial 'Playbill' marked *Playboy*'s fifth anniversary by announcing an alternative phrase to describe the spirit that the magazine tapped into: '*Playboy* has become, in its first five years, the voice of what might be aptly called the Upbeat Generation.'[14] Hefner has explained that this was a name that he believed effectively combined *Playboy*'s 'work hard play hard' ethic of material prosperity and pleasure, with a refusal to conform to some past ideals.[15] Appropriately enough, it was not long after this 'Upbeat' announcement from the editor-publisher in December 1958 that *Playboy* welcomed Fleming and James Bond.

Reading Bond

The second way of approaching the beginning of the direct *Playboy*–Bond connection is to consider it from Fleming's perspective, because it would seem logical that the opportunity to publish a Bond story in an American magazine such as *Playboy* also held plenty of appeal for him as a writer. Beyond the obvious financial incentive of the high fees that *Playboy* paid for fiction by 1960, the Bond novels had yet to become bestsellers in the US and Fleming, understandably, was keen to see his book sales to improve. By this time, *Playboy* was a high-profile magazine with a large readership and was well-known to include quality writing and popular authors.

Fleming's career had otherwise got off to something of a slow start in America. Biographical accounts record that he eagerly sought a publishing deal in the US after completing *Casino Royale* (in print in Britain in 1953), but was turned down by three leading publishers

(on the grounds that the story lacked believability, was too British and contained too much violence) before Macmillan finally agreed to take on the novel.[16] Macmillan published *Casino Royale* in hardcover in America in 1954 to what Andrew Lycett describes as 'underwhelming' press reviews.[17] This was followed by the publication of an American edition of *Live and Let Die* (1954) with sales of 5,000 copies, and a similarly unenthusiastic response from the press.[18] Some of the Bond novels were even retitled when they came out in US paperback editions, presumably in the hope that new titles like *You Asked for It* (for *Casino Royale*) and *Too Hot to Handle* (for *Moonraker*) might generate some interest. There were, however, signs that America had started to take notice of Fleming by the late 1950s, when US promotion and sales of the novels showed a marked increase, and the media reported more widely on Bond. In May 1958, *Time* reflected on the controversy that the Bond books, and *Dr No* (1958) in particular, had recently caused in Britain. Titled 'The Upper-Crust Low Life', the *Time* article opened by informing the reader that Fleming had written six Bond novels to date and that, much to the concern of many British critics, his books were currently placed high on the bestseller lists in the UK. In the article Fleming was presented as a clubman and a distinguished member of the British establishment, a lineage which was said to mean that 'critics find his shockers all the more unspeakable'. James Bond was described as 'a deadpan British secret-service agent with high tastes and low instincts'. *Time* went on to report that *Dr No*, which was due to be published in America in just a few months, had recently received criticism from the likes of Bernard Bergonzi and Paul Johnson, both of whom found that too much sex, violence and snobbery in the Bond novels was symptomatic of cultural decline in Britain. The verdict at *Time*, however, was rather less condemnatory. The opinion was that *Dr No* was mostly a 'readable' novel, featuring a larger-than-life villain whose diabolical deeds made him 'one of the least forgettable characters in modern fiction'.[19]

The next Bond novel, *Goldfinger* (1959), made it on to *Playboy*'s cultural radar. In October 1959, the 'Books' section of 'Playboy After Hours' included a positive review of Fleming's latest Bond thriller. In the first few lines the review warmly introduced Fleming and his literary creation, 'James Bond, fictional secret agent *extraordinaire*'. Bond was characterised as 'a high-living diamond-hard gentleman whose customary diet is sex, violence, and torture, liberally spiced with the always-looming

possibility of sudden death'. The review called attention to some of the most exciting highlights in the 'full measure of headlong action' that made up the *Goldfinger* plot, especially Bond's torture, and his love interests. Towards the end of the *Playboy* review the author's distinctive prose style was also appreciated: 'Fleming's pages glitter with a witty intelligence and a descriptive thoroughness seldom encountered in such blatant adventure tales.'[20] 'Playboy After Hours' had begun in *Playboy* in 1955, and continued as a monthly editorial feature to survey the best in 'indoor' entertainments such as bars, restaurants, theatre, music and film. In the same issue that registered the publication of *Goldfinger*, the other 'Playboy After Hours' sections included reviews of bar-restaurants in Detroit and Chicago, recordings by Ray Charles and Jo Jones, and, most pertinently, Alfred Hitchcock's latest Hollywood film, the proto-Bond spy adventure *North by Northwest* (1959), starring Cary Grant. Importantly, the *Playboy* review of *Goldfinger* heralded the popularity of the Bond novels both in the British home market and abroad in the US. 'With 1,200,500 loyal British readers,' said *Playboy* of Fleming, 'his American devotees increase with each new title.' Like the majority of *Playboy*'s content, the 'Playboy After Hours' section promoted a leisure culture and gave the reader direction by selecting appropriate entertainment to keep him up-to-date. *Playboy*'s discussion of the seventh Bond novel finished on an outright commendation: 'We recommend *Goldfinger* for just what it is: sophisticated tongue-in-cheek entertainment par excellence.'[21]

Having admired the quality of Fleming's writing, six months later *Playboy* formalised this seal of approval by publishing an original Bond story. The plot of 'The Hildebrand Rarity' finds Bond in the Seychelles, where he has been sent by M on an intelligence-gathering mission on the island's security conditions. Having completed his report, Bond accompanies his influential friend Fidele Barbey on a sailing expedition to find a rare fish, named the Hildebrand Rarity; the quest is led by Milton Krest, an arrogant American millionaire. Onboard ship, Bond learns that Krest runs a bogus charitable foundation, poisons sea life and beats his wife Liz using a whip made from a stingray tail, which he has dubbed his 'Corrector'. On the second night Bond discovers Krest dead, the Hildebrand Rarity stuffed down his throat. Bond mainly suspects Krest's wife, but nevertheless at the end he accepts her invitation for them to sail on together to Mombassa. In the story Bond really only has

a secondary role to play in the action. Nevertheless, key elements such as the remote location, the lavish menu of caviar and pink champagne, the luxury yacht the *Wavekrest*, plus the sadistic cruelty of Krest and model-like beauty of his wife, afford 'The Hildebrand Rarity' the essential measure of 'exotic locales, superb cuisine, fast [vehicles], super-villainous villains and amply-endowed women' that *Playboy*'s earlier review of *Goldfinger* had briefed its readers to expect from the Bond formula.[22]

On the cover of the March 1960 issue, this 'New Suspense Novelette by Ian Fleming' was one of two features promoted by the cover-lines.[23] The editorial 'Playbill' supplied a considerable amount of context for the first appearance of a Bond story in the magazine. *Playboy* respectfully hailed 'Commander Ian Fleming' by his wartime naval rank, and gave an extended account of his recent visit to *Playboy* headquarters in Chicago. The insight that this might give into how the tone of the relationship developed between Fleming and *Playboy* in the 1960s is discussed below. Notably, though, the editorial also assumed that Bond was not entirely unknown to its readers. The 'Playbill' spoke of 'those healthily-selling James Bond novels' and listed as examples *Dr No*, *Casino Royale*, *Live and Let Die* and *Goldfinger*. The entertainment-hungry *Playboy* reader was instructed to turn directly to 'The Hildebrand Rarity' and 'tuck into this issue's James Bond adventure right away'.[24] A few months on, *Playboy* published congratulatory messages from readers who had enjoyed the sample of Bond that the short story provided. These appeared in the monthly 'Dear Playboy' letters to the editor section in August 1960. One reader thought that 'The Hildebrand Rarity' was 'an exceptionally good suspense novelette' and wanted 'A laurel wreath, if you please, for Commander Fleming!' Another supposed that: 'By now you probably have several hats full of letters praising Ian Fleming's "The Hildebrand Rarity" for its suspense, beautiful descriptive passages and the general fine craftsmanship of the writing.' A third reader most emphatically insisted that *Playboy* should 'Give us more of Commander Fleming!'[25] Soon *Playboy* did exactly that.

Bond in America

Playboy's next investment in James Bond and his literary creator was preceded by two other popular take-ups of Bond that also boosted

his cultural breakthrough underway in 1960s America, and helped to get Fleming's novels on the bestseller lists. Famously, one of these boosts was given by the newly elected US president, John F. Kennedy. In 1961 the 17 March issue of *Life* magazine featured a report by Hugh Sidey, titled 'The President's Voracious Reading Habits', which included an authorised list of Kennedy's ten favourite books. In the article he was said to have 'a weakness for detective stories, especially those of British Author Ian Fleming and his fictitious undercover man, James Bond'.[26] *From Russia with Love* (1957) was on the list of Kennedy's ten favourite books, with mainly American and British histories and political biographies. The article also mentioned that Fleming had dined at the Kennedys, where, according to anecdote, the two men discussed how to deal with Cuban leader Fidel Castro.[27] The revelation that the US president was a fan of the Bond novels was widely commented on by the media, and there is little doubt that the power and aura of the Kennedy publicity machine, which gave Fleming's books more hype, further increased his book sales in America. Of course, naming *From Russia with Love* as one of his top ten books also got Kennedy some public attention, and it is presumed that such a selection was part of his image-making process. In some respects, Kennedy's publicly acknowledged interest in Bond and Fleming was not all that different from the connection made between *Playboy* and Bond in the early 1960s. In a similar contention to the one that I put forward for Bond representing the ultimate sixties playboy in the view of *Playboy*, Alan Nadel reasons that Fleming's Bond 'was in many ways the apotheosis of the kind of leader Kennedy most admired – one who furthered the cause of containment with unlimited license, whose sexual prowess … was testimony to his political fitness, whose amorality was a sign of goodness'.[28] Other scholars, such as Skip Willman, consider that Bond was an ideal ego for the Kennedys, and that the American president got a number of his thrills from conquests (sexual, political and otherwise) '*à la* James Bond'.[29] When *Playboy* asked Fleming why it was that Bond was such a Kennedy favourite, his answer was the same: 'I think perhaps that Bond's sort of derring-do was in keeping with the President's own concept of endurance and courage and grace under pressure, and so on.'[30] Certainly, Kennedy was widely presented as handsome, suave and sophisticated – very much in the *Playboy*–Bond image.

Of course, the other important boost to the popularity of the Bond character in the 1960s came from the films adapted from the Bond novels. In the 1950s British and American screen adaptations of Fleming's writing had struggled to get off the ground. For example, Fleming sold the film rights to *Casino Royale* to producer, actor and director Gregory Ratoff in 1955, but Ratoff could not find a Hollywood studio willing to invest in Bond. Character actor Ian Hunter tried to acquire the screen rights to *Moonraker*, and British-based producer Alexander Korda expressed some interest in the Bond novels, though not enough to make a film.[31] James Bond made his screen debut in the Americanised TV version of *Casino Royale*, which aired live on 21 October 1954 as part of the weekly *Climax!* anthology series. Although this television adaptation, broadcast by the US network CBS, was a notable exception to those failed attempts at filmmaking, it could hardly be described as a big success, especially if compared to the phenomenon that Bond later became. In the hour-long episode, Barry Nelson played 'Jimmy' Bond, an American secret agent for American viewers. This difference was nowhere near as problematic then as it might sound now, since as James Chapman notes, 'Unlike today, when Bond is regarded all over the world as a quintessentially British hero, for American television viewers in 1954 there was no pre-determined association of Bond as being British.'[32] The production values and performances (including Peter Lorre cast as the villain Le Chiffre) were not bad, but the *Casino Royale* teleplay did not make much impact on audiences or reviewers, who criticised the violence and torture in the story.[33] Eventually, having bought most of the film rights to Bond from Fleming, Albert Broccoli and Harry Saltzman formed a partnership and set up Eon Productions to launch the film series (and Danjaq to control the copyright), with *Dr No* in 1962, followed closely by *From Russia with Love* in 1963, and then *Goldfinger* in 1964.

The production history of the early Bond films is a particularly well-documented aspect of the Bond phenomenon.[34] To summarise, though, and in view of this discussion about the entry of Fleming's Bond into American culture at the beginning of the 1960s, a few details from early on are most relevant. By the time that Broccoli and Saltzman came together to adapt the Bond novels for cinema, they had already worked separately in the film industry, gaining a great deal of experience and some success. Saltzman was a Canadian film producer based in

Britain. He was one of the co-founders of Woodfall Films, an independent production company responsible for key social realist films in the critically acclaimed British New Wave cinema, including *Look Back in Anger* (1959), *The Entertainer* (1960) and *Saturday Night and Sunday Morning* (1960). Despite the success of these films, Saltzman resigned from Woodfall in 1960, and it is claimed that he was motivated to take out an option on the Bond novels because he sensed that filmgoers would soon want to escape from the 'kitchen sink' realism of the social dramas that dominated British cinema at the time.[35] In order to make the Bond series Broccoli left another, very different, independent film company, which he had co-founded with Irving Allen in 1952, called Warwick Films. Broccoli was an American producer based in Britain in the 1950s, where Warwick made films for Columbia Pictures, most of which were popular action adventures such as *The Black Knight* (1954), *The Cockellshell Heroes* (1955) and *Safari* (1955). The films that Broccoli produced at Warwick arguably gave him plenty of insight into British popular culture, and what to make for an Anglo-American audience. In the long term the working relationship between Broccoli and Saltzman seemingly became quite strained.[36] However, in the 1960s they teamed up to put their combined knowledge, skills and contacts in the film industry to good effect. The early Bond films might not have been so successful were it not for, say, director Terence Young, art director Ken Adam, scriptwriter Richard Maibaum or cinematographer Ted Moore, all of whom had previously worked with Broccoli at Warwick Films.

Other factors governing the production of the early Bond films also made them appropriate for the US and UK markets in the 1960s. Many of these factors are discussed at some length in relation to the *Playboy*–Bond connection elsewhere in this book, including aspects of the Bond formula, and the decision to cast Connery in the role. For now, several observations can be made about the deal Saltzman and Broccoli struck with the American studio United Artists (UA), and how the early Bond films were marketed and received, especially in relation to the Fleming novels. Firstly, as Chapman rightly points out in his definitive history of the Bond films, the decision that United Artists made to back Bond 'should be seen as part of UA's British production strategy'.[37] Though UA rejected an earlier proposal to film the Bond novels in the late 1950s, like many of the American studios, the company opened up a London-based production office in the 1960s

in order to make more films registered as 'British' and therefore entitled to subsidy from the Eady Levy production fund. This trend towards American investment in British films was widespread, and more generally film scholar Sarah Street identifies that in 1960s British cinema ' "Internationalism" was prevalent, and it became increasingly difficult to identify films that had been produced without American assistance.'[38] Besides the historical romp *Tom Jones* (1963) and the Beatles' film *A Hard Day's Night* (1964), which were also UA financed and distributed 'British' ventures, Street examines the early 1960s Bond films within this framework of internationalism and finds them representative of commercially successful Anglo-American collaborations aimed for export.[39] With *Goldfinger* the Bond films became immensely popular and profitable, especially for UA, who took the largest share of the first-run box-office grosses.

Secondly, it is worth remembering that the early Bond films maintained a close relationship with the Fleming novels, which was certainly advantageous to the launch of the series in Britain and America. In his autobiography, producer Broccoli gives a particularly valuable first-hand account of the decision-making processes behind the making of *Dr No*. When Broccoli recalls the script development for the film, he remarks on an unusual first draft that he saw at the treatment stage, co-written by Wolf Mankowitz and Maibaum. He says that, much to his dismay, Mankowitz and Maibaum had ignored the brief that the producers gave them and came back with a forty-page treatment that made Dr No a monkey. Broccoli states that he and Saltzman thought that this treatment was 'unacceptable' (to say the least) because a monkey, however clever, would not stand up in the role of an arch Bond villain. He also observes, 'I didn't remember a monkey chittering around in Fleming's book, and I'm a great believer in not tampering with an original winner.'[40] Mankowitz and Maibaum were asked to rewrite the script and bring it more in line with the Fleming plot.[41] As Bennett and Woollacott argue, in the grand scheme of the Bond phenomenon it is useful to reflect more on the films as part of a shifting system of intertextual relations, and rather less on questions of fidelity, similarity or difference from the novels.[42] Nonetheless, the above description by Broccoli indicates that at this early stage in the production history of the films, the Fleming books had something of a privileged status over them as the original source of Bond. In fact, and as Chapman likewise

suggests, it would seem fair to say that the first three Bond films can be termed 'genuine adaptations' of Fleming, since on the whole they stay faithful to the novels, making use of the original storyline but changing some of the detail.[43]

Much emphasis was also placed on Fleming and his novels in the marketing and reception of these early Bond films. To illustrate this, consider the US release of *Dr No* in 1963, a year later than the British release of the film. Film historian Tino Balio notes that the advertising campaign for *Dr No* began fifteen months before its release in America, when UA 'sent newspaper and media reps boxed sets of the James Bond novels' in order to better familiarise them with Bond.[44] That Fleming was one of the most marketable assets for UA at the outset of the Bond series is further demonstrated by the campaign strategy to feature his name prominently in the pre-release press information about *Dr No*, and on the posters, where the film was promoted as 'Ian Fleming's *Dr No*'. Based on his research, Chapman contends that 'The US trade press believed that there was a ready-made audience for the films due to the popularity of the books.'[45] In particular he quotes from a 1963 review of *Dr No* in *Motion Picture Herald* which claimed, 'The vast numbers of people in this country, not to mention overseas, who have read avidly, hungrily and expectantly every story of intrigue and excitement written by Ian Fleming … form a wide, waiting and ready audience for the first of the films based on the James Bond stories.'[46] By all accounts, *Playboy*'s readership was part of this US audience, ready and waiting for the imminent arrival of Bond on screen.

As noted earlier, and stressed in most interpretations, the Bond films in turn gave a boost to the sales of the Fleming novels on both sides of the Atlantic. The British paperback sales figures for the novels quoted by Bennett and Woollacott in their study of Bond all show a marked increase from 1962 onwards.[47] Using these figures, Bennett and Woollacott observe that there is a clear correlation between the release date of a film and a peak in the sales for the novel on which that film was based: 'The release of *From Russia with Love* in 1963 saw the British sales for that title peak at 642,000 in the same year; the release of *Goldfinger* in 1964 pushed the sales for that title up to their peak of 964,000, and so on.'[48] In late 1963 Lewis Nichols reported in the *New York Times Book Review*, 'James Bond is growing into a full scale legend', and sales of the Fleming paperbacks in the US had almost reached the

10 million mark.[49] In the same year Fleming's eleventh Bond thriller, *On Her Majesty's Secret Service*, was the first of his novels to appear on the *New York Times* bestseller list, where it had a good run in hardcover. His next book, *You Only Live Twice*, also made it on to the list and stayed there for over twenty weeks to become the eighth bestselling novel of 1964. These were some of the other signs that Fleming and James Bond were well on the way to win fame in America.

Entertainments for men

The developments set out in the sections above are part of the background against which to consider what has been described by Bennett and Woollacott as 'Perhaps the most distinctive development in [1960s] America … the appropriation of Bond by *Playboy*'.[50] Over a three-year period the relationship followed on from the appearance of 'The Hildebrand Rarity' in *Playboy*, with the prepublication serialisation of the latest Bond stories by Fleming. During this time, *Playboy* printed a new Bond story on a regular basis and at least annually. The cycle started with a three-part serialisation of *On Her Majesty's Secret Service* in *Playboy* April, May and June 1963. In 1964 Bond appeared in *Playboy* not once but twice, when the short story, 'The Property of a Lady', published in January, was followed by the serialisation of *You Only Live Twice*, in April to June. The next year Fleming's last full-length novel, *The Man with the Golden Gun*, was serialised over four *Playboy* issues, from April to July 1965. Finally, the short story 'Octopussy' was printed in March and April of 1966. Given the emphasis that this book places on the *Playboy*–Bond relationship, at this stage it is useful to focus on the way that *Playboy* framed these serialisations of the Fleming novels as signature entertainments for men.

Certainly, when considering these serialisations of the Fleming Bond stories in *Playboy*, what really catches the eye are the original illustrations that accompany them.[51] *Playboy*'s illustrations were generally commissioned by founding art director Art Paul, who encouraged an eclectic mix of fine and commercial artists to illustrate the fiction and non-fiction in the magazine. Much like the rest of *Playboy*, Hefner wanted the visual standard of illustration and design to be high end. Paul helped Hefner with the layout of the first *Playboy* issue and created the trademark

rabbit logo. From the outset, he was instrumental in shaping the distinctive look of the magazine, the design of which he supervised for thirty years. Over the years the visual style that Paul developed became essential to *Playboy*'s attempt to reconcile nude photography with good writing in the same publication.[52] In particular, Paul has been praised for his experimentation with the artistic relationship between 'high' and 'low' art, and the cultural distinctions made between them. In the 1950s and 1960s, the *Playboy* reader could enjoy works by world-famous artists such as Pablo Picasso, Salvador Dali and Andy Warhol in the magazine. Later, Hefner recognised that 'In their own way, the art and illustrations in *Playboy* were as revolutionary as the centerfold … There is good art and bad art, Paul believed, and it doesn't matter whether good art is reproduced in the pages of a magazine or hangs on a gallery wall.'[53]

Sure enough, the original artwork commissioned to go with the Fleming Bond stories serialised in *Playboy* came from some notable illustrators, including Allan Phillips, Robert Weaver and Howard Mueller.[54] In the editorial that presented the publication of 'The Hildebrand Rarity' the painting to accompany the Fleming story also got a billing. *Playboy* thought that it was illustrated with 'high imagination' by Phillips.[55] This is probably because when overseeing all the *Playboy* artwork, Paul made sure that the illustrations were an asset to the writing that they accompanied. When called on to assess his directorial approach to illustration art at *Playboy*, Paul explained: 'I hoped to free myself from early concepts of the literal illustration and to commission pictures that needed no captions: I asked the commercial illustrators to create moods, not just situations, in their art.'[56] The painting by Phillips was such an illustration, powerfully evocative of the dark and watery mood of the first short Bond story to appear in the magazine. Some of the other *Playboy* art to accompany serialisations of the Fleming Bond novels was created in an expressionistic or a semi-abstract style. The distinctive paintings created by Weaver for Fleming's *On Her Majesty's Secret Service* are especially noteworthy and illustrate key scenes from the 1963 *Playboy* serialisation. For instance, in Weaver's illustration to accompany the first instalment in the April issue, his use of bold blocks of colour and marked perspective conveys well the tense atmosphere of James Bond's car chase with Tracy di Vicenzo at the beginning of the story.

This particular illustration by Weaver was selected in 1985 by *Playboy* to form part of a book collection of more than 170 of the most striking artworks commissioned by the magazine. This is worth mentioning because, in the text written by Ray Bradbury (another *Playboy* favourite writer), he comments on the effect of the painting style used by the illustrator: 'We are drawn into the story, hoping to find Bond somewhere down that dark line.' Bradbury obviously approved that the Bond character was kept a shadowy presence in this illustration, though on close inspection the features of Bond's face can actually be picked out in the rear-view mirror at the very top of the frame. Bradbury also reflected that 'Illustrating the text for a novel, especially one with a world-famous character as its center, is almost impossible.' He followed up this observation with some words of warning, cautioning, 'Don't try to do the Bond character in Ian Fleming's story: no one will accept it. Instead go for atmosphere.'[57] Of course, this advice was given rather late, and anyway would probably not have been heeded by the illustrators at *Playboy*, who usually made some sort of attempt to capture the Bond character in such art.

In addition to the reflection of Bond in the mirror in Weaver's first illustration, images of Bond appeared in the artwork to the second and third instalments of *On Her Majesty's Secret Service*. In fact, the April 1963 'Playbill' made it known that 'To help artist Robert Weaver we asked Fleming to send us a precise physical description of James Bond.' Fleming obliged, responding to this request with detailed information about how Bond should look, based on his descriptions of the character in the novels.[58] Fleming placed Bond's age at mid-thirties, his height at six foot one inch, his weight at twelve stone eight pounds, and listed his build as broad-shouldered and slim. He also described Bond's distinguishing features such as his 'Steely blue-gray' eyes, black hair 'with comma over right forehead', a 'Determined chin, rather cruel mouth', and the location of the scar on his right cheek.[59] However, as the films started to take off in America this version of James Bond from Fleming increasingly found competition from the popular screen image of Connery as Bond. Accordingly, whereas the image of Bond painted by some *Playboy* artists, like Weaver and Daniel Schwartz, fitted Fleming's description, others, like those by Richard Frooman and Mueller, departed from the literary source to use Connery's likeness.

The illustrations by Mueller to the four-part serialisation of *The Man with the Golden Gun* warrant some consideration for the way that they represent the Bond character and story. Over four issues, *Playboy* printed five original illustrations by Mueller to accompany the serialisation. Four out of the five illustrations included James Bond, who closely resembled Connery; Mueller realistically captured the actor's facial features and expressions to interpret Bond. At the time, only three of Fleming's early Bond novels had actually been made into films, but Mueller's artwork took inspiration from both page and screen. This is most evident in the first illustration to part one of *The Man with the Golden Gun*, in *Playboy* April 1965. The illustration shows the outcome of the dramatic scene at the beginning of the story when, having returned to London from Vladivostok, where he has been brainwashed by the Soviets, Bond unsuccessfully attempts to assassinate M in his office with a cyanide pistol. In the illustration by Mueller, M is seen stepping out from behind the protection of the glass shield at his desk, and Miss Moneypenny watches on in horror with a hand to her mouth, whilst the chief of staff and head of security go to seize Bond, who has collapsed in a chair. Though the scene itself was drawn directly from the Fleming story, some of the detail in Mueller's illustration clearly incorporated familiar elements of the Bond films. Not only had Mueller cast Connery as Bond, but in this illustration the image of M was also visibly based on Bernard Lee, who played the head of the British Secret Service from the first film onwards, until *Moonraker* in 1979.

Another clear connection between this illustration and the early Bond films is the *mise en scène* of M's office. The iconic visual design for M's office space was set in the film version of *Dr No*, and consisted of wood-panelled walls, green curtains, leather armchairs, paintings, and a large desk which faces the door. Mueller's illustration recreated this layout, furniture and decor, and it is even possible to pick out the antique twin inkwell on a golden stand that sits at the front of M's desk. Plus, the observant *Playboy* reader might further recognise touches of the other two Bond films to date: M is dressed in a brown suit and red-spotted bow tie akin to what Lee wears in *From Russia with Love*, and Bond's styling in a grey-blue suit, black tie and yellow waistcoat is remarkably similar to Connery's clothing when Bond has his briefing with M in *Goldfinger*. Mueller was not the first,[60] nor would

he be the last of the illustrators commissioned by *Playboy* to base his image of James Bond on the actor currently portraying the character. In 1966, Barry Geller also used Connery's likeness as Bond to illustrate *Playboy*'s serialisation of Fleming's 'Octopussy'. When Raymond Benson took over writing the Bond continuation novels in the mid-1990s to early 2000s, a chapter from his second book *DoubleShot* was published in *Playboy* June 2000 with an illustration in which Bond was made to look like Pierce Brosnan. Rather than keeping the literary and cinematic lives of James Bond separate and distinct, such illustrations are noteworthy for the way that they acknowledge that increasingly the *Playboy* reader approached Fleming's writing with the films very much in mind.

Another means by which *Playboy* framed the Bond serialisations was through the readers' reactions in 'Dear Playboy'. Predictably, the majority of letters to the editor from *Playboy* readers offered great appreciation of Fleming's work. 'There are two things which I cannot put down once I pick them up', announced a letter that followed the first instalment of *On Her Majesty's Secret Service*. 'One is my monthly *Playboy* and the other is a novel by Ian Fleming.'[61] Another of the letters printed in 1963 after the three-part serialisation celebrated Fleming, declaring, 'The man is a sadistic genius', just before confessing that 'This, the first of Mr Fleming's works that I have encountered, may be compared to a first taste of narcotics, leaving one craving its pleasures but dreading the ending which accompanies them.'[62] This was a reader who evidently made his first acquaintance with Bond in the pages of *Playboy*, an experience that he seemed to find enormously affective, and apparently addictive as well. More seasoned Bond fans were similarly commendatory of the style and content of Fleming's latest writings and appeared eager to encourage *Playboy* to carry on printing the Bond thrillers. A reader who wrote in praise of the *You Only Live Twice* serialisation in August 1964 complimented both Fleming and *Playboy* on 'another exciting tale' and hoped that the magazine would continue to serialise other new Bond novels in the future. 'We plan to', *Playboy* pledged in return.[63]

Over the years, Fleming himself received many fan letters from readers (some of whom were famous themselves) who were often complimentary, curious or compelled to point out errors in the details of the Bond novels,

particularly about the finer points of his geographical and technical descriptions. Perhaps the most notorious among the latter of these was the letter that Fleming received from Geoffrey Boothroyd, who wrote in May 1956 to complain about Bond's 'rather deplorable taste in firearms', especially his .25 Beretta which, the Bond enthusiast and firearms expert advised, was more of a lady's gun.[64] Famously, Fleming was enough convinced by Boothroyd's expertise to have Bond give up the Berretta he used in the first five novels, and arm him instead with the Walther PPK. This became Bond's signature gun from *Dr No* onwards and, of course, in the majority of the films.

Interestingly, in response to the Bond serialisations in *Playboy*, some readers occasionally took it upon themselves to write to the magazine to challenge the accuracy of some detail or aspect of the plot. In August 1964, a *Playboy* reader questioned Fleming's reference to a 500-cc Honda motorcycle in *You Only Live Twice*, arguing that there was no such thing.[65] In July 1965, another reader queried whether Fleming had made 'a serious error' in *The Man with the Golden Gun* by not mentioning a promotion (to the Diplomatic Section) that Bond had received in the previous novel.[66] In October 1965, yet another Bond fan expressed his 'surprise and dismay' when he reached the 'bit about marijuana' in the same serialisation. He took issue with the price that Fleming had put on the drug per pound and its ties to addiction, and he looked to *Playboy* to settle the matter, asking, 'Have you any rejoinder that will enable Fleming to regain his "cool" status?'[67] Needless to say *Playboy* prepared some kind of fitting ripostes. In the case of the phantom motorcycle model, the editorial ruled that Fleming was in fact accurate ('Honda does indeed make a 500-cc motorcycle which is not sold in the United States').[68] The 'serious error' the reader identified in *The Man with the Golden Gun* was settled by *Playboy* quoting back dialogue written by Fleming in *You Only Live Twice* between Bond and MI6 Chief of Staff Bill Tanner, where Bond says he intends to return to his 007 code number after the mission. In October 1965, the editorial retort to the query about marijuana was characteristically self-confident yet lighthearted. In order to defend Fleming *Playboy* channeled the novel's villain, replying in the style of Scaramanga that 'the ganja [marijuana] laws have just been constantly stiffened. There are big prison sentences. Consequently, the price has gone through the roof.' The editorial added, 'while it is true that marijuana is not a narcotic, i.e., addictive, it can be

habit-forming. Dig?'[69] In each instance *Playboy* was primed and ready to intervene on behalf of the author, assuming a familiar authoritative tone to make claim to the necessary levels of expertise in order to guide the reader on Bond and other topics.

From the first Bond story in March 1960 through to the end of 1966, *Playboy* selected over thirty readers' letters about the serialisations of Fleming's works to print in the 'Dear Playboy' section. Of these letters only two registered objections to the inclusion of Bond in *Playboy*. The first, published in July 1964, began with the statement, 'It strikes me as particularly incongruous that Ian Fleming's James Bond novel *You Only Live Twice* should appear in your magazine.' The letter-writer rather crossly continued to describe Bond negatively as a 'soldier of fortune, shorn of compassion and philosophy, who cavorts on a phony stage of cloaks and daggers with cardboard adversaries. In short, Bond is pure entertainment in the worst sense of the word; i.e. entertainment for the deprived preadolescent'.[70] This viewpoint was obviously reflective of much of the early criticism levelled at the Bond novels. The complaints that this reader made about the Bond character, worldview and the writing quality echo those outlined previously, particularly Johnson's judgement that Fleming's books gave expression to 'the mechanical two-dimensional sex-longings of a frustrated adolescent'.[71] The above letter pointedly concluded by criticising that 'the fees necessary to procure Fleming's drivel' would be better used to obtain 'writers of genuine merit.'[72] However, in the context of *Playboy* such an attack was unusual, and far outweighed by those letters of support, congratulation, and flattery that lent credence to the claims routinely made by the editors that the magazine and Bond were well matched.[73] Indeed, in the opinion of one enthusiast who had just read the first part of *The Man with the Golden Gun* serialisation in 1965: 'It seems to me that such quality fiction as this does as much to substantiate your cover line "Entertainment for Men" as do such standard features as *The Playboy Forum*, the interviews and the monthly centerfold.'[74]

In addition to the publication of the later Bond thrillers, *Playboy* also sought to cultivate an association with Fleming himself. In what follows, I want to trace the development of this relationship, paying particular attention to the way that it was presented in *Playboy*, to give further insight into those connections that defined the *Playboy*–Bond relationship in the early 1960s.

Pen friends

In the course of the early 1960s, *Playboy* was eager to advertise 'an exchange of transatlantic correspondence' with Fleming.[75] This began with *Playboy*'s publication of 'The Hildebrand Rarity' in March 1960. Having just introduced 'Commander Ian Fleming' to the reader, the editorial 'Playbill' next recounted meeting in person the 'tall, charming, Continental-suited, profoundly British, profoundly sophisticated' author of the Bond novels. The visit from Fleming described by the editorial was part of a tour he made in November 1959 of cities around the world for a series of articles printed in the *Sunday Times* newspaper, later collected in the *Thrilling Cities* (1963) books. Together with trips to Hong Kong, Macau, Honolulu, Tokyo, Los Angeles, Las Vegas and New York, Fleming spent a few days in Chicago in order to gather research to write his guide to the city. The 'Playbill' editorial was keen to show off how Fleming was assisted in his information-gathering mission to survey the local crime scene by the staff at *Playboy*. Though Fleming's request to be provided with an introduction to a modern member of the Mafia was apparently out of the question (giving rise to a characteristically jokey claim from the magazine about leading a 'cloistered' life), the editorial reported that *Playboy* had obligingly taken him on a sightseeing trip to some famous Chicago crime spots. Later on they met up again to dine out at the restaurant in the Ambassador Hotel. In fact, the *Playboy* headquarters was also among the landmark sights of Chicago that Fleming enjoyed during his stay in the city; the editorial recalled that he had 'dropped by the Playboy building', where he was 'properly impressed by the smart decor and the uncommon beauty of the receptionists and secretaries'.[76]

With this account not only did *Playboy* make known its recent encounter with Fleming, but also set itself up to play the role of local tour guide and host during his visit to its home turf of Chicago. *Playboy* gave the impression that there was already a degree of intimacy to this association, which had developed from 'friendly but reserved' communications to the recent trip where they spent some time together. From these past communications, *Playboy* singled out an important comment made by Fleming that James Bond would be 'a registered reader of *Playboy*'. As stated in the Introduction, this is an early observation that *Playboy* has since celebrated with regularity, and which also says something about

how Fleming saw the character that he created. The 'Playbill' went on to summarise some of the main topics of conversation covered during the thrilling dinner engagement, such as Fleming's criticism of 'the prevalence of the tomato in American cuisine', his praise for American beer, and some high-profile name-dropping including Noel Coward, Alfred Hitchcock and Winston Churchill.[77] It is unsurprising that, in the 'Playbill' account of what went on at least, the dinner table conversation between *Playboy* and Fleming took in a range of interests and tastes around which the playboy lifestyle was formed. The March 1960 'Playbill' would have it that *Playboy* and Fleming made perfect dinner companions, and the Bond author was obviously someone to be admired.

Significantly, Fleming reciprocated this gesture, mentioning *Playboy* in his write-up of Chicago for publication. In his book chapter on the city he explained that, following his arrival, 'I put myself in the hands of *Playboy*, the new magazine sensation that has already passed *Esquire* in sales.' Fleming described *Playboy* as 'a highly sophisticated cross between *Esquire* and *Cosmopolitan*, with a pinch of *New Yorker* and *Confidential* added'. He went on to say, 'It is housed in the smartest modern newspaper building I have ever seen and peopled entirely by the prettiest girls in America and some of the brightest young men.'[78] Like *Playboy*, Fleming publicly shared his good opinion, and it is appropriate that they should both claim to find one another pleasingly sharp, entertaining and 'sophisticated' types.

In one of the photographs used to illustrate the 1964 UK paperback edition of *Thrilling Cities*, Fleming is pictured at the *Playboy* office with occasional contributor (and fellow fiction writer) Charles Beaumont, and Ray Russell, who was an executive editor of the magazine at the time. Though none of *Playboy*'s female staff appear in the frame, their presence is implied by the typically Fleming-esque caption to accompany the photograph: 'In the *Playboy* office: the bearded Ray Russell, and Charles Beaumont wait while I dictate to the prettiest private secretary I have ever set eyes on.'[79] In this way, the shot still manages to privilege the male gaze that is characteristic of *Playboy* and Bond, as discussed in later chapters.

Predictably, Fleming's account of Chicago revels in the city's reputation for crime and violence, and his experience and reflections on his stay there (and on the other cities he covered in his travel book) closely approximate the thrills of the Bond novels. Each chapter in *Thrilling*

Cities provides 'Incidental Intelligence' on notable hotels, restaurants and sights. In Chicago, Fleming's top recommendations include the Ambassador Hotels, Executive House and the Drake Hotel for accommodation, and Jacques French Restaurant and the Pump Room, the Black Orchid and Blue Note clubs for food, drinks and evening entertainment.[80] Previously, in August 1959, *Playboy* featured Chicago in its own illustrated 'Playboy on the Town' series. *Playboy*'s ten-page guide to Chicago had showcased many of the same hotspots as Fleming, including those just mentioned, and like *Thrilling Cities* the magazine was keen to convey exotic local colour to the reader; after all, as the introductory 'Playbill' boasted, 'it's our town'.[81]

In *Thrilling Cities*, Fleming mentions that he ended his day tour of urban Chicago at the Silver Frolics strip club, and in the 'Incidental Intelligence' section the traveller looking for 'Something special, requiring a member's key to get in' is directed to the Chicago Gaslight Club, 'where nude portraits enliven the Victorian décor and you can enjoy, if such is your taste, the society of advertising executives on lavish spending accounts'.[82] This reference to the famous Gaslight Club is important, not least because Hefner based his own Playboy clubs on the Gaslight. It is widely reported that Hefner and his colleagues were inspired to pursue the idea of opening up the first Playboy club after running a pictorial article about the Gaslight in November 1956. The text reflected on the recent success of the Gaslight, describing the sophisticated decor, entertainment and etiquette of the private members' or 'key holder' club, and in the pictures the leggy 'Gaslight girls' were shown. Apparently, thousands of readers wrote in to the magazine, wanting to know how they too could become members of the Gaslight Club, and in response *Playboy* began to formulate plans for a club in its hometown.[83] *Playboy* introduced the concept of the Chicago Playboy Club in 'Playboy After Hours' in January 1960, with the promise that 'It will be an attempt to project the plush and romantic mood of the magazine into a private club of good fellows interested in the better, more pleasurable aspects of life.'[84] Some months later, the opening of the first Playboy club (on 29 February 1960) was celebrated with a pictorial essay that advertised the distinctive ethos and design. The August 1960 issue described the club's bachelor-pad-themed decor, which matched and brought to life the *Playboy* lifestyle formula. Once inside, the reader was promised that he would find 'a warmth and

intimacy, combined with cocktail party gaiety, that one would expect only in a private apartment. There is fine food and drink and entertainment and, of course, numberless beautiful women – many of them Playmates from past issues of the magazine.'[85] The Chicago Playboy Club was immediately popular, and within a year over 50,000 men had joined.[86] It was crucial that the club appeared to be socially exclusive (a $50 lifetime membership 'key' was required to get in), and that it gave members the chance to access the fantasy world, in particular the beautiful women, of *Playboy*.

For obvious reasons the Playboy club's 'Bunny Girls' were a major attraction, and the Bunny soon became an(other) icon of male fantasy. This popular Chicago nightspot found its way into the UK paperback edition of *Thrilling Cities*, in the form of a photograph captioned 'Playboy bunnies', positioned beneath the photo of Fleming at the Playboy office. In the American edition of *Thrilling Cities*, in the 'Incidental Intelligence' section, Fleming made special note of the flagship club, saying 'The Playboy Club (members only) should be mentioned for its four floors of entertainment and its corps of "bunnies" whose costumes are well enough known to require no description here.'[87] The Chicago Playboy Club was intended by *Playboy* to be 'a prototype of those to follow'.[88] By 1963, there were Playboy clubs in Miami, St Louis, New Orleans, Phoenix, Detroit and New York.[89] Coincidentally, the beginning of a new three-part serialisation of *On Her Majesty's Secret Service*, and the 'Gala Opening of the New York Playboy Club', were both promoted on the cover of the April 1963 magazine, and inside the issue they also sat side by side. In another case, the connection between the creator of Bond and Hefner's Playboy clubs was made more directly, when *Playboy* previewed the launch of its Caribbean Playboy Club Hotel in September 1964.

The pictorial essay on 'Playboy in Jamaica' announced the 'most exciting club acquisition to date – an island paradise in the Caribbean' and recounted Hefner's recent grand tour of the new tropical island resort, complete with 204-room hotel, 800-foot private coral sand beach and signature Bunnies.[90] Towards the end of the rather wordy description of what would be on offer to those club members who made the (right) decision to holiday with Playboy in Jamaica, was the reminder that Fleming owned a Jamaican home, and that 'in fact, the first James Bond movie, *Dr No*, was filmed near the Hotel'. With this mention,

Playboy capitalised on the fact that Fleming and Bond had developed a strong association with the island. In the 1950s and early 1960s it was on Fleming's annual visit to his home Goldeneye, on the north coast of Jamaica, in Oracabessa near the resort of Ocho Rios, that he wrote the Bond novels, and several of the Bond stories use Jamaica as an exotic location. 'Playboy in Jamaica' went on to reveal that upon his return to Chicago, Hefner had received 'a personal note from Fleming commenting on the amount of excitement Playboy's coming to Jamaica was causing'.[91] In this way it appears that the *Playboy* reader was again being made privy to private correspondence between Hefner and Fleming, and Fleming's celebrity as the creator of Bond was used to endorse the new Playboy Club Hotel.

The bond lives on

Shortly afterwards, *Playboy*'s printed exchanges with Fleming took on a commemorative tone, when a lengthy interview that he gave before his death was posthumously published in the magazine. 'It is with pride and pleasure – tinged with very real sadness', said the December 1964 'Playbill' editorial, 'that we present in this issue the last interview granted by Ian Fleming.'[92] The 'Playboy Interview' had debuted some two years earlier, in 1962, and *Playboy* issues featured an in-depth interview with public figures such as politicians, philosophers, writers, musicians, artists and actors. By 1964 the interview had become another of *Playboy*'s trademarks, and memorable personalities included Frank Sinatra, Malcolm X, Salvador Dali and Henry Miller. Each lengthy question-and-answer style interview had an introduction, and was accompanied by portrait photos of the interviewee. The introduction to Fleming's 'Playboy Interview' firmly (re)established his literary celebrity. The late Fleming was described as an expert practitioner of the modern detective story, still critically underappreciated, and yet he had created a hero popular the world over. *Playboy* memorialised:

> He had an original view; he was an innovator. His central device, the wildly improbable story set against meticulously detailed and somehow believable background, was vastly entertaining; and his redoubtable, implacable, indestructible protagonist, though some

thought him strangely flat in character, may well be not so much a child of this century as of the next.[93]

To some extent the 'Playboy Interview' with Fleming can be understood as one of many attempts to interpret James Bond in terms of the author's own experiences and life. This was, and indeed is, a common way for the media and critics to approach Bond. However, when *Playboy* directly posed Fleming the question about his similarity to Bond he responded firmly in the negative, saying, 'Bond is a highly romanticized version of *anybody*, but certainly not I, and I certainly couldn't keep up with him; I couldn't even have at his age, which is, and always has been, in the middle thirties.' Instead, Fleming claimed, 'He's a sort of amalgam of romantic tough guys, dressed up in 20th Century clothes, using 20th Century language.' Fleming also remarked that he was bored by guns, and that he did not drive an expensive car. Yet, in the same interview Fleming accepted that 'Of course, there *are* similarities, since one writes only of what one knows, and some of the quirks and characteristics that I give Bond are the ones that I know about.' Other comments he made to *Playboy* were positively Bond-like. For example, in Fleming's view, 'we live in a violent age. Seduction has, to a marked extent, replaced courtship.' He further claimed that he shared Bond's passion for gambling, and that the gambling scene in *Casino Royale* was based on a real-life incident. Fleming also related his wartime service directly to his thriller writing, answering that his experience in naval intelligence and what he had learned during secret operations of one sort or another 'finally led me to write about them – in a highly bowdlerized way – with James Bond as the central figure'.[94]

Fleming's December 1964 'Playboy Interview' gave *Playboy* and its readers the chance to mourn his loss, remember his life and celebrate 'his legendary hero, 007'.[95] However, Fleming's death did not yet spell an end to the contributions he made or how he was honoured by the magazine. Readers' letters printed in 'Dear Playboy' in March 1965 paid tribute to the interview with the late creator of Bond. A reader enthused that 'Playboy Interviews continue to be one of your finest recent additions, but the December one with Ian Fleming may have topped all others in the candid insights it provided into one of the most fascinating literary personalities of our time.' Fleming was passionately admired as 'an urbane gentleman and writer who may have had a

uniquely clear understanding of himself and his world, and his status as an author'. Another, rather more famous reader, actress Lotte Lenya, whose name would almost certainly mean something to any fan of the Bond films, also wrote in praise of 'your excellent interview with Ian Fleming'. In her letter to *Playboy* Lenya recalled that she had also experienced a brief first-hand encounter with Fleming while on the set of *From Russia with Love*, in which she played the venomous SPECTRE agent Rosa Klebb. *Playboy* duly replied that next year it would be serialising Fleming's final Bond novel, *The Man with the Golden Gun*.[96]

Four months later, in 1965, the *Playboy* 'Playbill' began with the statement: 'For the third April in a row, we proudly present the exclusive prepublication of a James Bond novel.' Looking back, the editorial reminded the reader that the previous two books by Fleming serialised in *Playboy* had gone on to become bestsellers in hardcover and paperback. Projecting forwards, the 'Playbill' predicted that *You Only Live Twice* and *On Her Majesty's Secret Service* 'will ultimately find their way to the screen – to become box-office smashes, we're confident'.[97] That they did, one after the other in 1967 and 1969 respectively (though when the novels were transferred to the screen each film version perhaps proved disappointing in its own way).[98] The editorial announced the issue's first instalment of *The Man with the Golden Gun*, before adding, 'much as we mourn its author's passing, we're glad to report – and feel certain you'll agree – that he was at the height of his inventive powers when he completed *Golden Gun* shortly before his death'.[99] Proof of *Playboy*'s considerable gift for spin, this interpretation was somewhat at odds with most opinions of Fleming's last Bond novel (written when he was in very ill health), which consider *The Man with the Golden Gun* much weaker than his earlier books, though this did not stop it from becoming yet another bestseller.[100]

For several reasons the second paragraph of this 'Playbill' introduction to the four-part *Playboy* serialisation of *The Man with the Golden Gun* warrants analysis, including the tendency to blur fiction and reality. The editorial went on to confide that, 'Shortly before his fatal heart attack, we received a warm letter from Ian Fleming, saying, in part, "Please be sure that *Playboy* will, as previously, receive preferential treatment from my pen and, for your ears only, I recently turned down an offer from [here Fleming named another American magazine, but we won't violate his confidence by repeating it] for the serialization of

my next book on the grounds I felt morally committed to you …"'. The 'next book' being referred to was, of course, *The Man with the Golden Gun*, but *Playboy* also added an obvious element of fantasy in its retelling of the story – that 'the death of James Bond's creator made it necessary to negotiate purchase of the manuscript with his British representative, a man whose London phone number is, not coincidentally, 007.'[101] Firstly, like the other correspondence from Fleming in the various *Playboy* issues discussed above, the April 1965 'Playbill' made private exchanges between them public, and in so doing contributed to the popular images of both Bond and *Playboy*. Secondly, at the centre of this account is the vow that Fleming apparently made to *Playboy* to remain loyal to the partnering of Bond with the magazine. The implication must surely be that the late Fleming had, in effect, willed the serialisation of his next Bond book to *Playboy*. Thirdly, and imaginatively, was the 'Playbill's' tongue-in-cheek reference to the 'British representative' supposedly left in charge of Fleming's literary rights as an intermediary to act on his behalf. Here, *Playboy* played with the idea that Bond was a real person and that his code name was the same as his telephone number. Still, beyond the obvious humour of the notion of a secret agent fantasy figure turned real-life literary agent, was the reality of Bond's growing popularity, meaning that the author was long going to be outlived by his creation.

In May and July 1965 the 'Playbill' editorials reported on the recent successes of Bond. In the tradition of Fleming's *Thrilling Cities*, in May *Playboy* presented its own form of 'Incidental Intelligence' as to the appeal of Bond. In particular, the editorial observed that *You Only Live Twice* had been on the bestseller list for six months, and *On Her Majesty's Secret Service* was the bestselling paperback of 1964. According to *Playboy*'s figures, a total of over 18 million Fleming paperbacks had already been sold.[102] Two months later, when *Playboy* concluded the serialisation of *The Man with the Golden Gun*, the July 'Playbill' extended its attention to take in the Bond films. 'The James Bond mystique', *Playboy* reflected, 'gives every indication of being with us for a long, long time, what with the amazingly successful Bond flicks starring Sean Connery'. The editorial further noted that Connery's 'craggy likeness has been captured perfectly by Chicago artist Harold Mueller' in his illustrations for the four instalments of *The Man with the Golden Gun*.[103] This chapter has already commented on the use of Connery's likeness by some *Playboy* artists in

the 1960s, in order to illustrate a number of the Fleming Bond novel serialisations. By this time, as Fleming's biographer John Pearson observes, 'the public image of James Bond was in Connery's hands, not Fleming's'.[104] Bond's presentation in *Playboy* is, at least partly, in accordance with this remark, and these illustrations arguably stand as a testament to and exploit the strength of the Connery–Bond association by the mid-1960s, explored in the following chapter.

The two-part serialisation of 'Octopussy', the second Bond thriller posthumously printed in *Playboy* in 1966, finally brought the chronicle of Fleming's direct connection to the magazine to an end. The March 'Playbill' fondly recalled 'Fleming's long and happy association with *Playboy*' and yet again recounted the novel serialisations and short stories featuring James Bond published in past issues. The editorial introduction expectantly concluded, 'Bond returns to *Playboy* for what might be his final bow. But don't bet on it, for although Fleming has left us, James Bond – like Sherlock Holmes – lives on.'[105] The most obvious way that the Bond tradition lived on in *Playboy* was via the Bond-related pictorials published over the years, examined further in Chapters 5 and 6.

However, though Fleming was gone, he was certainly not forgotten by *Playboy*, nor as it turned out was the literary Bond. Among other things, the commemorative January 1989 issue reprinted 'The Hildebrand Rarity' in celebration of Bond's long relationship with *Playboy*, and the thirty-fifth anniversary of the magazine. *Playboy* memorialised Fleming as a kindred spirit and creator of Bond, referring to him as 'Ian Fleming, Role Model' in the anniversary dossier on 007 in June 2000.[106] The August 2011 issue visited Fleming's Jamaican home Goldeneye, and in January/February 2014 another anniversary edition included the letter from Fleming dated 23 January 1964 about the new Jamaican Club Hotel, in a collection representing highlights from sixty years of correspondence archived by *Playboy*. The literary Bond also returned to *Playboy* in January 1997, when a short story by Raymond Benson, the latest novelist to add to the post-Fleming Bond canon, was published in the magazine. However, Fleming's death in 1964, and the growing popularity of the Bond films in the mid-1960s, in association with the strength of Connery's public identification with the character of Bond, meant that as the decade continued, *Playboy*'s relationship with James Bond entered its next phase.

Notes

1 Tony Bennett and Janet Woollacott, *Bond and Beyond: The Political Career of a Popular Hero* (London: Macmillan, 1987), p. 29.
2 See 'Hugh Hefner', in Paul Krassner, *Paul Krassner's Impolite Interviews* (London: Seven Stories Press, 1999), pp. 51–2.
3 Tom Pendergast, *Creating the Modern Man: American Magazines and Consumer Culture 1900–1950* (Columbia and London: University of Missouri Press, 2000), pp. 213–14.
4 Richard Corliss, 'That Old Feeling: Your Grandfather's Playboy', *Time*, 3 January 2004.
5 Bill Osgerby, *Playboys in Paradise: Masculinity, Youth and Leisure-style in Modern America* (Oxford: Berg, 2001), p. 122.
6 Corliss, 'That Old Feeling'.
7 See Thomas Weyr, *Reaching for Paradise: The Playboy Vision of America* (New York: Times Books, 1978), pp. 37–8.
8 'Playbill', *Playboy*, July 1956, p. 2.
9 Pendergast, *Creating the Modern Man*, p. 213.
10 Barbara Ehrenreich, *The Hearts of Men: The American Dream and the Flight from Commitment* (London: Pluto Press, 1983), pp. 60–1.
11 'Playbill', *Playboy*, January 1958, p. 2.
12 'Playbill', *Playboy*, February 1958, p. 3.
13 Quoted in Weyr, *Reaching for Paradise*, p. 49.
14 'Playbill', *Playboy*, December 1958, p. 3.
15 'The Playboy Philosophy', *Playboy*, January 1963, pp. 49–51.
16 John Pearson, *The Life of Ian Fleming* (London: Aurum Press, 2003), p. 266.
17 Andrew Lycett, *Ian Fleming* (London: Weidenfeld & Nicolson, 1995), p. 255.
18 Lycett, *Ian Fleming*, p. 268.
19 'The Upper-Crust Low Life', *Time*, 5 May 1958.
20 'Playboy After Hours', *Playboy*, October 1959, p. 32.
21 'Playboy After Hours', *Playboy*, October 1959, p. 32.
22 'Playboy After Hours', *Playboy*, October 1959, p. 32.
23 The other feature promoted on the cover was a guide to Las Vegas.
24 'Playbill', *Playboy*, March 1960, p. 1.
25 'Dear Playboy', *Playboy*, August 1960, p. 11.
26 Hugh Sidey, 'The President's Voracious Reading Habits', *Life*, 17 March 1961, p. 59.
27 Fleming had dinner with the Kennedys at their house in Georgetown in 1960 when Kennedy was a senator. In his biography, *Ian Fleming*, Lycett gives a short account of this meeting from the perspective of Fleming (pp. 367–8). For a longer exploration of the Kennedys' interest

in Fleming and Bond, see Skip Willman, 'The Kennedys, Fleming and Cuba: Bond's Foreign Policy', in Edward P. Comentale, Stephen Watt and Skip Willman (eds), *Ian Fleming and James Bond: The Cultural Politics of 007* (Bloomington and Indianapolis: Indiana University Press, 2005), pp. 178–201, where it is argued that the Bond fantasy shaped Kennedy's real-world Cuban policy.

28 Alan Nadel, *Containment Culture: American Narratives, Postmodernism and the Atomic Age* (Durham and London: Duke University Press, 1995), p. 157.
29 Willman, 'The Kennedys, Fleming and Cuba', p. 187.
30 'Playboy Interview: Ian Fleming', *Playboy*, December 1964, p. 106.
31 See Pearson, *The Life of Ian Fleming*, p. 305.
32 James Chapman, *Licence to Thrill: A Cultural History of the James Bond Films*, Second Edition (London: I. B. Tauris, 2007), p. 37.
33 Chapman, *Licence to Thrill*, pp. 37–8.
34 See, for example, the anecdotal commentaries by Steven Jay Rubin, *The James Bond Films: A Behind the Scenes History* (London: Talisman Books, 1981), pp. 8–49, and David Giammarco, 'His Words Were Their Bond: Broccoli and Saltzman', in *For Your Eyes Only: Behind the Scenes of the James Bond Films* (Toronto: ECW Press, 2002), pp. 15–38, or the autobiographical account given by Albert Broccoli, with Donald Zec, *When the Snow Melts: The Autobiography of Cubby Broccoli* (London: Boxtree, 1998), pp. 146–94. Tino Balio, '"007" A License to Print Money', in *United Artists: The Company that Changed the Film Industry* (Madison: University of Wisconsin Press, 1989), pp. 253–74, covers the production history of the Bond films in his detailed history of United Artists.
35 See Bob McCabe, *Sean Connery* (London: Pavilion, 2000), p. 38.
36 See Broccoli with Zec, *When the Snow Melts*, pp. 227–42.
37 Chapman, *Licence to Thrill*, p. 43.
38 Sarah Street, *Transatlantic Crossings: British Feature Films in the USA* (London: Continuum, 2002), p. 169.
39 Street, *Transatlantic Crossings*, pp. 169–92.
40 Broccoli with Zec, *When the Snow Melts*, p. 158.
41 Broccoli with Zec, *When the Snow Melts*, p. 159.
42 Bennett and Woollacott, *Bond and Beyond*, pp. 143–74.
43 Chapman, *Licence to Thrill*, p. 49.
44 Balio, *United Artists*, p. 259.
45 James Chapman, 'Bond and Britishness', in Comentale, Watt and Willman (eds), *Ian Fleming and James Bond*, p. 136.
46 *Motion Picture Herald*, 3 April 1963, p. 785, quoted in Chapman, 'Bond and Britishness', p. 136.
47 Bennett and Woollacott, *Bond and Beyond*, pp. 26–7.

48 Bennett and Woollacott, *Bond and Beyond*, p. 31.
49 Lewis Nichols, 'In and Out of Books', *New York Times Book Review*, 15 December 1963, p. 8.
50 Bennett and Woollacott, *Bond and Beyond*, p. 32.
51 Fleming had, by the same token, taken an active interest in the original cover artwork of the Bond novels. Starting with *From Russia with Love*, he commissioned British artist Richard Chopping to provide the illustration for the hardback Bond covers. On Fleming's attitude to cover artwork, in *Ian Fleming* Lycett says that 'Covers were a crucial element in his overall conception of Bond: he had taken trouble to provide his various draughtsmen with ideas and had always made a point of buying and retaining the copyright of the original artwork' (p. 369).
52 See Steven Heller, 'Art Paul: Branding Hugh Hefner's *Playboy*', in Steven Heller and Véronique Vienne (eds), *The Education of an Art Director* (New York: Allworth Press, 2006), pp. 174–80 for an examination of the vital role Art Paul played in *Playboy*. Heller suggests that, had it not been for Paul, '*Playboy* could have languished in a netherworld between pulp and porn' (p. 174).
53 Hugh Hefner, 'Introduction', in Gretchen Edgren, *The Playboy Book: Fifty Years* (London: Taschen, 2005), p. 7.
54 The full list of credits for the illustrations which accompanied the serialisations of the Fleming Bond novels in *Playboy* in order of appearance are as follows: 'The Hildebrand Rarity' illustrated by Allan Phillips; *On Her Majesty's Secret Service* illustrated by Robert Weaver; 'The Property of a Lady' illustrated by Richard Frooman; *You Only Live Twice* illustrated by Daniel Schwartz; *The Man with the Golden Gun* illustrated by Howard Mueller; and 'Octopussy' illustrated by Barry Geller.
55 'Playbill', *Playboy*, March 1960, p. 1.
56 Quoted in Heller, 'Art Paul', p. 178.
57 Text by Ray Bradbury, *The Art of Playboy* (New York: Alfred van der Marck Editions, 1985), p. 17.
58 Bond's physical appearance is mentioned in particular in *Casino Royale* and *From Russia with Love*. For a summary of this with reference to Fleming's novels, see Raymond Benson, *The James Bond Bedside Companion* (Hertford: Crossroad Press, 2012), pp. 136–7.
59 'Playbill', *Playboy*, April 1963, p. 3.
60 Frooman had previously done the same in his illustration to 'The Property of a Lady', which appeared in *Playboy*, January 1964.
61 'Dear Playboy', *Playboy*, July 1963, p. 7.
62 'Dear Playboy', *Playboy*, September 1963, p. 7.
63 'Dear Playboy', *Playboy*, August 1964, p. 6.
64 Quoted in Lycett, *Ian Fleming*, p. 299.

65 'Dear Playboy', *Playboy*, August 1964, p. 6.
66 'Dear Playboy', *Playboy*, July 1965, p. 7.
67 'Dear Playboy', *Playboy*, October 1965, p. 16.
68 'Dear Playboy', *Playboy*, August 1964, p. 6.
69 'Dear Playboy', *Playboy*, October 1965, p. 16.
70 'Dear Playboy', *Playboy*, July 1964, p. 5.
71 Paul Johnson, 'Sex, Snobbery and Sadism', *New Statesman*, 5 April 1958, p. 431.
72 'Dear Playboy', *Playboy*, July 1964, p. 5.
73 The second letter of objection I refer to was printed in 'Dear Playboy', *Playboy*, September 1964, p. 7, where the reader objected to Fleming's 'long-winded overelaboration'.
74 'Dear Playboy', *Playboy*, July 1965, p. 7.
75 'Playbill', *Playboy*, March 1960, p. 1.
76 'Playbill', *Playboy*, March 1960, p. 1.
77 'Playbill', *Playboy*, March 1960, p. 1.
78 Ian Fleming, *Thrilling Cities: Part 1* (London: Pan Books, 1963), p. 104.
79 Fleming, *Thrilling Cities: Part 1*, picture insert.
80 Fleming, *Thrilling Cities: Part 1*, pp. 111–14.
81 'Playbill', *Playboy*, August 1959, p. 3.
82 Fleming, *Thrilling Cities: Part 1*, pp. 113–14.
83 Watts, *Mr Playboy*, p. 160.
84 'Playboy After Hours', *Playboy*, January 1960, p. 13.
85 'The Playboy Club', *Playboy*, January 1960, p. 42.
86 Edgren, *The Playboy Book*, p. 79.
87 Ian Fleming, *Thrilling Cities: Part 1* (New York: New American Library, 1964), p. 115.
88 'The Playboy Club', *Playboy*, January 1960, p. 42.
89 Edgren, *The Playboy Book*, p. 79.
90 'Playboy in Jamaica', *Playboy*, September 1964, p. 98.
91 'Playboy in Jamaica', *Playboy*, September 1964, p. 177.
92 'Playbill', *Playboy*, December 1964, p. 3.
93 'Playboy Interview: Ian Fleming', *Playboy*, December 1964, p. 97.
94 'Playboy Interview: Ian Fleming', *Playboy*, December 1964, p. 100.
95 'Playboy Interview: Ian Fleming', *Playboy*, December 1964, p. 97.
96 'Dear Playboy', *Playboy*, March 1965, p. 9.
97 'Playbill', *Playboy*, April 1965, p. 3.
98 The film of *You Only Live Twice* kept very little of the novel and focused heavily on gadgets; though *On Her Majesty's Secret Service* was one of the top-grossing films of the year, the box office was considered disappointing by the standards of the series, and the response to George Lazenby as James Bond was divided.
99 'Playbill', *Playboy*, April 1965, p. 3.

100 See Henry Chancellor, *James Bond, the Man and his World: The Official Companion to Ian Fleming's Creation* (London: John Murray, 2005), pp. 234–5 for analysis of *The Man with the Golden Gun* and some extracts from contemporary reviews.
101 'Playbill', *Playboy*, April 1965, p. 3.
102 'Playbill', *Playboy*, May 1965, p. 3.
103 'Playbill', *Playboy*, July 1965, p. 3.
104 Pearson, *The Life of Ian Fleming*, p. 396.
105 'Playbill', *Playboy*, March 1966, p. 3.
106 'The Bond Files', *Playboy*, June 2000, p. 86.

3

The Connery Bond

The next phase of the relationship between James Bond and *Playboy* began in November 1965. The *Playboy* issue celebrated Bond's international popularity with the first Bond-themed cover, a Bond-related pictorial, plus an 'exclusive' interview with Sean Connery, the previously little-known Scottish-born actor who was already at this time firmly in the public consciousness as James Bond. This is the first of three chapters to use as a point of reference the 1965 November issue of *Playboy*, and these especially memorable Bond-themed magazine features. It is particularly notable that, following the box-office success of *Goldfinger* in 1964, and nearing the peak of what *Time* magazine labelled 'Bondomania', when much of the world was going mad about Bond, Connery gave his only major interview during the filming of the fourth Bond film *Thunderball* (1965) to *Playboy*.[1] This new phase of the *Playboy*–Bond connection signals a shift in attention away from Ian Fleming and towards the Bond films. With this in mind, this chapter will introduce how *Playboy* endorsed Connery's Bond as a contemporary role model both on and beyond the screen, and as an iconic embodiment of the playboy fantasy ideal that was being readily imagined.

Bond on the big screen

Prior to November 1965, *Playboy* had made only a few direct mentions of the Bond films, having focused mainly on developing a relationship with Fleming and the literary Bond. To begin with, in May 1963, the response from 'Playboy After Hours' to *Dr No*'s (1962) release in America was less than enthusiastic. The opening of the review was decidedly

unpromising: 'James Bond, the secret agent whose international affairs brighten the course of British foreign affairs (and the current pages of *Playboy*), makes an inauspiciously hoked-up screen debut in *Dr No*.' This film review was in the same issue in which *Playboy* proudly presented the second instalment of *On Her Majesty's Secret Service*, the first of the Fleming Bond books to be serialised in its pages. As yet though, the magazine demonstrated no such fondness for the screen Bond. 'In recent years, Ian Fleming's smoothy sleuth has given the old tough-guy dick a poke in his private eye', observed *Playboy*, 'but this Technicolor tingler doesn't do much to make it clear why a plentiful public (including JFK) have put their stock in Bond.' Fortunately, *Dr No* was not a total letdown in *Playboy*'s opinion; the review ventured that 'Sean Connery, square-jawed and agile, makes a Bond who repays interest.' The beauty of the women of Bond was also an obvious attraction. Nonetheless, overall 'Playboy After Hours' could not recommend the first Bond film to *Playboy* readers. The review regretfully concluded that 'the super-chromatic Technicolor and the farfetched, far-from-super script make one sadly shake his head. No.'[2]

Following this disappointment about *Dr No*, when *From Russia with Love* (1963) was released in America the next year, *Playboy* considered that the second Bond film was happily 'superior to number one'. Where the review of *Dr No* had ruled the film's approach to Bond to be impossibly over-the-top, the reaction to *From Russia with Love* was more approving of the spectacular way that the novels were being adapted for the screen. 'The episodes are strung together like sausage links: just when you think it's over, along comes another tasty hunk of baloney' joked 'Playboy After Hours'. The review ended with the rhetorical question: 'But what's wrong with baloney when it's this enjoyable?'[3]

In these and other reviews *Playboy* noticed that there were some differences between the Bond books that many of its readers enjoyed and the new Bond films being made by Eon Productions. The previous chapter described how the Bond films were funded by US film studio United Artists, and that this was part of a wider trend in the 1960s of American-financed, British-registered co-productions, aimed at an international market. This was one of several factors that influenced the style and tone of the early Bond films, which depended on action and thrills to give entertainment value, adding some topical references and a sense of humour. When compared with later additions to the

series, the first three Bond films were not overly gimmicky or funny, but relative to the literary Bond there was a change. It has been said that although Fleming himself clearly had a wry sense of humour (as attested by the tone of his correspondence with *Playboy*), this was perhaps not overtly reflected in his Bond books.[4] Even though some might disagree that the Bond novels lack humour, it is certainly the case that the throwaway one-liners and occasional comic relief that Bond has become known for were an invention of these early films.[5] *Playboy* initially appeared wary of the 'too-heavy' tongue-in-cheek approach to Bond taken by the filmmakers, but was soon won over.[6] At the end of 1964, the success of *Goldfinger* in establishing the screen Bond in America was illustrated by the positively glowing 'Playboy After Hours' review of the latest film. In particular, *Playboy* liked the 'outrageously improbable but tautly suspenseful' action scenes, and how they moved 'at an even more frenzied pace'. According to *Playboy*, this made the film version of *Goldfinger* 'tingling stuff all the way'. In the same issue was the 'Playboy Interview' with Fleming, which he had sat for shortly before his death. The *Goldfinger* review consoled the *Playboy* reader that 'Ian Fleming is gone and lamented, but the movie adventures of James Bond fortunately continue with no sign of letup.' Spurred on by the popularity of *Goldfinger*, *Playboy* observed that the Bond films had become 'wildly successful'.[7] When *Playboy*'s strongly Bond-related issue came out some eleven months later, it functioned as both a sign and a celebration of this popularity and international success.

Despite some of its other criticisms, *Playboy* had praised from the outset Connery's screen portrayal of the Bond character. Having made the positive comment about his performance style in the review of *Dr No*, the following year *Playboy* took the opportunity to present the relatively unknown British actor properly to its readership in the occasional 'On the Scene' feature in April 1964. 'On the Scene' debuted in *Playboy* March 1958, when readers were informed that the feature was 'designed to clue you in on exactly who is up to what and where'.[8] Fellow 'On the Sceners' in April 1964 were Swedish actor Max von Sydow and the Egyptian star of *Lawrence of Arabia* (1962), Omar Sharif. Connery had a whole page devoted to him, including a half-page black-and-white close-up portrait photo, and a profile on 'Scotland's gilt-edged Bond'. In the profile, *Playboy* gave some biographical detail on Connery, including his early life and background. The text briefly described

Connery's modest beginnings in Scotland, the many jobs he had had before his acting career took off, followed by his recent breakthrough playing James Bond. This account was likely straight out of the official press releases, which stressed Connery's working-class origins, and his toughness, in order to emphasise the anti-establishment attitude, and rough-and-ready persona that his casting brought to the lead role of Bond. The profile in *Playboy* 'On the Scene' reported that 'sinewy Sean Connery brought Bond to life with an arrogant authority which has earned him a truckload of fan mail'.[9] Having been convinced by Connery's Bond, *Playboy* did not appear to mind that certain aspects of Fleming's literary character were altered, and when *Goldfinger* was reviewed, 'Playboy After Hours' was very impressed that, in the part of Bond, 'Connery remains supremely self-assured.'[10]

That *Playboy* found Connery's interpretation of the Bond character immediately appealing is worth some consideration, given that early opinion was generally divided as to his suitability for the starring role. It is often stated that to begin with Fleming expressed serious misgivings about Connery's casting as James Bond, and some fans of the novels likewise deemed the actor unsuited to the part. In particular, many believed that Connery's working-class Scottishness and aggressive masculinity were at odds with the image appropriate to a screen Bond. Others, including Bond producers Albert Broccoli and Harry Saltzman, not to mention *Playboy*, judged that it was precisely these characteristics that made Connery ideal for the role. It was well publicised that Broccoli and Saltzman experienced some difficulty when searching for the 'right' actor to play James Bond. Actors considered for the part included Cary Grant, David Niven, Trevor Howard and Patrick McGoohan, but apparently Broccoli and Saltzman did not want anyone either too famous, too establishment or too clean cut to fit the Bond image.[11] According to Broccoli, what they wanted was 'an unknown actor, not a star; above all, a man you'd believe could be James Bond'.[12] Furthermore, the producers quickly came to the conclusion that Bond had to be British, and that they were looking for an actor who in some sense matched Fleming's physical description of the character. In Connery they felt that they had discovered someone who met these criteria; though Connery was Scottish rather than English, he looked darkly handsome and strong, and his past work on stage, television and in film (having been contracted by Twentieth-Century Fox) proved that

he could act. Importantly, Connery was not yet an international star, and he was also willing to sign up for more than one film, which meant that in the long term he might be accepted by the public as Bond.[13]

Broccoli has claimed that the day he met Connery everything about the actor looked 'convincingly James Bond'.[14] In Broccoli's autobiography his reminiscences about the choice of Connery are very much focused on his confident physicality, sex appeal and macho image. As Broccoli describes it: 'Sean's looks and explicit body language cast him irresistibility as 007. To be candid, all the British actors I had interviewed, while very talented, lacked the degree of masculinity Bond demanded. To put it in the vernacular of our profession: Sean had the balls for the part.'[15] Where Connery's (hyper)masculinity is usually described as appropriately authentic and fit for Bond, it is also often repeated that the actor was in need of some outer polish in order to inhabit the role fully. Broccoli recalls that *Dr No* director Terence Young took Connery to his tailor and shirtmaker, moulding Connery into the outwardly sophisticated Bond style.[16] Elsewhere, I have reflected on how Connery was literally and figuratively fashioned into Bond in the 1960s, and the next chapter makes some comparison between this process and *Playboy*'s approach to men's attire.[17] Connery's attitude, style and performance as James Bond were undoubtedly vital in the reinvention of the character for the screen. *Playboy* was one of a number of magazines and newspapers at the time to comment on Connery's potential as a leading man, and to take note of the confidence and charisma he brought to the role of Bond.

Studies of British cinema and stardom in the late 1950s and early to mid-1960s observe that this was a period of transition, when a new generation of talented young actors emerged out of some pockets of the British film industry, including the New Wave social realist films made between 1958 and 1963, and later on in the decade, Swinging London films. In films such as *Saturday Night and Sunday Morning* (1960), *Tom Jones* (1963) and *Alfie* (1966), actors like Albert Finney and Michael Caine played working-class anti-heroes and developed screen personae that challenged past representations of heroic British masculinity. What was especially notable about such male actors was that they spoke with regional accents, and they lent an 'authentic' sense of rebellion to the characters that they played. Connery's role in the Bond films made him part of this much-admired group of British stars. Comparing the likes of Connery, Finney and Caine to John Mills, the archetypal

Everyman hero of 1940s and 1950s British cinema, Gill Plain identifies that in the 1960s the British male lead underwent some decisive changes.[18] As Plain points out, where Mills's dominant screen persona came with traditional gentlemanly, stoic, steadfast and 'stiff upper lip' associations, the new stars of British cinema transformed some (though not all) of these familiar national stereotypes of class and masculinity. In *Typical Men*, Andrew Spicer uses cultural types such as the Everyman, the English Gentleman and the Rebel Male to survey the representation of masculinity in popular British cinema. Spicer remarks that, on the one hand, there were 'strong continuities between … Connery's rugged masculinity' and the image of the 'modern tough guy' projected by Stanley Baker, another working-class British actor of the post-war period.[19] On the other hand, though, he says that Connery's Bond 'retained the easy, confident elan of the clubland hero',[20] which Fleming had to some extent updated when he created the character. This proved to be a very popular synthesis and, in Spicer's words, 'It was this paradoxical rugged elegance, insouciant but aggressively macho that allowed Connery to project Bond's transitional status.'[21]

As commentators have detailed, the casting of Connery as James Bond was a 'key factor' in establishing the early Bond films on both sides of the Atlantic.[22] Though reactions to Connery's take on Bond were inevitably somewhat mixed, in retrospect it is generally agreed that he defined the screen character, and his model of masculinity, sexuality and Britishness set a standard against which subsequent Bonds are measured and judged. Looking back at Connery's performance in the early Bond films, James Chapman likens his screen persona to Hollywood actors Clark Gable and Gary Cooper, saying that his interpretation of Bond 'should be credited with having established a new style of performance: a British screen hero in the manner of an American leading man'.[23] It is widely claimed that Connery made James Bond into a fashionable and classless hero, further distanced from the English gentleman spy. 'What the films did, in effect,' argues Chapman, 'was to re-create Bond as what is generally termed a "trans-Atlantic" hero, a character whose apparent classlessness would appeal to American audiences while still maintaining enough of the character's British origins to satisfy audiences at home.'[24] That said, when Tony Bennett and Janet Woollacott consider the implications of casting Connery as Bond, they also make the observation that 'The point of

this is not to measure the difference between Fleming's Bond and his screen portrayal by Connery', but rather to reflect on the intertextual relations between two (or more) such images.[25] Indeed, Connery's Bond is most usefully contextualised in terms of the intertextual phenomenon, and *Playboy* proves particularly fascinating in this and other respects.

Playboy was justifiably thrilled to have got Connery to sit for his interview, which took place on his home ground in West London, and on location during the filming of *Thunderball* in the Bahamas. In the introduction to the interview, which was printed in the November 1965 issue, *Playboy* was keen to get across just how challenging it had been to get hold of someone who was increasingly reluctant to talk to the international media. Readers were told that despite being advised that the chance of success was not too good, *Playboy* was determinedly persistent in its efforts to interview the star, first approaching him by means of his agent, and then directly with a note to his home address. In time Connery seemingly responded to these attentions, and *Playboy*'s labour was rewarded with the highly prized 'exclusive' access. Because Connery was known to be reserved, *Playboy* was especially pleased to get him to speak with some candour about his life and career to date. Having detected an initial frostiness, the introduction boasted that soon Connery was talking more 'freely, frankly and fully' than for any previous publication. *Playboy* claimed to want to interview the media-shy personality in the hopes of learning more about 'the man behind the image', but the celebrity of Bond was understandably strong. Significantly, the last sentence in the introduction ended not on the name of the actor, but on his iconic film role. However angry it made him, *Playboy* was over the moon to report that Connery had spoken at some length on 'the very subject we'd been warned he wouldn't discuss: James Bond'.[26]

When Bennett and Woollacott discuss this 'Playboy Interview' in the wider context of the Bond phenomenon, they use it to illustrate just how closely Connery became associated with the character of Bond. They rightly observe that, like most interviews at the time, in general *Playboy*'s interview constructed 'Bond/Connery as a composite figure, a unified subject, to whom there is ascribed a uniform set of values', even though Connery made it clear that this sort of comparison was unwelcome as far as he was concerned.[27] 'Let me straighten you out on this,' he said sharply in answer to a question from *Playboy* about his identification with Bond, printed on the second page of the lengthy

interview: 'The problem in interviews of this sort is to get across the fact, without breaking your arse, that one is not Bond, that one was functioning reasonably well *before* Bond, and that one is going to function reasonably well *after* Bond.'[28] Yet before and after this angry outburst the interview made it hard not to mix up Connery the man, with the Bond image.

The most infamous example of this form of merging occurred when Connery spoke to *Playboy* about the violent side to Bond's character. When asked how he felt about Bond's 'roughing up' of women Connery replied that he saw nothing especially wrong about hitting a woman if she had been warned, but deserved it. The question asked Connery to comment on violence towards women in relation to the charges of sex, snobbery and sadism made against the Bond books, but he also spoke about his belief that hitting a woman could be necessary: 'An openhanded slap is justified – if all other alternatives fail and there has been plenty of warning.' Connery acknowledged the cruelty and sadism of the Bond character, but extended his comments to express his own attitude to women, and in the process made it difficult to detach him from the Bond persona. In his opinion: 'I think a man has to be slightly advanced, ahead of the woman. I really do.'[29] Setting aside the obvious sexism of these comments, the exchange demonstrates well the star–character conflation of Connery and Bond in the mid-1960s to such an extent that the line between them was blurred. As indicated by his outburst, this process caused a great deal of personal conflict and stress for Connery, who was already disenchanted with the Bond role by this time. Regardless, the equation of Bond and Connery was a powerful and effective publicity tool which meant that James Bond exceeded his textual existence. Like *Playboy*'s interactions with Fleming during his lifetime, this type of interview made possible another real-life connection to the fictional character.

In particular, Bennett and Woollacott note in passing that the 'theme of a self-reliant and competitive individualism' was emphasised in *Playboy*'s interview with Connery–Bond.[30] Connery, for his part, said that the character traits that he most admired in Bond were his 'self-containment, his powers of decision, his ability to carry on through to the end and to survive'. He again widened the scope of his response to comment on the real world when he commented, 'There's so much social welfare today that people have forgotten what it is to make their own decisions

rather than to leave them to others. So Bond is a welcome change.'[31] Later on in the interview, Connery spoke about himself in similar terms of strength and self-sufficiency. Having waited until the age of thirty-one for his big break with Bond, Connery remarked that everything he had achieved was the result of an enormous amount of hard work and persistence over many years. He put his high level of motivation and sense of self-reliance down to his austere upbringing in Scotland, which he said had prepared him well for what lay ahead, commenting, 'I had to make it on my own or not at all.' Connery concluded his speech to *Playboy* on the importance of self-reliance by stating his opinion that post-war social policy in Britain had caused people to adopt a spirit of 'sheeplike' dependency: 'The only competition you'll find today is the conflict between those few who try to correct a wrong, and the majority who hope it will just cure itself in the end.'[32]

Individualism and autonomy

It is not difficult to see how something of Connery's life story, his self-sufficiency and outlook struck a chord with *Playboy,* which also promoted individual initiative and the value of hard work in order to achieve the playboy lifestyle ideal. Indeed, *Playboy* championed the ideology of masculine individualism in all spheres of life, including work. After all, having created a successful magazine and then a business empire out of nothing, Hugh Hefner was arguably the definition of a self-made man. Written by Hefner in instalments over a three-year period starting in December 1962, 'The Playboy Philosophy' was described as a statement in which '*Playboy*'s editor-publisher spells out – for friends and critics alike – our guiding principles and editorial credo'.[33] In this philosophy the themes of individualism and initiative were especially prominent. Having provided some opening observations on *Playboy*'s concept and content, in the second instalment Hefner made it clear that playboys should not only play hard, they must also work hard:

> Our editorial emphasis is on entertainment and leisure-time activity rather than on the ways in which man earns his daily bread and yet the articles, on the creature comforts and the infinite variety

> of man's more elegant, leisure-time possessions, clearly stress that these are prizes available in our society in return for honest endeavour and hard work.[34]

Simply put, the *Playboy* reader was expected to be a productive member of 1960s society, which meant having a job *and* being a consumer. In Hefner's opinion, work and play were inseparable, and important, because 'The fellow who spends all of his time in leisure activity never knows the intense satisfaction that is to be had through real accomplishment: but the man who knows nothing but his work is equally incomplete.'[35] '*Playboy* exists,' wrote Hefner, 'in part, as a motivation for men to expend greater effort in their work, develop their capabilities further and climb higher on the ladder of success.' Similar to Connery in his later interview with *Playboy* when he spoke about post-war Britain, in 'The Playboy Philosophy' Hefner extended his comments to the wellbeing of the American nation, claiming that 'This is obviously desirable in our competitive, free enterprise system, for only by each individual striving to do his best does the country itself progress and prosper.'[36]

Business organisation and money-making received more sustained attention in *Playboy* during the 1960s when billionaire oil tycoon and sometime playboy J. Paul Getty was commissioned to write a series of articles that analysed success in the modern business world. Based on his personal wealth and fifty years of experience in enterprise, Getty gave tips and advice on matters such as starting a new business, how to make it as an executive, and how to get to the top. Just a few months ahead of when the Bond-related issue that included Connery's 'Playboy Interview' was printed, Getty wrote an article about 'Milestones of Success' which tackled those 'critical decisions that determine the course and progress of executive careers'.[37] 'Success is at best fleeting', he counselled: 'The only way in which a businessman can hope to achieve anything remotely approaching lasting success is by striving constantly for success in everything he attempts.' In order to lead by example, the majority of the article gave an admittedly rather tedious reflection on some of the critical decisions made by Getty earlier on in his own business career, but appropriately enough he livened up the final section when he suggested that 'a rough analogy can be drawn between the businessman and the motion picture or stage star.'[38] Like Hefner, and also quite like Connery, who was presented as an actor dedicated to

his work, Getty endorsed hard work and commitment over the sudden arrival of overnight success. In the extended analogy, 'The successful businessman examines any given business situation with at least as much attention and care as the successful actor examines his scripts.' After that he must plan carefully, 'going over his plans again and again, searching for flaws, seeking ways to improve or better them – and this is the businessman's version of the actor's rehearsals'. When, at last, the plans were ready, Getty wrote, 'it is time for him to act – in the broad sense of the word, of course – the businessman, like the actor, gives the finest performance he possibly can.'[39]

However, *Playboy* was not preaching success at any cost, and in accordance with the high value placed on individualism, in the role of contributing editor for business and finance, Getty continually cautioned against the hazards of standardisation, conformity and social control. In August 1964 he made an ardent plea for 'the preservation of the individual in our increasingly pigeonholed society', in an article about 'The Homogenized Man'. The problem, as Getty saw it, was that 'In government (as in over-grown big business corporations that have assumed government-style managerial practices) the attempt to establish rigid procedures for the most minute activities tends to guarantee imposition of a structured conformity.'[40] He said that in order to counter this threat, 'In the first place to be forewarned is to be forearmed,' and this was something that *Playboy* could assist with. Getty maintained that 'The man who wants to be an individualist, call his life his own and retain considerable freedom of will and action should be alert to those activities and courses of action which might lead him unwittingly into the trap of standardization.' Moreover, the would-be individualist should 'carefully examine his motives for wanting something and ask himself whether he is making his choice because it is safe, secure, easy. He will strive to accept or reject so that he will maintain as much mobility and personal freedom as possible.'[41] Surely this was supposed to be a rousing call.

The would-be individualist described by Getty perhaps sounded something like James Bond, and the heroic traits both admired and projected by Connery himself. Though supported by the proper equipment and some planning, Bond's success in the fiction and films generally comes about through his determination and willingness to act on his own initiative, which conveys a strong sense of individualism. In the

early films in particular, Connery's Bond often operates alone (if assisted by a small team) on his missions to defeat the organised crime syndicate SPECTRE and avert the latest threat. In the fantasy world of Bond, individualism is not just a way for him to avoid the trap of standardisation, it is used to thwart criminal masterminds and, at the last instant, save the day. As Martin Rubin puts it in his book *Thrillers*, 'Dr No or Goldfinger or Blofeld will spread chaos on a global scale – unless this one man, James Bond, can stop him.'[42]

The fact is, of course, that Bond is also part of a big organisation – the British Secret Service – which seeks to manage his competitive individualism in service of the greater good. This has inherent tensions, as a number of scholars have discussed. In relation to Fleming's novels written in the 1950s and 1960s, John Cawelti and Bruce Rosenberg examine the theme of the power relationship between individualism and the organisation by noting that 'The pressure and inescapability of large private corporations and government bureaucracies constitute one of the most continually exasperating experiences of individuals in mid-twentieth century Britain and America.' Yet, they comment, 'At the same time it is difficult to imagine any longer how society could function without these vast corporate structures. We are therefore both inextricably bound to and basically alienated from the bureaucracies that order our lives.' According to Cawelti and Rosenberg, the Bond thrillers impart a positive message about individualism in the era of the so-called 'organisation man', a prominent figure in popular novels and films of the period. In the Bond books 'There is', they say, a 'fantasy of the good organization legitimating our individualistic impulses, providing the framework in which we can safely and officially indulge those secret anarchic urges toward violence and sex which would destroy us and society if they were not controlled.' This works because 'The Fleming image of the secret service with its 00 section enables us to identify with a hero who has the legal right to indulge in the kind of private action that modern organizations are at least partly designed to prevent.' As a result Cawelti and Rosenberg argue that in the Bond fantasy 'the tension between organizational control and individual impulse is resolved and the status quo reaffirmed'.[43] Certainly, if on the one hand James Bond operates, in effect, as what Fleming and Connery both called a 'blunt instrument' for (ideologically sanctioned) use by the British government, on the other hand Bond remains

individualistic and is empowered by his quick thinking, risk taking and resourcefulness.[44]

In the early Bond films, the relationship between James Bond and M illustrates this underlying conflict especially well. As in the Bond books, in the films it is M who gives Bond orders and assigns him missions, and portrayed by Bernard Lee M is endowed with a stern, traditional, almost paternal seniority and establishment associations, in opposition to Connery's playful and modern Bond. This is easy to recognise in the sequences when Bond is summoned to the office of his superior, where his antics before or after getting down to some serious spy business contrast with the no-nonsense officialism of M. Very often, Connery's Bond is at his most mischievous in the outer office with Miss Moneypenny, and in the early films in particular Bond's flirtations with M's personal secretary are as much a part of his visit to headquarters as his interview with the head of the Secret Service.

First and foremost M represents authority, something which Bond can to a certain extent rebel against. The relationship is defined in *Dr No*, in an exchange when, having summoned Bond from a London casino in the early hours of the morning, M curtly briefs him to investigate the disappearance of MI6 agent Strangways in Jamaica, and lectures him about his gun. 'This damn Beretta again', M remarks, having instructed Bond to hand over his weapon. In this way it is made clear that this is not the first time that the two men have come to blows over Bond's choice of firearm. Bond is ordered by M to replace his Beretta with a Walther PPK, which Bond is not too impressed by because, he explains, 'I've used the Beretta for ten years. I've never missed with it yet.' In response, M threatens Bond with a return to standard intelligence duties if he fails to obey. Though he makes a pretence of compliance, when Bond picks up the new pistol in its box he secretly hides the Beretta underneath, and walks towards the office door in order to exit the room. However, M has the last word. Without even looking up from his desk, he calls out, '007', and frostily instructs Bond, 'Just leave the Beretta.' This argument about the gun, which ends in Bond's reluctant fulfilment of the command, accompanied by a wry smile, establishes that there is a certain ambivalence in his attitude to M (see Figure 3.1). Nevertheless, even though M is often irritated by Bond's unorthodox methods and willingness to break the rules, he also recognises that this is an approach that gets him results.

Figure 3.1 Bond is ordered by M to surrender his Beretta in *Dr No*

A fundamental tension likewise characterised the advocacy of individual independence and autonomy by *Playboy*, especially when it came to jobs and the corporate world. Returning to Getty's article about 'The Homogenized Man', his would-be individualist 'will understand that however high the price of courage and self-determination, the rewards will ultimately be far greater in terms of personal satisfaction than can be obtained by passively permitting himself to be trundled from infancy to decrepitude by governments, organizations and institutions which may indeed wish him well, but which throttle his individualism'.[45]As a consequence, the aspirational reader might have to make some tough decisions and career choices in order to improve his chances of success in life, which, as Getty stated in another *Playboy* article about 'A Sense of Values', need not necessarily be measured by wealth. 'I have known entirely too many people who spend their lives trying to be what others want them to be and doing what others expect them to do,' Getty opined in July 1962. He thought that the pressures of conformity on other people were nightmarish: 'Seeking to conform to those patterns, they dissolve into grotesque, mirror images as they obliterate their individuality to imitate others.'[46] In place of this, Getty appealed to the magazine reader to discover himself and 'establish his own standard of values' to achieve a feeling of personal satisfaction, which might mean deciding to do something different

and finding a way to make it happen. 'These are', he recommended, 'considerations at least as important as the size of the income he receives from his job, profession or business.' But at the same time Getty was careful not to suggest that there was no call to think about making money. After all, he acknowledged that 'Human beings … must have decent living standards – all the necessities and many of the luxuries in life – if they are to be even moderately content. In order to have these things, they must earn money.'[47] As such, there was something of a conflict between *Playboy*'s focus on material possessions which required affluence, and criticisms of the conservative world of corporations that paid the salaries of some of its readers. Of course, this was part of the *Playboy* fantasy because, as Barbara Ehrenreich points out, 'the average reader was more likely to be a white-collar "organization man" or blue-collar employee rather than a free entrepreneur'.[48] There is also irony in that similar charges might well be made against *Playboy*, which was part of a growing corporation in the 1960s and strongly emphasised the status and values of the aspirational Playboy brand.

Whereas the strapline of 'A Sense of Values' warned the *Playboy* reader that 'the treadmill scramble for money and status is not the route to real wealth',[49] according to Getty there was something to be said for the development of the cultured businessman or executive. In an earlier article about 'The Educated Barbarians', he complained that too many modern American men were culture-phobes who displayed a sad lack of cultural interest and taste. No matter how sharp, educated or financially well-off, this sort of man remained 'a cultural clod with beer taste and a champagne pocketbook', as the caption rather succinctly put it.[50] Worryingly, culture-phobia was said to be found 'even among highly successful and otherwise intelligent and well-educated individuals', whom Getty targeted in his writing.[51] In summary, he explained that, contrary to some opinions, 'Far from emasculating or effeminizing a man, a cultural interest serves to make him more completely – and a more complete – male'. Furthermore, Getty explained, 'It stimulates him and vitalizes him as an individual – and sharpens his tastes, sensibilities and sensitivity for and to all things in life.' The outcome was a form of professional and personal development: 'Be it in a board room or a bedroom, he is much better equipped to play his masculine role than is the generally heavy-handed and maladroit educated barbarian.' 'The

cultured man', described Getty, 'is almost invariably a self-assured, urbane and self-confident male'.[52]

Fittingly, the above is yet another of Getty's business-inspired typologies for *Playboy* that might bring Connery's Bond to mind. In the early films, James Bond's superiority and success as a top-level secret agent and complete 'cultured man' is perhaps best demonstrated when he is opposed to another professional like Red Grant in *From Russia with Love*, rather than megalomaniac villains such as Dr No or Blofeld. Grant's back-story in *From Russia with Love* is that he is an escaped murderer, recruited and intensively trained by SPECTRE as an assassin, and handpicked to kill Bond. His mission in *From Russia with Love* is in support of SPECTRE's elaborate scheme to steal a Lektor decoding machine from the Russian Consulate in Istanbul, and frame the British Secret Service, using Bond. The pre-credits sequence shows a live training exercise on SPECTRE island, where Grant skilfully stalks and strangles a Bond lookalike. Like Bond, Grant is gadget-equipped with a watch that contains a hidden garrotte wire, he is in top physical condition, and he is ruthless. The way that Grant manages to stay one step ahead also appears impressive, and for the most part seems to go unnoticed by Bond. In Istanbul, Grant is periodically seen following Bond; he murders a Soviet-trained Bulgarian agent in order to intensify long-standing political tensions in the region, and at one point he even goes so far as to protect Bond's life in favour of carrying out the calculated revenge plot. In this way the early parts of the film emphasise that Grant *is* a match for Bond. In fact, when the two men finally come face-to-face during Bond's attempted getaway aboard the Orient Express train, at first Grant has the advantage. Having killed another Russian agent and Bond's friend and ally Kerim Bey, for a time he successfully impersonates Captain Nash, a British agent sent by M. The threat reaches its height when, during the final confrontation between them, Grant holds Bond captive and is about to kill him.

In the end though, Grant makes several fatal errors that show up the flaws that lead to his undoing, including perhaps the most common mistake of the Bond villain or henchman, which is to seriously underestimate James Bond. Earlier, whilst posing as Nash, Grant commits the awful faux pas of ordering red wine with fish at dinner, an uncultured choice that does not go unnoticed by Bond (see Figure 3.2). Threatened at gunpoint by Grant, Bond later recalls the gaffe and quips, 'That

Figure 3.2 Bond grows suspicious of Red Grant when he drinks red wine with fish onboard the Orient Express in *From Russia with Love*

should have told me something.' 'You may know the right wines, but you're the one on your knees,' Grant sneers back, and he taunts Bond with his plans on behalf of SPECTRE. Ever attuned to details, from this exchange Bond gets the measure of his adversary and sets about using his weaknesses to defeat him. In addition to arrogance, chief among them is greed. Having informed Grant of the presence of fifty gold sovereigns in his Q-made attaché case, Bond manages to trick him into opening another booby-trapped case in order to search for a similar stash, thereby triggering a tear gas canister to explode, which gives Bond the upper hand. This is followed by a violent struggle in the train compartment, where Bond stabs Grant with a knife, also hidden in the attaché case, and then strangles him with his own garrote. Afterwards, Bond straightens his tie, buttons his jacket, and calmly gathers up his belongings, including his wallet, which Grant had taken, saying, 'You won't be needing this, old man.' He very pointedly utters the phrase 'old man' with particular contempt in this parting shot, because Grant has annoyingly used it all the way through the sequence to address Bond. It almost goes without saying that, however threatening he is initially, Grant turns out to be something of a cultural clod or a SPECTRE-educated barbarian – to use much the same wording as Getty in *Playboy*. Crucially, Grant is without the strong sense of values or individualism of James Bond.

Social mobility and leisure

A further intertextual aspect of the screen Bond that the 1965 'Playboy Interview' with Connery picked up on is connected to the wider themes of social mobility and leisure. As Alan Nadel argues in his book *Containment Culture: American Narratives, Postmodernism, and the Atomic Age*, 'The concept of upward mobility – the myth that enables members of a population to identify with those economically above them rather than those below … – was crucial to *Playboy*'s argument.'[53] At the most basic level this argument was that 'a man didn't have to be upper class to have a classy life'.[54] As such, Nadel says of *Playboy*, 'Its essays, its articles, its advertisements all indicate that the magazine's intended audience was upwardly mobile middle-class men who were acquiring increasing economic spending power in the economic boom.'[55] Indeed, increased purchasing power was a major factor in the growth of leisure time and consumption around which *Playboy* was organised. In a discussion about the new leisure for 'The Playboy Philosophy' in December 1964, Hefner clarified that *Playboy* 'was not planned as a publication for the idle rich, so much as in recognition that with the prosperity of post-war America, almost everyone could have a piece of what we described as *the playboy life* – if he were willing to expend the necessary effort'.[56] To Hefner, tasteful spending on goods and services was key. In the same instalment of the philosophy, he explained that 'the magazine's service features – on subjects such as male fashion, food and drink, sports car, hi-fi, travel and the rest – in fact, *Playboy*'s entire editorial personality and point of view, stress the positive aspects of affluence and serve as motivation to try and achieve these things'.[57]

In an effort of self-promotion *Playboy* used the slogan 'What Sort of Man Reads *Playboy*?' to headline a long-running advertising campaign which ran in the late 1950s and 1960s in order to attract advertisers to the magazine. According to the adverts, the average earnings of *Playboy*'s readership exceeded that of similar publications, and spending was higher. The *Playboy* reader was also 'in a class characterized by higher education and position than that of any other men's magazine', an advert stated in June 1961, and consumer statistics were often used to support such grand claims. In particular, the advert specified that a *Playboy* household typically earned a third more than the average national income at the time. The accompanying image pictured the Pump Room

bar in Chicago's Ambassador East Hotel already popular with both Fleming and *Playboy*, and the text imagined: 'Capable of turning a fair young lady's head with calculated praise or supervising the preparation of a proper martini, the *Playboy* reader both gets around and lives it up.'[58] The adverts put special emphasis on the good income, education, professional status and tastes of the *Playboy* reader, targeting prospective advertisers wanting to reach those who might want to purchase their products and services. In the same issue that included the interview with Connery, the answer to 'What Sort of Man Reads *Playboy*?' traded on the sense of style that supposedly characterised the reader, claiming, 'He's well clad. He can't afford not to be. And he *can* afford to be.'[59] This was backed up with the usual facts and figures celebrating demographics like age, income and consumer spending. It is to be expected that this advertising campaign gives a much better idea of how *Playboy* saw itself than it does about the profile of the actual readership of the magazine; the adverts necessarily portrayed the ideal reader as being successful and affluent. It is noteworthy, however, that 'What Sort of Man Reads *Playboy*?' became a memorable slogan, which further equated material wealth and leisure-oriented consumption with the lifestyle of young, upwardly mobile men.

Of course, Hefner already had it on the authority of Fleming that James Bond was exactly the kind of man who read *Playboy*, though if the literary version were a real person it seems doubtful that he would need such a guide. On screen, however, Connery's image was meant to give a fashionable classlessness to Bond, which further detached the character from the previous generation of aristocratic clubland heroes but retained the requisite signifiers of snobbery that defined his discerning and expensive consumer tastes and style. To begin with, Fleming had doubted the casting choice of Connery (he is said to have wanted either Niven or Roger Moore for the part) and, having met the actor he was reported to have declared, 'I was looking for Commander James Bond, not an overgrown stuntman'.[60] However, it seems that after the popularity achieved by the first Bond films Fleming revised his earlier opinion and accepted the producers' choice for Bond. Indeed, he is subsequently said to have commented that Connery was 'not quite the idea I had of Bond, but he would be if I wrote the books over again', and in *You Only Live Twice* (1964) Fleming gave his literary hero a part-Scottish heritage.[61] The twelfth Bond novel in the series, *You Only Live Twice*

was written and published after the cinema release of *Dr No*. Whether or not this Scottish ancestry was partly given to reflect Connery's screen success, the fact is that, much like *Playboy*'s use of the likeness of the actor to represent Bond in the illustrations to accompany some of the serialisations of Fleming's novels published in the magazine, the association in this later novel is yet another example of the ongoing transformations of the character.

To be sure, these transformations worked both ways, and one of Connery's many biographers, Robert Sellers, claims that 'Connery may have created Bond, but in another sense the character really created him, turning a relatively unknown actor into a superstar.'[62] Connery's rise to fame from humble beginnings played particularly well to the *Playboy* lifestyle fantasy of social mobility and status. By the time that Connery was interviewed by *Playboy*, his role as Bond had brought him not only international stardom, but also considerable personal fortune. In 1965 he was one of the highest-paid actors in the world, and he was enjoying his well-earned affluence and star power in ways that *Playboy* was eager to discuss with him. Asked how he spent his newfound wealth, Connery replied that he had bought the house that he lived in, some land and a car. He also confessed to recently having spent a lot of money on two suits, a well-known hallmark of Bond's stylish sophistication. In contrast to the conspicuous consumerism of Bond or even *Playboy*, however, Connery painted himself as a firm believer in the value of money. When questioned about his alleged penny pinching, Connery responded that he recognised the freedom and opportunities that money provides, explaining that he respected its importance because 'I know how hard it is to earn and to keep.' Indeed, Connery was generally mindful of the fact that he had come a very long way from his working-class background, where money was tight. He stated, 'One doesn't forget a past like that.'[63]

Though Connery was himself characteristically reluctant to allow that playing Bond had shaped him in any fundamental way other than his acting experience, he conceded to *Playboy* that travelling to the many far-flung locations used in the Bond films helped to satisfy his wanderlust. He confided that he still enjoyed physical sports, though he said that a lifelong love of football had recently given way to golf, which he had taken up after *Dr No*. In fact, his enthusiasm for his new hobby was such that he proclaimed golf 'one of the most important

games in the world'.[64] Connery did not tell *Playboy*, but he has said elsewhere that his passion for golf developed out of preparations for *Goldfinger*.[65] Similar to the novel, the film version of *Goldfinger* includes a long sequence at a country club which Bond uses as an opportunity to encounter the eponymous villain, and to play a particularly high-stakes golf game. Writing about the appearance of sports in the Bond thrillers, Michael Denning remarks, 'The sports represented are not the public school cricket pitch, nor the aristocratic blood sports and yachting, nor the working-class spectator sport of football.' Rather, he describes them as 'the consumer sports of golf, skiing, and casino gambling … relatively free from traditional class connotations'.[66] This is another sign of the sort of association that matched well with the profile of *Playboy*, especially in view of the fact that it was simple enough to connect an expensive and time-consuming leisure activity like golf with masculine consumption, social status and self-image. Indeed, *Playboy* had been doing this for a number of years. In an early feature article, 'Exurbanites at Play' published in *Playboy* April 1957, A. C. Spectorsky considered the golf course the ideal place to network. He observed that a person 'can play golf with a business acquaintance who needs leisure-time cultivation to make him bear fruit'.[67] In 1965, the latest golf-focused feature article appeared in the August *Playboy* issue, titled 'Fore!' The article was billed as '*Playboy*'s guide to golf: its unique pleasures and its lore, plus a report on the best in courses and linkage gear on the passionate pursuer of par'.[68] The emphasis was on leisure-oriented consumerism through equipment choices and travel, including the best clubs and accessories, and the best golf courses in America and Britain, or specifically Scotland, the game's spiritual home. As a result, Stoke Park in Buckinghamshire, which served as the filming location for the game in *Goldfinger*, was overlooked. However, *Playboy* proposed that the American golf enthusiast might sooner or later want to make the 'pilgrimage to the British Isles and play the ancient courses of the game's birthplace'. Naturally, the dream golf trip that *Playboy* imagined was to Connery's native Scotland to tour 'such legendary courses as Prestwick, Troon, Gleneagles, and, the holy of holies, the Royal and Ancient Golf Club of St Andrews'.[69]

Other pastimes enjoyed by Connery, if not as Bond-like, were not out of place in *Playboy*, including reading, the theatre, and the culinary arts. In between acting jobs, Connery said that he read classic literature and went to the theatre quite frequently. In the pages of *Playboy*, alongside

favourite entertainments like music and movies, books and plays were officially sanctioned 'Playboy After Hours' pursuits. The interview also revealed that, these days, Connery did not only like dining out, he enjoyed cooking. When *Playboy* enquired about his own specialty the actor named his signature dish 'goulash à la Connery' and willingly recited the recipe, including a list of ingredients, preparation steps, and three-hour cooking time.[70] As scholar Joanne Hollows examines, *Playboy*'s food and wine columns of the 1950s and 1960s presented cooking as an acceptably masculine activity when not dining out, if it was connected to leisure (rather than domestic routine) and approached with appropriate knowledge and skill.[71] In particular, the magazine's long-time food and wine editor Thomas Mario explained how to prepare all kinds of meals when entertaining, sometimes made with 'that most masculine of meats', beef.[72] In fact, according to Mario in an earlier *Playboy* issue, there was nothing better than a well-simmered beef stew. In March 1957 he had devoted an entire article to setting out the practices required to cook the perfect stew, appropriately described as 'elegant eating for the peasant heart, the aristocratic head'.[73] After issuing the invitation 'Let's Stew It', Mario was pleased to provide an eight-step guide and half a dozen *Playboy*-tested recipes to 'any man who aspires to be a power behind the stew pot'.[74] Some years later, Connery's own version of the one-pot dinner sounded suitably hearty and likewise conveyed that in the right hands cooking was a reassuringly masculine leisure pursuit.

At the end of his 'Playboy Interview', Connery made it very clear just how uncomfortable he was with being the object of the unrelenting press attention that had accompanied his sudden rise to stardom and success, and the impact it had on his private life. In particular, he told *Playboy* that he found it difficult that 'fame tends to turn one from an actor and a human being into a piece of merchandise, a public institution'.[75] This is perhaps especially true of any actor contracted to play James Bond. Concerned about being typecast as Bond, Connery continued to take other acting roles in films, including playing a wealthy Philadelphia publisher in Alfred Hitchcock's *Marnie* (1964), an inmate of a British military prison in Sidney Lumet's *The Hill* (1965) and a poet character in Irvin Kershner's *A Fine Madness* (1966). Though these roles were different, they did not stop Connery's identification as Bond inevitably being a point of reference in promotion and the media, including *Playboy*.[76]

Connery was well aware that his reputation as Bond had opened doors for him career-wise. It is interesting to consider that at the time of his 'Playboy Interview' Connery still officially had two more Bond films left on his contract, and *On Her Majesty's Secret Service* (1969) was intended to follow *Thunderball*. As it turned out, *You Only Live Twice* (1967) was to be Connery's fifth Bond film, and by the time filming was complete he had announced that it was going to be his last appearance as Bond. It is also notable that from *You Only Live Twice* onwards the Bond films increasingly departed from the Fleming novels in terms of plot. Though Connery later returned to the role of Bond for *Diamonds Are Forever* (1971), and again twelve years afterwards for the non-Eon Bond film *Never Say Never Again* (1983), in the opinion of many fans and critics it is his five early Bond films that represent the high point in the series. Certainly, as the first actor to portray James Bond on the big screen, he created the template for the film version of the character.

The significance of the 'Playboy Interview' with Connery as examined in this chapter is essentially twofold. Firstly, and most obviously, in the context of 1960s 'Bondomania', the interview reflects well the extent to which Connery had become the public image of James Bond. As discussed in the previous chapter, in general *Playboy* and its readers enjoyed the Bond novels, but as part of the publicity mechanisms that promoted the early films, the magazine constructed Connery as the ideal Bond. Right from the first Bond film *Dr No*, *Playboy* seemed to appreciate that, played by Connery, the screen version of the character was self-assured and independent, and appeared ironic and sophisticated, but also had an edge of aggressive masculinity. *Playboy* noted some disjunctions between aspects of Connery's star image and Bond, and Connery certainly made his irritation at the association clear. However, the interview acted as what Bennett and Woollacott refer to as a 'textual shifter', whereby elements of the actor's life and outlook were mobilised in relation to and in some ways also updated the fictional character.[77] This leads to a second intertextual relation that was manifested by the interview – that between *Playboy* and Connery–Bond. At times, not only did Connery's descriptions of some of his own values and opinions sound very like James Bond's, and vice versa, but they also appeared somewhat in tune with aspects of *Playboy*. Perhaps more acutely than Fleming's literary Bond, the Connery–Bond persona seemed to resonate

with the *Playboy* ethos of individualism and social mobility. In hindsight, Connery's years as 'Bond's acerbic alter ego', as *Playboy* referred to him, were already numbered by the time that the interview was published in 1965.[78] Nevertheless, the strength of the associations made during this phase of the relationship were such that the legacy remains of vital importance to the *Playboy*–Bond connection in the long term, as will be noted later on.

Notes

1 'Movies: Bondomania', *Time*, 11 June 1965.
2 'Playboy After Hours', *Playboy*, May 1963, p. 46.
3 'Playboy After Hours', *Playboy*, May 1964, p. 28.
4 See Elisabeth Ladenson, 'Pussy Galore', in Christoph Lindner (ed.), *The James Bond Phenomenon: A Critical Reader*, Second Edition (Manchester: Manchester University Press, 2009), pp. 221–2. Unless of course you consider the Bond novels 'one vast joke' on the part of Fleming, as Ladenson goes on to suggest (p. 222).
5 See, for example, Ben Macintyre, *For Your Eyes Only: Ian Fleming + James Bond* (London: Bloomsbury, 2009), pp. 184–5. Macintyre adds that when *You Only Live Twice* was published in 1964 after the early film adaptations, the literary Bond also 'seems to have developed a sense of humour' in line with the series (p. 187).
6 'Playboy After Hours', *Playboy*, May 1963, p. 46.
7 'Playboy After Hours', *Playboy*, December 1964, p. 28.
8 'Playbill', *Playboy*, March 1958, p. 2.
9 'On the Scene', *Playboy*, April 1964, p. 136.
10 'Playboy After Hours', *Playboy*, December 1964, p. 28.
11 Albert Broccoli, with Donald Zec, *When the Snow Melts: The Autobiography of Cubby Broccoli* (London: Boxtree, 1998), pp. 164–5.
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14 Broccoli with Zec, *When the Snow Melts*, p. 168.
15 Broccoli with Zec, *When the Snow Melts*, pp. 165–6.
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21 Spicer, *Typical Men*, p. 75.
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23 James Chapman, *Licence to Thrill: A Cultural History of the James Bond Films*, Second Edition (London: I. B. Tauris, 2007), p. 64.
24 James Chapman, 'Bond and Britishness', in Edward P. Comentale, Stephen Watt and Skip Willman (eds), *Ian Fleming and James Bond: The Cultural Politics of 007* (Bloomington and Indianapolis: Indiana University Press, 2005), p. 138.
25 Tony Bennett and Janet Woollacott, *Bond and Beyond: The Political Career of a Popular Hero* (London: Macmillan, 1987), p. 56.
26 'Playboy Interview: Sean Connery', *Playboy*, November 1965, p. 76.
27 Bennett and Woollacott, *Bond and Beyond*, p. 58.
28 'Playboy Interview: Sean Connery', *Playboy*, November 1965, p. 78.
29 'Playboy Interview: Sean Connery', *Playboy*, November 1965, p. 76.
30 Bennett and Woollacott, *Bond and Beyond*, p. 58.
31 'Playboy Interview: Sean Connery', *Playboy*, November 1965, p. 76.
32 'Playboy Interview: Sean Connery', *Playboy*, November 1965, p. 81.
33 Hugh Hefner, 'The Playboy Philosophy', *Playboy*, December 1962, p. 73.
34 Hugh Hefner, 'The Playboy Philosophy', *Playboy*, January 1963, p. 51.
35 Hugh Hefner, 'The Playboy Philosophy', *Playboy*, January 1963, p. 50.
36 Hugh Hefner, 'The Playboy Philosophy', *Playboy*, January 1963, p. 51.
37 J. Paul Getty, 'Milestones of Success', *Playboy*, August 1965, p. 77.
38 J. Paul Getty, 'Milestones of Success', *Playboy*, August 1965, p. 146.
39 J. Paul Getty, 'Milestones of Success', *Playboy*, August 1965, p. 148.
40 J. Paul Getty, 'The Homogenized Man', *Playboy*, August 1964, p. 61.
41 J. Paul Getty, 'The Homogenized Man', *Playboy*, August 1964, p. 129.
42 Martin Rubin, *Thrillers* (Cambridge: Cambridge University Press, 1999), p. 227.
43 John G. Cawelti and Bruce A. Rosenberg, *The Spy Story* (Chicago: University of Chicago Press, 1987), p. 136.
44 'Playboy Interview: Ian Fleming, *Playboy*, December 1964, p. 100. During Connery's 'Playboy Interview' in *Playboy*, November 1965, this phrase is repeated (p. 76).
45 J. Paul Getty, 'The Homogenized Man', *Playboy*, August 1964, p. 129.
46 J. Paul Getty, 'A Sense of Values', *Playboy*, July 1962, p. 71.
47 J. Paul Getty, 'A Sense of Values', *Playboy*, July 1962, p. 99.
48 Barbara Ehrenreich, *The Hearts of Men: American Dreams and the Flight from Commitment* (London: Pluto Press, 1983), p. 46.
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50 J. Paul Getty, 'The Educated Barbarians', *Playboy*, August 1961, p. 49.
51 J. Paul Getty, 'The Educated Barbarians', *Playboy*, August 1961, p. 50.
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60 Kenneth Passingham, *Sean Connery: A Biography* (London: Sidgwick and Jackson, 1983), p. 41.
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62 Robert Sellers, *Sean Connery: A Celebration* (London: Robert Hale, 1999), p. 56.
63 'Playboy Interview: Sean Connery', *Playboy*, November 1965, p. 80.
64 'Playboy Interview: Sean Connery', *Playboy*, November 1965, p. 84.
65 Sean Connery and Murray Grigor, *Being a Scot* (London: Wedenfeld and Nicholson, 2008), p. 294.
66 Michael Denning, *Cover Stories: Narrative and Ideology in the British Spy Thriller* (London and New York: Routledge and Kegan Paul, 1987), p. 100.
67 A. C. Spectorsky, 'Exurbanites at Play', *Playboy*, April 1957, p. 34.
68 'Fore!', *Playboy*, August 1965, p. 93.
69 'Fore!', *Playboy*, August 1965, p. 149.
70 'Playboy Interview: Sean Connery', *Playboy*, November 1965, p. 84.
71 Joanne Hollows, 'The Bachelor Dinner: Masculinity, Class and Cooking in *Playboy* 1953–1961', *Continuum: Journal of Media and Cultural Studies*, 16:2 (2002), 143–55.
72 Thomas Mario, 'Beefing it Up', *Playboy*, September 1963, p. 160.
73 Thomas Mario, 'Let's Stew It', *Playboy*, March 1957, p. 48.
74 Thomas Mario, 'Let's Stew It', *Playboy*, March 1957, p. 50.
75 'Playboy Interview: Sean Connery', *Playboy*, November 1965, p. 84.
76 For instance, the July 1966 *Playboy* issue included a pictorial on *A Fine Madness* titled 'Sean Connery Strikes Again!' and summarised his role: 'in an unbonded film frolic, 007's alter ego finds seduction a haphazardous assignment' (p. 75).
77 Bennett and Woollacott, *Bond and Beyond*, p. 58.
78 'Playboy Interview: Sean Connery', *Playboy*, November 1965, p. 75.

4

The consumer bond

Perhaps the most obvious connection between James Bond and *Playboy* is the lifestyle that can be contextualised within the ascendance of male consumerism in 1960s Britain and America. I have already observed how, in the context of 1950s America, *Playboy* took inspiration from *Esquire* and targeted the male consumer to great success, and at the same time in 1950s Britain, Ian Fleming modernised aspects of the gentleman spy to give Bond a luxurious lifestyle based on sophisticated consumption. It has been noted that the post-war consumer boom was somewhat slower to develop in Britain than in America.[1] With rationing continuing and austerity measures in place into the 1950s, for a time Britain was struggling with economic recovery. However, by the early 1960s consumer culture had spread on both sides of the Atlantic. In November 1965, when Connery was asked by *Playboy* to account for the phenomenal popularity of the Bond stories and films, he gave the reply that timing was important because 'Bond came on the scene after the War, at a time when people were fed up with rationing and drab times and utility clothes and a predominantly gray color in life.' He went on to say, 'Along comes this character who cuts right through all that like a very hot knife through butter, with his clothing and his cars and his wine and his women.'[2] In the early Bond films in particular, Connery's Bond not only became a walking and talking advertisement for a range of brand-name products, but his superior tastes and attitude towards high-status consumer goods and services formed a vital part of his apparently effortless sense of male style. *Playboy* was also clearly preoccupied with consumer culture, as evidenced by the various features and advertisements focused on sports cars, international travel, good food and wine and male apparel that were part of each issue of the

magazine. As such, the playboy ideal was inseparable from consumerism and commodity consumption, where consumerism and attention to the details of high-tech gadgetry, dining, drinking, travel, fashion and appearance were the means to attain elements of the fantasy lifestyle portrayed by the likes of *Playboy* and Bond. This chapter sets out to discuss some illustrative examples of this connection between James Bond and *Playboy* in the decade and a half after they were created, especially in terms of consumer preferences, style and taste.

High-tech associations

It is no surprise that James Bond and *Playboy* shared an enthusiasm for the display and mastery of gadget-oriented technology. It is widely observed that in the sixties developments in high technologies such the laser and the jet engine advanced at a rapid rate, whilst entertainment technologies, including television and hi-fi, reshaped domestic life, and Cold War nuclear weapons and the 'space race' also attracted a great deal of media attention. Consequently, as James Chapman writes in his cultural history of the Bond films, 'It was a decade in which technology and technological progress came to the fore.'[3] In the Bond films, it is in *From Russia with Love* (1963) that Connery's Bond is given his first item of customised equipment by Desmond Llewelyn's Q: the leather attaché case equipped with an assortment of hidden, push-button and spring-loaded lethal gadgets that he systematically employs during the course of the mission. These include a folding sniper rifle with ammunition, a throwing knife and a magnetised tear gas cartridge disguised as a tin of talcum powder. From *Goldfinger* (1964) onwards, technology was further emphasised, and the Bond films famously used more and more gadgetry to spectacular effect. In *Playboy*'s review of the third Bond film, the eponymous villain's industrial laser, and Bond's gadget-equipped car, were both much admired as evidence that 'the yarn has been updated in line with advances in science and technology'. Like many commentators, *Playboy* was pleased that the filmmakers had introduced the latest gadgets to keep *Goldfinger* looking and feeling suitably modern and fresh. 'The laser beam had not yet been invented when Fleming wrote *Goldfinger* in 1964,' noted the 'Playboy After Hours' review, 'but we think he would have approved Bond's nearly being

sliced in two by the use of the deadly beam, and his sense of luxury might well have been pleased by the Aston Martin provided Bond.'[4]

Not everyone responded positively to the emphasis on high-tech gadgetry in the Bond films, and complaints about the spectacle of technology also became increasingly commonplace. Indeed, Connery used part of his interview with *Playboy* as a forum to caution about the use of technological and other 'gimmicks' in *Thunderball* (1965). He observed that the latest Bond film was packed with, among other things, a glut of underwater battle scenes that showcased a variety of aquatic gadgets, such as the villain's hydrofoil disguised as a yacht, and the self-propelled jet pack worn by Bond. Connery grumbled that each film in the series was 'bigger and the gimmicks trickier'.[5] He called instead for greater attention to the development of the character of Bond, but conceded that not only were such spectacular 'gimmicks' now expected, they were also a big part of the appeal of the films. It is claimed that many of the devices displayed in the early Bond films had some sort of 'authentic' basis in emergent science and technology.[6] Yet it goes without saying that suspension of disbelief is a requirement when watching a Bond film, and in reality filmgoers would not expect to gain access to such specialised gadgetry themselves. After all, in the fantasy world of James Bond, the gadgets that he has at his disposal are specially made for him by Q branch, and they are devised in order to give technical support in the field of espionage – be it fighting, escaping or defeating enemy agents, or some other covert assignment.

Gadgetry and gimmicks also played a crucial role in the *Playboy* fantasy and could even achieve levels of inventive elaborateness to rival Bond's world. A signature example was the circular motorised Playboy bed, designed for the magazine and later custom-made for Hugh Hefner for installation in the Playboy Mansion. Not only was the Playboy bed a giant eight foot six inches in diameter and able to rotate 360 degrees, but the unit concealed controls to a number of electronic devices, including a vibrating mechanism, hi-fi stereo, and videotape recorder (well ahead of the launch of the first models aimed at consumers). In April 1965, in the same issue that the 'Playbill' eulogised Fleming, 'The Playboy Bed' was given its own *Playboy* photo-essay, which described its many features and how they might facilitate both work and play.[7] When in play mode the occupant(s) could choose to set the mood by rotating the bed, listen to music, watch television, enjoy a massage, or

perhaps some other non-electronic forms of entertainment. In work mode the bed was well fitted out with a desk, and the headboard featured filing cabinets, a telephone and intercom system. In either case, the versatile Playboy bed represented the ultimate in comfort and mechanical innovation, and legend has it that Hefner worked, slept, ate, drank and played in his bed for years. Elsewhere, the *Playboy* publisher is quoted as saying that its touch-of-a-button gadgetry helped give the bed 'a James Bond mystique'.[8] There were, however, noticeable differences in purpose. In Hefner's words: 'I'm … intrigued with the James Bondian gadgetry that can enhance any man's mid-20th Century lifestyle. But where Bond used his gadgetry for death and destruction, mine is intended for living and loving.'[9]

In contrast to the often-deadly gadgetry showcased by the Bond films, much of the technology featured in *Playboy* was focused around the indoors, and specifically the gadget-loaded bachelor pad. As film scholar Steven Cohan points out, the bachelor pad was significant to *Playboy* from the beginning, when the opening editorial of the first magazine issue identified the primacy of the apartment to the playboy ideal. As Cohan notes, though the chief fantasy of the playboy pad was entertainment and seduction, this site of masculine leisure and pleasure also 'served to regulate the bachelor, who was now expected to find his sexuality by consuming the whole repertoire of new products and technologies promoting masculine glamour'.[10] In the 1950s and 1960s, *Playboy* ran a number of popular features on the dream playboy pad, including an illustrated twelve-page spread on 'Playboy's Penthouse Apartment' over two issues in 1956, and plans for 'The Playboy Town House', including the Playboy bed, in May 1962.

Interestingly, James Bond's own bachelor pad is seen just once in the early films, briefly in *Dr No* (1962). The decor of Bond's London apartment is tasteful, if rather traditional in style, and the only technology on display is a television set. Instead, in the early Bond films at least, it is much easier to see a resemblance between the villains' hideouts and *Playboy*'s preference for modern design and technology, especially Dr No's underground complex, and the high-tech Rumpus Room at Goldfinger's Kentucky ranch. Production designer Ken Adam was responsible for these and many other spectacular sets in the Bond series, and he discussed how his designs for the lairs of the villains were somewhat ahead of the time (mixed with some antique detail) and

typically larger than life.[11] In a similar vein, it is worthy of note that the playboy pad was sometimes referred to in *Playboy* as the 'bachelor's lair', functioning as a stage for technology and self-expression.[12]

The masculine associations of technology and mechanical objects were mediated and reproduced by both *Playboy* magazine and the early Bond films. Many commentators and critics have recognised the (over) dependence of Bond's heroic masculinity and sexual prowess on his supply of gadgets. In particular, Judith Halberstam's observations on the performance of masculinity by James Bond come to mind. Halberstam contends that masculinity in male hero-centred action films like the Bond films 'has little if anything to do with biological maleness and signifies more often as a technical special effect'. According to Halberstam, Bond's dominant heterosexual masculinity is 'primarily prosthetic', because he is directly reliant on hardware and gadgets.[13] It is said to follow that 'When you take his toys away, Bond has very little propping up his performance of masculinity.'[14]

Other than his weapon, Bond's car is probably the most fetishised mechanical object in the Bond films. In the early films, the car most closely identified with Bond is the Aston Martin DB5, featured prominently in *Goldfinger*. The symbolic values of Bond's Aston Martin in the 1960s have been well noted and include Britishness, luxury, modern style, elegance and power. Specifically, Jeremy Black argues that the Aston Martin 'symbolized the style and speed that the 1960s were held to represent. It was fast, stylish, British and deadly, an enabler for Bond's potency.'[15] In *Goldfinger*, Bond uses the modified Aston Martin supplied by Q to track the villain to Switzerland, where there is an extended car chase, giving Bond the chance to demonstrate various gadgets in an attempt to escape those pursing him. That this chase sequence ends in Bond's capture (when he is knocked unconscious) and is followed by the memorable scene where he is strapped spread-eagled on a table with the beam of Goldfinger's industrial laser slowly working its way up between his legs suggests that machinery might also be used to threaten manhood (see Figure 4.1). Certainly, in this 'laser-castration scene', as Toby Miller refers to it, Connery's Bond is quite visibly put at risk and on display (though it is important to remember that Bond does not need either his weapon or any form of technology to get Goldfinger to turn the laser off, or to later re-escape).[16] Nevertheless, to return to the relationship between Bond and his iconic sports car,

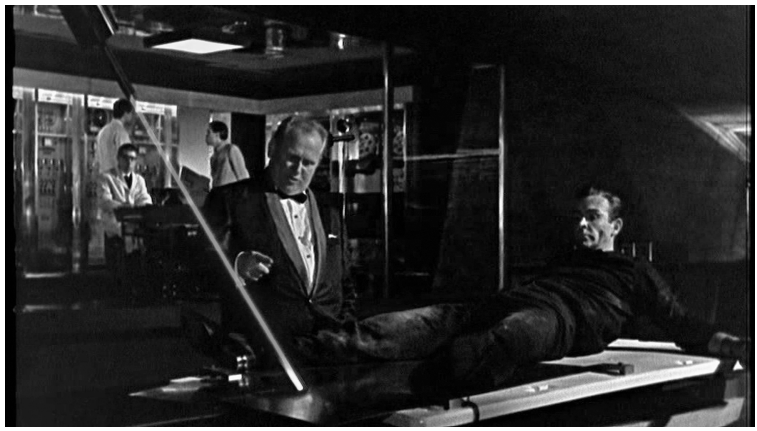

Figure 4.1 Bond is under threat from Auric Goldfinger's high-tech laser in *Goldfinger*

the strength of this association was such that this and other Aston Martin models appear in subsequent Bond films, including *Thunderball*, *On Her Majesty's Secret Service* (1969), *Diamonds Are Forever* (1971), *Skyfall* (2012) and *Spectre* (2015).

Playboy also reflected the growing popularity of cars during the 1960s and contributed to the fetishised image of sports cars. Automotive expert Ken Purdy regularly wrote about new European and American sports cars for *Playboy*, and as part of the long-running advertising campaign 'What Sort of Man Reads *Playboy*?' the magazine claimed that 'when it comes to high-priced Foreign makes, *Playboy* ownership is over six times the nation's average'.[17] Among the car adverts targeted at these expensive consumer preferences was the Aston Martin DB5. Shortly before *Goldfinger*'s American release (in December), *Playboy* carried a full-page advert for the DB5 in October 1964. The headline asked 'Why do people with $13,000 to spend, know that a handbuilt Aston Martin is worth every penny of it?', and the text went on to rehearse the story of the 'painstaking' process of the car's construction in a small town in England as evidence of the craftsmanship and quality that led up to 'the most exciting day of your life, that you take the wheel of the most-satisfying-to-own motor car in the world'. The advert's photograph worked with the headline and text, showing a shiny new

DB5 parked outside the entrance of the London Hilton hotel. The advertisers thereby made certain that the appeal to *Playboy* readers was spelled out clearly enough: the Aston Martin DB5 came with an exclusive pedigree, and owning one was a marker of status and good taste. An Aston Martin DB5 bought by a *Playboy* reader was obviously not going to come equipped with the bullet-proof shield, passenger ejector seat, built-in machine guns or retractable tyre shredders of the modified version that belonged to Connery's Bond. Those who aspired to be Bond might nonetheless covet the very same make and model of sports car.

Predictably perhaps, the Aston Martin DB5 was named by Purdy as one of 'The Playboy Cars' of the year for 1965 and 1966. *Playboy* cars were identified as 'those with the style, speed, engineering and distinction to satisfy the urbane owner'.[18] *Playboy* had selected them because they were 'most apt to suit a playboy's tastes'.[19] In his role as the magazine's car expert, Purdy explained, 'It's perfectly possible, and in order, today' for *Playboy* to 'say that one motorcar is a playboy kind of car, and another is not. Those that are not are easily set apart: They're clumsy, or ugly, or merely utilitarian.'[20] After a test drive in Britain around London, and in the country, Purdy confirmed that he found the Aston Martin DB5 hard to fault due to its speed, beauty and superb build quality. Like the other sporting and luxurious cars that made it on to Purdy's list, the Aston Martin DB5 displayed the requisite 'style, spirit, elegance, and a purpose attuned to the needs and the proclivities of the urban male'.[21] When, one year later, in the Bond-heavy November 1965 *Playboy* issue, the Aston Martin DB5 was again chosen by Purdy as one of the best cars in the 1966 market, in the wake of *Goldfinger*, he marvelled at the valuable publicity that the film had afforded the car. 'Indeed,' said Purdy, 'an Aston Martin executive was quoted as saying that the publicity value of the Bond DB5 had been greater than the amassed value of all the racing the company had done from the beginning.'[22] He went on to remark that this assertion was significant considering that Aston Martin been racing for over forty years since 1921. In fact, the early Bond films made Aston Martin a household name, and the DB5 in particular a highly desirable car, even though its huge price tag (estimated at $13,278 in 1966) made it much too expensive for the average consumer, the majority of *Playboy* readers included.

Bon(d) voyage

With advances in commercial air travel in the late 1950s and 1960s, international jet setting was another important aspect of the fantasy lifestyle defined by *Playboy* and James Bond, and they shared some of the same tastes in travel and destinations, effectively playing the role of globetrotting tour guide.

In May 1957, *Playboy* produced a special travel-themed international edition. 'Firm believers in the idea that travel is broadening and endorsers of the notion that the true sophisticate must, of necessity be a cosmopolite, the editors of *Playboy* hereby call, "Hoist anchor," "All aboard" and "Fasten your seat belts,"' the 'Playbill' excitedly introduced.[23] In the spirit of celebration, the magazine's contents included an essay on glamorous Monaco, an article about tiger hunting in India and humorous sketches of Tokyo by regular *Playboy* cartoonist and writer Shel Silverstein, who documented his experiences from around the world. Two years later, 'The Art of Travel' provided detailed advice and tips on journeying to foreign countries to the inexperienced traveller. The ten-page article was written by *Playboy* travel editor Patrick Chase, who gave instruction on how to arrange a holiday, itinerary planning and tours. In particular, he noted how the jet plane had significantly shortened travel time, including the transatlantic crossing. Chase also gave pointers on how to look for the best places to eat and drink, and the local entertainment scene. His advice was simple, 'Find out how [locals] do it – and do the same.' Chase finally assured: 'all the world loves a traveler – particularly one who goes about it easily and graciously, prepared to savor the world at its best. *Bon voyage.*'[24]

The increased ease and enjoyment of foreign travel also informed the Bond novels and films. Part of Chapter 2 discussed Fleming's travel writing and the various international locations that he visited during his personal *Thrilling Cities* tour, many of which he used to add some local colour to the narrative of his Bond thrillers. In his 'Playboy Interview', Fleming explained that he enjoyed noting down what he picked up on his travels, from the experience of walking down a city street, to native expressions, and restaurant menus. As with all the exact details in his fiction writing, these observations informed the reader about James Bond. In Fleming's words, 'The more we have of this kind of detailed stuff laid down around a character, the more interested we

are in him.'[25] The result is that, like Fleming, Bond travels to memorable cities, such as New York and Tokyo, and he is also known for visiting some of the most exotic, luxurious and far-flung locales around the world. For example, having visited Tokyo for *Thrilling Cities* in 1959, Fleming returned to Japan three years later for more fact-finding, before starting writing *You Only Live Twice*, published in 1964. In this story, M sends Bond on an intelligence-gathering mission to Japan, and the novel goes into some depth about Japanese history, lifestyle and culture. During the mission, Bond travels from Hong Kong to southern Japan to find Blofeld hiding out in an ancient fortress named the 'Castle of Death', under the alias Dr Guntram Shatterhand, and at the end of the novel Bond brutally strangles the villain to death in revenge for the wedding-day murder of his wife Tracy di Vincenzo (in *On Her Majesty's Secret Service*). In many ways the 1967 film version of *You Only Live Twice* functions like a travelogue, which is how Roald Dahl, who was tasked with writing the screenplay, described Fleming's book.[26] Indeed, whilst the Bond-is-dispatched-to-investigate-the-hijacking-of-American-and-Russian-spacecraft plot of the film is very different from the source novel, the Japanese setting is one of a few original story elements to be retained. Locations include Tokyo, the docks at Kobe, Himeji Castle and the picturesque Japanese fishing village of Akime. In addition, the volcanoes of Kagoshima, discovered during a long location scouting trip which flew the production team all over Japan, inspired Ken Adam to come up with the spectacular set design for the villain's hidden volcano lair, complete with a sixty-foot-diameter lake.[27]

In his book about Western cinematic adaptations of post-war Japan, James King comments that in *You Only Live Twice* 'two Japans are highlighted', the new and the old.[28] On the one hand, the modern Japan of the 1960s, symbolised by the sophisticated Tokyo headquarters of Osato Chemicals, is as King says, 'technically advanced'. However, Osato Chemicals is also used as a front for SPECTRE. As he observes, 'In fact, Blofeld is completely dependent on Japanese computers and expertise.' On the other hand, King says that such '"Techno-orientalism" in this film is juxtaposed to the old Japan in the form of the ninja.' It is the ninja who join Bond in the final assault on the villain's volcano lair. Significantly, in *You Only Live Twice*, King writes that 'the ninja who assist Bond are trained in centuries-old traditions, but they are also adept in the use of twentieth-century weaponry. When the dastardly

plans of Blofeld are foiled by the ninja, the "old" Japan prevails.'[29] Of course, as King rightly points out, both of these Japans are firmly rooted in racial stereotypes, a common criticism of the Bond novels and films. According to Cynthia Baron, 'Bond is the ultimate Orientalist, for with the spy's "licence to look" 007 polices the boundaries of Britishness, and with his "licence to kill" reactivates the power of the British Empire.'[30] The phrase 'license to look' was previously used by Michael Denning to explain the success of the Bond thrillers, and how they relate to the emerging consumer society of the 1950s and 1960s. In fact, Denning argues that 'Bond's "license to kill" is less significant than his "license to look"'. In particular, he recognises that 'Travel and tourism make up much of the interest and action of a Bond thriller.'[31] Most noticeably, the exotic locations of the Bond thrillers are 'the settings for sports, elaborate meals, and sexual adventure'. This, Denning observes, 'is not far from the tourist advertisements of a holiday in the sun'. At the same time he notes that, through the local knowledge of the likes of Quarrel in *Dr No* and Kerim Bey in *From Russia with Love*, 'Bond is given a more privileged access than the average tourist.'[32] In other words, the extra information from such local tour guides permits Bond an authentic, rather than typical, experience. Importantly, like other activities of consumption, Bond makes travel and tourism seem heroic.

This analysis of the 'licence to look' can easily be extended to cover many sequences in the early Bond films, including *You Only Live Twice*. Like Fleming's book, the film version of *You Only Live Twice* might be thought of as a kind of tourist guide to showcase some of the sights of Japan. Early on, Bond strolls confidently through the busy streets in night-time Tokyo, showing the skyline illuminated by a dazzling array of neon advertising and lights. His first destination in the city is a large sumo hall, where he is seated in the audience to watch the wrestling match, and is joined by local field agent Aki. Tokyo is also where Bond meets Tiger Tanaka, his ally and the head of the Japanese Secret Service, who introduces him to other aspects of Japanese culture. This includes a visit to Tanaka's home, where a number of beautiful young women present themselves to Bond, and he experiences a traditional Japanese-style bath and massage (see Figure 4.2). 'Place yourself entirely in their hands my dear Bond-san', Tanka advises as the girls gather around him. 'Rule number one is never do anything for yourself when someone else can do it for you.' Whilst Bond is about to be bathed by

Figure 4.2 Bond experiences a Japanese-style bath at Tiger Tanaka's home in *You Only Live Twice*

them, Tanaka further explains with obvious innuendo: 'Rule number two: in Japan, men always come first, women come second.' 'I might just retire to here,' Bond casually responds. Later on in the film, Bond is flown by helicopter to Himeji Castle, the striking hilltop location used for Tanaka's secret ninja-training school. Indeed, the aerial sequences in *You Only Live Twice* capture some spectacular Japanese scenery – in particular, some footage, when Bond uses the mini gyrocopter 'Little Nellie' on a reconnaissance flight, shot in the skies above the rugged mountains and volcano of Kirishima National Park.

Much the same 'licence to look' is apparent in the travel features in *Playboy* during the 1950s and 1960s, a particularly pertinent example of which was the November 1961 Tokyo edition of 'Playboy on the Town'. The 'Playbill' editorial billed 'nine color-splashed pages of pleasures exotic as well as erotic in the world's biggest, brassiest – yet charm-laden metropolis'.[33] As promised, the full-colour images took the reader on a visual tour of the capital city of Japan and its vibrant nightlife in travelogue style. The majority of the photographs showed a man, generally accompanied by a female companion or two, in locations around the city: wandering through the streets of downtown Tokyo, getting served by a kimono-clad geisha, relaxing in an 'ofuro' bath, dining out, or watching traditional kabuki, or a topless cabaret

show. The captions and detailed accompanying text gave insight on how to make the most of a trip to Tokyo, including where to stay, what to eat and drink, etiquette, entertainment and places to go. According to *Playboy*, one of the many pleasures for male travellers was the abundance of women in the city, and there was plenty of opportunity for female company on a night out. Like *You Only Live Twice* some years later, *Playboy* reflected that 'the mystique of Japan has held a uniquely seductive allure for Occidental man'.[34] Thanks to the commercial jet age, moreover, the feature promised that 'Savoring the fruits of this earthly Eden can become a memorable reality for any man with a week or two of leisure, a modicum of loot, and the necessary soupçon of wanderlust.'[35]

As Denning observes, James Bond is in fact the 'ideal tourist' because he answers the problem that is the essence of the tourist experience. Denning explains that 'the tourist is caught in a constant and inescapable dilemma' between the search for objective authenticity and the commodified spectacles of mass tourism. He says, 'This dilemma – to be superior to the "tourists" while at once recognising one's kinship with them – is what is solved by Bond.'[36] In many different ways, *Playboy*'s travel writing encouraged its readership to fantasise about doing much the same thing. By the early 1960s, the magazine began promoting Playboy package tours to glamorous destinations, including Europe, Hawaii and Jamaica. In his regular column Chase reported that 'All will be red-carpet tours with itineraries completely in keeping with the *Playboy* zest for the adventurously unusual, the tastefully urbane.'[37] A typical European tour visited London, Paris, Nice, Monte Carlo, Rome and Lake Lucerne. On Playboy tours, however, the tourist need not always travel alone to be superior like Bond. 'Get set for your greatest vacation,' advertised *Playboy* in March 1961, 'for the first time *Playboy*'s travel-wise editors have combined the benefits of independent travel with the fun of traveling with a congenial group.' *Playboy* pledged: 'It's an odds on bet too, that you won't want to give up the camaraderie you'll find with "your kind of people" … vital young men and women who share your discriminating taste and enthusiasm for good times.'

Something else that Fleming and *Playboy* had in common was that Jamaica was a favourite vacation spot. Fleming regularly spent winters at his house on the Caribbean island until his death in 1964, and he also used Jamaican settings in the Bond thrillers a number of times,

including *Dr No*. The choice of *Dr No* to be the first novel adapted for the big screen meant that Jamaica also became an iconic Bond film location. Some of the film's most unforgettable scenes were shot on the north coast of the island, especially the area around Ocho Rios, most notably the beach at Laughing Waters and Dunn's River Falls. It was noted that when *Playboy* previewed the launch of its Jamaica Playboy Club Hotel in September 1964, the 'Playboy in Jamaica' colour pictorial feature name-dropped Fleming, and the fact that part of *Dr No* was filmed nearby. There were some earlier indications of *Playboy*'s fondness for Jamaica, including an essay that editor A. C. Spectorsky wrote about his stay on the 'idyllic island' in 1960.[38] However, 'Playboy in Jamaica' was by far the longest and most lavishly illustrated *Playboy* feature on the island yet. Hefner acquired the Jamaican hotel complex for Playboy following a taster trip, which the September 1964 feature advertised. The pictorial sampled pleasure-packed days and nights at the resort of Ocho Rios, and some of the most popular sights, such as Dunn's River Falls. As an extra special attraction, *Playboy* showed 1964 Playmate of the Year Donna Michelle, 'a spectacular natural wonder in her own right', posed nude under the cascading waterfall.[39]

The new Jamaican Playboy Club Hotel was publicised in 'Playboy's International Datebook' in November 1964, and the *Playboy* reader was encouraged to plan a trip to the soon-to-open island resort.[40] 'Playboy's International Datebook' was Chase's regular column for *Playboy*, packed with insider holiday tips and ideas, and travel inspiration. Two months on, Chase was looking forward to holidaying in Europe in March, 'a relaxed and balmy month throughout the Mediterranean, where the restless sense of a new spring wafting on warm sea breezes is all-pervasive'. Taking the reader on a whistle-stop tour of the region, he began with the prospect of chartering a yacht, mentioned the lush island of Corsica and added, 'Turkey is another area that's fast gaining jet-set recognition.' He further explained, 'The Turkish Riviera – miles of white sand beaches backed by banana plantations and orange groves – is now served by twice daily planes from Istanbul.' However, Chase declared that 'for real color Istanbul itself is hard to beat'. He summarised, 'Istanbul's most scenic attractions can be seen from the Bosporus ferries. One of them makes a run down to the Black Sea – literally zigzagging between Europe and Asia – past palaces of Byzantine court officials, in view of the fortressesf of Ottoman conquerors and alongside luxury

20th Century summer villas.'[41] On screen, Connery's Bond also visited the cosmopolitan city of Istanbul, which served as a backdrop for *From Russia with Love*. Istanbul is 'Where the moonlight on the Bosporus is irresistible', James Bond says teasingly to Miss Moneypenny in an early scene of the film. Iconic Istanbul landmarks, such as the Basilica Cistern and the Grand Bazaar feature in *From Russia with Love*, and Bond himself takes on the guise of sightseeing tourist when he joins a tour group at the Hagia Sofia mosque (see Figure 4.3), and on a Bosporus ferry ride.

To escape from Istanbul in *From Russia with Love* Bond boards the Orient Express, a name that was already synonymous with luxury travel in continental Europe, and a glamorous setting for many stories of intrigue and adventure. In the film, the train passes through Belgrade and Zagreb and the Italian border city of Trieste, though in the novel Bond stays on board to reach the endpoint in Paris four days later. For Fleming, the Orient Express represented the romance and nostalgia of a past era of travel: 'The great trains are going out all over Europe, one by one,' he wrote in *From Russia with Love*, 'but still, three times a week, the Orient Express thunders superbly over the 1400 miles of glittering steel track between Istanbul and Paris.'[42] To a certain degree, this still held true when *Playboy* later gave an account of journeying on the legendary long-distance passenger train. A 1969 article by British

Figure 4.3 Bond poses as a tourist at Hagia Sofia mosque in Istanbul in *From Russia with Love*

writer William Sansom observed that it was in the 1930s that the train had acquired its reputation for luxury and comfort, including elegant cabins and restaurant cars known for fine cuisine. With tongue firmly in cheek, as part of the article Sansom evoked the memory of James Bond's trip and tried to imagine what the character might have made of the Orient Express as it was back then. Sansom did an amusing job of conjuring up something of Fleming's trademark writing style for *Playboy*. First, he satirised Fleming's customary attention to technical detail in regards to setting the scene: 'The whole length of the great teak-and-iron snake shuddered. Bond felt the new, giant pull of the 104-ton Golsdorf Compound 2–10–0 which would take them across Serbia. First, third and fifth axels allow one-inch side play, he mentally noted.' Then he incorporated Bond's typically knowing response to his surroundings and sensory signals:

> He woke up with a start. A smell of burning wood! Fire? Bond turned peacefully over to his other side and slept. They were in wood-burning Bulgaria. The basin-shaped funnel of a Four-cylinder Compound would be curving through the Balkan night and reassuring knowledge of a wire-meshwork spark arrester quietened Bond's dreams.[43]

Material men

On the fashion front, James Bond and *Playboy* were likewise selective and were similarly outfitted, at least in terms of style. In her article about clothing in the magazine's early years, 'Fashioning the Playboy', fashion historian Becky Conekin examines how '*Playboy* addressed, and thereby simultaneously helped to create, [a] new masculine, always (allegedly) heterosexual consumer, especially in relation to clothes and fashion'.[44] *Playboy*'s first fashion editor was Jack Kessie (who also used the pseudonym Blake Rutherford). As noted by Conekin, Kessie generally wrote in a didactic tone and advocated conservatism in men's clothing, displaying a particular preference for English sartorial style.[45] To illustrate, Conekin quotes from an article on 'The Well Dressed Playboy' from January 1955, which outlined *Playboy*'s early position on proper male attire and used Englishness as a point of reference, such

as the 'Edwardian waistcoat … welcomed by our conservative man as an item of rare distinction'.[46]

When Robert Green took over in the role of *Playboy*'s fashion 'director' in 1959, the magazine's notions of individual style widened to include new trends and, Conekin says, something of a shift towards fantasy.[47] However, British tailoring and style did not fall from favour, and the fashion pages of *Playboy* in the early to mid-1960s included many recommendations that mentioned the influence of British menswear. For instance, in the February 1963 fashion feature 'From Collar to Cuffs', Green supplied a 'gentleman's guide' to the appropriate ways to coordinate shirts tastefully with suits, in which the British-inspired suit was a key reference point.[48] For the 'European Fashion Dateline' of February 1965, Green had scouted the fashion capitals, including Rome, Paris and London, to present 'the freshest menswear news of the Continent'.[49] He reported back to *Playboy* that he had spotted 'some uncommonly good-looking men's fashions', among them creative British menswear designer Hardy Amis, based in Savile Row, London.[50] In the same month, Green began his coverage of style trends and ideas in the market of men's fashion with a topical allusion to Bond. In passing, Green made a playful connection between the increasing internationalism of fashion and the most recent (also the most transatlantic) Bond film, saying that 'Today … clothing is truly international as style and fashion trends move back and forth across national boundaries like a Goldfinger gold smuggler.'[51]

In the coffee-table book *Dressed to Kill*, which documents the sartorial transformations in Bond's style and attire, James Bond is labelled *The Suited Hero* in a subtitle that recognises the significance of the suit to the character's masculine image and iconic status.[52] More than any other item of clothing in his wardrobe, the suit became synonymous with Bond in the 1960s films, when the image of Connery posing dressed in a suit, accessorised by his gun, car and/or perhaps two or three women, was widely used in publicity and advertising. It has been noted that the suit is in fact Bond's ultimate uniform, and the dinner suit in particular is closely associated with the screen Bond. The *Goldfinger* pre-title sequence where, after laying a charge to destroy a drug laboratory in Latin America, Bond removes his wetsuit to reveal an immaculate white tuxedo underneath is certainly iconic (see Figure 4.4). In *Dressed to Kill*, Nick Sullivan says that not only did the publicity still of Connery

Figure 4.4 Bond's iconic white tuxedo and red carnation in the *Goldfinger* opening sequence

in a dinner jacket become 'the most recognisable Bond image', but in terms of the early films, the scenes where Bond appears in black tie provide 'pivotal moments' in the plot.[53] For example, Bond makes his first appearance on the big screen wearing a dinner suit in *Dr No*, a tuxedo-clad fake Bond is killed by SPECTRE henchman Red Grant in the pre-title teaser of *From Russia with Love*, and Bond is also dressed in a dinner suit when he is introduced to Emilio Largo in a casino in *Thunderball*. In this way, the filmmakers drew on the suave and elegant associations of the classic dinner suit to make the modern Bond myth.

Sure enough, given the connotations of masculine style and sophistication, *Playboy* developed a similar love affair with the dinner suit. Most obviously, *Playboy* dressed its rabbit brand mascot in a tuxedo and bowtie to embody the suave (yet playful) personality of the magazine. In January 1956, in a fashion feature on 'Formal Wear', Kessie commented that the tuxedo 'has long been a symbol of gracious living', and he went on to give tips on the best cut, style (single-breasted), colour ('midnight blue or black') and fabric (if possible something 'that offers lots of bounce so you can avoid that saggy, baggy, dead-fish look at midnight') to choose for the urbane man's dinner suit.[54] When Green wrote a new fashion feature about 'A Formal Affair' in *Playboy* June 1959, he stated, 'Every sound formal wardrobe should be built around the black (or if you wish, midnight blue) dinner jacket.'[55]

Unlike Connery, though, who had suits custom made for his use in the Bond films by tailor Anthony Sinclair of Conduit Street, just off Savile Row, the *Playboy* reader might well buy his formal wear off the peg. Even so, the importance of the suit's quality and cut were emphasised. This is evidenced by Green's article on 'The Measure of Fashion' in August 1963, in which he described in exhaustive detail how to buy a ready-made suit, and have it tailored to fit perfectly. The reader was given a lengthy checklist of considerations in order to help guide him through this process, but was reassured by Green that with the right alterations and attention to fit, 'there's no reason why the fashion-wise male can't wear a suit off the peg with complete satisfaction'.[56] That way, in the end, the *Playboy* reader could still be sure to 'step out in high sartorial style'.[57]

Two years later, in Green's seasonal show business-themed October 1965 'Fashion Forecast' for *Playboy*, a dinner suit was modelled by David McCallum, one of the stars of the super-spoofy spy series on American television *The Man from U.N.C.L.E* (1964–1968). In the series, McCallum played the Russian-born secret agent Illya Kuryakin who worked in partnership with fellow spy Napoleon Solo, played by Robert Vaughn. There were a number of direct ties between Bond and *The Man from U.N.C.L.E*, not least that Fleming was briefly involved in the TV show's creation, and the series was part of the mid-1960s spy craze generated by the international popularity of Bond. For the full-page photograph in *Playboy*, McCallum posed with his female co-star (and wife), and the caption reported that his adornments were appropriately ironic: 'a special atomizer pistol, a book on how to spy for fun and profit, and comely actress Jill Ireland'. McCallum's formal attire was taken seriously enough, though, and was said to be 'Insuring his success with Jill'. Details were of course forthcoming, and included that he was wearing a mohair and worsted wool formal suit with a satin collar and piping, shirt, tie and cummerbund, all made by After Six.[58] As a leading American manufacturer of tuxedos and men's formalwear, After Six regularly advertised in *Playboy* in the 1950s and 1960s. In *Playboy* editor-publisher Hefner was also seen wearing an After Six dinner suit.[59] Later, when Green introduced his own design for 'The Playboy Dinner Jacket' in November 1963, it was advertised as being manufactured by After Six.[60] In the *Playboy* fantasy of seemingly endless leisure and consumption, every reader bought his own dinner jacket(s); no matter how

basic the wardrobe, purchasing appropriate formal wear was considered as a must.

Importantly, whatever James Bond wears in the early Bond films, he is well dressed, and a key part of the Bond fantasy is his ability to use fashion as a tool to fit in, regardless of the setting. Throughout *Dr No*, Connery's Bond wears a number of different outfits while on assignment, and each one appears suitably classic, comfortable and understated. These outfits include the lightweight grey suits, military-inspired navy blazer, and casual light blue knitted short-sleeved shirt and light blue trousers, perfect for the heat of Jamaica, Bond's information-gathering mission and his exploration of the island of Crab Key. *Thunderball* is also set mainly in the tropical climate of the Bahamas, where Bond's formal dress at the Nassau casino is a midnight-blue dinner jacket, and his casual pool and beachwear includes several pairs of swimming trunks, and short-sleeved linen and cotton shirts.

It is notable that in both these films, Bond's American CIA contact and ally Felix Leiter calls attention to his attire. In *Dr No*, when Leiter meets Bond for the first time he has Bond frisked, and asks, 'Where were you measured for this?' (holding Bond's Walther PPK in his hand). 'My tailor, Savile Row,' replies Bond, straightening and rebuttoning his jacket, apparently unruffled by the exchange. 'You must be James Bond', Leiter rightly infers. In *Thunderball*, Leiter's response to Bond clad in scuba gear is complimentary, but also characterised by humour: 'On you', observes Leiter, 'everything looks good'. In this scene, Bond is about to join in the extended underwater battle between US Navy aquaparas and SPECTRE, where in addition to the red suit and harpoon donned by his American allies, he puts on the specially made jet pack that propels him at high speed. On the one hand, Bond appears adept at dressing the part and can masquerade in a variety of roles in the line of duty, effortlessly transforming from commando to business executive for Universal Exports, or to high-stakes gambler, through his clothing. Ironically, on the other hand, however he is dressed he remains without question, 'Bond. James Bond'.

It is also noteworthy that in the early Bond films James Bond's fashion know-how and strong personal style is frequently contrasted with that of the villain, whose clothing choices can seem somewhat inelegant or ill-advised. This is best illustrated by the villain of the third Bond film, Auric Goldfinger, whose fashion sense is decidedly

faulty, especially when compared to the simple elegance of Bond (his light blue one-piece terrycloth playsuit perhaps notwithstanding). In *Goldfinger*, Connery's Bond models some select clothing, such as the white dinner jacket and black bow tie that he wears to attend the El Scorpio nightclub during the pre-title sequence, the grey three piece suit he changes into on his way to Goldfinger's Kentucky ranch, or the black camouflage he dresses in to stay hidden at night. In contrast, each outfit worn by Goldfinger typically has some element of either yellow or gold in order to underscore his obsession with the precious metal, which also identifies him as ostentatious and over-elaborate compared to Bond. In the famous scene where Bond is dressed in (classic) black and strapped to a metal table, a laser gun aiming between his legs, Goldfinger sports a gaudy gold dinner jacket, a shirt with gold buttons, and a black bow tie. In an earlier scene at a golf club, the opposition between hero and villain is similarly marked, and in every respect Bond comes out on top. For the second time in the film, Bond catches Goldfinger cheating and outmanoeuvres him to make him lose the golf match. In addition to his criminal lack of good sportsmanship, Goldfinger looks ridiculous in his golfing outfit, which is based on the description Fleming gives in the novel:

> Goldfinger had made an attempt to look smart at golf and that is the only way of dressing that is incongruous on a links. Everything matched in a blaze of rust-coloured tweed from the buttoned 'golfer's cap' centred on the huge, flaming red hair, to the brilliantly polished, almost orange shoes. The plus-four suit was too well cut and the plus-fours themselves had been pressed down the sides … It was as if Goldfinger had gone to his tailor and said, 'Dress me for golf – you know, like they wear in Scotland.'[61]

In the novel, Goldfinger's dress makes an impression on Bond, who takes issue with the 'assertive blatancy of his clothes'.[62] In the film version, Goldfinger also wears a yellow cardigan sweater to add his signature colour to the styling. By contrast, Bond's golfing apparel is modern sports casual and includes dark slacks and a V-neck Slazenger-branded sweater, topped by a grey straw hat (see Figure 4.5).

Emilo Largo of *Thunderball* is another early film villain of note, though for different reasons from Goldfinger, because in some ways his style

Figure 4.5 Auric Goldfinger's outfit is in contrast to Bond's style on the golf course in *Goldfinger*

is quite similar to that of James Bond. In fact, in a caption accompanying an image of Bond with Largo in *Dressed to Kill*, Colin Woodhead refers to him as 'the best-dressed Bond villain'.[63] On the face of it, Largo certainly wears some of the same outfits as Bond, including a well-cut dark suit, a military-style blazer and classic dinner jacket. However, on closer inspection there are some crucial differences between them. When Bond and Largo first meet in Nassau, they are both dressed in a dinner suit appropriate to the casino setting, and both of them are experienced gamblers, but Largo is wearing a white dinner jacket that is in contrast to Bond's midnight-blue dinner suit. This does not signal a sartorial error on Largo's part (indeed Bond himself occasionally elects to wear a white dinner jacket), but it does make the villain stand out because, like Bond, every other man in the casino is dressed in dark formal wear. Later in the film, onboard his luxury yacht *Disco Volante*, Largo appears on deck in a dressing gown, which at first glance is not that dissimilar from the robe that Bond wears in an earlier sequence, or in *Goldfinger*. On reflection, though, there is a key difference between the type of fabric, and yet again Bond's dress sense is comparatively restrained. As described by Woodhead in another picture caption: 'Largo's monogrammed silk dressing gown contrasts villainously with Bond's preference for his trademark towelling.'[64] These examples

illustrate that, similar to Goldfinger, there is perhaps an extravagance to Largo's choices in clothing that, however well-dressed, marks him out in comparison to Bond.

Much like Bond, *Playboy*'s fashion features were knowing about what to wear in all kinds of setting and situation, and they were often themed according to scenarios such as 'Meet Me at the Club' in April 1960, 'New Under the Sun' in July 1964, or 'The Progressive Dinner Party' (co-written by Green and food editor Thomas Mario) in January 1965. There was, *Playboy* insisted, an appropriate outfit for every social occasion, and no detail was considered too small. 'Meet Me at the Club' counselled that in order to remain 'comfortable, cool and correctly attired' when playing golf at the country club, it was important that the playboy pay attention to the weight, length and cut of his clothing. After all, 'He won't want to burden his back swing with the extra weight of a longer hanging garment, and he'll want nothing to impede his wrist or body movements.'[65] For poolside relaxation *circa* 1964, *Playboy* made some seasonal recommendations also based on the idea that 'fun follows function', favouring lightweight fabrics and suggesting that the reader try 'casual combinations', whereby shirts might be mixed with a pair of swim trunks, similar to Connery's Bond.[66] In January 1965, the dinner party hosted by the model playboy was envisaged to be a formal affair (in terms of dress, anyway), where a caption detailed that the host was 'elegantly accoutred' in the classic dinner suit.[67]

In these features, fashion was approached as an essential part of the *Playboy* lifestyle, and however unlikely he was to get there in reality, the reader was freely imagined at a private beach club, on a yacht, or some other exclusive resort. When, in 'Get out of Town', in *Playboy* June 1966, Green tackled the matter of the correct travel wardrobe and how to pack clothing, he assured the reader that 'The knack of how to arrive ready to get going and look fashionably correct with all your gear in top-drawer condition is simple – select well-coordinated, trouble-free wearables and then pack them properly.'[68] Like Connery's Bond, the *Playboy* reader was recommended to take lightweight clothing, to colour coordinate, and to 'Stay away from boldly patterned suits or slacks.' In fact, the basic list of travelwear Green recommended in his article (including one suit, one blazer, coordinated slacks and short-sleeved shirts) was not all that dissimilar from the streamlined wardrobe being worn onscreen by the most experienced of travellers, James Bond. One

point of difference was that it was not compulsory for the reader of *Playboy* to pack a tuxedo, and in the interest of space-saving Green advised, 'Skip the dinner jacket unless you know specifically that your hotel, ship or hostess is having a function at which you are expected to appear in black tie.'[69]

A further point about male fashion and aspirational consumerism was raised by Connery's 1965 'Playboy Interview', when he discussed the newfound wealth he had gained thanks to playing Bond. Asked whether he had an extensive wardrobe, Connery replied that he had seven or eight suits: 'I took them all from the films – plus a couple I bought a while ago in a moment of weakness.' He said, 'I went out one day and spent 300 pounds [$840] on two suits.'[70] This reply was bookended by two exchanges where Connery spoke frankly about his poor upbringing and his respect for money, and he disclosed that prior to his success in the Bond films he had never imagined that he would be able to afford to buy an expensive suit. Though Connery used the word 'weakness' to describe his sartorial spending spree, *Playboy* surely would not have characterised it as such. Rather, Connery's readiness to spend some of his disposable income on expanding his wardrobe was another sign of his self-improvement and social mobility, reflective of *Playboy*'s editorial message that clothing was key to fashioning the ideal playboy image, just as it was to Bond. Over thirty years later, when Bond expert Lee Pfeiffer wrote an article for *Playboy*, he considered that 'James Bond remains the quintessential and unrepentant Material Man.'[71]

Licensed to consume

To complement this wardrobe and complete the total image, men's accessories favoured by *Playboy* and James Bond included ties, a watch, cigarette case and lighter. In particular, some of the high-end labels associated with Bond were potential gift ideas in *Playboy*. Dunhill and Ronson were, for example, both well-known manufacturers of cigarette lighters used by Bond. In the novel *Moonraker* (1955), Fleming identified Bond's 'black-oxidized Ronson lighter'.[72] Some years later, Dunhill provided the gunmetal lighter for Connery's introduction as Bond in the film version of *Dr No*. Similarly, Ronson and Dunhill were two of

the brands chosen by *Playboy* to represent 'Lighters for the Man of Today' in February 1959, and they were part of the 'Where there's Smoke' gallery in September 1961. Moreover, the Rolex Oyster Perpetual, worn by Bond in the Fleming novels and in the early films, was one of a number of gifts 'Tagged for Christmas' in *Playboy* November 1961, and again in 'Playboy's Christmas Gift Guide' in December 1965. Characteristic of Bond's wardrobe, the Rolex watch was an expensive accessory that combined style with functional utility. Like Aston Martin, Rolex had certain connotations of image, quality and status, which connect to Bond's masculinity, and the brand served as another material symbol of masculine luxury.

In addition to men's clothing and accessories, male grooming and toiletries were also of interest to *Playboy*, and taken advantage of by Bond. *Playboy* made it clear that it was not enough to be well dressed; in order to keep up his appearance, the reader should spend time and money on other related accoutrements. In the July 1962 article on 'Grooming Gear', fashion director Green noted that though 'good clothes are an indispensible aid in making the man make it … Of virtually equal importance is meticulous grooming – as opposed to mere cleanliness – since good grooming, no less than good manners and tasteful attire, goes far to enhance the impression of the total man.' Readers were told that 'the art of being perfectly groomed – and looking it – is easily achieved, with accompanying pleasures, with a bit of extra attention to proper gear'. Green recommended a grooming routine that used a variety of quality equipment and products. Like most things in *Playboy*, this required some financial investment and a 'modicum of extra know-how', which Green was set to supply, giving tips on things like how to use a towel effectively, the choice and application of deodorant, and the use of razors (electric and regular), to improve hygiene and personal appearance.[73] Later on in the decade, in March 1967, *Playboy* also turned men's grooming into a thirty-five-step 'Grooming Game'. Though the tone of this feature on grooming was clearly light-hearted, the game board displayed a genuine range of items and products, including a classic shaving set, Gillette razor, Brut aftershave, and even an electric hairbrush and scalp massager. The idea was that if the reader observed the strategy on 'how to make the right moves in keeping up appurtenances' and followed the routine laid out by *Playboy* around the board, he could successfully win. Naturally, the

reward for winning was the beautiful young woman pictured at the end of the game.[74]

Amusingly, Connery's Bond plays something of his own kind of grooming game in a sequence in *Goldfinger*. Prior to the sequence in question, one of Goldfinger's henchmen shoots Bond with a tranquiliser dart in order to transfer him safely to the villain's ranch in Kentucky. When Bond comes to he is in Goldfinger's private plane, which is being piloted by Pussy Galore. Upon hearing her announcement that the plane is fifty-five minutes away from landing, Bond tells air steward Mai-Lei, 'I would like to arrive more appropriately dressed,' and she directs him, luggage in hand, to the aircraft's washroom. Inside, Bond manages to put his grooming kit and belongings to useful effect. Having spotted various peepholes through which Mai-Lei is attempting to keep an eye on him, Bond contrives to use his routine to repeatedly block her gaze. First, he hangs his clean suit over a peephole in the door to obscure her view. Next, Bond notices a two-way mirror on the wall, which he promptly shields by lifting the lid to his suitcase. When Bond is confident that he has thwarted Mai-Lei's attempts at observation, he pulls out his Gillette adjustable razor and twists off part of the handle to reveal a mini tracking device given to him by Q, which he activates and slides into a compartment hidden in the heel of his shoe. Afterwards, he closes the lid to his suitcase, and lathers up his face in preparation for shaving. Finally, Bond gives a knowing and mischievous wink at Mai-Lei (see Figure 4.6), who has returned to spy on him from behind the mirror, until he finally puts an end to her watching by squirting the peephole with some of his shaving cream. As a result, when Bond exits the washroom not only is he immaculately dressed, clean shaven, and in control of his image, he can also later be tracked by the British and American intelligence agencies, and win over Pussy Galore to his side.

Outside of the Bond films, the association between male heroism and men's grooming was further played on in a campaign to market a range of 007-licensed toiletries, launched in 1965 and advertised in *Playboy*. Manufactured by Colgate Palmolive, the full line of products included shaving cream, hair tonic, soap, deodorant and after shave, branded with the 007 logo. In the December 1965 issue, a full-page colour advert in *Playboy* used the headline '007 gives any man the license to kill … women'. Geared to men, the advert used potent visual

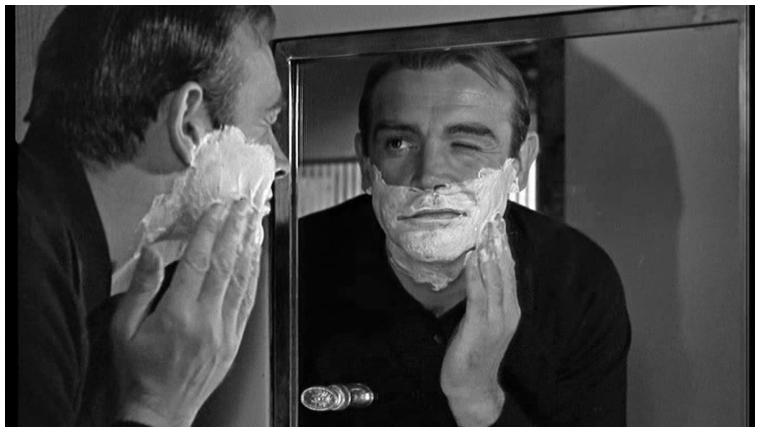

Figure 4.6 Bond winks at Mei-Lei during his 'grooming game' in *Goldfinger*

symbols of Bond's masculinity (including a gun, some bullets and a smoking cigarette) to legitimate the purchase of 007 grooming aids. The copy evoked Bond's irresistible appeal to the opposite sex and the danger theme, and the slogan advised, 'When you use 007, be kind'. 'Take 007 After Shave', proposed the advert: 'Its subtle, masculine aroma makes women behave outrageously. They invent the wildest excuses just to be near you.' A droll footnote added 'Dangerous? Sure, but what a way to go.' In his book about United Artists, Tino Balio observes that by the time *Thunderball* was released, 'an avalanche of "007" products had hit the market'. The 007 toiletries were part of this plethora of consumer products, which included everything, from toys and games for children, to shoes, raincoats and cufflinks designed to appeal to male tastes. Evidently, the success of the 007 merchandise was tied directly to the success of the Bond films in the mid-1960s. Balio reports that 'The merchandising campaign, which UA called the most comprehensive ever, covered "anything that can be made with a label or trademark", and provided the pictures with free advertising evaluated at $30 million by 1965.'[75]

For his part, the Jim Beam brand of bourbon whisky was the only product that Connery signed up to advertise in the British and American markets during his time as James Bond.[76] Beginning in 1966, the print

adverts appeared in magazines, including *Playboy*, and pictured the actor enjoying a glass of Jim Beam. The advert copy simply read, 'The taste is distinctive. The man is Sean Connery. The Bourbon is Jim Beam.' Though Connery was not in character in any of the adverts, the endorsement made use of his quintessential association with Bond. Additionally, in anticipation of the release of *You Only Live Twice*, a later version of this advert carried a note that Connery was starring in the upcoming fifth Bond film.[77] Like most of James Bond's tastes, his preference for alcoholic drinks predated the early films, and throughout the Fleming novels Bond is said to be especially fond of American bourbon. In the Connery films, Bond is probably best known for drinking vodka Martinis, and he is also partial to a vintage champagne, his favoured brands being Dom Perignon and Tattinger. Connery's Bond displays a strong preference for the Dom Perignon 1953 vintage, which he serves well chilled to Jill Masterson in his Miami hotel room in *Goldfinger*. Famously, in *Dr No*, Connery is given his first Martini as Bond, prepared according to his instructions (see Figure 4.7), using Smirnoff vodka, by a hotel waiter who announces, 'One medium dry vodka Martini – mixed like you said, sir, and not stirred'. Later in the film, the villain demonstrates that he knows details about the British secret agent, including his preferred drink, when, unsolicited, he has

Figure 4.7 Bond's favoured way of making a Martini is introduced in *Dr No*

a servant present Bond with another 'Medium dry Martini, lemon peel, shaken, not stirred.' 'Vodka?', Bond enquires. 'Of course', the villain responds. Similar to his Aston Martin DB5 and his suit, Bond's vodka Martini has been a special inspiration, because like his car and clothing, his drink order is an unmistakable part of his distinctive image as a man of style.

Though it must be said that, unlike his literary counterpart, the screen Bond is not often seen eating, there is nevertheless the implication that he is far from indifferent about food. With some post-war food rationing still in operation when *Casino Royale* was published in Britain in 1953, Fleming had his hero unapologetically announce from the outset that he gained pleasure from paying close attention to food and drink. As a result there are many long and loving descriptions of Bond's culinary experiences in the Fleming thrillers, including some lavish and exotic local dishes, such as the fresh stone crabs with melted butter and thick toast (paired with a pink champagne served in silver tankards) that Bond enjoys at a Miami restaurant in *Goldfinger* (1959), and the Japanese Kobe beef he samples in *You Only Live Twice*. *Moonraker* contains a particularly indulgent description of Bond and M's gourmet dinner at the exclusive Blades club. An entire book chapter is given over to 'Dinner at Blades', during which Bond eats smoked salmon, followed by lamb cutlets and asparagus with hollandaise, and a slice of pineapple to finish the meal, which he judges favourably. The early Bond films pay comparatively little attention to his eating habits, but Connery's Bond remains knowledgeable about food. Even something as simple as Bond's room service breakfast order in *From Russia with Love*, when he requests 'Green figs, yogurt, coffee, very black', displays his connoisseurship. At dinner in *Thunderball* the order Bond places for Beluga caviar and a bottle of Dom Perignon '55 also serves to emphasise his expensive tastes.

In the 1950s and 1960s, *Playboy*'s tastes were no less discerning, and in November 1961 the *Playboy*-related book *The Playboy Gourmet* was written and collected by the magazine's long-time food and drink editor Thomas Mario. According to *Playboy*'s own, characteristically colourful, advertising blurb: '*Not* the home-maker's all-purpose encyclopedia of ho-hum cookery, *The Playboy Gourmet* is tastefully attuned to the palate of the educated urban male.' Mario was named *Playboy*'s food and drink editor in April 1954, when he made his first contribution about

'Pleasures of the Oyster', a four-page article that included the history of oysters as food, oyster trivia and tips, and classic oyster recipes. Like James Bond, *Playboy* enjoyed the best quality (which might mean local, seasonal or simple) ingredients, and similar to Fleming's novels, the magazine's food writing constructed a worldly sense of culinary knowledge and often captured the sensual experience of various foods. 'Oysters are one of the few foods which are eaten whole, body organs and all', Mario noted. 'When your oyster fork spears a plump raw oyster, pearly gray with close folds of flesh, as cold and salt as the sea, and you dunk the shimmering morsel into a bath of cocktail sauce, biting with horseradish and Tabasco, you're not just eating, you're in love,' he went on to expound.[78] It is not unexpected, given the reputed aphrodisiac powers of oysters on men and women that they were of interest to both Bond and *Playboy*. In a later essay called 'Oysters "R" in Season', Mario hypothesised: 'That oysters have the power to generate and regenerate male sexual desire is an article of absolute faith so venerable and so widespread that if doctors at the Mayo Clinic officially declared the oyster to be an efficacious aphrodisiac, the announcement would not cause much more than a ho-hum.'[79] Having sat down and prepared to eat a succulent plate of raw oysters in the film version of *You Only Live Twice*, Bond learns from his fake bride Kissy that they will not be consummating their faux marriage that night. 'No honeymoon. This is business,' she says firmly when Bond unsuccessfully attempts to convince her otherwise. His amusing response to this news is to look glumly down at the oysters in front of him, push the plate away, and remark, 'Well, I won't need these.'

In the same issue where *Playboy* began its serialisation of the Fleming novel *The Man with the Golden Gun*, the title of Mario's April 1965 food article was appropriately Bond-inspired, 'From Russia with Love'. The theme was, of course, authentic Russian cuisine, including some recipes for traditional Russian favourites like chicken Kiev, piroshki, and borsch. Somewhat strangely considering the timing, beyond the title the article made no direct reference to James Bond, though it may well have satisfied many of his tastes. Included in the recipes were directions for preparing shashlik, a dish consisting of marinated cubes of lamb grilled on a skewer, a form of shish kebab commonly found in Russia and the Balkans. Though the dish is not used in the film version of *From Russia with Love*, in the book Bond enjoys a delicious lamb kebab when dining

out with Kerim Bey in Istanbul. In the article, *Playboy* also took the opportunity to praise caviar. 'The pinnacle of the Russian table', wrote Mario, 'is the regal roe of the sturgeon.' He left no room for doubt for those who needed a reminder: 'Caviar, not only in Russia but all over the world, shines as the highest badge of luxury eating.'[80] Special attention was further paid to vodka, as Russia's national drink. However, according to Mario, 'Russian gourmets these days tend to frown on their native vodka. The reason for their attitude is that Russian vodka seldom attains the finesse of the product now produced by American distillers.'[81] Notably this opinion was something not shared by Bond at the time, considering his preference for Russian vodka over other brands.

As might be expected, as part of the consumer lifestyle, *Playboy* encouraged an appreciation of alcohol. Like James Bond, *Playboy* especially enjoyed a well-made Martini. In fact, *Playboy*'s own guide to 'Mixing the Perfect Martini' appeared in the magazine as early on as September 1955. The photo feature began with a statement: 'There is nothing quite so civilised as a dry Martini. Its mixing is a precise science that only a special few ever truly master.' According to the statement, 'So much misinformation has been made available on the subject that *Playboy* feels obliged to set the matter straight once and for all and presents here the exact formula and method required for correctly concocting this incredible cocktail.'[82] Though *Playboy* took a humorous approach to the matter, the five-page step-by-step guide nevertheless served to demonstrate precisely how a good dry Martini ought to be prepared. In the feature, *Playboy* presented an exact measurement of gin to vermouth, poured over ice cubes, stirred, strained into a chilled cocktail glass, and garnished with a green olive and a twist of lemon peel. In the 1950s and early 1960s, *Playboy* usually favoured the standard Martini recipe, the proportions sometimes adjusted, but routinely used gin. Of course, as noted above, the vodka Martini is Bond's customary cocktail of choice, made stylish by the early films. The vodka-based variation on the traditional Martini was already briefly mentioned by *Playboy* when Mario wrote 'a tipsy treatise on the sudden rise of vodka', in October 1956.[83] 'To make a vodka Martini', he instructed readers, 'you merely combine three or four parts vodka to one part of dry vermouth, twirl with ice and then strain into a cocktail glass.'[84]

When in warm climates, other mixed alcoholic drinks to James Bond's taste include the Mint Julep he sips at Goldfinger's Kentucky stud farm

in the film version of *Goldfinger*, and the rum Collins he is served in *Thunderball*. *Playboy* also sanctioned these popular summer coolers. After *Goldfinger*, Mario wrote an article devoted to the 'Gentleman Julep' in August 1966, including a recipe 'essentially authentic, but tailored for contemporary men nurtured on such dry refinements as martinis and *brut* champagne'. In some ways, his opening remark that 'By summer solstice, nothing could be finer than to settle down on the portico with a frosted 16-oz mint julep', and his subsequent description of the Mint Julep as a 'classic libation, hoary with tradition', may recall the setting and short exchange Bond has with the villain in a *Goldfinger* scene.[85] The conversation takes place on the large sunny terrace of Goldfinger's plantation-style home. While sitting out on the porch, the villain casually asks Bond if he would like to join him in a Mint Julep. (Goldfinger's reasoning is that if Bond appears relaxed and in control, the CIA will not think he has been captured and step in.) The drink is 'Traditional, but satisfying', Goldfinger says. Bond responds in the affirmative and turns to the waiting servant in order to specify 'Sour mash, but not too sweet please.' Still playing at being the good host, after a while the villain enquires 'Is the Julep tart enough for you?' However, by this time Bond has stopped drinking, and is mid-way through figuring out Goldfinger's evil plan to blow up an atomic bomb inside Fort Knox, and does not break off to reply. In *Thunderball*, when Bond calls in at Largo's waterfront Palmyra estate in Nassau, the villain suggests 'Rum Collins, Mr Bond?' 'Yes. Just about that hour, isn't it?' Bond replies (secretly checking the Geiger counter in his watch), and they share a tense conversation, made tenser by the forced conviviality of these poolside drinks (see Figure 4.8). In *Playboy* Mario titled his July 1963 drink article 'Rum's the Word' and proclaimed the versatility of rum. Mario claimed that 'Rum highballs, rum sidecars, rum collinses, rum old fashioneds, rum fizzes and rum rickeys are not only great cooling agents, but serve equally well as catalysts for warm comradeship.'[86] This is somewhat ironic given the scene between Bond and Largo that later occurred in the film *Thunderball*.

The promotion of connoisseurship in wines and spirits is yet another shared *Playboy*–Bond trait, particularly concerning the appropriate serving temperature for an alcoholic drink. For instance, Bond opts for Japanese sake rather than his usual vodka Martini when offered a drink by Tanaka in the film *You Only Live Twice*. 'I like sake,' Bond comments

Figure 4.8 Bond is served a Rum Collins poolside by Emilio Largo in *Thunderball*

after a taste, 'especially when it's served at the correct temperature, 98.4 degrees Fahrenheit like this is.' 'For a European, you are extremely cultivated,' remarks his Japanese host, evidently impressed with what Bond has said. A year later, when Mario wrote about Japanese cuisine for *Playboy*, he also valued the custom of serving sake warm in a cup. 'To really appreciate sake, the delightful Japanese rice wine, you have to drink it slightly mulled', Mario affirmed.[87] On the perfect temperature of champagne, *Playboy* and Bond likewise had similar things to say. 'How to serve? There's no mystery,' reassured Mario in 'The Beauties of the Bubbly', January 1961: 'Prior to pouring it should of course be thoroughly chilled, but not frozen to death. If you're using the trusty fridge, rather than a bucket, place the bottle as far away from the freezing section as possible.' He added, 'The best temperature is between 40 and 50 degrees.'[88] In *Goldfinger*, Bond is clearly disappointed to find that the bottle of champagne he is keeping in the ice bucket next to the bed in his hotel suite has lost its chill, though he informs his companion Jill Masterson, 'It's alright. There's another in the fridge.' As he gets up in order to fetch a fresh bottle, Jill friskily asks, 'Who needs it?' 'My dear there are some things that just aren't done,' says Bond, picking up and putting on his bathrobe, setting the unchilled champagne bottle on the dressing table and walking into the kitchen area, 'such as drinking Dom Perignon '53 above a temperature of 38

degrees Fahrenheit.' Just before being knocked unconscious by Oddjob, Bond says to himself, 'Now where is this passion juice?' whilst he is looking for the well-chilled bottle of champagne stored in the bottom of the fridge.

Fittingly, in a personal reflection on the appeal of the Bond character to America in the 1960s, Jay McInerney compares Connery's Bond to 'the Playboy "Advisor" – that faceless feature of our favourite magazine, the man who knew how to do everything, who knew what to wear and what to say in any situation'.[89] Beginning in 1960, the purpose of *Playboy*'s monthly 'The Playboy Advisor' column was to deal with queries from readers on a wide variety of topics. 'The Playboy Advisor' was asked a lot of questions about dating and sex, but also answered letters about consumer matters such as food and drinking, etiquette, fashion, sports cars and taste. Characteristic of *Playboy*, an authoritative tone was used to establish an expert position from which to respond, and provide some all-knowing direction and guidance from 'The Playboy Advisor'. This could sometimes sound very much like James Bond. To a reader in June 1964 who asked, 'In a warm climate, is a tropical-weight black or midnight-blue dinner jacket an acceptable substitute for white?', 'The Playboy Advisor' answered simply with a no-nonsense 'Yes.'[90] A few months later, a reader wondered, 'Which wines should be chilled?' He was informed that 'Red wines are almost invariably served at room temperature, and for the rest, the general rule is the sweeter the wine, the cooler it should be.' Though champagne was not specifically mentioned, 'The Playboy Advisor' agreed with Bond that 'sparkling wines should be served at near-freezing temperatures'. The reader was cautioned, 'But be careful not to overchill, or to chill for too long – because either will impair flavor and bouquet.'[91] In July 1967, another letter enquired 'Why are some cocktails stirred and others shaken?' The reader explained, 'I've heard vague reasons, such as: Shaking bruises the gin and thus ruins the taste of a martini. This sounds ridiculous to me. What's the real scoop?' In response, 'The Playboy Advisor' debated the relative merits of shaking and stirring. *Playboy* recalled that 'Apart from the ingredients, there are two important considerations when mixing a cocktail: coldness and eye appeal.' However, in this instance, the advice sided with scientists and bartenders and not Fleming or Bond, who usually prefers his vodka Martini mixed by shaking. 'In general, cocktails made only from liquor and wine should be stirred;

those that contain fruit juices, cordials or cream should be shaken,' 'The Playboy Advisor' ruled.[92]

To return to Connery's 'Playboy Interview', the second part of his response to the question about Bond's continuing success is worth mention, given what has been discussed. Having observed the timeliness of Bond, Connery also commented to *Playboy*, 'Bond, you see, is a kind of present day survival kit. Men would like to imitate him – or at least his success – and women are excited by him.'[93] This is a version of the clichéd expression used to explain in shorthand the appeal of the Bond character, though that does not necessarily make it any less true. In any event, Connery's description of James Bond as a 'survival kit' was extremely apt, because it directly called attention to how the character might function as an icon, role model and source of advice and expertise, especially for men. Much the same might well be said of *Playboy*, because by the mid-1960s the magazine had become a popular consumer handbook and guide. Moreover, there are a number of seemingly obvious, but nonetheless important and entertaining, connections to be made between some of *Playboy*'s best-known feature articles and advice columns on cars, gadgets, fashion, grooming, food, drink and travel in the 1950s and 1960s, and the tastes and lifestyle enjoyed by James Bond. Both *Playboy* and Bond celebrated a sophisticated, playful, consumerist lifestyle and offered a fantasy ideal that responded to some key transformations in the post-war era.

Notes

1 Bill Osgerby, 'A Pedigree of the Consuming Male: Masculinity, Consumption and the American "Leisure Class"', in Bethan Benwell (ed.), *Masculinity and Men's Lifestyle Magazines* (Oxford: Blackwell Publishing/Sociological Review, 2003) observes that, 'Compared with America, British masculine ideals of personal consumption and stylish individuality reached fruition more slowly' (p. 80), and cites in support of this view Frank Mort, 'Paths to Mass Consumption: Britain and the USA since 1945', in Mica Nava, Andrew Blake, Iain MacRury and Barry Richards (eds), *Buy This Book: Studies in Advertising and Consumption* (London: Routledge, 1997), pp. 15–33.
2 'Playboy Interview: Sean Connery', *Playboy*, November 1965, p. 76.
3 James Chapman, *Licence to Thrill: A Cultural History of the James Bond Films*, Second Edition (London: I. B. Tauris, 2007), p. 94.

4 'Playboy After Hours', *Playboy*, December 1964, p. 28.
5 'Playboy Interview: Sean Connery', *Playboy*, November 1965, p. 78.
6 In particular, Chapman, in *Licence to Thrill* notes that 'the laser in *Goldfinger*, the Bell jet-pack and underwater camera in *Thunderball*, the autogiro and rocket-firing guns in *You Only Live Twice*, were all real technological innovations' (p. 94).
7 'The Playboy Bed', *Playboy*, April 1965, pp. 88–9, p. 184.
8 Quoted in Steven Watts, *Mr Playboy: Hugh Hefner and the American Dream* (Hoboken: Wiley, 2008), p. 159.
9 'Playboy Interview: Hugh M. Hefner', *Playboy*, January 1974, p. 74.
10 Steven Cohan, *Masked Men: Masculinity and the Movies in the Fifties* (Bloomington: Indiana University Press, 1997), p. 271.
11 Christopher Frayling, *Ken Adam: The Art of Production Design* (London: Faber and Faber, 2005), pp. 97–8.
12 See, for example, 'A Playboy Pad: Manhattan Tower', *Playboy*, August 1965, p. 155.
13 Judith Halberstam, *Female Masculinity* (Durham: Duke University Press, 1997), p. 3.
14 Halberstam, *Female Masculinity*, p. 4.
15 Jeremy Black, *The Politics of James Bond: From Fleming's Novels to the Big Screen* (London: Praeger, 2001), p. 119.
16 See Toby Miller, 'James Bond's Penis', in Christoph Lindner (ed.), *The James Bond Phenomenon: A Critical Reader*, Second Edition (Manchester: Manchester University Press, 2009), pp. 292–4 for a discussion of this sequence in *Goldfinger* in an essay about Bond, sex and sexuality.
17 'What Sort of Man Reads *Playboy*?', *Playboy*, April 1965, p. 63.
18 Ken Purdy, 'The Playboy Cars – 1965', *Playboy*, November 1964, p. 94.
19 'Playbill', *Playboy*, March 1963, p. 3.
20 Ken Purdy, 'The Playboy Cars – 1965', *Playboy*, November 1964, p. 180.
21 Ken Purdy, 'The Playboy Cars – 1965', *Playboy*, November 1964, p. 185.
22 Ken Purdy, 'The Playboy Cars – 1966', *Playboy*, November 1965, p. 128.
23 'Playbill', *Playboy*, May 1957, p. 3.
24 Patrick Chase, 'The Art of Travel', *Playboy*, May 1959, p. 36.
25 'Playboy Interview: Ian Fleming', *Playboy*, December 1964, p. 100.
26 Quoted in John Cork and Bruce Scivally, *James Bond: The Legacy* (Bath: Boxtree, 2002), p. 100.
27 See Frayling, *Ken Adam*, p. 160.
28 James King, *Under Foreign Eyes: Western Cinematic Adaptations of Postwar Japan* (Alresford: Zero Books, 2012), p. 233.
29 King, *Under Foreign Eyes*, p. 234.
30 Cynthia Baron, 'Doctor No: Bonding Britishness to Racial Sovereignty', in Lindner (ed.), *The James Bond Phenomenon*, p. 154.

31 Michael Denning, *Cover Stories: Narrative and Ideology in the British Spy Thriller* (London: Routledge and Kegan Paul, 1987), p. 102.
32 Denning, *Cover Stories*, p. 105.
33 'Playbill', *Playboy*, November 1961, p. 3.
34 'Tokyo', *Playboy*, November 1961, p. 107.
35 'Tokyo', *Playboy*, November 1961, p. 114.
36 Denning, *Cover Stories*, p. 104.
37 Patrick Chase, 'Playboy's International Datebook', *Playboy*, February 1961, p. 136.
38 A. C. Spectorsky, 'Jamaica', *Playboy*, January 1960, p. 56. An example of an earlier mention occurred in April 1958, when *Playboy* remarked, 'One of our all-time favorite spots in the breeze-blown Caribbean is Jamaica' (p. 80).
39 'Playboy in Jamaica', *Playboy*, September 1964, pp. 100–1.
40 Patrick Chase, 'Playboy's International Datebook', *Playboy*, November 1964, p. 55.
41 Patrick Chase, 'Playboy's International Datebook', *Playboy*, January 1965, p. 45.
42 Ian Fleming, *From Russia with Love* (London: Penguin Books, 2004), p. 187.
43 William Sansom, 'The Orient Express', *Playboy*, February 1969, p. 118.
44 Becky Conekin, 'Fashioning the Playboy: Messages of Style and Masculinity in the Pages of *Playboy* Magazine, 1953–1963', in Peter McNeil and Vicki Karaminas (eds), *The Men's Fashion Reader* (Oxford: Berg, 2009), p. 429.
45 Conekin, 'Fashioning the Playboy', pp. 437–8.
46 Quoted in Conekin, 'Fashioning the Playboy', p. 437.
47 Conekin, 'Fashioning the Playboy', pp. 437–9.
48 Robert L. Green, 'From Collar to Cuffs', *Playboy*, February 1963, pp. 106–11.
49 Robert L. Green, 'European Fashion Dateline', *Playboy*, February 1965, p. 100.
50 Robert L. Green, 'European Fashion Dateline', *Playboy*, February 1965, pp. 103 and 165.
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5

The Bond women

If the character of James Bond was the kind of man that many men supposedly wanted to be in the 1960s, by all accounts men longed for the beautiful women that he meets. The women in *Playboy* have inspired similar comments, and also became an erotic ideal of the era. Certainly, women have played a major role in the fantasy celebrated by *Playboy* and Bond, and success with women was a vital aspect of the playboy lifestyle, in many ways inseparable from the consumerism examined in the previous chapter. Writing about the rise of the magazine, Barbara Ehrenreich argues that, 'From the beginning, *Playboy* loved women – large-breasted, long-legged young women, anyway – and hated wives.'[1] In her book about post-war masculinity, Ehrenreich emphasises the importance of understanding *Playboy*'s love of beautiful young, single women, and dislike of wives (unless they were someone else's), within the context of the 'battle of the sexes' in the 1950s and 1960s, including the fight for female autonomy in the workplace and home, and male rebellion against the traditional breadwinner role. Importantly, for the first time in men's magazines like *Esquire* and *Playboy*, the adult male was being directly addressed 'as a consumer in his own right'.[2] For Ehrenreich, the now infamous Playmate in the *Playboy* centrefold was yet another commodity in the long line of consumer goods and services being advertised as accessories and status symbols for men. This discussion is not unlike the way in which some noted Bond scholars, such as Tony Bennett and Janet Woollacott, analyse the representation of women in 1960s Bond, especially the 'Bond girls', as they have become known. In particular, Bennett and Woollacott argue that the apparent sexual freedom of the women in the early 1960s Bond films is really a male fantasy of 'strategic and selective "liberation" of women – free

only in the areas (bed) and respects (sexuality) that "liberated man" required'.[3]

This chapter will draw together these and other familiar arguments in order to discuss the women in Bond and *Playboy*. From one point of view, as the chapter will consider, there is no doubt that the *Playboy* Playmate and the Bond girl represented a male fantasy of female independence, being the objects of an unmistakably male gaze. From another point of view, though, in the context of discourses on the sexual revolution, they might also be considered to some extent as incarnations of the newly liberated single woman, free from some of the negative social and sexual constraints imposed by traditional roles and norms. The full extent of this debate is somewhat outside the scope of this book and is not without its own difficulties.[4] Nevertheless, no matter which perspective is taken, it is clear that, like James Bond and *Playboy*, the Playmate and the Bond girl became popular icons in the 1960s and were cultural phenomena in their own right. Given the significant role that women play in the lifestyle fantasy and formulas of *Playboy* and Bond, it makes sense that they might also perform an important function in the *Playboy*–Bond relationship, in the 1960s and afterwards. The chapter will note that the Playbmate and the Bond girl share some common characteristics, and it examines *Playboy*'s coverage of the women of Bond, closely analysing the November 1965 'James Bond's Girls' pictorial. The chapter will end by returning to reflect on the function of these representations of women in *Playboy* and Bond in the 1960s in relation to the requirements of male sexuality, and the playboy ideal.

The Playmate bond

Playboy magazine is perhaps best known for the Playmate. In the early years of *Playboy*, to develop the Playmate centrefold Hefner made some important changes to the standard presentation of the female pin-ups in other men's magazines. Old calendar shots meant that Marilyn Monroe was the first centrefold in 1953, and after her came a series of other professional models, but as *Playboy* evolved over the next few years Hefner set a different tone for the monthly Playmate model using the concept of the friendly, wholesome, and available girl-next-door. As such the erotic appeal of the Playmate was based as much on this

sense of ordinariness and innocence as it was on her physical attractiveness. In an introduction to the 'Playmate of the Month' centrefold in the July 1955 issue, *Playboy* challenged:

> We suppose it's natural to think of the pulchritudinous Playmates as existing in a world apart. Actually potential Playmates are all around you: the new secretary at your office, the doe-eyed beauty who sat opposite you at lunch yesterday, the girl who sells you shirts and ties at your favorite store.

Miss July was presented to the reader as evidence that such women really could be found, in the world *Playboy* inhabited at any rate. 'Miss July supervises subscriptions,' the caption stated, and the copy explained that she was discovered in *Playboy*'s own circulation department: 'Her name is Janet Pilgrim and she's as efficient as she is good looking.' For the centrefold Janet Pilgrim was shot topless, her breasts half concealed by her bare arms and some fabric. The story supposedly behind her appearance in the magazine has since become the stuff of *Playboy* legend. When approached by Hefner it is said that she agreed to pose in return for the new addressograph machine that she needed for the office. Setting aside the uncomfortable connotations of exploitation that now might accompany this description of how she became a centrefold, Pilgrim was introduced to the reader as the perfect and willing *Playboy* model. She was labelled 'Playboy's Office Playmate', and the text further stated, 'Janet has never modelled professionally before, but we think that she holds her own with the best of the Playmates of the past.'[5]

In the following months, letters printed in 'Dear Playboy' demonstrated that the idea of the girl-next-door centrefold had captivated many *Playboy* readers, and Janet Pilgrim appeared to be popular. 'It hardly seems conceivable that such a lovely blonde creature as Miss Janet Pilgrim (it is Miss, isn't it?) could have been in your own subscription department all this time,' marvelled a reader in a letter to 'Dear Playboy' printed in October 1955.[6] Inspired by the photograph, an enthusiastic reader jokingly wrote in, applying for a job at the magazine. In part letters like these highlight that the girl-next-door ideal was no less a kind of *Playboy* fantasy. This was well illustrated by a reader who claimed, 'I've been working for 20th Century Fox Studio for the past four years and I've never seen anyone as beautiful as your Miss Pilgrim.'[7] 'It seems

much too good to be true!' said another reader.[8] Following this response, Janet Pilgrim posed as the 'Playmate of the Month' in the second anniversary issue of *Playboy* in December 1955, and again in October 1956. The 'Office Playmate' label was used on both occasions, and she was portrayed as a loyal and dedicated member of the *Playboy* staff. In the editorial copy of a pictorial to accompany her Miss December centrefold in 1955, readers were reminded that there was more to this Playmate than just a pretty face, she was hardworking as well: 'Miss Pilgrim runs her department efficiently, which may surprise some who expect beauties to try getting on by beauty alone.' *Playboy* recognised that the office girl image had the potential for sexual allure or, as the editors put it, 'Janet Pilgrim supervises subscription fulfillment for *Playboy* and she is a girl who is very obviously capable of raising the circulation of more than a magazine.'[9]

Two things are particularly noteworthy about what these appearances by Janet Pilgrim did for the early Playmate concept, which further provide useful points of comparison with the women of Bond. First, it is significant that *Playboy* played on the fact that Janet Pilgrim worked in the magazine's subscription department, and while the main centrefold photograph was not staged in the office setting, it was accompanied by a biographical description and other photographs in keeping with her 'Office Playmate' image. Having posed at a typewriter and in discussion with Hefner for the earlier issue, in the photographs to accompany her December holiday-themed centrefold, Janet Pilgrim was pictured leaving the office to spend a quiet evening relaxing in her apartment. In addition to her personal habits and tastes, the reader was told that a number of modelling and similar job offers had followed her appearance in the magazine. *Playboy* reported, however, that 'Janet turned them all down, politely, as we knew she would. She loves her work and being subscription manager of *Playboy* is more important to her than being a celebrity; a very level-headed girl, this.'[10] In 1958 Judy Lee Tomerlin was also a member of the *Playboy* staff turned model. The 'Playbill' introduced her as '*Playboy*'s office Playmate for the month of June'.[11] Her centrefold photograph was accompanied by a photo-story documenting for readers the process of 'Photographing your own Playmate'. The idea was that 'one of our office girls helps us show you how to take a prize pin-up photo'.[12] The article explained that Miss June was a receptionist on the fourth floor of the Playboy Building, and like Janet

Pilgrim she needed some 'friendly persuasion' in order to agree to pose.[13] This time Playboy's own executive offices were the setting for the photo shoot.

Of course, the legend of the office Playmate was something that Fleming himself contributed to, having visited Chicago and the Playboy Building in 1959. As already mentioned, when Fleming wrote up his account of Chicago for *Thrilling Cities*, he admired the beauty of female members of the *Playboy* staff, including a secretary who he said was the prettiest he had ever seen.[14] In the Bond books, Fleming gave James Bond his own secretary, Loelia Ponsonby, from the double-0 secretarial pool, described in *Moonraker* (1955) as 'tall and dark with a reserved, unbroken beauty' (though he adds that, 'unless she married soon, Bond thought for the hundredth time, or had a lover, her cool air of authority might easily become spinsterish').[15] Loelia Ponsonby is married off in *On Her Majesty's Secret Service* (1963), and replaced by Mary Goodnight, 'blue-black hair, blue eyes, and 37–22–35'.[16] The now-famous Miss Moneypenny, long-time secretary to head of the Secret Service M, is a much less interesting character in the Bond novels than in the early films, where she is played by Lois Maxwell. According to Maxwell, she was originally offered either the part of Sylvia Trench or Miss Moneypenny in the upcoming film version of *Dr No* (1962), but given the way that Trench was depicted she opted for the role of Miss Moneypenny.[17] Sylvia Trench and Miss Moneypenny have the distinction of being the first and second women that Sean Connery's Bond encounters on screen. They also have in common that they show that Bond is irresistible to the opposite sex. In the opening sequence of *Dr No*, Bond meets Sylvia Trench at a London casino, where she introduces herself over a game of baccarat, and Bond invites her to dinner the following day. His next scene is at the office with Miss Moneypenny, who flirts with him a little, though M instructs her to 'Forget the usual repartee. 007's in a hurry.' Nonetheless, when Bond returns to his apartment he finds that Sylvia Trench is already there, waiting for him, wearing only one of his shirts. While these introductory scenes establish the relationship between Bond and women, there is something of a difference between them, not least because the flirtation between Miss Moneypenny and Bond remains unfulfilled.

Many fans credit Maxwell as being the definitive Miss Moneypenny, and *Dr No* set the tone of the character and the dynamic of her

relationship with James Bond. In interviews, Maxwell described her approach to the part. Though she claimed to have declined the role of Bond's first love interest Sylvia Trench because of the risqué scene in his apartment, in favour of playing Miss Moneypenny, she also rejected the stereotype of the spinsterish secretary with hair in a bun and glasses.[18] Instead, in *Dr No* Miss Moneypenny is modestly dressed in a sleeveless blue dress for the office. She does not wear spectacles, and her hair is at shoulder length. In this way, Maxwell's Miss Moneypenny combines a girl-next-door quality with the image of organisation and efficiency in her professional role as secretary to M. Already, in the two scenes in *Dr No*, there is a shorthand to her appearances. When Bond walks in, having thrown his hat onto the stand in the office, Miss Moneypenny is on the telephone, sitting behind her typewriter, and she is half serious, half teasing because she has found it difficult to reach him for M. She flirts with Bond when he sits on the armrest to her chair, holding her own during their verbal sparring, and she gets to have the last word. 'Moneypenny, what gives?', asks Bond, having just received a playful slap from her, away from the papers on her desk. 'Me, given an ounce of encouragement,' she responds, and she jokingly complains that he has never taken her out to dinner. 'I would, you know, but M would have me court-martialled for illegal use of government property,' Bond teases. She quips back at him, 'Flattery will get you nowhere, but don't stop trying.' These early exchanges, and the body language between them, appear affectionate and even erotically charged, and Miss Moneypenny herself displays a playful femininity (see Figure 5.1).

There is an unexpected similarity between the role and representation of Maxwell's Miss Moneypenny in the early Bond films, and the portrayal of *Playboy*'s Playmates, the early office Playmates in particular. Like the pictorials and accompanying articles on Janet Pilgrim or Miss June in the 1958 issue of *Playboy*, Miss Moneypenny's scenes with Connery's Bond suggest the erotic potential of the workplace. In fact, in the early films, despite the air of wholesomeness to her character, Miss Moneypenny makes it abundantly clear that she is available to Bond. In *From Russia with Love* (1963), she jokes that she should get Bond to take her to Istanbul someday, given that 'I've tried everything else.' In *Goldfinger* (1964), Miss Moneypenny furthers her attempts to win Bond over by inviting him to drop in at her place, promising to bake him a cake.

Figure 5.1 Playful office flirting between Bond and Miss Moneypenny in *Dr No*

She continues flirting in *Thunderball* (1965), and in *You Only Live Twice* (1967) she tries to get Bond to repeat the Japanese SIS password 'I love you' back to her, though he politely declines. At the same time, however, just as Janet Pilgrim and the other Playmates who purportedly worked at *Playboy*'s offices were presented as loyal and dedicated members of the *Playboy* staff, in her role as secretary to M, Miss Moneypenny is the embodiment of professionalism, and she is essential to the effective running of the British Secret Service. After all, it is not until the early hours of the morning that Bond eventually reports to the office at the beginning of *Dr No*, and Miss Moneypenny is still dutifully sitting at her desk. In their second scene together, Bond's labelling of Miss Moneypenny as 'government property' is tongue-in-cheek, but nevertheless implies her value to the organisation. It is also notable that the relationship between Miss Moneypenny and James Bond became a firmly established component of the Bond formula, and though in the 1970s and 1980s their playful office scenes lost much of the earlier eroticism, in the role of Miss Moneypenny Maxwell appeared in an impressive fourteen Bond films. Admittedly, despite these appearances, other than Miss Moneypenny's office flirtations with Bond, for a long time very little else was officially known about the character. Yet, as Tara Brabazon points out, 'The *Miss* in Miss Moneypenny is significant.'

For Brabazon, on screen the character of Miss Moneypenny is an example of filmic feminism in that she is able to shed light on the impact and ambiguities of gender politics in relation to popular culture. Discussing the cheeky and equitable nature of the exchanges between Connery's Bond and Maxwell's Miss Moneypenny, Brabazon argues that 'Operating outside of the roles of wife and mother, the character challenges gender roles.' According to Brabazon, 'Moneypenny remained a semiotic suffragette: probing and questioning the limits of women's sexual and societal roles.'[19]

Beyond the significance of these office associations, the second point to be taken into account in this section is that, as the letters to the editor and the descriptions cited previously attest, with Pilgrim originated the popular *Playboy* fantasy of the down-to-earth, fun-loving Playmate who was not (yet) a professional model, and who might perhaps be found in daily life. The idea was that, as *Playboy* stated in the photo-story on 'Photographing your own Playmate' in June 1958, 'There's an extra added attraction to the fact that your subject is a secretary or a clerk in the book store where you picked up that copy of Burton's British Mammals yesterweek.' The text explained that as well as *Playboy*'s offices, 'We, for instance, find our Playmates in lingerie shops, airplanes, country clubs.'[20]

Two centrefold Playmates who typify this approach during the early years of *Playboy* were Miss July and Miss August of 1957. In the July issue, *Playboy* was flying on 'Cloud Nine', with a pictorial of flight attendant Jean Jani. This time, the story went that *Playboy* had met her during a recent flight on the way to a literary conference, when she made the request that seat belts must be fastened. According to *Playboy*, 'That seat belt got fastened pronto, and, later on, when Miss Jani returned to find out our preference in cocktails (double Martini with a twist, thank you), we engaged her in conversation and whipped out our embossed business cards.'[21] The accompanying photographs showed Jani in her airline uniform, looking suitably attentive, going about her duties onboard the plane, and readying for the flight.[22] In the next magazine issue, Playmate Dolores Donlon was named 'The Girl Next Door' and pictured at home. Using her as proof, in the text *Playboy* argued that '*every* girl (unless she's a hermit, and we don't know many of those) lives next door to someone; and, in this sense, every girl is a girl-next-door'.[23] This was a clever response to those who argued that

the *Playboy* Playmates were not at all like the neighbourhood women most men remembered.

The presentation of other Playmates sometimes exaggerated these everyday-life discovery scenarios a good deal further. In particular, in 1958 *Playboy* claimed to have happened on blonde Miss July whilst out enjoying a leisurely walk on a half-empty beach. The story to accompany the centrefold was modelled on a popular fantasy of discovery, where *Playboy* unexpectedly found Miss July alone, sleeping stretched out lazily on a beach blanket on the sand, and woke her up in order to offer her a lift home because the sun had gone down and the weather was beginning to change. Supposedly, the only thing that she told *Playboy* during this first meeting was her name, Linné Nanette Ahlstrand.[24] Some months on, in 1959 the beach-based scenario was repeated. On this occasion, Eleanor Bradley was named *Playboy*'s 'Vacation Valentine', and the caption claimed that 'a chance encounter made this small-town girl our February Playmate'.[25] In the photographs she was pictured topless, wearing only a bikini bottom, her body draped in a dyed red fishing net, standing in the sand with her back to the surf. *Playboy* explained that Miss February was on her first West Coast holiday when, out of the blue, she met the photographer who recruited her whilst strolling along the beach. The article concluded, 'We believe our readers will share our feeling – after gazing on her tawny beauty – that fate was kind indeed to bring us to this sweet siren by the sea.'[26]

These scenarios are more than a little reminiscent of James Bond's many encounters with women in the Bond novels and early films, which may speak to a similar fantasy of unexpected and fateful discovery. Most memorably, when investigating the private island of Crab Key off the coast of Jamaica in *Dr No*, Bond meets Honey Ryder (named Honeychile Rider in the novel), his own Venus-like goddess of the sea. In this scenario, however, it is Bond who awakens lazily on the idyllic, and in this case uninhabited, beach to see Honey Ryder coming out of the waves onto the sand. In the 1958 novel, Bond finds her first appearance particularly erotic, because she is naked other than a leather belt, with a hunting knife in a sheath at her hip. Needless to say such nudity was not a possibility in the 1962 film adaptation, which instead used Ursula Andress's bikini-clad entrance as Honey Ryder to create an iconic scene and image. In the film, Honey Ryder emerges out of the sea and walks up the beach, her hair wet and seashells in her hands,

humming 'Underneath the Mango Tree' to herself, unaware that she is being watched by Bond. In the scene, attached to her white bikini is a belt from which hangs the hunting knife that Fleming originally described. Like the Playmates in *Playboy*, gazed at by Bond in *Dr No*, Honey Ryder looks beautiful and seductive, but also appears innocently naive. It is possible that behind these associations might lie other, less idealised and more independent characteristics, perhaps indicated by the knife that she is wearing. Most obviously, when Bond approaches Honey Ryder she goes to draw the weapon, and warns him to 'stay where you are'. The story that she tells Bond about her past life further suggests that she is resourceful and strong, having supported herself financially, and also having taken revenge on a rapist by putting a black widow spider in her attacker's bed. Plus, she possesses some valuable local knowledge (about the terrain) of Crab Key. Regardless, there is no question that above all, cast as Honey Ryder, Andress's physical appearance and beauty make an unforgettable first impression (see Figure 5.2). Swiss-born Andress was relatively unknown at the time that she was cast in *Dr No*, in a role that made her into an international sex symbol and star.

This undiscovered quality extends to many of the female actors cast in the early Bond films. Similar to Hefner, who preferred to pick young women who were unknown to pose as *Playboy*'s monthly Playmate

Figure 5.2 The iconic image of Ursula Andress as Honey Ryder in *Dr No*

centrefold, in the 1960s the Bond film production team often selected little-known or unknown actors and models to portray the female characters.[27] Like Andress, other actors cast in the role of female lead, such as star of *From Russia with Love* Daniela Bianchi, and star of *Thunderball* Claudine Auger, were unknown. Each new female actor was typically accompanied by some form of a story of discovery, which also became part of the films' publicity. According to producer Albert Broccoli, Andress was chosen to play Honey Ryder after he was impressed by a picture of her when sifting through a pile of photos on his office desk. In his autobiography he says that in the picture he saw that she already came close to the classic image of Honey Ryder described by the script; she was emerging from the water, and wearing a wet T-shirt.[28] Later, in another case of life apparently imitating art, former Miss France Auger is said to have been cast as Domino Derval in *Thunderball* after co-producer Kevin McClory happened to spot her when she was swimming in the ocean on holiday in Nassau, and he recommended that she audition for the film.[29] In his essay for *Playboy* in 1965, Bond screenwriter Richard Maibaum confirmed, 'Mostly the trick has been to find unknowns.' He explained that in action films like the Bond films the possibility of character development is limited, meaning, 'A new personality, whom audiences do not associate with previous performances, is invaluable.' Of course, this was also true when Connery was cast as James Bond. When choosing the right woman to appear alongside Connery, Maibaum said that 'The unknown beauty … has the piquancy and promise of an affair with someone every man secretly desires – *la femme nouvelle*.'[30] Though the appeal of the women in the early Bond films is much more obviously exotic than the all-American ideal and personality that defined most of the earliest Playmates, they nevertheless have in common the fantasy that such beautiful women may somehow be encountered in everyday life, or at least through Bond or *Playboy*.

There remains a final observation to make about the girl-next-door Playmate ideal in relation to Bond. As mentioned earlier, with Janet Pilgrim began the regular *Playboy* practice of accompanying the centrefold photograph with a mini biographical sketch of the Playmate, giving some background such as personal hobbies, likes and dislikes, and aspirations, to make her appear real (though no less a sexual object to be enjoyed). It is probable that, rather like the rest of the editorial content, including the discovery scenarios, these biographies were based

as much (if not more) on fiction as on fact, but crucially they gave the Playmate a personality in keeping with the rest of *Playboy*. As a result the hobbies, likes and dislikes of the Playmate more often than not reflected those of the magazine, including an interest in Bond. In June 1962, springtime 'Playmate of the Month' and 'budding actress' Marissa Mathes admitted her fondness for exotic food, dating, and reading Bond books, among other things.[31] In the same issue that *Playboy* began serialising the final Bond novel *The Man with the Golden Gun*, Miss April 1965, Burbank secretary-receptionist and Playmate centrefold 'Sweet Sue' Williams, was said to have confided, 'On dateless nights, her tastes run to Ian Fleming thrillers,' and she posed for the centrefold with a (albeit unidentified) book.[32] When Melinda Windsor posed for the February centrefold in 1966, she was introduced as a student at UCLA who was going to use the money that she earned from her *Playboy* appearance to finish her bachelor's degree, and work toward becoming a teacher. As a psychology major she read Ivan Pavlov and Carl Jung, but also confessed to *Playboy*, 'I like to lose myself in a wild James Bond thriller.'[33] These literary tastes aside, the story of Melinda Windsor's appearance in *Playboy* was later questioned, when the university stated that no record of enrolment could be found under that name. When a reader wrote in to *Playboy* asking whether there might perhaps have been a mix-up, the magazine responded that she had temporarily suspended her studies, and anyway she had used a pseudonym: 'many models and performers in show business use professional names, and our Playmates are no exception'.[34]

That Janet Pilgrim was also a pseudonym made up by Hefner to describe long-term member of the *Playboy* staff (and in reality his then-girlfriend) Charlaine Karalus is particularly intriguing, especially given the unusual and suggestive female names devised by Fleming in the Bond novels, and carried over into the films. In Hefner's view, 'Janet Pilgrim was a name consistent with the nice-girl concept that I was trying to promote with our Playmates.' He has further explained that he chose the name Pilgrim 'precisely because of its puritan connotations, which I thought would help deliver our editorial message – that nice girls were sexual beings too'.[35] In the Bond novels and films the sexual connotations of names such as Honey(chile) Rider/Ryder, Pussy Galore and Kissy Suzuki likewise appear amusing and even parodic, and relate to the type of role that the women play.

In particular, Pussy Galore is a memorable character because of her name. Like the image of Andress walking out of the sea as Honey Ryder in *Dr No*, the scene in *Goldfinger* when Honor Blackman delivers her entrance line 'My name is Pussy Galore' is one of the most famous introductions in the Bond films. Bond's retort, 'I must be dreaming,' indicates his amused surprise. In an insightful analysis of Pussy Galore, Elisabeth Ladenson examines the representation of this fictional character in the context of treatments of gender and sexuality in the Bond series. For Ladenson the name Pussy Galore is not simply a double entendre. She argues that 'the name changes meaning over the course of the story in that it represents successively a challenge, an interdiction, a promise withheld and then finally delivered'.[36] Though Pussy Galore is clearly a lesbian in Fleming's novel, in the film the references made to her sexuality are downplayed, in contrast to the character's suggestive name. Ladenson further considers reports that the producers were nervous about using the name and were ready to change it to Kitty Galore to avoid problems with the censors. She maintains that had this plan gone ahead the impact of such a name change would certainly be great: 'the James Bond phenomenon would have lost one of its enduring and most emblematic features'.[37]

Just looking

Besides the Playmate centrefold, the women of Bond might be identified with *Playboy* in other ways. Key among them are the nude pictorial spreads that have presented some of the female actors from the Bond films to *Playboy* readers, usually accompanied by a form of celebratory commentary. In anticipation of the release of a new Bond film, *Playboy* regularly ran pictorials of this type from the mid-1960s onwards, another aspect of the *Playboy*–Bond relationship with obvious benefits for both sides. Like *Playboy*'s serialisations of the Bond novels, the pictorials helped to promote Bond to the extent that some say that the women were required to pose for the magazine.[38] For *Playboy* such celebrity appearances were another sales point, a signifier of glamour and sophistication with substantial visual appeal. With this in mind, the form and approach taken by the first 'James Bond's Girls' pictorial spread in *Playboy* November 1965 is representative in many respects.

Notably, this was the same issue that included the lengthy interview with Bond actor Connery, and also the first of several striking Bond-inspired covers in that *Playboy* cover model Beth Hyatt was styled as a secret agent. A tattoo on her arm branded her with the *Playboy* rabbit logo, and promoted the pictorial of 'James Bond's Girls' as the main attraction. That the editorial billed the spread inside the magazine as 'an eye-popping pictorial rundown of the ladies who make the cinematic 007's screen life a thing of beauties', further introduced the women as sexual objects.[39]

The November 1965 pictorial ran to ten pages and comprised images of thirteen of the women who appear in the early Bond films, from *Dr No* up to and including *Thunderball*. The women were pictured in varying states of undress, though all were shown in poses and settings that recalled something of the character they portrayed on screen. There were also stills including some candid behind-the-scenes or on-set photographs from the Bond films. Unsurprisingly, given the impact that she made on screen, the entire first page of the pictorial was dedicated to Ursula Andress, who had recently posed for *Playboy* in the June 1965 issue, in a special twelve-page nude pictorial photographed in a tropical location by her then-husband John Derek.[40] The 'James Bond's Girls' pictorial included a photograph from the earlier shoot and kept to the themes of nature and beauty in the iconic scenes and stills in promotion of *Dr No*. The top half of the second page in the layout featured two publicity shots of Daniela Bianchi, wearing the blue nightgown and stockings that Russian spy Tatiana Romanova is seen in during *From Russia with Love*. On the next page Nadja Regin, who previously appeared as Kerim Bey's mistress in *From Russia with Love*, was pictured in a still from the pre-title sequence of *Goldfinger*, and also posed for the pictorial. In *Goldfinger*, Regin played nightclub dancer and sultry femme fatale Bonita, whom Bond seduces but also uses to shield himself from a would-be assassin. In *Playboy*, Regin was posed sat on the edge of a bathtub nude, but holding a towel against herself, with a heat lamp nearby, a reference to the scene that ends in the assassin's death by electrocution. Also among the women of *Goldfinger* in the spread were ill-fated sisters Tilly and Jill Masterson, Bond's blonde masseuse Dink, and one of Pussy Galore's all-female team of pilots, respectively played by Tania Mallet, Shirley Eaton, Margaret Nolan, and Maggie Wright. Honor Blackman was pictured sitting up

on a bed of hay, a tribute to another memorable scene between Pussy Galore and Bond, when they tussle in Goldfinger's barn. The last four pictorial pages were given over to the new Bond film *Thunderball*, and some of the latest actors cast as Bond's female companions. These included Luciana Paluzzi as SPECTRE assassin Fiona Volpe, Martine Beswick as fellow MI6 agent Paula Caplan, Molly Peters as a nurse named Patricia Fearing, and Claudine Auger, who played the lead female role of Domino Derval.

In this pictorial these women were grouped together under the collective label 'James Bond's Girls'. This sort of grouping became typical of the presentation of women in the Bond films – not just by *Playboy*, but in the media in general – and troublingly 'Bond girl' is a catch-all label routinely applied regardless of the personality or type of female character. Consequently, in the November 1965 issue of *Playboy*, photographs of the leading ladies such as Auger and Bianchi, and actors like Andress and Beswick who portray female allies, appeared next to others such as Nolan and Peters, whose role in the Bond films is much smaller. They also appeared next to actors like Regin and Paluzzi, cast in the films as dangerous, but nonetheless physically beautiful female villains. Somewhat unusually, given that British Secret Service secretary Miss Moneypenny is not normally considered to be a Bond girl, Lois Maxwell was the as-yet-unmentioned thirteenth woman to appear in the pictorial spread. Of course, Miss Moneypenny is certainly not conventionally unattractive, but unlike the other women in the *Playboy* pictorial she is a recurring character, though she never has anything more than a professional relationship with Bond in the early films. The onscreen chemistry between Connery's Bond and Maxwell's Miss Moneypenny nevertheless remained strong. For the 'James Bond's Girls' pictorial, Maxwell was posed leaning back into a typist's chair, her arms folded, her left leg stretched out in front of her, and her right foot raised to her left knee to show off the sheer black stockings. Even though Maxwell showed very little flesh in this photograph, the inclusion of the actor known for playing 'the long-suffering, lithe-limbed secretary', as Miss Moneypenny was referred to in the caption, called attention to her sexuality.[41]

The 'James Bond's Girls' pictorial also illustrates well that some female actors might play minor characters in the Bond films, but an important role in the publicity. For instance, in the double-page spread

on *Goldfinger* were the three large posed shots of Eaton, Wright and Blackman, accompanied by smaller promotional film stills. In contrast to Blackman, whose strong character Pussy Galore is memorable and instrumental to the development of the plot, and who had also already starred in a number of British films and the popular TV show *The Avengers* (playing Cathy Gale 1962–1964), Wright was unknown and is uncredited as the Air Squadron Leader of the Flying Circus pilots, and Eaton has a relatively small part in the film itself. Nevertheless, each of these women was given more or less the same amount of space on the page in the *Playboy* pictorial; though in many ways the portrait of Wright may well be the most eye-catching, because she was positioned at the middle of the layout, and hers was the only topless photograph out of the three women. In *Goldfinger*, Pussy Galore's Flying Circus is made up of five identical-looking blonde female pilots, including Wright, seen together *en masse* dressed in tight black jumpsuits. As the *Playboy* caption noted, Wright has 'only a fly-on role' in the company of her fellow pilots in the film, yet for her pictorial photograph she posed alone as the principal spectacle.[42] As the famous 'golden girl', Eaton was perhaps the most photographed and became key to publicising *Goldfinger*. The scene *Playboy* pictured, in which James Bond finds Jill Masterson dead, is one of the best known in the film because of the erotic spectacle of her seemingly nude, gold-painted body (see Figure 5.3). Despite being on screen for under five minutes in the role of Jill Masterson, painted in gold Eaton became another recognisable Bond film icon. However macabre it may seem, the popularity of the 'golden girl' image was so great that it was used extensively in the promotional campaign for *Goldfinger*, and prior to her appearance in *Playboy*, in 1964 Eaton featured on the cover of *Life* magazine.

It almost goes without saying that, like the monthly Playmate centrefold, the women in pictorials such as 'James Bond's Girls' were being displayed by *Playboy* to be looked at, and to provide visual pleasure in ways that would not generally be permitted on screen, because the Bond film production team wanted mainstream success. Though many of the Bond opening title sequences famously feature nude female silhouettes, and some of the best-known scenes include erotic fantasy and images of (and innuendo about) sexuality, there is no overt nudity in the early films. Rather, the women most often wear revealing bikinis, negligees, skin-tight outfits, or something similar. Even Eaton's body

Figure 5.3 The spectacle of Jill Masterson's gold-painted body in *Goldfinger*

is not completely nude in *Goldfinger*, and she is covered from head-to-toe in gold paint.

As Patricia Fearing in *Thunderball*, Molly Peters perhaps comes closest to appearing nude, in scenes that *Playboy* featured stills from, and later on named among the best in the Bond films.[43] At the time, the scene in *Thunderball* when James Bond seduces Patricia Fearing in a steam room at Shrublands health clinic appeared risqué, and in some ways may have undertones of exploitation similar to the story of Janet Pilgrim's recruitment as a *Playboy* model – to begin with at least. In the sequence, unknown to Patricia Fearing, SPECTRE agent Count Lippe attempts to kill Bond by turning up the power of the motorised traction machine to which Fearing has strapped Bond. He is saved when Patricia Fearing returns to check on him. However, because she thinks that she was at fault, she is worried that if Bond complains about what has happened she will lose her job. Up to this point, she has rejected Bond's sexual advances, but taking advantage of the situation, he responds, 'Well, I suppose my silence could have a price.' Though she protests at first, Bond moves forwards towards her, and she seems to have little choice but to give in to him. After they enter the steam room together, Patricia Fearing is seen taking her uniform off in silhouette, and for a second her body is pressed against the steamed-up glass before the scene ends.

In the subsequent bedroom scene at the clinic, Bond is massaging her. In the scene, she is lying on her stomach on the bed wearing nothing but a towel, though the only part of her body exposed is her back (see Figure 5.4). During the making of *Thunderball*, Eon Productions sent the shooting script to the British Board of Film Censors (now Classification, BBFC) for advice on how the film might be classified in Britain. Though the previous three Bond films had been certified at 'A' (meaning they could be seen by children under the age of sixteen if accompanied by an adult), the BBFC identified over thirty aspects of the *Thunderball* script that might result in a higher ('X') certificate, warning that they raised concerns. Among them were the planned scenes between James Bond and Patricia Fearing, because the sexual connotations made them potentially problematic.[44] Eventually, the finished film required only one cut, from the bedroom scene. For the UK cinema release in 1965, a shot of James Bond stroking Patricia Fearing's back with a mink glove was removed from *Thunderball*, and in the end the film was also rated at the proposed 'A' category.[45]

On screen it is implied that Connery's Bond has plenty of sexual encounters with women, but for obvious reasons the filmmakers declined to show the sex scenes, and more often than not use traditional visual cues like fade to black, wipe and camera pans and tilts. Bennett and

Figure 5.4 In a suggestive scene, Bond uses a mink glove to massage Patricia Fearing in *Thunderball*

Woollacott observe that the Bond films held back from showing the love scene at the end, despite the fact that James Bond invariably gets the girl.[46] This is well shown by the toned-down ending of the film adaptation of *Dr No*. At the conclusion of the novel Bond kills Dr No, rescues Honeychile Rider, and she sails them from Crab Key back to Jamaica, taking him to her family home, where the next evening they forgo the dinner that she has prepared for them, in favour of the sexual 'slave-time' she says she is owed by Bond.[47] In the final pages of the book, Fleming describes in some detail the sensual immediacy of the relationship between them:

> Bond's eyes were fierce blue slits. He got up and went down on one knee beside her. He picked up her hand and looked into it. At the base of the thumb the Mount of Venus swelled luxuriously. Bond bent his head down into the warm soft hand and bit softly into the swelling. He felt her other hand in his hair. He bit harder. The hand he was holding curled round his mouth. She was panting.

In response, Fleming writes, 'Bond put out a hand to her left breast and held it hard. He lifted her captive, wounded hand and put it round his neck. Their mouths met and clung, exploring.'[48] After that, Honeychile Rider undresses herself, removes James Bond's shirt and leads him to her bed. As in the novel, in the film version of *Dr No* Bond kills the villain and saves Honey Ryder, and they escape the island in a small boat. However, the film ends with them floating in the middle of the ocean in the boat, which has run out of fuel. They are approached by a patrol vessel with Felix Leiter on board, and he throws Bond a rope to be towed. In the final frames, though, as James Bond and Honey Ryder begin to kiss (see Figure 5.5), he purposely lets the rope slide through his fingers and out of his hand, setting them adrift again. As the couple embrace, the camera tilts and tracks away, putting them out of view, and the end credits roll. In another scene earlier on in *Dr No*, when James Bond seduces villain Miss Taro he lowers her to the bed, and the camera pans up to the ceiling fan. Scenes such as these knowingly leave much to the imagination, tongue-in-cheek or not, limiting what is seen. As Bennett and Woollacott point out, the result is that 'The films thus produce a scopophilic drive which is always stopped tantalising short of its object.'[49]

Figure 5.5 Bond and Honey Ryder embrace in a boat adrift at sea at the end of *Dr No*

Within the broader set of intertextual relations that make up the Bond phenomenon, Bennett and Woollacott go on to describe the function of pictorials, like *Playboy*'s 'James Bond's Girls', in relation to the Bond films. They observe that:

> Photo-essays featuring 'the Bond girls' 'as never seen before' realise the scopophilic expectations engendered by the films in placing the male reader in the position of dominant specularity, inscribing him in the place of Bond in subordinating 'the girl' to his controlling gaze. They complete the work of the narrative in carrying it to a point of visual fulfilment that is impossible within the constraints of a family entertainment film.[50]

According to this argument, the process of identification and pleasure in looking at such men's magazine pictorials means that they maintain and extend the representation of women in the Bond films as erotic objects, and a source of visual pleasure for the male gaze. Certainly, 'James Bond's Girls' placed the *Playboy* reader in a position of vision and power that the films largely withheld. In addition to stills from those two risqué scenes between Patricia Fearing and James Bond in *Thunderball*, the pictorial featured a topless portrait of Molly Peters,

dressed in the light-blue ensemble that she first wears at Shrublands, with the controversial mink glove on her left hand. Equally, courtesy of *Playboy*, the reader was given the opportunity to gaze upon Ursula Andress nude, and Honor Blackman posed provocatively in her bra, or to appreciate Lois Maxwell's long, lithe legs, which for the most part remain out of sight in the films, tucked away under a desk. In some cases, *Playboy* readers might even be seeing more of the women than James Bond himself. It is generally agreed that there is no indication in *Thunderball* of agent Paula Caplan being a love interest for Bond. However, Martine Beswick appeared topless in the *Playboy* pictorial in three beachside photos showing her as a main sexual object – not something that James Bond personally registers in the film.

The concepts of scopophilia, spectacle, identification and the gaze, drawn on in the above quotation from Bennett and Woollacott, necessarily connect with feminist film theory such as Laura Mulvey's groundbreaking 1975 essay 'Visual Pleasure and Narrative Cinema', developed from Freudian psychoanalysis. In her analysis, Mulvey sets out to highlight the dominant patriarchal structures of cinema and society. She defines scopophilia as 'pleasure in looking', which she says is gendered in relation to spectatorship and the male gaze. 'In a world ordered by sexual imbalance,' writes Mulvey, 'pleasure in looking has been split between active/male and passive/female. The determining male gaze projects its phantasy on to the female figure which is styled accordingly.' She further argues that, '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*.'[51] According to Mulvey, on screen the female character is conventionally a passive spectacle whose main function is to be the object of the male gaze, and to provide a motivation for the hero with whom the spectator is invited to identify. Though originally Mulvey focused her analysis on classical Hollywood cinema, and there are obviously limitations to such an approach, over the years there has been much talk about the continued relevance of her argument about gendered representation and the politics of looking for discussions of other images and different films, including Bond.

In *Bond and Beyond*, Bennett and Woollacott remark that the Bond films seem to:

> conform closely to 'the look' incorporated into the forms of Hollywood feature films, in which the viewer can be expected to identify with the hero who is *active* in the narrative, who makes things happen and solves problems, and to share with the hero the desire and accompanying 'looks' at women whose image is *passive*, there to be desired both for the hero and the audience.[52]

Clearly, as Bennett and Woollacott also comment, 'images of women in the Bond films have been constructed primarily in terms of male desire and pleasure'.[53] In particular, they observe that the scenes in *Dr No* when Andress makes her appearance as Honey Ryder can be seen as an illustration of the male gaze, and the representation of women in Bond. As I noted, at the beginning of the sequence James Bond gazes at Honey Ryder walking out of the ocean, objectifying her before she realises that she is being watched. 'What are you doing here? Looking for shells?' Honey Ryder questions James Bond when she sees him. Bond comes back directly with the dry one-liner, 'No, I'm just looking.'

In *From Russia with Love*, James Bond's first glance at Tatiana Romanova is afforded by the snapshot taken by Kerim Bey, which the film's screenplay describes as showing her 'standing at a railing aboard a ship with one hand raised provocatively, holding her hair back'.[54] The voyeuristic gaze is also especially prominent during a sequence when Bond and Kerim Bey go under the Russian Consulate in Istanbul and use a periscope to spy on a meeting. As Bond looks through the periscope, he spots a pair of legs belonging to Tatiana Romanova, entering the room. 'How does she look to you?' asks Kerim Bey. The periscope pivots to follow her legs from Bond's point of view, and he responds, 'Well, from this angle, things are shaping up nicely. I'd like to see her in the flesh.' Some scenes later, Bond comes out of his hotel bathroom, and is surprised to find her under the sheets in bed, wearing only a black velvet choker – which Bianchi also posed in for the publicity stills used by *Playboy*. 'You're one of the most beautiful girls I've ever seen,' James Bond tells Tatiana Romanova in the scene, gazing at her appreciatively. The camera then gives a close-up of her face, as she replies 'Thank you, but I think my mouth is too big.' There is a cut to Bond looking at her mouth. 'No, it's the right size …' he says. The camera immediately cuts back to an extreme close-up of her lips parting

alluringly. Bond finishes his sentence, '… for me, that is,' and he leans forward and they kiss. 'Yes' he confirms, and he kisses her again. The implication of such sequences is that Bond is once again 'licensed to look', as Michael Denning puts it, as is the film spectator – at least to a certain extent. In the 1960s, this 'licence to look' was being elaborated by magazine pictorials like 'James Bond's Girls', and as already identified, Denning argues that Bond and *Playboy* have in common that they must be viewed as part of the era of mass pornography that characterised the emergence of modern consumer society.[55]

Male bonding

Given the emphasis on consumerism, sexual objectification and the appeal to male fantasy, it is not surprising that at times the women in Bond have been directly compared to those of *Playboy* by some commentators and critics. In his study of the Bond franchise, James Chapman observes that in the films of the 1960s, 'The Bond starlets represented a *Playboy* male-fantasy image of female sexuality: well-scrubbed, big-breasted, long-haired and sexually available.'[56] In Sue Harper's analysis of women in British cinema, she describes the Bond girls as 'Playboy Bunnies without the ears'.[57] Similarly, Hefner has made his claim to the connection between the women in the Bond films and the Playboy fantasy world. 'I know that Fleming was influenced by Playboy. What are Bond girls but bunnies really?' he reportedly said in 2011.[58] More generally, Denning's argument that Bond and *Playboy* share some of the same cultural and narrative codes situates them in the wider context of gender politics in the 1950s and 1960s, and ongoing debates about such representations of women and female sexuality in relation to men.[59] To some extent, the Bond novels and *Playboy* presented a challenge to the sexual double standard in which sex before marriage was acceptable for men but not for women by promoting sexual freedom, and the enjoyment of sex outside of committed relationships. Bond was also something of a transitional figure who departed from past representations of the British gentleman (spy) hero to embody aspects of the changing concept of masculinity shaped in part by consumerism, and the commodification of sexuality. In particular, the 1960s Bond films transformed the character into an icon of consumer culture, social mobility and

sexual success who embodied the *Playboy* response to the role of the male breadwinner, and instead celebrated various forms of consumption. In addition to the expensive sports cars, smart clothes, exotic travel and fine food and drink, the playboy was imagined as a consumer of beautiful women, though it was important that the women could also enjoy carefree sex. On either side of the Atlantic, Bond and *Playboy* emerged as cultural phenomena at a time when traditional social values and standards of behaviour were undergoing profound changes, characterised by more permissive attitudes to sexuality, which brought about the so-called sexual revolution. These changes produced tensions and anxieties that found their way into Bond and *Playboy*, and also impact on how they might be understood.

Looking back at James Bond's signifying currency in the 1960s, Bennett and Woollacott consider that 'the figure of Bond and, closely related, the figure of "the Bond girl", a new construction, constituted key sites for the elaboration of a (relatively) new set of gender identities'. They explain, 'Between them, Bond and "the Bond girl" embodied a modernisation of sexuality, representatives of norms of masculinity and femininity that were "swinging free" from the constraints of the past.' Like Bond, the women in the early Bond films were portrayed as 'the subject of a free and independent sexuality liberated from the constraints of family, marriage and domesticity'. In this sense, they might possess much the same sexual independence as James Bond. But although the women in Bond may be allowed sexual freedom, Bennett and Woollacott go on to remark that in some respects they still remain subservient to the male hero, not least because the emphasis on liberated female sexuality is tailored to suit his needs. They reason that 'The image of "the Bond girl" thus constituted a model of adjustment, a condensation of the attributes of femininity appropriate to the requirements of the new norms of male sexuality represented by Bond.'[60] In other words, as Bennett and Woollacott later suggest in connection to the early 1960s Bond films, 'Representations of "the Bond girl" in portraying her as the subject of a free and independent sexuality, served only to make her instantly and always available – but only for men.' According to Bennett and Woollacott, 'the freedom of "the Bond girl" was conceived as essentially masculine in form; she was, in fact, Bond's *alter ego*, fashioned in his image'.[61] *Playboy* likewise fashioned women after its own image of liberated sexuality. In promoting sexual freedom primarily for men,

Playboy necessarily portrayed women as eager and willing playmates. Interviewed in 1974, Hefner maintained that '*Playboy* treats women – and men too, for that matter – as sexual *beings*.'[62] Of course this approach was rightly criticised, but a response to accusations of the objectification or commodification of women has been to argue for *Playboy*'s opposition to repressive sexual attitudes, and to claim that the female nude photography presented an image of sexuality as natural and healthy.[63]

Though the first function of the women in *Playboy* and Bond may well be to be looked at, they also perform another valuable role in relation to male sexuality. In her influential critique, Ehrenreich locates *Playboy* within the wider post-war crisis of masculinity to discuss how the magazine prioritised pleasurable consumption over domesticity, conformity and commitment. She claims that 'The real message was not eroticism, but escape – literal escape, from the bondage of breadwinning. For that, the breasts and bottoms were necessary not just to sell the magazine, but to protect it.'[64] Simply put, thanks to the images of nude women, *Playboy* was defended against the suspicions of homosexuality that might otherwise threaten the masculine reputation of the playboy bachelor. She writes, 'The playboy didn't avoid marriage because he was a little bit "queer", but, on the contrary, because he was so ebulliently, even compulsively heterosexual.'[65] According to Ehrenreich, it was the notion of male rebellion that made *Playboy* subversive, not the sex. In any case, *Playboy* became best known for its photographs featuring women, perhaps semi- or fully nude, and the inclusion of such photographs made it possible for the editors to redefine certain aspects of the traditional model of masculinity. Ehrenreich concludes by saying, 'In every issue, every month, there was a Playmate to prove that a playboy didn't have to be a husband to be a man.'[66]

In terms of the *Playboy*–Bond relationship, the November 1965 'James Bond's Girls' pictorial provided a similar form of safeguard. For one thing, the presence of women allowed readers to look at pictures of Connery as James Bond, who featured prominently in most of the film stills and publicity shots included in the layout. Among others, Mulvey has pointed out that 'the male figure cannot bear the burden of sexual objectification. Man is reluctant to gaze at his exhibitionist like.'[67] In response, many scholars, such as Richard Dyer and Steve Neale, have analysed the problems of what happens when the male body is put on

show.[68] Typically, images of men on display are, in the words of Dyer, 'founded on … multiple instabilities',[69] and James Bond is no exception. As cultural critic Toby Miller convincingly argues, Bond's body has always been a contested site. For Miller, Connery's screen Bond, in particular, 'was in the *avant garde* of weak, commodified male beauty'.[70] Miller goes on to observe that at key moments in the films and in the surrounding publicity Connery–Bond himself is in fact presented as an object of the gaze.[71] *Goldfinger* stands out among the early films for the way that in scenes like the famous laser confrontation between Bond and the villain, Bond is strapped to a table and sexualised, the laser beam creeping slowly upwards between his legs. Certainly, playing James Bond made Connery not only an ego ideal, but also an erotically charged sex symbol, with pin-up appeal that might otherwise be a cause for great anxiety in a men's magazine. Instead, in the *Playboy* pictorial, as in the Bond films, Bond's relationship with women could be taken to demonstrate his (hetero)sexuality and sexual appetite, reinforcing his reputation as an active ladies' man rather than offering him up as a passive sexual spectacle. In contrast to the posed pictures of the women, most of whom returned the reader's gaze (only Andress was averting her eyes in the photograph taken from the past *Playboy* pictorial), the film stills and publicity shots mostly presented Connery in the middle of an action, in some form of close encounter, like flirting, fighting, or in an embrace. In some of the steamier Bond film images reproduced in the *Playboy* pictorial, Connery's body was somewhat on display in the love scenes, though usually not as fully as most of his female co-stars, who were being showcased as the direct objects of (his) desire, via the sexual coding that has been discussed. Most notably, when viewed from this perspective, images of female sexuality may well say more about what it takes to affirm heterosexual masculinity than anything else.

Just as interesting as the visual presentation of the *Playboy* pictorial is the accompanying essay written by Maibaum, which further emphasised the importance of 'James Bond's Girls' to the signification of Bond's (hetero)sexuality. In his capacity as a screenwriter who worked on the early Bond films, Maibaum discussed at length the appeal of James Bond, a great deal of which obviously derived from the character's attractiveness to the opposite sex. Maibaum began by referring to the 'James Bond syndrome, a vicarious mass desire to achieve 007 status',

something that he confessed to having himself. Then he asked the rhetorical questions: 'Who wouldn't want to be the best-dressed man, most sophisticated diner, luckiest gambler, top secret agent and greatest lover of his generation all rolled into one? And what woman could resist projecting herself into his arms?'[72] That the essay was written in an admiring tone is to be expected, given Maibaum's involvement in adapting the films, and also with *Playboy*'s appreciation of the literary and film versions of James Bond in mind. Maibaum took especial pride in the successful crafting of the onscreen image of Bond, including the casting of Connery in the lead role, and the development of the character from the novels to film. Though greatly influenced by Fleming, and the qualities of the literary Bond, Maibaum observed that the screen Bond 'is less introspective, brooding no more about his ruthless exploitation of sex than the moral issues involved in exercising his license to kill'.[73] 'Larger than life as Fleming's 007 is,' he boasted, 'our James is even larger.'[74] Crucially, among other things, as much as possible the films upped the ante in terms of Bond's masculine sexual prowess, meaning that though some of the imagery is toned down from the books, the screen Bond typically comes across a greater number of women during his assignments.

Film by film, Maibaum went on to recount many of James Bond's romantic and sexual conquests, sometimes including a few lines on the casting choice or a bit of biographical information about an actor. Like the stills and semi-nude portrait photographs in the pictorial, his essay was mainly concerned with charting the relationships between James Bond and the different female characters, and the physical beauty of the women cast in the films. Predictably, given her appearance in the first Bond film, Maibaum regarded Andress as the finest kind of woman in Bond, and he defended the decision that the screen version of Honey Ryder would not have the broken nose that is a key signifier in Fleming's description of the character. In the Bond books, the beautiful women that Bond meets often have some kind of physical flaw, generally interpreted as a sign of their vulnerability. These physical imperfections are not usually present in the women of the Bond films, though in keeping with the novels the film villains typically exhibit a physical defect of some sort – such as Dr No's metal hands, or Emilo Largo in *Thunderball* wearing a black eyepatch – in order to signify their evil. In the case of Andress's appearance as Honey Ryder, Maibaum reasoned

that practically speaking a broken nose might have been 'photogenically disastrous, grotesquely comic'. Instead, like the women in *Playboy*, many of the women in the early Bond films, and certainly those playing a love interest of James Bond, conform to and to some extent set a well-defined (male) standard of female beauty and sexuality. From Maibaum's viewpoint anyway, Bond's affair with Honey Ryder was the best in the films to date precisely because of her 'innocence, charm and pristine beauty', the iconic beach scene, and the fact that she is seduced by Bond at the end.[75]

In the essay for *Playboy*, Maibaum also valued James Bond's conquest of Pussy Galore in the film version of *Goldfinger* very highly as a sexual 'tour de force that strikingly demonstrates his versatility', and the triumph of his 'sheer masculinity' over the challenge that her implied lesbianism represents.[76] Other than her provocative name, Pussy Galore has been much discussed by scholars and commentators because she is an especially strong female character in the early Bond films. In Chapman's opinion, for example, 'As played by Honor Blackman, there is no doubting that Pussy Galore has more to offer as a character than the bland personalities of the usual Bond starlets.'[77] Pussy Galore is introduced as a gun-toting pilot, the leader of her all-female flying circus, in the employ of the villain Auric Goldfinger. 'You can turn off the charm, I'm immune,' she informs Bond icily, shortly after they meet. However, as it turns out, Bond's masculine prowess is enough not only to ensure that he can disprove this alleged immunity, but also gain her allegiance, following a particularly controversial sequence in the film. The scenes in question take place in Goldfinger's barn, where one-on-one James Bond and Pussy Galore first trade verbal one-liners, and then physically wrestle in the hay (see Figure 5.6). In Maibaum's words, 'Their struggle in the barn must surely rate as one of the most offbeat seduction scenes ever enacted on the screen.'[78] For some, this is uncomfortably close to a rape scene, in that despite Pussy Galore rejecting him, Bond forces himself on her. Others might emphasise that the fight between them is a playful form of sparring, and Pussy seems to respond to Bond's embrace. In terms of the representation of women in the Bond films at least, in this literal battle of the sexes, James Bond's conquest over Pussy Galore, despite her obvious skill and potential challenge, illustrates well the limitations of such images of female strength and independence.

Figure 5.6 Bond's 'seduction' of Pussy Galore in *Goldfinger*

In *Goldfinger*, then, and also in other early Bond films like *From Russia with Love*, James Bond puts to use his incredible charisma and sex appeal. In fact, Bond's assignment in *From Russia with Love* is closely connected to the mythology surrounding his sexuality, and requires him to seduce a Russian cipher clerk Tatiana Romanova, who has supposedly fallen in love with him based on a photograph, and says she wants to defect to England with his help. Jeremy Black claims that in general on screen, 'Bond has no sense of anxiety about his masculinity and no sense of sexual concern.'[79] However, *From Russia with Love* demonstrates that this is perhaps not always the case. When briefing James Bond at the headquarters of the British Secret Service, M warns him that the scenario is likely to be a trap, but he wants it looked into in case Tatiana Romanova can steal the Lektor decoding machine that MI6 needs. 'Suppose when she meets me in the flesh, I don't come up to expectations?' worries Bond towards the end of the briefing. 'Just see that you do,' M bluntly replies. Later, when Tatiana Romanova and James Bond are in bed together, in another sign of self-consciousness, he mentions that he hopes she will not be disappointed by him (see Figure 5.7). She responds by leaning back seductively on to the pillow, and saying, 'I will tell you in the morning.' The plot of *From Russia with Love* concerns a plan to kill James Bond and discredit the British Secret Service, by implicating him in a sex scandal with Tatiana Romanova.

Figure 5.7 During their initial bedroom encounter in *From Russia with Love*, Bond expresses the hope that he can live up to Tatiana Romanova's expectations

In the film version, Tatiana Romanova is falsely led to believe she is working for Russian intelligence, when in fact she is being manipulated by the evil organisation SPECTRE. Though Bond plays right into the sex scandal part of the plan, he successfully defeats SPECTRE in the end. Despite the early signs of anxiety, in the final scenes of *From Russia with Love* the Bond image remains strongly intact, because ultimately his sexual prowess is such that, abandoning her former loyalty to Russia, Tatiana Romanova opts to shoot SPECTRE agent Rosa Klebb in order to save him. Nonetheless, Tatiana Romanova is expendable following this reassertion of James Bond's masculine potency as he will inevitably leave her. As Maibaum asserted: 'Bond, the brute, will never look back.'[80]

Most interestingly, having discussed these and the other women pictured from the early Bond films, Maibaum finished his 'libidinous log of Bond' for *Playboy* on Fiona Volpe, a SPECTRE assassin in *Thunderball*, and a notorious 'bad girl' character specifically created for the film.[81] As with Pussy Galore in *Goldfinger*, when James Bond sleeps with Fiona Volpe he knows that she is allied with the villain, though in this case to some extent it is she who initiates the sexual encounter, or at least deliberately uses her sexuality in order to get what she wants, in a way similar to Bond. However, in contrast to Pussy Galore, who

changes sides after their roll in the hay, Fiona Volpe remains unmoved by Bond and does not alter her allegiance. Instead, when Bond is captured after they have slept together, she angrily states that she is not like other women, and taunts Bond about his egotistical belief in his own sexual prowess. Bond's quick and apparently nonchalant reply to this temporary setback is, 'Well, can't win them all.' Shortly afterwards Fiona Volpe dies, of course, but her failure to repent remains important, and the exchange between them is clearly an ironic comment on James Bond's supposedly irresistible sex appeal. 'For once a playmate does not become a plaything', Maibaum recognised in *Playboy*.[82] In *Bond and Beyond*, when Bennett and Woollacott examine the narrative function of the 'girl' in the Bond novels, they note that James Bond's seduction of her usually serves an ideological purpose. They refer to the 'phallic code' in operation in the Bond novels, which informs the relationships between James Bond, the girl and the villain, especially in relation to nationhood, sexuality and gender. 'Ultimately,' they say, 'the threat of ideological disruption embodied in both the villain's conspiracy and "the girl's out-of-placeness" is avoided because Bond – as delegated representative of M, the holding centre of England and the patriarchal order – proves "man enough" for the task.'[83] Though the films necessarily take something of a comic-strip approach to James Bond and his exploits, sexual and otherwise, on screen the character is no less in need of women in order to affirm his masculinity. Having shrugged off his inability to reposition Fiona Volpe via seduction in *Thunderball*, the problem of her sexuality is later solved by means of the film's narrative. Bond instinctively uses her as a human shield during an assassination attempt, and she gets a bullet in the back that was intended for him.

In the final paragraph, Maibaum brought his *Playboy* account of 'James Bond's Girls' to a close by thinking forward to the problems that the next planned film *On Her Majesty's Secret Service* (1969) presented the Bond image. 'All bets are off', said Maibaum of the book then being screenplayed: 'Everything 007 stands for is swept away. His image is shattered, seemingly beyond repair.' The great catastrophe that Maibaum was referring to was, of course, that in *On Her Majesty's Secret Service* James Bond falls in love and gets married. Certainly, Bond's love affair and marriage to Tracy di Vincenzo has the potential to test some of the most popular aspects of the Bond fantasy and formula. Maibaum contemplated 'James Bond, a husband, a father? James Bond relegated

to the humdrum existence from which he releases millions, lifting them to his own marvellously rewarding dream life?' But the anxious *Playboy* reader need not start to panic, because Maibaum afterwards assured him that, like Fleming, who understood the need for Bond to remain romantically unattached in the long term, the filmmakers also planned to kill off Tracy di Vincenzo at the end. Nevertheless, marriage for love, if not for the purposes of the assignment, was a significant enough deviation from the screen mythology to cause some concern. Maibaum concluded by repeating that 'Fleming gave Bond his standing orders when he created him: to be a wish fulfilment.'[84] Needless to say, *Playboy* offered the same sort of wish-fulfilment and escapism on a monthly basis.

However playful in approach, *Playboy* was famous for its anti-marriage rhetoric, as Ehrenreich has observed, quoting an article in an early issue that recommended readers avoid getting married, and advised, 'The true playboy can enjoy the pleasures that the female has to offer without becoming emotionally involved.'[85] Not only did this protect against emotional involvement with women, it also protected other relationships, including the *Playboy*–Bond connection. In her analysis of *Playboy*, Ehrenreich comments that 'when the articles railed against the responsibilities of marriage, there were the nude torsos to reassure you that the alternative was still within the bounds of heterosexuality.'[86] Similarly, James Bond cannot stay married, but is usually surrounded by readily available women, closely guarding his sexuality against threats. In the event, *You Only Live Twice* followed *Thunderball*, and the film version of *On Her Majesty's Secret Service* was delayed. When the completed film was released though the role of Tracy di Vincenzo remains important, George Lazenby's Bond also meets a group of twelve women undergoing treatment at Blofeld's clinic in Switzerland. The women fit the usual Bond girl character type and once again demonstrate his charisma and sexual potency in their readiness to enjoy guilt-free sex.

As the preceding discussion has indicated, where *Playboy*'s 1965 pictorial celebration of the women of Bond was an obvious excuse for showing many of them posed near nude, or at least for emphasising their carefree female sexuality and physical appearance, Maibaum's essay chiefly highlighted James Bond's powerful male sex appeal and seductions. The subtitle described the women as 'those sensuous cinema sirens with whom secret agent 007 has to put up and bed down', and captions introduced the actor and the character she played, interpreting

the accompanying photographs.[87] In effect, other than comments on their casting, appearance, and the relationships between the women and Bond, hardly any attempt was made in the text to critique the Bond girl image much further, despite a large amount of text. Referring back to Fleming, early on Maibaum defined the female characters in terms of a simple and stereotypical dichotomy based on physical appearance, rather than role or personality. The two categories were 'monstrous' women, like Rosa Klebb and Irma Blunt, and 'beauteous' women, like Honey Ryder, Tatiana Romanova, and Pussy Galore. Admittedly, Connery's Bond was also often associated with physicality and sexuality. Maibaum began the essay for *Playboy* by admiring Connery's portrayal of Bond, especially his rugged masculinity and athletic physique, and the significance of the weapons and gadgetry supplied by Q branch to assist his missions. '*In extremis*, however,' observed Maibaum, 'as in *Goldfinger*, when he desperately needs to convert Pussy Galore into an ally, his most potent weapon is himself.' In a wry comment on the popular and problematic fantasy behind the Bond myth that female sexuality surrenders to the phallic authority of male conquest, he added, 'The dictates of good taste here restrain me from embellishing the point with a bad pun about what is mightier than the sword.'[88]

When it comes to the representation of women, *Playboy* and Bond share certain characteristics. They also raise similar questions about the objectification and commodification of women on the one hand, and sexual liberation and female empowerment in the 1960s on the other. Certainly, it is important to assess the role of women in the *Playboy*–Bond relationship. The approach *Playboy* took to the presentation of its monthly centrefold Playmates was arguably not unlike the early Bond girl image and publicity in that, among other things, a similar casting policy was preferred. The focus of much debate has been – and remains – to what extent these women might be associated with increasing freedom and independence, though this is not without tensions and contradictions. Evidently, *Playboy*'s first pictorial on 'James Bond's Girls' gave special access to some of the women of Bond, positioning them primarily as sexual objects of the male look, and in the text James Bond's masculinity and sexual prowess were themselves the subject of some admiring scrutiny. In this way, the feature clearly demonstrated *Playboy*'s strong affection for the Bond character and offered up Connery–Bond as

a fantasy ideal and figure of identification. Significantly, just as the centrefold images of nude women affirmed *Playboy*'s heterosexual preferences, disavowing any suspicion of homosexuality despite the rejection of the breadwinner role model and marriage, the 'James Bond's Girls' pictorial enabled and legitimised readers to idolise James Bond and his sexuality, to some extent minimising associated tensions or anxiety. As discussed in the next chapter, pictorials of the women in the Bond films became something of a tradition in *Playboy* in the years that followed, remaining important in their own right, but also effective in mediating aspects of the ongoing *Playboy*–Bond relationship.

Notes

1 Barbara Ehrenreich, *The Hearts of Men: American Dreams and the Flight from Commitment* (London: Pluto Press, 1983), p. 42.
2 Ehrenreich, *The Hearts of Men*, p. 49.
3 Tony Bennett and Janet Woollacott, *Bond and Beyond: The Political Career of a Popular Hero* (London: Macmillan, 1987), p. 241.
4 In particular, in *Bachelors and Bunnies: The Sexual Politics of Playboy* (Chicago and London: University of Chicago Press, 2011) Carrie Pitzulo reappraises *Playboy* and the Playmate positively (pp. 35–70) in the context of changing gender roles. In the 'Introduction: Queering the Girl' to *Swinging Single: Representing Sexuality in the 1960s* (Minneapolis: University of Minnesota Press, 1999) Hilary Radner (co-editor with Moya Luckett) relates the Bond girl to the Single Girl, saying that 'The Bond girl has in common with her subsequent popular incarnation the Single Girl that she is a free agent, operating in her own interests' (p. 9).
5 'Playboy's Office Playmate', *Playboy*, July 1955, p. 27.
6 'Dear Playboy', *Playboy*, October 1955, p. 3.
7 'Dear Playboy', *Playboy*, October 1955, p. 4.
8 'Dear Playboy', *Playboy*, October 1955, p. 3.
9 'A Holiday Evening with Janet Pilgrim', *Playboy*, December 1955, p. 29.
10 'A Holiday Evening with Janet Pilgrim', *Playboy*, December 1955, p. 30.
11 'Playbill', *Playboy*, June 1958, p. 2.
12 'Photographing your own Playmate', *Playboy*, June 1958, p. 35.
13 'Photographing your own Playmate', *Playboy*, June 1958, p. 37.
14 Ian Fleming, *Thrilling Cities: Part 1* (London: Pan Books, 1963), p. 104.
15 Ian Fleming, *Moonraker* (London: Penguin Books, 2004), p. 6.
16 Ian Fleming, *On Her Majesty's Secret Service* (London: Penguin Books, 2004), p. 55.

17 See, for example, Lee Pfeiffer and Philip Lisa, 'Interview with Lois Maxwell', in *The Incredible World of 007* (London: Boxtree, 1995), p. 207.
18 Pfeiffer and Lisa, 'Interview with Lois Maxwell', p. 207.
19 Tara Brabazon, 'Britain's Last Line of Defence: Miss Moneypenny and the Desperations of Filmic Feminism', in Christoph Lindner (ed.), *The James Bond Phenomenon, A Critical Reader*, Second Edition (Manchester: Manchester University Press, 2009), p. 243.
20 'Photographing your own Playmate', *Playboy*, June 1958, p. 35.
21 'Jean Jani, Miss July, 1957', *Playboy*, July 1957, p. 35.
22 Notably, the literary Bond also finds air hostesses very attractive. The short story by Ian Fleming 'Quantum of Solace' in *The Complete James Bond Short Stories* (London: Penguin Books, 2008) begins with Bond making the remark, 'I've always thought if I ever married I would marry an air hostess' (p. 77).
23 'Dolores Donlon, Miss August, 1957', *Playboy*, August 1957, p. 34.
24 'Linné Nanette Ahlstrand, Miss July, 1958', *Playboy*, July 1958, p. 35.
25 'Eleanor Bradley, Miss February, 1959', *Playboy*, February 1959, p. 39.
26 'Eleanor Bradley, Miss February, 1959', *Playboy*, February 1959, p. 43.
27 For example, Russell Miller in *Bunny: The Real Story of Playboy* (London: Corgi Books, 1985) mentions that 'Hefner was always unhappy using girls whose pictures might appear in other magazines' (p. 69).
28 Albert Broccoli with Donald Zec, *When the Snow Melts: The Autobiography of Cubby Broccoli* (London: Boxtree, 1998), p. 172.
29 Tom Lisanti and Louis Paul, *Film Fatales: Women in Espionage Films and Television, 1962–1973* (Jefferson: McFarland, 2002), pp. 46–7.
30 Richard Maibaum, 'James Bond's Girls', *Playboy*, November 1965, p. 144.
31 'Marissa Mathes, Miss June, 1962', *Playboy*, June 1962, p. 79.
32 'Sue Williams, Miss April, 1965', *Playboy*, April 1965, p. 92.
33 'Melinda Windsor, Miss February, 1966', *Playboy*, February 1966, p. 99.
34 'Dear Playboy', *Playboy*, June 1966, p. 16.
35 Hugh Hefner, 'Golden Dreams', *Playboy*, January 1994, p. 266.
36 Elisabeth Ladenson, 'Pussy Galore', in Lindner (ed.), *The James Bond Phenomenon*, p. 233.
37 Ladenson, 'Pussy Galore', p. 235.
38 For example, in *Playboy and the Making of the Good Life in Modern America* (Oxford: Oxford University Press, 2009) Elizabeth Fraterrigo claims that 'Significantly, the pictorials became a contractual obligation for the actresses who played Bond's companions' (p. 155). In contrast, in *Bond Girls Are Forever: The Women of James Bond* (London: Boxtree, 2003) Maryam D'Abo and John Cork state that 'Jerry Juroe, the long-time publicist for the Bond films, said that the filmmakers enjoyed a strong relationship with *Playboy*,

but they never required the actresses to pose. Those choices were always up to the performer and the filmmakers never became directly involved in those negotiations' (p. 172).

39 'Playbill', *Playboy*, November 1965, p. 3.
40 'She is Ursula Andress', *Playboy*, June 1965, pp. 130–41.
41 'James Bond's Girls', *Playboy*, November 1965, p. 135.
42 'James Bond's Girls', *Playboy*, November 1965, p. 137.
43 See 'The Bond Files', *Playboy*, June 2000, p. 87.
44 The report by the BBFC, which lists the potentially problematic scenes and gives advice on points of detail, mentions, among other things, 'We would not want obvious semi-nudity in Patricia's costume,' and 'I am not sure about the mink gloves, which have strong sexual connotation. I hope that you will have an alternative available.' See '*Thunderball*', BBFC website, www.bbfc.co.uk/sites/default/files/attachments/thunderball-final.pdf (accessed 11 August 2017).
45 BBFC, '*Thunderball*'.
46 Bennett and Woollacott, *Bond and Beyond*, p. 246.
47 Ian Fleming, *Dr No* (London: Penguin Books, 2004), p. 233.
48 Fleming, *Dr No*, p. 232.
49 Bennett and Woollacott, *Bond and Beyond*, p. 246.
50 Bennett and Woollacott, *Bond and Beyond*, p. 246.
51 Laura Mulvey, 'Visual Pleasure and Narrative Cinema', in Screen (ed.), *The Sexual Subject: A Screen Reader in Sexuality* (London: Routledge, 1992), p. 27.
52 Bennett and Woollacott, *Bond and Beyond*, p. 211.
53 Bennett and Woollacott, *Bond and Beyond*, p. 193.
54 Richard Maibaum, '*From Russia with Love* screenplay', Universal Exports website, www.universalexports.net/scripts/frwl.pdf (accessed 11 August 2017).
55 Michael Denning, 'Licensed to Look', in *Cover Stories: Narrative and Ideology in the British Spy Thriller* (London and New York: Routledge and Kegan Paul, 1987), p. 109.
56 James Chapman, *Licence to Thrill: A Cultural History of the James Bond Films*, Second Edition (London: I. B. Tauris, 2007), p. 95.
57 Sue Harper, *Women in British Cinema: Mad, Bad and Dangerous to Know* (London: Continuum, 2000), p. 119.
58 'Hugh Hefner: James Bond is Playboy Inspired', contactmusic.com, 16 May 2011, www.contactmusic.com/news/hugh-hefner-james-bond-is-playboy-inspired_1219136 (accessed 11 August 2017).
59 Denning, *Cover Stories*, pp. 91–113.
60 Bennett and Woollacott, *Bond and Beyond*, p. 35.
61 Bennett and Woollacott, *Bond and Beyond*, p. 241.
62 'Playboy Interview: Hugh M. Hefner', *Playboy*, January 1974, p. 68.

63 In Hefner's opinion *Playboy* 'helped women step down from their pedestals and enjoy their natural sexuality as much as men' ('Playboy Interview: Hugh M. Hefner', *Playboy*, January 1974, p. 68). In her recent study of *Playboy*, *Bachelors and Bunnies*, Pitzulo observes well how *Playboy*'s centrefold images might be empowering for women, but also some of the contradictions that mark Hefner's approach to changing gender roles and sexual equality.
64 Ehrenreich, *The Hearts of Men*, p. 51.
65 Ehrenreich, *The Hearts of Men*, p. 50.
66 Ehrenreich, *The Hearts of Men*, p. 51.
67 Mulvey, 'Visual Pleasure and Narrative Cinema', p. 28.
68 Richard Dyer, 'Don't Look Now: The Instabilities of the Male Pin-up', *Only Entertainment*, Second Edition (London: Routledge, 2002); Steve Neale, 'Masculinity as Spectacle', in Screen (ed.), *The Sexual Subject: A Screen Reader in Sexuality* (London: Routledge, 1992), pp. 277–87.
69 Dyer, 'Don't Look Now', p. 137.
70 Toby Miller, 'James Bond's Penis', in Lindner (ed.), *The James Bond Phenomenon*, p. 286.
71 Miller, 'James Bond's Penis', p. 291.
72 Richard Maibaum, 'James Bond's Girls', *Playboy*, November 1965, p. 133.
73 Richard Maibaum, 'James Bond's Girls', *Playboy*, November 1965, pp. 139–40.
74 Richard Maibaum, 'James Bond's Girls', *Playboy*, November 1965, p. 140.
75 Richard Maibaum, 'James Bond's Girls', *Playboy*, November 1965, p. 144.
76 Richard Maibaum, 'James Bond's Girls', *Playboy*, November 1965, p. 205.
77 Chapman, *Licence to Thrill*, p. 86.
78 Richard Maibaum, 'James Bond's Girls', *Playboy*, November 1965, p. 205.
79 Jeremy Black, *The Politics of James Bond: From Fleming's Novels to the Big Screen* (London: Praeger, 2001), p. 108.
80 Richard Maibaum, 'James Bond's Girls', *Playboy*, November 1965, p. 205.
81 Richard Maibaum, 'James Bond's Girls', *Playboy*, November 1965, p. 206.
82 Richard Maibaum, 'James Bond's Girls', *Playboy*, November 1965, p. 206.
83 Bennett and Woollacott, *Bond and Beyond*, p. 140.
84 Richard Maibaum, 'James Bond's Girls', *Playboy*, November 1965, p. 206.
85 Burt Zollo, 'Open Season on Bachelors', *Playboy*, June 1954, p. 38, quoted by Ehrenreich, *The Hearts of Men*, p. 47.
86 Ehrenreich, *The Hearts of Men*, p. 51.
87 Richard Maibaum, 'James Bond's Girls', *Playboy*, November 1965, p. 133.
88 Richard Maibaum, 'James Bond's Girls', *Playboy*, November 1965, p. 144.

6

The bond beyond

Since the November 1965 issue, *Playboy* magazine has maintained some strong connections to James Bond, albeit in changing cultural circumstances. Though the social and cultural landscape of Britain and America has changed dramatically since the sixties, the use of the Bond and *Playboy* formulas has largely endured, and for the most part the relations established between them continue over fifty years later. However, this does not mean there have not been some necessary adjustments, especially since critics and commentators have long speculated that perhaps James Bond and *Playboy* have outlived their cultural moment, questioning any apparent contemporary resonance and its meaning. The longevity of the *Playboy*–Bond relationship allows for further consideration of the interactions between these two phenomena during the sixties and continuing for decades into the twenty-first century, despite many obvious challenges. This chapter picks up the historical thread at the point of the mid-1960s, and aspects of the *Playboy*–Bond relationship discussed in previous chapters, in order to revisit and extend these insights into the years afterwards. The chapter considers how Bond and *Playboy* remain interconnected both periodically in the formal sense, and as long-standing cultural icons representing the playboy lifestyle fantasy. This has been achieved with varying degrees of success over the years through, among other things, humour, affection and nostalgia as a means of (re)negotiating the past and the ongoing cultural associations of the playboy.

Knowing bonds

In the mid-1960s, *Playboy* serialised the last of Ian Fleming's Bond fiction and held up Sean Connery's screen Bond for admiration, but

at times that did not stop the magazine from also taking pleasure in a tongue-in-cheek or parodic approach to what had already become a highly culturally loaded image and character. This was something obviously encouraged by the Bond-related phenomenon of spy spoofery that quickly took hold. By 1965, the popularity of Bond worldwide led to a host of imitators and influenced an international trend that continued into the late 1960s for spy-themed adventures, particularly on the big and small screens. Notably, the light-hearted film versions of superspies Matt Helm and Derek Flint, and television series *The Man from U.N.C.L.E* (1964–1968), which had some early input from Fleming, were a few of the many attempts to take advantage of the spy craze in the US. In *Our Man Flint* (1966) and the sequel *In Like Flint* (1967), James Coburn starred as Derek Flint, an overly suave American secret agent, and ladies' man. Among the signs of parody are the use of acronyms such as ZOWIE (the Zonal Organisation for World Intelligence and Espionage), Flint's gadgetry in the form of a supermodified cigarette lighter, and his total invincibility, never losing his cool. In 1966, famed Rat Pack entertainer Dean Martin starred in *The Silencers*, the first of four Matt Helm films, followed by *Murderer's Row* (1966), *The Ambushers* (1967) and *The Wrecking Crew* (1968), which were an exaggerated play on the Bond formula and style. Like James Bond, sometime secret agent Helm encounters a succession of beautiful women, spoofing the spy's womanising exploits in much the same spirit as Flint. As *Playboy* drolly observed in an appreciative review of the first film: '*The Silencers* casts Dean Martin as Matt Helm in a spy spoof that is more double Ovid than 007. Compared with Dino's operative, Sean Connery's James Bond seems as lustful as a Trappist monk.'[1]

Though by the second instalment *Playboy* had already lost interest in the Helm films, it was no less enthusiastic about other contributions to the spy craze, including, at the opposite end of the spectrum, the so-called anti-Bond films. In contrast to the silliness of many of the Bond parodies was the gritty look and tone of the British Harry Palmer film series, *The Ipcress File* (1965) and its 1960s sequels *Funeral in Berlin* (1966) and *Billion Dollar Brain* (1967). The films were adapted from the spy novels written by Len Deighton, and produced by Harry Saltzman as an alternative to Bond. Appropriately enough, Deighton developed a close relationship with *Playboy* for a time. Not only did he write a

personal report on the spy boom for *Playboy* in May 1966 but, in the tradition of Fleming, his latest spy novel *An Expensive Place to Die* was serialised over four issues from December 1966 to March 1967. He even became the magazine's travel editor for two years. On the one hand, *Playboy* instantly recognised some similarities between Bond and Palmer, and that the film version of *The Ipcress File* was tapping into the contemporary spy boom. 'The adaptation of the novel by Len Deighton deals with a secret army operative who's fancy with food and great with girls and who's pitted against a huge foreign plot,' noted *Playboy*: 'It's unfair to say it's filched from Fleming, but Deighton's popularity probably came from the public enthusiasm that sent up James Bond's stock'.[2] Played by Michael Caine, Palmer was also an anti-establishment and anti-heroic character. When Caine sat for an interview with *Playboy* in July 1967, he was grouped with Connery as part of the new generation of Britain's male stars with working-class credibility.[3] On the other hand though, as film scholar Robert Shail discusses, there is no doubting that Palmer was different from the image of the spy that Connery's Bond made popular. Caine's Palmer lacked the sophisticated style of Connery's Bond. Whereas James Bond was anything but ordinary, played by Caine, Harry Palmer was an unassuming spy. According to Shail, 'If Bond was a projection of classless, consumerist fantasies, then Palmer was definitely "one of us"; a working spy, doing his rather unpleasant job for Queen and country, but using his native, working-class guile to get the best deal out of it that he can.'[4]

In contrast to the anti-Bond Harry Palmer films, which were designed to reject aspects of the famous James Bond image, turning back to consider the other end of the mid- to late 1960s spy phenomenon, Bond-related spoofs like Flint and Helm not only played them up, but also included references to the lifestyle and mythology of *Playboy*, bringing *Playboy* and Bond together and poking fun at both of them. In *The Silencers*, although Helm is on the government's payroll, he is also working as a photographer for *Playboy* parody *Slaymate* and other fictional men's magazines, and he would much rather jet off on a photo shoot to Acapulco than save the world. In *Our Man Flint*, Flint likewise enjoys a comfortable lifestyle with his four live-in female companions, and until his hand is forced by an assassination attempt, he is reluctant to accept the assignment and disrupt the charmed life that he is leading. Unlike the screen Bond, who is usually seen occupying anonymous

hotel rooms rather than his own apartment, it is emphasised in these films that the homes of Flint and Helm have *Playboy* associations. Hefner had based a significant portion of the *Playboy* lifestyle around the concept of the bachelor pad, complete with expensive furnishings, and the latest in technology and modern design. In *Our Man Flint*, Flint's penthouse apartment reflects his cultural connoisseurship of absurd proportions, to the extent that at the push of a button the décor is changed according to taste. In the films, Helm also lives in an outrageously flashy *Playboy*-style bachelor pad, particularly the master bedroom with its state-of-the-art automated round bed (see Figure 6.1) – a clear reference that *Playboy* evidently enjoyed. When reviewing *The Silencers*, 'Playboy After Hours' commented:

> Helm boasts among his creature comforts a revolving circular bed (strikingly similar to our Editor-Publisher's own) that propels itself to the edge of a pool and tilts just enough so that its drowsy occupant can slide ever so gently in to a sea of soap bubbles, where a sudsy secretary is stationed in the surf for morning dictation.[5]

If all this was not joking enough, in a nod to the Bond tradition of suggestive character names like Honey Ryder and Pussy Galore, Helm's

Figure 6.1 In *The Silencers* Dean Martin's spy-photographer Matt Helm has, among other things, a *Playboy*-style bed surrounded by photographs he has taken for men's magazines like *Slaymate*

secretary is called Lovey Kravezit. The gadget laughs include the automated towelling and dressing devices that Helm and his companion must use to dry off from the ridiculously large bubble bath, taking the cliché of the playboy spy using futuristic push-button technology to its most ludicrous extremes.

Probably the most infamous of all the mid-1960s Bond parodies, the 1967 film version of *Casino Royale* also spoofs the playboy spy's reputation and (over)use of high-tech gadgetry. The film was made by Columbia Pictures with a big budget and all-star cast, including David Niven, Woody Allen, and Peter Sellers, as a result of producer Charles Feldman acquiring the screen rights to *Casino Royale* after they had been sold by Fleming to Gregory Ratoff in 1955, years before the partnership between Albert Broccoli and Saltzman was formed. The general spirit of anarchy makes it difficult to give a clear-cut plot description, other than the initial premise that Niven plays Sir James Bond, the 'original' gentleman spy and old-fashioned hero ideal who, like Flint and Helm, reluctantly returns to spying having been recalled to service by M at the beginning of the film. Some of the most entertaining jokes and visual puns include the use of exploding decoy ducks in an attempt to assassinate Sir James whilst he is out shooting; his annoyance at the notorious sexual exploits and influence of Connery's Bond on a new generation of what he refers to as 'joke shop spies'; his subsequent attempts to confuse the enemy by renaming every agent in the Secret Service 'James Bond 007', and later on the evil plan hatched by his sexually frustrated nephew Jimmy Bond, played by Allen, to distribute a germ that will make all women beautiful and destroy all men over the height of four foot six. Even the casting of Niven as 'the true, one and only, original James Bond' can be appreciated as an in-joke, since he was reportedly Fleming's preferred choice for the Bond role.[6] Perhaps the least subversive aspect of *Casino Royale*, despite Niven's verbal criticism of the other Bond's sexual exploits, is the excess of beautiful women cast in the film. Their publicity value was such that the February 1967 cover of *Playboy* advertised 'A 13-page pictorial on "The Girls of *Casino Royale*" with text by Woody Allen'. In line with his trademark witty, neurotic screen persona, the text written by Allen was characteristically mocking, but the photographs in the *Playboy* pictorial it accompanied promoted the film based on the visual appeal of the women, including Ursula Andress, Barbara Bouchet and Daliah Lavi.

The playboy and James Bond

Inevitably, *Playboy* participated in other ways in the mid-1960s vogue for Bond spoofs and imitations, which was by no means limited to film and television. In January and February 1965, a double episode of the long running satirical comic strip 'Little Annie Fanny', which was created for *Playboy* by *MAD* magazine founder Harvey Kurtzman and regularly appeared in the magazine's back pages, was based on the Bond phenomenon. The strip debuted in October 1962, when *Playboy* introduced the Annie Fanny character whose comic (mis)adventures referenced topical events and spoofed popular culture, *Playboy* included. The joke was that, despite her obvious physical charms, and no matter what the scenario, innocent Annie was oblivious to the effect she had on men, but typically found herself naked by the end of the story. In 'From Annie with Love' and 'Thunderballing', Annie met British agent James Bomb (an instantly recognisable caricature of Connery), whom SMERSH planned to kill using enemy agent Ivan Flamyink in a parody of *From Russia with Love* (1963). In the same year, *Playboy* also printed shortened versions of three of Sol Weinstein's four Bond parody novels – *Loxfinger* and *Matzohball* in October and December 1965, followed by *On the Secret Service of His Majesty the Queen*, July to August 1966 – featuring Hebrew secret agent Israel Bond. Later on, when James Bomb returned to 'Little Annie Fanny' in a toy-themed episode of December 1967, he directly referred to the spy craze. In the first panel he tells a surprised Annie that he has given up international espionage because 'The field's too crowded! Solo! Helm! Flint! Blaise! … Too much competition! Too little opportunity for advancement!'[7] In an in-joke that also recognised Israel Bond's appearances in *Playboy*, even in his new guise as a showroom guard for the Dinkywinky Toy Co., James Bomb is impersonated by Israel Bomb, also a former secret agent, and now an industrial spy working for a rival company.

Like many of the Bond film spoofs and imitations, the Bond parodies in *Playboy* magazine clearly relied on readers recognising the ironic and playful references, displaying an affectionate familiarity with Bond. Among other things, for instance, Weinstein's Bond parodies have fun with the 007 codename; Loxfinger introduces Israel Bond as Oy Oy Seven, and it is wryly noted that 'Not only was an Oy Oy holder licensed to kill, but he was also empowered to hold a memorial service over the victim.'[8] In the two-part 'Little Annie Fanny' Bond cartoon parody, Annie persuades Bomb to resolve not to kill any more, a vow

that comically threatens his self-image and puts him at the mercy of Flaymink of SMERSH. 'It's no use!' wails Bomb, as he dabs at the sweat on his grey face with a handkerchief: 'When I resolved not to be a killer anymore, I gave up my belief in my brutal masculine image. I gave up my dream of secret agent 0007, area code 212. And what are we without our dreams, but soft, empty shells?'[9] Of course, before long Bomb abandons the resolution, reverting to violence and his licence to kill, meaning his exaggerated sense of self-confidence is instantly restored. 'Let them come!' Bomb exclaims whilst overenthusiastically firing shots at the surrounding enemy from every angle: 'I'm all right now! Don't you see, Annie … To have blind faith … To believe in oneself gives one the will to go on!'[10] The inclusion of these parodies in *Playboy* in the mid-1960s obviously occurred around the same time as the other appearances of Bond in the magazine's pages, and it could be argued that they strengthened rather than weakened the power of the association between *Playboy* and the official Bond novels and films. In his analysis of some of the Bond parodies of the 1960s, Kevin J. Hagopian reasons that at a crucial time when Bond was being established as a significant cultural force, 'The presence of the Bond parody helped to ensure that the Bond films would function as a serious engagement with culture without disturbing their protagonist's coolly ironic distance from that culture.'[11] For Hagopian, 'The Bond parodies achieved their seemingly contradictory ends with remarkable success; simply put, the Bond parodies manage to interrogate the ideology of Bond, while supporting Bond in the marketplace.'[12]

In fact, as Hagopian rightly points out, in the early films Connery's Bond also uses humour to undercut certain situations, especially those related to violence or sex.[13] Though it is widely acknowledged that the James Bond of the films is a more ironic character than in the books, it must be said that Fleming's novels can be interpreted as somewhat tongue-in-cheek, and characterised by excess. Tony Bennett and Janet Woollacott examine the production of a 'knowing reader' for Fleming's Bond novels, 'able to read and appreciate them as flirtatious, culturally-knowing parodies of the spy-thriller genre'.[14] The early films purposely introduced Bond's occasional throwaway one-liners, and some visual jokes, to deal with the excesses of the Bond mythology, employing a self-conscious approach to humour that became increasingly prominent from the mid-1960s. The tone of the pre-credit sequence of *Goldfinger*

(1964), which opens with James Bond rising up from the water wearing a wetsuit, including a decoy seagull attached to his scuba mask, is a perfect case in point for the way that it moves between humour and serious action. Having successfully set up explosives to destroy a Latin American heroin plant, Bond casually removes his wetsuit to reveal an immaculate white tuxedo, complete with the unspoiled red carnation he positions in his buttonhole. During a fight, Bond also foils an assassination attempt by shoving his assailant into a bathtub filled with water, and throwing in an electric heater, following up the lethal electrocution with his deadpan delivery of the pun 'Shocking, positively shocking', as the sequence ends. In some respects, the function of this sequence is not dissimilar to the parodies already discussed in that it at once demystifies and affirms the excess of gadgetry, action, style and effortless sense of sophistication associated with Bond by this time. That this has become such an iconic sequence is proof of the potential for self-parody, and the important role that comedy played in the Bond films as time went on.

With this discussion of knowingness and humour in mind, it is especially interesting to consider that a few years later, at the end of the 1960s and beginning of the 1970s, the Bond films themselves twice directly referenced *Playboy*, first in *On Her Majesty's Secret Service* (1969) with newcomer George Lazenby as Bond, and again when Connery returned to the role for *Diamonds are Forever* (1971). During a sequence in *On Her Majesty's Secret Service*, whilst Bond uses an electronic safe-cracking device to gain access to secret documents in the offices of Blofeld's Swiss lawyer Gumbold, he finds the time to open up a copy of the February 1969 issue of *Playboy* magazine (see Figure 6.2). Fittingly, after the publication of 'The Hildebrand Rarity' in March 1960, when *Playboy* reported Fleming's often-repeated recommendation to the effect that Bond himself would read *Playboy*, *On Her Majesty's Secret Service* was the first of Fleming's novels to be serialised by the magazine; perhaps *Playboy*'s appearance in the film version might pay homage to the history of the association between *Playboy* and Bond, whether intentional or not. Nevertheless, in accordance with the direction of the Bond films later on, the tone of these two references is light-hearted rather than sophisticated, and even a bit schoolboyish really.

When Bond spends time leisurely looking at the copy of *Playboy* in *On Her Majesty's Secret Service*, part of the humour in the otherwise

Figure 6.2 Bond admires the February 1969 *Playboy* centrefold in *On Her Majesty's Secret Service*

suspenseful sequence comes from his completely unflappable calm under pressure, and the absolute efficiency of his gadgets, though there are relatively few used in this film. Some of the humour of the sequence also comes from the standing joke about 'reading' *Playboy* for the articles. Positioned next to the safe, Bond casually picks out a newspaper from the magazine rack, and on finding a *Playboy* issue concealed within its folds, he ignores the articles and opens it at the Playmate of the Month centrefold, which he turns sideways and gazes at admiringly before being interrupted when the safe-cracking gadget has done its job. Afterwards, when Bond leaves the office with a smug look on his face, not only does he have duplicates of the secret documents safely in his possession, he also takes with him the *Playboy* centrefold that caught his eye. As he passes Gumbold in the hallway, Bond takes another appreciative look at the Playmate, having discarded the rest of the magazine without reading it.

Like the pre-credit sequence from *Goldfinger*, the extended fight sequence in *Diamonds are Forever* that includes the reference to the UK Playboy Club moves from action to humour, also using a winking element of self-parody by acknowledging the mythologisation of the Bond character. In *Diamonds are Forever*, when Peter Franks, the professional diamond smuggler whom Bond has been impersonating on his

mission to find out who is stockpiling diamonds and make contact with Tiffany Case, shows up in Amsterdam, Bond's cover is threatened. This leads to a lethal hand-to-hand fight between them that eventually ends with Franks's death. In order to maintain his cover, Bond secretly switches wallets, to make it seem as if Franks is Bond. When Tiffany Case pulls the wallet out of the dead man's jacket pocket, searching for identification, she discovers Bond's membership card to the Playboy Club and Casino, which provides obvious visual humour, and causes her to exclaim 'Oh my God! You've just killed James Bond!' This allows for another self-referential joke, mocking Bond's high-profile reputation as a secret agent: 'Is that who it was? It just proves no one's indestructible', remarks the real James Bond indifferently. Notably, these knowing and now slightly silly nods to *Playboy* came at a time when the Bond films had lost some of the lustre gained after the phenomenal successes of *Goldfinger* and *Thunderball* (1965), and the wave of 'Bondomania' that contributed to the spy craze when Bond was frequently referenced, imitated or parodied in popular culture. With hindsight both *On Her Majesty's Secret Service* and *Diamonds are Forever* were made during a difficult period of transition between screen Bonds.

For his eyes only?

Four months after the pictorial spread on the spoof Bond film *Casino Royale*, in June 1967 the third Bond-related pictorial to appear in *Playboy* magazine in under two years was called '007's Oriental Eyefuls'. The pictorial featured women from *You Only Live Twice* (1967), the fifth Bond novel adapted by Broccoli and Saltzman, previously serialised by *Playboy* in 1964. This time the six-page pictorial included two of Connery's Japanese co-stars, Mie Hama and Akiko Wakabayashi, and some of the other women cast as extras, either partially clothed or posed nude, accompanied by text supplied by *You Only Live Twice* screenwriter Roald Dahl. Though the film version of *You Only Live Twice* uses the Japanese location and some of the characters from the novel, the plot is very different from Fleming's original book and some of the themes regarding nationality and patriotism are reworked considerably, probably because Dahl instinctively took an irreverent approach to Bond. According to the essay that Dahl wrote for *Playboy* about his experience of writing

the screenplay, when he was approached by the Bond producers they gave him the go-ahead to be creative in livening up the plot for the screen, but also informed him about what was expected from a Bond film. In particular, he recalled that he was instructed that 'there are two things you mustn't mess about with. The first is the character of Bond. That's fixed. The second is the girl formula. That is also fixed.' On enquiring what the formula was, Dahl said that he was told frankly, 'There's nothing to it. You use three different girls and Bond has them all.'[15] Of course, Dahl was telling this story with his tongue firmly in cheek, based on an awareness that – like the shaken not stirred vodka Martinis and amazing array of gadgets – at the simplest, most superficial level, women were there to be consumed by Bond, and to affirm his prowess.

There is, however, more to be said. In '007's Oriental Eyefuls', Dahl continued the opening anecdote about his conversation with Broccoli and Saltzman. They apparently explained that 'Girl number one is pro-Bond. She stays around roughly through the first reel of the picture. Then she is bumped off by the enemy, preferably in Bond's arms.' He wrote that they went on to inform him, 'Girl number two is anti-Bond. She works for the enemy and stays around throughout the middle third of the picture.' Finally, 'Girl number three is violently pro-Bond. She occupies the final third of the picture, and she must on no account be killed. Nor must she permit Bond to take any kind of lecherous liberties with her until the very end of the story.'[16] No matter how exaggerated this anecdote, Dahl is frequently quoted in critical discussions about the Bond films. Other than his plot for *You Only Live Twice* that necessarily follows this outline, using the characters of Aki and Helga Brandt in addition to Kissy Suzuki, there is a certain amount of truth to the 'girl formula' he described as, with some exceptions, in the films Bond will usually meet several women during the course of a mission, and often a woman who is seduced by him gets killed afterwards.[17] Nevertheless, the relation between other aspects of the essay and the pictorial images of nude women prove somewhat conflicted. As Toby Miller explains in his analysis of *You Only Live Twice*, in the course of this essay 'Dahl goes on to refer to the second woman, the Bond enemy, as "the anti-Bond bitch", and the third as "a long-stemmed Japanese peony".' According to Miller, 'the sexism and racism are grotesque – but Dahl does acknowledge the centrality of women to the structure of the narrative'.[18]

From a structural point of view, another of Dahl's observations in the essay for *Playboy* also seems no less problematic for being about the great importance of women to the plot of *You Only Live Twice*. 'The three girls, properly spaced out through the story, gave a nice sexy balance to this curious charade, a sort of beginning, middle and end, with a welcome change of girl in each section,' he said.[19]

During the 1970s and 1980s, *Playboy* featured new pictorials publicising most of the latest Bond films, including *Diamonds are Forever*, *Live and Let Die* (1973), *The Spy Who Loved Me* (1977), *Moonraker* (1979), *For Your Eyes Only* (1981), *The Living Daylights* (1987), and the final Bond film of the 1980s, *Licence to Kill* (1989). Though the films were certainly successful at the box office, in other ways the 1970s and 1980s were challenging decades for Bond. It has been well documented that, having been central to popular culture in the mid-1960s, by the 1970s James Bond was in some ways less vital to it. This was in part demonstrated by the fact that the Bond films went from being involved in setting cultural trends like the spy craze, to exploiting trends in contemporary cinema and using elements of comedy and self-parody, though these shifts were necessary to keep Bond active via such cultural engagements, if not quite as resonant as in past years. Bennett and Woollacott argue that in contrast to the 1960s when 'Bond's currency was established', from the 1970s onwards the patterns of circulation of the image and character of Bond changed. Whereas the Bond films appeared on a yearly basis in the early to mid-1960s Connery era, for some time afterwards new films were released on average every two years. In the 1970s, 'Not only did Bond's popularity become more episodic, an isolated occurrence every two years; it also become more routinised, a more or less institutionalised ritual,' as Bennett and Wollacott argue. They go on to explain: 'Bond thus operated as a "dormant signifier", inactive most of the time, but capable of being periodically reactivated, albeit in a fairly ritualised manner, with the release of each new Bond film, only to be put back on ice again.'[20] Bennett and Woollacott use the regular showing of a Bond film on television in Britain as an example of Bond becoming an institutionalised ritual in the 1970s. Equally, the pictorials of the women associated with Bond by *Playboy* in America might just as well evidence the ritualistic aspect of these appearances during the period and, by the same token, the institutionalised nature of the *Playboy*–Bond relationship.

Given *Playboy*'s pictorials on the women of Bond during the 1970s and 1980s, it is particularly worthwhile to return to focus on the issue of the representation of gender relations, not only in the Bond films and pre-release publicity campaigns, but in wider culture and society. It has been observed that the Bond films of the 1970s were increasingly organised around the relations between Bond and his female companions, and that this is an adjustment that occurred against the historical backdrop of feminist discourses and the impact of feminist debates on popular culture.[21] Media representations like the Bond films provided an important rallying point for feminist critics in the 1970s, who noted the chauvinism of Bond and the limits of the women's agency, though it certainly was not the first or last time these criticisms were brought up. Many of the same arguments about chauvinism and the objectification of women were applied to *Playboy* in America, especially its famous Bunnies and Playmates, which became hotly contested symbols of the exploitation of women by the dominant male society.[22] Criticism was also directed at the marketing associated with the Bond films, especially how women were exploited to a large extent as a publicity tool. Part of that criticism was a direct result of the pictorials that traded on the sexualised image of the Bond girl, featured in *Playboy* and other men's magazines.

The film version of *The Spy Who Loved Me* illustrates how the 1970s Bond films showed an awareness of feminism, albeit to some limited extent. Advance publicity for the film made much of the fact that the heroine Major Anya Amasova, also known as Agent Triple X, played by Barbara Bach, is a top agent in the Russian KGB. Technically speaking, this makes Anya Amasova James Bond's equal, a notable first in the Bond films. They spend the early part of the mission trying to out-do one another, and like James Bond, Anya Amasova demonstrates resourcefulness, professionalism and skill at spying. In the first third of the action, it is Anya Amasova who gains the microfilm; she literally takes the driving seat when they escape across the Egyptian desert in a van; she uses her sleeping gas cigarette to knock Bond out, and to his surprise thanks to the blueprints she also knows how to operate the gadgets on his new Lotus Esprit supplied by Q. During the pre-credit sequence, she is even given her own ironic Bond-style introduction scene, when she is first shown in bed with her lover, something that is later picked up on to form a subplot. Yet, other aspects of her portrayal

undermine these signs of independence, and some of the humour is downright sexist, especially during the sequence where she drives the van away in the desert. However successful their getaway is, in these scenes Bond makes it clear that her driving skills are comparatively inept, mocking her when she struggles to find the gears, and making various sarcastic 'woman driver' jokes. Throughout the last third of the film, Anya Amasova is completely side-lined. During the assault on the villain's underwater headquarters she is captured and must be rescued by Bond, leaving him to save the world, and returning her to the traditional role of the female sidekick. By the final scenes she has effectively been repositioned from a top-level enemy agent who vowed to kill Bond in revenge for the death of her lover, to yet another damsel in distress for him to save, and a willing bedmate unable to resist his charms.

The *Playboy* pictorial that publicised *The Spy Who Loved Me* is also important to consider on the back of debates about the sexual politics, because however strong and active the character of Anya Amasova is in some respects, like many past Bond actresses Bach appeared in *Playboy* in June 1977 as part of the promotion of the tenth Bond film, though she was said to want to avoid the usual images.[23] Shot by legendary fashion photographer David Bailey, the pictorial admittedly differed from layouts such as the November 1965 'James Bond's Girls', in that Bach took the lead role in the exclusive 'Bonded Barbara' spread. Besides drawing on the concept of Anya Amasova as an opposing secret agent, and the image of her tied up by the villain toward the end of the film, the pictorial developed its own theme of bondage and liberation, with Bach posing in lingerie and semi-nude paired with an unidentified male model fully dressed in a tuxedo to resemble Bond. 'What's going on in the off-the-screen (and off-the-wall) pictures below and opposite?' the first *Playboy* caption asked. In response, Bach was quoted: '"I'm not sure", says Barbara. "The photographer just told me he wanted something kinky in the Bondish vein".'[24] The pictorial featured various images of Bach being tied up with ropes and disciplined by the Bond character, but according to *Playboy* in the final image he had possibly met his match. Its caption read: 'The perils of espionage can turn into pleasures at least in the fertile imagination of photographer David Bailey, who dreamed up these pictures.' The caption further attempted to resolve some of the obvious tensions of the image: 'The danger, even

to a blasé Bond prototype, lies in forgetting that a counterspy, however attractive, is always capable of counter attack – turning the tables, not to mention her back, on the luckless hero.'[25]

Other *Playboy* pictorials on the Bond films of the period straightforwardly conformed to the stereotype of bikini-clad Bond women used simply as decorative eye-candy and to generate some added publicity for the latest film. The second Bond-related cover appeared when *Playboy* featured a ten-page pictorial on *Moonraker* in July 1979, advertised as 'A sneak preview of the newest James Bond epic and a spy's-eye look at the master agent's newest ladies'.[26] In addition to the key female roles played by Lois Chiles as a CIA agent, and Corinne Clery as the villain's pilot, *Playboy* stated that 'the *Moonraker* script calls for a bevy of eight shapely misses to play what have come to be known as the Bond beauties'.[27] It explained, 'The eight girls in *Moonraker*, all European models and actresses, play Space Lovers, employees of the villain … who plans to take them up to a space station and propagate a new master race.'[28] From among these women, the pictorial displayed photos of Catherine Serre, Chichinou Kaeppler, Christina Hui and Irka Bochenko, scantily clad and provocatively posed. Though part of the storyline in the sense that they represent the perfect physical specimens chosen by Hugo Drax to repopulate the world, the women are offered chiefly as a sexual spectacle in the film, albeit in a much less explicit form (see Figure 6.3). With the exception of Bochenko, who has a short exchange of dialogue with Bond and is credited separately from the group as 'Blonde Beauty', the women do not have speaking parts in the scenes, and in the closing credits to *Moonraker* they are among the names listed under the general heading 'Drax's Girl'.

The next Bond film, *For Your Eyes Only*, likewise used women from the background of the early pool scene at Hector Gonzales's villa to generate publicity. In June 1981, the usual *Playboy* pictorial promised 'The Eye-Popping Girls of the New James Bond'. It opened with a standard shot of Roger Moore as Bond posed on set surrounded by some of the female extras who were uncredited and on screen for only a few seconds, but nevertheless appeared in the advance publicity – including Lizzie Warville and Kim Mills, who both posed for the spread.[29] Famously, Tula Cossey, who was also an extra in the *For Your Eyes Only* pool scene, and posed for the *Playboy* pictorial, attracted a different kind of exposure when shortly afterwards a British tabloid revealed

Figure 6.3 'Blonde Beauty' Irka Bochenko lures Bond into the villain's Amazonian lair in *Moonraker*

that she was a transgender model. Though at the time this was used by the press as an opportunity to make fun of Bond and *Playboy* at the expense of Cossey, she later went on to pose for *Playboy* again in a pictorial called 'The Transformations of Tula' in September 1991.

Another woman who briefly appeared in *For Your Eyes Only* was cast following a contest held by *Playboy* in association with United Artists. The contest was first announced in the same *Playboy* issue that previewed *Moonraker*. The full-page advert was headed 'Be a James Bond Girl' and encouraged readers: 'Maybe you know her. Or maybe you are her. That special kind of girl who will appear in the upcoming James Bond film, *For Your Eyes Only*.'[30] In order to enter, applicants were asked to submit two photographs, one headshot and one full-figure swimsuit shot, along with fifty words or fewer on why they belonged in the new Bond film. As might be expected, the most important aspect of the contest lay in the small print, which set out the various rules and regulations governing the selection process over a number of stages. During the first stage, twenty contenders were to be selected according to set criteria, with percentages to indicate the degree of emphasis, and judged against the women in past and current Bond films. The suitability of the applicant's headshot was considered to rate 45 per cent of the value, the full-figure swimsuit shot was worth another 45

per cent, and the written statement was worth the remaining 10 per cent. During the next stages of the contest, it was stated that applicants would participate in a telephone interview to evaluate their voice and tone, and some were to be given a preliminary screen test. The last stage would see three finalists travel to Hollywood to be fully screen-tested by a panel consisting of none other than Bond producer Albert Broccoli, director Lewis Gilbert, star Moore and *Playboy* editor-publisher Hugh Hefner, who would together pick a grand prize winner to appear in the film. That the judging process began by evaluating the applicants based for the most part on their physical appearance and the visual image created by past Bond films was not surprising given the typical approach to casting women's roles, which strongly favoured models and unknown or relatively unknown young actors, no matter what the size of the part.

In June 1981, *Playboy* reported back that the lucky contest winner was Robbin Young, her prize being a small speaking role in *For Your Eyes Only* as 'Girl in Flower Shop' (see Figure 6.4). Obviously, she also posed in the *Playboy* pictorial on the film. Other women from the Bond films who had appeared in *Playboy* include Lana Wood, who posed for *Playboy* (in April 1971) before she appeared in *Diamonds are Forever* as Plenty O'Toole; Gloria Hendry, a New York Playboy Bunny who

Figure 6.4 *Playboy*'s 'Be a James Bond Girl' contest winner Robbin Young as 'Girl in Flower Shop' in *For Your Eyes Only*

played Rosie Carver in *Live and Let Die*; and Diana Lee-Hsu, *Playboy*'s Playmate of the Month for May 1988, who later featured in *Licence to Kill*. Of course, the casting of a *Playboy* contest winner, Bunny or former Playmate model as a Bond girl further suggests how the view arises that serving as an adornment is the essential characteristic of many of the women in the Bond films, including the two 'unofficial' Bond films *Casino Royale*, and *Never Say Never Again* (1983). In the 1980s, some of the female leads, like Kim Basinger, Grace Jones and Maryam D'Abo, nonetheless posed for *Playboy*, but others like Lois Chiles, and Carey Lowell apparently declined.[31] Inevitably there were some changes to the portrayal of women in the Bond films of the time, but the popular use of phrases such as 'Bond girl' to describe most of the female characters, including those who have little or no active narrative function, continued to evoke an image and associations that are certainly powerful but also potentially problematic. This is not unlike the accompanying *Playboy* pictorials, the majority of which featured a montage of images of the latest women themed around James Bond. These were – and in some respects remain – especially difficult years for women in the Bond films. For those seeking fame and recognition, a role in a Bond film is high profile and can attract considerable hype and international media attention, almost overnight. However, there is a sense that the attitude to women in the Bond films and the publicity has often been troubling, not least because of this period in the 1970s and 1980s when the pictorials became a regular feature of *Playboy*. Even though it can be hard to distinguish fact from fiction, there is a persistent belief that a former 'Bond girl' will likely have a hard time leaving aspects of this legacy behind.

The post-1960s playboy

As noted above, compared to the high point of the 1960s, Bond's cultural importance lessened in the 1970s and 1980s, and Bennett and Woollacott argue that there was a ritualistic aspect to the Bond films, and the popularity of James Bond. The portrayal of gender relations in the Bond novels and films has always been a source of debate and controversy, but in the Moore era in particular the Bond character was criticised for his male dominance. Despite claims made to the

contrary in the publicity, the Bond films also tended to receive negative attention for the way that they preserved conventional gender roles. Certainly, there was a widening gap between aspects of Bond and developments in popular culture in the period, meaning that Bond's currency, which had been particularly strong in the mid-1960s, was called into question, and renegotiated using strategies like humour. The results were naturally not without problems, but it is nonetheless important to remember that some of the essential elements of Bond have routinely shifted every few years, in accordance with social and cultural changes, and in order to appeal to audiences. James Chapman summarises this process as 'continuity and change', a phrase that he says is 'one of the clichés of historical scholarship, but it perfectly describes the nature of the Bond series which constantly strives to maintain a balance between familiarity and tradition on the one hand and variation and innovation on the other'.[32] Without doubt, James Bond's playboy status was integral to the phenomenal success of the early Bond films, becoming a familiar element of the series during the 1960s. Yet in the later films fundamental aspects of this playboy image looked increasingly old-fashioned and outdated, especially in the face of the rise of counterculture movements, including feminism and a new generation of rebellious youth; the 1960s incarnation of Bond needed some readjustment in order to adapt to the times and stay current in some respect.

In response to these challenges and to negotiate changing conceptions of gender and power, in regard to the making of the 1977 Bond film *The Spy Who Loved Me*, Janet Woollacott observes that the filmmakers attempted to 'engage with ideas about the independence of women, and to construct and maintain comic strategy around Bond's own sexuality'.[33] In *The Spy Who Loved Me*, this obviously included the use of the character of Anya Amasova in order to, Woollacott says, 'fulfil certain sexist expectations revolving around male pleasure, but … also … to register the impact of Women's Lib', albeit somewhat uncomfortably given that she is subordinated to Bond in the end.[34] James Bond's sexual prowess is very important to the early films, and a key part of the Bond mythology and his playboy image as developed on screen by Connery. However, when Moore was cast as another replacement for Connery, after what turned out to be the one-time appearance in the role by Lazenby, *Live and Let Die* introduced him as the new Bond for the 1970s. Of course, the casting of Moore impacted on how the character was portrayed.

Having played stylish adventurer Simon Templar in the successful TV series *The Saint* from 1962 to 1969, and British gentleman and aristocrat Lord Brett Sinclair alongside Tony Curtis in the rather less successful series *The Persuaders!* in 1971, Moore brought with him to the role an established screen persona of a rather too smooth playboy, compared to the somewhat rough edges of Connery's Bond. Although there was already a trend in motion in the Bond films towards overt comedy, due in part to the 1960s spy craze, Moore also brought with him a natural charm, and a comparatively light-hearted attitude, and sense of humour that became a particular trademark of his performances as James Bond. In her analysis, Woollacott considers that 'Moore's James Bond has always had a more flippant and jokey style, particularly in relation to Bond's sexual prowess.'[35] This is evident in *The Spy Who Loved Me*, for example, when Bond answers M's enquiry about what he has been doing with the line 'Keeping the British end up' (see Figure 6.5). This famous innuendo was relived by *Playboy* a few year later as one of a number of moments from the history of the Bond films to feature in the '007 Sex Quiz', accompanying the pictorial of July 1983. Forty-two multiple-choice questions required the reader to pick out the correct answer about James Bond from among two other possibilities formulated in the style of his most memorable sexual exploits. *Moonraker* was another Bond film from the Moore era that gave *Playboy* the opportunity to join

Figure 6.5 As a final double entendre Bond claims he is 'just keeping the British end up' at the conclusion of *The Spy Who Loved Me*

in with the cringe-worthy double entendres. Question 39 asked and answered: 'On closed-circuit TV, M watches as Bond and Holly make love in a shuttlecraft headed for earth. Not watching, Q innocently explains that Bond is A. "Attempting re-entry" A. "Flying high" C. "Coming"'.[36]

This is not to say that James Bond became a total joke in 1970s through to the mid-1980s, or was unpopular as a fantasy figure, but rather that aspects of his playboy image were deliberately taken even less seriously. This was in part because Bond had gone from operating as the 'hero of modernisation' described by Bennett and Woollacott, to become increasingly self-parodic.[37] In the context of the *Playboy*–Bond relationship, the women of Bond pictorials in *Playboy* magazine continued the connection between them, and *Playboy*'s role in the publicity of the Bond films meant that the tone remained admiring, if knowingly tongue-in-cheek. 'The face is different, but the game's the same … Whether on board or in bed, Connery or Moore, Bond is obviously still Bond,' the text to accompany the *Live and Let Die*-themed pictorial in *Playboy* July 1973 lightly reassured.[38] Following the layout of the foundational November 1965 'James Bond's Girls' pictorial, though, the images of women provided the central spectacle of other pictorials in the 1970s and 1980s, and publicity shots and film stills featuring Moore as James Bond routinely emphasised his associations with action, gadgetry and powers of seduction, celebrating the sheer excess of Bond. For example, the *Moonraker*-themed pictorial in July 1979 included thrilling action sequences, such as Bond's fights with Jaws in mid-air in the pre-credit sequence and later on a moving cable car high above Rio de Janeiro, and over-the-top gadgets and seduction scenes like the ridiculous 'Bondola' in Venice, or the zero-gravity love scene between Bond and Holly Goodhead that ends the film, accompanied by the re-entry sex joke delivered by Q.

At the same time, in the 'Playboy After Hours' section of *Playboy*, the latest Bond films were generally given a positive review based on an appreciation of Moore's smooth-talking and suave self-mocking version of the Bond character, and acceptance of the formulaic nature of the Bond films. By *The Spy Who Loved Me*, *Playboy* felt that Moore had put his stamp on the role, 'firmly establishing his own wry wit and worldliness in the Bond image as never before'.[39] In the review of the next Bond film it was stated up front that 'James Bond movies are

practically beyond criticism by now, though *Moonraker* can hold its own with any previous adventures of 007.'[40] Four years later, when *Octopussy* (1983) became the thirteenth official Bond film, the review rather anxiously restated with an added clarification 'The Bond formula is sure-fire, virtually beyond criticism (and I'm not about to join that band of petty-minded pundits who feel compelled to take potshots at any movie that becomes a mega-hit).'[41]

By the 1970s and 1980s *Playboy* appeared somewhat outmoded, and like the Bond films, the magazine faced some serious challenges in several key areas. First, in parallel with Bond, *Playboy* was increasingly criticised for its treatment of women and support of male privilege. Though the complexities of *Playboy*'s relationship to feminism fall outside the scope of this study, Carrie Pitzulo has explored the magazine's response to women's rights and other aspects of its sexual politics through to the 1970s. According to Pitzulo, '*Playboy*'s support for female beauty and heterosexuality was not inherently incompatible with some forms of feminism.' Yet this was no less problematic, as she goes on to say that 'The context of that support, however, through the promotion of nude female bodies in a men's magazine, tainted Hefner's version of liberation in the eyes of many feminists.'[42] Pitzulo identifies the early 1970s as the end point for her central analysis, and the final stage in *Playboy*'s institutionalisation, when the magazine's content and perspectives were no longer at the forefront of culture. The point has already been made that by the mid-1960s the currency of Bond was already well established, and a similar case can be made for the currency and resonance of *Playboy*, meaning that as ideologies changed, the magazine had to make efforts to adapt from the 1970s onwards.

This leads into the second challenge, as *Playboy*'s success inevitably invited competition from other more explicit men's magazines such as *Penthouse*, first published in Britain in 1965 and launched in the US in in 1969, and *Hustler*, launched in 1974. These magazines were responding to the acceptance of *Playboy* in mainstream culture, making *Playboy*'s Playmates appear even less risqué than in the 1950s and 1960s. Though *Playboy*'s circulation reached its peak in the early 1970s at over 7 million, by the mid-1980s, before other so-called 'lads' men's magazines like *Maxim* and *FHM* arrived on the scene, circulation had dropped down to around 4 million.[43]

Third, the international Playboy Enterprises business empire that the magazine had spawned was also under greater threat, and increasingly had to be scaled back. During the 1960s, the Playboy empire had extended to include films, books, television shows, casinos, clubs and resorts, but by the mid-1970s revenue had declined and a reorganisation began, which included the closing of the signature Playboy Club-Hotel in Jamaica in 1977.[44] By the 1980s, the problems for Playboy Enterprises were such that in August 1986 the cover of *Newsweek* ominously announced, 'Playboy the Party's Over'.

Reflecting back, the late 1970s and 1980s might well be considered something of a low point in terms of the wider cultural significance of the playboy ideal. In the 1980s, a new cultural conservatism took hold that included a backlash to the liberalism associated with the 1960s, especially changes in traditional values in the post-war era. Barbara Ehrenreich identifies *Playboy* as a predecessor of the affluent and consumer-oriented yuppie of the 1980s.[45] For a time the cultural figure of the yuppie replaced the playboy in media images and commentary. On screen, Timothy Dalton became the next James Bond, making his first appearance in *The Living Daylights*, and his second and final Bond film at the end of the decade, in *Licence to Kill*. This casting choice signalled the opportunity for another change in the Bond films. Without question, in the Bond role, Dalton was a contrast to Moore. Moore had featured in seven Bond films over thirteen years, ending in *A View to a Kill* (1985) when at the age of fifty-seven he was visibly older as Bond. At the time of release, *Playboy* claimed to enjoy to *A View to a Kill* in the safe hands of Moore.[46] Yet when Dalton took over as Bond, the review of the latest Bond film admitted, 'The fact is, Roger Moore had begun to look and act weary of it all, despite his dauntless dry wit.' With the release of *The Living Daylights*, *Playboy* welcomed Dalton as a 'younger, more athletic and drop-dead handsome as Bond – a solid actor with his own brand of sophisticated humour, lacking only a smidgeon, maybe, of the common touch that made Sean Connery's Bond an instant classic'.[47] However, the general critical consensus seemed to be that Dalton brought an element of seriousness to the role that was too pronounced, no matter how similar his Bond was to the Fleming version of the character. *Licence to Kill* moved Dalton's Bond even further away from Moore's suave superhero persona, resulting in what was

often described by commentators as the darkest portrayal of Bond, until Daniel Craig's films over two decades later.

Commentators have also remarked on James Bond's status as a masculine ideal in relation to the Hollywood heroes of the 1980s, who were hugely successful at the box office. Hypermasculine blue-collar characters, such as Rambo and John McClane, represented a form of masculinity that emphasised action and male physicality as signifiers of traditional heroic characteristics. Though the Bond films of the 1960s had obviously influenced the development of the blockbuster action genre, the action hero of the type played by Sylvester Stallone and Bruce Willis was distinguished from Bond especially in terms of sophistication and appearance. Jeremy Black has summed up the apparent problem of Dalton as Bond when judged against the hardbodied male hero. According to Black, 'compared to such contemporary film action heroes as Bruce Willis, he [Dalton] seemed effete and unthreatening … The tuxedo-clad Bond contrasted with the begrimed torso of Willis, and Bond seemed to some almost a puppet, at once real and flimsy.'[48]

Much has been made of the fact that in *The Living Daylights* in particular Dalton's Bond is also markedly less promiscuous. Having been exaggerated during the Moore era via humour, in Dalton's films Bond's sexuality was treated rather more seriously, in part connected to the age of AIDS awareness. The fear of HIV and AIDS was also among a number of factors to impact on *Playboy*. Elizabeth Fraterrigo comments that 'The sexual revolution for which Hefner claimed much credit appeared to be tempered in the 1980s … Calls for "free love" gave way to warnings about "safe sex".'[49] It is interesting to note that at around the same time, after a stroke, Hefner handed over the control of the Playboy Enterprises empire to his daughter Christie Hefner, and made the shock announcement that he was going to remarry. According to historian and biographer Stephen Watts, having spent three decades as the self-styled Mr Playboy, in 1989 Hefner's second marriage to Playmate Kimberley Conrad 'clearly demarcated the end of an era'.[50] Life at the Playboy Mansion during this time is said to have become domesticated, and Hefner largely disappeared from the media spotlight, until the couple separated nearly ten years later. A further coincidence of dates is the unprecedented six-year gap in the production of the Bond films, between the release of *Licence to Kill* in 1989 and *GoldenEye* in 1995, when due to a litigation issue over character rights there was

no new Bond film. The long gap saw the end of Dalton's run, and the choice of Pierce Brosnan to play James Bond. Although there were fears that the Bond phenomenon was unstable, after the hiatus and fiercer competition other from other action franchises like *Die Hard* (1988–), *GoldenEye* helped to reinvigorate the series.

In some ways, the playboy image as embodied by James Bond and *Playboy* ended up fairing rather better from the mid- to late 1990s onwards than in the previous two decades, despite anxieties fuelled by challenges, and the usual need for change. In acknowledgement of the media rhetorics of masculinity crisis and political correctness, in *GoldenEye* Brosnan's Bond was especially dependent on high-tech gadgetry to aid him. Even though the representation of women remained largely the same, there was a shift in the portrayal of M by Judi Dench, who calls Bond a 'sexist, misogynist dinosaur'. For Andrew Spicer the 1990s Bond films, from *GoldenEye* to *The World is Not Enough* (1999), demonstrate the system of continuity and change identified by Chapman especially well. To balance out changes like the arrival of Brosnan, and a new female M, there was a conscious reversion to aspects of the Connery interpretation of the Bond character. According to Spicer, 'Brosnan's Bond is not modern but retro, a return to the style established by Connery and successful because Bond's brand-name sophistication fits perfectly into the world of postmodern consumerism.'[51] In part, this would also seem to be the case at Playboy Enterprises, which among other things, successfully moved into other media forms, including the growing online market, launching Playboy.com in 1994, and expanded the range of Playboy merchandise using the familiar rabbit logo.[52]

In the context of the changing media marketplace, marketing analyst Susan Gunelius notes the particular importance of Hefner's return to the public eye in the latter part of the 1990s: 'The living embodiment of the Playboy brand was back and ready to champion the brand again.'[53] In a special one-page editorial in April 1996, Hefner celebrated his seventieth birthday by revisiting the original mission statement he had created for *Playboy* magazine over four decades earlier, and reflecting that 'Everything old is new again. Is the retro craze a fad or the start of something more significant?' The editorial looked forward to the millennium and 'Playboy 2000', but emphasised that 'To find answers for the future we need to look to the past.' The message was that Playboy firmly belonged in the new century: 'the *Playboy* man – his

view of himself and the world – seems more real than ever before. His mark and his image are everywhere.' Hefner concluded, 'With the return of James Bond, the Beatles [thanks to *The Beatles Anthology* project] and the Playboy Bunny, the new millennium holds great promise for us all.'[54]

The renewed popular interest of the 1990s may be understood in relation to the developing relationship between intertextuality, irony and nostalgia in what has been labelled as a postmodern cultural context. It has been suggested that it was during the 1990s that the postmodern fully entered into popular culture, having emerged in the 1960s as a term used to describe the complexities of contemporary social, cultural and political experience, including the breakdown of binary divisions and hierarchies, and a richness and multiplicity of meanings. This is also what makes it an awkward and challenging concept to pin down. However, as cultural studies scholar John Storey points out, 'whether postmodernism is seen as a new historical moment, a new cultural sensibility, or a new cultural style, popular culture is cited as a terrain on which these changes can be most readily found'.[55] Elsewhere, Storey has explored an aspect of contemporary culture he has called 'The Sixties in the Nineties', as part of a wave of popular interest in the 1960s from the perspective of the 1990s.[56] He notes that, among other media, this appeared in a number of film versions of 1960s television programmes like *The Saint* (1997) and *The Avengers* (1998), and in the Austin Powers films (1997–2002), which especially spoof the conventions of Bond and other elements of sixties popular culture, such as the spy craze. Storey argues that the recycling of themes and imagery from the recent past is in the tradition of popular culture. This trend has since continued into the new century with the remembered versions of the sixties in the likes of *Mad Men* (2007–2015), and Guy Ritchie's film version of *The Man from U.N.C.L.E* (2015). Storey also asserts the importance of 'thinking critically' about postmodern features like intertextuality, recycling and nostalgia.[57] In her book *Screening the Past: Memory and Nostalgia in Cinema*, Pam Cook describes the function of nostalgia beyond sentimentality and reactionary or regressive escapism as a dynamic process. According to Cook, 'Nostalgia plays on the gap between representations of the past and actual past events, and the desire to overcome that gap and recover what has been lost.'[58] Along these lines, the final section of this study considers how the use of retro

'pastness' and the nostalgic legacy of the sixties is relevant when discussing the latest phase of the *Playboy*–Bond relationship.

The nostalgic bond

This book began with *Playboy* magazine's forty-year anniversary-inspired recognition of the long-term relationship with James Bond, which previous chapters have charted, from the serialisation of some of the 1960s Fleming novels, to the shared cultural tastes and lifestyles that some (especially *Playboy*) would have it uniquely defined the mood and meaning of the era. Six months into the new millennium, the same issue also marked Raymond Benson's final *Playboy* appearance since assuming the mantle of the latest author to continue the Bond legacy. Since Fleming's death, other authors, including Kingsley Amis and John Gardner, had taken over writing the Bond thrillers, but Benson was the first of the official continuation authors to follow up on the literary connection when he approached *Playboy* and wrote the original short story 'Blast From the Past'. The cover of the January 1997 *Playboy* issue proudly publicised 'The Return of James Bond'. Inside, the 'Playbill' remembered that James Bond had made his introduction to *Playboy* in 'The Hildebrand Rarity' two years before the release of *Dr No* (1962). It went on to recommend the new short story by Benson for *Playboy*: 'Well into our fifth decade of Bond Age, we have good news: James is back and he's ready to take Manhattan.'[59] The story itself also brings the past and present together, referring to Fleming's *You Only Live Twice* (1964) in particular, but set many years after Bond's relationship with the love interest in the novel Kissy Suzuki who, unknown to Bond, became pregnant with his child. In Benson's short story, Bond travels to New York to find that his estranged son James Suzuki has been murdered. With the help of special agent and latest love interest Cheryl Haven, Bond learns that his son was killed in revenge by Irma Bunt, the former henchwoman of Ernst Stavro Blofeld. Bond escapes torture at the hands of Bunt and manages to kill her. He ends the story in hospital, where he reflects that he has now gained revenge not only for his son, but also for the death of his wife Tracy, who was killed by Bunt and Blofeld at the end of *On Her Majesty's Secret Service*. Letters printed in the 'Dear Playboy' section approved the reconnection

between the new literary Bond and *Playboy*. One particularly animated reader declared: 'There's hope for the free world. "Blast From the Past" is a welcome throwback and I'm happy to say that the future of the literary James Bond is in good hands with Raymond Benson … His outstanding knowledge of the Fleming oeuvre has stood him in good stead.'[60]

The publication of 'Blast From the Past' represented the beginning of Benson's time in the role of Bond author, preceding his first Bond novel *Zero Minus Ten* published in April 1997 and serialised in *Playboy* in two parts. The 'Playbill' previewed: 'James Bond can't be stopped, and neither can the resurgence of interest in the most famous secret agent.'[61] For the second instalment from *Zero Minus Ten*, the May cover advertised 'It's 007 in '97 Part Two of the New James Bond', and Benson himself was quoted in the 'Playbill' editorial saying, 'I take great pleasure in continuing the tradition of serializing Bond that began with *Playboy* and Ian Fleming in the Sixties.'[62] A few months later, a reader's letter in 'Dear Playboy' kept up the commentary on Bond's welcome literary comeback to the magazine: 'I'm delighted in the return of James Bond to *Playboy*. … Raymond Benson has captured Ian Fleming's Bond and brought him back to life once more.'[63]

An excerpt from Benson's second Bond novel, *The Facts of Death*, was also printed in *Playboy* in July 1998. Like 'Blast From the Past' and *Zero Minus Ten*, *The Facts of Death* contains references to past adventures and characters, but is in a modern setting and includes elements of current Bond films, such as a female M previously introduced in *Zero Minus Ten* and consistent with Dench's portrayal of the character since *GoldenEye*. During his tenure as the official Bond author, Benson's fiction appeared in *Playboy* six times, ending with the excerpt from *DoubleShot* in June 2000. *DoubleShot* was less well received by some Bond fans, including some who wrote in to *Playboy*, partly because of its experimentation with the character.[64] The story explores James Bond's weaknesses, something that *Skyfall* (2012) later did especially well with the screen Bond. Between 1997 and 2003, Benson wrote six Bond novels, three novelisations and three short stories, including a second short story for *Playboy* titled 'Midsummer Night's Doom', published in the January 1999 forty-fifth anniversary issue.

Benson has since stated that 'Midsummer Night's Doom' was commissioned by *Playboy* for fun and is not to be taken seriously.[65] What

this means is that the story is best considered as another Bond parody, and a tongue-in-cheek celebration of *Playboy*. The story takes place at the annual Midsummer Night's Dream pyjama party held at the Los Angeles Playboy Mansion, after the real-life event was relaunched the previous year when Hefner separated from his second wife and publicly resumed his old playboy lifestyle. In the story, James Bond is assigned to attend the party by M because of reports that Ministry of Defence secrets are apparently being smuggled out of Britain to America, and into Hefner's mansion, in order to be sold to a representative of the Russian Mafia. Bond investigates with the help of Hefner, and is joined by two Playmates, Miss October 1994 Victoria Zdrok and Miss July 1998 Lisa Dergan, who both feature in the storyline. The story further blurs the line between fiction and reality to engage with the history of the *Playboy*–Bond relationship, including Fleming's comment about James Bond being a reader of *Playboy*, and the early Jamaican connection. When asked by M how much he knows about *Playboy*, Bond is said to shrug and responds, 'Only that some people have been known to read the articles, and that I need to renew my subscription.'[66]

In the story Bond also recalls a past encounter when he was invited to join Hefner (and his female companion, Playmate of the Year Donna Michelle) on his yacht for cocktails, and Hefner asked Bond's opinion about the Ocho Rios location for the new Playboy Club-Hotel. This is a highly fictionalised version of real-life events of the past, inspired by the September 1964 *Playboy* pictorial 'Playboy in Jamaica'. Certainly, Benson's short story plays to Hefner's mythologised image, with no mention at all of the ageing process. James Bond is admiring of Hefner's charisma, and Hefner is presented as sophisticated and hedonistic, living in the glamorous and high-tech Playboy Mansion surrounded by women, and an ideal party host. Hefner even aids Bond by supplying him with spy gear in the form of a fountain pen with a wireless transmitter, which Bond uses to complete his mission. Unsurprisingly, given the indulgent nature of the story, 'Midsummer Night's Doom' met with resounding praise in 'Dear Playboy' a few months after its publication. Benson's writing was compared positively to Fleming, and Bond's interactions with Hefner were applauded for adding to the interest of the story. For a *Playboy* reader who enjoyed the joke, 'James Bond at a Playboy Mansion party was long overdue, but the real surprise was that 007 owns pajamas.'[67]

The literary Bond is not the only aspect of the earlier *Playboy*–Bond connections to have been revisited by *Playboy*: other special *Playboy*–Bond-related anniversaries have also been celebrated. In September 1987, when *Playboy* magazine celebrated twenty-five years of the screen Bond with a third Bond-themed cover, the issue included a pictorial homage to Bond in *Playboy*, a pictorial of *The Living Daylights* actor Maryam D'Abo, and a 'Women of 007' pictorial retrospective. Like the earlier 'The Spy They Love to Love' pictorial in July 1983 publicising the two rival Bond films *Octopussy* and *Never Say Never Again*, these pictorials paid tribute to the past and present women and showed James Bond through some of his different forms and guises.

Since the Brosnan era, *Playboy* has not published pictorials of the new women in the Bond films, but the pictorial connection has nonetheless retained iconic status. In June 2000, 'The Bond Files' feature in honour of Bond's fortieth anniversary in *Playboy* included a double-page spread on 'The Bond Girls', sampling some of the photographs that had appeared in past issues, and an article on the portrayal of women in the Bond films. 'In Agent 007's world, almost every woman is a 10, from the hotel attendant to the villain's girlfriend to the car rental girl to the female assassin, from the sexpots to the psychopaths,' approved *Playboy*.[68] The November 2008 *Playboy* cover promised 'The Ultimate Bond Special', including 'Naked Bond Girls! Essential Bond Facts! From the Magazine that Introduced America to 007'. The six-page 'Bond Girls' pictorial commemorated for the most recent newcomers to the readership, 'The most exotic beauties in the pantheon of silver-screen history – in character and nude in the pages of *Playboy*'.[69] The annotated table of contents described in typically hyperbolic fashion 'Diamonds may be forever, but they don't have half the staying power of the women of 007.'[70]

Of course, by far the most important development in the Bond franchise since 2000 has been the successful rebooting of the official film series with *Casino Royale* (2006), and the casting of Daniel Craig as a harder-edged yet vulnerable James Bond. For obvious reasons, *Casino Royale* has been treated as an important turning point in the film series, renewing the Bond phenomenon for the twenty-first century by returning to adapt and update the 1953 story and the literary origins of Fleming's character.[71] Four years earlier the last Brosnan film *Die Another Day* (2002) was criticised for an over-reliance on elements of fantasy and

CGI special effects, but nonetheless became a commercial hit, marking the fortieth anniversary of Bond on the big screen. In certain aspects of its style, *Die Another Day* prefigured some of the overt references to the history of Bond throughout the Craig films to date. In other ways *Casino Royale*, *Quantum of Solace* (2008), *Skyfall* and *Spectre* (2015) steer the films in a different direction by going back to the start of Bond's double-0 career, and setting up a new continuity which also pays homage to the old Bonds.

Though to some extent Bond has always had some nostalgia value, particularly in respect of Britain's status as a world power, there has usually been a tendency to emphasise the contemporaneity of the screen Bond over other aspects. Clearly, Craig's Bond lives firmly in the post 9/11 present, dealing with twenty-first-century terrorism and a climate of global uncertainty. Yet the Bond films of the Craig era are also steeped in greater nostalgia for the series, and the Bond legacy, especially the early years. Jim Leach discusses the post-9/11 Bond films, noting with regard to *Casino Royale* that it is 'symptomatic of the entanglement of the past with the present in the series that this move into contemporary events was accomplished by going back to Fleming's first novel and, supposedly, to the author's original conception of Bond as a more morally ambiguous figure than he later became.'[72] After some initial concerns, Craig's performance was widely (if not unanimously) compared favourably with Connery's Bond by audiences and the media. His third film *Skyfall* in particular has been discussed in terms of a kind of nostalgic resurrection of Bond, and may also be compared to *Goldfinger* for its self-conscious engagement with the Bond myth.[73]

It follows that there are some notable parallels between *Playboy*'s approach to Craig, and the magazine's embrace of Connery as James Bond decades earlier, especially his presentation as an icon of masculinity. Before Craig replaced him in the role, Brosnan was generally credited with re-emphasising some of the playboy elements absent from the portrayal of Bond during the Dalton years. Foremost among them were stylishness, and the old combination of violence and snobbery that had first been used to describe Fleming's Bond but translated well to the screen version of the character. Previously, though *Playboy* praised Dalton's acting and looks as Bond, the review of *Licence to Kill* had found little cause to admire his style. 'No more the suave superguy whose fans have grown accustomed to his pace, Timothy Dalton's earthy 007

… is a new man for a new era. He's tough but vulnerable, hardly a sartorial trendsetter,' observed 'Playboy After Hours' in September 1989.[74] By contrast, Brosnan was appreciated for his sophistication and was something of a clothes horse as Bond, wearing designer Brioni suits (see Figure 6.6). Earlier, in March 1984 Brosnan had posed for a *Playboy* fashion spread on trenchcoats, inspired by his role in the US television detective series *Remington Steele* (1982–1987), and in salute to his 'tailored image … classy good looks and sexy, unaffected style'.[75] *Playboy* marked the release of *GoldenEye* with a Bond-themed fashion spread that focused on suits and jackets to profile the 'playboy look' of the latest Bond. 'James Bond is back in *GoldenEye* and Pierce Brosnan comes off as the suavest 007 yet – thanks to his clothes,' approved the supporting text. The text went on to analyse that 'Whereas Timothy Dalton's 007 looked "soft" in the slouchy styles of the Eighties (when the previous Bond film was released), Brosnan's wardrobe is elegant and refined – exactly what you might expect of a modern playboy.'[76]

Craig's ability to look good in a suit accentuating his physicality fashioned him into a contemporary style icon not unlike Connery. When Connery was cast as James Bond, a great deal of attention was paid to the role of dress in his interpretation of the role for the screen, and the elegant but understated well-tailored suit in particular defined Bond as a man of sophistication and taste, yet ready for action and

Figure 6.6 Pierce Brosnan wearing Brioni as Bond in *GoldenEye*

adventure. For *Casino Royale* Craig also wore Brioni, but was dressed in Tom Ford in *Quantum of Solace*, *Skyfall* and *Spectre*. The wardrobe for Craig outfitted his Bond as a man of action with the appearance of urbanity (see Figure 6.7). The *Playboy* fashion guide to formalwear in December 2010 was topped by Craig in his *Quantum of Solace* dinner suit, and Tom Ford was commended for 'providing the big-shouldered actor with a slimming tuxedo for all that lady-killing'.[77]

In September 2012, *Playboy* recognised Craig among other aspirational 'Playboy Style Icons' for the year. The text explained, using time-honoured *Playboy* terminology, that 'A new breed of gentleman is setting the standard for how to dress: he's decidedly masculine and he isn't afraid to spend a little extra effort or money to look his best.'[78] Craig was prominently displayed in a slim-fitting suit, under the category of 'The Bespoke Bruisers'; the men in the images were further described as 'tough guys who know how to wear a suit. These men have two things in common: They're perfectly fit and their suits fit perfectly.' As an admiring aside *Playboy* added, 'No point putting in time at the gym if you're not going to show it off.'[79] Since *Casino Royale* the Bond films have especially foregrounded Craig's muscular physique and gym-toned body as a sexual spectacle, more obviously even than Connery's Bond. The extended torture scene between Bond and Le Chiffre in *Casino Royale* is particularly sexualised, and in an earlier scene when Bond

Figure 6.7 Daniel Craig wearing Tom Ford as Bond in *Quantum of Solace*

emerges from the sea wearing just a pair of swimming trunks, there is a clear reference to Ursula Andress's iconic appearance in *Dr No*. For Nicola Rehling, this is a sign that in contemporary popular cinema 'it still would not seem possible to offer up the male body as an object of desire unproblematically, without recourse to humor or postmodern self-reflexivity'.[80] This is also the case during the encounters between villain Raoul Silva and Bond in *Skyfall*. When Silva has Bond tied to a chair he unbuttons Bond's shirt and runs his hands over Bond's chest and legs. The scene is highly sexually charged, but when Bond reacts to the villain's sexual interest by asking him 'What makes you think this is my first time?' he undercuts the chemistry between them with a humorous one-liner.

Like Connery in 1965, as a notable cultural figure Craig was interviewed by *Playboy* while being contracted to act in the Bond films. This made him only the second actor to do so in the history of Bond, because when *Playboy* published an interview with Pierce Brosnan in December 2005, he had recently been told that he would no longer be playing James Bond. Still, Brosnan was obviously encouraged to reflect on his time spent in the role, and the magazine cover highlighted the Bond connection by announcing 'Pierce Brosnan Interview Bond and Beyond'. In December 2008 the 'Playboy Interview' with Craig appeared in the magazine timed for the release of *Quantum of Solace*. Following *Playboy*'s usual interview formula, in the interview Craig spoke reasonably candidly about his life and career to date, and the subject of Bond, especially his attitude and approach to the Bond character. In common with Connery and the other Bond actors, playing the character of James Bond made Craig into a household name; it must be said, though, that at the time he came across in his 'Playboy Interview' as rather less prickly than Connery was about being Bond, even if his views on the problems that such stardom can bring were certainly similar. Perhaps no actor's identification with Bond has been as strong as the Connery–Bond associations made in the 1960s when Connery brought James Bond to life on the big screen, and he became forever identified with the iconic Bond image.

In spite of this, elements of each of the six Bond actors' appearance and biography have been used in the publicity in order to suggest updates or changes in emphasis in the Bond persona. In addition to his muscular body image as Bond, Craig brings his dark, introspective

version of the character. Asked by *Playboy* about the darkness in his Bond, Craig responded, 'It's probably a reflection of where I am in my life and also my cinematic influences', which he named as Michael Caine's Harry Palmer and the early Bond films.[81] In conversation with *Playboy*, Craig further demonstrated his familiarity with Fleming's novels, and somewhat inevitably chose his favourite screen Bond. 'The Sean Connery movies stand up for me. They're my benchmark. I like the others, but Connery is fantastic,' he stated.[82]

After six decades Sean Connery has been enshrined in *Playboy* magazine and elsewhere as probably the ultimate Bond, surely the version of James Bond to be invested with an idealised significance that other interpretations of the character can only be measured against, now a classic icon of sixties culture. When *Playboy* identified iconic styles from the past in September 2009, Connery was featured, posed as Bond next to his Aston Martin DB5 in a production still from *Goldfinger*, later referenced in *Skyfall*, and representative of the definitive period of Bond on screen.[83] In January/February 2012, *Playboy*'s 'After Hours' section made Connery's Bond the 'Classic Look of the Month', using another particularly memorable early Bond image. Pictured this time was the very first scene in *Dr No* with Bond, where the camera pans across him sitting at a casino card table (see Figure 6.8). Below, *Playboy* posed the rhetorical question, 'How amazing was Sean Connery?' It then launched into an enthusiastic description of the meaning of Connery's Bond persona, based on this introductory appearance: 'Bond is a fearless risk taker, a man who knows he's going to crack the case and get the girl(s) and who is always perfectly appointed. His attire is classic and British. It speaks of the man and not for him.' *Playboy* admired, 'We know Bond is sophisticated, a figure to be respected, before he ever opens his mouth. He is, in other words, everything we aspire to be.'[84]

Certainly, it is this embodiment of male fantasy that has long made James Bond such a compelling figure for *Playboy*. Later the same year, when the release of *Skyfall* coincided with the fiftieth anniversary of the Bond films, *Playboy* celebrated with a six-page 'Being Bond' spread, commenting on the central aspects of the Bond lifestyle that also commemorated the long-standing connections between them. The opening text extolled, 'Fifty years of Bond films forever changed the definition of the modern man, and *Playboy* has been with 007 every step of the way – publishing Ian Fleming, photographing the Bond girls and

Figure 6.8 The casino scene that introduced Sean Connery as Bond in *Dr No*

celebrating the lavish lifestyle.'[85] The spread presented *Playboy*'s fifty-point guide to living the life of Bond, illustrated on this occasion by two iconic images of Bond past and present – Connery and Craig. The guide was fronted by a visually striking psychedelic-inspired design from Michael Gilette, who had also been commissioned by Penguin in 2008 to create retro 'Bond girl' artwork to celebrate Fleming's hundredth birthday, and a centenary hardback edition of the Bond novels.

At the fiftieth anniversary of the film franchise, *Playboy*'s admiration and affection for Bond was as strong as ever. Nostalgia for past *Playboy*–Bond connections began in *Playboy* following the death of Fleming in 1964, and the shift in emphasis away from the literary character to the screen Bond. This has reached its full force since the 1990s when 1960s nostalgia became widespread in the media, and even now shows no signs of abating, especially as far as *Playboy* and the Bond films are concerned. It would be easy to conclude that much of what *Playboy* and Bond represent has lost its immediate significance today, certainly when compared to the sixties heyday. Yet the critical and commercial success of *Skyfall*, the spectacle of *Spectre* and anticipation for Bond 25, plus the sixtieth anniversary of *Playboy* and also more recent media attention in response to the decision to remove and then return nudity

to the magazine, surely prove that the playboy image is still popular, even if it is mainly as part of a nostalgic lifestyle fantasy. At its simplest, this nostalgia can be thought of as a yearning for the golden days in the sixties when the playboy ideal and lifestyle gained an immediate cultural currency. At a deeper level, though, it allows the gap between past and present to be bridged, with significant intertextual resonance that is not entirely without knowingness and humour. Whatever the futures of Bond and *Playboy* in a competitive global media marketplace, the relationship between them has spanned six decades and provides a valuable opportunity to reflect upon and interrogate aspects of both these phenomena in relation to each other. What is certain is that having so far survived successive eras to remain after more than half a century, the long-lived bond that connects *Playboy* and James Bond has remarkable durability and significance.

Notes

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2 'Playboy After Hours', *Playboy*, September 1965, p. 58.
3 'Playboy Interview: Michael Caine, *Playboy*, July 1967, p. 48.
4 Robert Shail, 'Masculinity and Class: Michael Caine as "Working-class Hero"', in Phil Powrie, Ann Davies and Bruce Babington (eds), *The Trouble with Men: Masculinities in European and Hollywood Cinema* (London: Wallflower Press, 2004), p. 71.
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7 Harvey Kurtzman and Will Elder, 'Little Annie Fanny', *Playboy*, December 1967, p. 315.
8 Sol Weinstein, 'Loxfinger', *Playboy*, October 1965, p. 149.
9 Harvey Kurtzman and Will Elder, 'Little Annie Fanny', *Playboy*, January 1965, p. 237.
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11 Kevin J. Hagopian, 'Flint and Satyriasis: The Bond Parodies of the 1960s', in Jeremy Packer (ed.), *Secret Agents: Popular Icons Beyond James Bond* (Oxford: Peter Lang, 2009), p. 23.
12 Hagopian, 'Flint and Satyriasis', p. 27.

13 Hagopian, 'Flint and Satyriasis', p. 29.
14 Tony Bennett and Janet Woollacott, *Bond and Beyond: The Political Career of a Popular Hero* (London: Macmillan, 1987), p. 23.
15 Roald Dahl, '007's Oriental Eyefuls', *Playboy*, June 1967, p. 87.
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17 See Bennett and Woollacott, *Bond and Beyond*, pp. 157–8.
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19 Roald Dahl, '007's Oriental Eyefuls', *Playboy*, June 1967, p. 87.
20 Bennett and Woollacott, *Bond and Beyond*, pp. 37–8.
21 See James Chapman, *Licence to Thrill: A Cultural History of the James Bond Films*, Second Edition (London: I. B. Tauris, 2007), pp. 158–9, and Bennett and Woollacott, *Bond and Beyond*, pp. 231–49.
22 See Carrie Pitzulo, *Bachelors and Bunnies: The Sexual Politics of Playboy* (Chicago and London: University of Chicago Press, 2011), pp. 167–204 for a discussion of *Playboy* in the context of the women's movement.
23 In *Bond and Beyond*, Bennett and Woollacott say that Barbara Bach 'was anxious to avoid the 'cheesecake' associations of the usual 'Bond girl' publicity' (p. 197).
24 'Bonded Barbara', *Playboy*, June 1977, p. 106.
25 'Bonded Barbara', *Playboy*, June 1977, p. 108.
26 'Contents', *Playboy*, July 1979, p. 5.
27 '*Moonraker*: New Perils for 007', *Playboy*, July 1979, p. 143.
28 '*Moonraker*: New Perils for 007', *Playboy*, July 1979, p. 144.
29 'For Your Eyes Only', *Playboy*, June 1981, pp. 122–7.
30 'Be a James Bond Girl', *Playboy*, July 1979, p. 225.
31 According to Maryam d'Abo and John Cork, *Bond Girls Are Forever: The Women of James Bond* (London: Boxtree, 2003), p. 172.
32 Chapman, *Licence to Thrill*, p. 196.
33 Janet Woollacott, 'The James Bond Films: Conditions of Production', in Christoph Lindner (ed.), *The James Bond Phenomenon: A Critical Reader*, Second Edition (Manchester: Manchester University Press, 2009), p. 126.
34 Woollacott, 'The James Bond Films', p. 129.
35 Woollacott, 'The James Bond Films', p. 131.
36 Danny Bierderman, '007 Sex Quiz', *Playboy*, July 1983, p. 95.
37 Bennett and Woollacott, *Bond and Beyond*, p. 29.
38 'Sainted Bond', *Playboy*, July 1973, pp. 148–9.
39 'Playboy After Hours', *Playboy*, October 1977, p. 37.
40 'Playboy After Hours', *Playboy*, October 1979, p. 30.
41 'Playboy After Hours', *Playboy*, September 1983, p. 28.
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49 Elizabeth Fraterrigo, *Playboy and the Making of the Good Life in Modern America* (Oxford: Oxford University Press, 2009), p. 205.
50 Watts, *Mr Playboy*, p. 400.
51 Andrew Spicer, *Typical Men: The Representation of Masculinity in Popular British Cinema* (London: I. B. Tauris, 2003), p. 186.
52 See Susan Gunelius, 'Part V Reinventing a Brand – The 1990s', in *Building Brand Value the Playboy Way*, pp. 123–47.
53 Gunelius, 'Part V Reinventing a Brand', p. 142.
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56 John Storey, 'The Sixties in the Nineties: Pastiche or Hyperconsciousness?', in Bill Osgerby (ed.), *Action TV: Tough Guys, Smooth Operators and Foxy Chicks* (London: Routledge, 2001), pp. 236–50.
57 Storey, 'The Sixties in the Nineties', p. 245.
58 Pam Cook, *Screening the Past: Memory and Nostalgia in Cinema* (Abingdon: Routledge, 2005), p. 4.
59 'Playbill', *Playboy*, January 1997, p. 5.
60 'Dear Playboy', *Playboy*, April 1997, p. 11.
61 'Playbill', *Playboy*, April 1997, p. 5.
62 'Playbill', *Playboy*, May 1997, p. 5.
63 'Dear Playboy', *Playboy*, August 1997, p. 12.
64 Two of the four letters printed in 'Dear Playboy', *Playboy*, September 2000 were critical about the excerpt from *DoubleShot*. In the opinion of one reader, '*DoubleShot* makes James Bond look like an idiot.' Another politely but pointedly requested, 'Please don't waste any more space on Raymond Benson' (p. 18).
65 'The Raymond Benson CBn Interview', commanderbond.net, 23 March 2004, http://commanderbond.net/2306/the-raymond-benson-cbn-interview-part-i.html (accessed 11 August 2017).
66 Raymond Benson, 'Midsummer Night's Doom', *Playboy*, January 1999, p. 152.

67 'Dear Playboy', *Playboy*, April 1999, p. 14.
68 'The Bond Files', *Playboy*, June 2000, p. 88.
69 'Bond Girls', *Playboy*, November 2008, p. 79.
70 'Contents', *Playboy*, November 2008, p. 10.
71 See the collection by Christoph Lindner (ed.), *Revisioning 007: James Bond and Casino Royale* (London: Wallflower Press, 2009).
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73 For related discussions of *Skyfall* and the Bond character, see Karen Brooks and Lisa Hill, 'Resurrecting Bond: Daniel Craig, Masculinity, Identity and Cultural Nostalgia', in Claire Hines (ed.), *Fan Phenomena: James Bond* (Bristol: Intellect, 2015), pp. 120–9, and Klaus Dodds, 'Shaking and Stirring James Bond: Age, Gender and the Resilient Agent in *Skyfall* (2012)', *Journal of Popular Film and Television*, 42:3 (2014), 116–30.
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82 'Playboy Interview: Daniel Craig', *Playboy*, December 2008, p. 62.
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