

**‘Some of This Happened to the Other Fellow’: Remaking *GoldenEye 007* with
Daniel Craig**

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This is an Accepted Manuscript of the chapter: McGowan, David, “‘Some of This Happened to the Other Fellow’: Remaking *GoldenEye 007* with Daniel Craig”, *Game on Hollywood!: Essays on the Intersection of Video Games and Cinema*, edited by Gretchen Papazian and Joseph Michael Sommers (Jefferson, NC: McFarland, 2013) pp. 115-128. Copyright © 2013 The Author(s). ISBN: 978-0786471140. It is deposited under the terms of the Creative Commons Attribution-NonCommercial-NoDerivatives License (<http://creativecommons.org/licenses/by-nc-nd/4.0/b>), which permits non-commercial re-use, distribution, and reproduction in any medium, provided the original work is properly cited, and is not altered, transformed, or built upon in any way.

GoldenEye (1995), the seventeenth entry in the James Bond film series, marked the character’s return to the silver screen after more than six years—the longest production hiatus in his cinematic history. Not only did this new film have to carefully reposition Bond’s status within the substantially changed world of the 1990s (following the fall of the Soviet Union, the reunification of Germany, and so on), it also introduced a new star, Pierce Brosnan, as 007. Despite fears that Bond would no longer be relevant

to a new generation, the film proved a success: James Chapman reports that *GoldenEye* “took more at the box-office than [the last two Bond films] combined” (212-213). The film also spawned a video game adaptation, *GoldenEye 007* (1997) for the Nintendo 64 (N64) console. The title operates as a First-Person Shooter (FPS), a game genre that integrates weapon-based combat within “a [three-dimensional] fictional world from the first-person view of the player-character,” in this case James Bond (Tavinor 201). Like its parent film, the game vastly exceeded critical and, particularly, commercial expectations. As Chris Bateman and Richard Boon note, “sales of FPS games tend to top out at the 1-2 million mark,” but *GoldenEye 007* “sold around 8 million copies” (233).

More than a decade later, Activision has revived the franchise with a new game for the Nintendo Wii console, also entitled *GoldenEye 007* (2010).² The Wii title has drawn a significant amount of attention and even some controversy for its decision to feature the current Bond film star, Daniel Craig, as its playable representation of 007. The direct interplay between the cinematic and gaming franchises is itself nothing new: Bond games have frequently been based on existing films, and incorporate the specific likeness of the particular title’s actor to emphasize this link (*GoldenEye 64* and its use of Pierce Brosnan being a case in point). Other games have drawn upon this iconography to develop original storylines designed to complement, rather than simply mimic, the cinematic universe. What makes *GoldenEye Wii* unique, then, is its explicit *retelling* of a Bond narrative in a new context, using an actor different than the one that originally appeared in the film. The game’s ambiguous status as an adaptation and/or remake is indicative of the problematic continuity of the franchise as a whole. However, as this chapter will

argue, *GoldenEye Wii* also makes various claims for its legitimacy as part of a wider lineage of Bond texts.

Remaking *GoldenEye*: The Triangular Relationship

The decision to remake a ‘classic’ film is often countered by fans of the original, arguing that a high-quality version of the text is already in existence. In an era of DVD and Blu-ray, a vast back catalog of film history is potentially as easily accessible to the consumer as the most recent cinematic releases. The continued availability of video games, however, is often more problematic. Even the most popular of console games have traditionally been reliant on the life span of their hardware. The Nintendo 64 console, and its library of games, was discontinued shortly after the release of its successor, the Nintendo GameCube in 2001. Those who still own a working system and game cartridge can continue to play *GoldenEye 64*, and copies can be obtained second-hand, but the title has been officially unavailable to purchase for more than a decade. Recently, services such as Nintendo’s Virtual Console and Microsoft’s Xbox Live Arcade have popularized the revival of old games as digital downloads. Although rumors have persisted that *GoldenEye 64* will appear on one of these platforms, the situation has been complicated by contractual issues: the game was published on a Nintendo system, but the developer, Rare, is now owned by Microsoft, which has its own console system, Xbox 360. Recent reports suggest that negotiations have been abandoned, since neither company is willing to grant the other the coup of re-releasing the prestigious title (Purchase).

As a result, many subsequent Bond games—not just Activision’s remake—have arguably attempted to position themselves as replacements for the fondly remembered, but increasingly difficult to access, N64 title. The success of *GoldenEye 64* reinvigorated the James Bond property as a subject for video game production

(much in the same way as the parent film re-established the cinematic franchise), with Electronic Arts acquiring an exclusive ongoing license in 1999, and Activision taking control in 2008. Like *GoldenEye 64*, most of these games operate within the FPS genre and/or contain some form of multiplayer. As Kevin Impellizeri indicates, however, the legacy of *GoldenEye 64* has not always been beneficial: many reviews for later Bond games have explicitly referenced the Nintendo title, usually to indicate how the new product falters by comparison (14). Electronic Arts' FPS *GoldenEye: Rogue Agent* (2004) received particularly strong criticism, since its supposedly "deceptive" name implied that it would be a sequel to, or a remake of, the N64 "classic" (Perry). In fact, the game has virtually nothing to do with the pre-existing *GoldenEye* brand apart from a brief appearance of the character Xenia Onatopp.³ It is perhaps most accurately summarized using Michael Druxman's concept of the "non-remake," described by Constantine Verevis (using film, but in this case, a game) as a process in which "a new [game] goes under the same name as a familiar property, but there is an entirely new plot" (7). The marketing ploy failed in this instance. *Rogue Agent* was one of the lowest-selling Bond games in history, highlighting the danger of evoking such a popular title while offering something completely different.

Perhaps in response to *Rogue Agent*'s seemingly baseless invocation of the *GoldenEye* franchise, publicity surrounding the *GoldenEye Wii* game has emphasized the title's direct, and respectful, relationship to an earlier referent. For instance, an interview with Eurocom, the game's developers, notes that "everyone took extreme care to ensure that this would be the most authentic *GoldenEye* experience possible" (Laughlin). The cover art also boldly states "GOLDENEYE IS BACK. [...] THE GOLDENEYE STORY COMES TO LIFE AGAIN." Such hyperbole does raise the question, however, of what exactly constitutes this "*GoldenEye* experience." Since

different companies produced the two *GoldenEye* games (and renewed exploitation of the N64 title remains in limbo due to the aforementioned rights issues), *GoldenEye Wii* does not reproduce or derive itself from the earlier game's source code. Does this, then, make it more of a remake than an adaptation? Or, is it something else altogether? How might one describe the relationships between the film, the N64 game, and the Wii game?

As Thomas Leitch notes:

Remakes differ from other adaptations to a new medium and translations to a new language because of the triangular relationship they establish among themselves, the original film they remake, and the property on which both films are based. The nature of this triangle is most clearly indicated by the fact that the producers of a remake typically pay no adaptation fees to the makers of the original film, but rather purchase adaptation rights from the authors of the property on which that film was based, even though the remake is competing much more directly with the original film than with the story or play or novel on which both of them are based. (39)

In this instance, of course, the originating property is not a literary one, but rather the *GoldenEye* film, with the adaptation and the remake (seen as cinematic titles in Leitch's model) being the video games. Nonetheless, the Wii version clearly reflects Leitch's notion of an ambiguous "triangular relationship." The Wii game's opening credit sequence, for instance, makes no mention of the N64 title, but does include explicit references to the movie franchise. The first credit is given to the cinematic production company, "Albert R. Broccoli's EON Productions Limited," reflecting that Activision's adaptation rights ultimately derive from this source. Indeed, the entire sequence is designed in a similar manner to the opening of a Bond movie, and even

includes a remixed version of the hit song “GoldenEye.” The game also touts the involvement of Bruce Feirstein (co-writer of the screenplay for the *GoldenEye* film), and David Arnold, whose musical compositions have been featured in every Bond movie since *Tomorrow Never Dies* (1997). Therefore, in many instances, the Wii game asserts the legitimacy of its remake status by implying a direct continuity of authorship between itself and the original film. However, as Leitch’s model suggests, the Wii remake is clearly “competing” with (and trading upon the success of) the N64 adaptation much more than the *GoldenEye* film. Although it is possible to claim that *GoldenEye Wii*’s narrative is simply readapting the movie’s screenplay, the game nonetheless appears to repeat a number of decisions that had already been ‘worked through’ in adapting from the cinematic to the video game medium by the Nintendo 64 version. For example, the Wii game’s full title—*GoldenEye 007*—is exactly the same as the N64’s, rather than being simply *GoldenEye* like the film.

More significantly, both *GoldenEye 64* and *GoldenEye Wii* relay their single-player campaigns solely through the eyes of 007. The choice seems, in many ways, a straightforward one: the ability to *be* James Bond (or at least take control of his avatar) is undoubtedly appealing to many fans of the film series, and it creates continuity for the mission structure of the games.⁴ Nonetheless, in order to integrate Bond into key sequences, the film’s narrative has to be reworked at certain points. For instance, the destruction of the satellite control station in Severnaya, Russia, is experienced in the movie mostly through the character of Natalya Simonova. Coincidentally, Bond is observing the site through intermittent aerial surveillance footage at MI6 headquarters, but he is mostly absent from the screen during the sequence and has no control over the events as they transpire. By contrast, the *GoldenEye 64* version actually places 007 at the location during the station’s attack, in

the missions “Surface (2)” and “Bunker (2),” and *GoldenEye Wii* echoes the shift in its levels “Outpost” and “Bunker.”⁵ In both games, Bond meets Natalya in the control station, much earlier (and in a completely different location) than in the movie version. The point here, then, is not that the games have changed the film’s narrative, but that the Wii version has overtly made many of the *same* changes as the earlier N64 title.

GoldenEye Wii also includes additional mission objectives for players who choose more challenging difficulty levels. While this has become a standard in many games, it was one of the many innovations pioneered in *GoldenEye 64*. Furthermore, a number of the missions in the Wii game share the same titles as N64 levels (such as “Jungle,” and “Cradle”). Although the Wii game does not (and legally cannot) copy Rare’s level designs, certain stages nonetheless clearly allude to the earlier game. *GoldenEye 64*’s first level, “Dam,” for instance, gives Bond access to a sniper rifle at the top of a tower, allowing players to pick off enemy soldiers in the distance. This element is also in the Wii game’s first level, again entitled “Dam,” despite having no referent in the *GoldenEye* film. In both game titles, the only significant, and fully interactive, break from the regular FPS gameplay is the use of a tank (in the “Streets” [64] and “Tank” [Wii] levels respectively). Although this is a direct adaptation of Bond’s romp through St. Petersburg in the film, it is by no means the sole vehicle that Brosnan commandeers during the course of the movie. It has to be assumed that the specific prominence given to the tank in the Wii game is, at least in part, a reflection of its iconic use in the N64 game.

As noted above, *GoldenEye Wii* makes no official in-game pronouncement about its relationship to the N64 version (despite making a clear link to the film). The issue has, however, been raised in various extratextual sources. Interviews with the

Wii game's developer and publisher tend to involve the somewhat vague term "re-imagining" when discussing *GoldenEye 64* (Ronaghan; Laughlin; "Wii Goldeneye"). The implication appears to be that, while *GoldenEye Wii* clearly alludes to the earlier title, its various components are significantly altered (seemingly beyond a point which would require them to offer any compensation to Rare). Leitch might characterize the relationship as "updating":

Updates are characterized by their overtly revisionary stance toward an original text they treat as classic, even though they transform it in some obvious way, usually by transposing it to a new setting, inverting its system of values, or adopting standards of realism that implicitly criticize the original as dated, outmoded, or irrelevant. (47)

Although *GoldenEye 64* was revolutionary for its time, the game exists on 'dead' technology (the N64 console), and some of its game mechanics and visuals no longer reflect the standards of contemporary design. For instance, the N64's low-resolution graphical capabilities can make it difficult to identify and accurately take aim at enemies in the distance, even though they are often able to achieve perfect shots in response. The remake takes advantage of the comparatively more powerful hardware of the Nintendo Wii to offer elements such as extended cutscenes with voice acting, internet-based multiplayer, and improved graphics. The game also incorporates the more forgiving approach adopted by many recent FPS titles, such as an increased frequency of save checkpoints, and the ability for characters to regain health when not under direct fire. It also features the Wii's innovative motion control features, allowing players to aim directly at the screen as if the controller was a gun.

Some aspects of the update are perhaps not quite as predatory as in Leitch's model. Indeed, one could argue that the game is ultimately rather schizophrenic in its

desire to both satisfy fans of *GoldenEye 64*, while also operating as a ‘modern’ first-person shooter. Many of the title’s control and gameplay settings default towards providing an updated experience, but these are not always mandatory. For instance, the game includes the option of a “007 Classic” mode, which restores the finite health bar of the N64 version. A more expensive “Collector’s Edition” of the game was also released, containing a gold-colored version of Nintendo’s Classic Controller Pro, allowing players to bypass the motion controls in favour of a joypad which broadly emulates the Nintendo 64 control scheme. As such, gamers are given some degree of choice in constructing the extent of the update for themselves, potentially stripping away many of the new game mechanics in favor of an experience closer to the one offered by the original title. Crucially, however, this level of malleability is restricted largely to gameplay options. The game’s choice of a central protagonist, and its effect upon the narrative, cannot be altered by the player.

James Bond as Mobile Signifier: Brosnan vs. Craig

GoldenEye 64 was the first Bond game produced on hardware that could approximate a photo-realistic effect in its rendering of playable avatars. It marked a relatively early instance of a video game developer acquiring the rights to use in-game likenesses of a film’s stars: a trait that has subsequently become fairly commonplace for game tie-ins to blockbuster movie releases (and particularly in the ongoing series of Bond games).⁶ Although *GoldenEye 64*’s characters now look somewhat blurry and misshapen by present-day standards, it is certainly possible to identify the Bond design as being modeled on Pierce Brosnan, Valentin on Robbie Coltrane, Trevelyan on Sean Bean, and so on. Every level of *GoldenEye 64* begins with a third-person camera swooping around Brosnan’s virtual body, before dissolving into the back of his head to create the regular first-person viewpoint. The game explicitly indicates that the player is

seeing through the eyes of not only James Bond's avatar but, crucially, Bond as portrayed by Pierce Brosnan.

The use of a digital version of Daniel Craig in place of Brosnan is undoubtedly the Wii game's most explicit act of updating. As the current Bond film star, Craig was already under contract with Activision at the time of the remake's production, and has provided his image and undertaken voice work for the company's other Bond-related games. Re-acquiring Brosnan's services would have likely required significant negotiation and expense, although this is not to suggest that Craig's inclusion is simply a matter of convenience. Activision's Graham Hagmaier notes that the suggestion to use Craig came from the producers of the Bond film series, rather than originating with the game designers, indicating a desire to increase synergy between the current cinematic franchise and the games (Concepcion). Nonetheless, the use of Craig has significant repercussions upon the intertextual relationships between various Bond-related sources, complicating notions of a mere "triangular relationship" in the *GoldenEye* remake process.

In their groundbreaking study of James Bond, Tony Bennett and Janet Woollacott emphasize the character's "malleability" and his status as a "popular hero... a cultural phenomenon of a quite specific type with quite specific—and complex—conditions of existence" (13, 19). They suggest that the character's longevity, and presence in a variety of different media, has created significant contradictions for scholars attempting to conceive of "James Bond" as a singular, cohesive entity (19). Even if one discounts 007's literary heritage and the "unofficial" (non-EON) films, the James Bond movie franchise is still extremely ambiguous in terms of its links between texts.⁷ Chapman summarizes the series as operating a precarious system of "continuity and change" with each new installment: reaffirming

the accumulated legacy of the James Bond character, while simultaneously updating the formula to meet the demands of its contemporary audience (196). The casting of a new actor as Bond is particularly disruptive – and potentially destabilizing to the franchise if viewers disapprove of the replacement. Broadly speaking, each actor is considered to have pushed the series in a different direction: the Roger Moore films, for instance, are often characterised as having a greater emphasis on comedy, while his direct successor Timothy Dalton portrayed a somewhat darker, colder 007. Nonetheless, viewers are generally invited to read the series as part of an ongoing collection of adventures. As Lance Parkin notes:

George Lazenby's Bond saw his wife killed by Blofeld [in *On Her Majesty's Secret Service* (1969)], Sean Connery's Bond [returning for one more 'official' film in *Diamonds Are Forever* (1971)] avenged her death, Roger Moore's Bond visited her grave [in *For Your Eyes Only* (1981)], and the loss was mentioned by a friend of Timothy Dalton's Bond [in *Licence to Kill* (1989)]. (16)

Each film appears to be set roughly in the period of its original release and yet Bond does not age chronologically over time. Unlike, for instance, The Doctor of *Doctor Who*, whose powers of regeneration explain the character's longevity and altered appearance, the Bond films offer no real diegetic justification for Bond's seemingly eternal youth. By the release of *GoldenEye*, produced over thirty years after Connery's first Bond film, establishing a coherent history for the character is problematic. Bond mentions that he "used to drop in [to Russia] occasionally. Shoot in and out": a tongue-in-cheek reference to many of the Cold War-based plots of past films, implying that Brosnan's 007 is the same character who experienced these

earlier missions. Yet this representation of Bond, speaking in the 1990s, would have been too young to engage in conflicts rooted in the sixties and seventies.

Following the fairly widespread critical backlash towards the excesses of Brosnan's final outing—*Die Another Day* (2002)—a decision was made to finally “reboot,” rather than merely continue, the James Bond franchise (Chapman 238-242). *Casino Royale* (2006), Craig's debut film, marked the last of Ian Fleming's full-length Bond novels to receive an official film adaptation. (It was, conversely, the first Bond narrative Fleming ever wrote). The film operates as an origin story for the character, showing him as a junior agent who has just earned his double-0 status. As it is set explicitly in the twenty-first century, *Casino Royale* openly challenges, and distances itself from, the complicated timeline of previous installments.⁸ The decision to feature Daniel Craig in an updated version of *GoldenEye* is perhaps more justifiable than with any previous Bond actors, since his incarnation of the character establishes a new back-story, rather than attempting to fit (however unsteadily) within a pre-existing framework. Craig's 007, in theory, brings none of the baggage of previous Bonds: in his narrative universe, the events of *GoldenEye*—or, for that matter, *From Russia With Love*, *On Her Majesty's Secret Service*, or any of the other cinematic storylines—are not part of the character's past.

As the game fits into the chronology of Daniel Craig's Bond films, the political focus underpinning the narrative is significantly altered. In the original movie version of *GoldenEye*, the main villain—the defected 00-agent Alec Trevelyan—is seeking revenge for the British government's treatment of his parents (who were Lienz Cossacks) at the end of the Second World War. Having moved the action into the twenty-first century, the game is required to develop a new motivation for the character. *GoldenEye Wii* sees Trevelyan disenfranchised with the banking system,

suggesting that financial greed had corrupted national policy (and the values that he and Bond had fought for as government agents). In both instances, his ultimate plan is essentially the same—to steal from the Bank of England, thus destroying the global economy, and to use the GoldenEye satellite to disguise the theft. However, the varying intent behind the scheme reflects the differences in global outlook at the time of both texts' release. Furthermore, the original film set much of its action in Russia, utilizing the then-recent fall of the Soviet Union as a backdrop. The Wii game retains a number of these settings, but no longer dwells upon the legacy of the Cold War. In some cases, however, the locations of levels have been altered in potentially evocative ways. The theft of the electromagnetic pulse helicopter in the film occurs in Monte Carlo; in the Wii game's "Carrier" level, however, the action occurs as part of an arms fair in Dubai, reflecting the increased prominence of the Middle East in recent political conflict and debate. The shifted focus of the Wii title thus aims to fit in with the contemporary, post 9/11 narratives of *Casino Royale* and *Quantum of Solace* (2008), rather than evoke the historical specificity of the original text.

Furthermore, the representation of Bond in the *GoldenEye* Wii game is filtered through Craig's performance in his two cinematic outings as 007, at times noticeably reacting against earlier embodiments of the character. For instance, Martin Willis characterizes Pierce Brosnan's interpretation of Bond as "technological rather than physical," possessing an immediate mastery of high-tech appliances developed by Q (169, 171). The film version of *GoldenEye* contains a large number of gadgets. Many of these also feature in the N64 game, including Bond's spy camera and multi-purpose watch, as well as additional items designed to extend the mission objectives, such as data disk analyzers, and electronic key pass copiers. There are numerous instances in the game where players can only succeed by exploring Bond's inventory

and deploying the correct gadget at the appropriate moment. Escape from a prison cell in the level “Archives,” for example, is only possible by activating a magnet on Bond’s watch, causing the metal door key to be stolen from a nearby guard. The N64 adaptation of *GoldenEye* thus claims to reproduce and extend the film’s version of Bond as being at once reliant upon technology, but also uniquely capable of utilizing it in skillful and ingenious ways.

Reversing Brosnan’s interpretation, Craig’s Bond relies much less on outlandish gadgets. Both of Craig’s films clearly update their technology to reflect the contemporary setting—the walls of MI6 in particular are covered in touch screens continually streaming new data.⁹ The most prevalent item used by Bond himself is a smartphone—a distinctively twenty-first century technology—but, even with its souped-up MI6 software, its usage does not significantly exceed the functionality available to the average consumer (particularly in an era when there is an ‘app’ for almost everything). Although there remains a somewhat cynical commercial imperative for giving prominence to real-world technology—the Sony branded phone used by the character in *Casino Royale* was available to purchase at the time of the film’s release—it nonetheless serves to humanize Bond and place him in a more realistic setting. Craig’s version of 007 possesses cutting-edge technology, without overtly straying into the fantastic (as Brosnan’s outings occasionally did, such as the ‘invisible’ car of *Die Another Day*). Reflecting this changed approach, the smartphone in the Wii version of *GoldenEye* essentially replaces the watch of the N64 game, minus the hidden add-ons, such as the magnet and laser. Players instead primarily use the phone to perform such tasks as hacking into security systems, taking covert photos, and analyzing data. For instance, a newly-created level in the Wii title (“Nightclub”) sees

Bond using facial recognition software on the device to locate a contact, Sergeant Garcia, amongst a group of revellers.¹⁰

Craig's version of 007 in the films is also presented as being headstrong and reckless in his physicality. While chasing a parkour-trained assailant in *Casino Royale*, for instance, Bond clearly does not possess the same skills as his foe, but he simply pushes forward with sheer brute force. Numerous shots in this sequence draw attention to the grace of the villain's moves compared to the relative unsteadiness of Bond's jumps. This attribute, again, is factored into the Wii game. Whereas Brosnan's Bond bungee jumps from the dam at the beginning of the *GoldenEye* film, executing a precise maneuver with a mountaineering pistol to prevent the rope from recoiling, the Wii game sees Craig's incarnation intending to parachute down. Finding himself surrounded by guards, he instead opens the chute to envelop his foes, making the split-second decision to jump from the dam unaided. The cutscene that follows—interspersed with the game's title sequence—shows Bond careening dangerously down one of the outflows from the dam's wall, eventually splashing into the collected water at the bottom. As Monika Gehlawat suggests, this interpretation “stresses improvisation over forms of technological and social mastery” (132). It is clearly a counter to Willis' earlier summation of Brosnan's Bond.

James Bond and the First-Person Shooter: The Limitations of Genre

In most sections of the game that emphasize Daniel Craig's star status (and Brosnan's in the earlier title), the player has little to no control over 007 (i.e., the cutscene described above). Whether the fully interactive parts of the game can truly re-create the experience of a Bond film, starring either actor, remains open to debate. In the main FPS sections, the player can do things that the cinematic James Bond would seemingly never do, such as purposely murdering an innocent bystander, or even

getting killed himself. In these extreme examples, gameplay ceases and the player loses the level, implying that the player has failed to correctly embody 007. One can, however, spend minutes running in circles on the spot, or traverse most of the level in an exaggerated and unnecessary crouching position. If the objectives of the mission are ultimately met, then the narrative continues as normal – initiating another non-interactive cut-scene showing Brosnan or Craig looking suave, with no indication of the bizarre behavior that the player (as Bond) exhibited during the level itself.

As stated, both the N64 and Wii adaptations of *GoldenEye* operate almost exclusively within the parameters of the First-Person Shooter, and this choice of genre also has significant repercussions upon the gameplay, narrative, and ultimately characterization of Bond. Given 007's iconic association with firearms (particularly his trusty Walther PPK) in his cinematic and literary incarnations, the use of James Bond in a game based primarily around shooting is arguably valid, but potentially limiting. Abe Stein and Matthew Weise state:

The Bond of the films and novels is, of course, a soldier as well as a playboy, a detective, and a secret agent. But in the games he tends to be only the former. A Bond film or novel that involves no other aspect of the character would no doubt be seen as wanting by audiences. (35)

In keeping with the traditional demands of the FPS, both *GoldenEye* games' levels are designed so that Bond encounters a significant number of low-level henchmen who must be successfully overpowered in order to progress. While there are undoubtedly many moments of gunplay in the *GoldenEye* film—such as Bond's escape from the military archives in St. Petersburg—007's license to kill is still used more selectively in the cinematic version (or indeed any other Bond movie starring Brosnan or Craig) than in either of the games.¹¹

As Derek A. Burrill notes in relation to the N64 game, the gameplay “is tailored according to the design of the graphics engine” (185). For the most part, other elements of the film’s version of Bond that feature within the game’s narrative are ones that could be successfully integrated into this first-person viewpoint. Thus, players of *GoldenEye 64* can place explosives in the Soviet weapons facility, and escape from the train using a laser hidden in Bond’s watch, since these are essentially variants of the kind of aiming, throwing, and shooting that recur throughout the title. Apart from the aforementioned tank level, players cannot, however, take control of any vehicles seen in the film, for instance Bond’s car race against Xenia Onatopp. Such a sequence would have required extensive additions to the graphics engine, running the risk of being viewed as ‘tacked on’ and inferior to the game’s main first-person shooter sequences. The Wii version does occasionally circumvent the limitations of the FPS game engine, but only by incorporating limited interactivity Quick Time Events (QTEs), such as during Bond’s final showdown with Trevelyan at the end of the game. In this instance, parts of the level take the form of choreographed fights, incorporating elaborate camera movements and special moves not available to the player during regular gameplay. These moments are essentially cutscenes, with the player’s input restricted to simply pressing an appropriate button or making a gesture with the Wii controller when prompted on-screen. If the player performs these correctly, the scene continues to play out successfully; if not, Bond dies. The QTE remains a controversial element of game design. On the one hand, these moments offer an almost-cinematic level of spectacle, and allow some (minor) participation in narrative sequences that are varied from the usual run-and-shoot model of the game; on the other, the player is forced to concede control of Bond.

Goldeneye Wii ultimately appears to move back and forth between defining itself by, and then partly distancing itself from, the cinematic Bond. The presentation draws heavily upon the movie franchise's iconography—the aforementioned title sequence, the virtual presence of the actors, the action scenes, and so on—and yet the narrative alters the earlier film version, and the gameplay accentuates certain elements of the 007 formula at the expense of others, offering the player the opportunity to act in an entirely un-Bond-like manner if they so wish. However, as Henry Jenkins notes, fidelity may not necessarily be the issue:

Increasingly, we inhabit a world of transmedia storytelling... We already know the story before we even buy the game and would be frustrated if all it offered us was a regurgitation of the original film experience. Rather, [games exist] in dialogue with the films, conveying new narrative experiences through [their] creative manipulation of environmental details. ("Game Design" 124)

In this regard, the *GoldenEye Wii* remake offers a valuable meta-commentary on the James Bond series as a whole. Its mixture of old and new is, in many ways, a major element of the franchise's longevity. Instead of viewing *GoldenEye Wii* as a simplistic update of a single film and/or N64 game, then, one must consider it another puzzle piece in a much broader effort to comprehend the ever-elusive 007. Leitch's notion of a triangular relationship is useful to a point, but fails to take into account the vast range of cross-media intertexts with which the title interacts. At the time of writing, Activision has just announced plans to publish a new console game entitled *007 Legends* (2012), which will link together narratives from six different EON Bond films, including the most-recent addition *Skyfall* (2012). It has not yet been announced whether Daniel Craig will again be cast as the playable avatar throughout the game, or if the likenesses of earlier Bond actors will be used for the relevant stages. In either

case, one can chart an increasing complexity in the relationship between the video game and film franchises, with both forms influencing each other in different ways. Having experimented with the character's back-story in *GoldenEye Wii*, is it possible that the cinematic Bond could also eventually 're-live' existing adventures, such as the events of *Goldfinger* (1964) (a notion that is certainly credible, given the rebooted continuity in Daniel Craig's films)? Texts such as *GoldenEye Wii* thus have the potential to enrich our consumption of the Bond experience as both gamers and moviegoers, offering reflections on the past and opportunities for 007's future.

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¹ With love and thanks to Laura Cockman, who bravely joined me in watching every Bond film (and who makes a very good Vodka Martini).

² To avoid confusion between the two texts, subsequent references to the Nintendo 64 edition will utilize its unofficial, but widely used, alternate title *GoldenEye 64*. The new version will be referred to as *GoldenEye Wii*. The reference to the games in relation to their parent consoles reflects that, at the time of release, both were ‘system exclusives’ and built to take advantage of the particular specifications of the hardware. A third version, also bearing the title *GoldenEye 007* (2010), was produced for the Nintendo DS portable console, released simultaneously with the Wii edition. The DS game also places Daniel Craig in the role of Bond and has some minor differences in gameplay and narrative, reflecting the limited storage space and lower spec hardware of the system. The game has generally received poor reviews in contrast to the Wii edition (see Harris). Following the completion of this chapter, Activision released *GoldenEye 007: Reloaded* (2011) for the Xbox 360 and PlayStation 3 consoles, breaking the original Wii-exclusive status of the title. The main game’s storyline and levels are identical to the Wii version, with the only significant change being the upgrade to high-definition graphics (and the addition of some non-narrative single-player missions).

³ Controlling the title's 'rogue agent,' the player encounters and kills many of the same villains that 007 defeats in other films, such as Dr. No and Auric Goldfinger. By denying Bond's presence in these events, *GoldenEye: Rogue Agent* explicitly contradicts the entire cinematic franchise, almost to the point of parody. Although, as Henry Jenkins indicates, such a radical interpretation of an existing set of texts frequently occurs in fan-fiction, it is still relatively rare in officially-licensed texts (*Convergence Culture* 158-160). The game does, to some extent, precede *GoldenEye Wii's* 'retelling' of the existing James Bond narrative universe, but its irreverent approach to the source material appears to have confused (and even angered) some fans.

⁴ As Kinglsey Amis suggests, "we don't want to have dinner or go golfing with or talk to Bond. We want to be Bond" (qtd. in Bennett and Woollacott 16). The back cover for the N64 game makes its promise to realize this fantasy unequivocally clear: "You are Bond. James Bond."

⁵ The N64 game does actually have Bond also scope out the area as part of an earlier, preliminary mission in the levels "Surface (1)" and "Bunker (1)." This is not shown in the film and not replicated in the Wii game.

⁶ Earlier titles had sometimes featured a photograph of the appropriate Bond star as the game's cover art, or in promotional advertisements. However, 007's representation as a controllable on-screen character tended to amount to little more than a generic (and usually very blocky) white male, reflecting the hardware limitations of earlier computers and games consoles (Hall 313-318).

⁷ Only the Bond films created by EON Productions are generally considered 'official' and canonical by fans. Fleming sold the screen rights to *Casino Royale* before the main film franchise was established, and these were only finally acquired by EON in

the late 1990s, allowing for the production of the Daniel Craig film. The first screen adaptation of the novel was featured in the anthology television series *Climax!* (1954), with 007 re-written as an American ('Jimmy' Bond). A second adaptation, a feature-film (1967), was a comedic spoof released during the height of the Connery Bond craze. Furthermore, a copyright issue relating to Fleming's novel *Thunderball* gave producer Kevin McClory the option to make his own cinematic version, released as *Never Say Never Again* (1983) with Sean Connery returning as an older, and somewhat obsolete 007. These unofficial texts are nonetheless revealing in their alternate visions of how the Bond franchise could have been represented on screen.

⁸ There are, nonetheless, some elements of continuity: Judi Dench, for instance, reprises her role as M (although, like Bond, the character's history seems to have been rebooted), and the film is still officially known as the twenty-first entry in the EON Bond cinematic canon (rather than the first of a new series).

⁹ The design of MI6's data screens, seen in the *Quantum of Solace* film, is adapted for the menu and mission briefing sequences of the *GoldenEye Wii* game. (*GoldenEye 64*, by contrast, presents this information on-screen as hard copy document files).

¹⁰ In the *GoldenEye* film, Bond gathers biographical information on Xenia Onnatopp using a special telescope, which sends the images to be analyzed by MI6 and returned via a printout in his car. However, the sequence in the game has more in common with the *Quantum of Solace* film, where Bond identifies various members of the Quantum organisation by taking photographs on his phone.

¹¹ The N64 game did introduce a number of stealth elements uncommon to the FPS genre of the time, in an attempt to simulate the covert nature of Bond's profession. This mechanic is also present in the Wii remake. In both titles, dispatching enemies noisily could attract an onslaught of additional foes, and shooting carelessly could

accidentally destroy equipment or kill characters necessary to complete mission objectives. Nonetheless, the Bond games still place greater emphasis on combat than the films. The opening sequence of the *GoldenEye* movie, for instance, sees 007 undertaking significant effort to enter the chemical weapons factory undetected; the opening levels of the games (entitled “Dam” and “Facility” in both versions), however, require the player to subdue several dozen anonymous soldiers in order to succeed.