



JAMES

BOND





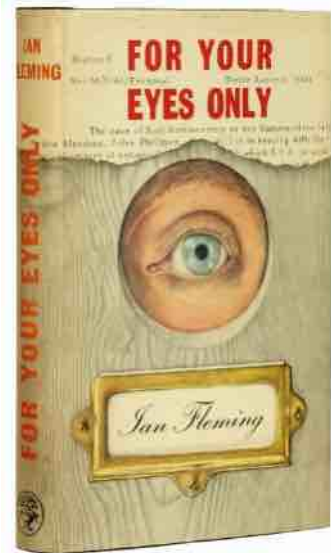
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FOR YOUR EYES ONLY



001

THE FIRST EDITION OF FIVE BOND STORIES:

'FROM A VIEW TO A KILL', 'FOR YOUR EYES ONLY', 'QUANTUM OF SOLACE',
'RISICO', AND 'THE HILDEBRAND RARITY'

1. FLEMING, Ian Lancaster. *For Your Eyes Only. Five Secret Occasions in the Life of James Bond.* London: Richard Clay and Company, Ltd for Jonathan Cape, 1960.

Octavo (187 x 122mm), pp. 252. Title printed in red and black, half-title printed in red. (A few light marks.) Original black cloth [Gilbert's 'Binding A'], upper board blocked in white with 'eye and eyebrow' design, spine lettered and decorated in gilt, dustwrapper with *trompe-l'œil* design by Richard Chopping, not price-clipped. (Dustwrapper slightly creased and rubbed at the edges, lightly marked and slightly faded on the spine and outer parts.) A very good, bright copy in the dustwrapper.

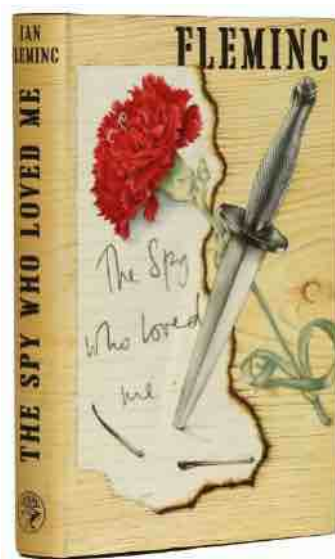
£695

First edition. *For Your Eyes Only* was Fleming's eighth James Bond book and the first collection of stories: '[f]ollowing the success of the 1954 American television adaptation of *Casino Royale* for the drama series *Climax!*, CBS approached Ian Fleming again in 1958 regarding a proposed television show based on the James Bond character, wanting the author to write thirty-two episodes over a two-year period. Henry Chancellor, in his book *James Bond: The Man and His World*, states that a deal was negotiated for thirteen episodes, and that Fleming provided a compilation of seven new stories, plus recycled episodes from his already published novels at that time. A letter in the Jonathan Cape Archive concerning the project states: 'what I wish to sell is the television rights in the name and character of James Bond, together with ten specimen episodes and some editorial notes. These I have supplied and are with him [producer Maurice Winnick]' (TLS, to Wren Howard, 13th May 1959/Cape Archive MS2446). Fleming further states that he did not wish to be contracted to 'writing episodes or otherwise slaving', and the proposed shows never went into production. Later that year, and seemingly with his plots running dry, Fleming gathered his outlines and developed them into a collection of short stories' (Gilbert, p. 264). The five stories collected in this volume comprise 'From a View to a Kill', 'For Your Eyes Only', 'Quantum of Solace', 'Risico', and 'The Hildebrand Rarity'.

Gilbert notes that 21,086 copies of the first edition were bound for publication and, like most copies, this example is in Gilbert's 'Binding A' with the spine blocked in gilt. No priority has been assigned, but Gilbert suggests that 'Binding B' (which has the spine blocked in silver), was 'likely adopted when stocks of gold foil were temporarily exhausted' (p. 272).

Gilbert, *Ian Fleming*, A8a(1.1).

THE SPY WHO LOVED ME



002

'BOND FROM THE OTHER END OF THE GUN BARREL'

2. FLEMING, I.L. *The Spy Who Loved Me* by Ian Fleming with Vivienne Michel. London: The Alden Press for Jonathan Cape, 1962.

Octavo (188 x 125mm), pp. 221, [1 (blank)], [2 (final blank l.)]. Double-page illustration of 'Dreamy Pines Motor Court' after L. Vernon. (A few light marks). Original dark-grey/brown cloth by A.W. Bain & Co. Ltd, upper board blocked in silver and blind with a dagger design, spine lettered and decorated in silver, red endpapers, dustwrapper with *trompe-l'œil* design by Richard Chopping, not price-clipped. (Spine slightly leant, dustwrapper slightly creased and rubbed at the edges, slightly faded on the spine and outer parts, short tear on upper panel.) A very good, bright copy in the dustwrapper. *Provenance*: Chelsea Book Shop, London (early bookseller's ticket on lower pastedown).

£475

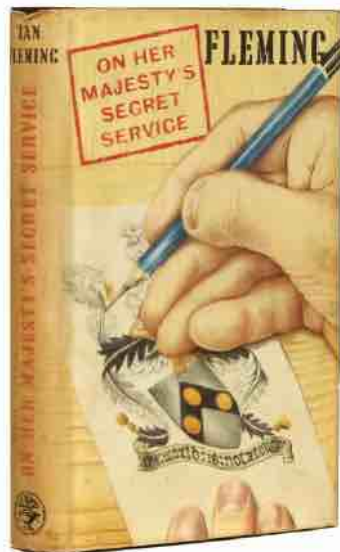
First edition. *The Spy Who Loved Me* was Fleming's tenth James Bond book. It 'is considered an interlude novel in what is now known as the "Blofeld Trilogy" and is the shortest and most sexually explicit of Ian Fleming's novels, as well as being a clear departure from the previous James Bond novels. It was Fleming's attempt to "examine Bond from the other end of the gun barrel" (TLS, to Michael Howard, 19th April 1962/Cape Archive MS2446). The story is told in the first person by a fictional young woman named Vivienne Michel (whom Fleming mischievously credited as his co-writer); James Bond in fact does not appear until two thirds of the way through the book (Chapter 10) and has left at the start of the final chapter (Chapter 15). Brad Frank has suggested that this experimental novel may have been Fleming's attempt to temporarily avoid Blofeld and SPECTRE, in light of the recent *Thunderball* controversy' (Gilbert, p. 326). The book was not, however, very successful and critical reaction was mixed, causing the author to ask Wren Howard of Jonathan Cape to 'ensure that *The Spy Who Loved Me* had "as short a life as possible" [...] [and request] that there should be no further reprints and no paperback version' (Gilbert, p. 332).

The lukewarm reception of the book may have been due in part to the role of 'Vivienne Michel' as the narrator: '[t]he Jonathan Cape Archive contains much correspondence over Fleming's "experimental style", and one dissatisfied reader queried whether *The Spy Who Loved Me* was an earlier work revived; other letters concern a complaint made under the Trade Descriptions Act, in which the complainer doubted the book was even written by Ian Fleming. Cape Director Graham C. Greene was required to confirm to the Inspector of Weights and Measures at The Corporation of Glasgow that the change in literary style was deliberate, and that the book was entirely written by Ian Fleming, despite the credit of the fictional Vivienne Michel' (*op. cit.*, p. 333).

Gilbert notes that 29,738 copies of the first edition were bound for publication and, like most copies, this example does not have the dropped quad on the title-page between the letters 'E' and 'M' of the author's surname (no priority has been determined between the two issues).

Gilbert, *Ian Fleming*, A10a(1.1).

ON HER MAJESTY'S SECRET SERVICE



003

FIRST EDITION, IN GILBERT'S PRESUMED FIRST BINDING

3. **FLEMING, I.L.** *On Her Majesty's Secret Service*. London: The Alden Press for Jonathan Cape, 1963.

Octavo (188 x 120mm), pp. 288. (A few light marks, small marks on lower edge of bookblock.) Original dark grey/brown cloth by A.W. Bain & Co. Ltd [Gilbert's 'Binding A'], upper board blocked in white with 'ski-track', spine lettered and decorated in silver, dustwrapper with *trompe-l'œil* design by Richard Chopping, reproducing Amherst Villiers' portrait of Fleming on the lower flap, not price-clipped. (Spine slightly leant, small ink-mark on lower board, dustwrapper lightly marked, edges slightly creased and rubbed, spine slightly faded and chipped at ends.) A very good, clean copy in the dustwrapper.

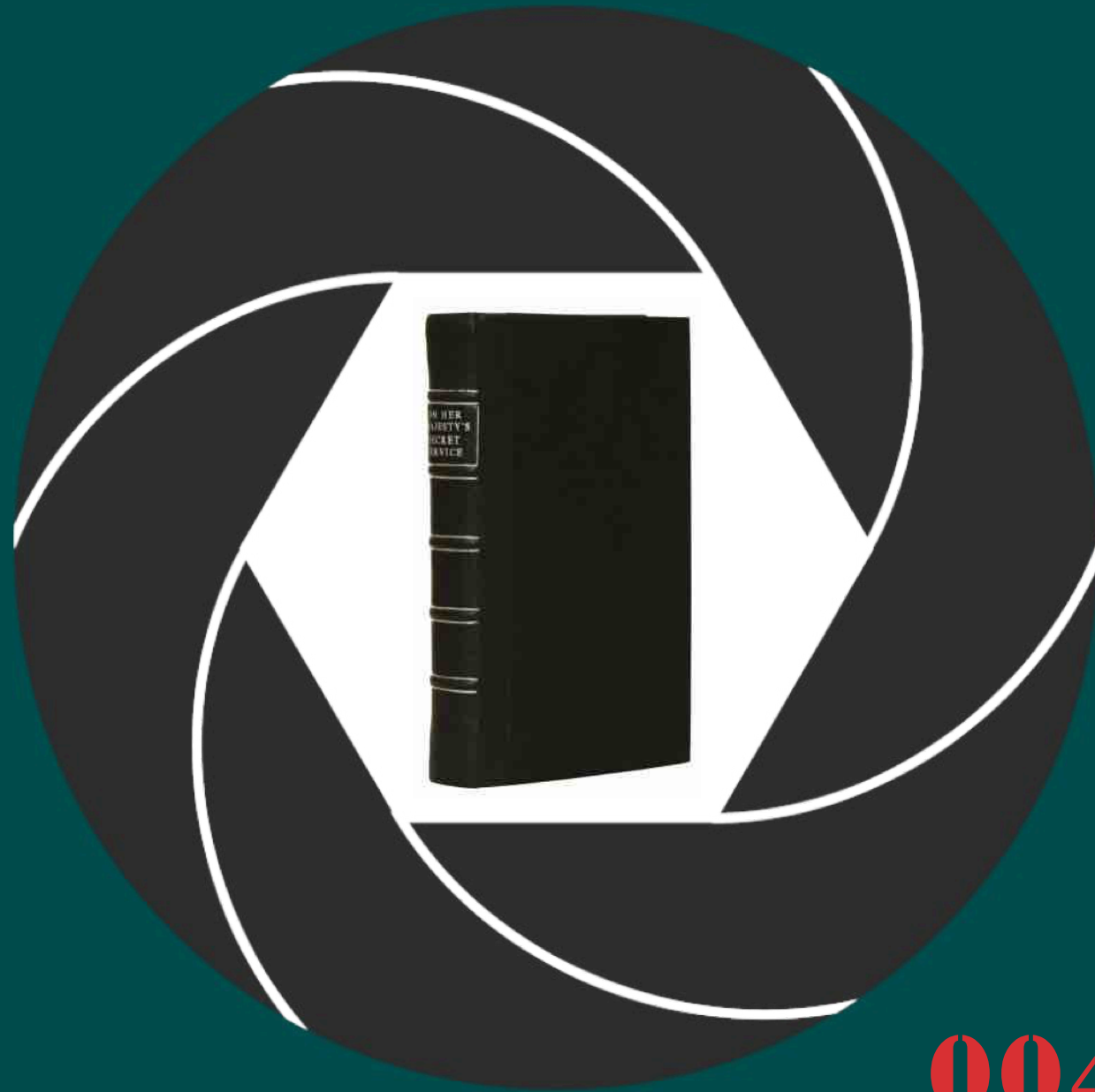
£350

First edition. *On Her Majesty's Secret Service* was Fleming's eleventh James Bond book: '[a]fter the relative disappointment of *The Spy Who Loved Me*, Ian Fleming made a concerted effort to produce another James Bond novel adhering to the tried and tested formula, which was exactly what happened, being peppered with nods to his past glories. The reappearance of Blofeld and SPECTRE links the story with *Thunderball*, the last traditional Bond episode before the experimental novel, and we are reintroduced to the Deuxième Bureau headed by René Mathis. In Tracy, we find Fleming's most complex heroine since Vesper Lynd of *Casino Royale*, whose resting place is mentioned herein. Indeed, the opening scenes occur in and around Royale-les-Eaux and its famous casino, which was the setting for the earlier epic encounter with Le Chiffre, and Bond's old enemy SMERSH; his memorable foe, up until *From Russia, With Love*, is mentioned several times here. Bond's father-in-law Draco reminds us of 007's avuncular ally Darko in *From Russia, With Love* – even the names are virtually the same; and Irma Bunt is vaguely reminiscent of Rosa Klebb, both in name and hideousness. For a good period of the story James Bond needs to assume an alias, which was the case in most of the early novels including *Live and Let Die* and *Dr No* (as Mr Bryce), *Moonraker* (as Detective Sgt James) *Diamonds are Forever* (as Peter Franks) and *From Russia, With Love* (as David Somerset). Towards the end of the novel, Tracy accuses Bond of selfishness "the way you go on playing Red Indians", which was another explicit reference to *Casino Royale*' (Gilbert, p. 351).

Gilbert notes that 44,625 copies of the first edition were bound for publication. Like most copies, this example is in Gilbert's 'Binding A', which is probably the earliest binding (some copies of the first edition, possibly 'bound as late as 1964', were issued in black cloth).

Gilbert, *Ian Fleming*, A11a(1.1).

ON HER MAJESTY'S SECRET SERVICE



004

FIRST EDITION BOUND IN QUARTER BLACK CRUSHED MOROCCO

4. **FLEMING, I.L.** *On Her Majesty's Secret Service*. London: The Alden Press for Jonathan Cape, 1963.

Octavo (188 x 120mm), pp. 288. (Light spotting on edges of bookblock, l. B10 lightly creased.) Modern black crushed morocco backed cloth, spine divided into compartments by silver rules and lettered directly in one, black endpapers, upper and lower pastedowns with 'ski-track' motif in silver. A very good copy.

£175

First edition. *On Her Majesty's Secret Service* was Fleming's eleventh James Bond book (see previous item).

This copy has been attractively rebound in quarter black crushed morocco over black cloth, and the 'ski-track' motif blocked in white on the boards of the original binding has been reproduced in silver on the black endpapers.

Gilbert, *Ian Fleming*, A11a(1.1).

YOU ONLY LIVE TWICE



005

FIRST EDITION, FIRST STATE OF THE TWELFTH BOND BOOK, WHICH WAS
SET IN JAPAN AND 'INCLUDES SOME FINE TRAVEL WRITING'

5. **FLEMING, I.L.** *You Only Live Twice*. London: Ebenezer Baylis and Son, Ltd, The Trinity Press for Jonathan Cape, 1964.

Octavo (188 x 125mm), pp. 256. (A few light marks). Original black cloth by A.W. Bain & Co. Ltd [Gilbert's 'Binding A'], upper board lettered in gilt with Japanese characters, spine lettered and decorated in silver, brown-green 'bamboo' endpapers, dustwrapper of medium-weight paper with *trompe-l'œil* design by Richard Chopping, not price-clipped. (Spine slightly leant and with small bump at head, dustwrapper slightly creased at the edges, slightly darkened on the spine and outer parts, very short tear at head of spine.) A very good, bright copy in the dustwrapper.

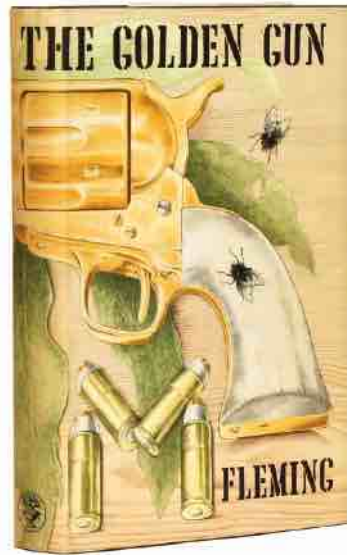
£595

First edition, first state. *You Only Live Twice* was Fleming's twelfth James Bond book. It 'includes some fine travel writing and is described by Raymond Benson as "atmospheric and haunting' [...]. In order to negotiate with the Japanese security services on their homeland, James Bond is temporarily promoted from the "Double-O" section to the Diplomatic Corps, becoming code number "7777". Part of the plot concerns intelligence-gathering networks, information routes, code-breaking networks, ciphers and cryptography, all of which were familiar to Ian Fleming, who had run covert operations during the war. The "Senior" (aka the United Services Club), mentioned in the book, was where Fleming had frequently dined during the war with his bosses Admiral John Godfrey, and later Commodore Edmund Rushbrooke, both of whom were members. In 1959 Fleming undertook a five-week travel assignment for *The Sunday Times*, which resulted in the *Thrilling Cities* articles [...]. His guide for the Oriental leg was the Australian journalist and "Mercury Service" correspondent Richard (Dick) Hughes, and the pair were accompanied through Japan by Torao "Tiger" Saito, the respected editor of the distinguished annual *This is Japan*. Fleming, having decided in the summer of 1962 that his next Bond novel would be set in the "Land of the Rising Sun", returned to Japan that autumn with the express intention of researching the country and its culture to inform his new story. Fleming kept a notebook with him throughout the excursion and jotted down all manner of curious phrases, impressions, locales, philosophies, plot ideas and vocabulary. He again teamed up with his two reporter friends for the trip, and two major characters within the book were created in their image: the colonial diplomat "Dikko" Henderson, and "Tiger" Tanaka, head of the Japanese Secret Service' (Gilbert, p. 385).

Gilbert notes that 55,018 copies of the first edition were bound for publication. Like most copies, this example is in Gilbert's 'Binding A', which is probably the earliest binding ('Binding B' is found on copies which were bound later).

Gilbert, *Ian Fleming*, A12a(1.1).

THE MAN WITH THE GOLDEN GUN



006

THE FINAL JAMES BOND NOVEL IN THE SCARCE FABROLEEN BINDING

6. FLEMING, I.L. *The Man with the Golden Gun*. London: Richard Clay (The Chaucer Press), Ltd for Jonathan Cape, 1965.

Octavo (187 x 125mm), pp. [i]-v, [6]-221, [1 (blank)], [2 (final blank l.)]. (A few light marks.) Original dark-grey/brown Fabroleen bookcloth [Gilbert's second state 'Binding D'], spine lettered and decorated in bronze, green 'fibre-pattern' endpapers, dustwrapper with *trompe-l'œil* design by Richard Chopping, not price-clipped. (Spine slightly leant, dustwrapper minimally creased and rubbed at the edges, spine very slightly darkened.) A very good, clean copy in very bright dustwrapper.

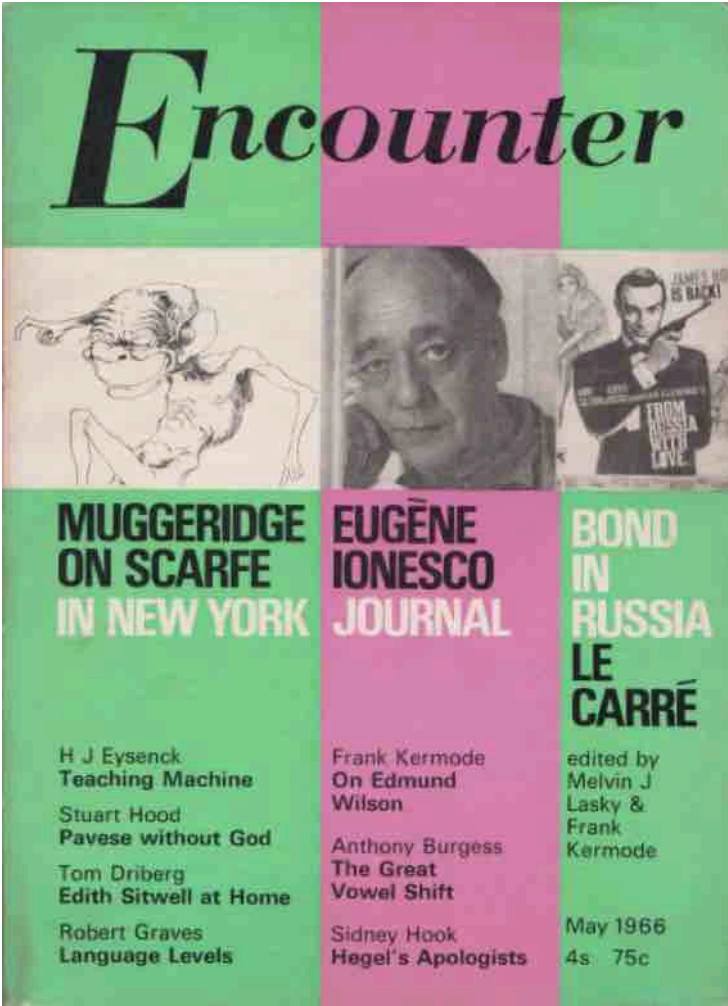
£750

First edition. *For Your Eyes Only* was Fleming's thirteenth James Bond book and the last novel, written while he was seriously ill and published on 1 April 1965, some seven months after the author's death on 12 August 1964. 'Written at Goldeneye [Fleming's house in Jamaica] in early 1964, *The Man with the Golden Gun*, like several of the previous James Bond novels, is set in the author's adopted home of Jamaica. The plot concerns Francisco Scaramanga and an assorted collection of hoods who plan to sabotage the island's bauxite trade, deal arms to Castro, smuggle narcotics into America, and ruin the Jamaican sugar industry by setting the cane fields ablaze, thus increasing the value of Cuban sugar. Ian Fleming was well accustomed to the sugar business. His confidante Blanche Blackwell was born into a family of sugar traders and his close friend Jock Campbell was a sugar plantation director in British Guiana. Fleming's Jamaican property was close to the Drax Hall sugar estate which belonged to the eighteenth century Gothic novelist William Beckford, and in Fleming's debut novel *Casino Royale* James Bond passes himself off as a member of the Jamaican "plantocracy". Tony Hugill, a character in the story, is described as a former Navy Commando and now a sugar planter; the actual Tony Hugill served in Fleming's élite 30AU, and later ran Jamaica's cane fields for the sugar giant Tate & Lyle. In *The Man with the Golden Gun*, we are also reminded of 007's earlier adventures via the gangsters gathered together by Scaramanga, hailing from the mobs out of Chicago, Detroit and Las Vegas, which were previously described in *Diamonds are Forever* and *Goldfinger*, and mentioned again in *Thunderball*; the hoods' conference is very similar to that seen in Fleming's bullion-smuggling novel, and the half-built hotel with Bond girl Mary Goodnight being addressed as "Bimbo" are somewhat reminiscent of Vivienne Michel and "The Dreamy Pines Motor Court" from *The Spy Who Loved Me*. In addition, Scaramanga shoots defenceless birds, much as von Hammerstein did in *For Your Eyes Only* or "The Robber" did in *Live and Let Die*. At the end of the case James Bond is awarded (but refuses) a knighthood for services to his country, a similar decoration being declined upon completion of the earlier *Moonraker* assignment' (Gilbert, p. 412).

Gilbert notes that 81,890 copies of the first edition were bound for publication and this example is the second state of the design (without the golden gun blocked on the upper board), and one of 5,127 copies in Gilbert's

'Binding D' of Fabroleen bookcloth with the spine blocked in bronze and green patterned endpapers. This was the fourth binding, which used Fabroleen after the binder's supplies of both cloth and Linson bookcloth had been exhausted; similarly, the Nuvap foil used for blocking the designs had been replaced with a bronze foil. Although Gilbert proposes a chronological order for the bindings, he does not assign priority, since 'all of the second state bindings A-D were available in shops upon the date of publication' (p. 419). The 'Binding D' Fabroleen copies are among the scarcest of the bindings that *The Man with the Golden Gun* was issued in (Gilbert's 'Binding A' and 'Binding B' together comprise c. 69,810 copies of the first edition run of 81,890 copies, and only the first state binding with the golden gun design and 'Binding C' are rarer than 'Binding D').

Gilbert, *Ian Fleming*, A13a(1.5).



007

'TO RUSSIA, WITH GREETINGS' –
LE CARRÉ ON JAMES BOND, COMMUNISM, AND THE COLD WAR:
'THE RUSSIAN BOND IS ON HIS WAY'

7. 'LE CARRÉ, John' [i.e. David John Moore CORNWALL]. 'To Russia, with Greetings. An Open Letter to the Moscow "Literary Gazette"', in Frank KERMODE and Melvin J. LASKY (editors). *Encounter* XXVI, No. 5 (May 1966), pp. 3-6. London: William Clowes and Sons, Limited for Encounter Ltd., 1966.

Quarto (249 x 180mm), pp. 96. 2 colour-printed plates with advertisements recto-and-verso, illustrations in the text after Gerald Scarfe *et al.* (Very light browning.) Original colour printed wrappers. (Spine faded, extremities lightly rubbed, a few light spots on lower wrapper.) A very good copy.

£19.50

First edition. 'Sir, After the publication of *The Spy Who Came in from the Cold* in many languages and countries, I waited hopefully for a reaction from the Communist bloc' begins John le Carré's 'To Russia, with Greetings' which opens this issue of *Encounter*. The letter was written in reaction to a Russian critic's discussion of le Carré's work in October 1965, which accused him of being an apologist for the Cold War; in response, le Carré analyses the Communist reception of his works within the Cold War context and proposes that James Bond, 'the hyena who stalks the capitalist deserts, [...] an identifiable antagonist sustained by capital and kept in good heart by the charms of a materialist society' – among other things – 'is on your side, not mine', closing: 'Now that you have honoured the qualities which created him, it is only a matter of time before you recruit him [...]': the Russian Bond is on his way'.

The publication of this letter in 1966 was apposite: four Bond films, all starring Sean Connery, had been released by that point – *Dr. No* (1962), *From Russia with Love* (1963), *Goldfinger* (1964) and *Thunderball* (1965) – and Fleming's final Bond novel, *The Man with the Golden Gun*, had appeared in the previous year (see the previous item). During 1965 *The Spy Who Came in from the Cold*, le Carré's best-selling third novel, was made into a film and its sequel, *The Looking-Glass War*, was published.

This issue also includes, among other things, a feature on 'Scarfe in New York' and contributions by Robert Graves, Frank Kermode, and Anthony Burgess. Interestingly the co-founder of *Encounter*, Stephen Spender, left the magazine in the following year (1967) after discovering that it had been funded covertly by the CIA.

DEVIL MAY CARE



008

THE BOND CENTENARY NOVEL BY SEBASTIAN FAULKS

8. FAULKS, Sebastian Charles. *Devil May Care. Sebastian Faulks Writing as Ian Fleming.* London: Penguin Group, 2008.

Octavo (232 x 150mm), pp. [8 (preliminaries)], 295, [1 (blank)], [4 (acknowledgements and biographies of Faulks and Fleming)], [2 (blanks)], [9 (advertisements of other Bond titles)], [1 (blank)]. One full-page map of Central Asia in the text. Original publisher's black boards, spine lettered in silver, poppy-pattern endpapers, dustwrapper, not price-clipped. (Dustwrapper very slightly rubbed and creased at the edges.) A very good copy.

£19.50

First edition. After Fleming's death in 1964, the James Bond series of novels was continued by a number of writers, beginning with Kingsley Amis' *Colonel Sun*, which was published in 1968 under the pseudonym 'Robert Markham'. *Devil May Care* was written by Sebastian Faulks as Ian Fleming to celebrate the centenary of the latter's birth on 28 May 1908, and is set in 1967, shortly after *The Man with the Golden Gun*, the last of Fleming's Bond novels (see item 6).

Devil May Care 'is a masterful continuation of the James Bond legacy – an electrifying new chapter in the life of the most iconic spy of literature and film. Picking up where Fleming left off, Sebastian Faulks takes Bond back to the height of the Cold War in a story of almost unbearable pace and tension. *Devil May Care* not only captures the very essence of Fleming's original novels but also shows Bond facing dangers with a powerful relevance to our own times' (dustwrapper blurb). It was one of the fastest-selling bestsellers published by Penguin and won the British Book Awards Popular Fiction Award for 2009.

TRIGGER MORTIS



009

'A HUMDINGER OF A BOND STORY, SO CUNNINGLY CRAFTED AND THRILLINGLY PACED
THAT 007'S CREATOR WOULD HAVE BEEN HAPPY TO HAVE OWNED IT'

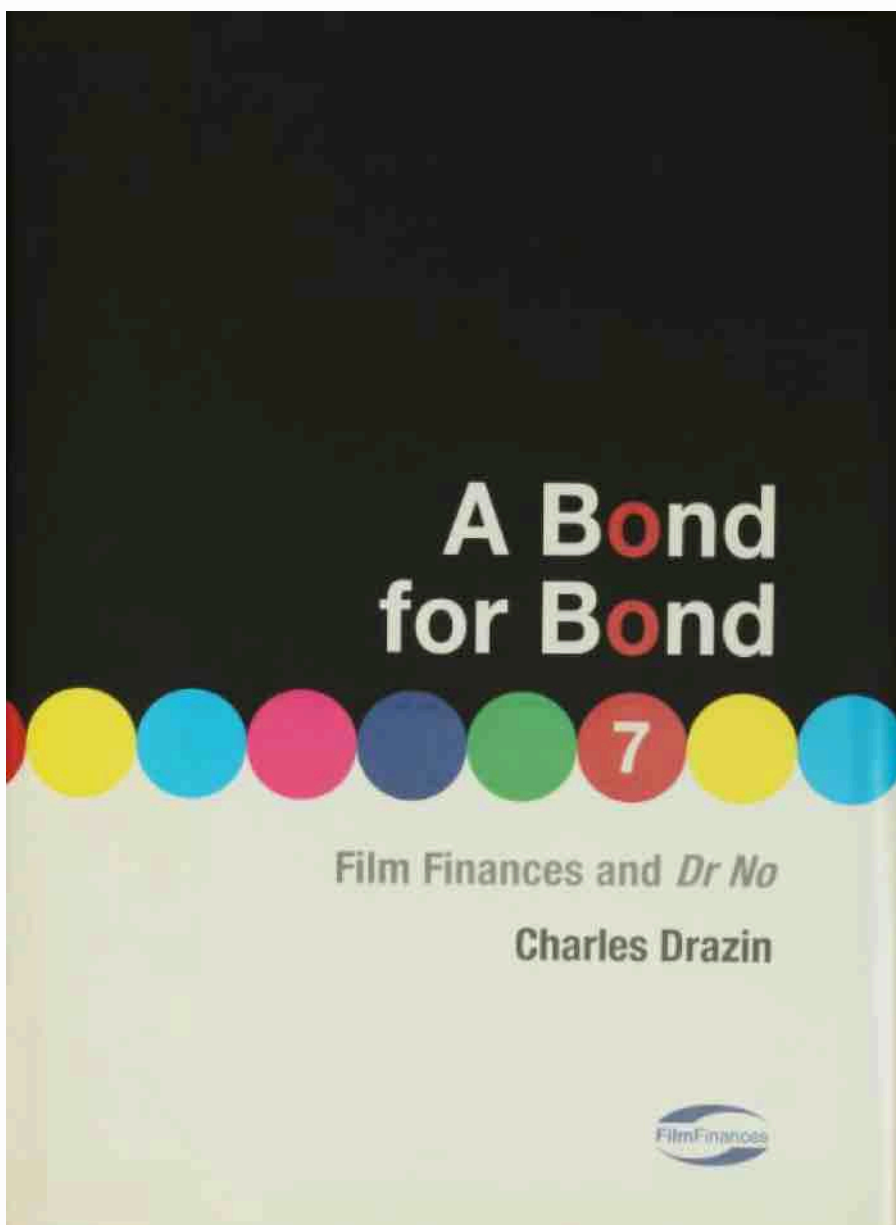
9. HOROWITZ, Anthony and I.L. FLEMING. *Trigger Mortis ... With Original Material by Ian Fleming.* London: Orion Books, 2015.

Octavo (233 x 150mm), pp. [6 (preliminaries)], 329, [1 (list of books by Ian Fleming)]. Original publisher's black boards with silver skull on upper cover and lettered in silver on the spine, dustwrapper, not price-clipped, dark blue endpapers with technical drawings of Bond gadgets. (Very slightly bumped at corners, dustwrapper very slightly creased at the edges.) A very good copy.

£12.50

First edition. The first of two Bond novels by the award-winning novelist and screenwriter Anthony Horowitz (the second was 2018's *Forever and a Day*), *Trigger Mortis* is set in 1957, two weeks after the events of *Goldfinger*. 'James Bond (agent 007) has only just survived his showdown with Auric Goldfinger at Fort Knox ... The USSR and the West are in a deadly struggle for technological superiority ... The Soviet counter-intelligence agency plans to sabotage a Grand Prix race at the most dangerous track in Europe ... Soon Bond is pitched into an entirely different race with implications that could change the world' (dustwrapper).

In his review of *Trigger Mortis* Simon Schama wrote that 'Anthony Horowitz has written a humdinger of a Bond story, so cunningly crafted and thrillingly paced that 007's creator would have been happy to have owned it. [...] [F]rom his brilliant first chapter on, Horowitz is a pitch-perfect mimic of the Fleming one-line punch: "Rain swept into London like an angry bride." "Silence sat in the room, an uninvited guest." He even gets the clichés spot on. "Just he and the Maserati, plunging into the green hell." [...] Horowitz is a purist, so the mood is martini-nostalgic even if he gets the recipe a little off. The time is the 1950s, the cold war; M is still pipe-smoking and dyspeptic; the Soviet secret service Smersh is up to no good and there are rockets to be interfered with. The book is the best Bond movie you'll ever see without actually having to see the movie. There is a nail-biter at the Nürburgring racetrack, the mother of all chases deep in the New York subway, and the obligatory procession of excitingly hard women, beginning with Pussy Galore and ending with Jeopardy Lane. (Pussy the bored tourist in London is an inspired touch.) The über-villain gets to deliver the usual lengthy autobiographical narrative explaining how he has come to be dead to all human feeling, and Bond, also as usual, responds in the most insulting way he can by brushing off the pathos as the self-indulgent ravings of a sociopath. As a result he is consigned to the kind of elaborately sadistic fate from which the wide-eyed reader cannot possibly believe 007 will escape, even as we all know he must' (*The Financial Times*, 28 August 2015).



THE MAKING OF *DR NO* – THE STORY BEHIND THE FIRST JAMES BOND FILM

10. DRAZIN, Charles. *A Bond for Bond. Film Finances and Dr No.* London: Graphicom for Film Finances Ltd, 2011.

Folio (300 x 220mm), pp. viii, 120. Colour-printed and monochrome illustrations in the text. (Margins very slightly browned.) Original colour-printed boards, pictorial endpapers, dustwrapper. (Spine slightly bumped at foot, dustwrapper very lightly rubbed and faded at lower edges.) A very good copy.

£45

First edition. Celebrating the 50th anniversary of the release of *Dr No*, the first James Bond Film, *A Bond for Bond* tells the story of its production from the perspective of Film Finances, a company that 'rose out of the post-war chaos of the British film industry' and 'pioneered the system of guarantee and control that was necessary to give distributors and banks the confidence to invest in production again' (p. 1). Richly illustrated throughout with photographs of correspondence and important documents relating to the practicalities of turning the iconic book into a film, *A Bond for Bond* covers the period from the planning of *Dr No* from June 1961 onwards to its premiere on 5 October 1962, and details the decisions behind the production, the work on location and in the studio, and the post-production, finishing with a coda on Film Finances' later history.

Interesting details include the plans for the pre-production promotion of the film: 'the publicity-conscious [producer Herschel 'Harry'] Saltzman, always fizzing with new ideas for promotion [...] commissioned Stephen Potter, who was famous for coining the word "gamesmanship" and a favourite author of Ian Fleming, to write an article on "Bondmanship" [...]. The plan was to plant it in the *Sunday Times*, which would defray most of the cost' (p. 27). An interesting insight into the ingenuity of the film industry and the transition of James Bond from the page to the silver screen.

A Bond for Bond was privately published by Film Finances and is rare on the market.



