

MARGINALIA HORS SÉRIE 16

Dossier : 007

JAMES BOND



007 

**ÉTUDES & ESSAIS SUR JAMES BOND 007
SECONDARY SOURCES ON JAMES BOND 007**

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Ce seizième numéro hors série de *Marginalia* est consacré aux études sur Ian Fleming et James Bond, l'agent 007. Cette bibliographie internationale, partiellement commentée, se divise en deux parties. La première partie recense plus spécifiquement les monographies sur l'auteur Ian Fleming. La deuxième partie regroupe les écrits sur James Bond, le personnage des romans et des films.

Special issue number 16 of *Marginalia* is a bibliography of secondary sources about Ian Fleming and special agent 007 James Bond. International in scope, and partially annotated, this bibliography is divided in two parts. In the first, you will find studies on Ian Fleming. Second part is devoted to James Bond, the literary character and spy of filmdom.

A PROPOS DE IAN FLEMING



AMORY, Mark, *The Letters of Ann Fleming*, Londres, Collins Harvill, 1985, 448 pages. [Correspondance de la femme de Ian Fleming]

BRYCE, Ivar, *You Only Live Once : Memories of Ian Fleming*, Londres, Weidenfeld & Nicholson, 1984, 142 pages . Ed. or. : 1975.

CABELL, Craig, ***Ian Fleming's Secret War***, Barnsley (South Yorkshire, UK), Pen & Sword, 2008, 208 pages.

In the very early days of the Second World War, Fleming was earmarked by the Director of Naval Intelligence as his 'right hand man'. From the outset he was in the center of events, meeting with key political and military figures as well as those of exceptional intelligence, experience and courage. All this was to give him invaluable background when he came to write the Bond novels. The author has uncovered through official documentation, private papers and contacts the depth of Fleming's work in Naval Intelligence. Fascinating insights of those he worked with and details of covert trips to Europe and North Africa emerge. Fleming was closely associated with 30 Assault Unit, a crack team of Commandos who took the fight to the enemy. The book reveals both the history of 30 AU and Fleming's role.

CAMPBELL, Iain, ***Ian Fleming: A Catalogue of a Collection: A Preliminary to a Bibliography***, Liverpool, The Author, 1978, viii, 71 pages.

CREIGHTON, Christophe, ***Opération James Bond***, Paris, Pygmalion/Gérard Watelet, 1997, 297 pages. Ed. or.: ***OP JB : The Last Great Secret of the Second World War***, 1996.

Octobre 1946 : Martin Bormann, le plus recherché des criminels nazis, ancien secrétaire privé et homme lige de Hitler, est condamné à mort par contumace à Nuremberg. Sa disparition, les tout derniers jours de la Seconde Guerre mondiale, n'a jamais pu être élucidée. Or, Christopher Creighton, l'auteur de ce stupéfiant témoignage, l'affirme, le mystère n'existe plus aujourd'hui. Sur ordre secret de Churchill, lui et Ian Fleming, officier de l'Intelligence Service, complètement inconnu du public à l'époque, ont accompli l'incroyable exploit baptisé " James Bond " : enlever Bormann à Berlin juste avant la chute de la ville et le ramener vivant en Angleterre. En s'inspirant de cette incroyable mission, Ian Fleming devenu romancier a repris son nom de code " James Bond " pour désigner son invincible héros. Au fil de cette troublante histoire, découvrons donc, en pleine action, le visage authentique de James Bond avant qu'il entre dans la légende.

DOSSIER: "***Ian Fleming***", in ***Polar***, no 6, Paris, octobre 1979, pp. 4-21.
Le créateur d'un mythe (François Guérif) – Ian Fleming et James Bond (François Guérif) – Filmographie de Ian Fleming (Raymond Lefèvre) – Bibliographie (Jean-François Naudon).

DRUCE, Robert, ***This Day our Daily Fictions: An Enquiry into the Multi-Million Bestseller Status of Enid Blyton and Ian Fleming***, Amsterdam, et al, Rodopi, 1992, 400 pages.

FLEMING, Ian, ***Des villes pour James Bond***, trad. Michèle Brion, Paris, Plon, 1965, 285 pages. Ed. or. : ***Thrilling Cities***, 1963. [Carnets de voyages qui n'ont que peu de rapport avec ses romans et son personnage]

GANT, Richard, ***Ian Fleming : The Man with the Golden Pen***, Londres, Mayflower Books, 1966, 172 pages. Ed. américaine : ***Ian Fleming : The Fantastic 007 Man***, New York, Lancer Books, 1966.

LAYANI, Jacques, ***On ne lit que deux fois: Ian Fleming, vie et oeuvre du créateur de James Bond***, Paris, L'Archipel, (Écriture), 2008, 260 pages. James Bond est devenu un objet d'étude. Plus que jamais voué à Sa Très Gracieuse Majesté, l'agent secret 007 l'est aussi à l'histoire des idées, à l'esthétique, à l'anthropologie, aux sciences politiques et à la psychanalyse. Quant à son créateur, Ian Fleming (1908-1964), à l'origine d'un des rares mythes universels de l'ère moderne, qui songerait aujourd'hui à l'exclure de la confrérie des écrivains qui comptent ? Jacques Layani lit, relit et décortique la série des James Bond depuis l'âge de treize ans. S'appuyant notamment sur la correspondance de Fleming, inédite en français, il procède à l'archéologie des quatorze volumes de la série, dresse un inventaire de personnages et d'inventions dignes de Jules Verne, souligne le rôle crucial de la traduction, réexamine les films d'un œil critique et relève les aspects les plus insolites voire politiquement incorrects de l'agent 007.

LYCETT, Andrew, ***Ian Fleming. The Man Behind James Bond***, Atlanta, Turner Publishing, 1995, 486 pages. Réédition: London, Orion, 2009, 496 pages.

McCORMICK, Donald, ***17F : The Life of Ian Fleming***, Londres, Peter Owen, 1993, 232 pages.

McINTYRE, Ben, ***For Your Eyes Only: Ian Fleming and James Bond***, London, Bloomsbury Publishing, 2008, 224 pages.

'I am going to write the spy story to end all spy stories' One morning in February 1952, a journalist called Ian Fleming sat down at his desk and set about creating a fictional secret agent. James Bond was born and would go on to become one of the most successful, enduring and lucrative creations in literature. But Bond's world of glamour and romance, gadgets and cocktails, espionage and villainy wasn't entirely drawn from imagination: Fleming's background and his experiences as an intelligence officer during the Second World War were all formative parts in the creation of the world's most famous spy. Packed with astonishing detail and written in Macintyre's inimitable style, *For Your Eyes Only* is the most enlightening, enlivening book on the creator of the spy who not only lived twice, but proved to be immortal.

PEARSON, John, ***La Vie de Ian Fleming***, Paris, Plon, 1967, 347 pages. Ed. or. : ***The Life of Ian Fleming***, Londres, Jonathan Cape, 1966, 415 pages.

RANDALL, David A., ***The Ian Fleming Collection of 19th-20th Century Source Material Concerning Western Civilization, Together with the Originals of the James Bond Tales***, Bloomington (IN), Lilly Library, Indiana University, (Lilly Library Publications XII), 1971, 53 pages.

ROSENBERG, Bruce & Ann Harleman STEWART, ***Ian Fleming***, Boston, Twayne, (Twayne's English Authors Series), 1989, xii, 144 pages.

SAUERBERG, Lars Ole, ***Secret Agents in Fiction: Ian Fleming, John Le Carré, and Len Deighton***, London, Macmillan, 1984, xvi, 260 pages.

SJÖBLOM, Simo, ***Ian Fleming – bibliografia 1962-1999***, Helsinki, Seaflower, 1999, 44 pages.

VAN DOVER, Kenneth J., ***Murder in the Millions: Erle Stanley Garner, Mickey Spillane, Ian Fleming***, New York, Ungar, 1984, ix, 235 pages.

WEST, Nigel, ***Historical Dictionary of Ian Fleming's World of Intelligence: Fact and Fiction***, Lanham (MD), The Scarecrow Press, 2009, 272 pages.

The single person probably more responsible than any other for glamorizing the murky world of espionage is Ian Fleming, the creator of James Bond, who himself lived a remarkable double life of spy and writer. Everyone has an opinion on why 007 became so successful, but one possible explanation is the ingenious formula of fact, fiction, and sheer fantasy. Certainly the author drew on friends and places he knew well to provide the backdrop for his drama, but what proportion of his output is authentic, and what comes directly from the author's imagination? These questions and more are examined in the *Historical Dictionary of Ian Fleming's World of Intelligence: Fact and Fiction*. This is done through a chronology, an introduction, a bibliography, and hundreds of cross-referenced dictionary entries on actual cases of espionage, real-life spies, MI5, SIS, CIA, KGB, and others. It also contains entries on Ian Fleming's novels and short stories, family and friends, his employers and colleagues, and other notable characters.

ZEIGER, Henry A., ***Ian Fleming : The Spy Who Came in with the Gold***, New York, Duell, Sloan & Pearce, 1965, 150 pages.



A PROPOS DE JAMES BOND

AMBJÖRNSSON, Ronny, **Mansmyter : James Bond, Don Juan, Tarzan och andra grabbar**, Stockholm, Ordfront Förlag, 1999, 183 pages.

AMIS, Kingsley, **Le Dossier James Bond**, Paris, Plon, 1966, 219 pages.
Ed. or. : **The James Bond Dossier**, Londres, Jonathan Cape, 1965, 159 pages.

ANON., **The Little Book of Bond (Classic James Bond Quotes)**, London, Macmillan, 2001, 80 pages.

Published in a mini book format, The Little Book of Bond features some of the classic lines from the James Bond movies. Covering the classic Sean Connery movies through to 1999's *The World Is Not Enough*, you'll be able to relive some unforgettable Bond moments, from 'Mr. Bond, you persist in defying my efforts to provide an amusing death for you' to 'I never joke about my work 007' and, of course, 'My name is Bond, James Bond'...

ANTIBI, Serge, **La Robinsonnade au cinéma: Robinson Crusoé, Hercule, Tarzan, Jules Verne, James Bond 007**, thèse de doctorat / Ph. D., Toulouse 2, cinéma, 1990.

ANTHONY, Paul & Jacqueline FRIEDMAN, **Ian Fleming's Incredible Creation**, Chicago (IL), Novel Books, 1965, 128 pages.

BARBER Hoyt L. & Harry, **The Book of Bond, James Bond**, Nipomo (CA), Cyclone, 1999, 288 pages.

BARNES, Alan & Marcus HEARN, **Kiss Kiss Bang Bang ! The Unofficial James Bond Film Companion**, Londres, Batsford, 1997, 210 pages.

The unofficial guide to James Bond on screen analyzes every Bond performance, from Sean Connery's pantherish assassin (introduced in 1962 as *Dr. No*) to Pierce Brosnan's elegant and wry portrayal in *The World Is Not Enough* (1999). Along the way, we consider actors George Lazenby, Timothy Dalton, Roger Moore, as well as Bond appearances in other films -- such as the spy spoof *Casino Royale*, starring David Niven. There's a wealth of top secret information for fans of the inimitable 007.

BARRACLOUD, David & John FREEMAN (eds.), **Goldeneye : The Official Movie Souvenir Magazine**, Londres, Titan Magazines, 1995.

BAUM, Philippe, **James Bond und Der Kalte Krieg: die Rezeption des bipolaren Weltbildes im Agentenfilm**, Sarrebrücken, VDM Verlag Dr. Müller, 2008, 156 pages.

Es werden insbesondere fünf Filme im Hinblick auf den Kalten Krieg untersucht: Liebesgrüße

aus Moskau (1963), entstanden kurz nach der Kuba-Krise, Man lebt nur zweimal (1967), geprägt von zunehmender Entspannung zwischen den USA und der UdSSR, sowie von der aufkommenden China-Angst, Der Spion der mich liebte (1976), gedreht während der langen Entspannungsphase bis Ende der 70er, Der Hauch des Todes (1987), deutlich beeinflusst von der vorangehenden Spannungsphase, aber auch von Glasnost und Perestroika, sowie Stirb an einem anderen Tag (2002), angesiedelt rund um den Koreakonflikt. Neben der historischen Einbettung und einer Einführung in die Geschichte der in den Filmen operierenden Geheimdienste behandelt die Arbeit Grundlagen aus dem Themenfeld Medien und Politik. Trotz des akademischen Charakters bietet die Magisterarbeit interessante Fakten und Zusammenhänge für Film- und Bondfans.

BENNETT, Tony, et al, ***The Making of the Spy who Loved Me***, [prepared for the Open University Mass Communication and Society Course Team], Milton Keynes, Open University Press, 1979, 47 pages.

BENNETT, Tony & Janet WOOLANCOTT, ***James Bond and Beyond: Fiction, Ideology and Social Process***, London, Macmillan, 1985, 264 pages. Rééd. américaine: ***Bond and Beyond (The Political Career of a Popular Hero)***, New York, Methuen, 1987, xi, 315 pages.

BENSON, Raymond, ***The James Bond Bedside Companion***, New York, Dodd & Mead, 1984, xiii, 256 pages. Introduction par Ernest L. Cuneo.

BILKAU, Kristine, ***Geschmeidig, brutal, snobistisch and sexy : James Bond als Beispiel für die Konstruktion von Männlichkeit in den Medien***, Saarbrücken, VDM Verlag, 2007, 156 pages. Texte de la thèse : ***Die Konstruktion von Männlichkeit in Medien der amerikanischen populären Kultur : das Beispiel der James Bond Filme Mitte der sechziger Jahre***, Hamburg, 2003, 205 pages.

BLACK, Jeremy, ***The Politics of James Bond : from Fleming's Novels to the Big Screen***, Lincoln (N.B.), University of Nebraska Press, 2005. Ed. or., Westport, Praeger, 2001, xiv, 227 pages.

Uses the plots and characterizations in Fleming's novels and the blockbuster films to place James Bond in a historical and political context.

BOND, Leonard, ***Evaluating Adaptation in the World of 007***, mémoire de maîtrise / M.A. Thesis, Dunedin (New Zealand), University of Otago, Dept. of English, 2009, 148 pages.

BOND, Mary Wickham, ***Comment 007 chipa son nom***, Paris, Éditeurs français réunis, 1967, 95 pages. Ed. or.: ***How 007 Got His Name***, Londres, Collins, 1966, 62 pages.

BOTSCHEN, Martina, ***Geschlechterkonstruktion in James-Bond Filmen***, mémoire de maîtrise /M. A., Erlangen-Nürnberg, 2009, 134 pages.

BOUZEREAU, Laurent, et al., ***James Bond. L'art d'une légende : du story board au grand écran***, Paris, Flammarion, 2006, 240 pages. Avec un CD audio.

Puisant dans l'ensemble des vingt-et-un films de la série Bond, cet ouvrage comprend toute une gamme d'interviews avec certains des grands talents de l'histoire du cinéma, comme Michael G. Wilson, Barbara Broccoli, Ken Adam, John Barry et Martin Campbell. D'autres réalisateurs, tels que Steven Spielberg, Peter Jackson et Ridley Scott, et des auteurs à succès comme Ken Follett et Peter Benchley, aujourd'hui disparu, livrent leurs réflexions sur l'impact créé par ce genre cinématographique et sur la façon dont les films de Bond ont influencé leurs propres œuvres. Somptueusement illustré de photos de plateau, d'esquisses, d'images exclusives des débuts de Daniel Craig dans Casino Royal, et d'autres photos rares en provenance des archives d'Eon Production, James Bond est un hommage remarquable aux talents artistiques, techniques et créatifs de cet univers.

BOYD, Ann S., ***The Devil with James Bond***, Richmond (VA), John Knox Press, 1967, 123 pages. Rééd.: Westport (Conn.), Greenwood Press, 1975.

BRANDT, Sidsel Kofoed, ***James Bond-titelsange :genkendelighed og variation i det vokale udtryk***, thèse / dissertation, Copenhague, Musikvidenskabeligt Institut, 2004, 146 pages. [la musique des films]

BROSNAN, John, ***James Bond in the Cinema***, Cranbury, A. S. Barnes, 1972, 176 pages. Rééd., New York & London, A. S. Barnes/Tantivy Press, 1981.

BRÜNS, Cornelia, ***Die Frau an der Seite von James Bond: eine Untersuchung zur Entstehung der Charakteristik des Bond-Girls***, mémoire/dissertation, Oldenburg, 2003, 122 pages.

BURKE, Summer, ***Nobody Does it Better: The Production of Whiteness and Masculinity through James Bond 1962-1989***, thèse / dissertation, Northern Arizona University, 2007, 124 pages.

BURNS, Stephen G., ***Ian Fleming's James Bond: The Hero of Romance***, Mankato, Minnesota State University, (Alternate Plan Papers), 1976, 40 pages.

BYRON, Jonathan, ***James Bond in 60 Minuten***, Frankfurt am Main, Thiele, 2008, 105 pages.

CAIN, Syd, ***Not forgetting James Bond: The Autobiography of James Bond Production Designer Syd Cain***, Christchurch, GBU Publications, 2003, 190 pages. [eds. Dave Worrall & Lee Pfeiffer]

CAPPI, Andrea & Edward COFFRINI DELL'ORTO, ***Mondo Bond : tutto quanto fa 007***, Bologne, PuntoZero, (Punto spot), 1999, 125 pages. Introduction par Piera Detassis.

CAPPI, Andrea & Edward COFFRINI DELL'ORTO, ***James Bond: 50 anni di un mito***, Milano, Mondadori, (Oscar varia), 2002, 275 pages.

CAPPI, Andrea & Edward COFFRINI DELL'ORTO, ***Mondo Bond 2007***, Milano, Alacran, 2006, 406 pages. Illustrations originales de Giovanni Crivello.

CAPPI, Andrea & Edward COFFRINI DELL'ORTO, ***Mito Bond. Il nuovo cinema di 007***, Milano, Alacran (Gli Albi), 2008, 225 pages.

CASAS, Quim, ***James Bond contra Golfinger/Al rojo vivo***, Barcelona, Dirigido, (Programma doble, 30), 1997, 137 pages.

CASTANO, Lui Saavedra, ***James Bond 007: aproximacion a une saga***, Valencia, Saimel Ediciones, 2000, 275 pages.

CHANCELLOR, Henry, ***James Bond : The Man and His World (The Official Companion to Ian Fleming's Creation)***, Londres, John Murray, 2005, 250 pages.

Everyone's a Bond fan – but how many truly know Ian Fleming's brilliant original creation? This is the irresistible and authoritative illustrated passport to the 'real' Bond's life and times.

Illustrated with classy, contemporary images, the book is a visual feast, but it is also engaging, with a rigorous and satisfying text. It recaptures the glamour of an age, and offers a new insight into the twentieth century's most thrilling literary hero.

CHAPMAN, James, ***Licence to Thrill : A Cultural History of the James Bond Films***, New York, Columbia University Press, 2000, xiv, 325 pages. Réédition: London, I. B. Tauris, 2008, 336 pages.

COLLECTIF, ***Bond Villains***, New York & London, Dorling Kindersley, 2010, 144 pages.

Celebrating the timeless excitement of the James Bond films, this luxurious, contemporary book features a gallery of memorable rogues that Bond has defeated during his spectacular 22-film career, including Dr. No, Goldfinger, Ernst Stavro Blofeld, as well as the murderous agents of SPECTRE and, more recently, Quantum.

COMENTALE, Edward P. , Stephen WATTS & Skip WILLMAN (eds.), ***Ian Fleming and James Bond : The Cultural Politics of 007***, Bloomington (IN), Indiana University Press, 2005, xxiii, 281 pages.

I. The Subject Is Bond

1. Fleming's Company Man: James Bond and the Management of Modernism : Edward P. Comentale - 2. "Alimentary, Dr. Leiter": Anal Anxiety in Diamonds Are Forever : Dennis W. Allen - 3. Lesbian Bondage, or Why Dykes Like 007 : Jaime Hovey - 4. James Bond: Cyborg-Aristocrat : Patrick O'Donnell

II. Ian Fleming and Style

5. Living the James Bond Lifestyle : Judith Roof - 6. James Bond, Meta-Brand Aaron Jaffe
7. The Bond Market Craig N. Owens

III. Ian Fleming and the Global Imaginary

8. Bond and Britishness : James Chapman - 9. Shoot Back in Anger: Bond and the "Angry Young Man" Brian Patton - 10. Tropical Bond : Vivian Halloran - 11. The Kennedys, Fleming, and Cuba: Bond's Foreign Policy - Skip Willman - 12. Wanting to Be James Bond : Alexis Albion

IV. Structures of Feeling

13. Why Size Matters Christoph Lindner - 14. 007 and 9/11, Specters and Structures of Feeling : Stephen Watt

CONTOSTA, David R., ***The Private Life of James Bond***, Lititz (PA), Sutter House, 1993, 127 pages.

CORK, John & Bruce SCIVALLY, ***James Bond : The Legacy (40 Years of Movies)*** Londres, Boxtree/Macmillan, 2002, 320 pages.

CORK, John & Maryam D'ABO, ***Bond Girls Are Forever : The Women of James Bond***, New York, Harry N. Abrams Books, 2006, 192 pages. [Bel album illustré]

Sexy, stunning, bold, and brazen, the women in James Bond movies are among the most interesting females in films. Attacked by some feminists in the 1960s and 1970s as sex objects, the Bond women today are seen as self-confident, sexually assured role models. Teeming with anecdote, first-person testimony, intelligent commentary, and a wealth of visual material, from film stills to memorabilia, *Bond Girls Are Forever* explores the mystery and mystique behind the Bond women-as heroes and villains, as actors and characters, as love objects and mother figures, as steely bureau-crats and trained killers. From Honey Ryder (Ursula Andress) rising from the sea in her sexy bikini in *Dr. No* to secret agent Jinx (Halle Berry) in *Die Another Day*, the Bond women have had a lasting impact on 007, on the lives of the actresses who played them, and on pop culture. Looking at these icons from both the male and female perspective, this elegant book shows us that no matter how they have changed over time, Bond girls are forever-in the fantasy lives of us all.

CORK, John & Collin STUTZ, et al., ***James Bond : l'encyclopédie***, Paris, Gründ, 2008, 318 pages. Ed. or. : ***James Bond Encyclopedia***, New York, DK (Dorling Kindersley) Publishing, 2007, 319 pages. New edition. 2009, 336 pages.

From Bond's history to his style and personal tastes, get up close and personal with the world's most sophisticated spy. A-Z sections bring you face-to-face with every aspect of 007's life. Meet the criminal masterminds, megalomaniac warmongers, and ruthless gangsters he's defeated. Check out the glamorous eye-candy, jump inside the racy vehicles, explore weapons and gadgets then pick up background on key film-makers, music and musicians. Fully updated to include new information on Daniel Craig, *Casino Royale*, *Quantum of Solace* and the future of Bond himself, with over 1,000 amazing photographs - many never seen before - that take you right inside Bond's world. A must-read for any fan.

CORTESI, Mario, ***James Bond, Belmondo & Co : das Buch des europäischen Films***, Neuenburg, Avanti Verlag, 1983, 160 pages.

DAHINTEN, Hilke, ***Was Macht den Bond zum Bond ?***, Köln, Universität zu Köln, Institut für Theater, Film und Fernsehwissenschaft, publié par : München, Grin Verlag, 2002, 13 pages.

DAVID, Hugh, ***Heroes, Mavericks, and Bounders: The English Gentleman from Lord Curzon to James Bond***, London, M. Joseph, 1991, xiv, 305 pages.

DEL BUONO, Oreste et ECO, Umberto (dirs.), ***Il caso Bond. Le origini, la natura, gli effetti del fenomeno 007***, Milan, Bompiani, 1965, 259 pages. Edition anglaise : ***The Bond Affair***, Londres, Macdonald, 1966.

Sommaire : A Popular Phenomenon (Lietta Tornabuoni) – The Narrative Structure in Fleming (Umberto Eco) - Myths and History in the Epic of James Bond (Romano Calisi) - Bond's Women (Furio Colombo) - The Psychoanalysis of 007 (Fausto Antonini) – Technology in the World of James Bond (G. B. Zorzoli) – The Credible and the Incredible in the Films of 007 (Andrea Barbato) – James Bond and Criticism (Laura Lili).

DE NAISSANCE, Carol-An, ***Eternally Yours, James Bond : Cinema Redefines a British Myth***, mémoire de maîtrise /M.A. thesis, San Francisco State University, 1997, vii, 177 pages.

DiLEO, Michael, ***The Spy Who Thrilled Us : A Guide to the Best of the Cinematic James Bond***, New York, Limelight Editions, 2002, 223 pages.

DIXSAUT, Claire & Vincent CHENILLE, ***Bon Appétit, Mr Bond***, Paris, Éditions Agnès Viénot, 2008, 285 pages.

On pourrait croire que James Bond ne mange pas. Qu'il est un surhomme. Qu'il carbure au martini. C'est tout le contraire ! La quiche de Dangereusement vôtre, la tête de mouton d'Octopussy ou le toast au caviar beluga d'Au service secret de Sa Majesté sont de vrais moments d'anthologie. Les dîners aristocratiques à la table des méchants, ceux qui nourrissent leurs chiens au filet de bœuf et leurs requins au carpaccio d'agent secret, restent dans toutes les mémoires. Avec lui, nous courons le monde et ses spécialités gastronomiques : un jour au Japon à masser les bœufs de Kobé, un autre au Rajasthan, à déguster un soufflé au fromage ; un verre de vin chaud à

Cortina d'Ampezzo. D'aventure en aventure, nous tentons les clams de la baie de l'Hudson ; les figues vertes à Istanbul ; la gelée de goyave en Jamaïque ; les huîtres au bacon en dessert. La gastronomie de James Bond traverse les époques. Cuisine française, nouvelle cuisine, fusion, moléculaire. Son seul credo l'excellence du produit. Mais surtout, en passant à table avec 007, on partage ses pensées les plus intimes ; on entrevoit aussi la vie de Ian Fleming, son créateur, les goûts de Roger Moore, les restaurateurs de plateau, le symbolisme du poisson, le rôle du saké. Ce livre dépeint et analyse la gourmandise de James Bond, son épicurisme joyeux et urgent, en comparant les romans et les films. Il salue, enfin, le talent de Ian Fleming, et celui des écrivains, scénaristes, réalisateurs, comédiens, accessoiristes et cantiniers de cinéma qui continuent de servir le mythe avec une classe folle.

DIXON, Brian, ***Sex for Dinner, Death for Breakfast: James Bond and the Body***, doctorat / PH. D., University of Rhodes Island, 2009, 167 pages.

DOUGALL, Alastair, ***James Bond : The Secret World of 007***, New York, Dorling Kindersley, 2000, 144 pages. [Ouvrage illustré sur le cinéma, avec des illustrations de Roger Stewart]. Réédité en 2006. Ed. française : ***James Bond 007***, Londres, Dorling Kindersley, 2001. Réédité en 2008, 176 pages.

DOUGALL, Alastair, ***Bond Cars & Vehicles***, New York & London, DK Publishing, 2010, 144 pages.

DOUGALL, Alastair, ***The Book of Bond (The Style, The Story, The Excitement)***, New York & London, DK Publishing, 2010, 160 pages.

From Bond's women to his films, get up close and personal with the world's most famous spy. Learn to be just as sophisticated as 007 with this in-depth look at everything to do with James Bond. You'll find information on 007's styles, tastes and skills. Discover all about his many films, from the plot synopsis to credits and get an overview of all of Bond's favourite girls. Come face-to-face with his many enemies and find out all about them from detailed profiles. Meet his allies too, including the legendary M. Packed with amazing photos and incredible facts, this is a must-read for every Bond fan.

DUNBAR, Brian, ***Goldfinger***, Harlow, Longman & Londres, York Press (Ultimate Film Guide), 2001, 78 pages.

The ultimate film guides takes the reader behind the scenes of *Goldfinger* and gives a perspective of the bigger picture. Discover how Ian Flemming's Britain has been immortalized in film and how the Bond series has become part of an institution in British movie making. Learn how the Bond films have influenced Hollywood and helped shape the blockbuster and action thriller genre, tells which features of *Goldfinger* became regular features in later films and how this has contributed to the success of Bond in film. Brian Dunbar includes a listing of cinematic terms, information on the production, and a filmography. Learn the secret behind Bond's continued success and what the once 'coffin polisher' Sean Connery, contributed to the role. Written in an accessible style, ***Goldfinger*** is excellent reading for the movie fan and film student alike.

DURANT, Philippe, **Les James Bond Girls**, Paris, Dreamland, (CinéLégendes), 1999, 144 pages. [Sous-titre : 230 créatures de rêve et un agent 007]

ELLIS, Anne Kathryn, **James Bond : Character Exposed**, mémoire / dissertation, University of Dayton, 2007, 63 pages.

EVIN, Guillaume, **Goldmaker : comment James Bond est devenu le plus gros succès de l'histoire du cinéma**, Paris, Fayard, 2002, 247 pages.

Voilà bientôt cinquante ans que James Bond, l'agent so british, sauve le monde et enrichit ses producteurs. 3 milliards de spectateurs et près de 4,5 milliards de dollars de recette... En l'espace de quelques années à peine, l'honnête série B conçue au début des sixties est devenue la plus fabuleuse machine à cash de l'histoire du cinéma. Comment expliquer un tel succès? Comment s'articulent les rapports entre le mythe et l'argent? 007, avec son thème musical, son logo et sa charte immuable, a bien été géré comme une marque forte. Il s'est même hissé au rang de héros intemporel en suivant un cahier des charges draconien. Goldmaker retrace l'histoire de cette incroyable réussite commerciale et dévoile les recettes de fabrication d'un "Bond film".

EVIN, Guillaume, **James Bond : la saga est éternelle**, Boulogne, Timée Éditions, (Les 50 plus belles histoires : arts et culture), 2006, 140 pages.

" Bond. James Bond. " En 1962, le monde entier découvre à l'écran le héros imaginé par Ian Fleming. Pour interpréter l'espion au service de Sa Majesté, un jeune premier encore peu connu : Sean Connery. A son bras, la première des James Bond Girls, la désormais cultissime Ursula Andress. La saga James Bond, c'est avant tout un cocktail détonant d'idées de génie, un savant mélange de jeunes femmes en détresse, de méchants charismatiques, d'astucieux gadgets et de répliques assassines. Au centre de l'univers bondien, le héros so british tour à tour interprété par Sean Connery, George Lazenby, Roger Moore, Timothy Dalton, Pierce Brosnan et aujourd'hui Daniel Craig. Comment Ian Fleming trouva-t-il le nom de son héros ? Quel est le point commun entre un prestigieux architecte hongrois et l'effroyable Goldfinger ? En quoi le président John Kennedy est-il à l'origine du succès phénoménal de la saga ? Que signifie le matricule " 007 " ? Pourquoi le plus connu des espions est-il devenu blond ? A travers cinquante Belles Histoires, Guillaume Evin explore les dessous bondiens, et nous livre les secrets de tournage d'une saga pas comme les autres...

EVIN, Guillaume, **Goldmaker : Le phénomène James Bond de Dr. No à Quantum of Solace**, Paris, J'ai lu, (Document), 2008, 222 pages.

FAULSTICH, Werner & Ricarda STROBEL, **Innovation und Schema : medienästetischen Untersuchungen zu den Bestsellern « James Bond », « Airport », « Und Jimmy Ging zum Regenbogen », « Love Story » und « Der Pate »**, Wiesbaden, Harrassowitz, 1987, 265 pages.

FUNNEL, Lisa, ***The Bond Girl Phenomenon : Defining the Female Protagonists of the James Bond Films***, Mémoire de maîtrise / M.A., Brock University (Canada), 2005, 246 pages.

GARDINER, Philip, ***The Bond Code : The Dark World of Ian Fleming and James Bond***, Franklin Lakes (NJ), New Page Books, 2008, 256 pages.

The Bond Code is the remarkable story of how Fleming's association with the occult world led him to create a masterful series of clever clues, ciphers, and codes within his books. Philip Gardiner finally unravels the secret of James Bond piece by piece from the novels and films used to create his aura of mystique. This book introduces not just new material, but radically reappraises everything we thought we knew about James Bond--and his creator.

Gardiner reveals a plethora of fascinating clues that have been hiding in plain sight. For example, Bond's famous 007 designation--a sacred numerological code--was the way Dr. John Dee, an infamous 16th century magician, occultist, and spy, signed his letters. And Queen Elizabeth I signed her replies to Dee as "M"! Dee was thrown out of his university for claiming to create a flying machine. Unknown to many, it was Ian Fleming who wrote *Chitty Chitty Bang Bang*, featuring, of course, a flying car. Was it a coincidence that Fleming was reading a biography of Dee while he was writing *Casino Royale*, the first Bond novel?

GATTINGER, Hellmut P., ***James Bond 007 – Man lebt nur zweimal. Dokumentation einer Public Relations Kampagne von United Artists***, Frankfurt am Main, Zentralpresse – und Werbeabteilung United Artists, s.d. 61 pages.

GEORGY, H., ***Was James Bond so erfolgreich macht***, Bonn, Rausch VBS, 1991, 233 pages. [Explicite le succès des films de James Bond]

GHIGI, Giuseppe (dir.), ***James Bond***, Venise, Ufficio attivita cinematografiche dell'Assessorato alla Cultura, 1983, 40 pages.

GIAMMARCO, David, ***For Your Eyes Only : Behind the Scenes of the Bond Films***, Toronto, ECW Press, 2002, xii, 409 pages.

All-new stories told by the people who make Bond come to life. *For Your Eyes Only: Behind the Scenes of the Bond Films* is a rare tour of the world's most successful film series of all time. Explore the exciting world of James Bond through unprecedented access on the 007 sets and exclusive interviews with Bond's leading players, from Pierce Brosnan, Roger Moore, Timothy Dalton, and Sean Connery, to the key directors, stunt and special effects wizards, to the legendary producers and writers, to old series favourites like "Q" and Miss Money Penny. And, oh yes, the bevy of Bond girl beauties. Retracing the cultural and political impact of the Bond series, the book also features interviews with such luminaries as Hugh Hefner and CIA agent E. Howard Hunt discussing the Bond phenomenon. From literary beginnings, to international film sensation, to mid-'80s faltering, to the spectacular resurgence when Pierce Brosnan took over the infamous role, James Bond is now more popular—and a bigger box-office behemoth — than ever before. Tomorrow Never Dies — and neither does Bond . . . James Bond.

GIBLIN, Gary, Christopher LEE & Peter HUNT (préface), **James Bond's London : A Reference Guide to Locations**, Jersey City (NJ), Daleon Enterprises, 2002, 176 pages. [sous-titré : A Comprehensive Reference Guide to over 250 Locations from the World of Ian Fleming and James Bond]

GIFFORD, Clive, **So You Think You Know James Bond (The Unauthorized Quiz Book)**, London, Hodder Children's, 2006, 144 pages.

GIOVANNI, Fabio (dir.), **Guida completa a James Bond 007 : da Licenza di uccidere a Il mondo non basta**, Rome, Elle U multimedia, (Abcinema), 2000, 472 pages.

GLEN, John, **For My Eyes Only : A Life with James Bond**, Dulles (VA), Brassey's, 2002, 208 pages.

A unique autobiography from the most prolific director of James Bond movies. During the 1980s John Glen directed all five Bond movies, including *For Your Eyes Only* (1981), *Octopussy* (1983), *A View to a Kill* (1985), *The Living Daylights* (1987) and *License to Kill* (1989). Glen's Bond association goes back further as he was closely involved in the making of *On Her Majesty's Secret Service* (1969), *The Spy Who Loved Me* (1977) and *Moonraker* (1979). He now lives in London. *For My Eyes Only* includes candid and sometimes hilarious behind-the-scenes stories of the making of eight Bond movies.

GONZALEZ, Martin Hazael, **Como una bola de trueno: la musica en las películas de James Bond**, Inca, Mallorca Fantastica, 2007, 173 pages.

GONZALO GONZALEZ, Laiz, **Guía para ver y analizar: James Bond contra Goldfinger**, Barcelona, Ediciones Octaedra, 2003, 120 pages.

James Bond, el agente secreto 007 con licencia para matar es, sin lugar a dudas, uno de los personajes de ficción más importantes e influyentes del siglo XX. Surgido de la imaginación y experiencias del escritor y ex-agente británico Ian Fleming (1908-1964) en los años 50, el personaje de 007 alcanza el punto culminante de su existencia en plena Guerra Fría, con su salto a la gran pantalla a comienzos de la década siguiente. A partir de ese momento, y hasta hoy en día, la serie de películas de James Bond ha sufrido altibajos en la taquilla mundial pero tras cumplirse 40 años en el 2002 desde el estreno en Londres de *Agente 007 contra el Doctor No* (*Dr. No*, Terence Young, 1962), parece que el nuevo Bond, el irlandés Pierce Brosnan ha conseguido llevar con éxito al siglo XXI a este personaje que parecía condenado a extinguirse en la época que le vio nacer: los años 60.

GOUX, Yves & Pierre BAYENS, **... Bond, James Bond. Le Dossier 007**, Mariembourg, (Belgique), Éditions Grand Angle, 1989, 212 pages.

GRELL, Mike, **James Bond 007 : Licence to Kill**, Antwerpen, Loempia, 1989, 44 pages.

GRESH, Lois, ***The Science of James Bond : from Bullets to Bowler Hats to Boat Jumps***, Hoboken (N.J.), Wiley & Sons, 2006, xii, 212 pages.

Everyone knows which secret agent drives a car that turns into a boat at the flick of a switch, leaves fake fingerprints and, of course drinks his martinis shaken, not stirred: Bond. James Bond. Gresh and Weinberg, having surveyed the science of supervillains and superheroes, turn to Bond and all the wonderful toys conjured up for him by Q, as well as the weapons created by his enemies. They explain how "dirty bombs" work while noting that Goldfinger's plot to contaminate Fort Knox with one wouldn't work, because the radiation would turn gold into liquid mercury. Biological agents were also used by one of Bond's foes. Fortunately, Hugo Drax's *Moonraker* scheme to destroy humankind with a poison made from orchids was fairy tale stuff. Gresh and Weinberg's book goes up against last year's *Death Rays, Jet Packs, Stunts, & Supercars* by Barry Parker, but they write better and their book is more accessible to Bond fans who've forgotten their high school science.

GRISWOLD, John, ***Ian Fleming's James Bond. Annotations and Chronology for Ian Fleming's Bond Stories***, Raleigh (N.C.), Lightning Source, 2005, 476 pages.

Ian Fleming's James Bond: Annotations and Chronologies for Ian Fleming's Bond Stories officially approved by Ian Fleming Publications Ltd (formerly Glidrose), with a Preface by Andrew Lycett and Forewords by Zoe Watkins, Publishing Manager, Ian Fleming Publications Ltd. The James Bond Bedside Companion, six original 007 novels, and numerous non-Bond novels. This book is the result of analysis of each of Fleming's James Bond novels. Within are glossaries of applicable terminology and references with detailed chronologies of events including annotations. Detailed chronologies of events are represented at a day-of-week, month, day, year, and time-of-day level. Glossaries contain translations of foreign terms, annotations, and other information of interest. Maps have been created for many of the novels along with in-depth information concerning specific topics such as, the Moonraker bridge game and the Goldfinger golf game. In many instances, monetary amounts have been converted to their 2001 purchasing power equivalent. Differences found between published versions and the original Fleming manuscripts archived at Indiana University's Lilly Library have been noted.

GRONWALD, Werner, ***Nur für Bond Freunde: Streng Geheim ! Die Personalakte von James Bond***, München, Heyne Verlag, (Heyne Bücher, no 410), 1966, 139 pages.

GRÜNKEMEIER, Ellen, et al., (dirs.), ***Das Kleine Bond-Buch***, Marburg, Schüren Verlag, 2007, 160 pages.

Anders als die Anderen das kleine Bond Buch, das Bond und seine Fans liebevoll auf die Schippe nimmt und einige sonst vernachlässigte Aspekte der Bond- Rezeption aufs Korn nimmt und nebenbei die Kulturwissenschaft und ihre Arbeitsweise einer breiteren Öffentlichkeit vorstellt. Warten auf den neuen Bond-Film - das ist auch für Kulturwissen-schaftler eine harte Sache. Also rücken sie dem Phänomen Bond mit ihrem ureigenen Handwerkszeug zu Leibe, mit strukturalistischen Ansätze, Psychoanalyse, Gender-Theorien, ökonomischen, transnationalistischen und postkolonialen Fragestellungen mit den Prätexten (den Romanen), den eigentlichen Film-Texten und ihren Kontexten (der Rezeption und den gesellschaftlichen Wertvorstellungen). James Bond übersteht auch diesen Angriff und das Warten mit der

Kulturwissenschaft hat sich gelohnt, weil es viele neue und recht vergnügliche Blicke auf das Phänomen James Bond ermöglicht.

Inhalt: 001: Der Auftrag 002: Bonds Welten 003: Bonds Strukturen 004: Bonds Männlichkeiten 005: Das Bond-Phänomen 006: Casino Royale: Nach dem Film ist vor dem Film 007: Nachwort: Wem gehört Bond?

GURIN, Philip, **The James Bond Trivia Quiz Book**, New York, Arbor House, (Priam Books), 1984, 256 pages.

HACHE-BISSETTE, Françoise, Fabien BOULLY & Vincent CHENILLE (dirs.), **James Bond (2)007: Anatomie d'un mythe populaire**, Paris, Belin, (Histoire & Société), 2007, 400 pages.

« *My name is Bond, James Bond* ». Comment ce héros si populaire, qui ne connaît lui-même que les mondes inaccessibles du luxe et des services secrets, a-t-il réussi à imposer son univers dans la durée ? D'où vient la fascination pour James Bond ? D'abord héros littéraire, imaginé par Ian Fleming en 1952, 007 a survécu à son créateur : Kingsley Amis et Raymond Benson, entre autres, ont mis leurs plumes au service du célèbre espion britannique. En 1962, le cinéma s'empare du personnage : *Dr. No* inaugure la plus longue série cinématographique de l'histoire. Quarante-quatre ans plus tard, alors que six acteurs (Sean Connery, Roger Moore, George Lazenby, Timothy Dalton, Pierce Brosnan et Daniel Craig) ont revêtu son smoking, 007 s'est émancipé et a évolué. Phénomène culturel mondialisé, James Bond touche aussi la bande dessinée et les jeux vidéo. Un énorme *merchandising* développe sa griffe. On l'a mille fois parodié. James Bond n'est pas « une relique de la guerre froide », comme le dit « M » dans *GoldenEye* (1995). Le mythe reste vivace. En le décryptant, les contributions de cet ouvrage montrent comment 007 est à la fois témoin et acteur de l'histoire culturelle de nos sociétés.

Introduction

Première partie : Ian Fleming, créateur d'un mythe populaire

James Bond: modes d'emploi (1965- années 1990) par Loïc Artiaga - « *Le Monde ne suffit pas* ». Les univers en tension des romans de Ian Fleming par Matthieu Letourneux - De la littérature populiste au film populaire : l'angoisse de la conspiration et du sur-pouvoir capitalistes avant Fleming (1830-1930) par Hubert Bonin - De *Casino Royale* à *Casino Royale* par Vincent Bouhours - Les successeurs de Ian Fleming par Pierre Rodiac - James Bond: un héros pour la jeunesse ? par Françoise Hache-Bissette

Deuxième partie : My name is Bond, James Bond

« *You know the Name, You know the Number* »: à la recherche d'un héros populaire par Charles Girard - James Bond: une virilité fantasmée rassurante par Alain Brassart - Emploi et incorporation du rôle de James Bond. La culture du spectateur et la « formule personne-rôle » au cinéma par Jean-Marc Leveratto & Fabrice Montebello - Cherchez la star : James Bond, interprètes et interprétations (Timothy Dalton, Pierce Brosnan) par François-Xavier Molia - James Bond ou le mythe de la réaction vitale par Vincent Chenille - Arnold Schwarzenegger, Jean-Paul Belmondo : *don't call me James*. Un classique populaire au service des stars par Raphaëlle Moine - Lectures subversives de l'univers bondien dans le cinéma grec des années 1960 par Stéphane Sawas

Troisième partie : l'univers bondien

De la *pin-up* à la *wonderwoman*. L'évolution des figures féminines dans les films de James Bond par Jean Ferrette & David Ledent - L'homme à la fille en or : l'univers sans attaches de James Bond par Michael Baumgartner - L'espion qui aimait les techniques : pluralité des lectures automobiles de James Bond par Mathieu Flonneau & Vincent Guigueno - Le mythe du smoking par Arnaud de Vallouit - La mort au petit déjeuner : à la table d'un agent secret par Claire Dixsaut - La saga James Bond au cinéma : des génériques audiovisuels populaires par Alexandre Tylski - Une beauté de circonstance. James Bond, le cinéma d'action et l'esthétique pop par Olivier Maillart - « À la merci d'un courant violent ». Ontologie et formes de la violence dans la saga James Bond par Fabien Bouilly

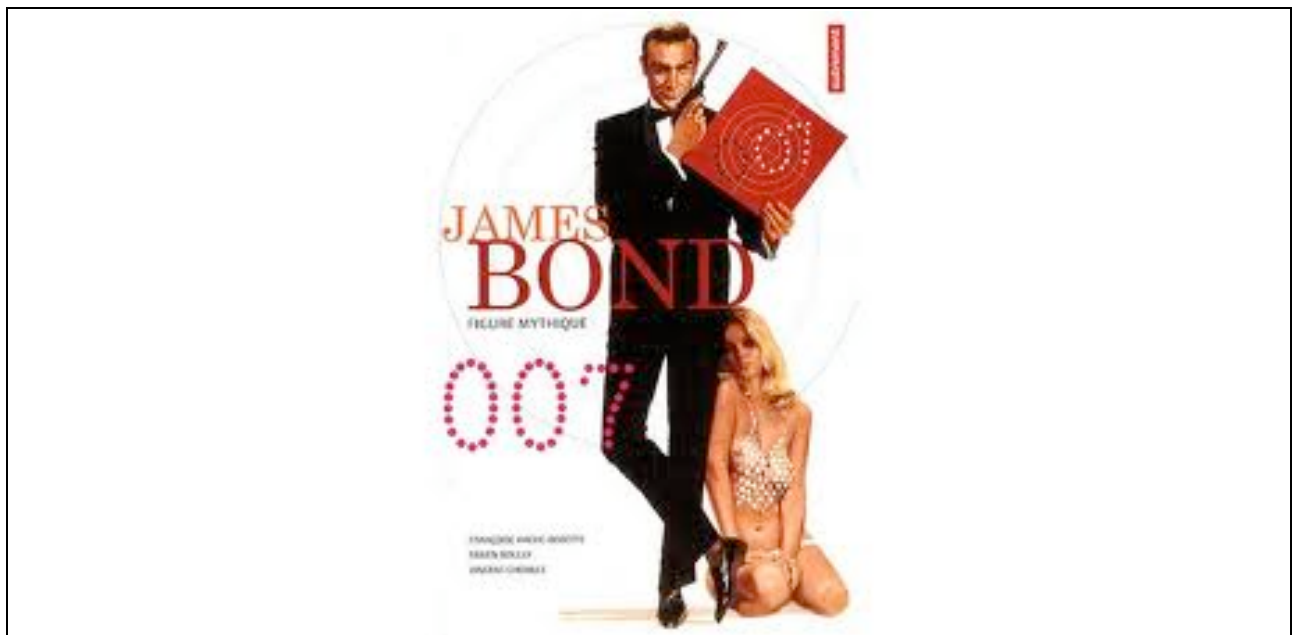
Quatrième partie : une série milliardaire et protéiforme

James Bond, saga populaire : questions d'économie du cinéma par Frédéric Gimello-Mesplomb - James Bond 004,115 (milliards) par Joël Augros - Albert «Cubby» Broccoli et Harry Saltzman : des producteurs à l'image de leur héros par Henri Larski - Le doublage en France des films de James Bond par François Justamand - Bond dessiné(e) par Laurence Grove - « *My name is Bond. Games Bond* » par Alexis Blanchet

Cinquième partie : James Bond, une relique de la guerre froide?

La géopolitique de James Bond par Klaus Dodds - James Bond, une « relique de la guerre froide »? par Pierre Fabry - Impasse, Bond et gagne. Jeux, théories des jeux et enjeux de la guerre froide par Jennifer E. Steenshorne - James Bond, agent secret ou agent double de la britannité ? Une enquête sur l'imaginaire identitaire britannique par Luc Shankland - James Bond contre – ou pour ? – les gnomes de Zurich. L'image de la place financière suisse dans la série 007 par Sébastien Guex & Gianni Haver

Bibliographie et filmographie par Norbert Spehner



HACHE-BISSETTE, Françoise, Fabien BOULLY & Vincent CHENILLE , **James Bond, figure mythique** , Paris, Editions Autrement, 2008, 192 pages.

Comment l'agent 007 a-t-il accédé au statut de mythe? Comment a-t-il envahi l'imaginaire collectif jusqu'à devenir un véritable phénomène culturel? Décortiquer le mythe James Bond et proposer une plongée dans son univers, tel est l'objectif de cet ouvrage. Si les romans de Ian Fleming ont fait date dans la littérature d'espionnage, l'engouement pour 007 explose avec les films. Gun Barrel, génériques, gadgets, James Bond girls, Méchants... : le monde bondien est un lot de figures rituelles qui entretiennent sa popularité. Né pendant la guerre froide, ce héros des temps modernes, véritable saint Georges en smoking, reflète l'évolution des mentalités tout en recyclant les mythes anciens (Héraclès, Dionysos...). Un bel ouvrage à l'esthétique pop pour découvrir les différentes facettes de cette figure internationale.

HAINING, Peter, **James Bond : A Celebration**, Londres, Planet Books, 1987, 200 pages.

HARDER, Bernd, **Der Bond Appeal : 007...Alles über den Spion, den wir lieben**, München, Knauer-Taschenbuch Verlag, 2008, 282 pages.

Das Bond-Buch der Superlative · Wodka-Martini - geschüttelt oder gerührt? · Was ist der Algerische Liebesknoten? · Wie gewinnt man mit Baccara ein Vermögen am Spieltisch? · Und mit welchem Auto lässt sich ein Düsenjet verfolgen? Der Erfolgsautor Bernd Harder verrät alle Geheimnisse rund um den berühmtesten Agenten Ihrer Majestät. Endlich erfahren wir, was 007 so unwiderstehlich macht und wie wir es ihm gleichtun können. Ob Liebesleben, Beruf oder Freizeit - Der Bond-Appeal bringt mehr Abenteuer, Glamour und Erotik ins Leben.

HARTLEB, Xenia, **James Bond 007 Goldeneye zwischen Neukonzeptionierung und Reminiszenz**, Bochum, Ruhr Universität, publié par: München, Grin Verlag, 2001, 20 pages.

HEARN, Marcus, **The Secret History of James Bond**, Richmond (Sussex, UK), Reynold & Hearn, 2001, 192 pages.

The Secret History of James Bond offers a fascinating look at the development of Ian Fleming's world-famous master spy, 007. Working from previously unpublished documents including a James Bond screenplay written by Ian Fleming himself . Marcus Hearn looks at how the James Bond stories made the transition from best-selling novels to blockbuster movies.

HEATLEY, Michael, **The Little Book of Bond**, Lydiard Millicent, Swindon (UK), Green Umbrella Publishing, (Little Book Series), 2009, 128 pages. [La carrière de Bond au cinéma]

The Little Book of Bond is a 128-page hardback book in the million selling Little Book series written by Michael Heatley. This fantastic companion is a perfect entry into the world of the most well known spy in the world. From the early movie release of Dr No fans of the Bond franchise have been fascinated by Bond's world of fast cars, fantastic looking girls and unique gadgets. This superb little Gift book looks at the history of the series and explores the actors who have played him from Sean Connery to David Niven and the more recent incarnations through actors Pierce Brosnan and Daniel Craig.

HELD, Jacob & James B. SOUTH (eds.), ***James Bond and Philosophy : A S.P.E.C.T.R.E Stalks Philosophy***, Chicago (Ill.), Open Court, (Popular Culture and Philosophy), 2006, xv, 204 pages.

Oh, Spare Me This Sentimental Rubbish

Tell Me, Commander, How Far Does Your Expertise Extend into the Field of Philosophy?

Section I No Mr. Bond, I Expect You to Die

Bond, Existentialism, and Death

1. Being-Towards-Death and Taking Pleasure in Beauty: James Bond And Existentialism
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GETACHEW - 3. "Six to Four Against:" James Bond and the Hope for a Meaningful Life :
JAMES B. SOUTH

Section II Mr. Bond Is Indeed a Very Rare Breed

The Man Behind the Number

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Novels of Ian Fleming : SUSAN MATHESON - 6. James Bond: A Nietzschean for the Cold
War : ISHAY LANDA - 7. Bond as Chivalric, Comic Hero : CHARLES TALIAFERRO and
MICHEL Le GALL

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Bond, Politics, and Law

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TEDESCO - 9. "Just a Stupid Policeman": Bond and the Rule of Law : GREG FORSTER
10. "Don't You Men Know Any Other Way?" Punishment Beyond Retributivism and
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Just the Gadgets of Q Branch : WILLIAM J. MCKINNEY

Section V Why Do Chinese Girls Taste Different from All Other Girls?

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KEVIN S. DECKER - 15. The New Millennium Bond and Yin-Yang Chinese Cosmology :
DEAN A. KOWALSKI

James Bond will Return - For Your Eyes Only: Authors'Dossiers

HELFENSTEIN, Charles, ***The Making of On Her Majesty's Secret Service***,
Spies Publishing, 2009, 290 pages.

Step back in time to the late 1960s, when Sean Connery resigned from playing James Bond, producers Harry Saltzman and Cubby Broccoli decided to gamble and doubled down with an untested director and an unknown star and came up with the crown jewels: *On Her Majesty's Secret Service*. Based on years of research, hundreds of interviews, and exclusive access to the archives of author Ian Fleming, screenwriter Richard Maibaum, and director Peter Hunt, this inside look features never-before-published script details, storyboards, production documents,

interviews, memos, marketing material, call sheets, and hundreds of rare, behind-the-scenes photographs of the cast and crew, including sequences and entire sets not seen in the film. From novel to script to screen, this book details the incredible journey of making the most unique entry in the James Bond film series, the longest running, most successful film franchise in history. This is not the white-washed "authorized" story, but the real story.

HELMSTÄDTER, Julia, **Mein name ist Bunda, Jaime Bunda ! Oder wie war das ?**, thèse /dissertation, Mainz, Johannes Gutenberg-Universität, (Institut für Ethnologie und Afrikastudien) » München, Grin Verlag, 2008, 25 pages. [Comparaison entre James Bond, de Ian Fleming et Jaime Bunda, de Pepetela]

HEMU, Sandy, « **Q** » ; **the Authorized Biography of Desmond Llewelyn**, Seaford, S.B., 1999, 160 pages.

HEUSSINGER, Ralf, **Spionage als Überwachungsstrategie : Rudyard Kiplings Kim und James Bond**, mémoire / dissertation, Erlangen-Nürnberg, 2001, 73 pages.

HIBBIN, Sally, **James Bond : le livre officiel**, Paris, Ramsay, 1987. Préface d'Albert R. Broccoli, le producteur des films. Ed. or. **The Official James Bond 007 Movie Book**, New York, Crown Publishers, 1987, 128 pages.

HIBBIN, Sally, **The Making of Licence to Kill**, Topsfield (MA), Salem House, 1989, 128 pages.

HIGSON, Charles, et al., **Danger Society: The Young Bond Dossier**, London, Puffin, 2009, 278 pages.

Featuring a brand-new story by Charlie Higson, The Young Bond Dossier is the complete and definitive guide to the world and adventures of Young Bond. Packed with information - from in-depth character profiles to the cars, the weapons and the exotic locations, plus facts, stats, photographs, maps, and illustrations by Kev Walker - this book is both a must-have for Young Bond fans and a perfect introduction to the megaselling series.

HINES, Claire, **Shaken, not stirred ? James Bond, Playboy, and Changing Gender Roles in the 1960s**, doctorat /PH. D., University of Southampton (UK), 2004, 241 pages.

HINSCH, Alexandra, **James Bond: immer noch ein Gentleman ? Züge des englischen Gentlemanideals in Ian Flemings berühmte Agentfigur**, mémoire/dissertation, Hamburg Universität, 2001, 70 pages.

HIRSCH, Tibor, **A James Bond mitosz, avagy, A 7-es ügynök kalandos története**, Budapesti, Szabad Ter Kiado, 1989, 202 pages.

HOLLIS, Richard, **James Bond: The Official 007 Fact File**, London, Hamlyn Publications, 1989, 61 pages,

HÜGEL, Hans-Otto, et al., **James Bond – Spieler und Spion : Begleit und Lesebuch zur Ausstellung James Bond – die Welt des 007**, Hildesheim, Roemer –und Pelizaeus Museum, 1998, 224 pages.. [Catalogue d'exposition]

HUWILER, Eva, **Is James Bond zu fiktiv oder sind wir zu realistisch ? Die Wirkung der Realitäts-Dimensionen Referenzrahmen und Filminhalt auf Belief, Disbelief und Suspension of Disbelief**, mémoire / dissertation, Zürich, 2007, 129 pages.

JARMAN, Colin M. (comp.), **James Bond: Licence to Quote (The Quotable 007)**, (UK), Blue Eyed Books, 2010, 180 pages.

JOHNSON, Ian, **The World is not Enough: A Companion**, London, Bantam, 1999, 192 pages.

"The World is not Enough" is the 19th James Bond film in which 007 races to defuse an international power struggle that is threatening the world's oil supply. This companion book contains interviews and colour photographs and sketches.

JÜTTING, Kerstin, **"Grow Up, 007" – James Bond over the Decades**, mémoire de maîtrise /M. A., Universitäts Potsdam (Anglistik und Amerikanistik), 2005, 145 pages.

KAISER, Andrea, **Warum fährt James Bond BMW ? Ursachen, Wirkungsweise, Chancen und Risiken von Product Placement**, mémoire/dissertation, Stralsund, Fachhochschule, 2001, 97 pages.

KEUSCH, Brigitte, **Bleibt James Bond sich selber treu ? Eine empirische Untersuchung zur Wandlung des Männerbildes in den Bond-Filmen von 1962 bis 2006**, Bern, Institut für Kommunikation's – und Medienwissenschaft, 2007, 115 pages.

KIMBRELL, Nicholas Andrew, **The Tortured Body of Bond : Slavery, Torture, and Ritual in Ian Fleming's James Bond Novels**, mémoire de maîtrise / M.A. Thesis, University of Virginia, 2007, 148 pages.

KLASEN, Marisa, **James Bond 007 Goldfinger – Eine Analyse anhand de feministischen Filmtheorie – Die Inzenierung und narrative Funktion der Bond-Girls**, Bochum, Ruhr Universität, Institut für Medienwissenschaft, publié par: München, Grin Verlag, 2004, 16 pages.

KNORR, Manfred & Peter OSTERRIED (eds.), **MovieStar Sonderband James Bond 007**, Hille, Mpw, 2005, 83 pages.

KOCIAN, Erich, **Die James Bond Filme**, München, Heyne Verlag, (Heyne Film und Fernsehbibliothek), 1882. [Ouvrage plusieurs fois réédité, augmenté et mis à jour] En 2002, le volume compte 347 pages.

KULBARSCH-WILKE, Julia, **Frauen, Politik und Action – Das Phänomen der James Bond Spielfilmreihe im Spiegel der Zeit**, Hamburg, Diplomica Verlag, 2009, 236 pages. [Analyse les films de 1962 à 2006]

Das vorliegende Buch macht es sich nun zur Aufgabe, die James Bond-Filme im Zeitraum von 1962 bis 2006 auf die Aspekte Frauen, Politik und Action hin zu untersuchen, wobei letzterer Punkt nur marginal betrachtet wird. Das Erkenntnisinteresse liegt hierbei auf zwei Hauptthemen. Zum Einen stellt sich die Frage nach der Einordnung der Filme in ihren zeithistorischen Kontext. Wie viel Politisches steckt in ihnen und wie wurden sie von der Kritik aufgenommen? Zum Anderen thematisiert die Untersuchung die Rolle der Frauen in den James Bond-Filmen. Der Agent ist ebenso bekannt für seine Liebe zum weiblichen Geschlecht, wie für seinen Verschleiß desselben. Wie werden also die Bond-Girls in den Filmen repräsentiert? Sind sie tatsächlich nur die zu Dekorationszwecken dienenden Opfer männlicher Begierde oder steckt hinter ihrem Auftreten mehr als nur die Frau als Lustobjekt? Neben diesen zwei Hauptthemen der Studie bietet ein allgemeiner Teil zunächst einen kurzen Überblick über das Phänomen James Bond in seiner Gesamtheit.

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LEWIS, Michael, **The Ultimate James Bond Trivia Book**, Secaucus (NJ), Carol Pub. Group, 1996, 109 pages.

LINDER, Yvonne, **Det regnar aldrig i en Bondfilm**, Stockholm, Balkong, 2008, 251 pages.

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LINDNER, Christoph , ***Revisioning 007: James Bond and Casino Royale***, London, Wallflower Press, 2009, 256 pages.

Revisioning 007 is a lively collection of new essays on the reinvention of James Bond in the 2006 film *Casino Royale*, starring Daniel Craig in his first appearance as Agent 007. Treating *Casino Royale* as a case study in popular film culture and as a significant turning point in the 007 series, the book offers innovative readings of the film and its interrelations with the Bond franchise, the culture industry and recent developments in cinema, society and world politics. Essay topics range from the analysis of 007's masochism, voyeurism and hyper-mobility, to the examination of the film's testicular torture scene, the links between international politics and high-stakes gambling and the changing role of the secret agent in a post-9/11 world order.

LIPP, Deborah, ***The Ultimate James Bond Fan Book***, New York, Sterling & Ross, 2006, 464 pages.

A never-before compiled compendium of lists, facts, anecdotes, trivia, commentary, and much, much more, about the most successful franchise in movie history. Filled with minutiae culled from the far-reaches of the planet, *The Ultimate James Bond Fan Book* is your one-stop shop for all things Bond, including a detailed, encyclopedic listing of every Bond movie ever made, replete with the actors, the guns, the gadgets, the girls, the cars, and everything in-between.

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LÜNNEMANN, Ole, ***Vom Kalten Krieg bis Perestroika : James Bond, ein Filmagent zwischen Entspannung und Konfrontation; eine inhaltsanalytische Studie zur Reflex-und Kontrollhypothese***, Münster & Hambourg, Lit Verlag, (Beiträge zur Kommunikationstheorie), 1993, 149 pages.

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MARTI, Michael & Peter WALLY, ***James Bond und die Schweiz***, Basel, Echtzeit Verlag, 2008, 304 pages.

Wir sind Bond — Dies ist ein Buch über spektakuläres Kino. Es zeigt, weshalb die Schweiz eine Hauptrolle in der Saga des Superagenten 007 spielt. Das Buch beginnt mit Ian Flemings grosser Schweizer Liebe. Es schildert Sean Connerys Kneipentouren durch Andermatt, enthüllt das Geheimnis des Berner Bikinimädchens Ursula Andress. Und es berichtet, wie sich Bernhard Russi für Bond beinahe die Karriere ruiniert hätte. Fotos aus Privatarchiven belegen die verblüffenden Swiss Connections des Agenten 007 – bis und mit Marc Forster. Ein Stück Kulturgeschichte. James Bond und die Schweiz ist spannend wie eine Agentenstory und ein einzigartiges Seherlebnis.

MARTINEZ CORRAL, Javier, ***El fascinante mundo de James Bond 007***, Valencia, J. Martinez, 2006, 220 pages.

MASON, Mark, ***The Bluffer's Guide to James Bond***, London, Oval Books, 2006, 59 pages.

Be an instant expert on Bond and bluff your way with 007 aficionados. There is no risk involved, just a sense of humour. From 'Bond's lifestyle' to his 'one-liners', and from 'the line to take' to 'the link with JFK', here's the guide that gives you a licence to thrill in any company.

McDONNELL, David & Carr D'ANGELO, ***The Living Daylights : The Official Poster Magazine***, New York, O'Quinn Studios, 1987, 57 pages.

McKAY, Sinclair, ***The Man with the Golden Touch : How the Bond Films Conquered the World***, London, Aurum, 2008, xii, 380 pages. Reed. : New York, Overlook Press, 2010, 396 pages.

This is a book for Bond fans, not Bond nerds. And it is for those who are fans as much of the naughtiness of Bond films as of their cinematic quality. No other history of the oeuvre whose box-office fortunes have been revitalised with the accession of Daniel Craig to the central role has put its finger on the unintentional comedy, the wooden acting, the often preposterous plots, as much as on the perennial appeal of these classic adventure capers. Sinclair McKay's book traces the Bond films movie by movie from their first adaptation of Ian Fleming's books through the early and groundbreaking Connery films to the mega-brand industry that is Eon Productions today. He has much fun with Roger Moore's kissing style, shows perceptively how the Bond movies have reacted to prevailing cinema trends and successes like Star Wars and to world events (like the replacement of the Cold War threat) in order to remain topical and innovative. His jaunty prose and hilarious commentary make this a superbly readable book, and the work of Bond reference both for the owner of the DVD box set and for the viewer of the occasional Sunday night TV screening of Goldfinger.

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Contents: Tony Bennett: Preface - Jeremy Packer: The Many Beyonds: An Introduction - Kevin J. Hagopian: Flint and Satyrasis: The Bond Parodies of the 1960s - Christine Jacqueline Feldman: *Austin Powers*: Reinventing the Myth of Mod Spies and Swingers - Matthew Jordan: 'Tween Rockwell and Orwell: The Re-Culturing of Paranoia in the *Spy Kids* Films - Jeremy Packer/Sarah Sharma: Postfeminism Galore: The Bond Girl as Weapon of Mass Consumption - Miranda J. Brady: The Well-Tempered Spy: Family, Nation, and the Female Secret Agent in *Alias* - Jack Z. Bratich: Spies Like Us: Secret Agency and Popular Occulture - James Hay: Statecraft, Spycraft, and Spacecraft: The Political Career (and Craft) of a Popular Hero in Outer Space - Toby Miller: Afterword: Why Won't Spies Go Away?

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James Bond would have died a thousand deaths if not for Q, the genius behind the pen grenades and weaponized sports cars that have helped Britain's most famous secret agent cheat death in twenty films. Here Barry Parker demonstrates how science and technology have been as important to 007 as good looks, shaken martinis, and beautiful women. Using entertaining sketches and nontechnical language, Parker explains the basic physics behind the gadgets, cars, and stunts in a number of Bond films, from the jet packs in *Thunderball* to the dynamics of daredevil bungee jumping in *GoldenEye*.

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PFEIFFER, Lee & Phillip LISA, **The Incredible World of 007 (An Authorized Celebration of James Bond)**, Londres, Boxtree, & New York, Carol Pub. Group, 1992, 240 pages.

PFEIFFER, Lee & Dave WORRALL, **Le Guide officiel de 007**, trad. Cédric Perdereau, Paris, Flammarion, (Arts et culture), 2005. [Édition actualisée] Ed. or. : **The Essential Bond : The Authorized Guide to the World of 007**, Londres, Boxtree, 2003, 213 pages.

James Bond, le guide officiel offre pour la première fois aux lecteurs français une vision exhaustive et éclairée de ce qui fait du plus célèbre espion de tous les temps un véritable mythe. Film par film, des origines à nos jours, tous les secrets de James Bond enfin révélés dans leurs moindres détails, qu'il s'agisse de sa mission (toujours délicate), de ses ennemis (toujours plus nombreux), de ses alliés (toujours Money Penny), de ses véhicules (toujours extravagants), de ses gadgets (toujours sophistiqués), de ses armes (toujours novatrices), et bien sûr de ses conquêtes féminines (toujours sublimes), sans oublier les anecdotes inédites de tournage et les reproductions d'affiches de cinéma et de produits collector... Avec 250 illustrations, pour certaines inédites, tirées des archives très fermées de Eon Productions, Lee Pfeiffer et Dave Worrall rendent ici un hommage vibrant au plus brillant, au plus sexy et au plus populaire des héros modernes.

PLANKA, Sabine, **Der Vorspann stirbt nie. Der James Bond Film une seine Eröffnungssequenzen**, Berlin, wvb, Wissenschaftlicher Verlag Berlin, 2009, 183 pages. [Étude des génériques et des séquences d'ouverture]

Das vorliegende Buch widmet sich dem James Bond-Vorspann, der sich zu einem Markenzeichen der James Bond-Filme entwickelt hat. Untersucht werden die Einflüsse aus den Bereichen Kunst und Design, u.a. aus dem Bereich der Pop Art, aber auch in Bezug auf Wassily Kandinskys Schrift "Punkt und Linie zu Fläche". So eröffnet die Autorin einen Überblick über wiederkehrende Motive, aber auch über deren Veränderungen und Entwicklungen innerhalb der 'Vorspann-Serie' und liefert einen Einblick in die kunsthistorischen Grundlagen der James Bond-Vorspanne - von "James Bond jagt Dr. No" bis zu "James Bond - Ein Quantum Trost".

POLLARD, Nick, **James Bond: EON Productions: Threats, Thrills, Guns, Girls**, Blechley, Scripture Union, 2002, 23 pages.

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Now for the first time, the complete history of the illustrated James Bond is chronicled by pop-culture historian Alan J. Porter in James Bond: The History of the Illustrated 007. Before Bond became world famous with his movie series, the character was the subject of successful English newspaper strips and later in comic books. James Bond: The History of the Illustrated 007

examines it all, covering Bond's newspaper strip and comic book appearances from the 1950s to the present.

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Un beau livre de référence, abondamment illustré : biographie détaillée du personnage comme s'il avait existé, survol historique de la guerre froide, études sur l'évolution et la méthode du fameux agent secret britannique, sur les particularités de son univers et sur ses nombreux rivaux (les autres espions - dont les mémoires de John Steed et une journée ordinaire dans la vie de Modesty Blaise). Plus six nouvelles en hommage à l'œuvre de Ian Fleming, mettant en scène James Bond dans de nouvelles missions - par Johan Heliot, Léo Henry, Philippe Lombard, Brad Mengel, Pierre Rodiac et Éric Saussine.

RAUSCHER, Andreas, Bernd ZYWIETZ, Georg MANNSPERGER & Cord KRÜGER (eds.), **Mythos 007: die James Bond Filme im Fokus der PopKultur**, Mainz, Bender Verlag, 2007, 280 pages.

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Bernd Zywietz: : Faszinosum 007. Mythos, Souveränität und Nostalgie. Oder: Wie »James Bond« funktioniert.

Georg Mannsperger: : Eine Nummer – sechs Darsteller. Die unterschiedlichen Typologien des 007

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Sounds of 007. Scores und Songs der James-Bond-Filme.

Ivo Ritzer:

All the Time in the World. Modernität, Wissenschaft und Pop in den James-Bond-Filmen der 1960er-Jahre

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Kommentierte Filmographie

REITZ, Torsten, **James Bond : Genese einer Kultfigur**, Marburg, Tectum Verlag, 2009, 449 pages.

Bond. James Bond diese Begrüßungsfloskel dürfte beinahe jedem ein Begriff sein. Sie ist ein vielzitiertes Bestandteil der Popkultur ebenso wie der Ausdruck Shaken, not stirred, der in praktisch jedem Film rund um den britischen Geheimagenten mit der Dienstnummer 007 vorkommt. Wer aber ist dieser James Bond, woher kommt er und wie wurde er zu einer langlebigen Kultfigur, die selbst mehrere Jahrzehnte nach ihrem Debüt noch Kinoerfolge garantiert? James Bond: Genese einer Kultfigur setzt bei den Anfängen, das heißt den Büchern von Ian Fleming, an und betrachtet anschließend die mittlerweile über zwanzig Filme umfassende Kinoreihe, um auf diese Fragen eine Antwort zu geben. Mit Vorwort von Prof. Dr. Ulrich Horstmann!

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ROMBOUT, Raymond, Marc MORET, et al., **James Bond all in: het meest complete Bond-boek ter wereld**, Schelluinen, House of Knowledge & Gent, Borgerhoff & Lamberigts, 2008, 425 pages.

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This text examines fully the women who grace the world of Bond, from Ursula Andress to the new Bond girl, Izabella Scorupco. It includes cast lists from each film, a summary of the plot surrounding each of the girls and a profile of each actress.

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SCHEINGRABER, Michael & Joe HEMBUS, **Die James Bond Filme**, München, Goldmann Verlag, (Citadel Filmbücher), 1979, 225 pages.

SCHWIEG-GIESEL, Margrid, **007 Bond in action: ein museumpädagogisches Begleitheft für Schüler**, Hildesheim, Museumspädagogischer

Dienst des Roemer-und Pelizaeus Museum, 1997, 15 pages. [document pédagogique qui accompagne une expo sur James Bond]

SELHORST, D. C., ***Going to Extremes with Bond, James Bond***, mémoire de maîtrise / M. A. Thesis, Rotterdam, Erasmus University, 2009.

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In 1963, Ian Fleming, the creator of the 20th century's greatest fictional character was in court, accused of plagiarism. The screen version of James Bond was not Fleming's creation. It was the creation of Jack Whittingham, who was employed by maverick producer Kevin McClory to adapt the character to the big screen. Had this screen character never been developed, James Bond might have been just another minor fictional spy character. "The Battle for Bond" is a tale of bitter recriminations, betrayal, multi-million dollar lawsuits and even death. It is the fabled story of Kevin McClory's 40 year legal battle over the rights to the screen version of James Bond, which he and Whittingham had created. The first edition of this book was banned by the Ian Fleming Will Trust. But the truth never dies! This second edition features a new foreword by Len Deighton.

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Da Filmproduktionen immer teurer werden, ist die Filmindustrie seit langem auf finanzielle oder geldwerte Unterstützung von außen angewiesen. Gleichzeitig versuchen Unternehmen, sich durch Kommunikation von der Konkurrenz abzugrenzen. Die Schnittstelle zwischen Filmproduktion und Unternehmenskommunikation heißt Product Placement. Die Filmreihe James Bond über den britischen Geheimagenten ist seit dem ersten Film 1962 ein cinematographisches Beispiel für einen Mythos, der Product Placement werbewirksam inszeniert. An keiner anderen Filmreihe

lässt sich diese Entwicklung so gut nachvollziehen. Nadja Tata untersucht wirkungsrelevante Kriterien und schafft damit ein theoretisches Verständnis für Product Placement. Sie illustriert es mit der Praxis in James Bond Filmen: Zusammen mit den Erlebniswelten, in denen Bond agiert, wird untersucht, welche Dienstleistungen und Produkte im Laufe der Jahre platziert wurden. Experteninterviews, Literatur- und Internetrecherche sowie zahlreiche Screenshots unterstützen die Darstellung von Chancen und Risiken von Product Placement als Kommunikationsinstrument. Ein Buch für Kunstschaffende und Kritiker, Marketing- und Werbefachleute sowie alle am Thema Interessierten.

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TESCHE, Siegfried, **Kiss Kiss Bang Bang. Die Geschichte der James-Bond-Filmmusiken**, Mainz, Schott Verlag, 2006, 176 pages. [avec un CD]

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TOLAN, Metin & Joachim STOLZE, **Geschüttelt nicht gerührt: James Bond und die Physik**, München, Piper Verlag, 2008, 240 pages.

Wie funktioniert die Röntgenbrille, mit der James Bond sehen kann, ob die Dame am Roulettetisch eine Pistole im Strumpfband trägt? Kann man wirklich einem abstürzenden Flugzeug hinterher springen und im Weltraum eine gigantische Laserwaffe installieren? Deutschlands verwegenster Physik-Professor Metin Tolan analysiert die Stunts und Gadgets der 007-Filme und beantwortet sogar die Frage aller Fragen: Warum trinkt Bond seinen Wodka-Martini geschüttelt, nicht gerührt?

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TRAHAIR, Richard C. S., **A Contribution to the Psychoanalytic Study of the Modern Hero : The Case of James Bond**, Bundoora (Victoria), Department of Sociology, School of Social Sciences, La Trobe University, (La Trobe Sociology Papers, 28), 1976, 37 pages.

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Foreword / Cynthia J. Miller --

Introduction / [Robert G. Weiner, B. Lynn Whitfield and Jack Becker] --

Part I: EXPERIENCING THE WORLD OF BOND --

James Bond posters: an art professor's personal view / Dirk Fowler --

Use your joystick, 007: video games and the interactive Bond experience / Kevin D. Impellizeri -

All bang bang, no kiss kiss? The Bond figure and video games / Abe Stein and Matthew Weise -
 James Bond audiography / Kathrin Dodds and Robert G. Weiner --
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 Donna Ashley Moore --
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 Kramer --
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 Bond / Finn Pollard --
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 "The Gay Bond" or "Bond Goes Camping" / Rob Faunce --

The James Bond/Woody Allen dialectic / Andrea Siegel --
"Mr. Kiss Kiss, Bang Bang": the effects of geo politics in the 1980s, 1990s and 2000 on the James Bond movies For Your Eyes Only, Goldeneye and Casino Royale / Jack McMorro --
Remixed, not stirred: ripping off/riffing off James Bond in sixties Japan / David Hopkins --
A boy and his toys: technology and gadgetry in the James Bond film series / Tanya Nitins --
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Featuring the debut of a brand-new Bond and set in a number of spectacular European locations, Casino Royale is the latest addition to the most successful film series ever made. Working alongside cast and crew, premier showbiz photographer Greg Williams creates a unique visual record of the making of the movie.

WILLIAMS, Greg, ***James Bond: le tournage de Quantum of Solace***, Mascara/Tournon, 2008, 158 pages. Ed. or.: ***Bond on set : Filming A Quantum of Solace***, Londres & New York, DK Publishing, 2008, 144 pages.

After 21 movies in 45 years, Bond just keeps getting better. Following in the footsteps of *Bond on Set: Casino Royale, Filming Quantum of Solace* features movie stills, photographs, and behind-the-scenes info from the 22nd Bond film featuring Daniel Craig.

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James Bond naît en Jamaïque sous la plume de Ian Fleming en 1952, année de l'accession au trône de la reine Elisabeth. La guerre a mis à mal l'Angleterre. Son empire colonial se délite. Dans un monde bipolaire où ils ne mènent plus la danse, les Britanniques ont le moral en berne.

C'est alors qu'un sauveur apparaît : le célèbre espion des services secrets de sa Majesté. Pour ses aficionados, de plus en plus nombreux à chaque parution de roman et sortie de film, il incarne les fantasmes de la puissance perdue. Avec un humour tout britannique, ce livre iconoclaste met en parallèle l'effondrement de l'empire et l'ascension fulgurante de 007. Après l'avoir lu, vous ne verrez plus jamais James Bond comme avant.

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Christopher Wood segued from being the author of *Confessions of a Window Cleaner* to writing the screenplays for *The Spy Who Loved Me* and *Moonraker*, two of the most successful James Bond movies ever made. Here he recounts his adventures in the wonderful world of 007.

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Interlude: Drink Like Bond - The James Bond Debates - What is the Best Bond Movies ? Bonding by the Numbers (Ray Dempsey) – What are the Best and Worst Gadgets from Q Branch ? Dont Press That Button (J.A. Konrath) – Who is the Sexiest Bond Girl ? My Name is Coochie McPantless. What's Yours ? (Erin Dailey & Harry Elliott) – Who is the Best Bond Villain ? If I Were a Villain, but Then Again, No (Steven Rubio) – Who is the Best James Bond ? Dalton's Gang (Michael Marano)

Interlude: Eat Like Bond – How to Make James Bond Your Bitch – Chinks in the Armor (Lawrence Watt-Evans) – Agent 007 Performance Review (Natasha Giardina) – So You Want To Be an Evil Genius (David Morefield) – I Knew Julius No. Julius No was a Friend of Mine. Osama, You are no Dr. No (Raellyn Hillhouse) –

Dress Like Bond – Bond in the 21 Century – Why Do We Still Want to Be James Bond ? (Andrea Carlo Cappi) – Nobody Does It Better (Louis Markos) – An Englishman's Word is His Bond (Adam Roberts) – Covalent Bonds (Sarah Zettell) – James Bond Now More Than Ever (Bruce Bethke).



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