



THE OFFICIAL COCKTAIL BOOK

SHAKEN

Drinking with
James Bond
& Ian Fleming



Introduction by

FERGUS FLEMING

with text and recipes by

EDMUND WEIL, BOBBY HIDDLESTON & MIA JOHANSSON

PHOTOGRAPHY BY JOHN CAREY | ILLUSTRATIONS BY SIBEL EKEMEN

MITCHELL BEAZLEY



CONTENTS

**INTRODUCTION:
THE PLEASURES OF DRINKING...**

4

BAR ESSENTIALS

8

STRAIGHT UP

10

ON THE ROCKS

80

TALL

114

FIZZY

148

EXOTIC

178

INDEX

220

ACKNOWLEDGMENTS

224



IAN FLEMING AT GOLDENEYE, JAMAICA, 1951. PHOTOGRAPHED BY CECIL BEATON.

INTRODUCTION

THE PLEASURES OF DRINKING...

BY FERGUS FLEMING

Ian Fleming liked to surround himself with stories, his fertile mind finding romance in the most mundane item. Cars, clothes, food, cigarettes and travel – he wove legends around them all, but none were so memorable as those involving drink. Transferred to the page these tales of the everyday became hallmarks of the Bond novels: vodka, for example, should be sprinkled with pepper to remove impurities; bourbon should be mixed only with the clearest branch water; “Napoleon” brandy must be avoided at all costs; no serious drink should be consumed under bright sun; olives should be eschewed in favour of lemon peel; and of course, a Martini should be shaken not stirred.

His American friend Ernest Cuneo recalled, “Of all the maddening trivia through which I have suffered, nothing quite matched Fleming’s instructions on how his [Martinis] were to be made...

he was painfully specific about both the vermouth and the gin and explained each step to the guy who was going to mix it as if it were a delicate brain operation. Several times I asked him impatiently why the hell he didn’t go downstairs and mix it himself, but he ignored me as if he hadn’t heard and continued right on with his instructions. Equally annoyingly, he always warmly congratulated the captain when he tasted it as if he had just completed a fleet manoeuvre at flank speed.” What escaped Cuneo was that Fleming wasn’t just ordering a drink. No, he was telling a story in which Cuneo and the “captain” had unwittingly become participants.

Curiously, while Bond would later achieve fame through the films, the rituals so beloved of his creator translated – with the notable exception of “shaken not stirred” – only superficially on to the screen. Which >>

was perhaps as well, since Fleming could be an unreliable authority. At one point he had Bond downing a brandy and ginger, at another condemning it as only fit for drunkards. When he got round to tasting the Vesper cocktail he had invented for *Casino Royale*, he declared it horrible. And when one journalist recently consumed the food and alcohol allotted to Bond during one day in *Goldfinger* he found himself barely able to move, let alone infiltrate an international criminal's headquarters. But these were minor details – it was the story that counted.

A Martini was, famously, Fleming's favourite drink. It isn't, however, the one that appears most frequently in the Bond novels. The winner here is Champagne with 121 mentions, followed by whisky at 77. Gin and vodka come relatively low at 33 and 37 mentions respectively. Rum limps in at 11 and the absolute loser is beer, which he didn't think counted. The deficiency of rum is curious because it formed the basis of Fleming's party special, "Old Man's Thing". This perilous and potentially explosive cocktail, which he consumed only in Jamaica, never made

it into Bond's repertoire and one can see why. The recipe is as follows: take a glass bowl; peel but do not break an orange and a lime; put them in the bowl, add several bottles of white rum and light with a match. A daintier version is included in this book under the same name, but if you're after a story with a bang then Fleming's concoction has better credentials.

"I myself abhor Wine-and-Foodmanship," he once wrote. Be that as it may, he was a man who knew what he liked. He had an unerring if not expert eye for fine wine and was specific about spirits. Only the finest distilleries were acceptable. In 1961, condemned to a mere three ounces of hard liquor per day as a result of a heart attack, he wrote to the Ministry of Agriculture, Fisheries and Food to find which brands were the best: "I wish to concentrate on the purest and finest liquor obtainable in England. This vital piece of information will be known in your Ministry – i.e. which is the finest refined spirit, gin, whisky or brandy on the market at any price". The Ministry's answer, alas, is unknown.

"It's just
that I'd
rather die
of drink
than of
thirst."

THUNDERBALL

One wonders what Ian would have made of modern mixology. Cocktails can be tricky things, as many people know to their cost and subsequent headaches. To quote his old drinking pal Cuneo, "Eat, drink and be merry, for tomorrow you die... has a lot of drawbacks, the principal one being that you don't die; you just feel lousy." But they have an undeniable mystique. Pour this, shake that, serve it in a fancy

glass, add subtle lighting and all of a sudden the evening is a page waiting to be turned. The narrative is irresistible. Ian was no stranger to smoke-filled bars (the combination of cigarettes and alcohol did for him in the end) and he certainly knew how to turn pages. The 21st century is a far cry from the age of The Savoy in which he grew up – and a further cry still from the age of austerity in which his novels made their first appearance – but one feels he would have approved.

The cocktails presented here have been created by award-winning mixologists Edmund Weil, Bobby Hiddleston and Mia Johansson. Some of the recipes are old stalwarts taken from the novels, but the majority are completely new, inspired by the people, places and adventures found in Fleming's writings. Regardless of their origins they all reflect Ian's basic ethos that behind everything – whoever you are, wherever you go and whatever you do – there is a story to be told. So take comfort as you raise the glass that it contains no ordinary drink. You have mixed a measure of Ian Fleming's imagination.

GLASSES

Highball: also known as a Collins glass, the highball is designed to be filled to the top with ice to ensure your drink stays cold and undiluted – the classic vessel for long drinks such as the gin and tonic.

Rocks: a short tumbler-style glass designed to hold spirits with ice; often also used for neat spirits.

Martini: the quintessential cocktail glass – long-stemmed with a triangular shape.

Coupe: an elegant stemmed bowl glass, originally designed for Champagne. Also used as a vintage alternative to the classic Martini glass.

Coupette: similar to a coupe, but smaller.

Champagne flute: a tall, slim, stemmed glass.

Sling: long, slim glass with a squat stem and base, similar to a traditional Pilsner glass.

Metal Martini glass: not often found off the shelf – look in vintage markets.

Old Fashioned: a large rocks glass, often with a heavy base.

Goblet: an ornate wine glass

Tumbler: a short glass with rounded edges.

EQUIPMENT

Cocktail shaker: generally comes in three parts: a tin into which ingredients are measured, a strainer to fit on top of the tin and a small lid.

Mixing glass: this tall, thick-edged glass usually comes with a small spout. It is used for mixing and stirring ingredients with ice in order to cool and dilute the drink. Once the desired temperature/dilution is reached, the drink must be strained into a glass to prevent any of the wet ice going into the cocktail.

Bar spoon: used to stir a cocktail in a mixing glass, and to measure ingredients (a standard spoon is equivalent to one teaspoon). The flat disc that traditionally appears at the other end of the bar spoon can be used to muddle or agitate drinks to release the flavour of herbs and leaves. Many bar spoons also have a spiral stem which can be used to slow a pour and is particularly helpful when layering drinks.

Jigger/measuring spoons: precise quantities are very important when it comes to making cocktails. Jiggers can be used for both imperial

and metric measurements. One teaspoon is equivalent to 5ml, and one tablespoon is equivalent to 15ml.

Strainer: used when pouring a drink to remove ice, these come in many forms – the hawthorne strainer is the most common. Fine strainers are like miniature sieves, and are used to remove chips of ice, fruit pulp and other debris.

TECHNIQUES

Shaking: traditionally used to mix, dilute and chill cocktails containing fruit juice or egg white. Shaking helps to ensure that ingredients with a tendency to separate (such as juices) are thoroughly integrated into the drink, and rapidly chills and dilutes by bringing the liquid into constant, aggressive contact with ice. However, vigorous shaking can break up the ice, leaving small chips which will further dilute the drink and can compromise appearance. This is why many shaken drinks are “double strained” using a sieve-like fine strainer.

Stirring: a gentler method of chilling and diluting. The longer the stir, the more chilled and diluted the cocktail.

Straining: a way of pouring the drink and removing the old ice at the same time. Without exception, the ice that is used in shaking or stirring should be discarded (it will have already given the best it has got in mixing the cocktail). **Frosting a glass:** pre-chilling a glass by keeping it in the refrigerator (or preferably the freezer) to prevent the glass warming your drink. As a general rule, a cocktail should be consumed at as low a temperature as possible.

INGREDIENTS

Ice: the temperature and quality of the ice is important – the colder and chunkier the ice, the colder and less diluted the drink will be.

Ice cubes: as a general rule, when it comes to ice cubes, the larger the better, as they will melt and dilute more slowly.

Crushed ice: tends to chill and dilute drinks quickly. It can be bought from supermarkets, but you can also invest in an ice crusher which should suffice for small amounts.

Simple syrup: mix equal quantities by volume of water and white caster sugar and stir until the sugar has dissolved.

Rich demerara syrup: place 2 parts of demerara sugar to 1 part of water, by volume, in a small saucepan. Heat gently, stirring, until the sugar has dissolved. Allow to cool.

Honey syrup: place 2 parts of honey to 1 part of water, by volume, in a small saucepan. Heat gently, stirring, until the honey has dissolved. Allow to cool.

Lemon, lime or mandarin sherbet: place the peel of 8 fruits in a bowl with 250g (9oz) white caster sugar, rub together and set aside for 45–60 minutes. Add 250ml (9fl oz) of juice from the fruits and stir well until the sugar has dissolved, transferring to a saucepan and applying gentle heat if necessary. Strain through a fine strainer and allow to cool.

Orange or blood orange sherbet: place the peel of 6 fruits in a bowl with 250g (9oz) white caster sugar. Set aside for 1 hour, then add 250ml (9fl oz) of juice from the fruits. Dissolve the sugar and strain as above.

Pineapple sherbet: place the peel of 8 lemons in a bowl with 250g (9oz) white caster sugar, rub together and set aside for 45 minutes. Add 50ml (2fl oz)

of fresh lemon juice and 250ml (9fl oz) of fresh pineapple juice. Dissolve the sugar and strain as above.

GARNISHES

Making a twist: cut the peel from a citrus fruit, taking care to avoid the pith, but ensure it retains some surface tension. When spritzing, the aim is to express the essential oils from the peel. To do this, squeeze the peel by its edges between finger and thumb. You should see a tiny spray of oils coming from the pores of the peel.

Wedge: cut a citrus fruit in half. Then cut each half lengthways into 3 or 4 wedges.

Slice: cut a lemon or orange in half, then cut into several semicircular slices crosswise.

Ribbon: use a julienne peeler to cut long, thin strips of peel from the citrus fruit. For a nice spiral spring, stretch them with a scissor blade.

SERVINGS

All recipes in this book serve one, unless otherwise stated.

STRAIGHT

UP

STRAIGHT UP

Bond said, “And I would like a medium vodka dry Martini – with a slice of lemon peel. Shaken and not stirred, please. I would prefer Russian or Polish vodka.”

DR NO

12 DRY MARTINI

16 PUSSY GALORE

20 SPECTRE

24 THE REFRESHER

28 SCARAMANGA

32 THE VESPER

36 DAIQUIRI

40 THE SUPERCHARGER

44 A WHISPER OF LOVE

48 STINGER

52 THE MIGHTY NIGHTMARE

56 TRIGGER FINGER

60 SMERSH

64 DR NO

68 THE DRAX

72 FUGU POISON

76 HONEYCHILE

DRY MARTINI

The Dry Martini is perfectly suited to James Bond's character: the drink is simultaneously blunt and sophisticated, brutal and refined. If Fleming's writing and correspondence are anything to go by, it was the cocktail he obsessed about more than any other – it is mentioned 58 times in the Bond series alone. And rightly so: like many deceptively simple classic cocktails, the concept and execution of a Martini can vary wildly according to the skills and preferences of the bartender. Although today's consensus dictates that a Martini's clarity and texture is improved when stirred, in this book we defer to Fleming himself, who, like Bond, preferred his shaken.

**75ml (2½ fl oz) vodka or
London Dry gin**
**2–20ml (up to ¾ fl oz) dry
vermouth**

TO GARNISH
lemon twist

Measure the ingredients into a cocktail shaker and top up to the brim with ice. Shake vigorously until very cold, then strain into a frosted Martini

glass or coupe. Garnish with a lemon twist.

NOTE: while the choice of gin and vermouth make a significant difference to the flavour of the drink, it is their ratio which really defines its character. Preferences range from “bone dry” where a tiny dash of vermouth is surreptitiously wafted into

the mixing glass, to “wet” which can call for as much as a 1:3 ratio of vermouth to spirit. As a general guideline, vodka Martinis tend to be prepared slightly “wetter” than gin, as the vermouth imparts a level of flavour that vodka traditionally lacks.



DRY MARTINI

Bond insisted on ordering Leiter's Haig-and-Haig "on the rocks" and then he looked carefully at the barman.

"A dry Martini," he said. "One. In a deep Champagne goblet."

"Oui, monsieur."

"Just a moment. Three measures of Gordon's, one of vodka, half a measure of Kina Lillet. Shake it very well until it's ice-cold, then add a large thin slice of lemon-peel. Got it?"

CASINO ROYALE

CHAPTER 7. "ROUGE ET NOIR"

Leiter ordered medium-dry Martinis with a slice of lemon peel. He stipulated House of Lords gin and Martini Rossi. The American gin, a much higher proof than English gin, tasted harsh to Bond. He reflected that he would have to be careful what he drank that evening.

LIVE AND LET DIE

CHAPTER 4. *THE BIG SWITCHBOARD*

Solitaire came out of the house and walked on naked feet across the lawn. She was carrying a tray with a cocktail shaker and two glasses. She put it down on a bamboo table beside Bond's chair.

"I hope I've made it right," she said. "Six to one sounds terribly strong. I've never had Vodka Martinis before."

LIVE AND LET DIE

CHAPTER 23. *PASSIONATE LEAVE*

The waiter brought the Martinis, shaken and not stirred, as Bond had stipulated, and some slivers of lemon peel in a wine glass. Bond twisted two of them and let them sink to the bottom of his drink. He picked up his glass and looked at the girl over the rim. "We haven't drunk to the success of a mission," he said.

DIAMONDS ARE FOREVER

CHAPTER 9. *BITTER CHAMPAGNE*

The latest and most deadly way of making a dry Martini is to pour a little dry vermouth into a jug, swirl it round and throw it down the sink. Fill jug with gin and place in ice-box until tomorrow. Then serve (or drink from jug). Note that there is no wasteful dilution with ice-cubes.
FROM "EL DOLLARADO: A TRANSIENT'S IMPRESSIONS OF NEW YORK"
THE SUNDAY TIMES, JUNE 1953

One other practical hint for the tourist: it is extremely difficult to get a good Martini anywhere in England. In London restaurants and hotels the way to get one is to ask for a double dry Martini made with Vodka. The way to get one in any pub is to walk calmly and confidently up to the counter and, speaking very distinctly, ask the man or girl behind it to put plenty of ice in the shaker (they nearly all have a shaker), pour in six gins and one dry vermouth (enunciate "dry" carefully) and shake until I tell them to stop. You then point to a suitably large glass and ask them to pour the mixture in. Your behaviour will create a certain amount of astonishment, not unmixed with fear, but you will have achieved a very large and fairly good Martini, equal in size to about three New York Martinis, and it will cost you about \$1.25.

FROM "WHEN DID YOU STOP EATING YOUR WIFE?", *HOLIDAY*, APRIL 1956

A new recruit to the "Mounties" was being despatched to the wilds of the North-West on a lone and perilous mission.

Before he left, his commanding officer handed him a miniature cocktail shaker and two small bottles containing gin and vermouth.

"What am I to do with those sir? I don't drink."

"They're in case you get lost."

"I don't get you sir."

"If you think you're lost, empty those two bottles into the shaker, put in some hunks of ice and shake vigorously. Before you've shaken very long somebody's bound to appear out of the blue and say 'That's not the way to make a Martini'."

A JOKE FROM ATTICUS, *THE SUNDAY TIMES*, APRIL 1955

PUSSY GALORE

The most outrageously named of the Bond girls, Pussy Galore is also one of the most intriguing. She is America's only female crime boss and becomes Bond's unlikely accomplice in *Goldfinger*. Originally a trapeze artist from New York, she formed the all-female circus act Pussy Galore and her Abrocats. But after realizing it was more lucrative, she trained her performers as cat burglars to form The Cement Mixers, a female gang well-respected in criminal circles. Like its namesake, this cocktail has its roots in Manhattan, being a complex variant of the Sweet Manhattan. The drink's base spirit, Hudson Four Grain bourbon, is made by the first whiskey distillery to open in New York State after Prohibition. It is enhanced by Maraschino for a note of bitter almonds, Branca Menta for aromatic complexity, and white crème de menthe for freshness.

60ml (2¼ fl oz) Hudson Four Grain (or other bourbon)
25ml (generous ¾ fl oz) Martini Riserva Speciale Rubino (or other red vermouth)
1 teaspoon white crème de menthe
1 teaspoon Maraschino
1 teaspoon Branca Menta
2 dashes of orange bitters
2 dashes of Angostura bitters
strip of orange peel

TO GARNISH
edible snowflakes (available from online baking suppliers)

Measure the liquid ingredients into a frosted mixing glass and top up with ice. Stir until very cold, then strain into a frosted coupette. Spritz the orange peel over the glass to express the oils and discard, then garnish with edible snowflakes.



PUSSY GALORE

Although she was a very beautiful girl she was the kind who leaves her beauty alone. She had made no attempt to pat her hair into place. As a result, it looked as a girl's hair should look – untidy, with bits that strayed and a rather crooked parting. It provided the contrast of an uneven, jagged dark frame for the pale symmetry of the face, the main features of which were blue eyes under dark brows, a desirable mouth, and an air of determination and independence that came from the high cheek-bones and the fine line of the jaw.

GOLDFINGER

CHAPTER 13. "IF YOU TOUCH ME THERE..."

Her stance, feet slightly parted and hands behind her back, was a mixture of provocation and challenge.

GOLDFINGER

CHAPTER 13. "IF YOU TOUCH ME THERE..."

Gosh, what a crew! Even the Mafia had come in. How had Goldfinger persuaded them all to come? And who in heaven's name was Miss Pussy Galore?

GOLDFINGER

CHAPTER 17. HOODS' CONGRESS

"Who is this Pussy Galore from Harlem?"

"She is the only woman who runs a gang in America. It is a gang of women. I shall need some women for this operation. She is entirely reliable. She was a trapeze artiste. She had a team. It was called 'Pussy Galore and her Abrocats'." Goldfinger did not smile. "The team was unsuccessful, so she trained them as burglars, cat burglars. It grew into a gang of outstanding ruthlessness. It is a Lesbian organization which now calls itself 'The Cement Mixers'. Even the big American gangs respect them. She is a remarkable woman."

GOLDFINGER

CHAPTER 17. HOODS' CONGRESS

Goldfinger said, "Good afternoon, Miss Galore. We have just been through the formality of introductions. The agenda is before you, together with the fifteen-thousand-dollar gold bar I asked you to accept to meet the expense and inconvenience of attending this meeting."

Miss Galore reached for her parcel and opened it. She weighed the

gleaming yellow brick in her hand. She gave Goldfinger a direct, suspicious look. "All the way through?"

"All the way through."

GOLDFINGER

CHAPTER 17. HOODS' CONGRESS

She thought Miss Pussy Galore was "divine". She somehow seemed to count on her to get her out of this mess. Women, with a sniff, were rather good at things that needed finesse. Instinct told them what to do.

GOLDFINGER

CHAPTER 19. SECRET APPENDIX

They had been treated like a mixture of royalty and people from Mars. Bond had answered the first, most urgent questions and then it had all suddenly seemed to be too much for his tired mind to cope with. Now he was lying luxuriating in the peace and the heat of the whisky and wondering about Pussy Galore and why she had chosen shelter under his wing rather than under Goldfinger's.

GOLDFINGER

CHAPTER 23. T.L.C. TREATMENT

■ It is likely that Fleming borrowed the name from Livia – or Pussy – Stela Nasta, a Romanian-born Special Operations Executive (SOE) agent. A committed anti-fascist, Pussy Nasta fled Romania during the Second World War and worked for SOE in Cairo, where she met her husband Bill Deakin, a British spy and academic. Pussy and Bill were friends of Ian Fleming's wife, Ann, so the author would have known the couple.

■ Noël Coward's partner, Graham Payn, claimed Pussy Galore was based on Blanche Blackwell, Fleming's neighbour and lover in Jamaica.

■ Pussy Galore was famously portrayed by Honor Blackman in the 1964 film adaptation of *Goldfinger*.

■ She returned in the 2015 Bond continuation novel *Trigger Mortis* by Anthony Horowitz, which is set after *Goldfinger*. The novel contains original, previously unreleased material by Fleming.

SPECTRE

By the late 1950s, Fleming had pitted Bond against criminal gangs, lone megalomaniacs and the very real threat of Soviet SMERSH, but when he came to write *Thunderball*, he wanted to supply Bond with an even more foreboding nemesis. Enter SPECTRE (Special Executive for Counterintelligence, Terrorism, Revenge, and Extortion), a criminal council led by the evil genius Ernst Stavro Blofeld. Interestingly, one of the criteria for membership of SPECTRE is a “clean sheet”, the absence of a criminal record. Likewise, the SPECTRE cocktail on first appearance imitates the clean crispness of a Martini. However, a mix of fiercely flavoured elements combine to powerful effect. In particular Absenteroux, a French vermouth with high levels of wormwood, delivers a pronounced bitterness to complement the tang of yellow Chartreuse.

60ml (2¼ fl oz) Tanqueray gin
15ml (½ fl oz) yellow
Chartreuse
15ml (½ fl oz) Absenteroux
(or other dry vermouth)
15ml (½ fl oz) Lillet Blanc
2 dashes of orange bitters
2 dashes of Dr Adam
Elmegirab's Boker's
bitters

TO GARNISH
lemon twist

Measure the ingredients into a frosted mixing glass and top up with ice. Stir until very cold, then strain into a coupette. Garnish with a lemon twist.

