**About Auric Goldfinger**

For our class, the large Academic document we will deal with pertains to all things Goldfinger. Goldfinger is of interest to someone like your instructor who has studied the life of Ian Fleming and the books he wrote which includes the set of the James Bond thrillers. Goldfinger was the seventh of the series.

It is obvious in reading the novels that Fleming had a great distrust of Germans given his life experience. Most of the villains of the books were either fully of German extraction or partial. Fleming created villains with names like Dr No who was half Chinese, Half German. Other villains such as Donovan Grant were half Irish, half German. Others like Hugo Drax and Ernst Starvo Blofeld were of full German extraction. And, Fleming did not live during a period of political correctness: he was able to display his anti-German feelings freely.

But two villians are not German. One, Francisco Scaramanga (the Man with the Golden Gun) was of latin extraction. And the other, Auric Goldfinger, was claimed to be of Baltic extraction.

It is clear that Fleming modeled the personal characteristics of Goldfinger on another Goldfinger, Erno, who was a famous architect. The architect Goldfinger was not pleased in the least and threatened what could have been one of the great lawsuits of all time.

Luckily, better sense prevailed and a lawsuit was averted but not before Fleming threatened to rename the villainous character, Goldprick. As students today, you are not aware of how puritan American society was until the middle '60s. Questions were raised when the movie, Goldfinger, was released in 1964 about the heroine name of Pussy Galore. It was only with difficulty that this name was preserved in the movie. It would have been impossible with a villain's name of Goldprick to have the heroine name remain untouched.

A greater discussion of Goldfinger, the book, the movie and the man whose name was used in this can be found at the following link, [www.thediskcoordinator.com/dec21.1964.htm.](http://www.thediskcoordinator.com/dec21.1964.htm)

We should give you a warning: Goldfinger the book, and to some the degree the movie, are personal favorites of your instructor. Hopefully, he will not start singing the movie's theme or imitating Sean Connery in his dialogue with Gert Frobe as they play the respective characters, James Bond and Auric Goldfinger. Hopefully, however, is never a guarantee in this.

**Wikipedia: Erno Goldfinger Biography**

Erno Goldfinger (September 11, 1902 – November 15, 1987) was a Hungarian-born [Jewish](http://en.wikipedia.org/wiki/Jewish) architect and designer of furniture, and a key member of the architectural Modern Movement after he had moved to the United Kingdom.

Goldfinger was born in Budapest. The family business was forestry and saw-mills, which led Goldfinger to consider a career in engineering until he became interested in architecture after reading Hermann Muthesius's Das englische Haus, a description of English domestic architecture around the turn of the twentieth century. He continued to recommend the book for most of his life.

In 1921, Goldfinger moved to [Paris](http://en.wikipedia.org/wiki/Paris) after the collapse, following World War I, of the Austro-Hungarian Empire. In 1923 he went to study at the [École nationale supérieure des beaux arts](http://en.wikipedia.org/wiki/%C3%89cole_nationale_sup%C3%A9rieure_des_beaux_arts) in the atelier of [Léon Jaussely](http://en.wikipedia.org/wiki/L%C3%A9on_Jaussely), and in the following years got to know many other Paris based architects including [Auguste Perret](http://en.wikipedia.org/wiki/Auguste_Perret), Mies van der Rohe and Le Corbusier. In 1929, before finishing his studies, Goldfinger established a partnership and worked on a number of interior designs and an extension to a holiday home at [Le Touquet](http://en.wikipedia.org/wiki/Le_Touquet).

He was strongly influenced by the publication of Le Corbusier's [Vers une architecture](http://en.wikipedia.org/wiki/Vers_une_architecture), and became a fervent admirer of Le Corbusier's former mentor, Auguste Perret, an expert in designing reinforced concrete structures and an inspiration for Goldfinger when designing his own home. In the early 1930s Goldfinger met and married Ursula Blackwell, heiress to the Crosse & Blackwell fortune. The remainder of his career would be based in the UK.

In 1934, Erno and Ursula Goldfinger moved to a flat in Highpoint I, London. Before World War II, Goldfinger built three houses (including his own) at 1-3 Willow Road in Hampstead, North London, and another at [Broxted](http://en.wikipedia.org/wiki/Broxted), Essex. His own house, 2 Willow Road, is now in the care of the National Trust.

After the war, Goldfinger was commissioned to build new offices for the Daily Worker newspaper and the headquarters of the British Communist Party. He also built Alexander Fleming House in south-east London for the Ministry of Health. In the 1950s, he designed two London primary schools from prefabricated pre-cast concrete with brick infill for the London County Council in Putney. One of these buildings was damaged and then demolished by a rogue developer who was prosecuted in 2008.

In an attempt to solve the huge shortage of housing in the country following World War II, in which nearly 4 million houses had been destroyed or damaged, the British Government began to see high-rise buildings as a solution, and Goldfinger rose to prominence in England as a designer of tower blocks.

Among his most notable buildings of the period were the 27-floor [Balfron Tower](http://en.wikipedia.org/wiki/Balfron_Tower) and the adjacent eleven-storey Carradale House in the East End [London Borough of Tower Hamlets](http://en.wikipedia.org/wiki/London_Borough_of_Tower_Hamlets), which served as models for the similar 31-floor Trellick Tower in North Kensington (started 1968, completed 1972).

Goldfinger was known as a humourless man given to notorious rages. He sometimes fired his assistants if they were inappropriately jocular, and once forcibly ejected two prospective clients for imposing restrictions on his design.

A discussion about Erno with Ursula Goldfinger's cousin on a golf course prompted Ian Fleming to name the James Bond adversary and villain [Auric Goldfinger](http://en.wikipedia.org/wiki/Auric_Goldfinger) after Erno. (Fleming had previously been among the objectors to the pre-war demolition of the cottages in Hampstead that were removed to make way for Goldfinger's house at [2 Willow Road](http://en.wikipedia.org/wiki/2_Willow_Road).) Goldfinger consulted his lawyers when [Goldfinger](http://en.wikipedia.org/wiki/Goldfinger_%28novel%29) was published in 1959, which prompted Fleming to threaten to rename the character 'Goldprick', but eventually decided not to sue; Fleming's publishers agreed to pay his costs and gave him six free copies of the book.

Goldfinger died on November 15, 1987, at the age of 85, and was cremated at the Golders Green Crematorium where his ashes remain.

Although Goldfinger enjoyed living in his own buildings, they were unpopular among both the public and many post-modernist architects. Towards the end of the 20th century Goldfinger's work became more appreciated. Trellick Tower is now a Grade II\* listed building and has become something of a design icon, appearing on t-shirts, paintings and in the lyrics of a song by Blur. The few privately owned flats within fetch high prices at sale. Balfron Tower and Carradale House are also listed Grade II, while an adjacent building by Goldfinger's studio, the 14-storey Glenkerry House, is run as a housing co-operative and is regarded as a model for management of buildings of the type.

In 2000, Erno Goldfinger's estate generously endowed a sum of money in order to foster links between Hungary and the UK by sponsoring young Hungarian architectural students to study, travel or work in the UK. Their intention was to honour Ernö's achievements, his commitment to his profession, and his lifelong support for his compatriots. The RIBA Goldfinger Travel Scholarships have been awarded since 2002.

**Goldfinger described by the Design Museum**

An influential figure in the British modern movement, Erno Goldfinger (1902-1987) was born in Budapest and studied architecture in Paris. After moving to London in 1934, he won praise for austere, yet sensitive projects, notably his Hampstead home, and drew controversy for ambitious schemes at Elephant and Castle and Poplar.

When the tenants moved into Balfron Tower, the first of three blocks of council flats on Rowlett Street in Poplar, one of the neediest areas of east London, in 1965, they discovered that Flat 130 on the 26th floor was occupied by the architect of the building, Ernö Goldfinger, and his artist wife Ursula. The Goldfingers had decamped from their home in leafy Hampstead to spend two months there finding out what the flats were like to live in.

Balfron’s tenants were summoned to Flat 130 for a glass or two of Champagne, a great extravagance in the east London of the 1960s. As the Champagne flowed, the Goldfingers discovered exactly what their neighbours did – and did not – like about their new homes. Tokenistic though a two month stay in a tower block may seem, when Goldfinger started work two years later on the design of a larger block of council flats, Trellick Tower in west London, he incorporated many of the observations made by the Balfron tenants to the new project.

Lighter and airier than Balfron, Trellick is warmer in style. Cedar boarding lines the balcony reveals to soften the concrete, and the boiler house is cantilevered playfully at the top of the lift tower. Equipped with its own nursery school, doctors’ surgery, old people’s club, laundrettes, hobby rooms and shops, Trellick is an automonous living unit, which after a stormy start is now prized by its residents and regarded as a west London landmark. Goldfinger even planned to add a pub to Trellick, only to convert that space into the office where he would work for the last five years of his career.

Popular though Trellick is today, it took years for Londoners – and even its own residents – to warm to it, and other Goldfinger projects proved equally contentious. His monumental 1959-1963 scheme for Elephant & Castle in south London is frequently cited as one of the worst examples of soulless post-war developments. The terrace of three houses that included his own home on Willow Road in Hampstead proved so unpopular with the locals in its early years, that it is said to be the reason why the author Ian Fleming chose the name Goldfinger for one of the villains in his James Bond novels.

As imperious as he was uncompromising Goldfinger regarded controversy as part of his his role as a modernist pioneer. Among the most prolific of the émigré architects who sought exile in London from continental Europe in the 1930s, he played an important part in the development of the modern movement in Britain. In his early years in London he did so as a founder member of radical architectural movements, such as the MARS (Modern Architectural Research) Group and in modest architectural projects such as the Willow Road houses. During World War II Goldfinger presented his vision of a meritocratic post-war Britain in a series of exhibitions for the Army Bureau of Current Affairs. After the war he applied the modern movement principles to which he had adhered since his student days in 1920s Paris to the design of housing, schools, shops and offices, as well as headquarters for both the left-wing Daily Worker newspaper and the Communist Party.

Born in Budapest in 1902, the son of a wealthy Austrian lawyer, Goldfinger lived in Hungary until 1919 when, the country came under communist control after the collapse of the Austro-Hungarian empire. His family moved to Vienna, where he was educated for a year before going to school in Switzerland and then moving to Paris to complete his studies. Originally intent on sculpture, Goldfinger settled upon architecture and won a place to study it at the prestigious Ecole Nationale Supérieure des Beaux-Arts. His later work benefited from the Beaux-Arts’ emphasis on technical and theoretical rigour, and clarity of planning, but he rebelled against its conservatism and was one of a group of students who broke away in 1925 to form a radical new atelier. When their first choice Le Corbusier declined to run it, they chose Auguste Perret, a pioneer of reinforced concrete construction, whose rationalist style and passion for the sculptural qualities of unadorned concrete was to have an enduring influence on Goldfinger.

While still a student Goldfinger opened an architectural practice with a fellow Hungarian, Andras Szivessy, later renamed André Sive. Together they worked on commissions for interiors and shops. When their practice dissolved in 1930, Goldfinger continued alone with similar projects, notably the design of the Central European Express travel agency in Paris and a Helena Rubinstein beauty salon in London. Supported by his family’s wealth, Goldfinger led an indulgent, yet intellectually stimulating life in Paris. Travelijg widely, he became a devotee of the influential CIAM conferences. His friends and mentors included Le Corbusier, whose 1923 book Vers une Architecture Goldfinger described as “a terrific revelation”, the Austrian architect Adolf Loos and artists such as Max Ernst, Fernand Léger and Man Ray.

In 1932 he met a young British artist studying in Paris, Ursula Blackwell, whose family owned part of the Crosse & Blackwell food group. Two years later they were married and moved to London. Goldfinger’s early British projects were modest ones, such as a shop and exhibitions for the toy makers Paul and Marjorie Abbatt, while a more ambitious scheme to modernise Seaford on the Sussex coast was unrealised. He made friends with London’s architectural radicals, notably Wells Coates, Maxwell Fry and fellow members of the MARS Group. Goldfinger also befriended the European émigrés who were flocking to London at the time including Walter Gropius, Marcel Breuer and László Moholy-Nagy from Germany, and the Russian architects Serge Chermayeff and Berthold Lubetkin.

The Goldfingers lived in Highpoint, the deluxe north London apartment block designed by Lubetkin, while their own house was being built at Willow Road. Long an admirer of the elegance and harmony of Britain’s Georgian housing, Goldfinger conceived the three houses at 1-3 Willow Road as a contemporary counterpoint to the best of the surrounding Georgian homes. The traditional brick and graceful Georgian proportions of his terrace façaded fluid interior spaces with strategically positioned lighting for drama after dark. Goldfinger lined the walls of own house with waxed oak and obsessed over the details. Light switches and doorknobs were conveniently positioned at stomach level, and the steps of the spiral staircase graduated in height for ease of use. Willow Road lacks the glamour of the glacial white houses then being designed by Oliver Hill and Chermayeff, but has greater grace and sensitivity. To the contemporary eye it seems astonishing that so gentle an homage to Georgian architecture should have caused such a furore, yet local residents mounted a vociferous, though unsuccessful lobby to block Goldfinger’s plans.

By the start of World War II in 1939, many of Goldfinger’s fellow European émigrés, including Gropius and Breuer, had left London for North America. Goldfinger stayed even though there were few architectural commissions during the war. He prepared to play his part in post-war reconstruction, notably by developing design blueprints for different facets of life for a series of 1944-1945 exhibitions mounted by the Army Bureau of Current Affairs. From Planning Your Neighbourhood, in which he envisaged the rebuilding of the heavily bombed London district of Shoreditch, to Planning Your Kitchen, Goldfinger’s vision of post-war Britain embraced everything from bold urbanism, to warning home owners that “jazzy knobs collect dust”.

The reconstruction of post-war Britain was considerably slower and less ambitious than Goldfinger had expected. Building materials were scarce and most of the big public sector commissions that he yearned for were given to the recently demobilised staff of local authority architectural departments. Goldfinger’s only significant post-war projects were the Communist Party headquarters at King Street in Covent Garden and the Daily Worker’s offices and printworks in Farringdon Road. His only contribution to the post-war architectural showpiece, the 1951 Festival of Britain, was a couple of kiosks. As the 1950s began, Goldfinger’s reputation seemed to be in decline, as did those of Coates, Chermayeff and other lynchpins of pre-war architecture.

Just as the uncompromising qualities of his architecture appeared raw and austere in the period immediately after the war, by the mid-1950s its purity and rigour were prized by a young generation of radical British architects. Dubbed, not always flatteringly, “the New Brutalists”, they were led by Alison and Peter Smithson. Goldfinger’s resurrection was marked by his inclusion with the Smithsons in This Is Tomorrow, a ground-breaking 1956 exhibition of the emerging pop movement in art, design and architecture at the Whitechapel Art Gallery in London.

The previous year he had started work on a rough concrete office building for Carr & Co at Shirley in Birmingham using a variety of finishes – bush hammered, exposed aggregate and the béton brut that Goldfinger and the Smithsons so admired in Le Corbusier’s Unité d’Habitation in Marseilles. Goldfinger also applied the graceful Georgian proportions of Willow Road to the construction of two office buildings in a unified design at 45-46 Abermarle Street in Mayfair. In contrast to the controversy that greeted his plans for Willow Road, Goldfinger’s design for the Albermarle Street offices was praised for its sensitivity towards its Georgian surroundings.

Goldfinger won his most ambitious commission in 1959 to reconstruct five sites owned by the London County Council at the Elephant & Castle road junction in south London. The objective was to provide housing, a shopping centre, offices and leisure facilities for local residents as well as a traffic interchange which was to become an important gateway into London. Bold and unashamedly brutal, Goldfinger’s design at Elephant & Castle, won praise from fellow purists but was condemned by others as unrelentingly grim. The most admired part of the scheme was the concrete pavilion he created for the Odeon cinema, with the illuminated letters O, D, E, O and N lit up along the façade.

This typographic ploy was replicated on the glass and granite 1961 French Government Tourist Office on Piccadilly. By positioning the illuminated letters F, R, A, N, C and E along its street front, Goldfinger ensured that they could be read from both ends of Piccadilly, thereby creating a modest, but much loved landmark for London’s West End. His client was so pleased that, six years later, he was invited to remodel the façade of the flagship French Government Tourist Office on Avenue des Champs-Elysées in Paris.

Back in Britain Goldfinger came under renewed attack as a standard bearer of heartless modernism. He was occupied throughout the 1960s by the design of vast public housing developments at Balfron Tower and the other blocks of council flats on Rowlett Street in Poplar and Trellick Tower in west London. Once seen as a practical answer to Britain’s post-war housing crisis, high-rise housing had fallen from favour by the time both projects were completed in the early 1970s. Unpopular with their occupants and an easy target for conservative politicians, tower blocks were criticised as shoddy, squalid and monotonous. Unyielding as ever Goldfinger refused to accept that the concept was flawed and blamed any problems on poor construction, mismanagement and inadequate maintenance. The controversy coloured Goldfinger’s reputation until his death in 1987.

Goldfinger’s tower blocks have since confounded his critics by proving to be robustly built and imaginatively planned. The Champagne parties at which he listened to – and learnt from – the complaints of the residents of Balfron Tower illustrate the underlying humanism in his architecture. Today the flats in Trellick, many of which passed into private ownership during the 1990s, are greatly sought after. Yet ambitious though he was for these monumental public schemes, even Goldfinger’s admirers concur that his best buildings were his smaller, beautifully proportioned and impeccably detailed projects at Albermarle Street and Willow Road where, the modern houses which once outraged Hampstead’s conservationists now belong to the National Trust

**How Goldfinger nearly became Goldprick by John Ezard**

Goldfinger was a man who thought big, a champion of communism, an eccentric, a bully who put people in fear. And that was just the architect. The story of the Erno Goldfinger's vehement reaction when the author Ian Fleming appropriated his name - and aspects of his character - with deliberate savagery for the villain and title of the James Bond novel was disclosed to the Guardian Hay festival yesterday.

The dispute led to legal action. When the film Goldfinger came out, the architect was afflicted by spoof calls in the middle of the night. Callers would intone in bad Sean Connery accents, "Goldfinger? This is agent 007," or sing the film's theme tune, "an irritation still endured by members of the family who list their names in the telephone directory," Nigel Warburton, of the Open University, told a breakfast-time audience.

Fleming turned the dominating, 6ft 2in Erno into the 5ft imperious megalomaniac Auric Goldfinger, who nearly succeeds in stealing the US gold reserves at Fort Knox for the Soviet Union.

Erno - like Auric - was a British-naturalised foreigner and a Marxist who spent much of the second world war raising money for the Soviet cause. Otherwise there were differences between the two, as Dr Warburton noted, discussing his new book Erno Goldfinger: The Life of an Architect, the first biography to be published.

But when Erno's business associate Jacob Blacker was asked for his opinion of a proof copy of the Bond story, he told Erno ironically that he could find only one substantial difference: "You're called Erno and he's called Auric."

Erno Goldfinger was one of the 20th century's prime advocates of London tower blocks. He designed the often reviled Alexander Fleming House at the Elephant and Castle, Trellick Tower in Ladbroke Grove and Balfron Tower in Tower Hamlets.

One story explaining Fleming's animosity is that he lived for a time in Hampstead and disliked Erno's design for terraced houses in Willow Road, according to Dr Warburton. Fleming knew of Erno through a golfing friend who was related to Erno's wife.

The friend appears in the novel - but his woman relative has been transformed into a heroin addict. Erno somehow heard about the novel when it was in the publisher Jonathan Cape's presses in 1959. His response was, "Shall we sue?"

After hearing Blacker's view, Erno ordered solicitors to act. Cape agreed to pay his costs and agreed out of court to make clear in advertising and in future editions that all characters were fictitious.

Fleming, in turn, was livid. He asked Cape to insert an erratum slip in the first edition changing the character's name to Goldprick, a name suggested by the critic Cyril Connolly. Luckily for the film posters and theme tune of the future, sung by Shirley Bassey, Cape demurred. Dr Warburton said the clarification did not appear in the novel's current edition.

The real-life Goldfinger, however, deserved to be remembered as a visionary architect who wrote in 1941: "Cities can become centres of civilisation where men and women can live happy lives. The technical means exist to satisfy human needs. The will to plan must be aroused. There is no obstacle but ignorance and wickedness

**Auric Goldfinger as described by Wikipedia**

Auric Goldfinger is a fictional character and the main antagonist in the James Bond film [Goldfinger](http://en.wikipedia.org/wiki/Goldfinger_%28film%29), based on Ian Fleming's [novel of the same name](http://en.wikipedia.org/wiki/Goldfinger_%28novel%29). His first name, [Auric](http://en.wikipedia.org/wiki/Gold), is an adjective meaning of [gold](http://en.wikipedia.org/wiki/Gold). Fleming chose the name to commemorate the architect [Erno Goldfinger](http://en.wikipedia.org/wiki/Ern%C5%91_Goldfinger), who had built his home in Hampstead, near to Fleming's; it is possible, though unlikely, that he disliked Goldfinger's style of architecture and destruction of Victorian terraces and decided to name a memorable villain after him. According to a 1965 Forbes article and The New York Times, the Goldfinger persona was based on gold mining magnate Charles W. Engelhard, Jr.

In 2003, the American Film Institute declared Auric Goldfinger the 49th greatest villain in the past 100 years of film. In a poll on [IMDb](http://en.wikipedia.org/wiki/IMDb), Auric Goldfinger was voted the most sinister James Bond villain, beating out in order [Ernst Stavro Blofeld](http://en.wikipedia.org/wiki/Ernst_Stavro_Blofeld), Dr. No, Max Zorin, and Emilio Largo.

Auric Goldfinger was played by German actor [Gert Fröbe](http://en.wikipedia.org/wiki/Gert_Fr%C3%B6be). Fröbe, who did not speak [English](http://en.wikipedia.org/wiki/English_language) well, was dubbed in the film by Michael Collins, an English actor. In the German version, Fröbe dubbed himself back again.

Goldfinger was banned in [Israel](http://en.wikipedia.org/wiki/Israel) after it was revealed that Fröbe had been a member of the Nazi party during World War II. The ban, however, was lifted later when a Jewish family publicly thanked Fröbe for protecting them from persecution during the war.

In the novel, Auric Goldfinger is a 42-year-old expatriate from Riga, Latvia, who emigrated in 1937 at the age of 20. He is 5 feet (152 cm) tall, has blue eyes, red hair, and a passion for his tan.

Goldfinger's name was borrowed from Ian Fleming's neighbour in his Hampstead home, architect [Erno Goldfinger](http://en.wikipedia.org/wiki/Ern%C5%91_Goldfinger), and his character bears some resemblance. Ernő Goldfinger consulted his lawyers when the book was published, prompting Fleming to suggest renaming the character "Goldprick", but Goldfinger eventually settled out of court in return for his legal costs, six copies of the novel, and an agreement that the character's first name 'Auric' would always be used. Goldfinger is typically a German-[Jewish](http://en.wikipedia.org/wiki/Jewish) name, and the protagonists of the novel know this, but neither Bond nor Mr. Du Pont think Goldfinger is Jewish. Instead, Bond thinks the red-haired, blue-eyed man to be a [Balt](http://en.wikipedia.org/wiki/Balts), being proved correct when Goldfinger is revealed to be an expatriate Latvian.

Following becoming a UK Commonwealth citizen naturalised to Nassau, Goldfinger has become the richest man in England, although his wealth is not in English banks, nor does he pay taxes on it as it is spread as gold bullion in many countries. Goldfinger is the treasurer of SMERSH, a [Soviet](http://en.wikipedia.org/wiki/Soviet) counterintelligence agency, which is Bond's nemesis. Goldfinger fancies himself an expert pistol shot who never misses, and always shoots his opponents through the right eye. He tells Bond he has done so with four Mafia heads at the end of the novel.

Goldfinger is obsessed with gold, going so far as to have yellow-bound erotic photographs, and have his lovers painted head to toe in gold so that he can make love to gold. (He leaves an area near the spine unpainted, but painting this area also is what kills [Jill Masterton](http://en.wikipedia.org/wiki/Jill_Masterton), as in the film). He is also a jeweller, a metallurgist, and a smuggler.

When Goldfinger first meets Bond in Miami, he claims that he is agoraphobic; a ploy to allow him to cheat a previous acquaintance of Bond's at a game of two-handed Canasta. Bond figures out how Goldfinger is managing this, and blackmails him by forcing him to admit his deception. This incident also establishes Goldfinger as boundlessly greedy - as whatever sums he can gain by this elaborate cheating are negligible compared with what he already has in his possession.

Goldfinger is also an avid golfer, but is known at his club for being a smooth cheater there, also. When Bond contrives to play a match with Goldfinger, he again cheats the cheater by switching Goldfinger's Dunlop 1 golf ball with a Dunlop 7 he had found while playing.

In both the novel and film, Goldfinger is aided in his crimes by his manservant, [Oddjob](http://en.wikipedia.org/wiki/Oddjob), a mute, monstrously strong Korean who ruthlessly eliminates any threat to his employer's affairs.

Goldfinger is the owner of "Enterprises Auric A.G." in Switzerland, maker of metal furniture, which is purchased by many airlines including Air India. Twice a year, Goldfinger drives his vintage Rolls-Royce Silver Ghost car from England to Enterprises Auric. Bond learns that Goldfinger makes dead drops of gold bars for SMERSH along the way, and that his car's bodywork is 18 carat (75%), solid white gold under the ploy that the added weight is armour plating. Once at Enterprises Auric, his car is stripped down, melted and made into seating for an airline company that Enterprises Auric is heavily invested in. The plane(s) are then flown to [India](http://en.wikipedia.org/wiki/India) where the seats are melted down again into gold bars and sold for a much higher premium rate; 100 to 200 per cent profit.

In the novel, Goldfinger captures Bond and threatens to cut him in half with a circular saw as Oddjob tortures him using his pressure points. Bond offers to work for Goldfinger in exchange for his life, but Goldfinger refuses to spare him, and he blacks out.

Bond wakes to find that Goldfinger is going to take him up on his offer after all, and makes him his prisoner and secretary. While working at this job, Bond discovers that Goldfinger is plotting to rob the U.S. Bullion Depository at Fort Knox, Kentucky, in an action codenamed "Operation Grand Slam".

Goldfinger plans to contaminate the water supply at Fort Knox using the nerve agent GB (also known as [Sarin](http://en.wikipedia.org/wiki/Sarin)), killing everyone at the base. Then, using an atomic bomb designed for an [MGM-5 Corporal](http://en.wikipedia.org/wiki/MGM-5_Corporal) intermediate-range ballistic missile that he had purchased for [$US](http://en.wikipedia.org/wiki/United_States_dollar)1 million in Germany, Goldfinger would blow open Fort Knox's impregnable vault, before removing roughly $15 billion in gold bullion by truck and train with the help of American gangsters - including the Mafia; The Purple Gang, an organization that existed in real life; The Spangled Mob, a fictional gang that would later appear in other Bond novels; and The Cement Mixers, an all-female gang led by former trapeze artist Pussy Galore. They would then escape to the Soviet Union on a cargo boat.

Bond foils Goldfinger's plan by taping a message to his CIA associate [Felix Leiter](http://en.wikipedia.org/wiki/Felix_Leiter) about the impending operation inside an airliner toilet. With the help of the Pentagon, Leiter is able to stop Goldfinger and foil the operation, but fails to catch Goldfinger.

Later, Goldfinger and his henchman learn from SMERSH who Bond is, and determine to take him with them in defecting to the Soviet Union. They pose as doctors to incapacitate crew and passengers (including Bond) with drugged inoculations. Then they hijack the aircraft, carrying 1.5 tons of gold, Goldfinger's total savings. The hijacked airplane is piloted by three German ex-Luftwaffe pilots who work for Goldfinger. Oddjob meets his end when he is sucked through an airliner window after Bond pierces it with a knife. Bond and Goldfinger engage in a brief struggle, during which Bond is seized by a violent rage for the first time in his life, strangling Goldfinger to death. Bond then turns to the pilots and forces the airplane to turn back from its intended flight path, causing it to ditch in the ocean after running out of fuel. The weight of Goldfinger's gold causes the airplane to sink rapidly, taking his body and his pilots down with it. Only Bond and Pussy Galore, both wearing lifejackets, appear in the ocean and are soon picked up, as the only survivors.

After publication of the novel, the details of "Operation Grand Slam" were questioned, with critics noting it would have taken hours, if not days, to remove $15 billion from Fort Knox, during which the U.S. Army would have inevitably intervened. The issue of getting every soldier on the base to drink the poisoned water without an alarm was also raised. A final problem was the "clean" atomic bomb, tactical or not, which in all likelihood would have annihilated the vault instead of breaking it open.

Consequently, the filmed version of the novel altered the details of the plan. Although the audience is initially led to believe Goldfinger is going to steal the gold, the real plot is revealed to be to render the gold contained in the Depository radioactive and useless, crippling the gold standard-based economy and thereby dramatically driving up the price of the gold Goldfinger already owns. A scene in the film even uses a confrontation between Goldfinger and Bond to point out logistical flaws in the plan as set out in the original novel.

In the film, Goldfinger is a successful businessman, owning many properties throughout the world including "Auric Enterprises, AG" in Switzerland, and a stud-farm in Kentucky called "Auric Stud". However, Goldfinger's real business is that of internationally smuggling gold, using the method of having a car built with gold body castings and transporting it via airplane before having the body-work re-smelted once it arrives at its destination. After Goldfinger's business affairs come under suspicion from the Bank of England, Bond is sent to investigate.

In the film, Felix Leiter says that Goldfinger is British; however, this may simply mean he possesses British citizenship, as by his accent and red-blond hair he is probably German by birth. Fröbe was chosen to play the villain because producers Saltzman and Broccoli had seen his performance in a German thriller titled Es geschah am hellichten Tag (It happened in broad daylight, 1958), based on the story Das Versprechen (The Pledge) by Friedrich Dürrenmatt. In that film, Fröbe played a serial killer named Schrott, who kills children to vent his frustrations with his domineering wife. Broccoli and Saltzman had seen the movie and decided upon the "big bad German" for the role.

In the film, Goldfinger, an avid golfer, reveals a fascination with Nazi gold when Bond tempts him to betting high stakes against a lost, historical Nazi gold bar, an incident not in the novel (the golf game is merely for a large amount of cash). He is defeated, however, when he is tricked by Bond after attempting to cheat.

Goldfinger is later revealed to be planning to place an atomic device containing cobalt and iodine into Fort Knox, rendering the gold radioactive and useless for 58 years, increasing the value of his own gold and giving the Chinese an advantage resulting from the ensuing economic chaos. Bond, at this point held captive by Goldfinger, is able to smuggle the details of the operation out to his CIA associate Felix Leiter, and, taken along on the operation by Goldfinger, ultimately thwarts the operation.

With Fort Knox safe, Bond is invited to the White House for a meeting with the President. However, with his pilot Pussy Galore, Goldfinger hijacks the plane carrying Bond. In a struggle for Goldfinger's revolver, Bond shoots out a window, creating an explosive decompression. Goldfinger is blown out of the cabin through the window. With the plane out of control Bond rescues Galore and they parachute safely from the aircraft.

**The Car, Auric Goldfinger**

Your instructor bought a new Prius at the end of March as his second car, a '95 Honda Accord, nicknamed the Billmobile in honor of its previous owner, was having transmission and brake problems.

Your instructor is part of a group that meets at the Valley Forge Barnes and Noble and you can read about this group at offyougo.info. The leader of the group is John Hopkins who had bought a Prius in January. John agreed to accompany your instructor for a test drive of a Prius but, as events unfolded, a purchase was made even before the test drive.

The Prius in question had a paint job designated as Sandy Beach but it sure looked golden to your instructor and John. Knowing your instructor though the Barnes and Noble group and how he has nicknames for many things, John posed the question: "What will you nickname this car?" As if he didn't know!

Your instructor has written several web scripts on the James Bond phenomena of the '60s and is a great fan of the author, Ian Fleming. So, without hesitation, the answer was "Auric Goldfinger." And so, the legend of Auric Goldfinger, the car, was born.

Since driving the car off the lot on March 30th, when he almost crashed the car based on its lack of noise, your instructor has had to get used to how this hybrid drives. It does take some getting used to but since that time he has attained a 48.6 mpg gas usage. Also, this car has kind of seen the world being a part of trips to Toronto, the Catskills and Pittsburgh, many of these adventures you can read about on a web site designated as www.thediskcoordinator.com.

**The books Of Ian Fleming**

Ian Fleming is a favorite author of your instructor. From 1952 through his death in 1964 he wrote a yearly book that would become the James Bond series. In addition, there were three other books that were written during this time. This is in addition to his day job as a journalist, Below is a list of his books.

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| Casino Royale | 1953 |
| Live and Let Die | 1954 |
| Moonraker | 1955 |
| Diamonds are Forever | 1956 |
| From Russia With Love | 1957 |
| Dr No | 1958 |
| The Diamond Smugglers | 1958 |
| Goldfinger | 1959 |
| For Your Eyes Only | 1960 |
| Thunderball | 1961 |
| The Spy Who Loved Me | 1962 |
| Thrilling Cities | 1962 |
| On Her Majesty’s Secret Service | 1963 |
| Chitty Chitty Bang Bang | 1963 |
| You Only Live Twice | 1964 |
| The Man With The Golden Gun | 1965 |