

INTÉGRALE **JOHN BARRY**



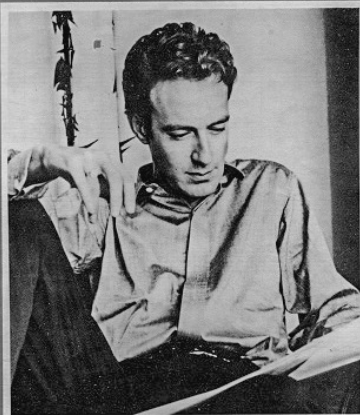
**FRÉMEAUX
& ASSOCIÉS**

**ROCK N'ROLL,
JAZZ ET MUSIQUES DE FILMS**

1957-1962

CUTTY SARK

BY JOHN BARRY



RECORDED BY
**THE JOHN BARRY SEVEN
AND ORCHESTRA**
ON COLUMBIA DB 4906

CALIFORNIA MUSIC LTD. 30 OLD COMPTON STREET LONDON W.1.

SOLE SELLING AGENTS

SOUTHERN MUSIC PUBLISHING CO. LTD. 8 DENMARK ST. LONDON W.C.2.



JOHN BARRY

ROCK N'ROLL, JAZZ ET MUSIQUES DE FILMS 1957-1962

Par Olivier Julien

John Barry Prendergast est né le 3 novembre 1933 en Grande-Bretagne dans la ville de York dans le North Yorkshire. Sa mère, anglaise, est pianiste classique et son père John Xavier "Jack" Prendergast, originaire de la ville de Cork en Irlande, est projectionniste au temps du cinéma muet ; il sera par la suite propriétaire d'une chaîne de salles de cinémas en Irlande du Nord.

John Barry est le quatrième enfant d'une fratrie composée de deux garçons et d'une sœur aînés. Il étudie à la St Peter school de York et suit les leçons de composition de Francis Jackson, organiste de la cathédrale. C'est auprès de l'arrangeur Bill Russo, collaborateur de Stan Kenton, qu'il s'initie au jazz pour le plus grand plaisir de son père. Lors de son service militaire à Chypre dans l'armée britannique, il apprend à jouer de la trompette puis, libéré de ses obligations, il fonde le groupe **The John Barry seven** en 1957 et développe alors son intérêt pour la composition et les arrangements musicaux. Il commence à travailler pour la télévision en 1958 ainsi que pour les orchestres de Jack Parnell et Ted Heath. Dès 1959, il a des contrats pour arranger de la

musique pour d'autres artistes tels que The Barry Sisters (sans lien de parenté). Un pas est franchi avec la série télévisée de la BBC Drumbeat dans laquelle il apparaît avec les **John Barry Seven**. Il se marie en 1959 avec Barbara Pickard avec qui il aura une fille nommée Suzanne. De 1959 à 1962, il est engagé par EMI pour arranger les artistes maison dont Adam Faith pour qui il écrit la bande originale de ***Beat girl*** (L'aguicheuse) en 1960. **John Barry** compose alors une autre musique de film pour Adam Faith, *Never Let me Go* (1960) puis il arrange la partition de *Mix Me a Person* (1962) et compose la bande-son de *The Amorous Prawn* en 1962, date à laquelle il est transféré à Ember Records pour qui il produit et arrange divers albums. Il est alors contacté par l'équipe du film ***James Bond 007 contre Dr. No***, qui n'est pas satisfaite du thème musical écrit par Monty Norman ; il remanie la musique pour en faire ce qui devient l'un des thèmes les plus connus au monde. Ce thème restera présent dans les films de la saga et il composera ensuite onze des musiques des James Bond entre 1963 et 1987. En 1965, il se marie avec la comédienne

Jane Birkin avec qui il aura une fille, Kate après avoir eu une autre fille, Sian, d'une liaison avec Ulla Larson. Il épousera sa quatrième femme, Laurie, en janvier 1978 avec qui il aura un fils John Patrick.

John Barry est l'un des premiers à utiliser des synthétiseurs pour une musique de films sur la bande originale de *On Her Majesty's Secret service* en 1969. Ses compositions deviennent une garantie de succès pour les films sur lesquels il travaille notamment *Midnight Cowboy*. Une autre de ses musiques entrera dans la mémoire collective, celle de la série télévisée *Amicalement vôtre* à l'écran à partir de 1971. On y retrouve l'utilisation du cymbalum et de synthétiseurs Moog, le morceau est alors un tube dans de nombreux pays.

John Barry a également enregistré plusieurs comédies musicales dont *Passion Flower Hotel* (sur des paroles de Trevor Peacock) en 1965 et *Billy* (sur des paroles de Don Black) en 1974. En 1975, il déménage aux États-Unis, il est alors accusé par un juge britannique de vouloir éviter un paiement d'impôts de 134 000 livres sterling. Le problème s'est réglé à la fin des années quatre-vingt et **John Barry** rentre alors en Grande-Bretagne après des années d'exil à New York. Il compose également la musique

du film de Bruce Lee *Game of Death* en 1978. En 1988, il est victime d'une rupture de l'œsophage des suites d'une réaction toxique qui le rend incapable de travailler pendant deux ans. Il remporte un Grammy and academy award pour les films *Mary, Queen of Scots* (1971), *Game of Death* (1972), *The Tamarind Seed* (1974), *The Cotton Club* (1984), *Out of Africa* (1985), *Dances with the wolves* (1990), *Chaplin* (1992) et *The Scarlet Letter* (1995). Il a également reçu dix nominations pour les Golden Globe Awards, remportant le trophée pour *Out of Africa* en 1986. En 1999, il est fait officier de l'ordre de l'empire britannique et enregistre sa dernière musique de film pour *Enigma* en 2001 ainsi que l'album *Eternal echoes*. Il se concentre ensuite sur les performances publiques et co-écrit la comédie musicale *Brighton rock* avec Don Black en 2004.

John Barry est mort d'une attaque cardiaque le 30 janvier 2011 dans sa maison d'Oyster Bay (New York) à l'âge de soixante-dix-sept ans. Le Royal Philharmonic Orchestra lui rend hommage au Royal Albert Hall en compagnie de nombreux invités le 20 juin 2011.

Olivier Julien

© FRÉMEAUX & ASSOCIÉ 2025

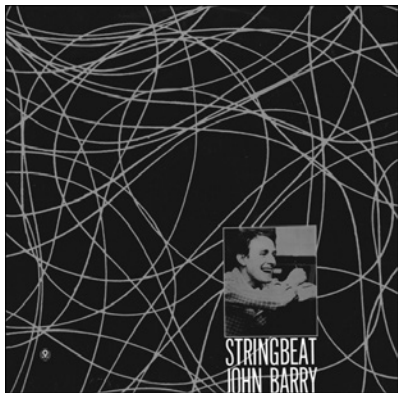


JOHN BARRY ROCK AND ROLL, JAZZ, AND FILM SCORES 1957-1962

By Olivier Julien

John Barry Prendergast was born on November 3, 1933, in York, North Yorkshire, Great Britain. His mother, an English classical pianist, and his father, John Xavier “Jack” Prendergast, originally from Cork, Ireland, was a projectionist during the silent film era. He later became the owner of a chain of movie theaters in Northern Ireland.

John Barry was the fourth child in a family with two older brothers and an older sister. He studied at St. Peter’s School in York and took composition lessons from Francis Jackson, the cathedral organist. It was with arranger Bill Russo, a collaborator of Stan Kenton, that he was introduced to jazz, much to his father’s delight. During his military service in Cyprus with the British army, he learned to play the trumpet. After his discharge, he founded **The John Barry Seven** in 1957, developing his interest in composition and musical arrangements. He began working for television in 1958, as well as for the orchestras of Jack Parnell and Ted Heath. By 1959, he had contracts to arrange music for other artists, such as The Barry Sisters (no relation). He made a breakthrough with the BBC television series *Drumbeat*, in which he appeared with the **John Barry Seven**. He married Barbara Pickard in 1959, with whom he had a daughter named Suzanne. From 1959 to



1962, he was hired by EMI to arrange for their in-house artists, including Adam Faith, for whom he wrote the soundtrack for *Beat Girl* in 1960. **John Barry** then composed another film score for Adam Faith, *Never Let Go* (1960), then arranged the score for *Mix Me a Person* (1962), and composed the soundtrack for *The Amorous Prawn* in 1962. At that time, he transferred to Ember Records, for whom he produced and arranged various albums. He was then contacted by the team behind the film **James Bond 007 vs. Dr. No**, who were not satisfied with the musical theme written by Monty Norman. He then reworked the music to create what became

one of the most famous themes in the world. This theme remained present in the saga's films, and he subsequently composed eleven James Bond scores between 1963 and 1987. In 1965, he married actress Jane Birkin, with whom he had a daughter, Kate, after having another daughter, Sian, from a liaison with Ulla Larson. He married his fourth wife, Laurie, in January 1978, with whom he had a son, Johnpatrick.

John Barry was one of the first to use synthesizers for a film score on the soundtrack of *On Her Majesty's Secret Service* in 1969. His compositions became a guarantee of success for the films he worked on, notably *Midnight Cowboy*. Another of his musical works entered collective memory: the theme for the television series *The Persuaders!*, which aired from 1971. It featured the use of the cymbalom and Moog synthesizers, and the piece became a hit in many countries.

John Barry also recorded several musicals, including *Passion Flower Hotel* (with lyrics by Trevor Peacock) in 1965 and *Billy* (with lyrics by Don Black) in 1974. In 1975, he moved to the United States and was then accused by a British judge of trying to avoid a tax payment

of £134,000. The issue was resolved in the late 1980s, and John Barry returned to Great Britain after years of exile in New York. He also composed the music for the Bruce Lee film *Game of Death* in 1978.

In 1988, he suffered an esophageal rupture due to a toxic reaction, which left him unable to work for two years.

He won Grammy and Academy Awards for the films *Mary, Queen of Scots* (1971), *Game of Death* (1972), *The Tamarind Seed* (1974), *The Cotton Club* (1984), *Out of Africa* (1985), *Dances with Wolves* (1990), *Chaplin* (1992), and *The Scarlet Letter* (1995). He also received ten Golden Globe Award nominations, winning the trophy for *Out of Africa* in 1986. In 1999, he

was made an Officer of the Order of the British Empire and recorded his last film score for *Enigma* in 2001, as well as the album *Eternal Echoes*. He then focused on public performances and co-wrote the musical *Brighton Rock* with Don Black in 2004.

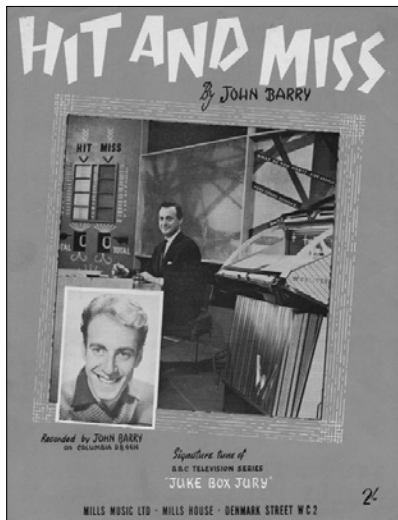
John Barry died of a heart attack on January 30, 2011, at his home in Oyster Bay, New York, at the age of seventy-seven. The Royal Philharmonic Orchestra paid tribute to him at the Royal Albert Hall with numerous guests on June 20, 2011.

Olivier Julien

© FRÉMEAUX & ASSOCIÉS 2025

The John Barry seven : John Barry (vocals and trumpet), Mike Cox (tenor saxophone), Derek Myers (alto sax), Ken Golder (drums), Fred Kirk (bass guitar), Ken Richards (lead guitar) and Keith Kelly (rhythm guitar)

INTÉGRALE JOHN BARRY
ROCK N'ROLL,
JAZZ ET MUSIQUES DE FILMS
1957-1962



CD1

- 1 - **John Barry and The Seven - Let's Have a Wonderful Time** (John Barry)
- 2 - **John Barry and The Seven - Rock-a-Billy Boogie** (John Barry)
33 tours 30 cm Parlophone - PMC 1047 - 1957
- 3 - **John Barry and The Seven - Zip Zip** (Barry Kaye / Harry Booros)
- 4 - **John Barry and The Seven - Three Little Fishes** (Saxie Dowell)
78 tours 25 cm Parlophone R. 4363 - 1957
- 5 - **The John Barry Seven - Every Which Way** (Mel Torme)
- 6 - **The John Barry Seven - You've Gotta Way** (John Barry)
45 tours 17 cm Parlophone 45-R 4394 - 1958
- 7 - **The John Barry Seven - Big Guitar** (Frank De Rosa / Robert Genovese)
- 8 - **The John Barry Seven - Rodeo** (John Barry)
45 tours 17 cm Parlophone 45-R 4418 - 1958
- 9 - **The John Barry Seven with Latin-American Rhythm Accompaniment - Pancho** (John Barry)
- 10 - **The John Barry Seven with Latin-American Rhythm Accompaniment - Hideaway** (John Barry)
45 tours 17 cm Parlophone 45-R 4453 - 1958

- 11 - **The John Barry Seven - Farrago** (Barry White)
12 - **The John Barry Seven - Bee's Knees** (John Barry)

45 tours 17 cm Parlophone 45-R 4488 - 1958

- 13 - **The John Barry Seven - When the Saints Go Marching in** (Traditionnel)

33 tours 30 cm Parlophone PMC 1072 - 1958

- 14 - **The John Barry Seven - Long John** (Andy White)

- 15 - **The John Barry Seven - Snap 'n' Whistle** (John Barry)

45 tours 17 cm Parlophone 45-R 4530 - 1959

- 16 - **The John Barry Seven - Little John** (John Barry)

- 17 - **The John Barry Seven - For Pete's Sake** (John Barry)

45 tours 17 cm Parlophone 45-R 4560 - 1959

- 18 - **The John Barry Seven - Little John** (Live) (John Barry)

- 19 - **The John Barry Seven - Rebel Rouser** (Duane Eddy / Lee Hazelwood)

- 20 - **The John Barry Seven and Bob Miller and the Miller Men - Good Rockin' Tonight** (Live) (Roy Brown)

- 21 - **The John Barry Seven - Mab Mab** (John Barry)

33 tours 30 cm Parlophone PMC 1101 - 1959

- 22 - **The John Barry Seven - Twelfth Street Rag** (Euday L. Bowman)

- 23 - **The John Barry Seven - Christella** (John Barry)

45 tours 17 cm Parlophone 45-R 4582 - 1959

- 24 - **John Barry and his orchestra - Mood One** (John Barry)

- 25 - **John Barry and his orchestra - Mood Two** (John Barry)

78 tours 25 cm Chappell C.673 - 1960

- 26 - **John Barry and his orchestra - Mood Three** (John Barry)

- 27 - **John Barry and his orchestra - Mood Four** (John Barry)

78 tours 25 cm Chappell C.676 - 1960

- 28 - **John Barry and his orchestra - Smoky Blues** (John Barry)

78 tours 25 cm Chappell C.681 - 1960

CD2

- 1 - **The John Barry Seven plus four - Hit and Miss** (John Barry)

- 2 - **The John Barry Seven plus four - Rockin' Already** (arrangements John Barry)

45 tours 17 cm Columbia 45-DB 4414 - 1960

- 3 - **John Barry and his orchestra - Beat for Beatniks** (John Barry)

- 4 - **Johnn Barry and his orchestra- Big Fella** (John Barry)
45 tours 17 cm Columbia 45-DB 4446 - 1960
- 5 - **John Barry and his orchestra - Blueberry Hill** (John Barry)
- 6 - **Johnn Barry and his orchestra - Never let Go** (John Barry)
45 tours 17 cm Columbia 45-DB 4480 - 1960
- 7 - **The John Barry Seven - Walk Don't Run** (Johnny Smith)
- 8 - **The John Barry Seven plus four - I'm Moving' On** (Hank Snow)
45 tours 17 cm Columbia 45-DB 4505 - 1960
- 9 - **The John Barry Seven - Black Stockings** (John Barry)
- 10 - **The John Barry Seven - Get Lost Jack Frost** (John Barry)
45 tours 17 cm Columbia 45-DB 4505 - 1960
- 11 **The John Barry Seven - Saturday's Child** (John Barry)
33 tours 30 cm Parlophone PMC 1130 - 1960
- 12 - **The John Barry Seven - Magnificent Seven** (Elmer Bernstein)
- 13 - **The John Barry Seven - Skid Row** (John Barry)
45 tours 17 cm Columbia 45-DB 4598 - 1961

- Beat Girl** Bande originale du film
- 14 - **Main-title - Beat Girl** (John Barry)
- 15 - **The Off Beat** (John Barry)
- 16 - **I Did what You Told Me** (chanté par Adam Faith)
 (Trevor Peacock / John Barry)
- 17 - **Lindon Home Rock** (John Barry)
- 18 - **Time Out** (John Barry)
- 19 - **The Sharks** (John Barry)
- 20 - **The Beat Girl Song** (chanté par Adam Faith)
 (Trevor Peacock / John Barry)
- 21 - **The City 2000 A.D.** (John Barry)
- 22 - **The Stripper** (John Barry)
- 23 - **The Cave - Beat Girl - Kids Stuff** (John Barry)
- 24 - **Made You** (chanté par Adam Faith) (Trevor Peacock / John Barry)
- 25 - **Car chase - Night Chase** (John Barry)
- 26 - **Chicken** (John Barry)
- 27 - **Blues for Beatnicks** (John Barry)
- 28 - **It's Legal** (chanté par Shirley Anne Field) (Hyam Maccoby / John Barry)
- 29 - **The Immediate Pleasure** (John Barry)
- 30 - **Blondie's Strip** (John Barry)
- 31 - **End shot - Slaughter in Soho / Main Title - Beat Girl** (John Barry)
33 tours 30 cm Columbia 33SX 1225 - 1961

CD3

- 1 - **John Barry and His Orchestra - The Menace** (John Barry)

2 - **John Barry and His Orchestra - Rodeo** (John Barry)

45 tours 17 cm Columbia 45-DB 4659 - 1961

3 - **The John Barry Seven - Starfire** (Jerry Lordan)

4 - **The John Barry Seven Plus Four - A Matter of Who** (Bob Russell)

45 tours 17 cm Columbia 45-DB 4699 - 1961

5 - **Michael Angelo and His Orchestra - Rocco's Theme** (Nino Rota)

6 - **Michael Angelo and His Orchestra - Spinneree** (Michael Angelo)

45 tours 17 cm Columbia 45-DB 4705 - 1961

7 - **The John Barry Seven - Watch Your Step** (Bobby Parker)

8 - **The John Barry Seven - Twist it** (John Barry)

45 tours 17 cm Columbia 45-DB 4746 - 1961

Stringbeat

9 - **It doesn't Matter Anymore** (Paul Anka)

10 - **Sweet Talk** (John Barry)

11 - **Moody River** (Gary Bruce)

12 - **There's Life in the Old Boy Yet** (John Barry)

13 - **A Handful of Songs** (Lionel Bart / Mike Pratt / Tommy Steele)

14 - **Like Waltz** (John Barry)

15 - **Rodeo** (John Barry)

16 - **Donna's Theme** (Les Reed)

17 - **Starfire** (Jerry Lordan)

18 - **Baubles Bangles & Beads** (from Kismet) (George

Forrest / Robert Craig Wright / Alexander Borodin)

19 - **Zapata** (Vic Flick)

20 - **Rum-Dee-Dum-Dee-Dah** (Les Vandyke)

21 - **Spanish Harlem** (Jerry Leiber / Phil Spector)

22 - **Man from Madrid** (Tony Osborne)

23 - **The Challenge** (John Barry)

33 tours 30 cm Columbia SCX 3401 - 1961

24 - **Michael Angelo and his Orchestra - Tears** (Robert Maxwell)

25 - **Michael Angelo and his Orchestra - Theme from "The Roman Spring of Mrs Stone"** (Richard Addinsell)

45 tours 17 cm Columbia 45-DB 4800 - 1962

26 - **The John Barry Seven and Orchestra - Cutty Sark** (John Barry)

27 - **The John Barry Seven and Orchestra - Lost Patrol** (Robert Maxwell)

45 tours 17 cm Columbia 45-DB 4806 - 1962

28 - **The John Barry Seven and Orchestra - The James Bond Theme** (Monty Norman)

29 - **The John Barry Seven and Orchestra - The Blacksmith Blues** (Jack Holmes)

45 tours 17 cm Columbia 45-DB 4898 - 1962

30 - **The John Barry Seven and Orchestra - The Lolly Theme** (John Barry)

31 - **The John Barry Seven and Orchestra - March of the Mandarins** (John Barry)

45 tours 17 cm Columbia 45-DB 4941 - 1962

