

THE BEST OF BOND: MUSIC

007 composer John Barry talks through his Bond back catalogue...

THE JAMES BOND THEME

Vic Flick was the guitarist. Vic was terrific. The sound of the time was Duane Eddy's *The Twang's The Thang*. And it was a strange theme. It started off with that, and then in the middle you broke into this be-bop phrase, very big, very brass-orientated. It's a really Dizzy Gillespie kind of thing. It's amazing how it's held up.

007 (FROM RUSSIA WITH LOVE)

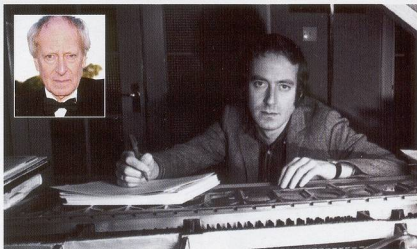
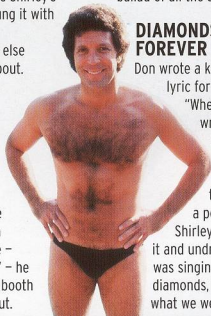
I wanted a more traditional, wide-open adventure theme to cover a lot of the action in the movie. It works – it wasn't complex, you didn't have to worry about it and you just went with it and enjoyed it.

GOLDFINGER

Leslie Bricusse and Tony Newley wrote this lyric, which was so over-the-top. Shirley Bassey asked about it and I said, "Shirley, don't ask too many questions. Just sing your heart out." It was Shirley's total abandon. She sung it with such conviction. She convinced everybody else what the song was about.

THUNDERBALL

Don Black wrote that lyric: "He strikes like Thunderball." It doesn't make any sense whatsoever. We had Tom Jones. When he held that last note – "Thunderbaaaaaaallllll" – he rocked around in the booth a little and blacked out.



ON HER MAJESTY'S SECRET SERVICE

I wrote the song with Hal David, *We Have All The Time In The World*. It was a line from the book, an Ian Fleming line. I loved *September Song*; it was that kind of feel I was after. Louis Armstrong had been very ill, but he was unbelievably professional. What would kill me was, "We have all the time in the *wu-yuld*." He was great, we got it in three takes. That's my favourite ballad of all the songs.

DIAMONDS ARE FOREVER

Don wrote a kind of obscene lyric for this. I said, "When you are writing, instead of thinking of it as a diamond, think of it as a penis." So when Shirley sang, "Stroke it and undress it," she was singing about diamonds, but we knew what we were doing.

YOU ONLY LIVE TWICE

This has a lovely opening. I used to work very hard on the openings. You used to have the pre-credits action sequence which was a lot of fun, then you went right into the song. I spent a lot of time making them very attractive. With Maurice Binder's title, it was like a musical overture and a visual overture.



THE LIVING DAYLIGHTS

A-ha were a pain in the arse. They were just very difficult to work with. I got on with Duran Duran. I got on great with Nancy Sinatra. I get on great with most people I work with. I didn't get on with them, for whatever reason. The feeling was mutual – I didn't get on with them, they didn't get on with me. They were a pain in the arse and that was it.