

Barry Gray

A biography by Ralph Titterton, Cathy Ford, Chris Bentley and Barry Gray



Barry Gray (1908 - 1984)

The Early Years

Born to musical parents in Blackburn, Lancashire, Barry Gray was encouraged to learn music from a very early age. His first piano teacher, a sound theorist, is reputed to have remarked of his notation and arranging abilities, 'Here's a young lad who takes to manuscript paper like a duck takes to water!'. Gray went on to study harmony, counterpoint and orchestration at the Royal Manchester College of Music and then with the Doctor of Music at Blackburn Cathedral, keeping his nose to the musical grindstone until he was twenty-two. Gray later studied composition with Matyas Sieber, the eminent Hungarian teacher.

His first professional work was with London music publishers B. Feldman & Co., where he gained valuable experience scoring for theatre, variety and radio orchestras. Later, he was invited to become a composer-arranger for Radio Normandy at their commercial radio station in Portland Place where he remained until the outbreak of World War II.

In 1946, after six years of service in the RAF in Africa, India and Burma, Gray returned to London, where he freelanced writing for publishers and film producers at Denham Studios. He also began writing special material, compositions and orchestrations for BBC shows, including the Terry Thomas radio series **To Town With Terry**. At this time, he was also scoring for a variety of artists including Eartha Kitt and Hoagy Carmichael, and co-wrote the lyrics to the song 'When Love Has Passed You By' for the 1948 feature **Noose**.

In 1949, Gray joined Dame Vera Lynn as accompanist-arranger, scoring her arrangements for the stage, Decca recordings and radio and TV shows, maintaining a happy relationship with Vera Lynn and her husband for ten years. For two years, Gray and Lynn appeared with Tony Hancock and Jimmy Edwards in a show called 'London Laughs' at the Adelphi Theatre, and subsequently toured together in Denmark, Holland, Belgium, Brussels and Germany. Gray also composed the incidental music for the Granada TV play **My Heart's In The Highlands**, and composed music and jingles for early television commercials for products such as Esso petrol, Typhoo tea and Walls ice cream.

Gray was introduced to Gerry Anderson in 1956 by Roberta Leigh who knew Gray through their mutual association with Vera Lynn – the singer had recorded several of Leigh's children's songs, re-arranged by Gray, on a Decca record album, 'Vera Lynn's Songs For Children'. When Leigh brought her idea for a television series, **The Adventures Of Twizzle**, to Anderson and his AP Films partner Arthur Provis, she stipulated that Gray be appointed as musical director. However, Leigh did not want Gray to compose the music for the series; Leigh had a friend, Leslie Clair, who hummed tunes into a tape recorder which Leigh wanted Gray to arrange for the show. Leigh took Gerry Anderson to Gray's house in London to meet him, and this was the first meeting of the two men whose professional relationship was to become inseparable for nearly twenty years.

Anderson was suitably impressed when he attended the first recording session for **Twizzle** at the Gate Studios in Elstree on September 6th, 1957 and heard how Gray had transformed Clair's simple hums into fully orchestrated music. A 13 piece combination was utilised for that first recording session with the legendary Bert Weedon on guitar. Two EP albums of music and songs from the series were released by HMV in 1958, 'The Adventures Of Twizzle' and 'Twizzle! Stories & Songs'.

In 1958, Gray set up his own recording studio at his house in Dollis Hill, London and it was here that the music for the next Anderson production, **Torchy The Battery Boy** (also created by Roberta Leigh) was recorded, with the first session taking place on March 9th, 1958. This time, Leigh sang her own tunes into the tape recorder and Gray once again orchestrated them into the final themes, but no commercial recordings were made of the **Torchy** music.

Once work on **Torchy** was completed, Gray worked on a special series of children's programmes for the BBC Orchestra conceiving a character called Dumpy, who visited different countries around the world, telling the viewers about it whilst the orchestra played appropriate music. Learning of Gray's involvement with this series, Anderson invited Gray to propose ideas for his next puppet television series which would combine the trappings of then-popular Western folklore with magical aspects.

Gray developed the format of the series, originally titled 'The Magical Town Of Four Feather Falls' and wrote the script for the initial episode. With the series retitled simply as **Four Feather Falls**, the show was sold to Granada Television in 1958 and Gray composed all the music, including the opening title song 'Kalla Ma Kooya Kalla' and five Western songs that were used throughout the series. The five songs, 'Four Feather Falls', 'Rick-Rick-A-Rackety Train', 'The Phantom Rider', 'Happy Hearts And Friendly Faces' and 'Two Gun Tex Of Texas' were sung by popular vocalist Michael Holliday who received £400 for his performances.

The music for **Four Feather Falls** was again recorded at Gray's own studio in Dollis Hill with the first session on March 15th, 1959. Ten days later, the backing vocals for the songs were recorded with The Mike Sammes Singers and a 12 piece combination, but the main vocals with Michael Holliday were not recorded until two months later, on May 20th, and this time back at the Gate Studios in Elstree. Holliday was accompanied by Tommy Reilly on the harmonica. All six songs were released on EP by Columbia but shortly afterwards Holliday was involved in a scandal with boxer Freddie Mills and he committed suicide in 1963.

The Supermarionation Years

As AP Films moved into production on their next series, **Supercar**, Gray became increasingly interested in electronic music, long before the development of synthesizers. In his search for unusual and experimental instruments, Gray discovered the Ondes Martenot, a French instrument that produced sound oscillations controlled from a keyboard. Developed from the theremin electronic instrument, the Martenot had the advantage of pitch control and, with three special speakers, gave the composer a much wider variety of interesting sounds.

Gray bought one and studied with the inventor, Maurice Martenot, in Paris. He experimented with the Martenot on **Supercar**, for which he once again composed the title song and all the incidental music. On the series' initial season of 26 episodes, the title song was performed (uncredited) by Gary Miller and recorded in October 1960 at the IBC Studios in Portland Place. But for the second season of 13 episodes, the song was re-recorded on August 22nd, 1961 with The Mike Sammes Singers again at the IBC Studios in a session that was financed by Gray himself at a cost of £136. This version was released as a single by Columbia Records and also appeared on the Century 21 Mini-Album 'TV21 Themes'.

Between the two seasons of **Supercar**, Gray was employed by Anderson to contribute the titles and incidental music to his feature film debut **Crossroads To Crime**, for which Gray turned in an orchestral score that bears many similarities to his later work on **Thunderbirds**

and **Captain Scarlet And The Mysterons**. Indeed, the title theme for the film later appeared in the **Captain Scarlet** episode *Manhunt* – it is heard playing on the garage mechanic's radio at the start of the episode.

As Gray was completing the recording of the incidental music for the second season of **Supercar**, back at the APF Studios in Slough, production was starting on **Fireball XL5**. It was on this show that Gray found the ideal use for his Ondes Martenot in the music and space sounds for Gerry Anderson's first science-fiction series. Gray integrated the Martenot with other electronic instruments and tape machines, among them an Ampex 4-track in-line recorder, three EMI machines (including one TR90 mastering console and a stereo playback machine with variable speed from 3 to 18 ips), various multi-track recorders, electric steel guitars, a Hammond Organ and an English-made Miller Spinetta, a dual keyboard instrument with a built-in piano.

In addition to the electronic incidental music, Gray also composed a number of jazz pieces (among them the popular 'Formula Five') and the series' title song 'Fireball' which was arranged for the show by Charles Blackwell and performed by Don Spencer. Recording of 'Fireball' took place with a 10-piece combination at the IBC Studios on June 1st, 1962. This track featured over the end titles of each episode and was released on a single by HMV in 1963 – the song entered the charts on March 21st, 1963 and stayed there for twelve weeks, although its highest position was number 32. Ken Barrie performing with the Barry Gray Quintet recorded another version of 'Fireball' and this was released on the Century 21 Mini-Album 'TV21 Themes' in 1965. The opening title music for **Fireball XL5** was a racier instrumental jazz theme composed and arranged by Gray, 'Zero G', which was released as a single by Melodisc in 1964 (performed by Barry Gray & His Spacemakers). The B-side of this single was yet another version of 'Fireball', this time performed by Gerry Grant.

Stingray was the first of the Anderson shows to be filmed in colour and the series' bigger set-up and budget allowed Gray a larger orchestra than he had been able to use on any of the previous series. Now Gray was able to afford a 32-piece orchestra for the **Stingray** titles recording at the Pye Studios on August 9th, 1963. Gary Miller performed the two songs, 'Stingray' (opening titles) and 'Aqua Marina' (end credits) backed by soprano Joan Brown and five boys from The Mike Sammes Singers. However, the initial recordings for the **Stingray** songs had taken place at the CTS Studios in Wembley two months earlier on July 10th. At this session, Roy Edwards, backed by Joan Brown and a five-piece combination, performed 'Aqua Marina' but the entire session was scrapped.

Gary Miller later recorded a third song for the series, 'I've Got Something To Shout About', for the episode *Titan Goes Pop*, while other notable pieces composed for the series included 'March Of The Oysters' for the *Secret Of The Giant Oyster* episode and 'Blues Pacifica' for *Tune Of Danger*. 'Blues Pacifica' was arranged for a three-piece combination to be seen in the finished episode as the 'WASPs' jazz trio. The real-life 'WASPs' at the recording on February 19th, 1964 were Gordon Langford (Piano), Alan Ganley (Drums) and Joe Mundele (Bass).

Pye released Gary Miller's performance of 'Stingray' as a single in 1964 with 'Aqua Marina' on the B-side, while Chappell released an instrumental version of 'Stingray' by The Barry Gray Orchestra the following year, this time with 'March Of The Oysters' on the B-side.

For **Thunderbirds**, Gray scored what is, without a shadow of a doubt, his best-known and most memorable piece of music, 'The Thunderbirds March', which opened and closed each episode. Recorded for the first time on December 8th, 1964 at the Olympic Studio in Barnes, London with Gray conducting a 30-piece orchestra, 'The Thunderbirds March' is probably Barry Gray's most successful composition. Gerry Anderson had specifically asked for a 'military feel' in the **Thunderbirds** music, and clearly Gray's final composition was just right – so much so that many military bands have adopted the march into their programmes.

Gray also composed a vocal number, 'Flying High' for the **Thunderbirds** end title sequence, following in much the same vein as the end title song for **Stingray**. Performed by Gary Miller, recording for 'Flying High' took place initially at Gray's Dollis Hill studio on August 6th, 1965, with Miller backed by Fred Datchler, Ken Barrie and Eddie Lester and a four-piece combination. However, Gray was unhappy with the finished result and the song was re-recorded on September 8th and then again on September 10th, but ultimately scrapped and replaced by 'The Thunderbirds March'. 'Flying High' eventually turned up in the second season episode Ricochet as the track that DJ Rick O'Shea plays on his radio show for Tin-Tin.

Ken Barrie recorded a third Barry Gray song for **Thunderbirds**, the Cass Carnaby Five hit 'That Dangerous Game' for *The Cham-Cham*. However, Barrie's performance was replaced in the finished episode by instrumental versions of the tune, although his recording was released on the Century 21 Mini-Album 'Great Themes From Gerry Anderson's Thunderbirds' along with music tracks from a number of other episodes. Sylvia Anderson (the voice of Lady Penelope) also recorded a version of 'That Dangerous Game' and this appeared in the episode with Lady Penelope masquerading as torch singer Wanda L'Amour.

As with the previous Anderson series, it was unnecessary to score all-new music for every episode of **Thunderbirds**, and many episodes re-used music recorded for the earlier shows or an earlier score re-arranged. 'March Of The Oysters' for example can be heard in *Day Of Disaster*, *30 Minutes After Noon*, *The Impostors*, and *The Cham-Cham*, while 'Blues Pacifica' can be heard playing on the FAB 1 radio in *Lord Parker's 'Oliday*. Music composed for early Thunderbirds episodes also returned in later episodes, perhaps the most memorable pieces being 'The Sidewinder Theme' from *Pit Of Peril*, 'End Of The Road' from the episode of the same name, and 'The James Bondson Theme' from *The Man From MI.5*. This practice enabled supervising sound editor John Peverill to choose which episodes he felt needed new material specifically composing for them, ensuring that his budget was economically spent on creating the impressive grand orchestral incidental music that was previously unheard of in children's television.

Thunderbirds proved to be an enormous success and Gerry Anderson's own Century 21 merchandising company met the demand for **Thunderbirds** products by releasing a series of EP story records featuring the edited soundtracks from the episodes narrated by various **Thunderbirds** voice artists. In addition to these were a number of original recordings with Thunderbirds-related songs which Gray composed and arranged, the most notable of which was 'Parker Well Done' performed by Sylvia Anderson and David Graham in character as Lady Penelope and Parker, with Peter Dyneley in a speaking role as Jeff Tracy. Sylvia Anderson and David Graham performed three other Gray songs for the Century 21 Mini-Albums: 'The Abominable Snowman', 'Parker' and 'Lady Penelope'. Six of Gray's incidental themes from Thunderbirds were re-recorded on September 1st, 1966 at the Pye Studios for subsequent release by Century 21 Records as 'Great Themes From Gerry Anderson's Thunderbirds'.

At about this time, Gray was invited to contribute electronic music and effects to four feature films, each of which already had orchestral scores by other composers. The first of these was **Dr. Who And The Daleks**, an Amicus feature based on the popular BBC television series **Doctor Who**, directed by Gordon Flemyng and starring Peter Cushing and Roy Castle. This was followed in 1966 by a sequel, **Daleks' Invasion Earth 2150 AD**, also directed by Gordon Flemyng and starring Peter Cushing, but joined this time by Bernard Cribbins. Gray supplemented the music scores by Malcolm Lockyer and Bill McGuffie with electronic effects created on his Miller Spinetta, primarily in the title themes for both films and the creation of noises for the interiors of the TARDIS, the Dalek City (in the first film) and the Dalek spaceship (in the second). Gray also supplemented Lockyer's score for **Island Of Terror** in 1966, and then provided electronic music to reinforce Bernard Herrmann's score on Francois Truffaut's 1966 adaptation of Ray Bradbury's **Fahrenheit 451**.

After this brief foray outside the Anderson camp, Gray was back to compose the music for the first **Thunderbirds** feature film, **Thunderbirds Are Go**. For the movie, Anderson told Gray that he wanted a big symphonic sound and Gray assembled a 70-piece orchestra, the largest orchestra used on any Anderson production. The score for the film was recorded over six sessions (two per day) on October 9th, 10th and 11th 1966, engineered by Barry's friend Eric Tomlinson at the Anvil Studios near Denham. The film's end titles featured the Band of H.M. Royal Marines performing 'The Thunderbirds March' at their School of Music in Deal, Kent, and Gray was present at the premiere of the film at the London Pavilion in December 1966 when the Band performed the March live on stage prior to the screening. At the end of December 1966, Gray re-recorded selected music tracks from **Thunderbirds Are Go** for the soundtrack album released by United Artists. Recording took place over two days at the Olympic Studios with a 54-piece orchestra.

By now, Gray was successfully integrating his differing musical styles into the Anderson series, using orchestral pieces for Earth-based scenes and his unique electronic effects to compliment sequences set in space. The sinister alien presence of the Mysterons provided Gray with plenty of opportunity to develop chilling electronic themes on the Andersons' next series, **Captain Scarlet And The Mysterons**. Gray had added a Baldwin Electronic Harpsichord to his repertoire and this was used to great effect on the themes for both the opening and secondary title sequences, each of which was punctuated by a memorable seven beat tom-tom staccato. This staccato was used throughout the episodes of **Scarlet** as an effective scene-changing device, with the film edited to alternate between scenes with each drumbeat.

The staccato also introduced the series' end title song 'Captain Scarlet', initially recorded by Gray as an instrumental piece with some electronic vocals. The song was recorded at Gray's own recording studio at his new house, Red Gables in Esher, Surrey on February 26th, 1967 with Gray himself performing the 'electro-voice' aided by EMI engineer Charles Gregory and backed by Fred Datchler, Ken Barrie and Fred Lucas. This version of the theme appeared on the first fourteen episodes of the series, but was then replaced with a version performed by The Spectrum, a group who, contrary to popular belief, were not created by the Century 21 Organisation as a promotional exercise for the series. The five-piece London-based group – brothers Keith and Colin Forsey, Bill Chambers, Anthony Judd and Tony Atkins – were heard on the radio by Anderson's chauffeur, who drew the producer's attention to the coincidence of the group's name being identical to that of the secret organisation in his latest series. Anderson immediately decided to sign the group to a contract, Gray rearranged his end titles theme as a song with lyrics for the group to perform, and this was recorded on July 26th, 1967.

Oddly, however, it was Gray's original version of the theme that was released as a single by Pye Records in 1967, backed with another instrumental piece based on Gray's incidental music for the series, 'The Mysteron Theme'. The Spectrum's version of the theme was unreleased until 1987 when it appeared on Anderson's 'Music From The 21st Century' EP alongside the popular instrumental jazz track 'White As Snow' from the **Scarlet** episode of the same title.

Gray composed another very memorable theme for the Andersons' next series, **Joe 90**, and arranged two different versions – a fast paced electronic version utilising an audio sweep oscillator for the opening credits, and a more sedate orchestral version for the end titles. Recorded on January 18th, 1968 at the Olympic Studio in Barnes, the **Joe 90** theme featured guitarist Vic Flick, who performed the world-famous guitar riff on John Barry's arrangement of 'The James Bond Theme' for United Artists' series of James Bond movies. Once again, 'The Joe 90 Theme' was released as a single by Pye in 1968, backed with 'Hi-Jacked' an incidental piece from the episode of the same name.

Before commencing work on the **Joe 90** incidental music, Gray returned to **Thunderbirds** one more time, recording the score for the second **Thunderbirds** feature **Thunderbird Six** over three sessions on 1st, 2nd and 5th of February, 1968 at the Olympic Studio utilising a 56-piece orchestra. Gray found the score particularly enjoyable to write, as the film's international

setting enabled him to compose music in a variety of different styles, such as Russian, Indian and Swiss.

By comparison with **Scarlet**, the incidental music composed by Gray for **Joe 90** was generally orchestral in nature as opposed to electronic, and again many episodes also re-used music composed and recorded for the earlier shows. Nonetheless, Gray turned in a number of delightful incidental pieces – often variations on the title theme – that perfectly captured the more whimsical mood of the show, in particular the theme for the ballooning sequences in *Project 90*. **Four Feather Falls** harmonica accompanist Tommy Reilly made a guest musical appearance for the recording of the *Lone Handed 90* incidentals on August 23rd, 1968, while trumpet soloist Tom McQuater provided Joe's musical performance in *See You Down There* at the recording session for that episode on September 27th. The most music-laden episode of the series was *International Concerto*, for which Gray supervised his son Simon who doubled for Joe during filming of the sequence in which Joe's hands replace Sladek's on the piano keyboard.

Gray once again provided the music for the Andersons' final Supermarionation series, **The Secret Service**. To reflect the religious background of the series' protagonist, Father Unwin, Gerry Anderson thought that something in the style of Bach would be the appropriate accompaniment and suggested that the French choral group, The Swingle Singers, could perform the theme song. Gray flew to France to arrange the recording but soon realised that his budget would not accommodate the popular performers. However, on the flight home, his theme for a three-part fugue in the style of Bach was born and The Mike Sammes Singers were contracted to perform the piece in the 'Swingle' style. Recording of 'The Secret Service Theme' took place at the CTS Studios in Wembley on October 16th, 1968 with eight Mike Sammes Singers and organist Bill Davis.

Live Action, and the Later Years.

Following on from *The Secret Service*, Gray's next composition for the Andersons was the score of their live-action film **Doppelganger**. (a.k.a. **Journey To The Far Side of The Sun**) The **Doppelganger** score was recorded across three sessions on consecutive days from Thursday 27th to Saturday 29th March, 1969, starting out with a 55-piece orchestra at the first session (31 strings and 24 woodwind, percussion and brass instruments), a 42-piece orchestra at the second, and ending with a 28-piece orchestra at the final session. Extensive use was also made of the Ondes Martenot. French ondiste Sylvette Allart, acknowledged as one of the finest Martenot players in the world, came to England specifically to work on the recording. Gray considered his score for the film to be his finest work for Anderson and a number of pieces, most notably the beautiful 'Sleeping Astronauts' sequence were re-used in **UFO**.

The composition of original music for Gerry Anderson's first live-action television series occupied Gray throughout 1969 and 1970. His original compositions for the **UFO** series' titles and incidentals were first recorded with an 11-piece orchestra on June 14th, 1969 at Gray's own studios in Esher. However, the general feeling was that the strident nature of Gray's arrangements were perhaps too militaristic for the series – the whole lot was scrapped and Gray re-arranged and re-recorded everything. The recording session for the incidental music for the pilot episode *Identified* took place with a 17-piece orchestra, again including Sylvette Allart, at the Anvil Studios on July 16th. It was not until some three months later that Gray's new **UFO** title music was committed to tape. Three different versions of the opening title music were recorded with a 14-piece orchestra on October 16th, 1969 in Esher, while the end title music was mixed from several electronic pieces originally recorded for **Fireball XL5** in 1961. Gray referred to the end title as 'World Music', consisting of 'World', 'Moon', 'Sun' and 'Alien', each relating to its relevant heavenly body as it appeared on screen.

Gray utilised a variety of different sized ensembles for the **UFO** incidental music, the largest being a 26-piece for the recording of music for *The Square Triangle* and *E.S.P.* in January

1970, and the smallest being an 8-piece combination for *The Long Sleep* the following November. Between these two recording sessions, Gray moved from Esher to St. Peter Port, Guernsey taking his recording studio with him and siting his new studio inside a former German bunker some fifteen feet below ground. Here, Gray continued to record all the electronic sounds and music for **UFO's** second production block, but he periodically commuted to London for the sessions at the Pye Studios.

Gray did not compose the music for the next two Anderson productions, **The Investigator** (an unscreened pilot) and **The Protectors**. For the former, Gerry Anderson hired his son-in-law Vic Elms (formerly the singer with the group Christie of 'Yellow River' fame) who scored the title theme, though composer John Cameron wrote the incidentals. For the latter, Cameron was used again, having already been appointed when Anderson and his co-producer Reg Hill joined the production at the eleventh hour. Mitch Murray and Peter Callender provided the closing title song 'Avenues and Alleyways', performed by Tony Christie. Nonetheless, Gray was back in the fold for the first season of **Space: 1999**, which proved to be Gray's last music for film or television.

By this time, the Musician's Union had enforced regulations that allowed Gray to score only six episodes in each thirteen, so fewer than half of the episodes of **Space: 1999** Year One actually featured original Gray music. The remainder drew on previous recordings from earlier episodes and earlier Anderson series along with library catalogue music such as Holst's 'Mars, The Bringer Of War' from the Planets Suite (*Space Brain*), Albinoni's 'Adagio for Strings and Organ in G Minor' (*Dragon's Domain*) and various compositions from the Chappell Music Library.

The first recording session for **Space: 1999** took place on December 11th, 1973 at the Anvil Studios in Denham with a 52-piece orchestra performing the opening and closing titles music. For the series' incidental music, between 32 and 38 instruments were utilised at any one session: the first episode scored was *Matter Of Life And Death* which was followed into the CTS recording studio by *Breakaway*, *Black Sun*, *Ring Around The Moon*, *Earthbound* and *Another Time Another Place* between March and May 1974. Gray continued to provide electronic effects and music for the series, which he recorded at his own studio in Guernsey, and he later supervised individual recording sessions for *The Full Circle* and *The Troubled Spirit*.

An album of music tracks from **Space:1999** was released by RCA in the US in 1976, but while all the tracks were credited to Gray, in fact a piece from *Ring Around The Moon* had actually been composed by the series' 'Music Associate' Vic Elms. Two other tracks were library disco mood music not composed by Gray and not featured in **Space:1999** at all. All the other tracks were originally composed for *Breakaway*, *Matter Of Life And Death* and *Black Sun*, but also turned up in later episodes.

For personal reasons, Gray declined the invitation to compose the music for the second season of **Space:1999** and Derek Wadsworth replaced him. This was the end of Gray's career in film and television scoring and he subsequently devoted his time to his hobbies, such as drawing, calligraphy and illustrating books on Guernsey. In 1979, Gray was invited to compose a fanfare for the opening of the 'Filmharmonic 79' concert at the Royal Albert Hall and to arrange a twelve-minute orchestral suite of his film and television compositions. Gray accepted and guest-conducted the 93-piece National Philharmonic Orchestra through a special arrangement of music from **Doppelganger**, **Thunderbirds** and **Thunderbird Six**. Gray later conducted the Rank Concert Orchestra performing an arrangement of his 'Pinewood in Space' suite for an album, 'Musical Highlights From Filmharmonic 79'.

The Filmharmonic concert was a great success and concert organiser Sidney Samuelson immediately requested that Gray compose the Royal Fanfare for the entrance of Her Majesty The Queen and Prince Philip at the 1980 Royal Film Performance at the Odeon, Leicester Square. Gray also contributed arrangements of 'That Old Feeling', 'Makin' Whoopee', 'Never On Sunday' and 'September Song' to the 'Great Songs United Artists Style' medley for the

'Filmharmonic 80' concert. The following year he composed and arranged the stage show at the 1981 Royal Film Performance and conducted a section of the National Philharmonic Orchestra in the presence of the Queen Mother and Princess Margaret, to whom he was presented after the performance.

Throughout 1981, Gray maintained a close association with Robert Mandell of ITC New York, re-arranging and re-dubbing music for the Supermarionation Space Theatre shows for American television, 90 minute compilations of episodes of **Stingray**, **Thunderbirds**, **Captain Scarlet And The Mysterons**, **Joe 90**, **UFO** and **Space:1999** (these compilation features have subsequently found their way onto sell-through home video in the UK with titles such as 'Countdown To Disaster', 'Revenge Of The Mysterons From Mars', 'Invasion UFO' and 'Cosmic Princess' among others).

Gray also attended the **Space:1999** Alliance Conventions in Atlanta, Georgia and Columbus, Ohio and was the star guest at the Fanderson 82 convention in London where he performed impromptu spoof versions of his famous Anderson themes without the aid of a piano. From 1977, Gray was the resident pianist at the Old Government House Hotel on Guernsey, entertaining the hotel residents by playing piano and organ for dinner music. He was also Gerry Anderson's first choice for composing the music for **Terrahawks** in 1982, but sadly it was not to be – Richard Harvey replaced him.

Barry Gray died suddenly in a hospital in Guernsey on April 26th, 1984, leaving behind his legacy of respected and much-loved compositions which contributed so greatly to the Gerry Anderson television series and films, a body of work that has so often been imitated but rarely equalled.
