



1525 AVIATION BOULEVARD
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SMCARTISTS.COM

JOHN SCOTT

COMPOSER CONDUCTOR

BIOGRAPHY

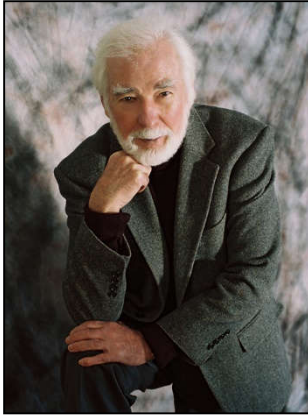
RECIPIENT OF THE GOLD BADGE AWARD

*BRITISH ACADEMY OF SONGWRITERS, COMPOSERS AND AUTHORS,
IN ASSOCIATION WITH PRS FOR MUSIC*

INDUSTRY RECOGNITIONS

PROFESSIONAL CREDENTIALS

JOHN SCOTT



For nearly sixty years, John Scott has established himself as one of the finest composers working in films today, having collaborated with foremost producers and directors worldwide, including Richard Donner, Mark Damon, Hugh Hudson, Norman Jewison, Irvin Kershner, Daniel Petrie, Roger Spottiswoode and Charlton Heston, among others. He has been an essential voice in international scoring that thoroughly belies his occasional over-looked stature in the midst of ‘brand name’ composers.

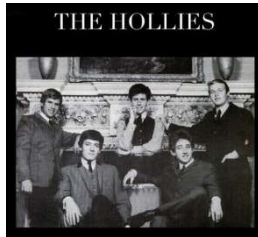
Frequently associated with Hollywood’s finest composers, including Jerry Goldsmith, Elmer Bernstein and John Williams, John Scott has created a body of work that stands up as some of the finest music ever written for film.

Patrick John Michael O’Hara Scott was born in Bishopston, Bristol, England. John’s musical abilities are not without precedence—his father was a musician in the Bristol Police Band. And, like many children, John was given music lessons—first on the violin and later on the clarinet.

When John was 14, he enrolled in the British Army as a Boy Musician with the Woolwich Royal Artillery in order to carry on his musical studies. He continued his study of the clarinet and harp. John went on to study the saxophone, and became proficient enough that when he eventually left the military, he was able to find steady work touring with some of the top British bands of the era. Additional instruments included the vibraphone and flute, which subsequently afforded him international recognition as a Jazz flautist.

Upon his discharge from the army in 1952, John played vibes with the Norman Burns Quintet. In the late-50s, he worked with Vic Ash’s Sextet, Kenny Baker, and co-led a group with Art Ellefson, as well as freelancing in many other groups. He led his own group for a while, and was featured with Woody Herman’s Anglo-American Herd in 1959. Composing and arranging for Ted Heath, John became involved in studio, film and Television work.

As time went on, people began to notice that John Scott had a unique ability as an arranger of music. He was hired by EMI, and began to arrange and conduct with some of EMI’s top artists. John worked with The Beatles and their producer George Martin, and went on to record with noted artists and groups, including Tom Jones, Cilla Black, Matt Monro, Gerry and The Pacemakers,



Freddy and The Dreamers, Eric Burdon and The Animals, Nirvana and The Hollies (John contributed as arranger and conductor to their mega-hits “He Ain’t Heavy, He’s My Brother” and “Long Cool Woman [In a Black Dress],” among many others). However, John was also a working, playing musician. He played with The Julian Bream Consort, Yehudi Menuhin, Ravi Shankar, Nelson Riddle, John Dankworth, John Barry, Cleo Laine, Dave Brubeck, Quincy Jones and many others.



In Barry Miles’ “The Beatles Diary Volume 1: The Beatles Years,” it is noted that John holds the distinction of being the first musician to have been invited to be featured on their recordings, playing both alto and tenor flute on “You’ve Got to Hide Your Love Away.”

“For a six-pound fee (roughly \$17 at the time) and no credit, Johnnie Scott recorded tenor and alto flute parts for the song. The Beatles gave Scott some general direction and let him sketch out the arrangement on his own. Scott did recall that the boys were in a fine mood at the time. ‘Ringo was full of marital joys,’ he said. ‘He’d just got back from his honeymoon.’”—Rolling Stone Magazine, September 19, 2011

In addition to working with others, in the 60s, John was the leader of a popular jazz quintet and the noted Johnny Scott Trio (playing flute at right with David Snell and Duncan Lamont). Melody Maker, the premier British Pop music paper of the 20th Century (1926-2000), issued an annual Jazz poll. In the 60s, John was ranked as the best flute player for six consecutive years, and among the top three for a ten-year period.



It was at this time that John started to play saxophone on film scores. He played principal sax for Henry Mancini—who was a teacher and mentor in John’s development as a film composer—on *Pink Panther*, *Charade* and *Arabesque*, and was principal sax on John Barry’s *Goldfinger* soundtrack, and played flute on *The Lion in Winter*. This exposure to film music whetted John’s appetite for composing music for films.

His first score was for the film *A Study in Terror* (James Hill, dir.). Since that ‘big break,’ John has gone on to score over eighty motion pictures over the years. His efforts have not gone unnoticed, for he is the recipient of four Emmy Awards and numerous industry recognitions of his work.

There is an industry recognition that John did not receive, for which he was originally nominated—the Academy Award for Best Song in a Motion



Picture. In 1974, John wrote the music and Arthur Hamilton the lyrics for the song “Remembering” for *England Made Me*. Lana Cantrell performed the song. However, the song became disqualified due to Ms. Cantrell’s vocal being recorded over the motion picture title strip at the end of the feature. The Academy subsequently notified East Coast Records, and requested the instrumental version be nominated in its place. The label declined in support of Ms. Cantrell. As Chairman of the Music Branch’s Executive Committee, it was Mr. Hamilton’s responsibility to disqualify his own song. The rule was changed the following year, and the use of a song over the end titles became eligible—and common practice.

John has not limited his compositions to the silver screen; he has also composed many concert works including three symphonies, three ballets, an opera, chamber ensembles and string quartets, among numerous others. He has also conducted other film composers’ work for release on CD, as well as having conducted most of the London orchestras, including the London Philharmonic Orchestra, the Royal Philharmonic Orchestra and the London Symphony Orchestra. Other European orchestras include the Prague Philharmonic, Munich Symphony Orchestra and the Slovak Radio Symphony Orchestra.

In May 2006, John conducted the inaugural concert of the Hollywood Symphony Orchestra at the magnificent Royce Hall on the campus of the University of California, Los Angeles. As founder, conductor and artistic director, it was a thrill of a lifetime. For the past 10 years, John has been possessed with an obsession for a deeper investigation into the heritage of film music. It is his goal to place the best of symphonic film music fairly and squarely alongside the



accepted symphonic repertoire in major concert halls. He believes it is time that great composers of symphonic film music are given proper recognition.

As president of the Hollywood Symphony Orchestra Society, John is developing programs to establish activities involving interaction between schools, the orchestra and a variety of multimedia projects, to help students explore and understand the concept and value of music for film. The Society will be holding special competitions in the area of film music composition, and providing mentoring from masters of the art, with grant winners performing their work on stage, to film, with a full orchestra.



John has also founded his own record company, JOS Records, Beverly Hills, California. JOS is unusual in that it is a label that is run by a composer, and that it releases the composer’s

own music. This is not unprecedented in the history of musical recordings (e.g. Elmer Bernstein's Film Music Club, and some Stanyan recordings by Rod McKuen) but not on this type of scale and for this length of time. JOS Records has released some 35 CDs since 1989! Film music fans are thankful that these scores, some of them quite obscure, have been released at all.



On October 16, 2013, the British Academy of Songwriters, Composers and Authors (BASCA), in association with PRS for Music, honored John Scott with the prestigious Gold Badge Award, with a formal presentation at their 40th Award Ceremony. The Awards are presented annually to exceptional people from cross the music industry for their contribution to Britain's music industry.

John is a resident of London, England and Los Angeles, California.



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The Annual Gold Badge Awards

HONOURING A UNIQUE CONTRIBUTION TO MUSIC

John Scott Honored For His Work

London, September 16, 2013—Each year, the British Academy of Songwriters, Composers and Authors (BASCA), in association with PRS for Music, celebrate the achievements of an outstanding group of men and women who have made a special contribution to Britain’s music industry. The 40th Anniversary Gold Badge Awards will take place at a luncheon on Wednesday 16th October 2013 at The Savoy, London. The ceremony, hosted by Guy Fletcher OBE, is presented by BASCA in association with *PRS for Music*.

The Awards - Each year up to twelve recipients from all areas of the music industry are recognised for their work in support of British songwriters and composers. The awards are an opportunity for BASCA members to acknowledge and thank those who have contributed to their career.

Past recipients include performers, session musicians, producers and engineers, orchestrators, arrangers, publishers, managers and broadcasters. Some recipients may also be songwriters or composers in their own right, but all have supported the music writing community through aspects of their work.

Gold Badge Awards 2013 - The 40th Anniversary Gold Badge Award Recipients are:

| | | |
|--------------|-------------------|----------------|
| Guy Barker | Stephen Navin | Johnnie Walker |
| Roger Dean | John Scott | Alison Wenham |
| Don Letts | Bonnie Tyler | James Wyllie |
| Jane Manning | Mike Vernon | Bill Wyman |

John Scott is a musician, arranger and film composer. He played flute on The Beatles’ “You’ve Got to Hide Your Love Away,” arranged and conducted The Hollies’ “He Ain’t Heavy, He’s My Brother,” and performed and conducted Gerry and The Pacemakers’ “Ferry Cross the Mersey,” among many others. After playing principle saxophone on Henry Mancini's *Pink Panther* score, John began composing for film, and has since scored over 70 films. He is also the recipient of four Emmy Awards for his work in Television.

How it all started - As the Ivor Novello Awards were nearing their 20th year the legendary songwriter, Jimmy Kennedy, then Chairman of The Songwriters’ Guild of Great Britain, decided a publicly recognised tribute to those who worked in support of songwriters was long overdue and so the Gold Badge Awards were born.

The first ceremony was held as part of the Music Publishers' Association lunch in London's Connaught Rooms on 12th September 1974. The first year included record producer Mickie Most, musical director Vilem Tausky and Vera Lynn.

What brings them together is that each recipient has made an outstanding contribution to Britain’s music industry.



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JOHN SCOTT

COMPOSER CONDUCTOR

London Los Angeles

Citizenship: United Kingdom United States

INDUSTRY RECOGNITION

The 40th Anniversary Gold Badge Award

Honouring a Unique Contribution to Britain's Music Industry

British Academy of Songwriters, Composers and Authors, in association with PRS for Music

Academy Award Nominee, Best Song in a Motion Picture (Disqualified, See Biography)

"Remembering" from the Motion Picture *England Made Me* (Peter Duffell, dir.)

Lyrics by Arthur Hamilton, Performed by Lana Cantrell

Ivor Novello Award, British Academy of Composers and Songwriters

Best Theme, Radio and Television

Nationwide, "The Good Word," British Broadcasting Corporation

Emmy Award

Outstanding Individual Achievement in News and Documentary Programming - Music

Cape Horn, Waters of the Wind (Jacque-Yves Cousteau & Jacques Gagné, dirs.)

Emmy Award

Outstanding Individual Achievement in Theme and Music Direction

The World About Us: Wild Dogs of Africa (Jane Goodall & Baron Hugo Van Lawick, dirs.)

Emmy Award

Outstanding Individual Achievement in Theme and Music Direction

To the Ends of the Earth (William Kronick, dir.)

Emmy Award

Outstanding Individual Craft, Original Music

Little Vic, ABC (Harvey Herman, dir., Danny Wilson, prod.)

Best Original Film Score

Madrid International Film Festival

Horror Planet [aka Inseminoid], (Norman J. Warren, dir.)

Triennale di Milano Award

British Exposition at the Triennale di Milano XIII (Italy)

The British at Leisure, Music & Photographic Installation (shared with photographer Roger Mayne)

MOTION PICTURES

MARGERY BOOTH: KNICKER SPY (Pre-Production)
Akushi Media / Imperial Film Productions

Peter Davies, dir.
Franz von Habsburg, exec. prod.
Ralph Harvey, prods.

SUMMER NIGHT, WINTER MOON (Pre-Production)
Alex von Saxe Productions

Xavier Koller, dir.
Franz von Habsburg, exec. prod.
Tarquin Olivier, Tatiana von Saxe, prods.

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| DOWNSIZING (Soundtrack) Paramount Pictures | Alexander Payne, dir. Mark Johnson, Jim Taylor, prods. |
| YOU'LL NEVER WALK ALONE (Soundtrack) Florianfilm GmbH | André Schaefer, dir. Marianne Schaefer, prod. |
| KONG: SKULL ISLAND (Soundtrack) Warner Bros. | Jordan Vogt-Roberts, dir. Mary Parent, Alex Garcia, Jon Jashni and Thomas Tull, prods. |
| TEENAGE MUTANT NINJA TURTLES: OUT OF THE SHADOWS (Soundtrack) Paramount Pictures | Dave Green, dir. Michael Bay, Andrew Form, Brad Fuller Scott Mednick and Galen Walker, prods. |
| TUBBY HAYES: A MAN IN A HURRY (Soundtrack) Mono Media Films | Lee Cogswell, dir. Mark Baxter, prod. |
| HEXENJAGD IN MAUTERNDORF (Soundtrack) Nechvatal Films | Martin Nechvatal, dir./prod. |
| BREAKING DOWN (Soundtrack) Infinite Films | Oliver Alexander, Oliver Paviour-Silcock, dirs.. Matthew Caddy, Harry Hughes, prods. |
| ONE NIGHT IN ISTANBUL (Soundtrack) Big Ears Entertainment | James Marquand, dir. Nicky Allt, Matthew Whyte, prods. |
| EVERYTHING OR NOTHING (Soundtrack) Passion Pictures | Stevan Riely, dir. John Battsek, Simon Chinn, prods. |
| TROUBLE WITH THE CURVE (Soundtrack) Warner Bros. / Malpas Productions | Robert Lorenz, dir. Clint Eastwood, Michele Weisler, prods. |
| DAMAGE (Soundtrack) Television Bandits | Kris Smith, dir./prod. |
| THE BOOKSHOP (Soundtrack) Diagonal Barcelona | Isabel Coixet, dir. Jaume Banacolocha, Joan Bas, Adolfo Blanco, Chris Curling, prods. |
| THE CONJURING 2 (Soundtrack) New Line Cinema | James Wan, dir. Rob Cowan, Peter Safran, prods. |
| THE WICKER TREE Tressock Films / British Lion Film Corporation | Robin Hardy, dir. Alastair Gourlay, exec. prod. Peter Snell, Peter Watson-Wood, prods. |
| BRITISH INVASION: THE HOLLIES – LOOK THROUGH ANY WINDOW (Soundtrack) Reelin in the Years Productions | Steve Scoville, editor |
| BOXHAGENER PLATZ (Soundtrack) Claussen Wöbke Putz Filmproduktion | Matti Geschonneck, dir. Jakob Claussen, Ulrike Putz, Nicole Swidler, prods. |
| HEART ZERO (Soundtrack) | Nathalie Vignes, dir. Laurent Arcaro, prod. |
| THE LOVELY BONES (Soundtrack) DreamWorks SKG / Paramount Pictures | Peter Jackson, dir. Fran Walsh, Carolynne Cunningham, Aimee Peyronnet, prods. |
| PIRATE RADIO: THE BOAT THAT ROCKED (Soundtrack) Universal Pictures / Focus Features | Richard Curtis, dir. Tim Bevan, Hillary Bevan-Jones, Eric Feller, prods. |

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| OF TIME AND THE CITY (Soundtrack) HanWay Films | Terence Davies, dir. Roy Boulter, Sol Papadopoulos, prods. |
| WHEN DID YOU LAST SEE YOUR FATHER? (Soundtrack) Film Four / Sony Pictures | Anand Tucker, dir. Elizabeth Karlsen, Stephen Wooley, prods. |
| ROBIN HOOD (1922 Silent Version, Scored) Douglas Fairbanks Productions | Allan Dwan, dir. Douglas Fairbanks, prod. |
| THIS FILM IS NOT YET RATED (Featured song, <i>Roses Today</i>) Chain Camera Pictures / BBC/ Netflix | Kirby Dick, dir. Nick Fraser, Alison Palmer-Burke, Evan Shapiro, exec. prods. Eddie Schmidt, prod. |
| THE LONGEST YARD (Soundtrack) Paramount Pictures / Happy Madison Productions | Peter Segal, dir. Jack Giarraputo, prod. |
| HEAD IN THE CLOUDS (Soundtrack) Remstar Productions / Sony Pictures Classics | John Duigan, dir. Michael Cowan, Bertil Ohlsson, Jonathan Olsberg, Jason Piette, prods. |
| GARFIELD (Featured song, <i>Far From Home: The Adventures of Yellow Dog</i>) 20 th Century Fox / Davis Entertainment / 20 th Century Fox Animation | Peter Hewitt, dir. Brian Manis, Neil A. Machlis, exec. prod. John Davis, Michele Imperato, John Kilkenny, prods. |
| PETITES COUPURES (aka SMALL CUTS) Rézo Films / Canal Plus | Pascal Bonitzer, dir. Douglas Cummins, Philippe Liégeois, Jean-Michel Rey, prods. |
| 9 DEAD GAY GUYS (Soundtrack) Little Wing Films | Lab Ky Mo, dir. Lamia Nayeb-St. Hilaire, prod. |
| TIME OF THE WOLF (aka THE BOY FROM WOLF MOUNTAIN) Chesler/Perlmutter Productions / ApolloMedia / Animal Tales Productions | Rod Pridy, dir. Martin Barab, Alain Bordiec, Georges Campana, Lewis Chesler, Peter Paulich, David Perlmutter, Robert Vaughn, exec. prods. Paco Álvarez, Andrew Somper, Frank Hübner, prods. |
| RIDING IN CARS WITH BOYS (Soundtrack) Columbia Pictures / Gracie Films / Parkway Productions | Penny Marshall, dir. Morgan Ward, Bridgette Johnson, exec. prods. Julie Ansell, James L. Brooks, Lawrence Mark, prods. |
| ZOOLANDER (Soundtrack) Paramount Pictures / Village Roadshow Productions / Scott Rudin Productions | Ben Stiller, dir. Joel Gallen, Adam Schroeder, Lauren Zalaznik, exec. prods. Stuart Corfeld, Scott Rudin, prods. |
| EYEBALL EDDIE (Soundtrack) Pupil Productions | Elizabeth Allen Rosenbaum, dir. Alexis Kasperavicious, prod. |
| AMORES PERROS (Soundtrack) Altavista Films / Zeta Films / Lions Gate Films | Alejandro González Iñárritu, dir. Martha Sosa Elizondo, Francisco González Campeán, exec. prods. |
| THE BRITISH INVASION RETURNS (Soundtrack) Image Entertainment / Connecticut Public Television | Larry Rifkin, exec. prod. Harriett Unger, prod. |
| REMEMBER THE TITANS (Soundtrack) Jerry Bruckheimer / Buena Vista Pictures | Boaz Yakin, dir. Michael Flynn, Mike Stenson, exec. prods. Jerry Bruckheimer, Chad Omman, prods. |
| THE WEDDING TACKLE (Soundtrack) Viking Films | Rami Divr, dir. Nigel Horne, prod. |

MARRIED 2 MALCOLM
Cinerenta Medienbeteiligungs KG / Marie Hoy Films / Cinelove

EAST IS EAST (Soundtrack)
Film Four / Miramax

THE LIMEY (Soundtrack)
Artisan Entertainment

DR. JEKYLL AND MR. HYDE (1920 Silent Version, Scored)
Paramount Pictures

MYSTERY, ALASKA (Featured song, *Mr. Big Cha Cha*)
Baldwin/Cohen Productions / Hollywood Pictures /
Rocking Chair Productions

EVIL HERITAGE: INDEPENDENT FILM-MAKING AND THE
FILMS OF NORMAN J. WARREN (Video Documentary Short)
Stone Vision Entertainment / Starlite Video (UK)

SHERGAR
Blue Rider Pictures / Morlaw Films / Sun Chariot Films

THE LONG ROAD HOME
Majestic Entertainment / GoDigital Media Group

LITTLE VOICE (Soundtrack)
Miramax

THE NEW SWISS FAMILY ROBINSON
Total Films (GB) / Gross Receipts, Inc.

A NIGHT AT THE ROXBURY (Soundtrack)
Paramount Pictures

EDGE OF SEVENTEEN (Soundtrack)
Blue Streak Films

THOMAS HARDY'S "THE SCARLET TUNIC"
Marie Hoy Films / Scarlet Films

RUDYARD KIPLING'S "THE SECOND JUNGLE BOOK:
MOWGLI AND BALOO"
MDP Worldwide / TriStar Pictures

NORTH STAR (aka TASHUNGA, GRAND NORD)
Federal Films / Canal+ / Warner Bros.

THIS WEEK IN BASEBALL'S 20 YEARS OF UNFORGETTABLE
PLAYS AND BLOOPERS 1977-1996 (Video, Soundtrack)
Major League Baseball Productions / The Sport Channel

James Cellan Jones, dir.
Rainer Bienger, Marie Hoy, Paul Luke, exec. prods.
Alex Swan, Scott Putman, Jürgen Biefang, prods.

Damien O'Donnell, dir.
Leslee Udwin, prod.

Steven Soderbergh, dir.
John Hardy, Scott Kramer, prods.

John S. Robertson, dir.
Adolph Zukor, prod.

Jay Roach, dir.
Dan Kolsrud, exec. prod.
Howard Baldwin, David E. Kelley, prods.

Darren Perry, dir./prod.

Dennis C. Lewiston, dir.
Brian Agnew, exec. prod.
Jeff Geoffray, Walter Josten, Brian Agnew, prods.

Craig Clyde, dir.
J. David Gowdy, Wayne Lewis, exec. prods.
Bruce Fillmore, Ray Tremblay, prods.

Mark Herman, dir.
Elizabeth Karlsen, prod.

Stewart Raffill, dir.
Gerald Green, exec. prod.
Diane Kirman, Patricia T. Green, prods.

John Fortenberry, dir.
Robert K. Weiss, exec. prod.
Amy Heckerling, Lorne Michaels, prods.

David Moreton, dir.
Todd Stephens, prod.

Stuart St. Paul, dir.
William. P. Cartlidge, Tom McCabe, exec. prods.
Daniel Figuero, Zygi Kamasa, Philip Keenan,
Simon Price, prods.

Duncan "Dee" McLachman, dir.
Mark Damon, Sharad Patel, Chris Chrisafis, Stephen
Monas, Viju Patel, Mohammed Yusef, exec. prods.
Stephen Monas, Peter Shepherd, prods.

Nils Gaup, dir.
Christopher Lambert, exec. prod.
Anne Francois, Conchita Airoidi, Petter Borgli,
Dino de Dionisio, Luke Randolph, prods.

Geoff Belinfante, exec. prod.
Roy Epstein, Helen Maier, prods.

WALKING THUNDER
KOAN Inc.

NOW AND THEN (Soundtrack)
New Line Cinema

FAR FROM HOME: THE ADVENTURES OF YELLOW DOG
20th Century Fox

DER FALL LUCONA (aka THE LUCONA AFFAIR)
Telemünchen / Wega Film

RUBY
Propaganda Films / PolyGram Filmed Entertainment
Rank Film Organization / Kuzui Enterprises

HOMEBOYS
Action International Pictures

SHINDIG! PRESENTS BRITISH INVASION, VOL. 2 (Soundtrack)
Rhino Records / Rhino Home Video

BECOMING COLETTE (aka COLETTE)
Les Films Ariane / Bibo Films / Castle Hill Productions

KABUTO (aka JOURNEY OF HONOR, SHOGUN MAYEDA)
Mayeda Productions / Sho Kosugi Corporation

LIONHEART
Imperial Entertainment / Universal Pictures

KING OF THE WIND
Davis-Panzer Productions / Miramax Films

HJÄLTEN (Soundtrack)
Filmhuset AS / SVT Drama

BLACK RAINBOW
Goldcrest Films / Miramax

WINTER PEOPLE
Castle Rock Entertainment / Columbia Pictures

PRIME SUSPECT (Music Consultant)
Premier Pictures Corporation

BUSTER (Soundtrack)
The Movie Group

THE DECEIVERS
Merchant-Ivory Productions / Channel 4 Films / Warner Bros.

Craig Clyde, dir.
Joe Brady, exec. prod.
Bryce Filmore, Ray Tremblay, Troy Rohovit, prods.
Lesli Linka Glatter, dir.
Demi Moore, Suzanne Todd, prods.

Phillip Borsos, dir.
Peter O'Brian, prod.

Jack Gold, dir.
Gerhard Czepe, Michael Katz, exec. prods.
Manfred D. Heid, Veit Heidaschka, Herbert G. Kloiber,
Jorge Santoro, prods.

John Mackenzie, dir.
Michael Kuhn, exec. prod.
Steve Golin, Jay Roewe, Sigurson Sighvatsson, prods.

Lindsay Norgard, dir.
Vito Di Bari, exec. prod.
Lynn Suzanne Gould, James A. Holt, Peter Foldy, prods.

Trisha Wexler, dir.

Danny Huston, dir.
Joe Wizan, Todd Black, Kathryn F. Galan, exec. prods.
Peer J. Oppenheimer, Heinz J. Bilbo,
Konstantin Thoeren, prods.

Gordon Hessler, dir.
Hiroshi Tsuchiya, Toshiaki Hayaashi, exec. prods.
Shô Kosugi, Ken Fujiyama, prods.

Sheldon Lettich, dir.
Anders P. Jensen, Sundip R. Shah, Sunil R. Shah, exec. prods.
Eric Karson, Ash R. Shah, Ted Adam Swanson, prods.

Peter Duffell, dir.
Peter S. Davis, Michael Guest, Wm. N. Panzer,
Paul Sarony, prods.

Agneta Fagerstrom-Olsson, dir.
Katinka Faragó, prod.

Mike Hodges, dir.
George A. Walker, exec. prod.
Geoffrey Helman, John Qusted, prods.

Ted Kotcheff, dir.
Robert H. Solo, Carol Sobieski, prods.

Bruce Kimmel, dir./composer
Patrick Regan, Alain Silver, prods.

David Green, dir.
Norma Heyman, prod.

Nicholas Meyer, dir.
Michael White, exec. prod.
Ismail Merchant, Tim Van Rellim, Leon Falk, prods.

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| DIE HARD (Additional Music - Use of score from MAN ON FIRE) Silver Pictures / Gordon Company / 20th Century Fox | John McTiernan, dir. Charles & Lawrence Gordon, Joel Silver, prods. |
| THE MILAGRO BEAN FIELD WAR (Orchestra Conductor) Esparza / Universal Pictures | Dave Grusin, composer Robert Redford, dir. Moctezuma Esparza, prod. |
| SHOOT TO KILL (aka DEADLY PURSUIT) Touchstone Pictures / Silver Screen Partners III | Roger Spottiswoode, dir. Phillip Rogers, exec. prod. Daniel Petrie Jr., Ron Silverman, Fredda Weiss, prods. |
| GENESIS: LIVE AT WEMBLEY STADIUM (Soundtrack) Flattery Yukich / EMI Records | James Yukich, dir. Paul Flattery, prod. |
| DOG TAGS Daars Productions / Hill 770 | Romano Scavolini, dir. Alain Adam, Dalu Jones, Charles Wang, prods. |
| MAN ON FIRE (aka ABSINTHE, UOMO SOTTO TIRO) 7 Films Cinéma | Elie Chouraqui, dir. Arnon Milchan, Robert Benmussa, prods. |
| THE WHISTLE BLOWER Portreeve Limited (UK) / Hemdale Film | Simon Langton, dir. John Kelleher, Phillip Nugus, James Reeve, exec. prods. Geoffrey Reeve, Peter Dolman, prods. |
| KING KONG LIVES De Laurentis Entertainment Group | John Guillermin, dir. Dino De Laurentis, Ron Shusett, exec. prods. Martha Shumacher, Lucio Trentini, prods. |
| A PRAYER FOR THE DYING Samuel Goldwyn Company / MGM | Mike Hodges, dir. Samuel Goldwyn, Jr., Peter Snell, prods. |
| THE SHOOTING PARTY Geff Reeve Film & Television Limited / Castle Hill Productions | Alan Bridges, dir. Jeremy Saunders, exec. prod. Peter Dolman, Geoffrey Reeve, prods. |
| GREYSTOKE: THE LEGEND OF TARZAN, LORD OF THE APES Edgar Rice Burroughs Inc. / Warner Bros. | Hugh Hudson, dir. Hugh Hudson, Stanley S. Cantor, Garth Thomas, prods. |
| YOR: THE HUNTER FROM THE FUTURE (aka IL MONDO DI YOR) Gaumont / Les Films du Diamant / Columbia Pictures | Antonio Margheriti, dir. Michele Marsala, Sedat Akdemir, Ugor Terzioglu, prods. |
| FIRST LOVE: EXPERIENCE PREFERRED...BUT NOT ESSENTIAL Enigma Films /Gold Crest International / Samuel Goldwyn Company | Ned Sherrin, dir. Christopher Griffin |
| HORROR PLANET (aka INSEMINOID) Jupiter Film /Almi Cinema | Norman J. Warren, dir. Peter M. Schlessinger, exec. prod. Richard Gordon, David Speechly, prods. |
| THE FINAL COUNTDOWN The Bryna Company / United Artists | Don Taylor, dir. Peter Vincent Douglas, prod. |
| THE LITTLE CONVICT (Soundtrack) Yoram Gross Films | Yoram Gross, dir. Sandra Gross, prod. |
| NORTH DALLAS FORTY Frank Yablans Productions / Paramount Pictures / Regina Associates | Ted Kotcheff, dir. Jack B. Bernstein, exec prod. Frank Yablans, Frank Baur, prods. |

JEZEBEL (Soundtrack)
Cal Vista Video

Joseph Blanski, dir.
Sam Norvell, prod.

SAINT JACK
Copa del Oro / New World Pictures

Peter Bogdanovich, dir.
Roger Corman, George Morfogen, Blaine Novak, prods.

THE SAINT AND THE BRAVE GOOSE
Umbrella Entertainment

Cyril Frankel, dir.
Robert S. Baker, exec. prod.
Roger Moore, prod.

THE PEOPLE THAT TIME FORGOT
American International Pictures / Amicus Productions / MGM/UA

Kevin Connor, dir.
Samuel Z. Arkoff, Steve Previn, exec. prods.
John Dark, Max Rosenberg, prods.

EVIL HERITAGE (SATAN'S SLAVE)
Monumental Pictures / Crown International Pictures

Norman J. Warren, dir.
Richard Crafter, Les Young, Moira Young, prods.

THE WHITE WALL (Soundtrack)
Svenska Filminstitutet

Stig Björkman, dir.
Bengt Forslund, prod.

THAT LUCKY TOUCH (aka BLEIB MIR JA VOM LEIB)
De Grunwald Pictures (GB) / Allied Artist Pictures / Gloria Film

Christopher Miles, dir.
Dimitri De Grunwald, Timothy Burrill, prods.

HENNESSY
American International Pictures / Orion Pictures

Don Sharp, dir.
Samuel Z. Arkoff, Peter Snell, prods.

SYMPTOMS (aka BLOOD VIRGIN)
Finiton Productions / Bryanston Films (GB)

José Ramón Larraz, dir.
Jean L. Dupuis, prod.

STARDUST (Soundtrack)
Goodtimes Enterprises / Columbia Pictures

Michael Apted, dir.
Sanford Lieberson, David Puttnam, prods.

S*P*Y*S (European Version)
Dymphna / American Film Properties / 20th Century Fox

Irvin Kershner, dir.
Robert Chartoff, Irwin Winkler, Edward Joseph, prods.

CRAZE (aka THE INFERNAL IDOL)
Harbor Productions / Warner Bros.

Freddie Francis, dir.
Herman Cohen, prod.

BILLY TWO HATS
Algonquin / United Artists

Ted Kotcheff, dir.
Norman Jewison, Patrick J. Palmer, prods.

INVASION: UFO (Compilation Video, Soundtrack)
Rex Films Home Videos / Ascot Elite Home Entertainment

Gerry Anderson, dir.
Reg Hill, prod.

HEXEN GESCHÄNDET UND ZU TODE GEQUÄLT
(MARK OF THE DEVIL II) (Co-Composer)
Atlas / Cinépix Film Properties

Adrian Hoven, dir./prod.

ENGLAND MADE ME
Atlantic Productions / Two World Film / Cineglobe

Peter Duffell, dir.
C. Robert Allen, , Stevo Petrovic, exec. prods.
Jack Levin, David Anderson, Jerome Z. Cline,
Zika Vojcic, prods.

PENNY GOLD
Scotia-Barber Productions / Fanfare Films

Jack Cardiff, dir.
George H. Brown, prod.

DOOMWATCH
Tigon British Film Productions / AVCO Embassy Pictures

Peter Sasdy, dir.
Tony Tenser, prod.

ANTONY AND CLEOPATRA
Folio Films / Transac / Rank Film Organization

Charlton Heston, dir.
Peter Snell, prod.

THE JERUSALEM FILE
Doron Industries / Leisure Media / Sparta Films / MGM

John Flynn, dir.
Mark Greene, exec. prod.
R. Ben Efraim, Anton von Kassel, prods.

WAKE IN FRIGHT (aka OUTBACK)
NLT Productions / Group W Films / United Artists
Festival de Cannes, Autour de la Sélection 2009, Héritage Film
Festival de Cannes, Nominee, Palm d'Or

Ted Kotcheff, dir.
Howard G. Barnes, Bill Harmon, exec. prods.
George Willoughby, Maurice Singer, prods.

PLEASE SIR (Soundtrack)
Rank Organisation

Mark Stewart, dir.
Andrew Mitchell, prod.

GIRL STROKE BOY
Hemdale Film / Virgin / London Screen

Bob Kellett, dir.
Terry Glinwood, Ned Sherrin, prods.

CONQUISTA
J. Arthur Rank Film Organization

Michael Syson, dir.
Michael Syson, David Munro, prods.

LOLA (aka TWINKY, aka LONDON AFFAIR)
Bino Cicogna / Eurofilm / Rank Film Organization

Richard Donner, dir.
John Heyman, exec. prod.
Clive Sharp, Ralph Serpe, Bino Cicogna,
Norman Thadeus Vane, prods.

GIRL STROKE BOY
Hemdale Film / Virgin / London Screen

Bob Kellett, dir.
Terry Glinwood, Ned Sherrin, prods.

LISA'S FOLLY (aka HOT CARGO)
Chancellor Films / Warner Bros.

John Alderman, dir.

TROG
Herman Cohen Productions / Warner Bros.

Freddie Francis, dir.
Herman Cohen, Harry Woolveridge, prods.

CROOKS AND CORONETS (aka SOPHIE'S PLACE)
Herman Cohen Productions / Warner Bros.

Jim O'Connolly, dir.
Herman Cohen, Clifford Parkes, prods.

LOVING FEELING
Piccadilly Pictures / Universal-Marion

Norman J. Warren, dir.
Bachoo Sen, prod.

THE GREEN SLIME (Soundtrack)
Lun Film / Eam Films / MGM

Kinji Fukasaku, dir.
Walter Manley, Ivan Reiner, prods.

AMSTERDAM AFFAIR
Trio Films / Group W Films

Gerry O'Hara, dir.
William J. Gell, Howard G. Barnes, exec. prods.
George W. Willoughby, prod.

FINDERS KEEPERS, LOVERS WEEPERS! (Soundtrack)
Eve Productions

Russ Meyer, dir./prod.
Eve Meyer, Anthony-James Ryan, prods.

HER PRIVATE HELL
Piccadilly Pictures

Norman J. Warren, dir.
Bachoo Sen, prod.

BERSERK! (aka CIRCUS OF TERROR)
Herman Cohen Productions / Columbia Pictures

Jim O'Connolly, dir.
Herman Cohen, Robert Sterne, prods.

COP-OUT (aka STRANGER IN THE HOUSE)
De Grunwald Productions / Rank Film Organization

Pierre Rouve, dir.
Anatole de Grunwald, exec. prod.
Dimitri de Grunwald, prod.

THE LONG DUEL
Rank Film Organization / Paramount Pictures

Ken Annakin, dir.
Vivian Cox, Aida Young, Frank Sherwin Green,
Ken Annakin, prod.

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| JULES VERNE'S ROCKET TO THE MOON (aka THOSE FANTASTIC FLYING FOOLS) Jules Verne Films Limited (GB) | Don Sharp, dir. Harry Alan Towers, prod. |
| GIRL SMUGGLERS Sack Amusement Enterprises / Barry Mahon Productions | Bob Kellett, dir. Barry Mahon, Ned Sherrin, prods. |
| THE MILLION EYES OF SU'MURU Sumuru Films / American International Pictures / Warner Pathé | Lindsey Shonteff, dir. Harry Alan Towers, prod. |
| THE VIOLENT ENEMY Group W Films / Trio Film / Monarch Film | Don Sharp, dir. Wilfred Eades, William J. Gell, prods. |
| THE HUNCH Anvil Films / Children's Film Foundation | Sarah Erukker, dir. J.B. Holmes, prod. |
| CARNABY, M.D. (aka DOCTOR IN CLOVER) Betty E. Box-Ralph Thomas Productions / Rank Film Organization | Ralph Thomas, dir. Betty E. Box, prod. |
| ARRIVEDERCI, BABY! (aka DROP DEAD DARLING) (Soundtrack) Seven Arts Productions / Paramount Pictures | Ken Hughes, dir. Ken Hughes, Ray Stark, Richard McWhorter, Greg Morrison, prods. |
| REFLECTIONS ON LOVE (THE BEATLES) Clarendon Film Productions / United Artists | Joe Massot, dir. J. Barry Kulick, The Beatles, prods. |
| SHERLOCK HOLMES: A STUDY IN TERROR Compton Films / Sir Nigel Films / Columbia Pictures | James Hill, dir. Herman Cohen, exec. prod. Michael Klinger, Henry E. Lester, prods. |
| GO-GO BIGBEAT (Soundtrack) Kenneth Hume Films | Frank Gilpin, Kenneth Hume, dirs.. Ian McPherson, prod. |
| FRAGMENT (Short) Holland Park Film Studios / Mantic Films / Anchor Bay Entertainment | Norman J. Warren, dir. Michael Craze, prod. |
| FERRY 'CROSS THE MERCEY (Soundtrack) Suba Films / United Artists | Jeremy Summers, dir. Michael Holden, prod. |
| IT'S ALL OVER TOWN (Soundtrack) Delmore Film Production / British Lion Film | Douglas Hickox, dir. Jacques de Lane Lea, prod. |
| UK SWINGS AGAIN (Soundtrack) | Frank Gilpin, dir./prod. |
| MY LOVE IS LIKE A ROSE (Soundtrack) Svensk Filmindustri | Hasse Ekman, dir./prod. |
| ALL NIGHT LONG (Additional Music) The Rank Organisation / Colorama Features | Basil Dearden, dir. Micheal Relph, Bob Roberts, prods. |
| <u>MOTION PICTURE – DOCUMENTARIES</u> | |
| RED AND WHITE: GONE WITH THE WEST (Feature Documentary) Jules Verne Aventures | Jean-Christophe Jeaufré, dir. Frédéric Dieudonné, Stéphanie de Saint Laumer, prods. |
| 100 YEARS UNDER THE SEA: SHIPWRECKS OF THE CARIBBEAN (Feature Documentary) Jules Verne Aventures | Jean-Christophe Jeaufré, dir. Frédéric Dieudonné, Stéphanie de Saint Laumer, exec. prods. |

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| AMAZON TREK: IN SEARCH OF VANISHING SECRETS (Feature Documentary) Jules Verne Aventures <i>Best Feature Documentary, White Sands International Film Festival</i> | Jean-Christophe Jeaufré, dir. Frédéric Dieudonné, Stéphanie de Saint Laumer, exec. prods. |
| EXPLORERS: FROM THE TITANIC TO THE MOON (Feature Documentary) Jules Verne Aventures | Jean-Christophe Jeaufré, dir. Charles Delattre, Jean-Christophe Jeaufré, prods. |
| ST. LAWRENCE: STAIRWAY TO THE SEA (aka DU GRAND LARGE AUX GRANDS LACS) Foundation Cousteau / National Film Board of Canada | Jacques-Yves Cousteau, Jacques Gagné, dir. Jacques Bobet, exec. prod. Jacques-Yves Cousteau, John Soh, prods |
| CLIPPERTON: THE ISLAND TIME FORGOT Warner Bros. | Jacques Ertaud, dir. Jacques-Yves Cousteau, John Soh, prods |
| CONCRETE IS... Pelican Films / Cement and Concrete Association | Paddy Hughes, dir. John Armstrong, prod. |
| EXPÉDITION JULES VERNE: CINQ MOIS SUR LES MERS (Feature Documentary) Jules Verne Aventures | Jean-Christophe Jeaufré, dir. Jean-Christophe Jeaufré, Stéphanie de Saint Laumer, Frédéric Dieudonné, Nicholas Goldzahl, prods. |
| EXPÉDITION JULES VERNE: A BORD DU TROIS-MÂTS BELEM (Feature Documentary) Jules Verne Aventures | Jean-Christophe Jeaufré, dir. Jean-Christophe Jeaufré, Stéphanie de Saint Laumer, Frédéric Dieudonné, Nicholas Goldzahl, prods. |
| LES BALEINES DE L'ATLANTIDE (WHALES OF ATLANTIS) (Feature Documentary) Jules Verne Aventures | Jean-Christophe Jeaufré, dir. Jean-Christophe Jeaufré, Stéphanie de Saint Laumer, Frédéric Dieudonné, Nicholas Goldzahl, prods. |
| DEVIL'S ISLAND: JOURNEY INTO THE JUNGLE ALCATRAZ (Feature Documentary) Jules Verne Aventures | Jean-Christophe Jeaufré, dir. Frédéric Dieudonné, Stéphanie de Saint Laumer, exec. prods. |
| JACQUES COUSTEAU: THE FIRST 75 YEARS (Feature Documentary) Foundation Cousteau | John Soh, dir. Jacques-Yves Cousteau, prod. |
| WHERE EAGLES FLY Royal Society for the Protection of Birds | John Fattison Tompkins, prod. |
| TO THE ENDS OF THE EARTH* Armand Hammer Productions | William Kronick, dir. |
| THE LIVING PLANET Smithsonian Institute | Dennis Moore, dir. Francis Thompson, prod. |
| BLOODY IVORY Swan Productions / Capricorn Films | Simon Trevor, dir. Simon Trevor, Bill Travers, prods. |
| IT'S SOUND SENSE Kestrian International / Motoradio | Maxwell Jenkins, dir./prod. |
| JANUS, EUROPE'S ARCHITECTURAL HERITAGE James Garrett Productions | Anthony Wilkinson, dir. Michael Birkett, prod. |

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| FOCUS ON SIGHT James Hill Productions / Royal Commonwealth Society for the Blind | James Hill, dir./prod. |
| THE QUEEN'S GARDEN Swan Productions | Bill Travers, James Hill, dirs./prods. |
| EXPEDITION: ROUGH COUNTRY Explorer Films | Maurice Dybeck, dir./prod. |
| A WORLD OF TRANSPORT (Soundtrack, Theme) Crane Fruehauf Production | |
| PROBLEMS OF LIVING Cygnet Films / Berk Pharmaceuticals | Alison Taylor, dir. Jack Grossman, prod. |
| PROGRESS ISLAND U.S.A. Economic Development Administration of Puerto Rico | Jorgé Delgado, dir. |
| THE VITAL EARTH Millbank Films / Central Office of Information | Ian Morrison, dir. L. Gordon Begg, prod. |
| BRIDGE ACROSS THE WORLD Millbank Films / ICI Fibres | D.H. Evans, dir./prod. |
| COMMUNICATE TO LIVE Basic Films / Post Office Telecommunications | Ronnie Whitehouse, dir. Sam Napier-Bell, prod. |
| ROAD TO RECOVERY Millbank Films / Imperial Chemical Industries | David Evans, dir./prod. |
| THE PIRELLI CALENDAR 1974 Derek Forsyth Partnership / Pirelli Tires | Christian Marnham, dir. Derek Forsyth, prod. |
| FLEETCARE Ronald H. Riley and Associates / Shell-Mex / BP | Michael Barden, dir. Ronald H. Riley, prod. |
| IRRESISTIBLE Ford Motor Company of Latin America | Hugh Hudson, dir./prod. |
| THE WELCOME INN Rayant Pictures / British Tourist Authority | Tom Williamson, dir. John Durst, prod. |
| CUMBERNAULD – TOWN FOR TOMORROW Edinburgh Film Productions / Cumbernauld Development Corp. | Robin Crichton, dir. Lionel Cole, prod. |
| PENNY FOR YOUR THOUGHTS Millbank Films / ICI Fibres | David Evans, dir. L. Gordon Begg, prod. |
| THE CHOICE Millbank Films / ICI Fibres | Ronnie Whitehouse, dir. L. Gordon Begg, prod. |
| THE CLIMBERS Jan Films <i>Best Climbing Film, International Festival of Exploration and Mountain Films, Trento, Italy</i> | Bev Clark, dir./prod. |
| SKI DREAM Jan Films | Bev Clark, dir./prod. |
| DEAD SAFE Millbank Films / Imperial Metal Industries | Ronnie Whitehouse, dir. L. Gordon Begg, prod. |
| GIVE YOUR CAR A HOLIDAY British Transport Films / British Railways Board | Ian Woolf, dir. James Ritchie, prod. |

SUGAR AS ENERGY
Edinburgh Film Productions / British Sugar Bureau

RIVERSIDE 2000
World Wide Pictures

SHELLARAMA / PUSH BUTTON GO
Shell Film Unit / Shell International Petroleum Company

DESIGN FOR TODAY
Cammell Hudson Associates / Associated British Pathé

DRAGONFLY
F.W. McConnel

BIRDS AND PLANES
VFW-Fokker

Robin Crichton, dir.
Trish Crichton, prod.

Peter Bradford, prod.

Richard Cawston, dir.
Demitri De Grunwald, Roger Good, prods.

Hugh Hudson, dir.
David Cammell, Lionel Hoare, prods.

P.A. Campbell, dir./prod.

Hugh Hudson, dir.
Herbert Phillips, prod.

MOTION PICTURES – MUSICIAN ONLY (Incomplete List)

ARABESQUE, Henry Mancini, comp.; Flute, Principal Saxophone
BRIDGE ON THE RIVER KWAI, Malcolm Arnold, comp.;
Piccolo, Flute, Chorus Director (Whistlers)
CHANCE MEETING, Richard Rodney Bennett, comp.;
Flute, Principal Saxophone
CHARADE, Henry Mancini, comp.; Flute, Principal Saxophone
DR. NO, John Barry, comp.; Principal Saxophone
GOLDFINGER, John Barry, comp.; Principal Saxophone (Solo)
THE IPCRESS FILE, John Barry, comp.; Principal Saxophone
JAZZ CALENDAR, Richard Rodney Bennett; Flute

ONE WAY PENDULUM, Richard Rodney Bennett, comp.;
The Johnny Scott Quintet
PINK PANTHER, Henry Mancini, comp.; Flute, Principal
Saxophone
REPULSION, Chico Hamilton, comp.; Tenor Sax, Flute
TWO FOR THE ROAD, Henry Mancini; Flute, P. Saxophone
THE WHISPERERS, John Barry, comp.; Flute, P. Saxophone
WILD FOR KICKS, John Barry, comp.; Flute, P. Saxophone
THE LION IN WINTER, John Barry, comp.; Flute
THUNDERBALL, John Barry; Flute, Principal Saxophone

VIDEOGAME

THE GODFATHER II (Soundtrack)
Electronic Arts (EA) Redwood Shores

HARRY POTTER AND THE CHAMBER OF SECRETS (Orchestra Conductor)
Electronic Arts / Warner Bros. Interactive Entertainment

NINJA COMMANDO (Soundtrack)
Alpha Denshi Company / SNK Company of America

Si Duy Tran, dir.

Colin Robinson, exec. prod.
Dan Blackstone, Owen O'Brien, Stuart Whyte, prods.

Tsutomo Maruyama, dir./prod.

TELEVISION – TELEFILMS / MINISERIES / SERIES (*Emmy Award Recipient)

THE UMBRELLA ACADEMY (Soundtrack)
Dark Horse Entertainment / Netflix

ESCAPE AT DANNEMORA (Soundtrack)
Showtime Networks

DOM ON THE SPOT (Soundtrack)
Twofour Broadcast / BBC One

HOLDING BACK THE YEARS (Soundtrack)
BBC Studios / BBC One

FOOTBALL FOCUS (Soundtrack)
BBC Sport

BROKEN (Soundtrack)
LA Productions / BBC

Various, dirs.
Kevin Lafferty, Sneha Koorse, prods.

Ben Stiller, dir.
Adam Brightman, Lisa M. Rowe, prods.

Alex Hill, Jeremy Rodway, dirs..
Nicky Shales, prod.

Matt Callaghan, dir.
Darren Chan, Juliette Chantler, prods.

Colm Harty, dir.
Ian Finch, Liz Thorburn, prods.

Ashley Pearce, dir.
Colin McKeown, Donna Malloy, prods.

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| DOCTORS (Soundtrack) BBC | Karen Kelly, dir. Grainee O'Boyle, prod. |
| PRIME SUSPECT 1973 (Soundtrack) ITV Productions | David Caffrey, dir. Rhonda Smith, prod. |
| SPONGEBOB SQUAREPANTS (Soundtrack, Multiples) United Plankton Pictures / Nickelodeon Network | Various, dir. Donna Castricone, Stephen Hillenburg, prods. |
| MIKE AND MIKE IN THE MORNING (Soundtrack) ESPN | Mike Greenburg, Mike Golic, creators |
| A TO Z (Soundtrack) Le Train / NBC | Various, dirs. Rashida Jones, Will McCormack, Bill Jones, ex. prods. |
| THE SIXTIES (Soundtrack) Herzog & Company | Stephen J. Morrison, Jonathan Buss, Jenny Ewig, prods. |
| MAD MEN (Soundtrack) Lionsgate Television / American Movie Classics | Scott Hornbacher, dir. John Hamm, Blake McCormick, Tom Smuts, prods. |
| TOP OF THE POPS: THE STORY OF 1978 (Soundtrack) BBC | Dione Newton, dir./prod. |
| THE ROTH SHOW (Soundtrack) | David Lee Roth, prod. |
| WHITE HEAT (Soundtrack, Multiples) ITV / BBC America | John Alexander, dir. Elinor Day, prod. |
| THE AMERICAN SIDE (Soundtrack) One Horse Shy Productions | Jenna Ricker, dir. Jonathan Shoemaker, prod. |
| AMERICAN HORROR STORY (Soundtrack) Brad Falchuck Teley-Vision / FX Network | Various, dirs. Brad Falchuck, prod. |
| EASTENDERS (Soundtrack) BBC London | Various, dirs. Diederick Sander, John Yorke, Brian Kirkwood, exec. prods. |
| SIR JOHN DANKWORTH ON THE BBC (Soundtrack) BBC London | Andy Dunn, dir. |
| NIP TUCK: BENNY NILSSON (Soundtrack) Ryan Murphy Productions / FX Network | John Scott, dir. Ryan Murphy, Sean Jablonski, exec. prods. |
| 20 TO 1: SCENE-STEALING SONGS (Soundtrack) Nine Network Australia | R.P. Sekon, exec. prod. |
| JEFFERSON ANDERSON: VELI (aka PASILA) (Soundtrack) Filmiteollisuus Fine | Atte Järvinen, dir. Olli Haikka, Riina Hyytiä |
| MY NAME IS EARL (Soundtrack) 20 th Century Fox Television / NBC | Gregory Thomas Garcia, creator Various, dirs./prods. |
| BIG LOVE (Soundtrack) Anima Sola Productions | Mark V. Olsen, Will Sceffer, creators Various, dirs./prods. |
| GILES WEMMBLEY HOGG GOES OFF...TO GLASTONBURY (Soundtrack) Pozzitive Productions / BBC | Geoff Posner, dir. David Tyler, prod. |
| LIFE ON MARS (Soundtrack, Multiples) Kudos Film & Television / BBC Wales | S.J. Clarkson, dir. Jane Featherstone, Matthew Graham, exec. prods. |

THIS WEEK IN BASEBALL (Theme, Multiples)
Major League Baseball Productions

Mitchell Sherr, prod.

NUMB3RS (Soundtrack)
CBS Paramount Network Television / CBS

Dennis Smith, dir.
Barry Shindel, Ridley & Tony Scott, exec. prods.

ROSEMARY AND THYME (Multiples)
Carnival Films & Theater Limited

Simon Langton, Brian Farnham, dirs.
Brian Eastman, prod.

BURIED SECRETS (Multiples)
New Dominion Pictures / Discovery Channel

Joe Wiecha, dir.
Tom Naughton, prod.

CAMP LAZLO! (Soundtrack)
Cartoon Network Studios

Joe Murray, prod.

TUESDAY SUSPENSE THEATRE (Soundtrack)
Nippon Television Network

Yu Shimamura, dir./prod.

PROM QUEEN: THE MARC HALL STORY (Soundtrack)
Canadian Television Fund

John L'Ecuyer, dir.
Heather Haldane, Mary Young Leckie, prods.

I AM ALAN PARTRIDGE (Soundtrack)
BBC

Armando Iannucci, dir./prod.

100 GREATEST NUMBER ONE SINGLES (Soundtrack)
Channel 4 Television (UK)

Stuart Maconie, dir.
Peter A. Gordon, John Piper, prods.

DIAMOND HUNTERS (Miniseries)
Global Entertainment Productions

Dennis Berry, dir.
Jonas Bauer, Steven North, prods.

HOLLYWOOD ROCKS THE MOVIES: THE EARLY YEARS
(1955-1970) (Documentary) (Soundtrack)
Foxstar Productions / Prometheus Entertainment / AMC

Edith Becker, Kevin Burns, dirs.
David Sehring, prod.

KABLAM! (Soundtrack)
Flying Mallet Productions / Nickelodeon Network

Frank Gresham, dir.
Mary Harrington, Will McRobb, Chris Viscardi,
exec. prods.

BAR HOPPING (Soundtrack, featured song, *Tear It Apart*)
J&J Film Company

Steve Cohen, dir.
Edward Oleschak, exec. prod.
Jonathan D. Krane, Anson Downes, Linda Favila, prods.

THE SOPRANOS (Soundtrack)
Chase Films / HBO

Lorraine Senna, dir.
Allen Coulter, Ilene S. Landress

HEAT VISION AND JACK (Short, Soundtrack)
Red Hour Films

Ben Stiller, dir.
Steve Beers, prod.

CARTOON SUSHI (Soundtrack)
DNA Productions / MTV

Various, dirs.
Abby Terkuhle, Peter Gustafsson, prods.

TOHUWABOHU (Soundtrack)
Cumberland Film

Helmet Zenker, dir.
Nicki Schwab, Tatjana Nikitsch, Robert Opratko, prods.

THE MILL ON THE FLOSS
Carnival Films (GB)

Graham Theakston, dir.
Rebecca Eaton, David M. Thompson, exec. prods.
Brian Eastman, Laura Julian, prods.

20,000 LEAGUES UNDER THE SEA
Hallmark Entertainment

Michael Anderson, dir.
Robert Halmi, Sr., exec. prod.
John Davis, Joe Wiesenfeld, prods. SCREEN TWO:

SCREEN TWO: DEADLY VOYAGE
Viva Films / BBC / HBO

John Mackenzie, dir.
George Faber, Danny Glover, Franc Roddam, exec. prod.
John Goldschmidt, Bradley Adams, prods.

COLLINS AND MACONIE'S MOVIE CLUB (Soundtrack)
ITV / Anglia Television

Andy Rowe, dir.
Andrew Collins, Stuart Maconie

GREAT RAILWAY JOURNEYS (Soundtrack)
BBC London

Nicola Colton, dir./prod.

THE REN AND STIMPY SHOW (Soundtrack, Multiples)
Games Animation / Nickelodeon Network

Various, dirs.
Vanessa Coffey, David Lipman, exec. prods.

THE FAMOUS FIVE (Soundtrack)
Portman Productions / ITV Network

Various, dirs.
James Gatward, exec. prod.
Sidney Hayers, Don Leaver, prods.

ALISTAIR MACLEAN'S DETONATOR II: NIGHT WATCH
British Lion Film Corporation / New Line Cinema / USA Pictures

David Jackson, Michael Steinberg, dir.
Peter Snell, Mike Mihalic, Boris Dmitrovic, prods.

NOEL'S CHRISTMAS PRESENTS (Soundtrack)
BBC London

Guy Freeman, dir.
Michael Leggo, prod.

WITCHCRAFT (Miniseries)
BBC / 20th Century Fox

Peter Sasdy, dir.
Carol Parks, prod.

STARS IN THEIR EYES (Soundtrack)
Granada Television / ITV

Various, dirs..
Jane Macnaught, Matthew Cleary, Kieron Collins, prods.

BLOOD ROYAL: WILLIAM THE CONQUEROR
Britannic Film and Television

Peter Jeffries, dir.
Peter Snell, prod.

RED KING, WHITE KNIGHT
Citadel Entertainment / HBO

Geoff Murphy, dir.
David R. Ginsburg, Endre Sik, exec. prods.
John Kemeny, Jeffrey Sudzin, prods.

CHEERS (Soundtrack, Multiples)
Charles/Burrows/Charles Productions / NBC Network

James Burrows, dir.
Glen Charles, James Burrows, Les Charles, exec. prods.

ENDING UP
Thames TV (GB) / PBS

Peter Sasdy, dir.
Lloyd Shirley, exec. prod.
Peter Sasdy, prod.

NFL'S GREATEST HITS (Soundtrack)
NFL Films / Heron Communications

Dave Douglas, Bob Angelo, dirs./prods.
Ed Sabol, exec. prod.

CLASSIC GHOST STORIES (Soundtrack)
BBC

David Bell, dir.
Angela Beeching, prod.

FIRST AMONG EQUALS (Soundtrack)
BBC

John Gorrie, dir.
Mervyn Watson, prod.

MASTERPIECE THEATRE: LORD MOUNTBATTEN- THE LAST VICEROY (Miniseries)
Brent Walker PLC / Aquarius TV

Tom Clegg, dir.
George A. Walker, exec. prod.
Judith de Paul, Mark Cassidy, prods.

HAREM
Highgate Pictures / New World Television

William Hale, dir.
Martin Manulis, exec. prod.
Michael Dryhurst, Joel B. Michaels, Frank Doelger,
Helen Verno, prods.

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| \$50,000 A MINUTE (Theme) Bob Stewart Productions | Bob Stewart, prod. |
| NFL CRUSH COURSE (Soundtrack) NFL Films | Steve Sabol, dir./prod. |
| PRISONER: CELL BLOCK H (Soundtrack, Multiples) Fremantle Corporation / BBC | Various, dirs. Ian Bradley, Godfrey Philip, Reg Watson, prods. |
| ALFESCO (Soundtrack) Granada Television | Stuart Orme, dir. Sandy Ross, John G. Temple, prods. |
| NATIONWIDE (Theme Music, Multiples, Soundtrack) BBC | Various, dirs. |
| ACCOUNTS (Soundtrack) Channel Four Television | Michael Darlow, dir. Tom Sachs, prod. |
| HAVE I GOT YOU...WHERE YOU WANT ME (Multiples) Granada Television | Ronnie Baxter, dir./prod. |
| DALLAS (Multiples) Lorimar Television / CBS | Various, dir. Leonard Katzman, Lee Rich, Philip Caprice, prods. |
| THE TREACHERY GAME: PART I, II & III BBC Scotland / E! Entertainment Television | Ken Hannam, dir. Bob McIntosh, prod. |
| STRIPES: THE STORY OF THE 1981 AFC CHAMPIONSHIP (Soundtrack) NFL Films / CBS | Ed Sabol, exec. prod. |
| THE HOSTAGE TOWER Jerry Leider Productions / CBS | Claudio Guzmán, dir. Simona Benzakein, Jerry Leider, exec. prods. Burt Nodella, Peter Snell, Joel Monwood, prods. |
| THE SUPER SEVENTIES (Soundtrack) NFL Films / ESPN Classics | Bob Angelo, dir. Ed Sabol, exec. prod. |
| ASSASSINATION RUN: PART I, II & III (Miniseries) BBC Scotland / E! Entertainment Television | Ken Hannam, dir. Bob McIntosh, prod. |
| SUPER BOWL HIGHLIGHTS – VI, IX, X, XIV, XV (Soundtrack, Multiples) NFL Films | Ed Sabol, exec. prod. |
| THE RETURN OF THE SAINT (Multiples) Incorporation Television Company (ITC) | Various dirs. Robert S. Baker, exec. prod. |
| THE SWEENEY (Soundtrack, Multiples) Euston Films / Fremantle International | Various Ted Childs, Anthony Spinner, prod. |
| TOP OF THE POPS: THE STORY OF 1978 (Soundtrack) BBC | Dione Newton, dir./prod. |
| COME BACK, MRS. NOAH (Multiples) BBC | Bob Spiers, dir. David Croft, prod. |
| LITTLE VIC (Six-Part Miniseries)* ABC | Harvey Herman, dir. Danny Wilson, Prod. |
| THE QUINNS Daniel Wilson Productions / ABC | Daniel Petrie, dir. Daniel Wilson, prod. |

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| NOUVELLES DE HENRY JAMES: L' AUTEUR DE BELTRAFFIO Scott Free Enterprises / Techisonor Production | Tony Scott, dir. Stephen Bayly, prod. |
| ABC EVENING NEWS WITH HARRY REASONER (Theme, 1975) ABC Television | |
| BARETTA Roy Huggins-Public Arts Productions / ABC | Charles R. Rondeau, dir. Stephen J. Cannell, Frank Dandridge, prods. |
| “MIDWEEK” NEWS MAGAZINE (Multiples) BBC | Ned Sherrin, dir. |
| MOVIN’ ON D’Antoni/Weitz Productions / NBC | Phillip D’Antoni, Barry J. Weitz, exec. prods. |
| MONTY PYTHON’S FLYING CIRCUS (Soundtrack) BBC | John Howard Davies, dir./prod. |
| RYAN (Soundtrack) Crawford Productions | Various, dirs. Terry Stapleton, exec. prod. |
| HOMICIDE (Soundtrack) Crawford Productions | Ian Bennett, dir. Peter Schreck, prod. |
| MR. SHEPARD & MR. MILNE Andrew Holmes Productions | Andrew Holmes, dir./prod. |
| THE MONDAY NIGHT MOVIE QUIZ (Theme, Multiples) BBC London | Des Sissons, dir. John Buttery, prod. |
| CILLA (Soundtrack) BBC | Michael Hurl, prod. |
| TEDDY EDWARD (Animation, Multiples) Q3 London / BBC | Howard Kennett, dir. Michael Grafton-Robinson, Mollie Matthews, Patrick Matthews, prods. |
| SUGAR RAY ROBINSON: POUND FOR POUND (Soundtrack, Main & End Titles) Bill Cayton-Jim Jacobs Productions / Thames Television | Jim Jacobs, dir., Bill Cayton, prod. |
| POP GO THE SIXTIES! (Theme, Soundtrack) BBC | Stanley Dorfman, dir. Johnnie Stewart, prod. |
| JOURNEY TO THE UNKNOWN (Multiples) Hammer Film Productions / 20 th Century-Fox TV / ABC TV | Various, dirs. Joan Harrison, exec. prod. Anthony Hinds, prod. |
| DR. WHO (Soundtrack, Multiples) BBC | Douglas Camfield, Morris Barry, dirs. Peter Bryant, prod. |
| THE GUMBY SHOW (Soundtrack) Clokey Productions / NBC | Art Clokey, dir./prod. |
| HALLELUJAH! (Multiples) ABC Weekend Television (UK) | Jeff Milland, dir. Ben Churchill, prod. |
| SHINDIG (Soundtrack, Multiples) ABC | Various, dirs. Jack Good, Dean Whitmore, prods. |
| UNDERMIND (Soundtrack) ABC Weekend Television | Bill Bain, dir. John Kruse, prod. |

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| PRESENTING JOHNNY MATHIS (Special Arranger, Soundtrack) BBC | Yvonne Littlewood, prod. |
| THE ROYAL VARIETY PERFORMANCE 1964 (Soundtrack) British Broadcasting Corporation | Duncan Wood, dir. Bernard Delfont, prod. |
| READY, STEADY, GO! (Soundtrack) Associated-Rediffusion Television | Various, dirs.. Francis Hitching, Elkan Allan, Vicki Wickham, prods. |
| THE EUROVISION SONG CONTEST (Soundtrack) European Broadcasting Union | Poul Leth Sørensen, dir. |
| A SONG FOR EUROPE (Soundtrack) European Broadcasting Union / BBC | Yvonne Littlewood, dir. Harry Carliele, prod. |
| PATHFINDERS IN SPACE (Soundtrack) ABC Weekend Television | Guy Verney, dir. Sydney Newman, prod. |
| <u>TELEVISION – DOCUMENTARIES [Partial List] *EMMY AWARD RECIPIENT</u> | |
| F.D.N.Y.: BROTHERS IN BATTLE (Soundtrack) StartWater Productions / A&E | R.P. Hickey, dir. Brian Hickey, prod. |
| COUSTEAU: MY FIRST 85 YEARS Foundation Cousteau / TBS | Francine Cousteau, dir. Jacques-Yves Cousteau, Pat Mitchell, exec. prod. |
| COUSTEAU’S REDISCOVERY OF THE WORLD II (Multiples) Foundation Cousteau / TBS | Mose Richards, dir. Jane Lippman, Richard Moses |
| AUSTRALIA: CONTINENT OF DREAMS (Miniseries) Foundation Cousteau / TBS | Jacques-Yves Cousteau, Jean-Michel Cousteau, Mose Richards, prods. |
| COUSTEAU’S REDISCOVERY OF THE WORLD I (Multiples) Foundation Cousteau / TBS | Mose Richards, dir. Jane Lippman, Richard Moses |
| COUSTEAU’S AUSTRALIA: THE LAST BARRIER Foundation Cousteau / TBS <i>Cine Golden Eagle Award Recipient</i> | Michael Deloire, dir. Jacques-Yves Cousteau, Jean-Michel Cousteau, Claude Otzenberger, prods. |
| SEA OF CORTEZ: LEGACY OF CORTEZ Foundation Cousteau / PBS <i>Cine Golden Eagle Award Recipient</i> | Jacques-Yves Cousteau, dir. Jacques-Yves Cousteau, Philippe Cousteau, prods. |
| THE WORLD ABOUT US: SEXUAL ENCOUNTERS OF THE FLORAL KIND Oxford Scientific Films / BBC | Sean Morris, dir. William Lindon-Travers, prod. |
| THE WORLD ABOUT US: LIONS OF THE SERENGETI Marshall Flaum Productions / Metromedia | Jane Goodall, dir. Marshall Flaum, exec. prod., |
| THE WORLD ABOUT US: THE WILD BABOONS OF GOMBE Swan Productions / Metromedia / BBC | Jane Goodall, dir. Baron Hugo van Lawick, Bill Travers, prod. |
| THE WORLD ABOUT US: WILD DOGS OF AFRICA* Swan Productions / Metromedia / BBC | Jane Goodall, Marshall Flaum, exec. prod. Baron Hugo van Lawick, Bill Travers, James H. Hill, prods. |
| AMAZON: SNOWSTORM IN THE JUNGLE Foundation Cousteau / TBS <i>Cine Golden Eagle Award Recipient</i> | Jean-Paul Cornu, dir. Jean-Michel Cousteau, Mose Richards, prods. |

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| NATURE: THE FACE OF THE DEEP Oxford Scientific Film / Anglia Television | Malcolm Penny, dir./prod. |
| THE JACQUES COUSTEAU ODYSSEY (Multiples) Foundation Cousteau / PBS | Jacques-Yves Cousteau, dir. Jacques-Yves Cousteau, Philippe Cousteau, prods. |
| COUSTEAU: OASIS IN SPACE (Multiples) Foundation Cousteau / TBS | Jean-Paul Cornu, dir. Jacques-Yves Cousteau, Jean-Michel Cousteau, prods. |
| JANE GOODALL AND THE WORLD OF ANIMAL BEHAVIOR BBC | Baron Hugo van Lawick, dir., Marshall Flaum, exec. prod. Jane Goodall, James Hill, Bill Travers, prods. |
| COUSTEAU'S LAKE BAIKAL: BENEATH THE MIRROR Foundation Cousteau / TBS | Jacques-Yves Cousteau, dir./ prod. |
| COUSTEAU'S AMAZON (10 One-Hour Episodes) Foundation Cousteau / TBS | Jacques-Yves Cousteau, dir./prod. |
| COUSTEAU'S MADAGASCAR: THE ISLAND BLEEDS Foundation Cousteau / TBS | Jacques-Yves Cousteau, dir./prod. |
| COUSTEAU'S MADAGASCAR: ISLAND OF SPIRITS Foundation Cousteau / TBS | Jacques-Yves Cousteau, dir./prod. |
| CAPE HORN: WATERS OF THE WIND* Foundation Cousteau / TBS | Jacques-Yves Cousteau, dir./prod. |
| MARQUESSAS ISLANDS: MOUNTAINS FROM THE SEA Foundation Cousteau / TBS <i>Cine Golden Eagle Award Recipient</i> | Jacques-Yves Cousteau, dir./prod. |
| RIVER OF THE FUTURE Foundation Cousteau / TBS <i>Cine Golden Eagle Award Recipient</i> | Jacques Cousteau, Jean-Michel Cousteau, dirs./prods. |
| CUBA: WATERS OF DESTINY Foundation Cousteau / TBS <i>Cine Golden Eagle Award Recipient</i> | Jean-Paul Cornu, dir. Jacques-Yves Cousteau, Jean-Michel Cousteau, prods. |
| HAITI: WATERS OF SORROW Foundation Cousteau / TBS | Jean-Paul Cornu, dir. Jacques-Yves Cousteau, Jean-Michel Cousteau, Hedwige Bienvenu, prods. |
| COUSTEAU: MISSISSIPPI Foundation Cousteau / PBS | Jacques-Yves Cousteau, dir. Jacques-Yves Cousteau, Philippe Cousteau, prods. |
| HOT TO HANDLE BBC One | Max Morgan Witts, dir./prod. |
| A SORT OF PARADISE BBC One | Alan Whicker, dir. Kevin Billington, prod. |
| THE COUNTRY CODE: WHEN IN THE COUNTRY...(Soundtrack) Richard Taylor Cartoon Films / BBC | Richard Taylor, dir./prod. |

TELEVISION – MUSICIAN ONLY (Incomplete List)

CANDID CAMERA, Bill Bramwell, comp.; Piccolo
 FARMHOUSE KITCHEN, Reg Wales, comp.; Flute
 AROUND THE WORLD OF MIKE TODD, Manny Albam, comp.; Flute
 STINGRAY, Barry Gray, comp.; Flute, Saxophone (Multiples)

FIREBALL XL5, Barry Gray, comp.; Flute, Saxophone (Multiples)
THE BALLOON AND THE BARON, Patrick Dowling, comp.; Flute
SUPERCAR, Barry Gray, comp.; Flute, Saxophone (Multiples)
THE AVENGERS, John Dankworth, comp.; Flute, Piccolo (Multiples)

MOTION PICTURES AND TELEVISION – APPEARING AS HIMSELF

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| JOHN SCOTT INTERVIEWED BY JON BURLINGAME Film Music Foundation | Patrick Ross, prod. |
| CHRISTOPHER GUNNING: CHRISTOPHER'S MUSIC (Documentary) Wintershine Productions | Diane Kern, dir./prod. |
| MÚSICA DE CINE (Video Documentary) Canal + España | Fourth International Conference of Film Music Ubeda, Spain |
| JAZZ BRITANNIA (Performance) British Broadcasting Corporation | Mark Connelly, dir. Chris Rodley, prod. |
| SUBTERRANEAN UNIVERSE: MAKING INSEMINOID (Video Documentary) Anchor Bay Entertainment | Norman J. Warren, prod. |
| HELP! (Arranger) Walter Shenson Films / United Artists | Richard Lestor, dir. Walter Shenson, prod. |
| ALL NIGHT LONG (Alto Sax and Flute [as Johnny Scott]) The Rank Organisation / Colorama Features | Basil Dearden, dir. Micheal Relph, Bob Roberts, prods. |
| THE COOL OF THE EVENING BBC 2 Films | David Keeley, dir./prod. |
| FRIEDRICH GULDA EUROJAZZ ORCHESTRA LIVE Sascha-Verleih Film | |
| WORDS AND MUSIC Grampian Television / ITV | Edward Joffe, dir./prod. |
| JAZZ 625 (Performance, The Johnny Scott Quintet, Multiples) British Broadcasting Corporation | Terry Henebery, dir./prod., Robin Scott, dir. Yvonne Littlewood, prod. |
| JAZZ SCENE AT THE RONNIE SCOTT CLUB British Broadcasting Corporation | Terry Henebery, dir./prod. |
| AROUND SEVEN (Telefilm) (Performance) British Broadcasting Corporation | Nick Burrell-David, dir. |
| DISCS-A-GO-GO (Performance, The Johnny Scott Quintet) Television Wales & West (TTW) | John Scriminger, dir. Chris Mercer, Peter Dulay, prods. |
| SOFT LIGHTS AND SWEET MUSIC (Performance) British Broadcasting Corporation | Yvonne Littlewood, dir./prod. |
| MUSIC SHOP (Performance) Associated Television (ATV) | Teddy Johnson, dir./prod. |
| THE SUNDAY BREAK (Performance) ABC Television UK | Various, dirs. Ben Churchill, prod. |
| A JAZZ CALENDAR (Performance) BFI Video | Edmee Wood, prod. |

CLASSICAL WORKS

ORCHESTRA

20,000 Leagues Under the Sea, Symphonic Suite from the Motion Picture
Concerto for Guitar and Orchestra, The Celtic Kingdoms, 3 Movements
Concerto for Saxophone and Orchestra
Colchester Symphony, 5 Movements
Concerts pour l'Aventure, Les Plus Belles Musiques de Film, Festival Jules Verne

Death of Indian Nations for Percussion and Orchestra, 4 Movements
Devil's Island, Suite for Orchestra
Double Trumpet Concerto
The Final Countdown, Symphonic Suite from the Motion Picture
Greystoke: The Legend of Tarzan Lord of the Apes, Symphonic Suite from the Motion Picture

King Kong Lives, Symphonic Suite from the Motion Picture
L'Homme qui s'en Vola au Desous de la Mer for Narrator and Chamber Orchestra
World premiere at the Jules Verne Festival 2001, narration and dialogue Barry Michlin
Moonflight un Voyage Symphonique de Jules Verne à Apollo XI, for Large Orchestra. Symphony based on Georges Méliès' film, "A Trip to the Moon" (1902), in honor of the 40th Anniversary of the first Moon Landing
Odyssey of the Belem, 4 Symphonic Tableaux
Pasadena Symphony

The Queen's Garden, Suite for Flute, Viola, Harp, Harpsichord and String Orchestra
Rocket to the Moon, Symphonic Suite from the Motion Picture
The Secret World of French Guinée, Symphonic Suite
The Shooting Party, Symphonic Suite from the Motion Picture
Symposium for Jazz Orchestra based on "The Symposium of Plato"

CHAMBER

1st String Quartet, "The Mystic Tie," 3 Movements
3rd String Quartet, "Amazon Waters," 4 Movements
2nd Saxophone Quartet, 4 Movements
Concerto for Two Trumpets and Chamber Orchestra
Dr. Jekyll & Mr. Hyde for Chamber Orchestra
2nd String Quartet, "Southwestern Landscapes," 4 Movements
1st Saxophone Quartet, "A Week in October"
An Inhabitant of Carcosa for Narrator and Chamber Ensemble
House of Shadows, Suite for French Horn, Violin and Piano
In Arcadia for Flute and String Quartet, 3 Movements
Moonflight un Voyage Symphonique de Jules Verne à Apollo XI, for Chamber Orchestra
A Study for Jazz Quintet, Suite in 3 Movements for Flute, Cello and Guitar
Variations for Oboe and Piano
Oceanic Sketches for String Quintet and Wind Quintet (Tentet), 4 Movements
Oceanic Sketches for Chamber Ensemble

BALLET

Cain and Abel, for Flute, Trumpet, Timpani and Organ
Orpheus and Euridice
Wind in the Willows for 13 Wind Instruments

OPERA

Twilight Beguine for Chamber Orchestra; Libretto by Barry Michlin

CONDUCTING ENGAGEMENTS (Incomplete List)

London Philharmonic Orchestra
Berlin Radio Symphony Orchestra
Philharmonia Orchestra (London)
El Paso Symphony Orchestra
Graunke Symphony Orchestra
Hollywood Symphony Orchestra

Munich Symphony Orchestra
London Symphony Orchestra
Slovak Radio Symphony Orchestra
Ljubljana Radio Orchestra
Prague Philharmonic
Orchestra du Festival Jules Verne (Paris)

Royal Philharmonic Orchestra
Prague Film Orchestra
BBC Concert Orchestra
Budapest Opera Orchestra
Hungarian State Opera Orchestra

PERFORMING ENSEMBLES (Incomplete List)

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| John Scott Trio | The Hollies | The Beatles | Gerry and the Pacemakers |
| Johnny Scott Quintet | John Dankworth Orchestra | Nivana | Freddy and The Dreamers |
| Johnny Scott Quartet | The Scott Kinsey Sound | Philomuisca of London | Eric Burdon and The Animals |
| Johnny Scott Octet | Ted Heath Orchestra | London Jazz Orchestra | Kenny Baker and His Rhythm |
| The Scottmen | Bob Efford Quintet | Billy Martin Orchestra | Johnny Dankworth |
| The Scottmen Plus | Vic Ash Sextet | Art Ellefson Quartet | Norman Burns Quintet |
| Johnny Scott Group | Centre 42 Big Band | Robert Farnon Orchestra | Roger and His Orchestra |
| John Scott's Kool Kats | Ken Moule Music | BBC Light Orchestra | The Julian Bream Consort |
| John Bassett and His Band | Original Brasso Band | Frank Sterling Big Band | Scott Kinsey Sound |
| Steve Race Orchestra | Ted Heath Orchestra | Vic Lewis Orchestra | Lansdowne Jazz Group |
| | Eddie Thompson Trio, Quintet and Ensemble | Reg Wale Quintet of Modern Jazz | |
| Tubby Hayes Trio, Octet and Orchestra | Woody Herman's Anglo-American Herd | John Barry Seven and Orchestra | |

NOTEWORTHY

John Scott led two jazz bands during the sixties: The Johnny Scott Quintet and The Johnny Scott Trio. The former consisted of himself on flute, Duncan Lamont (saxophone), David Snell (harp), Barry Morgan (drums) and Arthur Watts (bass); the latter, Scott, Lamont and Snell.

Melody Maker, the premier British Pop music paper of the 20th Century (1926-2000), issued an annual Jazz poll. In the 60s, John was ranked as the "Best Flute Player" for six consecutive years, and among the top three for a ten-year period.

In 1964, British architect Theo Crosby commissioned distinguished British photographer Roger Mayne, to prepare what was to become a pioneering, photographic installation entitled "The British at Leisure." Mayne was renowned for his pictures depicting London in the 1950s and 60s. The installation premiered at the Milan Triennale XIII, and featured 310 color images projected on five screens to a commissioned Jazz score by noted Jazz composer and musician, Johnny Scott. The Milan Triennale awarded both Mr. Mayne and Mr. Scott for this most significant work.

In the early 60s, Aberdeen, Scotland, was a hotbed for singers and groups performing live at The Capitol, The Palace and The Beach Ballroom. The Rolling Stones performed where the ticket price ranged from five to 15 shilling, and the program cost a pound six shilling. People listened to big name bands such as Manfred Mann at The Palace, and The Beatles performing at The Beach Ballroom. Tickets for an event on January 5, 1963, cost three shilling, and it was billed as "The Johnny Scott Band Show, featuring The Beatles," as this was just before the group became famous.

In *The Beatles Diary Volume 1: The Beatles Years*, it is noted that John Scott holds the distinction of being the first musician to have been invited to be featured on their recordings, playing both alto and tenor flute on "You've Got to Hide Your Love Away."

"You've Got To Hide Your Love Away" was the first Beatles song to feature an outside musician (apart from "Love Me Do", the group's first EMI recording, in which producer George Martin had engaged a session drummer to substitute for the then-untried Ringo Starr). The basic rhythm track was recorded first, followed by George Harrison's guitar and some extra percussion. John Scott recorded a tenor flute in the spaces in Lennon's vocal track and an additional alto flute part, in harmony with the first, on the last available track of the four-track machine."—*Bob Spitz, The Beatles: The Biography*

Famous music producer George Martin called on John Scott to play flute on the classic Beatles song, "You've Got to Hide Your Love Away." For that job, he worked two hours, and made about six pounds for his trouble. Flash forward to many years later, and John had a friend who was playing with Paul McCartney. The friend told him about John, and how much he'd made on that session. According to John, McCartney pulled out a ten-dollar bill, and signed it, "To John - this is your second payment." John had it framed.

In 1957, John Scott was a musician performing under the direction of Malcolm Arnold, and recording his score for *Bridge on the River Kwai*. The musicians had finished the morning session, and the orchestra broke for lunch. John was prevented from leaving by Eric Boyd-Perkins, who had been the film editor on John's score for *Antony and Cleopatra*, and was now the sound editor on *Bridge on the River Kwai*. He had been having trouble recording a group of people he had rounded up to do some whistling. He asked if John had a piccolo, and would he mind lending a hand? John told him it would be a pleasure, and remained, while Eric ran the footage in the film where men are marching and whistling the famous "Colonel Bogey March." Malcolm had composed a theme, which was a counter melody to "Colonel Bogey," and the collective whistlers present needed something to follow. John obliged by leading them, and keeping them in time with his piccolo playing. And, that is how the famous "whistling main title" was produced, and that is how John came to miss his lunch that day. They carried on recording the score for the film after the lunch break.

Perhaps the greatest compliment John Scott ever received for a score came from fellow composer Henry Mancini. Because of his reputation as a versatile studio musician, Mancini asked for John when he came to London to record *Charade*. From then on, they recorded a string of films. This was the genesis of John's desire to compose for film. He was able to take note of how Mancini fitted music to film, how he rehearsed his cues, how he utilized the studio and the engineers. Mancini was his teacher. And one day, the student received a call from his teacher. It was Mancini saying, "John, I've just seen *Greystoke!* You have written a wonderful score!"

In *Die Hard*, the final minutes were tracked with music from another Twentieth Century Fox feature. Originally a 'temp track', the studio ultimately decided to leave it in the picture. The poignant music heard when McClane and Powell see each other for the first time, is from John Scott's original score for *Man On Fire*, entitled "We've Got Each Other."

John Scott wrote the music and Arthur Hamilton the lyrics for "Remembering" for the motion picture *England Made Me*. The song was performed by Lana Cantrell, and was nominated for an Academy Award for Best Song in a Motion Picture. However, it became disqualified due to Ms. Cantrell's vocal being recorded over the motion picture title strip at the end of the feature. The Academy subsequently notified East Coast Records, and requested the instrumental version be nominated in its place. East Coast Records declined in support of Ms. Cantrell. As chairman of the Music Branch's Executive Committee, it was Mr. Hamilton's responsibility to disqualify his own song. The rule was changed the following year, and the use of a song over the end titles became eligible—and common practice.

Released over 35 years ago, *The Final Countdown* was directed by Don Taylor (*Damien: Omen 2, Escape from the Planet of the Apes*). The film's plot concerns the USS Nimitz, an American, nuclear aircraft carrier being caught in a classic dilemma when a supernatural storm sends the ship and its crew back in time just before the Japanese assault on Pearl Harbor.

Virtually unknown outside Naval Ranks, there is something known as "breakaway music." Breakaway music is a modern U.S. Naval tradition used to motivate sailors upon the conclusion of underway replenishment (UNREP). When the two ships involved in the UNREP conclude their transfer of fuels and stores, and commence their breakaway, a song (usually selected by the Captain, but sometimes chosen by the Officer of the Deck or Navigation Officer) is played over the 1MC, the "all hands" circuit that talks to the entire ship.

Breakaway music may sometimes be related to the name of the ship, such as the "Theme from *Star Trek*" (USS Enterprise), "Theme from *Rocky*" (USS Boxer) and "*Bad Company*" (USS Forrestal). The present day breakaway music for the USS Nimitz upon completion of UNREP? It can only be the music uniquely written for the ship—John Scott's "Theme from *The Final Countdown*."

In June 1993, Indian film composer Ilaiyaraaja, widely rated as one of the greatest composers of Indian film music, premiered his western classical Symphonic Work in five movements with the Royal Philharmonic Orchestra, London. The symphony was written in less than a month. His friend, noted Hollywood film composer and conductor, John Scott, conducted the work. Ilaiyaraaja was the first Asian to have his work performed with the Royal Philharmonic Orchestra.

In 2003, John Scott unveiled his new orchestral score for the 1920 silent classic *Dr. Jekyll and Mr. Hyde*, starring John Barrymore, conducting the 40-piece Hollywood Symphony Orchestra at the Haugh Performing Arts Auditorium, Citrus College, Glendora, California. The orchestra performed in synchronization to the original film.

In 2007, John Scott premiered an original score to the 1922 silent film *Robin Hood*, written by and starring Douglas Fairbanks. The work was performed by the Nottingham Philharmonic Orchestra, Nottingham, England, and was performed in synchronization to the original film. A subsequent performance was made in 2012 at London's Cadogan Hall, with the Royal Philharmonic Orchestra.

On October 16, 2013, John Scott was honored with The Gold Badge Award presented by the British Academy of Songwriters, Composers and Authors (BASCA), in association with PRS for Music. On this 40th Anniversary of the Award, the group celebrated the achievements of 12 men and women who have made a special contribution to Britain's music industry.

It says something about a piece of music's significance in baseball history, when the sport's official historian makes it his ringtone. It speaks to its imprint on Pop Culture when a network sitcom makes it a plot point (*A to Z*). And, when sports fans and sports journalists can agree on its greatness, it must be something truly special. But such is the closing theme to *This Week in Baseball*, written by John Scott. Not bad for a piece that was composed for a stock music library. Surprisingly, despite its undisputed connection to the national pastime, "Gathering Crowds" was not even written with baseball in mind. It wasn't even written in America.

"I've never actually been to a baseball match," says John Scott, who wrote the piece in England in 1974. "If you think of the title, that was the inspiration I was thinking about...people thronging together and all the rest of it. The idea of lots and lots of people getting together, milling together, gathering in crowds," Scott states. In Twitter comments, media rankings and elsewhere, the soaring score that was the soundtrack of summer for legions of baseball fans in the '70s, '80s and '90s is widely regarded as one of, if not, the best sports-related theme of all time. Bill Simmons, formerly of ESPN fame, once compiled a list of the "six non-movie sports themes from my childhood that still get me fired up and should probably be released on CD at some point." No. 1? "Gathering Crowds".

PROFESSIONAL AFFILIATIONS

Member, Music Branch Executive Committee, Academy of Motion Pictures, Arts and Sciences
The Hollywood Symphony Orchestra – Founder, Conductor and Artistic Director
The Hollywood Symphony Orchestra Society – President
Jules Verne Adventures, Paris & Los Angeles – Honorary Board Member