

Raymond Scott:

Rediscovering the Forgotten Wit of Jazz

By Corey M. Goldberg

A thesis submitted to the

Graduate School-Newark

Rutgers, the State University of New Jersey

in partial fulfillment of requirements

for the degree of

Master of Arts

Graduate Program in Jazz History and Research

Written under the direction of

Professor John Howland

and approved by

Newark, New Jersey
May 2006

2006
Corey M. Goldberg
ALL RIGHTS RESERVED

ABSTRACT OF THE THESIS

Raymond Scott:

Rediscovering the Forgotten Wit of Jazz

By Corey M. Goldberg

Thesis director: Professor John Howland

Raymond Scott was a composer and bandleader famous for a unique brand of novelty jazz. His music is exemplified by such compositions as "Power House," "The Toy Trumpet," and "In an Eighteenth Century Drawing Room." Scott used the instrumental palette of jazz to create what he termed "descriptive music." He was also a pioneer in the areas of audio engineering and electronic instrument design. Yet, the politics of jazz historiography omitted him from the canon of "authentic jazz." Scott's music might have been forgotten forever were it not for the scores of Warner Brothers *Looney Tunes* cartoons. From the 1940s, these short films liberally borrowed from Scott's compositions, thereby turning Scott's melodies into some of the most famous themes in modern popular culture. People from across the globe may know "Power House" by heart, but few have even heard the name of its composer. This thesis attempts to remedy that situation by providing a detailed look at this forgotten American composer. This project contains a thorough biography of Raymond Scott's life and career, a look at Scott's relationship of to jazz history, and an analysis of his compositional style.

Preface and Acknowledgements

"To tell this tale I studied long and hard." From "And the Dish Ran Away with the Spoon"

I must extend thanks to the following people for their assistance in this work. Foremost, I must thank my advisor, John Howland, for his contributions. His consistent suggestions of new avenues, methods with which to contextualize the material, and wide-ranging knowledge simply made this paper far superior than I could have achieved on my own. John's vast expertise regarding the intersections of jazz and popular music made him more valuable and qualified than anyone else in the field. Lewis Porter has guided this work from its initial stages. I thank him for being supportive of my research on Scott in the Jazz History and Research program. Henry Martin assisted in formulating the ideas and critiquing early versions of what became the analytical sections. All three of these instructors have fostered my understanding of jazz, analytical techniques, and research abilities. Further, I must thank my colleagues in the program, many of whom have offered direct assistance with this project. This work is indebted to all of their efforts and contributions.

Nanette de Jong's encouragement directly led to my participation in this program. My academic career owes a great deal to her support and insistence. I must also thank the other instructors at Rutgers, New Brunswick who contributed to my musical knowledge during my tenure there as an undergraduate.

The individuals behind the Raymond Scott Archives have all provided invaluable support. Irwin Chusid has been of great assistance in giving me access to otherwise unavailable transcriptions and commercially unavailable recordings, connecting me with other people, and for sharing his vast knowledge of Scott's life and music. His bibliography formed a basis for my own work. Jeff Winner, likewise, answered my countless inquiries, be them major issues or minor details. The depth of information he has provided on raymondscott.com has been an essential resource. Gert-Jan Blom generously offered access to the private transcriptions made by the Beau Hunks Sextette. They all expressed an enthusiasm for my work that sustained me and for which I continue to be grateful. Furthermore, without their efforts in creating and maintaining the revival of Scott's music, I may never have heard of Raymond Scott and this project would never have existed.

This thesis owes a great deal to the existing discographical work on Scott by Charles Garrod. Garrod's published Scott discography is an invaluable resource to anyone interested in his music and is available from Metolius Music in Portland, Oregon.

I would like to thank all of the people whose existing transcriptions of Scott's music have been an invaluable aid to my understanding of his music: Les Deutsch, Menno Daams, Wayne Barker, Jakob Klaasse, Robert Veen, Peter Stöve, and Mark Steven Brooks. The quality of their work cannot be overstated. The transcriptions of Deutsch, Daams, Barker, and Klaasse specifically have been used as basis for the examples that appear in this volume.

Wil Holshouser, of the Raymond Scott Orchestrette, generously offered his time and insight in allowing himself to be interviewed for this paper. His thoughts confirmed

that I was on the right path during the early days of my writing and suggested new areas of pursuit. Fellow Orchestrette member, Mike Hashim, also spoke with me briefly about this work. I should express gratitude towards the entire band, as a live performance by the Orchestrette fueled my initial interest in the music of Raymond Scott.

Stan Warnow and Carrie Makover, Scott's eldest children, graciously allowed themselves to be interviewed for this work. They have also both been exceedingly helpful in providing genealogical background data and in answering my many inquiries about their father's life and work.

Tom Christie of the Rodgers and Hammerstein Archives of Recorded Sound at the New York Public Library provided assistance and access to the archive's Raymond Scott collection. Much of the information regarding Scott's radio work and rehearsals contained in this work is indebted to his generosity and understanding.

The Institute of Jazz Studies at Rutgers, Newark provided me with access to the finest collection of jazz-related material in existence. Many discoveries represented in this work could have been made nowhere else.

Melissa Martin has been both a critical ear and a voice of motivation. This text is deeply indebted to her discerning read. My family offered me assistance that allowed me to continue my academic study. Kristy Holt has supported and encouraged me in this and all of my academic pursuits. She has provided advice and helped with countless logistical details. I could not have accomplished this product without the aid and understanding of my friends and family. Their patience and tolerance of this paper's near consumption of my life and sanity has not gone unrecognized.

I would also like to thank an old friend, Ken Ingram, for introducing me to the music of Raymond Scott, and the band They Might Be Giants for inspiring this event. After a discussion of the band's quotation of "Power House" in their "Rhythm Section Want-Ad," Ken introduced me to the *Reckless Nights and Turkish Twilights* reissue.

This thesis represents the product of over three years of research on the music and life of Raymond Scott. It began as a semester-long project when I was an undergraduate guest in Lewis Porter's Jazz Historiography course. In the process of researching and writing that paper I realized that further investigation into Scott's music was both a necessity and a joy. I entered the Jazz History and Research program, in part, to continue this pursuit. Raymond Scott's music deserves to be more than a footnote in the academic study of jazz. It is my hope that this paper makes a small contribution to that end.

For Raymond Scott, Frank Zappa, Dwayne Goettel, and Jazz.

Table of Contents

Preface and Acknowledgements.....	iii
Chapter 1. Portrait of an Engineer in Jazz:	
<i>A Biography of Raymond Scott.....</i>	1
Chapter 2. Long Lost in Some Far Forgotten Nook:	
<i>An Original and his Place in Jazz History.....</i>	72
Chapter 3. Engineering a Composition:	
<i>The Mechanics of Raymond Scott's Music.....</i>	96
Appendix I. Interview: Wil Holshouser of the Raymond Scott Orchestrette.....	137
Appendix II. Examples.....	150
Raymond Scott Bibliography.....	157

Chapter 1

Portrait of an Engineer in Jazz:

A Biography of Raymond Scott

"My mind simply refused to accept the constant repetition of uninteresting facts about myself, repeated ad nauseam." Raymond Scott (*Music and Rhythm*, September 1941)

The man who would later be known as Raymond Scott was born on 10 September 1908 in Brooklyn, New York, as Harry Warnow.¹ His parents, Joseph and Sara, were Jewish immigrants from Russia. Joseph had arrived in New York on 25 August 1906 on a ship named the *Amerika*.² The family name was originally Wornowitski, but was changed to Warnow upon immigration.³ As shown in example 1, Harry's birth certificate lists his father's occupation as "laundryman." Thirty-eight at the time of his son's birth, Harry's father was also an amateur violinist and later owned a music store.⁴ By 1910, he listed his occupation as musician on naturalization forms and, by 1922, he called himself a storekeeper. Harry's mother was thirty-three at the time of his birth and had the maiden name Smolansky.⁵ She remained in Russia for a time with the couple's previous child, Mark.⁶ Sara and Mark immigrated a year after Joseph. They arrived in the summer of 1907 on the *President Lincoln*.⁷

Harry was born at the family's home on 60 Tompkins Avenue. Both children were musical prodigies, with Harry reportedly beginning piano at the age of two. The family soon moved to an apartment in East New York, a heavily Jewish and Irish area of

Brooklyn. It was there that Joseph opened a music shop in the storefront below the family's Sutter Avenue apartment.⁸ The father's shop sold musical instruments, records, Victrolas, player-piano rolls, and radios. It quickly became Harry's playground. In particular the store's player piano captured his attention. He received his first form of musical instruction through his mimicry of the machine. The pianola's mechanical accuracy would have a tremendous effect on Harry's young musical imagination. The store's records exposed Harry to his early musical influences. He later recalled that he loved jazz at this young age. In particular, he loved the "hot jazz" of New Orleans and Chicago as opposed to the more sanitized, syncopated popular music of the day.⁹

At the store, Harry was also known to tinker with audio equipment. This opportunity inspired a life-long interest in audio engineering. At the age of twelve, he created an "audio lab" in the bedroom he shared with his brother. The subtleties of recorded sound, and the control thereof, became a passion for Harry.

Harry is said to have composed his first song at the age of fifteen. It was tellingly entitled "Portrait of a Cow."¹⁰ The concept of descriptive music and sonic pictures later proved to be one of the key elements of his music. Harry's composition *Metropolis* was performed upon his graduation from Brooklyn Technical High School.¹¹ Though he planned to continue his study of engineering at Brooklyn Polytechnic, his brother Mark, by then a professional conductor and violinist, saw this as a waste of the musical talent he heard in his brother's composition. He convinced Harry to pursue music by purchasing a piano for him and then paying his tuition to the Institute of Musical Art (which would later be known as Juilliard). Harry graduated in 1931.¹² Sadly, both of Harry's parents died around this period. Joseph fell victim to a heart attack on 14 May 1932 and Sara was

killed in a car accident on September 25 of the same year.¹³ Following this, Harry moved to another part of Brooklyn to live with his maternal aunt, Annette, and her children.

Beginning in 1932 Harry worked as the pianist for CBS radio's house orchestra, which Mark conducted. There he began to introduce his own compositions into the band's broadcast repertoire. At this point, Harry decided to adopt a stage name in an effort to avoid the impression of nepotism on behalf of his brother.¹⁴ In a move that illustrates his fascination with sound, he picked the name "Raymond Scott" from the Manhattan phone book because he felt that it had a good rhythm.¹⁵ Though the exact date of the name change remains unclear, Scott seems to have been using the name professionally by July of 1934 at the latest. A listing of radio programs appearing in the *New York Times* features "Raymond Scott" performing piano on WABC radio at 8:30 a.m. on 13 July 1934.¹⁶

The first Scott composition performed by the radio orchestra was 1934's "Christmas Night in Harlem." The composition depicts a scene in a particular cultural setting (Harlem), yet one that is somehow peculiar or out of the norm (in this case as a result of the holiday). Unconventional angles on familiar topics would become a Scott trademark. The composition includes lyrics by Mitchell Parish. It was featured in the Broadway revue, *Blackbirds of 1934*. The song was also later performed by several other artists including Paul Whiteman's band, but it was perhaps most famously recorded in 1955 by Louis Armstrong and Benny Carter.¹⁷ The tune is an AABA 32-bar song form with a catchy, lyrical melody based on a few motivic gestures. Scott never commercially recorded it himself, though radio performances of the composition as an instrumental by Scott-led bands have subsequently been released.¹⁸

During his tenure as a radio pianist, Scott was asked by CBS to organize a band to back Gogo DeLys, a featured singer on the *Your Hit Parade* program. The ensemble was pulled from the ranks of the CBS studio musicians. He then convinced management to allow him to continue to lead a new radio group in performances of his own compositions. The initial group was known as The Instrumentalists, a name that perhaps refers humorously to the typically anonymous role of studio sidemen. The exact personnel of this group is not known, although it may have included Bunny Berigan and Jerry Colonna, both of whom performed with Scott around this period.

Scott's "Confusion Among a Fleet of Taxicabs On Meeting With a Fare" is heard in a 1935 recording performed by The Instrumentalists.¹⁹ This early composition illustrates his penchant for long, offbeat descriptive titles. Scott liked names that had good rhythm, but he was also clearly aware that such oddball titles were ear-catching and created an individual identity for him in the minds of the listening public. Throughout his career, Scott applied whimsical titles to his compositions. "Confusion" is clearly a programmatic piece depicting just what the title suggests. The toot of auto-horns is imitated by various instruments in succession, building to a cacophonous traffic nightmare of honks and whistles. Yet despite its apparent noisiness, the piece relies largely on discreet musical pitches. This descriptive scene is set against a minimal yet incessant two-beat rhythmic pattern and is answered by a short musical ensemble passage. Here, Scott's fascination with mechanical imagery is evident. The interlocking rhythms of a busy city street determine the density and motion of the composition. Notably, the title of the piece refers to the confusion of the cabs, not the drivers. Scott thus

anthropomorphizes the machines themselves rather than acknowledging any human behind the wheel – or behind the fare.

In 1935, while on a trip to Lake George, Scott eloped with Pearl Zimney, his girlfriend of three or four years.²⁰ The two took an apartment in the building in which Pearl worked at 157 W. 57th Street in Manhattan.²¹ He soon started his own recording studio, Universal Recorders, and brought in Pearl and her family members to assist in its operation. In addition to being a playground for Scott's experiments in recording techniques, the studio often made airchecks of radio broadcasts. Musicians including Artie Shaw and Bunny Berigan would drop by to listen to their performances after an appearance over the airwaves.²² The initial commercial release of Benny Goodman's 1938 Carnegie Hall concert was made from Universal's transcription. During this period Scott also formed his own music publishing company, Circle Music.

In 1936, Scott's initial developmental period as a composer concluded with the formation of the Raymond Scott Quintette. Despite being called a quintet, the combo actually featured six musicians, including Scott. Various reasons have been given for the incongruous name. The sound of the word itself seems to have appealed to him more than the more accurate Sextet. It has also been suggested that he was wary of using the word "sex" or that he did not count himself as a member of the ensemble. All may be partly true. What cannot be denied is that such an overt inconsistency appealed to Scott's absurdist sense of humor.²³ It could also be indicative of Scott's musical background. Some early jazz ensembles did not include the leader in their nomenclature; Louis Armstrong's Hot Seven featured eight musicians, including himself. The use of the spelling of "Quintette" has also been the source of some controversy. Some feel that it

was a remnant of Scott's "classical" training – an elegant ornamentation. In the opinion of Gunther Schuller, as expressed in his book *The Swing Era*, this spelling was a pretentious affectation intended to associate the band with the highbrow world of classical music.²⁴ This interpretation is discredited by the fact that the group first appeared as the Toy Town Quintet, a name that stirs notions of a child-like storybook curiosity. Rather than affecting a demeanor of haughty elegance, it seems that Scott intended for his band's name to evoke the diminutive and cute, with the altered spelling to this end.

Like the Instrumentalists, the Quintette was composed of studio musicians that Scott was able to gather from CBS. The frontline featured tenor saxophonist Dave Harris, trumpeter Dave Wade (who was occasionally credited under the Scott-imagined pseudonym Eric Hoex and was sometimes replaced by Russ Case), and clarinetist Pete Pumiglio.²⁵ The rhythm section consisted of drummer Johnny Williams, bassist Lou Shoobe (who was sometimes replaced by Fred Whiting or Ted Harkins) and Scott on piano and occasionally celeste. None of the musicians in the Quintette were big names or had a reputation in jazz circles. However, all were musicians of exemplary caliber.²⁶ The lineup remained relatively intact for years despite Scott's notorious harshness as a bandleader and his technically demanding music. His occasional employment of substitute musicians was largely the result of the geographical issue of Scott's brief move to Hollywood to pursue film work. No other Scott ensemble (at least of those featuring humans) remained so constant. Then again, no other ensemble enjoyed the Quintette's immense popular success.

After seemingly endless rehearsals, the music of the Raymond Scott Quintette was introduced to the world through broadcast performances on the *Saturday Night*

Swing Club radio program.²⁷ In December 1936, an early version of the band billed as The Toy Town Quintet performed "The Toy Trumpet."²⁸ This ensemble may have still featured Bunny Berigan on trumpet. Al Brackman saw the band rehearsing for the broadcast and said, "they absolutely knocked me out."²⁹ Brackman was an associate producer for Master Records, the new label of Duke Ellington manager Irving Mills. Soon after, Scott had a contract to record for Master. On 9 January 1937, the Raymond Scott Quintette proper had its radio debut before a live audience with a performance of "Twilight in Turkey" – in complete darkness.³⁰ In one of Scott's moments of combined outrageous humor and canny salesmanship, he had the studio lights turned off for their tune. This allowed the studio audience to picture the exotic scene and instrumentation suggested by the music rather than the familiar stage visual of the performing combo. The performance was a smash. *Down Beat* first reported on the Quintette's performances in March 1937. The magazine stated:

The most exciting new swinging outfit turned out to be the Swing Club's own quintet, organized by Ray Scott ... They startled the studio audience on their first appearance by having all the lights turned out while they ganged up on a torrid little original that they called "Twilight in Turkey." It was a weird sight, up in Studio 1, to see those frenzied musicians swinging away in the semi-darkness with only the eerie green light of the "on the air" sign and the desk lights of the music stands showing. Two weeks later they offered a selection called "Power House," with lights. Somehow it didn't seem appropriate to douse the electricity for a tune called "Power House."³¹

The Raymond Scott Quintette's first recording session followed their January debut by a month. Their successful "Twilight in Turkey" (backed by "Minuet in Jazz," a tune based on Paderewski's Minuet in G) was quickly issued as Raymond Scott's first commercial record.³² The initial pressing was sold out within a week. *Metronome's*

review of the record noted the reputation Scott had garnered via the *Swing Club* broadcasts. The magazine remarked:

Here's an example of all that weird stuff of Scott's you've been hearing about. "Twilight's" a screwy idea with effects that are thoroughly congruous. Johnny Williams takes some surprising breaks in it and contributes notable background drumming on the other side. Dave Harris proves that he's a hot tenor man who bears much watching via his work on both sides, and Dave Wade's trumpet and Pete Pimiglio's [sic] clarinet help ["Minuet in] Jazz."³³

The Quintette (augmented by an unknown guitarist) backed a series of singers for a recording session for Master on February 26, 1937. This session resulted in Red McKenzie's recordings of "Sweet Lorraine" and "Wanted" as well as Midge Williams and Her Jazz Jesters "In the Shade of the Old Apple Tree," "Let's Begin Again," "Walkin' the Dog," and "I'm Getting Sentimental Over You."³⁴ These recordings offer a unique opportunity to hear the members of the Quintette shine in a "hot jazz" style – with improvised jazz solos –utterly removed from that of Scott's material. Wade's solo on "Sweet Lorraine" is particularly notable for its Armstrong-esque qualities. Through his use of mutes, he achieves a number of different timbres throughout the date. The Johnny Williams drum fills that became a familiar staple of the Quintette recordings are audible here as well. "Wanted" shows the band opening the recording in a polyphonic, New Orleans style. Pete Pumiglio plays some fine obbligatos behind both McKenzie and Williams's vocal choruses. "Let's Begin Again" displays Harris in a rare lyrical mode. Although a minor footnote in Scott's career, this session proves that this band could swing.

In May, *Down Beat* devoted a feature profile to Scott. The article focuses on Scott's interests in engineering. Particular attention is paid to Scott's term "creative acoustics," which the writer notes, "is not so highbrow as it sounds. For since acoustics is

simply the science of sound, creative acoustics only mean creating new sounds. For Harry [Scott], that's done with the microphone."³⁵ The article discusses Scott's attempts to achieve unique instrumental effects through a variety of means and stresses how his music was unlike the traditions of the day. According to the author, Annemarie Ewing, "one of the most important things he's doing for swing is bringing to the medium fresh and startling harmonies ... it's exciting – this descriptive music set to rhythm – swing with modern harmonies, up to now largely confined the concert hall."³⁶

"The Toy Trumpet" and "Power House" followed in June 1937.³⁷ *Down Beat* reviewed this release stating that:

The Raymond Scott Quintette is a new departure in jazz ... and as descriptive music [the recordings] are excellent. "Powerhouse," the better side, has two themes which are woven together in a harmonious whole. The softer portions of the tune would be good even as abstract music, though one gets the feeling which the title implies. Harris's forceful tenor, Pimiglio's [sic] lively [sic] alto, and Williams's snappy drums are the high spots. "The Toy Trumpet" is more of a novelty tune, Wade's trumpeting being the main feature.³⁸

The work of Harris and Williams in "Power House" was noted in the publication's monthly listing of recommended solos (this despite the fact that Williams does not receive a solo spot on the recording – perhaps his fills were enough). *Metronome* said that "'Trumpet' is a neatly rounded composition, featuring good muted work by Dave Wade on that instrument and fine Pete Pimiglio [sic] clarinet tone. The reverse is good description. Don't overlook Dave Harris's sending tenor on both sides."³⁹ These early Quintette recordings reportedly sold in the hundreds of thousands of copies at seventy-five cents each during their initial releases.

During this period, when Swing Era big band jazz was the dominant force in American popular music, the witty charm of Raymond Scott's Quintette recordings had

massive public appeal. Scott's tunes had enough in common with the language of popular swing to be acceptable by the standards of the day, yet this music was different enough to sound fresh, unique, and, indeed, novel. Scott's Quintette fused the programmatic aspects of his early "Confusion" with catchy tunes, startlingly new instrumental sounds, frenzied virtuoso-level performances, and madcap humor. His almost entirely pre-composed music lacked improvisation and the changes in tempi – which were often extremely fast – made these records undanceable. These issues were not a concern for the listening public. They consumed it in various incarnations. Circle Music issued printed versions of Scott's tunes. These folios were transcribed from the records, as Scott never set his music down in written arrangements for the Quintette. Scott's reasoning for this unorthodox approach to running a band was that he wanted the musicians to "skip the eyes."⁴⁰ Other bandleaders soon performed and recorded Scott's compositions. For example, Tommy Dorsey and Teddy Hill had recordings of "Twilight in Turkey" out in June 1937. However, these big band reinterpretations of Scott's music made great concessions to adapt his compositions to danceable, mid-tempo arrangements for large ensembles. They could not reproduce the frenetic, wild character of Scott's small group originals, nor the sonically unique character that his "creative acoustics" lent his recordings. In the words of Al Brackman, "it had nothing to compete with it. If you liked Scott you had to buy Scott."⁴¹

Scott continued to compose new pieces for the Quintette. Their popularity was stoked by regular appearances on the radio, with "The Toy Trumpet" as their theme song. Throughout April and May 1937 the band attempted to record "Dinner Music for a Pack of Hungry Cannibals" and "Reckless Night On Board an Ocean Liner." These initial

sessions were all rejected, thus illustrating both Scott's demanding standards and the relative difficulty some of his works posed. In June, Scott finally achieved satisfactory recordings of these numbers.⁴² This session was covered by *Popular Mechanics* in an article entitled "Radio Music of the Future."⁴³ Again, Scott's unusual engineering techniques and "creative acoustics" were spotlighted. The article included photographs of both his trumpet player with the instrument's bell in a metal bucket as well as a sea-shell held next to the microphone to give the drums a "hollow, far-away sound" for a portion of the recording.⁴⁴ Scott emphasized how the microphone shaped his compositional process and the sound painting implicit therein.

The programmatic aspect of Scott's writing was central to the popularity of tunes like "Twilight in Turkey" and "Power House." With most of his writing, Scott tried to construct imaginary soundtracks for the zany titles that he became famous for. For example, "Dinner Music for a Pack of Hungry Cannibals" and "Reckless Night on Board an Ocean Liner" continued that trend – and his popular success. "Reckless Night" was listed as one of the best new compositions of the month by *Down Beat*, alongside Duke Ellington's "Caravan" and "Azure," and Sy Oliver's "For Dancers Only," for Jimmy Lunceford.⁴⁵ The magazine recommended the solo work of Pumiglio and Harris on this tune depicting wild festivities of a maritime voyage upon rolling seas. Williams also received notice for his central drum work on "Dinner Music," which transports the listener to a foreign land for a listen to an exotic feast.⁴⁶

The Quintette's 1937 recordings had a major market impact, as can be seen in the results of the annual *Down Beat* reader's poll.⁴⁷ Scott's band ranked as the number eleven "Swing Band," with 159 votes, falling between Red Norvo and Woody Herman. "Power

House" ranked as the number six record of the year, with 231 votes. "Twilight in Turkey" was number twelve, and its flip-side, "Minuet in Jazz" was number forty-two. "Twilight in Turkey" also placed as the number seven best arrangement of the year, with 223 votes, while "The Toy Trumpet" and "Power House" ranked at twenty-four and twenty-nine, respectively. Both the best record and best arrangement categories were dominated by Benny Goodman's "Sing, Sing, Sing," Duke Ellington's "Caravan," and Tommy Dorsey's "Marie" and "Song of India." The members of the Scott band also did quite well in their respective instrumental categories, with Dave Harris ranking number six, Dave Wade twenty-one (behind his later replacement, Russ Case), Lou Schoobe number eight, and Johnny Williams number seven. Harris placed as the third tenor in both the "All-White-Swing Band" and "Second All-Star Band" categories – the latter poll placed him right next to Coleman Hawkins. Scott's band did not appear in the "Sweet Band" category, and though none of his musicians ranked in the derogatory "Corn" listings, Scott himself placed twelfth in "Corn Piano." This is not surprising when one considers his almost exclusive accompanimental, background role in the band. Overall, it is clear that the voters considered Scott and his band to be a major new force in swing music.

By August 1937, Hollywood came calling. Scott received offers to perform in films by MGM and Paramount. He relocated to California along with some members of the Quintette. Johnny Williams, who initially stayed in New York to lead his own band, ultimately decided to join Scott on the West Coast. Lou Shoobe, however, remained in New York and was replaced by Fred Whiting. The band's first film appearance was to feature "Minuet in Jazz" in a sequence described by *Down Beat* as beginning with a "straight rendering of Minuet in G danced to by powdered wigs and billowing skirts. The

scene then shifts to a torrid spot with the Raymond Scott [Quintette] working at the same thing that broke up the swing session anniversary in Gotham."⁴⁸ This seems to portray the humor behind Scott's jazz setting of Paderewski's Minuet in G that formed his "Minuet in Jazz." Evidently things did not go to Scott's liking. He and his band were asked to appear in costumes with knee breeches and wigs, at which Scott is said to have balked and headed home to New York.⁴⁹ Yet on the way back, he reportedly received another offer from Twentieth Century Fox, apparently inviting enough for him to stay in Hollywood.⁵⁰ His first film for the latter studio was Eddie Cantor's feature *Ali Baba Goes to Town* (Twentieth Century Fox, 1937). In the picture the Scott band performs onscreen in stereotypical Arabic costumes. Perhaps it was too good of an offer to pass up, despite the clowning that was required of him, or perhaps Scott's departure from the first film was a negotiation tactic. Regardless, Scott spent the first few months of 1938 working in films.

During this period, Scott's record label was troubled. Outside of the recordings of Duke Ellington and Scott, the Master label featured no major successes. By October 1937 the company folded and its releases disappeared from shelves. By the next month, many of Scott's Master recordings reappeared under ARC's Brunswick imprint. Scott's new recordings were released under a contract with Brunswick. The first new release featured "War Dance for Wooden Indians" and "The Penguin."⁵¹ The former title was soon featured in the film *Happy Landing* (Twentieth Century Fox, 1938), which also saw Scott accompany Ethel Merman on "You Appeal to Me." Scott's hit "The Toy Trumpet" was featured in the Shirley Temple film *Rebecca of Sunnybrook Farm* (Twentieth Century Fox, 1938) appended with lyrics by Jack Lawrence. Newly printed editions of the song were published and they featured Shirley Temple prominently on the cover. Soon after,

the band performed "Brass Buttons and Epauettes" in another Shirley Temple film, *Just Around the Corner* (Twentieth Century Fox, 1938). Scott returned to New York by the fall of 1938. Of his brief Hollywood career, one interviewer said, "Scott hates the place. He hates being yessed."⁵² But he may have also had personal reasons for moving back to New York. Shortly after their return, Scott and his wife welcomed their first child, Carolyn, on 16 September 1938.

Scott resumed recording and performing on the radio. "The Happy Farmer" and "Egyptian Barn Dance" were his next commercial releases, with the former track earning fourteenth place in the annual *Down Beat* poll's best recordings of 1938 list.⁵³ The category was again lead by Benny Goodman's "Sing, Sing, Sing." That year, the band finished sixth in the ranks of "Quartet and Trio" (presumably any small group was considered) with 319 votes. They also placed thirteenth in the overall "Swing Band" poll, with 160 votes. All of the individual band members finished well on their respective instruments, with Dave Harris seventh, Dave Wade twenty-ninth, Pete Pumiglio fifteenth, Lou Schoobe eighth, and Johnny Williams thirteenth. Dave Harris was the number five soloist, and Scott himself was noted as the number seven arranger. Harris's impressive popularity was not universal; he was ranked seventh in "Corn Sax." Yet Scott's band was still not ranked as a "Sweet Band." All four of the Brunswick sides made *Down Beat* critic Paul Eduard Miller's list of the "Best Records of the Year."⁵⁴ In Miller's list of "Best Solos of the Year," Dave Wade received nods for his solo work on "The Penguin" and "The Happy Farmer," and Dave Harris and Johnny Williams were each listed for all four of the Quintette's 1938 sides.⁵⁵

That year Scott's popularity continued to escalate. A profile in *Collier's* magazine focused on his relationship with his brother Mark. Once again, Scott's "creative acoustics" were an important subtopic. Here, "creative acoustics" were described as "the production of sounds that either do not exist at all to the naked ear or would not exist if it were not for the mike."⁵⁶ On Christmas night, Scott joined Paul Whiteman's "Eighth Experiment in Modern American Music" performance at Carnegie Hall. Whiteman's performance featured Artie Shaw and Louis Armstrong. *Down Beat* reported that Scott "proved impressive on three typical Scott compositions."⁵⁷

1939 brought another label change. CBS Records purchased ARC's labels and reissued their recordings via the Columbia imprint, Scott's catalog included. This development meant that within the space of less than two years, some of Scott's sides were released under three different labels. Beginning in the middle of the year, his new material was issued on Columbia.⁵⁸

Scott's radio work increased in early 1939, as the Quintette started performing weekly on the *Lucky Strike Hit Parade* radio show. They performed their hits as well as a great deal of new material that was not yet recorded or released, including some tunes that were never taken into the recording studio.⁵⁹ Scott spent a great deal of time in the recording studio as well during this period. Yet his exacting standards limited what was released. Scott's Columbia contract gave him the right to veto any recording he saw unfit, and a number of these sessions resulted in rejected masters. Some recordings weren't issued until much later. The delays were perhaps the result of the label reorganizations and the concurrent reissues of his older sides on the new labels. "In an Eighteenth Century Drawing Room" and "Boy Scout in Switzerland" were issued in August 1939,

still on Brunswick.⁶⁰ *Down Beat's* new critic, Barrelhouse Dan, said that "unlike his old sides ... Scott here introduces nothing new; he constantly resorts to tricks which he incorporated in his earlier works. Dave Harris' tenor and Russell Case's trumpet shine."⁶¹ For the first time in the magazine, the Quintette was relegated to the "Vocal and Novelty" recording category. Perhaps this judgement was based on the overt classical borrowing of Mozart's composition in "Drawing Room."

Overall, 1939 saw Scott receiving far less press coverage in *Down Beat* – and far less favorable reviews. In February, *Down Beat* published an indictment of Scott by British critic Harold Taylor, who derided Scott's "silly things" as "sheer screwiness."⁶² Taylor didn't think that "those Scott compositions are sincerely jazz vehicles. Only occasionally do they swing. The rest of the time they are trying to get smart effects ... You get the old tom-tom out and bang it a bit, and then play those oriental figures over it, and there you have what Scott calls an experiment in modern jazz."⁶³ Taylor specifically criticizes Scott's recordings for their lack of improvisation. The distance between Scott and the standard jazz idiom of the day was grounds for dismissal alone. "My own private little opinion," Taylor said, "is that although it is to a certain extent original it is not the righteous jazz and, therefore, as far as I'm concerned, Mr. Scott can keep it."⁶⁴ The tyranny of musical category had trumped originality.

Despite the negative press, "In an Eighteenth Century Drawing Room" was a public success both as a record and as a composition. The melody was fitted with a lyric by Jack Lawrence that retained the programmatic implications of Scott's title and added the romantic image of "two old fashioned lovers" pictured in an "old musty book, long lost in some far forgotten nook."⁶⁵ The song was a popular success and it placed well on

Metronome's Tin Pan Alley song charts for a few months.⁶⁶ *Down Beat* listed the song as a sheet music best seller in November.⁶⁷ Its popularity was significant enough that the bandleader John Kirby responded with his own reply composition of "In a Twentieth Century Out House."⁶⁸ "Boy Scout in Switzerland" received similar adaptation into a popular song by Lawrence, but was not as successful.⁶⁹

Scott's flurry of recordings in 1939 added fourteen commercial sides to his catalog.⁷⁰ "Siberian Sleighride" and the "Tobacco Auctioneer" were his last for Brunswick.⁷¹ Tunes such as "New Year's Eve in a Haunted House," "The Girl at the Typewriter," "Peter Tambourine," and "Bumpy Weather Over Newark" continued in his now established style.⁷² Like "Minuet in Jazz" and "In an Eighteenth Century Drawing Room," "The Quintet Plays Carmen" and "A Little Bit of Rigoletto" referenced "classical" themes.⁷³ Scott was continuing to search for new musical material. He notably explored "exotic" music in compositions such as the "Hypnotist in Hawaii," "Harlem Hillbilly," and "Devil Drums."⁷⁴ These tunes were not commercially recorded, but are heard in aircheck and rehearsal recordings that illustrate Scott's continued pursuit of the compositional possibilities afforded him by the Quintette. He may have been restless with what was now a formula. For example, "Suicide Cliff" is heard in a September 1939 recording that illustrates a drastic departure from the general style of the Quintette material.⁷⁵ The tune was written in 1938 and arranged for Paul Whiteman's band but was never commercially recorded by the Quintette. As the title suggests, the dark and atmospheric tune eschews the zany verve of much of the Quintette compositions in favor of a cinematic setting that evokes the mood-oriented compositions of Duke Ellington. The piece highlights the type of delicate sonorities that had always been present in Scott's

work. Here, without Scott's trademark "screwiness," these qualities are far more difficult to overlook.

Scott decided to form a big band in late 1939. The expanded palette of this new ensemble offered him new compositional challenges. More importantly, a touring big band could be quite lucrative. Scott realized that the big band could fund his expensive engineering hobby. The expansion of the ensemble performing Scott originals seems to have first surfaced in Scott's radio work. Large ensembles were performing Scott tunes including "The Penguin" and new originals such as "Mexican Jumping Bean" as early as April 1939 on the *Dancepators* radio program. Other big band renditions of Scott music continued in July 1939 on the *Judith Arlen Show*. A performance of "In an Eighteenth Century Drawing Room" featuring the Quintette expanded to twelve to fifteen musicians on the *Rhythm Roundup* radio show survives as an aircheck.⁷⁶ The Quintette's final commercial recording session was on 28 July 1939.

Scott's Quintette period was, in some sense, his golden age. His subsequent career as a composer and bandleader would continue to reference this work. Marquees for his big band advertised him as the composer of his Raymond Scott Quintette hits such as "The Toy Trumpet." Some editions of his big band featured placards that depicted artist's renderings Quintette tunes. Eventually, he would perform big band arrangements of some of his Quintette hits. His big band tours were a commercial success, but he never again achieved the level of fame as a composer that the Quintette provided.

Scott dubbed his band the New Orchestra. Almost immediately upon forming the ensemble, Scott abandoned the Quintette's format as the primary vehicle for his compositions. On October 18, 1939, at the very first session of Raymond Scott's New

Orchestra, he recorded three popular standards, "Just a Gigolo," "The Peanut Vendor," and "Get Happy." The session included only one of his own works, "Mexican Jumping Bean."⁷⁷ The standards featured Scott's own arrangements, and some of the sense of humor and energy of the Quintette sides is still present. "Just a Gigolo" receives a playful interpretation. Scott's impeccable engineering standards make these records sonically remarkable. Few other records of the period capture a big band in such detail. However, the arrangements tend to feature a consistent, danceable tempo; Scott's music was no longer strictly of the "sit and listen" variety. His band featured the Quintette members at its core, with only Dave Wade absent from the lineup. This retention could allow Scott to continue to perform his small-group compositions as a featured part of his big band show.

Scott continued to record with his new big band through the end of the year. The original "In a Subway Far From Ireland" is a fun, albeit somewhat gimmicky, attempt to emulate an Irish folksong. The track includes the entire band singing vocal choruses followed by seemingly improvised solos.⁷⁸ Upon its eventual release in 1941, *Metronome's* review described it as "really bawdy humor ... a lot of fun."⁷⁹ "Huckleberry Duck," however, illustrates Scott's already advanced writing for the larger ensemble.⁸⁰ The goofy, plodding rhythm perfectly captures the titular character's amble, but soon the band is swinging madly. Like much big band scoring, this chart is largely sectional. This said, the roles are somewhat atypical, with the brass gloriously blasting out the main melodic theme while the reeds punctuate with short hits. These roles are flipped for the bridge. Despite the more cumbersome ensemble, Scott managed to have the band execute some relatively fast and technically demanding passages.

Metronome reported on Scott's big band in November. Writer Mori Fremon remarked that "believe it or not, a new record[ing] band that will go places is the 14-piece outfit of Raymond Scott. Razzers of radio house bands may be surprised to learn it is the regular CBS staff crew."⁸¹ *Down Beat* reviewed the debut recordings of Scott's big band positively. The magazine noted that the first four released sides from the band were "well rehearsed and despite the augmented personnel, [the band] plays the leader's screwy compositions with even more finesse than did the smaller unit."⁸² This endorsement came with the caveat that "the music is still Raymond Scottish, meaning you can take it enthusiastically or leave it cold, depending upon your liking of the Scott style."⁸³

1939's *Down Beat* poll saw some changes in the reader's interest in Scott. He fell from thirteenth in 1938 to thirty-ninth in the 1939 "Best Swing Bands" category. This said, he also rose to the number five "Small Group" (behind John Kirby). In 1939 he did not rank in the arrangers poll. "In an Eighteenth Century Drawing Room" was ranked as the nineteenth best record of the year, a period that produced such strong competition as Glenn Miller's "In the Mood" and "Moonlight Serenade," as well as Billie Holiday's "Fine and Mellow." Dave Harris placed twentieth as favorite soloist, fourteenth as most underrated soloist, and fourteenth on tenor saxophone. Johnny Williams was ranked number twenty-two on drums. Despite these drops in popularity, Scott still did not appear in either the "Sweet Band" or "King of Corn" categories.

Throughout the first half of 1940, Scott's band remained in New York and performed on the radio show *Concert in Rhythm*. By June, he had organized a new ensemble line-up to take on a theatre tour. This new outfit was not completely drawn from the ranks of the CBS orchestra, and none of the personnel from either the Quintette

or the prior big band remained. Scott featured a singer for the first time, Nan Wynn. In a June 1940 interview, he reported: "I'm really excited about my new band ... For the first time I'm enjoying the experience of working with musicians seven days a week – many hours a day – and with young kids, at that, who can give me their time and effort exclusively."⁸⁴ Despite his positive comments, these demands on time and effort, coupled with the different level of musicianship that he encountered in these non-radio men, would result in constantly revolving personnel over the next few years. Scott never seemed quite as pleased with the results as he had with his Quintette. Outside of a few of Scott's favorite players, the personnel of his big band changed on a regular basis.

On 17 June 1940 the new band went into the recording studio. This session resulted in three new Scott originals. "Four Beat Shuffle," with its surprisingly straightforward and un-Scott-like title, illustrates Scott's attempt to escape from the predominantly two-beat feel of his earlier work.⁸⁵ It also marks his first known overt use of the twelve-bar blues form. There are no programmatic elements or wacky effects to be heard here. More than anything Scott had recorded to that date, "Four Beat Shuffle" emulates mainstream swing – and does a decent job of it. "Birdseed Special" uses delicately fluttering gestures to depict its ornithological subject.⁸⁶ Like "Twilight in Turkey" before it, "At an Arabian House Party" uses quasi-Middle-Eastern melodic content and related performance practices.⁸⁷ As a whole, the composition is not all that atypical for a swing band arrangement. Scott's exotic references were becoming more integrated into a common big band language.

As Scott's compositions became more traditional, so did his role within the band. He quickly took on the capacity of traditional bandleader, having even ceded the piano

chair. In July, Scott recorded a few vocal numbers to feature Nan Wynn, "Now I Lay Me Down to Dream" and "And So Do I."⁸⁸ These recordings are of the sort of middle-of-the-road popular music that was ubiquitous amongst dance bands of the day. None of Scott's trademark wit is present. The performances have an anonymous, generic quality and are most likely not Scott arrangements.⁸⁹ While Scott had salesmanship and marketing in mind throughout his career, those qualities always went hand-in-hand with a very personal approach to music. These recordings represent a new level of concession towards the dance-band business practices of the day. Over the next few years, Scott's recordings followed this pattern of alternating between his originals and rather generic arrangements of popular songs and novelty tunes as features for his singers. Scott was certainly not alone in this trend; even Duke Ellington recorded vocal renditions of standards, sometimes from stock arrangements. At the heyday of his Quintette, Scott was rather unique as a bandleader in his ability to exclusively record only his own, signature compositions. His movement away from that model paved the way for a partial loss of his musical identity. The wild man behind the Quintette was slowly forgotten, replaced by the image of yet-another dance bandleader. However, Scott's big bands still produced a great deal of interesting music. Many of his originals were as forward thinking as his works for the Quintette. The big band enjoyed a moderate level of popularity. Furthermore, the commercial concessions ultimately funded some of the biggest musical innovations of his life.

Scott's long-standing desire to entertain the public with the absurd certainly remained intact despite any compromises he might have made. For example, as early as 1940 he had his big band slowly decrescendo until they reached complete silence.

Thereafter, they continued to mime a performance on their instruments. It is anyone's guess what sounds the audience, straining to hear the music their eyes told them was being produced, conjured up in their own minds before realizing the ruse (perhaps John Cage owes Scott a royalty payment).

In July 1940, the Scott big band went on the road. *Down Beat* reported on their stay at Boston's Totem Pole Ballroom, and remarked that the new ensemble "has the makings [of a good band], although many still can't get used to the big band setup."⁹⁰ The band then made their way to the Panther Room of Chicago's Hotel Sherman for a stay beginning on August 2. Many of their nightly broadcasts were captured on airchecks.⁹¹ The band remained at the Sherman for a full month. Their sets tended to consist of two or three of Scott's new originals, a few dance standards, and two or three vocal features for Nan Wynn. Scott's Quintette-era compositions were never performed – the idea of a small side group within the big band appears to have been temporarily abandoned.⁹² The ensemble even had a new radio theme, "Pretty Little Petticoat," which replaced the Quintette's theme, "The Toy Trumpet." A pre-Quintette song, "Christmas Night in Harlem," was even performed a few times (a rather odd choice for August).⁹³

Down Beat reported on the band's Hotel Sherman engagement, saying that:

Scott's music remains highly controversial stuff. Most of the musicians [in the audience] admired the intricate scores and high standard of musicianship displayed by the group, but on the other side of the fence were the collectors and *le hot* devotees who saw in Scott's fare a poor substitute for the heavy jazz of Lunceford, whom Scott followed.⁹⁴

The following month, this magazine admitted that Scott's engagement began with "two strikes and a foul tip against him."⁹⁵ Scott's Quintette music was not universally appreciated by swing fans and his new band consisted of virtual unknowns.

Nevertheless, the same article reported, "by the end of the week most of the musicians around town had dropped in ... and stayed for the rest of the evening. Scott, doing it the hard way, was showing the boys. He had something."⁹⁶

During the stay at the Sherman, the band completed another recording session featuring four Nan Wynn vocal numbers. "A Millions Dreams Ago" and "In a Moonboat" were actually well received by *Down Beat*.⁹⁷ Barrelhouse Dan listed them as outstanding "commercial" records and noted that "the musicianship is highly apparent."⁹⁸ Wynn left the band at the end of the run at the Sherman.⁹⁹ Word that Scott was looking for a new female singer reached the then-unknown Anita O'Day. In her autobiography, *High Times, Hard Times*, O'Day describes how she "went to the hotel to meet Scott."¹⁰⁰ O'Day notes that she "was ushered into a room containing nothing but a piano and a lot of electrical transmitting equipment. Scott, I learned, was ensconced in his private suite, having the voices of all the would-be vocalists piped in to him. That way he felt he wouldn't be swayed by visual appeal."¹⁰¹ Scott must have liked what he heard – she was hired. O'Day recalled:

[Scott] still carried a studio musician's attitude with him ... You were expected to blow it exactly as he'd put it down. He was a martinet, a perfectionist ... His whole approach produced perfection without feeling. Even though he hired good musicians, his attitude soon reduced them to something like wind-up toys who did everything the same way night after night ... Perfection can be boring, too, you know.¹⁰²

O'Day's opening gig with the band was a three-day engagement at the Orpheum Theatre in Madison, Wisconsin. At the end of the second day, Scott gave O'Day a new piece of music to learn for the last show of the next night. She worked on it, but, when the time came to perform, she nervously forgot the words. To cover for this mistake, she

scat sang and danced around the stage. Although she claimed that the audience was none the wiser, Scott was furious and fired her immediately.

By 10 September 1940, Scott had found a new male vocalist in Clyde Burke. Before the band left Chicago, they recorded a few vocal numbers featuring Burke. They also recorded "Pretty Little Petticoat," the band's theme, and "A Nice Day in the Country," which highlighted the work of guitarist Art Ryerson.¹⁰³ *Down Beat* reviewed these last two sides as "just good solid music, neither great nor run of the mill. Scott has some fine ideas."¹⁰⁴ The band soon moved on to the Chase Hotel in St. Louis. After adding the singer Jacquelyn Pinnette to their lineup, they were back in Chicago at the Blackhawk, where they remained for the rest of the year.¹⁰⁵ The format of these performances remained relatively unchanged, although a big band arrangement of "In an Eighteenth Century Drawing Room" was added to the band's book.

The stability of the band's personnel continued to suffer. Scott had become quite critical of his musicians. *Down Beat* quoted him as saying that they were "about 10 percent efficient" and that he was still searching for his thirteen ideal men – but couldn't afford the salaries of the top players.¹⁰⁶ Airchecks suggest that he was right; sometimes sections had difficulty phrasing together, particularly during the more technically demanding passages of Scott's originals. Scott marveled at Ray Noble's band, and he is quoted as having remarked that "the brass that man has is magnificent, no matter where you are in the room you hear each horn – each harmony part – and how they blend together! And the saxes ... Each man breathes, phrases, and matches vibrato perfectly."¹⁰⁷ His favorites in his own lineup were tenor saxophonist Stan Webb and guitarist Art Ryerson, both of whom received significant solo space.

A November 1940 recording session resulted in "Eagle Beak" and "Copyright 1950," both of which were Scott originals crafted in a mainstream swing mold.¹⁰⁸ In addition to the solos of Webb and Ryerson, the trumpet work of Jack Hall is also spotlighted. Clyde Burke's vocal features at this session are not among Scott's best recordings. Burke's utterly earnest reading of "Happy Birthday to You" is simply incongruent with the brand of humor that one associates with Scott.¹⁰⁹ There is some nice solo work by Hall, Ryerson and Webb in this recording. The arrangement features a fun introduction in which the band sings the famous chorus, interrupted during the portion when the celebrant's name is usually sung by the sudden appearance of a voice hurriedly whispering "this space is purposely left blank so that you may sing out the name of your friend whose birthday it is today" crammed into the space of a few beats. Despite the trite source material, the band gets to swings and the mood is festive. Yet Burke's vocal sticks out like a sore thumb. This illustrates one of the problems that plagued Scott's big band. His singers are often as straight-laced as they come. They frequently provide sincere, straightforward readings of pop songs, while Scott's reputation had been built on irreverent humor. The Quintette's tongue-in-cheek references were replaced with a fairly sober big band repertory and performance approach. Even the humorous moments, such as in "Happy Birthday," seem far more traditional than what Scott might have devised with the Quintette. Paired with the original "All Around the Christmas Tree," this disc is presented as an all-inclusive holiday platter.¹¹⁰ *Down Beat* loved it: "'Birthday' ... is ear caressing in its treatment ... The intro to 'Birthday' is as knocked-out a thing as has ever been heard in a studio."¹¹¹

By the end of 1940, Scott had made waves in the jazz world with his new

composition "When Cootie Left the Duke."¹¹² The tune immortalized Cootie Williams's departure from Duke Ellington's band to join Benny Goodman's ensemble. After Scott debuted it at the Blackhawk, *Down Beat* called the number a "strictly musician's tune" that was a "mournful, blues type composition which stresses some fine dirty growl trumpet."¹¹³ In the recording, Jack Hall emulates Williams's signature style. According to *Down Beat's* review of the commercial recording, Scott's homage was "by far the prettiest, most sincere piece of work Scott has yet turned in with his large outfit."¹¹⁴ Hall's Cootie-esque growl converses with the rest of the band. The reeds sound particularly Ellingtonian in their voicings and phrasing. As *Down Beat's* comments regarding "sincerity" imply, this tune refrains from indulging in Quintette-style humor and appears to be a genuine tribute to music Scott himself loved. Despite the classic Scott title, "Blues My Girlfriend Taught Me," recorded at the same date is fairly straightforward, mid-tempo big band swing.¹¹⁵ In spite of their charms, tunes such as these or the aforementioned "Eagle Beak" illustrate that Scott was beginning to normalize his sound even in his originals. The trademark Quintette wit that had remained in "Huckleberry Duck" had disappeared in favor of a more traditional style. If Scott was trying to court the jazz public, however, he was not succeeding. His big band was entirely absent on the *Down Beat* poll of 1940.

The authorship of four of the compositions released at this time ("Copyright 1950," "Eagle Beak," "When Cootie Left the Duke," and "Petite") was credited to the pseudonym of Hugo Flint. The reason for this odd ruse is undocumented. Perhaps there were issues with Scott's publishing or contracts. That said, it is a surety that these tunes are, in fact, Raymond Scott compositions.¹¹⁶

Having left the Blackhawk in January 1941, Scott's tour carried on. His ensemble continued to undergo changes in personnel. In February, *Down Beat* reported on Scott's new lineup. The magazine commented that "for the first time in four months Scott has his band fairly well set. Although it is vastly different from the band which he left New York with last July ... Scott has [previously] asked newsmen to 'lay off' printing the lineup of his band until 'I'm sure I'm pretty well satisfied with the musicians.'"¹¹⁷ His singer Pinnette had departed and was replaced by Gloria Hart. Milt Holland had taken over the drum chair, and there were other similar changes. Six members of the band formed his new Quintette, a development that indicates Scott was again featuring a small group within the larger band. By April, *Metronome* reported that Scott was adding a second guitarist to the band. Ryerson stayed on as soloist and the other guitarist was used for "steady rhythm work."¹¹⁸ According to *Metronome*, Scott's "ultimate aim is to have a battery of six guitars and he already has written a *Concerto for Electric Guitar*, which will be used in a Carnegie Hall concert."¹¹⁹ Little seems to have come of these plans, however. By the time of their April stay at New Jersey's Meadowbrook in Cedar Grove, Ryerson was out and had been replaced by Zeb Julian.¹²⁰ Barry Ulanov reviewed their engagement for *Metronome*. Ulanov remarked on Scott's intellectualism and "heady concentration" but claimed that these traits "created an emotional stalemate in the band. Somehow his technically proficient men don't seem to have much feeling for the music they play."¹²¹ Ulanov criticizes the band's rhythm section but commends the trumpet, trombone, and sax sections. While Gloria Hart is lauded for getting a "genuine jazz feeling across" with a "[Billie] Holiday-imitative voice," counterpart Clyde Burke is criticized for "luxuriat[ing] in his vibrato so much that it becomes and uncontrolled

tremolo."¹²² The overall tone of the review was that the band had great potential but needed a few improvements.

Scott had several recording sessions across April 1941. The band cut fourteen sides, almost all were vocal numbers and none were Scott originals. Hart's vocals show a jazz sensibility that worked nicely on hotter tunes like "Keep Cool, Fool," but Burke still seems far too straight as a stylist.¹²³ More whimsical records such as "The Merry Carousel" do have an amusing charm, but the ironic humor of Scott's Quintette work has been replaced with a child-like cuteness.¹²⁴

Across the summer, the band's tour continued. By November, the band found themselves in Boston, where they remained through December. Yet again, their personnel had shifted. Both Burke and Hart departed. They were replaced by Billy Leach and a singer named Roberta. Airchecks of their broadcasts illustrate a similar programming format to the band's previous engagements. However, a few Quintette tunes such as "The Girl With the Light Blue Hair" and "War Dance for Wooden Indians" were performed, perhaps by the small group within the big band.¹²⁵

1941 saw the addition of another child to the Scott household, son Stan. In 1942, Scott's band tour finally ended. He returned to New York. Also coming to a close was his long association with Columbia Records. In February 1942 he began recording for Decca, again with new personnel. Scott's sole long-term musician, Stan Webb, remained. The Quintette's Pete Pumiglio also notably returned for the clarinet chair. By May, Scott had recorded eight sides – all instrumental originals, with no singers in sight.¹²⁶ As the title humorously suggests, "Eight Letters in the Mailbox" is a somewhat modernistic take on big band boogie woogie. "Kodachrome" is an ever-changing instrumental conversation

with unique orchestral colors. "Symphony Under the Stars" is a sweet, delicate setting of a Mozart-esque melody. Although it only very briefly engages in a jazz style accompaniment, the number recalls the quasi-classical settings of some of his Quintette tunes. "Carrier Pigeon" begins with a frenetic melody reminiscent of the Quintette. "Secret Agent" involves the type of musical dialogue that anthropomorphizes he instrumental voices. Here the exchange begins between solo trumpet and drums. The trumpet part then moves to the full saxophone section. The bass grounds this passage with a blue-note inflected ostinato. This part, along with the saxophone voicings and brass hits, evokes the vocabulary of crime-jazz television and film scoring that would come to be associated with subjects like the titular "Secret Agent" by the end of the 1940s. "Pan-American Hot Spot" returns to Scott's earlier interest in musical exoticism while "Careful Conversation at a Diplomatic Function" features a Quintette-esque song title. These sides were some of Scott's most vital and interesting recordings in years. They illustrate his ability to fully utilize the big band palette in his own style. Unfortunately, these tracks were Scott's last commercial recordings for almost four years.¹²⁷

In retrospect, Scott's career from the formation of his first big band in 1939 to the conclusion of its 1942 tour seems like a mixed bag. The fact that most of his commercial recordings from this period have never seen substantial reissue, and that transcriptions of his band's hotel engagements are in fact far easier to acquire, has certainly influenced the legacy of his work in this period. Although it is clear that Scott's identity as a bandleader had undergone a transformation, this period also produced some of his most daring compositions. Many Scott works from this era went unreleased, including "Dreary

Weather on 6th Avenue," "Two Young Lads in a Saxophone School," and the exceptional "Minor Prelude." In this work a delicate classical feel is jarringly interrupted by bombastic jazz, with bright brass statements, instrumental solos, and the ebullient triplets of saxophones voiced in block chords.¹²⁸ The composition ends with the two distinct stylistic sections engaging in a dialogue that somehow collectively results in a unified melodic statement. "Minor Prelude" is one of Scott's most fascinating compositions. It was unfortunate for his contemporary career and for his continued legacy that it, and others, went unreleased.

After concluding his 1942 big band tour, Scott returned to radio work at CBS. From April through early June of 1942, Scott performed on a program that was initially called *Power House* but was later renamed *The Raymond Scott Show*.¹²⁹ This radio band featured his new singing discovery, the young Dorothy Collins. Originally named Marjorie Chandler, Scott gave her a new stage name. He likewise worked as her vocal coach and instructed her in various elements of music. She became his protégé and eventually moved into his household.

By August 1942, Scott led the CBS Jump Band on the show *Jump Time*. For this band Scott eventually hired musicians such as Ben Webster, Charlie Shavers, Cozy Cole, Specs Powell, Johnny Guarnieri, and Tony Mottola. In the process he formed the first racially integrated network orchestra. *Jump Time* primarily featured a repertory of standards. In this period, Scott also performed on another show named after his own composition, *Pan-American Hot Spot*. The program featured primarily Latin-related tunes. In October, this show was replaced with *The Sophisticators* (which was named after the ensemble it featured). By November, members of the CBS Jump Band were

reorganized as the new Raymond Scott Jump Quintet. The group was heard on its own program as well as *Good Morning Blues*. By December, there was yet another radio ensemble, the Captivators, who were a counterpart to the Sophisticators. This near-constant radio work continued through 1943. New ensembles and programs were perpetually being devised. For a time, Scott led Perry Como's backing band. In May a new *Raymond Scott Show* was on the air. In August, Scott led a band for *The Broadway Band Box* featuring Frank Sinatra. Most of these programs showcased the band in performances of standards and current hits as well as an occasional a Scott original.¹³⁰

In October 1943 Scott recorded a V Disc of two new originals. The disc featured his radio men, including Stan Webb, Tony Mottola, and Specs Powell, all under the guise of Raymond Scott and the Secret Seven.¹³¹ In actuality the band featured nine musicians, not counting Scott himself. Obviously Scott's attention to the sound of names had not left him. With its drastic changes in style and tempo, "Stiff Lace and Old Charcoal" is more evocative of the Quintette works than anything Scott had done since 1939. "The Hungry Count" illustrates Scott increased incorporation of jazz improvisation into his arrangements. Mottola recalls that in this period Scott had become a "jazz nut."¹³² With stellar improvising soloists such as Charlie Shavers, Ben Webster, and Roy Eldridge at his disposal, it is no surprise that Scott no longer felt it necessary to prescribe every note of his band's performances.

In 1943, Scott sold Circle Music publishing to Warner Brothers. He reportedly did this under the advice of his brother, Mark. Soon after, Scott's melodies started appearing in Carl Stalling's (and later Milt Franklyn's) scores for Warner Brothers' *Looney Toons* and *Merrie Melodies* cartoons. These borrowings focused primarily on Scott's Quintette

works, which perfectly underscored the antics of Bugs Bunny and his animated cohorts. This seemingly innocuous business transaction proved to be the single most important event in Scott's musical legacy. The immediate effect on Scott was merely financial. It is important to remember that the music of the Raymond Scott Quintette did not begin to appear in cartoons until years after the band's initial popular run. Further, as Scott did not receive credit in the cartoons themselves, these borrowings did little to generate direct interest in his music.

In the long term, the sale retroactively established Scott's music in the minds of millions as quintessential "cartoon music." Scott melodies like "Power House" have been permanently imprinted upon the memories of several generations through these cartoons. To some, it may seem somewhat unfortunate that Scott's music – both in terms of specific compositions and general style – will forever be recognized as "cartoon music." However, without this connection, Scott's music would likely have remained as forgotten as his name. The footnotes of popular music history are littered with performers whose artistic legacies seem to have been erased in part because their music did not fit easily within the dominant parameters of their period provided for by the compacted narrative of history. Thanks to the cartoons of Warner Brothers, Scott's music has always, and will forever be, known by almost every human on earth exposed to Western culture even though his name has remained more obscure.

Throughout 1944 and into January of 1945, Scott continued to front *The Raymond Scott Show*. The program made daily transcription discs for the Armed Forces Radio Service (many of which survive in private collections).¹³³ By contrast, in 1945 he toured again with a new big band that is unfortunately undocumented. During this period he also

composed incidental music for the play *The Beggars are Coming to Town*, which ran from October 27 through November 17.

Scott took on a new challenge when he composed the score for the Broadway musical *Lute Song*. This production starred Mary Martin and included lyrics by Bernard Hanighen. The show was set in China and aimed to translate elements of Chinese theatre to Broadway. Scott's score also attempted to use (or at least emulate) various Chinese musical elements, referencing typical signifiers of Chinese instrumentation and melody. The show opened on 6 February 1946 to mixed reviews. Most reviews, positive or negative, largely focused on the non-musical elements. Few of the critics paid much attention to Scott's music. One said the music was "in the Oriental strain and hauntingly in the mood of the play,"¹³⁴ while another noted that the score was "not even remotely Tin Pan Alley."¹³⁵ In addition to the incidental and production music, the show featured a few tunes that were structured in typical popular song fashion as vehicles for Martin. For example, "Mountain High, Valley Low" – the show's standout song – combines such a format with a minor pentatonic scale to achieve an Eastern sensibility. This song became one of his most famous non-Quintette compositions and it was later recorded by Eartha Kitt, among others. The play closed on June 8.¹³⁶

Scott finally returned to the recording studio in February 1946. This new session resulted in four sides for Sonora. The recordings included new originals such as "Enchanted Forest" and "In a Magic Garden," the latter of which spotlighted the solo work of Charlie Shavers. Most notable was "Mr. Basie Goes to Washington," which was another homage to a famous jazz bandleader's style (like "When Cootie Left the Duke").¹³⁷

Also in 1946, Raymond Scott founded his electronic music company, Manhattan Research, Incorporated. With the increased income of his big band and radio work, Scott's engineering interests led him to develop a home electronic studio. He spent the rest of his life in this environment imagining, designing, and building electronic musical instruments. His innovations in the field were numerous and far reaching. In 1946 he notably patented "The Orchestra Machine," a mechanical device that relied on recordings of actual instruments, each on separate tracks that could be individually controlled by the performer. The performer could also determine pitch, which was altered via a change in the speed of the playback of the recorded material.¹³⁸ Although it is not clear whether this device was ever produced, Scott's plans for it illustrate that by 1946 he was already attempting to replace his band with machines. That same year he also patented a Talking Alarm Clock. The machine recorded a spoken message on an internal wire loop and play it back at a predestined time. Essentially this was an early version of the now ubiquitous voice memo recorder. Neither of these inventions ever saw production, but Scott's thoughts regarding the possibilities of recorded sound were certainly ingenious.

Throughout 1947 Scott recorded commercial sides for MGM.¹³⁹ The recordings were a mix of originals (like "Two Guitars" and "Tired Teddy Bear"), cute novelty numbers, and popular songs, the latter of which were usually features for Dorothy Collins. In these sessions, Collins sang *Lute Song's* "Mountain High, Valley Low" on a record with a flip-side recording of "Yesterday's Ice Cubes." This second number was a Scott tune dating from 1937 that had been performed by the Quintette as an instrumental. He also re-recorded "Huckleberry Duck" (from 1939) for the label. Upon the eminent 1948 release of these records, Scott was profiled by *Music Maker*. This article reflected a

new sense of nostalgia for the Quintette, asking the reader if they "remember[ed] such international hits as 'Toy Trumpet' ... ? Scott played the type of swing that traveled all the way. There were no stop-overs. He was to swing what atomic energy was to power."¹⁴⁰ This memory of then-ten-year-old Quintette material was channeled into promotion for the MGM sides, with the article stating that "nowadays, though, Raymond Scott is much more dignified. His compositions are considerably toned down. A bit of syrup and softness has crept in."¹⁴¹

In conjunction with these MGM records, Scott led another big band tour in 1947. This time his orchestra emulated the sweet band style of Glenn Miller. This band was not well-documented, although they did make a few AFRS One Night Stand recordings. In February, *Metronome* reviewed the band. The magazine reported:

[Scott] seems to concentrate on smooth, clean section work rather than Basiesque string of solo upon solo, though there are some fine tenor spots ... Scott has come a long way since "The Toy Trumpet" and other such tripe. He is still no Kenton or Elliot Lawrence or Raeburn or Skitch Henderson, but you would do well to watch Scott to make a tremendous advance in danceable jazz by this time next year.¹⁴²

Scott was once again making a conscious bow to public taste. In March 1947 he told *Down Beat*:

Too many musicians, like myself, play their stuff to their own fancy with a fine disregard for the taste or the preference of their public. It has taken a lot of batting around in ballrooms and hotels to teach me that the public can be so right over the long pull

... I feel for the first time that I am in accord with my public ... I have learned two things about the public, first, that it wants to dance and second, that it prefers to listen to music that is familiar

... Although I admit that I have become commercial, there still is a limit to which I will go in that direction. I simply could not play music in the style of Guy Lombardo.¹⁴³

Scott explains that his band was concentrating on the popular tunes of the *Hit Parade*. The repertory was obviously a deference to the audience demand for "familiarity." He further claimed to be "reticent about playing any of my own compositions ... I'm leading a happy double life, getting my kicks from conducting my dance band on the one hand, [while] privately gratifying my creative urge as a composer on the other. I don't mix the two, [and I] don't even write arrangements for my own band."¹⁴⁴ In this interview, he also calls Glenn Miller "the great genius of modern dance music [because] he 'crossed' a lot of audiences with his appeal, that is, his public was not limited to any particular group, class, or age, still he remained a fine musician. Who do I think comes closest to approximating his talent currently? Claude Thornhill, of course!"¹⁴⁵

It must have proven unsatisfactory for Scott to keep his roles of bandleader and composer separate. By February 1948, he had formed a new six-man Quintette. This band was further augmented by Dorothy Collins on vocals. This return to his most successful format eventually led to a series of commercial recordings that featured new Scott compositions. These sides were released in late 1949 and early 1950.¹⁴⁶ Scott formed his own label for this purpose. He called the company Master, after the defunct label on which he first recorded in 1937.

As in the heyday for the Quintette, the press coverage for these recordings emphasized Scott's "creative acoustics," in practice if not in name. For example, an August 1949 article by George Hoefler notes that:

Be-bop and progressive jazz become 'moldy-fig' when you are in the presence of Raymond Scott, composer, inventor, and bandleader. Scott has been experimenting with musical sound in his electronic laboratory in New York City, off and on, for over ten years ... Scott, the musician, and Scott, the engineer have

collaborated to develop a sound discovery demanding not only the harmony of the various musical instruments with each other, but also the harmony of the orchestral unit with microphones, recording studios, and even the recording discs ... Scott's theory is that a composer can only get his creative contribution over to his listeners through a process of thought transference. He believes, within reason when one thinks of the thoughts on the television possibility a century ago, that in the music of the future, the composer will sit on the concert stage and merely think his concept of his work. His thought waves will be picked up by mechanical equipment and transferred into the minds of his hearers.¹⁴⁷

Scott's continued interest in bypassing the role of the musician altogether is evident in this account. The careful engineering practices involved in his recordings of this period are presented as the next best thing to "thought transference." For instance, Scott told *Down Beat* in April of 1950 that "when a composer writes something, he should take advantage of all the technological processes available".¹⁴⁸ The article then suggested that:

Raymond Scott says he is simply looking for a way in which he can really be a composer. That is why he is currently writing, arranging, conducting, recording, and selling his own records, made in his own 'secret' studio and issued on his own label, Master, which is only semi-secret, since you won't find the records in any stores but you can buy them by mail.¹⁴⁹

In this article it was reported that Scott had wanted to issue his own records from the beginning on the first Quintette, but that Irving Mills had talked him out of it. Scott hoped that after a year or two he would find a market of about 5,000 steady customers. He described the potential Scott fan as "someone who likes Ravel and Stravinsky, Ellington and Gershwin."¹⁵⁰ He appears to have changed his attitude towards audience deference from that he held with the 1947 big band, arguing that "for a creative person there is only one direction: to be creative along the lines you enjoy being creative along. I have one powerful concept of music – to be completely uninhibited. If you have a

feeling, express it. People think my attitude is scientific, but the most important thing to me is the anything goes idea."¹⁵¹

These records focused on his own compositions. They included "Dedicatory Piece to the Crew and Passengers of the First Experimental Rocket Express to the Moon," "Bird Life in the Bronx," "A Street Corner in Paris," "Snake Woman," and "Ectoplasm." Also recorded were Scott's arrangements of standards like "Song of India," "Tiger Rag," "Dinah," "Sometimes I'm Happy," and "Singing in the Rain."¹⁵² Each original was paired with an arrangement of a standard on the flip-side. Each 78-rpm release was high-quality pressing in a picture-sleeve. The talk of high engineering and recording standards was not hot air – the sound of these recordings is breathtaking and utterly unlike anything else of the period. Scott's new compositions rank among his best. They sound like classic Raymond Scott, without resorting to a nostalgic aping of the original Quintette. These compositions return to the programmatic concerns of Scott's earlier work. In *Metronome*, Barry Ulanov described how in "Dedicatory Piece," a "speed of 25,000 miles per hour is reduced to dotted eighths."¹⁵³ Even the standard arrangements are enjoyable and unique. Ulanov describes how they "all evoke previous jazz eras, giving the well-known melodic lines their way, entrusting them to Dorothy Collins' dexterous voice."¹⁵⁴ These qualities can be seen in "Song of India," for example. This recording illustrates the continued presence of Scott's method of obtaining new sounds via traditional instruments. For instance, Ulanov remarks that "Dorothy shapes her voice into a slide and bell and becomes a trombone ... [This effect is] just strange and convincing enough to sustain Raymond's identification of her contribution as 'color X.'"¹⁵⁵ Unfortunately, the mail order exclusivity of this venture assured that these records would remain obscure. They

ultimately had a somewhat wider release a few years later when reissued on the Audiovox and Coral labels.

Across the early 1950s, a number of changes had occurred in Scott's life and career. Mark Warnow, his older brother, passed away in 1949. Like their father Joseph, Mark died of heart failure. Mark had been the bandleader for CBS's *Your Hit Parade*, a long running radio series that counted down and performed the top songs of the day. After his brother's passing, Scott took over became the music director of this show. In 1950, *Your Hit Parade* moved to NBC television and Scott followed. Dorothy Collins became the house singer. Scott reportedly hated the gig. It offered no creative outlet, and the role of amiable front-man was far from natural for him. He said that he had to have someone stand behind the camera and make faces so that he could smile for his few, brief on-camera appearances.¹⁵⁶ However, like his big band before it, the *Hit Parade* paid for Scott's private endeavors, including the Master recordings and his continuing experiments with electronic engineering, instrumentation, and music. "The *Hit Parade* will help pay for the men and materials and keep the government from his door," Barry Ulanov said.¹⁵⁷ Even in this medium, however, he was innovative. In order to aid the music's reproduction via contemporary television speakers, he began mixing pre-recorded backing tracks with the live performances. Scott also composed the jingle "Be Happy, Go Lucky" for the *Hit Parade*'s prime sponsor, Lucky Strike cigarettes. The *Hit Parade* would keep Scott – and Dorothy – in the public eye until they left the program in 1957.

In 1950, Scott and Pearl divorced after fifteen years of marriage. Two years later, he and his former protégé Dorothy Collins would marry. The couple had two daughters, Debbie, in 1955, and Elizabeth, in 1958.

In 1951, Scott's classically oriented composition, his *Suite for Violin and Piano*, was performed at Carnegie Hall. On the other end of the musical/cultural spectrum, he established a company to produce music for television advertisements, The Jingle Workshop. His engineering innovations continued as well, with Scott constructing two of the world's first multi-track tape recorders in 1952. Scott's eldest son and daughter, Carrie and Stan, recall his enthusiasm for the multi-track innovations of Les Paul. Stan remembered that Scott "could see all the possibilities of [multi-track recording] immediately."¹⁵⁸ He also began work on a keyboard adaptation of the Theremin, an early twentieth-century electronic instrument based on radio wave technology.

In 1954, Scott founded another private label, Audiovox Records. The previously "secret" recordings for Master were reissued in different configurations, along with such new recordings as his "Shadow Dance," "Mystery Waltz," "Ballet for Bells," "Highland Swing," "Naked City," and "Honest Injun."¹⁵⁹ Like the Master sides, these recordings are some of his finest and in many respects are characteristic Scott compositions (as can be heard in the musical exoticism of "Honest Injun"). "Naked City" is a stunning piece of sultry noir-flavored music that features an overtly jazz-based melody with aching blue notes. The theme is stated by one instrument after another. At one point this theme is set against a high harmonic on the violin. The low-end breathes warmly in contrary motion, also with blue notes. The distinct, bridge-like ensemble section of this composition, with its densely packed chords, exemplifies Scott's adeptness at working with a large ensemble. In typical Scott fashion, the final cadenza is constructed out of the sequential repetition of a brief motivic cell. Scott's approach to orchestration in this number is

reminiscent of some of the work of Duke Ellington and even Gil Evans. He appreciated Claude Thornhill's band and likely would have heard Evans's arrangements.¹⁶⁰

Scott continued to multitask. He contributed the song "Flaggin' the Train to Tuscaloosa" to Alfred Hitchcock's *The Trouble with Harry* in 1955.¹⁶¹ He would dabble in films a bit over the next few years. Most notably, he scored and contributed songs to the film *Never Love a Stranger* in 1958 and scored *The Pusher* in 1960. In 1957 he invented the Videola, an apparatus which connected a piano, a recording device, a film projector, and television monitor to allow for easier film scoring. The components were all synchronized so that he could record, rewind, and edit music while watching footage in real-time. Late in his life, Scott also planned to write a book on film scoring, but this project apparently never got further than a stash of videotapes of films he recorded off of television for reference.

In 1956, the Clavivox – Scott's electronic keyboard instrument based on the Theremin – was completed and patented. The instrument was monophonic and allowed the performer to slide between any two notes at varying rates. The performer could also alter tone color, as well as control attack, release, and vibrato via left-hand controls. Internally, the Clavivox actually relied on a photo-electric sensor to translate degrees of light in music. A mechanism controlled the position of a strip of film that was "smoked" in gradations of opacity. This technique determined how much light would pass through to the sensor, which in turn was translated into pitch. Thus the Clavivox allowed for glissando but had the tempered accuracy of a keyboard instrument that the earlier Theremin lacked. The Clavivox itself never became widely used, but his design and concept was extraordinarily forward thinking.

In 1957, bandleader Ted Heath recorded a suite of new Scott compositions for an LP entitled *A Yank in Europe*.¹⁶² The album featured such titles as "Night Club in Sorrento" and "Train Ride in the Alps." The work uses Scott's musical depictions as an aural travelogue.

That year Scott and Collins's tenure on the *Hit Parade* ended. The long-running radio and television show was based on Tin Pan Alley popular song traditions, and the era of rock 'n' roll had made the show obsolete. The program continued briefly with new hosts, but was gone after another year. Despite this cancellation, Scott and Collins remained on the television airwaves via semi-regular appearances on the *Bell Telephone Hour*.

1958 saw the release of the LP *At Home with Dorothy and Raymond*, a reissue of the Master and Audiovox recordings via the Coral label.¹⁶³ The quaint title reflects the pair's *Hit Parade*-based fame. Scott also backed Dorothy on a few new recordings for Coral. Also on Coral, he released *This Time With Strings*, a set of Scott classics with rather generic string arrangements. This particular project was perhaps aimed at the older audience for whom the now twenty-year-old Quintette tunes represented a nostalgia for teenage years gone by.¹⁶⁴ The record is notable for its "girlie" cover, which featured a model draped with unraveled balls of yarn. In the late 1950s, mood music and exotica LPs with cheesecake cover photos were quite prevalent, but the idea of pairing Scott's music and sexiness is rather odd.

That year, Scott also became an A&R director for Everest Records. There, he discovered Gloria Lynne and produced her first album, *Miss Gloria Lynne Sings*, for the label. He also famously auditioned Bo Diddley.¹⁶⁵ He additionally recorded his own

album, *Rock 'n' Roll Symphony*, an utterly forgettable attempt to cope with changing commercial trends. This project is another attempt to enter the mood music market, with rather schmaltzy string-scored renditions of popular standards that Scott likely had no hand in arranging.¹⁶⁶

In his private workshop, Scott invented the Circle Machine, a device that some have called the first musical sequencer. It was inspired by the introduction of Wurlitzer's Sideman Drum Machine. Scott realized that the same concept could be applied to musical pitches. Like the Clavivox, the Circle Machine translated the relative brightness of lights into music pitches. A series of these lights were arranged in a ring, with a photo-electric sensor attached to an arm that swung around the ring. The lights on the ring represented a series of musical pitches. The individual pitches could be altered and the speed at which the arm moved could be varied, thereby affecting the tempo. The pitch center of the entire cycle could also be changed, thus resulting in transposition of the entire pitch sequence. The device was used in some of Scott's commercial soundtracks, including "Auto-Lite: Sta-Ful" of 1961. In this recording, the tempo of a melodic pattern is gradually reduced to create "a Circle Machine impression of a dying battery."¹⁶⁷ Even at this late date, the descriptive aspect of Scott's music was still present and quite handy for the purposes of advertising soundtracks and jingles. His advertisement for Nescafe emulated the process of making coffee, from the sound of beans being poured out of a bag through the sound of them roasting. Scott's interest in the musical imitation of non-musical sounds did not end with his Quintette.

On the Top Rank label, Scott released "Twilight Zone" and "Uncle Willie's Tune."¹⁶⁸ The former was the only Scott "band" recording to ever feature the Clavivox,

which introduces the melodic theme with its distinct timbre set amidst a bossa nova texture.

In January 1960, Scott recorded his final non-electronic album, *The Unexpected*.¹⁶⁹ This release is credited to Raymond Scott and his Secret Seven and was issued the Top Rank label. The album displays a peculiar mixture of jazz, story songs, and reinterpreted standards. Scott's interest in utilizing well-known jazz session players anonymously dates back to 1942 and his first use of the Secret Seven ensemble name. The liner notes for the album claim that "jazz listeners should recognize the identity of most of the performers."¹⁷⁰ Upon reissue in 2003, the personnel of the Secret Seven was revealed to consist of Toots Thielemans on harmonica, Harry "Sweets" Edison on trumpet, Sam Taylor on tenor, Wild Bill Davis on hammond organ, Eddie Costa on piano and vibraphone, Kenny Burrell on guitar, Milt Hinton on bass, and Elvin Jones on drums (eight men altogether). Six of these musicians had performed on the Scott-produced Gloria Lynne album of 1958. It also seems possible that Scott used some of the same musicians on some of the acoustic portions of his commercial soundtracks.

The Unexpected is held together conceptually by the hip nursery rhyme theme that connects the original titles on the album. The most immediately striking tracks are "And the Dish Ran Away with the Spoon" and "And the Cow Jumped over the Moon," both of which rely on the sped-up vocals of Dorothy Collins. "Spoon" begins with Hinton repeating a two-measure bass ostinato. This passage is paired with light brushwork from Jones and a cascading, impishly sped-up utterance of the title line. The narrator, also sped-up, informs us that "this is the story of a dish and a spoon / a most intriguing youngish type of story / to tell this tale I studied long and hard / so I think I'll take a

breather" – at which point the band swings mightily into a tenor feature.¹⁷¹ They settle back to the opening ostinato and our narrator returns telling us "now I'm back / and I guess it's only right / and fair / and proper / and correct to start once more at the beginning," after which the first section of lyrics is repeated.¹⁷² The second "breather" consists of a swinging rendition of Bizet's famous Habañera – a melody quoted by Scott decades earlier in "The Quintette Plays Carmen." This borrowed theme is transposed sequentially through various keys and then followed by a brief piano solo. Once again the subdued tone of the opening ostinato returns. The voice, now seemingly exasperated, tells us "this was the story of a dish and a spoon / a most impossibly difficult story to memorize / to memorize it all I studied long and hard / I studied long and hard / I studied long and HARD!"¹⁷³ The result is one of the more outrageous Scott recordings. "And the Cow Jumped over the Moon" uses a similarly sped-up voice to narrate an entertaining version of the story of the titular cow's famous jump. In this pair of tunes, the "descriptive music" concept of Scott's earlier work has been revitalized with a beat-poet or word-jazz style narration that makes their programs overt.

Of an utterly different character is "Quiet Entrance," an atmospheric and noirish tune that uses an excessive amount of reverb. Dorothy is heard at normal speed and pitch. She plays the role of a wife who awakens early in the morning to the sound of her husband trying to sneak in late. She ruminates on her desire to be rid of him throughout the song, contemplating, "but what if he isn't very ill / and even left us out of his will? / gee, what a breakdown." Her dilemma is ultimately resolved as the track ends abruptly with a gunshot.¹⁷⁴ This sort of macabre humor is not the usual stuff of nursery rhymes or commercial records – jazz or otherwise. The eccentric quality of the three vocal tunes,

however, should not obscure the fact that the album features some fine compositions and performances. Typical jazz fans may find the performances too clean, but there is much musical interest here. Thielemans's opening melody statement of "Somewhere over the Rainbow" features some gorgeous counterpoint from Burrell. "Jill" (as in "Jack and") is reminiscent of Scott's Quintette work, with its tempo changes and successive introduction of various melodic themes.

Following *The Unexpected*, Scott concentrated on his electronics research and advertising work. He was devising new electronic instruments and devices at an incredible pace. Part of this focus may have resulted from the fact that he suffered a heart attack in 1958. Heart trouble had ended the lives of both his father and brother. Perhaps he also realized that his swing-oriented music held little place in the popular music of the day, which was now dominated by rock 'n' roll, or the modern jazz scene.¹⁷⁵ Whatever his reasons, Scott focused the rest of his career on electronic music.

Raymond Scott's advances in the electronic music field were largely unknown to the public. He was never truly interested in selling his instruments commercially or publishing articles about his developments.¹⁷⁶ He felt that to do so would rob him of his unique, moneymaking resource. Throughout the 1960s, his business of making electronic music for advertisements was quite lucrative and he did not want to give up his exclusive hold on that niche market. "Electronic music for commercials and films was my living then – and I thought I had this great advantage – because it was my sequencer," he later recalled.¹⁷⁷ Unfortunately, until the posthumous release of his electronic recordings, this reclusive nature kept him from being recognized as the true pioneer that he was.

After the appearances on the *Bell Telephone Hour* ended, Scott left the public eye and his name quickly faded from memory. He was not producing new music in the popular or jazz fields. Jazz historians had excluded him from their texts and new post-war constructions of the jazz canon. His music did not receive any significant reissue on LP. Scott himself failed to make himself known to most of the electronic music community. His continued work in that field clearly pleased him, and his advertising projects paid well, but he had allowed his musical legacy to become merely a footnote in popular culture histories.

In 1960 or 1961, Scott built a new sequencer using unijunction transistors and electronic relays. Fellow electronic music pioneer Bob Moog witnessed this sequencer in action and recommended that Scott construct a solid state version. Scott felt that this was beyond his abilities, and he asked Moog to design it for him. Moog's schematic for Scott may have marked the first use of the term "sequencer." By 1963, this design was put to use in Scott's studio. This device stood six-feet high and covered thirty feet of wall space. It also represented the first programmable polyphonic sequencer.

These concepts were component in Scott's most ambitious project, the Electronium, which he called an "instantaneous composition-performance machine."¹⁷⁸ By 1959, Scott had created an early version of this machine. He would continue to work on various incarnations of the Electronium for the rest of his career. Its design and capabilities were constantly revised. The core idea stayed the same, however: the Electronium would interact and collaborate with a composer in creating music. The machine could develop a composition by variously combining and altering different

independent musical elements. These manipulations were performed both on their own and under the guidance of the operator.

In 1961, Scott established another commercially oriented company, Electronic Audio Logos, Inc. The goal of this new enterprise was not to create jingles but rather short electronic sound effect logos that could be used in advertising. The idea was that each company would have a distinct and instantly recognizable audio logo. "Don't Beat Your Wife Every Night!" and "Electronic Audio Logos, Inc." are demonstrations of this concept.¹⁷⁹ Scott knew that electronic sounds in general could be ear catching. He claimed that "the reason these effects are as attractive as they seem is because we are as yet not preconditioned to a species of electronic music."¹⁸⁰

In 1962 and 1963, Scott recorded a series of completely electronic albums for Epic entitled *Soothing Sounds for Baby*.¹⁸¹ This unusual title was not meant to be humorous; these recordings were marketed to be played for infants, and they were meant to stimulate their young minds. Each of the three volumes specified the appropriate age of listenership. After a six month interval, the baby would be ready for the next volume. Advertisements touted the series as "an exciting discovery in baby care and amusement," "an indispensable aid to mothers during the feeding, teething, play, sleep, and fretful periods of an infant," and "a baby's friend in sound."¹⁸² Most of the tracks are quite long and rely on repeated ostinato figures provided by Scott's instruments. These qualities create an almost minimalist musical background. For example, "Tic Toc" relies on an incessant two-note ostinato that is developed via alterations in timbre. Some tracks, such as "Lullaby" and "Nursery Rhyme," feature an additional, sequentially repeated melodic theme. The latter is notable for its oddly pulsing ostinato – it must have sounded bizarre

to the average ears of 1963, infant or adult. "Music Box" illustrates that Scott was able to preprogram a series of chord changes along with an ostinato figure. "The Playful Drummer" shows that Scott was making strides in simulating percussion, but with his electronic instruments each "drum" seems to have a precise musical pitch. As with "Confusion Among a Fleet of Taxicabs Upon Meeting With a Fare" (of three decades earlier), Scott here uses discreet, tempered pitches even when he is depicting percussive noise. For "Toy Typewriter," however, he creates more traditional percussive sounds. A one-measure ostinato repeats for nearly eighteen minutes, its timbre subtly modified throughout by filters.

Thematically, the anthropomorphized instruments of "The Toy Trumpet" and "Peter Tambourine" from Scott's Quintette days remain in "The Playful Drummer" and "The Music Box." Scott's particular melodic sensibility in these tracks is unmistakable. Yet, as fascinating and revolutionary as they seem today, these records must have ultimately bewildered any contemporary consumers.

Scott's personal life changed in 1965 when he and Dorothy Collins divorced. Two years later, he wed Mitzi Curtis, with whom he would spend the rest of his life. His electronic developments continued, with 1965's *Bandito the Bongo Artist* being a form of drum machine that could vary and improvise an accompaniment.

1965 also saw the beginning of an intriguing collaboration with the puppeteer Jim Henson. At this time, Henson was performing with his Muppets on variety shows and other television, film, and commercial projects. Henson's 1966 short, "The Organized Mind," stars a character called Limbo who takes the audience on a journey through his psyche. The film includes a soundtrack created by Scott which uses largely electronic

instruments.¹⁸³ The film's quick cuts through mental imagery provided a perfect vehicle for Scott's varied series of electronic effects. The following year, the pair adapted the concept for a Bufferin advertisement called "Memories." Two Henson short films from that year, *Ripples* and *Wheels That Go*, also featured electronic Scott soundtracks. *Ripples* is notable for Scott's musical interpretation of the ripples made by both a sugar cube hitting a cup of coffee and a pebble on the surface of water. The duo also collaborated on *The Paperwork Explosion* an industrial film for IBM's new product, an early word-processor called the MT/ST. The resulting film included a collage of imagery representing the hectic pace of business. Scott accompanied this film by editing together a series of contrasting electronic musical environments. The "explosion" of paperwork was musically mirrored by a canonic opening in which three distinct and contrasting musical layers – each with their own unique electronic timbre – enter, overlap, and rise to a cacophony of confusion. Scott's sound painting was well-suited to his commercial projects. Although there were plans for other projects, the collaboration between Scott and Jim Henson appears to have ended in 1969.¹⁸⁴

In 1967, Scott proposed and designed a series of commercial devices that he collectively called "Fascination." These small boxes were meant to provide a constantly evolving musical background for any given room. Though these devices apparently never went into production, the concept behind Fascination was prescient of the ambient music movement initiated by Brian Eno's *Discreet Music* LP a decade later.¹⁸⁵ Other consumer products he concocted around this period included an electronic gong for the doors of Chinese restaurants, an electronic music score for vending machines, a spinning top that

played a tune based on its movement, and even an adult toy that created different sounds based upon how – and where – two people touched.

Between 1966 and 1968, Scott worked on the Bass-Line Generator. This machine took a given series of pitches and continually developed them, both rhythmically and harmonically. A demonstration recording illustrates how this device could be used to create textures, patterns, and grooves given a series of chord changes.¹⁸⁶ The name actually sells the machine short, as it could actually turn a series of pitches into a fully harmonized piece of music.

Throughout the 1960s, while Scott was using his various inventions in commercial soundtracks, he was also refining the Electronium. His other developments influenced this project's ever-changing design and capabilities. By about 1969, the Electronium combined elements of his drum machine, sequencer, and bass-line generator concepts into an all-in-one composing machine or "musical structure generator."¹⁸⁷ The Electronium could also create musical accompaniments. Scott's documentation for a 1970 version of the device describes the following possibilities and operation procedures:

Procedure For Generating an Electronium Rhythm Track. The user places the Electronium into rhythm track mode. He chooses the tempo, the harmony, the meter, the color. He presses the "start" button – and listens – evaluates – decides to make a change (changes are made by the occasional manipulation of a switch, a button, or a knob). He listens again – evaluates – touches a control to change again. In a little while, he learns to make changes unconsciously – as though he is improvising at the Electronium. Suddenly, he pauses, listens intently, for a rhythm design has just grabbed him. He decides this is it – the sound he has been looking for ... He will now program the Electronium to perform an entire rhythm track, using the design he just created. And this automatic rhythm track will follow the exact chord sequence and duration as indicated [by the composer].¹⁸⁸

Scott's manual goes on to explain the procedure for entering a chord progression to which this rhythmic pattern will be applied. After this the manual describes that:

The user now presses the "start" button and the entire sequence of chords is performed automatically by the Electronium ... The voiceleading from chord to chord is semi-automatic. The same track can automatically be performed in any tempo, transposed to any key, the meter changed, and all nuances modified via override controls during performance ... It automatically harmonizes a melody in any number of parts – 3, 5, 20 – with harmonizations that can be simple or of any complexity.¹⁸⁹

Scott had essentially invented an automatic, electronic accompaniment band. His days of teaching music to live musicians, having to write and arrange their parts, and painstakingly rehearsing to get them to play together were over. He now had not only a rhythm section, but a full orchestral unit in a box, complete with the pre-programmable exactitude of the player piano that fascinated him as a child.

Scott's machine could do more than mere accompaniment. For example, the Electronium would, on its own, "suggest" a musical theme. This theme could then be developed by the composer in real-time via a few operating commands. Scott's manual describes a hypothetical performance situation:

The composer (guidance control) decides that, as the first step in the development of the theme, he wishes to repeat it but in a higher key – he pushes the appropriate button. Or perhaps he wants to modify the theme somewhat in its new, transposed, higher key – for instance, to widen some of the intervals ... he turns another knob. Whatever the composer needs to continue the development of the piece, it is but necessary for him to convey his wishes to the Electronium by manipulating the appropriate controls ... faster, slower, a new rhythm design, a hold, a pause, a second theme, a variation, an extension, elongation, diminution, counterpoint, a change in phrasing, an ornament ... ad infinitum.¹⁹⁰

An entire compositional toolbox was available to Scott – instantly. Scott had gotten one step closer to his vision of being able to communicate his compositional ideas directly into the minds of his listeners.

The inclusion of these compositional devices into the Electronium's design not only reflected his personal approach to composing, it also gave his compositional

interests a creative outlet. During the 1960s, concurrent with his advertising soundtracks, Scott recorded pieces of instrumental music using the Electronium.¹⁹¹ Recordings such as "The Pygmy Taxi Corporation," "Backwards Overload," "The Wild Piece," and "Cindy Electronium" show Scott experimenting with the various new musical possibilities afforded him by the Electronium. At times, he combined the device with a keyboard instrument for melody (including his own Clavivox) or musique concrète-style tape effects.¹⁹² These recordings make even his own *Soothing Sound for Baby* seem pedestrian. The electronic timbres are jarringly unique and the ability for the composer to perform orchestral development improvisationally signifies a new era of musical possibility. Yet Scott's singular sensibility was intact. For example, a late 1960s programmatic piece that tells the tale of space aliens from a world in which violin-playing reigns as the highest art received the Quintette-esque title of "Take Me to Your Violin Teacher."¹⁹³

Scott's Electronium received some publicity. Word of the device reached Berry Gordy, Jr., famed head of Motown records. Gordy had a reputation as a formula man, with many of his label's records employing a tried-and-true prescription for hit, right down to consistently working with the same session musicians. The Electronium's ability to instantaneously provide a grooving rhythm section and orchestration, and without any demands for union scale, held obvious appeal to him. Mitzi Scott recalls that

One day [Gordy] came out to Farmingdale [to Scott's studio] with his complete entourage – three cars and twenty people. And he said that he liked what he heard and wanted to order one. Of course, the one that Raymond had was just a lot of wires and buttons and knobs and stuff, it didn't have any casing or anything, and it took Raymond about eight months to complete it ... When he delivered it to Gordy in California he was supposed to spend six weeks in Los Angeles showing them how to use it, but instead he wound up going to work for Motown as

Director of Research and Development [in 1972], designing electronic equipment for their projects.¹⁹⁴

Scott moved from Long Island to Van Nuys. Soon thereafter, the Electronium was installed in Gordy's home. Scott continued to modify it to meet Gordy's requests. At some point, it was moved to Scott's home for a major reworking. Scott continued to work on the device for a time, but it was eventually abandoned when the era of microcircuitry made his design obsolete and as Scott's continuing health problems got in the way.¹⁹⁵ Scott retired from Motown in 1977. It is unknown whether Scott's work for the label, via the Electronium or any other projects, was ever heard on any Motown recordings.

After Scott's retirement, he continued to dabble in electronic music. His colleague Herbert A. Deutsch recalls hearing Scott playing him something over the phone recorded with a PC and Yamaha DX-7 keyboard. When using such a system in 1987, Scott told Mitzi that "I can do everything on this that I did with my Electronium."¹⁹⁶

The 1986 "Beautiful Little Butterfly" is Scott's last known recording.¹⁹⁷ Seemingly recorded using an electronic keyboard and the now-established MIDI format, the tune eschews any interest in developing electronic timbres – it could essentially have been written and performed on an acoustic piano. The melody quite appropriately describes the fluttering motion of the titular creature. Sans humorous titles, "creative acoustics," clever instrumental effects, bizarre electronic timbres, automated accompaniment, and the like, Raymond Scott is shown here to be, at his core, a fine composer.

Beginning in 1987, Scott suffered a series of debilitating strokes and heart attacks. He was left largely unable to communicate by the resulting brain damage. With his music long out of print, Scott's royalties had all but ceased. Mitzi Scott supported the couple

with an office job. After her company went out of business, they relied on Social Security. Scott's recorded legacy languished on reels in his garage, while his electronic creations sat in an adjacent guest house.

Raymond Scott's took a turn for the better in 1989, when Irwin Chusid – a DJ on the New Jersey based free-form radio station WFMU – received a cassette of Raymond Scott's music from a friend. Chusid took an interest in the music but was unable to find mention of Scott in any histories of jazz. The man seemed to have been forgotten. Chusid's search took him to Scott himself. Sadly, due to his stroke, Scott was unable to communicate. Along with other aficionados including Jeff Winner and Gert-Jan Blom, Chusid became the driving force behind a revival of Raymond Scott's music. In 1991, Stash Records released a CD that featured unreleased radio air-checks and rehearsals of Scott's music.¹⁹⁸ The anthology focused largely on the Quintette period. A subsequent Sony/Columbia CD issue of the majority of the classic Quintette sides entitled *Reckless Nights and Turkish Twilights* soon followed.¹⁹⁹ These collections were accompanied by a great deal of media attention and fantastic reviews. The tale of the forgotten genius was finally being told, his innovations receiving credit, and the name behind all of those unforgettable melodies we all knew from cartoons was now being revealed.

Raymond Scott passed away on 8 February 1994. The group behind the Scott revival formed the Raymond Scott Archives to manage his musical legacy. They oversaw the transfer of Scott's materials to the Marr Sound Archive at the University of Missouri-Kansas City Library, under the direction of Chuck Haddix. Jeff Winner also established raymondscott.com, thereby giving Scott an official internet presence. The site offers information about his career that was otherwise unavailable.²⁰⁰

Through all of these developments, Scott's music also became hip again. Musicians of all sorts were soon referencing it. Industrial pioneer Jim Thirlwell of the band Foetus recorded a cover version of "Power House."²⁰¹ Hip-hop-influenced alternative rock band Soul Coughing sampled a number of Scott recordings. Jazz musician Don Byron recorded a number of Scott tunes alongside those of John Kirby and Duke Ellington on his 1996 album *Bug Music*.²⁰² Scott's compositions began to appear in 1990s cult cartoons such as *Ren and Stimpy* and *The Simpsons* – these latter day borrowings knowingly referenced the now-classic Warner Brothers cartoons. Two new musical organizations, the Beau Hunks Sextette of Holland, led by Gert-Jan Blom, and the Raymond Scott Orchestrette of New York, organized by Irwin Chusid, formed to perform and record Scott's compositions. These ensembles have illustrated the vitality of Scott's music and just how much it had to offer the world of jazz.²⁰³ Through the influence of Blom, the Dutch Metropole Orchestra recorded albums of Scott's big band works and the arrangements of Scott tunes made for Paul Whiteman. Scott even appeared as a character in a Pulitzer Prize winning novel of 2000. Michael Chabon's *The Amazing Adventures of Kavalier and Clay* places Scott at a fictional 1940 dinner party with Salvador Dalí, where he extols the virtues of Louis Armstrong as the "Einstein of Jazz."²⁰⁴ Scott's electronic works were released via the 1997 reissues of the *Soothing Sounds for Baby* series and the 2000 collection of his advertising and private recordings, *Manhattan Research, Inc.* These revelations of his then largely unknown innovations in the field of electronic music and instrumentation were universally praised by the now thriving electronic music scene. Previously unreleased Quintette recordings were issued on 2003 collection entitled *Microphone Music*. The following year saw the reissue of *The*

Unexpected album. Through these releases and reissues, Raymond Scott began to develop a new cult following. Perhaps the world had finally caught up to his music. Before his death, Scott's illness left him unable to fully appreciate the early revival of his music. Yet Scott was the mind behind "Power House," "creative acoustics," and the Electronium, who had once said that he wanted to be able to "think" his musical ideas directly into the minds of his listeners. One must assume that such a figure would have taken pleasure in the public discovering a composer whose name they had never heard but whose music they had known their entire lives.

Chapter One End Notes

¹ Other sources have listed erroneous dates in the past. This date is confirmed by his birth certificate.

² Joseph may have been born "Josef," but he seems to have consistently used the spelling "Joseph" after his immigration. Sara spelled her name without an "h," however her gravestone erroneously spells her name as "Sarah." Much of the information regarding the family's immigration and Joseph's background is gleaned from Joseph's naturalization attempts and other genealogical documents. These were provided by Raymond Scott's daughter, Carrie Makover, based upon materials unearthed via genealogical research done by Eloise Hintersteiner, whose great-grandmother was first cousin to Joseph's mother

³ One of Joseph's naturalization records spells the name as "Wornowicki," as does his Ellis Island record. This said, "Wornowitsky" and "Wornowitski" appear mostly commonly. The spelling of the new name was often given as "Wornow" – Harry's birth certificate and Joseph's 1910 naturalization form spell it as such. Mark and Sara's Ellis Island records list their name as "Wornow." Scott's children report that other branches of the family kept the spelling "Wornow." Nevertheless, Joseph was using the spelling "Warnow" by 1920, at the latest, as indicated by listings of his music shop.

⁴ Joseph's age is given as 38 on Harry's birth certificate. Joseph's birth date is in question, being listed as both 10 June 1870 and 15 June 1871 on the documents of two of his attempts at naturalization. His Ellis Island record lists his age in August 1906 as 35.

⁵ Sara's maiden name is provided by the birth certificate. The difficult handwriting makes the exact spelling questionable.

⁶ Mark Warnow's birth date is called into question by a conflict between records of Joseph's naturalization petition from 1915 and Mark's own petition from 1922. Joseph's petition lists Mark's birth date as 3 April 1901 while Mark's states 10 April 1900. Mark's age was given as 7 upon immigration in July or August of 1907. Harry's birth certificate lists three prior children, with two then living (in all); suggesting that the family had two other children who did not survive.

⁷ Documents of Mark's naturalization provide his arrival date as 25 August 1907, while Ellis Island records list Mark and Sara's arrival date as 26 July 1907.

⁸ The family seems to have moved around Brooklyn quite a bit. There is documentation for addresses at 60 Tompkins Ave. (in 1908), 545 Graham Ave. (in 1910), 458 Snediker Ave. (in 1915), and the Sutter Ave. apartment above the family music shop in 1920. Scott's daughter, Carrie Makover, provided the location of this shop as 952 Sutter Ave. A few 1920 advertisements for Okeh Records appearing in *The New York Times* list "Warnow, J." as a dealer located at 924 Sutter Ave. This is also the home address that Joseph provided on a 1922 naturalization form. Perhaps both locations are correct and the store moved just a little further down the block at some point in time. Advertisement for Okeh Records, *The New York Times*, 26 March 1920, 16. Advertisement for Okeh Records, *The New York Times*, 1 May 1920, 16.

⁹ Scott's interest in early jazz is noted in a 1944 profile in David Ewen's *Men of Popular Music*. Ewen describes how "Scott's boyhood was spent playing one jazz record after another. The jazz that interested him even then was not that of the popular tunes of the day, with their comparatively stereotyped patterns and effete sentiments. He went for the hot playing of the jazz artists from New Orleans and Chicago. He would play these hot records again and again, feeling them so personally that, as he explains, 'every part of me vibrated with the nervous and excited strains of the wailing trumpets and trombones.'" Ewen seems to go out of his way to differentiate between hot jazz and otherwise. He claims that "by jazz, Scott means not only the jazz rhythms, colors, and harmonies, exploited in serious music by such composers as Gershwin, Grofe, and Morton Gould. He means materials which up to now have been for the most part ignored by the serious musician: materials first discovered in New Orleans, then developed by an entire generation of hot-jazz artists from King Oliver to Duke Ellington." While these are Ewen's words and not direct quotes from

Scott, Ewen's comment just a few paragraphs earlier that Scott "has done as much for the development of jazz as almost any other single person since Gershwin" leaves little doubt as to whose ideas are being expressed. David Ewen, "Raymond Scott," in *Men of Popular Music* (Chicago: Ziff-Davis Publishing Company, 1944), 182-190.

¹⁰ This song is listed by name in the Scott biographical timeline at raymondscott.com. The concept for it is described by Scott in a 1971 profile. Michèle Wood, "The Men Who Made the Music: Raymond Scott," liner notes to *The Swing Era: Vintage Years of Humor* (Time-Life Records, 1971), 48-53.

¹¹ Scott's attendance at the high school is often mentioned, but I have yet to find any documentation of this via the school's archives or yearbooks.

¹² Juilliard does allow researchers access to some historical records of former students. My efforts to pursue this material in regards to Scott have yet to prove fruitful.

¹³ Scott's first wife Pearl approximated that Harry was about 23 at the time. However, a letter from Scott's private files that details his medical history states that his father died at the age of 52 (document printed in liners notes to *Manhattan Research, Inc.*, Basta 90782, 2000, compact disc, 83). Scott's birth certificate states that Joseph was 38 when Scott was born in 1908. Joseph's naturalization records give his birth year as 1870. This would mean that Joseph died around 1922, when Scott was 14. However, Joseph's headstone lists his death date as 14 May 1932 and his age as 61. Scott's recollection of his father's age must then be incorrect (or perhaps even a typo). Pearl said that Scott's mother was killed around 1933, close to the headstone's date of 25 September 1932. Pearl's recollections are derived from an interview published in the liner notes to the *Microphone Music* release. Irwin Chusid and Jeff Winner, Interview with Pearl Winters, 20 May 2000, New York. Printed in the liner notes to *Microphone Music*, Basta 30-9109-2, 2003, compact disc.

¹⁴ Although this was the reason Scott often provided for the name change, Scott's first wife, Pearl, and his children with her, Stan and Carrie, expressed the opinion that the name change was also done in an effort to disguise his Jewish ethnicity.

¹⁵ Although this sounds like the sort of fanciful tale that Scott would often indulge in, 1934 editions of the Manhattan telephone directory do include a listing for a Raymond F. Scott. The story itself has been published many times in pieces on Scott. It was mentioned by Scott himself as fact in an article he wrote where he specifically explained his penchant for starting fantastic rumors about himself in other regards. Raymond Scott, "Many People Think I'm 'Whacky,'" *Music and Rhythm*, September 1941, 11.

¹⁶ "Radio Programs Scheduled for Broadcast This Week," *The New York Times*, 8 July 1934, XX20. I have been unable to find any documentation of a legal name change before 13 May 1958, on which date Scott's birth certificate was altered. On this document, a line was drawn through his birth name. Above this, the new name of "Raymond Scott" was written. The new name appears to be written in Scott's own hand (his children Stan and Carrie agree with this assessment). The change is signed and dated as approved by the Commissioner of Health.

¹⁷ Parish's lyrics are less than politically correct and illustrate an exoticized vision of African-Americans in Harlem. The Whiteman recordings take this a step further and interpolate a routine of minstrel-esque patter between the white musicians Jack Teagarden and Johnny Mercer.

¹⁸ A Raymond Scott Quintette performance of "Christmas Night in Harlem" appears on *Microphone Music* (Basta 30-9109-2). This date of this performance is given as March 1939. On *The Raymond Scott Project Volume One: Powerhouse*, (Stash ST-CD-543), the date of the performance is given as 11 November 1939. Despite this discrepancy, I believe both tracks to be the same recording.

¹⁹ "Confusion Among a Fleet of Taxicabs Upon Meeting With a Fare," *The Raymond Scott Project Volume One: Powerhouse*, Stash ST-CD-543, 1991, compact disc. A new performance by the Metropole Orchestra,

based on a transcription of the above recording, is available on *Kodachrome*. The Metropole Orchestra, *The Beau Hunks Present 'Kodachrome': Compositions for Orchestra by Raymond Scott*, Basta 30-9118-2, 2002, compact disc.

²⁰ A 1938 profile in *Collier's* gives her name as "Pearl Stevens." This was a professional pseudonym under which she wrote lyrics. Selma Robinson, "They See with Their Ears," *Collier's*, 23 July 1938, 22, 33.

²¹ This address became the title of an early Scott composition. Scott himself never commercially recorded this composition. However the discography at raymondscott.com lists an existing radio transcription of a performance by "Shefter and Brenner," which presumably features the bandleader Bert Shefter.

²² Much of the information in this paragraph is derived from the recollections of Pearl Winters (she married Larry Winters in 1952) from the interview published in the liner notes to the *Microphone Music* release. Irwin Chusid and Jeff Winner, "Interview with Pearl Winters."

²³ The 1960 edition of his Secret Seven group actually featured eight musicians, not including himself or singer Dorothy Collins.

²⁴ Gunther Schuller, *The Swing Era* (New York: Oxford University Press, 1989), 812.

²⁵ Bunny Berigan held the trumpet chair in early versions of the group. Berigan left the band before their debut as the Raymond Scott Quintette.

²⁶ Scott certainly would have tolerated no less. Dizzy Gillespie reportedly failed an audition for Scott's band in 1944 because Scott felt that Gillespie's embouchure was sloppy. This is mentioned in retrospective writing by Neil Strauss in his 1992 *Village Voice* Scott profile and by Irwin Chusid in the liner notes to *Reckless Nights and Turkish Twilights*. I have yet to find any documentation regarding the incident. Neil Strauss, "Scottology," *Village Voice*, 3 November 1992, 69-70. Irwin Chusid, "Raymond Scott: The Man Who Made Cartoons Swing," liner notes to *Reckless Night and Turkish Twilights*, Columbia CK 65672.

²⁷ In fact, Al Brackman later said that it was the report that the band had been rehearsing one song for eight months that caused him to seek out Scott (Wood, "Men Who Made the Music," 49). This program was also referred to as *Saturday Night Swing Session*, or merely *Saturday Night Swing*. Scott appeared on it a number of times, some of which are available on extant transcription recordings.

²⁸ The date of this performance is in question. The announcer of a 12 June 1937 *Saturday Night Swing Club* broadcast states that "The Toy Trumpet" debuted on the Saturday before Christmas, which would have been December 20. A 1971 profile offers the date of 26 December 1936 – the day after Christmas. *Saturday Night Swing Club*, Memphis Archives 7002, compact disc. Wood, "Men Who Made the Music," 49.

²⁹ Wood, "Men Who Made the Music," 49.

³⁰ There are existing radio broadcasts that purport to be from earlier dates. By most accounts, however, it was through this appearance that his widespread popularity began.

³¹ Annemarie Ewing, "Swing is 'Music Letting it's [sic] Hair Down,'" *Down Beat*, March 1937, 12.

³² "Twilight in Turkey" and "Minuet in Jazz," Master 108, 1937, 78-rpm recording. Reissued on *Reckless Nights and Turkish Twilights*, Columbia CK 65672, compact disc.

³³ Gordon Wright, "DISCussions," *Metronome*, May 1937, 29.

³⁴ Red McKenzie and His Orchestra, "Sweet Lorraine" and "Wanted," *Variety* 520, 78-rpm recording. Reissued on *Timeless Historical Presents Red McKenzie*, Timeless CBC 1-019, compact disc. Midge

Williams and Her Jazz Jesters, "Walkin' the Dog" and "In the Shade of the Old Apple Tree," Variety Records 519, 78-rpm recording. Reissued on *The Complete Midge Williams*, vol. 1, Swing Time 2005, compact disc. Midge Williams and Her Jazz Jesters, "Let's Begin Again," Variety 566, 78-rpm recording. Reissued on Swing Time 2005. Midge Williams and Her Jazz Jesters, "I'm Getting' Sentimental Over You," Variety 566, 78-rpm recording. Reissued on *The Complete Midge Williams*, vol. 2, Swing Time 2006, compact disc. Jesse Stone and His Orchestra's "Wind Storm" and "Snaky Feeling" (Variety Records 521) were also recorded on that date but apparently do not feature the Quintette.

³⁵ Annemarie Ewing, "Engineer-Musician Electrifies Swing World with Ideas," *Down Beat*, May 1937, 6.

³⁶ Ibid.

³⁷ "The Toy Trumpet" and "Power House," Master 111, 1937, 78-rpm recording. Reissued on *Reckless Nights*.

³⁸ Paul Eduard Miller, "Critic Deplores Recording of the 'Jazzed-Up' Classics," *Down Beat*, June 1937, 41. Due to an apparent typesetting error, one line of the review is omitted. Note that the title of the column was aimed at other recordings, not at Scott's.

³⁹ Gordon Wright, "DISCussions," *Metronome*, June 1937, 26.

⁴⁰ Wood, "Men Who Made the Music," 50.

⁴¹ Wood, "Men Who Made the Music," 49.

⁴² "Reckless Night on Board an Ocean Liner" and "Dinner Music for a Pack of Hungry Cannibals," Master 136, 1937, 78-rpm recording. Reissued on *Reckless Nights*.

⁴³ "Radio Music of the Future," *Popular Mechanics*, November 1937, 690-693, 130A. Reprinted in the liner notes to *Microphone Music*.

⁴⁴ Ibid.

⁴⁵ Paul Eduard Miller, "Best Solos of the Month & Record Personnels," *Down Beat*, August 1937, 17.

⁴⁶ Ibid.

⁴⁷ "Best Musicians of 1937," *Down Beat*, January 1938, 16-17.

⁴⁸ Article without title, *Down Beat*, August 1937, 12. The new clipping mentions that the film was provisionally titled *Circus Parade*. The scene describes that in *Sally, Mary, and Irene* (Twentieth Century Fox, 1938) in which actors mime the band's part in the scene. However, that film was not released until 1938 by Twentieth Century Fox, the studio Scott was reported to have signed with after his departure from his first film. It may be possible that the film was purchased by Fox and released later. The more likely candidate for the first film that Scott abandoned would be *Nothing Sacred* (Selznick International Pictures, 1937) as it was the only film the Scott worked on during this period not released by Twentieth Century Fox. In fact a *Down Beat* news item ("Scott Stomps Off Movie Lot Into Fat Contract," *Down Beat*, November 1937, 24.) mentions that the film Scott left was *Nothing Sacred*. However, this film does not feature the "Minuet in Jazz" scene as does *Sally, Mary, and Irene*. The story of Scott's jump to another studio must have been conflated with that of his displeasure at the aforementioned scene.

⁴⁹ "Scott Stomps off Movie Lot into Fat Contract," *Down Beat*, November 1937, 24.

⁵⁰ Scott may have returned to New York for a time before the new contract, as the band recorded and was featured on the radio in New York from December 1937 through February 1938.

⁵¹ "War Dance For Wooden Indians" and "The Penguin," Brunswick 8058, 1938, 78-rpm recording. Reissued on *Reckless Nights and Turkish Twilights*, Columbia CK 65672.

⁵² Robinson, "They See with Their Ears," 33.

⁵³ "Final Results of Band Contest," *Down Beat*, January 1939, 36. "The Happy Farmer" and "Egyptian Barn Dance" were recorded on 19 April 1938 in New York. These were his last known recordings before a radio broadcast of 31 December 1938. It is likely that these commercial sides represent a break in his Hollywood work rather than its conclusion. These two recordings were two of the only three commercial Quintette records (released on Brunswick 8144, and reissued on Columbia 36277) not included on the *Reckless Nights* reissue CD due to issues with the masters. This omission was later corrected by the inclusion of these recordings on the *Microphone Music* collection. The studio master of "The Girl With the Light Blue Hair" from 27 July 1939, Columbia 35247, remains the only issued commercial Quintette recording not reissued on CD, although it did see LP reissue on the collector's label Ajazz (*The Complete Raymond Scott*, vol. 2, Ajaz 300, LP). A Quintette radio performance of the tune is available via an aircheck on the aforementioned *Microphone Music* anthology.

⁵⁴ Paul Eduard Miller, "Best Records of the Year," *Down Beat*, January 1939, 18.

⁵⁵ Paul Eduard Miller, "Best Solos of the Year," *Down Beat*, January 1939, 18-19.

⁵⁶ Robinson, "They See with Their Ears," 33.

⁵⁷ "Shaw, Scott, and Armstrong Score at PW's Concert," *Down Beat*, January 1939, 2.

⁵⁸ This sequence of events is made more confusing by the fact that the 1939 recordings were not necessarily released in the order in which they were recorded. This means that later recordings were first issued on Brunswick before earlier recordings were issued on Columbia.

⁵⁹ Thankfully, due to Scott's penchant for recording, many of these broadcasts (and their rehearsals) survive and can be heard on the *Microphone Music* anthology.

⁶⁰ "In an Eighteenth Century Drawing Room" and "Boy Scout in Switzerland," Brunswick 8404, 1939, 78-rpm recording. Reissued on *Reckless Nights*.

⁶¹ Barrelhouse Dan, "Charlie Barnet's Discs Are Rated Brightest of Month," *Down Beat*, August 1939, 20.

⁶² Harold Taylor, "Scott's Screw Music Is Not True Jazz," *Down Beat*, February 1939, 12.

⁶³ Ibid.

⁶⁴ Ibid.

⁶⁵ Raymond Scott and Jack Lawrence, "In an Eighteenth Century Drawing Room" (New York: Circle Music Publications, 1939).

⁶⁶ "Tin Pan Alley," *Metronome*, July 1939, 28. "Tin Pan Alley," *Metronome*, August 1939, 26. "Tin Pan Alley," *Metronome*, September 1939, 24.

⁶⁷ *Down Beat*, "Sheet Music Best Sellers," 15 November 1939, 18.

-
- ⁶⁸ "Hey, Scott, Lookit," *Down Beat*, 1 January 1940, 6. This initial title was changed to "In a Twentieth Century Closet."
- ⁶⁹ Raymond Scott and Jack Lawrence, "Boy Scout in Switzerland" (New York: Circle Music Publications, 1939).
- ⁷⁰ It seems that many of these final Quintette records from 1939 were not released immediately. They appear to have been issued over the course of the next few years, concurrently with his contemporary big band records and Columbia's reissues of the Master and Brunswick recordings.
- ⁷¹ "The Tobacco Auctioneer" and "Siberian Sleigh-Ride," Brunswick 8452, 1939, 78-rpm recording. Reissued on *Reckless Nights*.
- ⁷² "New Year's Eve in a Haunted House" and "The Girl at the Typewriter," Columbia 35247, 78-rpm recording. "Peter Tambourine" and "Bumpy Weather Over Newark," Columbia 35585, 78-rpm recording. Reissued on *Reckless Nights*.
- ⁷³ "A Little Bit of Rigoletto" and "The Quintette Plays Carmen," Columbia 37360, 78-rpm recording. Reissued on *Reckless Nights*.
- ⁷⁴ "Hypnotist in Hawaii," "Harlem Hillbilly," and "Devil Drums," on *Microphone Music*.
- ⁷⁵ The tune can be heard in a Quintette recording from September 1939 on *Microphone Music*. This recording is likely a rehearsal due to the audible instructions from the leader at the end of the performance. The orchestral arrangement of "Suicide Cliff" for Paul Whiteman's band of 1938 is heard in a performance by the Metropole Orchestra featuring the Beau Hunks Sextette on *The Chesterfield Arrangements*, Basta 30-9097-2, 1999, compact disc.
- ⁷⁶ "In an Eighteenth Century Drawing Room," *Powerhouse*. Unfortunately this recording is dated only as being from 1939. No month is listed. A similar (but not identical) arrangement for large ensemble was broadcast on the *Judith Arlen Show* on 11 July 1939. A transcription of this broadcast is included in the Raymond Scott collection of the Rodgers and Hammerstein Archives of Recorded Sound at the New York Public Library.
- ⁷⁷ "Just a Gigolo," Columbia 35363, 1940, 78-rpm recording. "Get Happy," Columbia 37359, 78-rpm recording. "Mexican Jumping Bean," Columbia 36211, 1941, 78-rpm recording.. "The Peanut Vendor" from this session went unissued, but a recording from 21 December 1939 was released on Columbia 35364, 1940, 78-rpm recording..
- ⁷⁸ "In a Subway Far from Ireland," Columbia 36211, 1941, 78-rpm recording.
- ⁷⁹ "DISCussions," *Metronome*, August 1941, 32.
- ⁸⁰ "Huckleberry Duck," Columbia 35363, 1940, 78-rpm recording. Reissued on *Reckless Nights*.
- ⁸¹ Mori Fremon, "Notes on Music and Those Who Make It," *Metronome*, November 1939, 29.
- ⁸² Barrelhouse Dan, "Nichols' Pennies Revived; Jelly-Roll Month's Busiest," *Down Beat*, 1 March 1940, 15.
- ⁸³ Ibid.
- ⁸⁴ "'Excited About Band' – Scott," *Down Beat*, 15 June 1940, 2.
- ⁸⁵ "Four Beat Shuffle," Columbia 35565, 78-rpm recording.

⁸⁶ "Birdseed Special," Columbia 35565, 78-rpm recording. A new performance by the Metropole Orchestra, based on a transcription of the above recording, is available on *Kodachrome*.

⁸⁷ "At an Arabian House Party," Columbia 37362, 78-rpm recording. Reissued on *Reckless Nights and Turkish Twilights*, Columbia 53028, 1992, compact disc. An alternate take is used on Columbia/Legacy CK 65672, the 1999 remastered edition of that CD.

⁸⁸ "Now I Lay Me Down to Dream" and "And So Do I," Columbia 35623, 78-rpm recording.

⁸⁹ *Down Beat* reported in August that Scott was using arrangements by himself and Hugo Winterhalter, who doubled clarinet and saxophone in Scott's 1939 big band. While it is difficult to state as fact, the audible evidence suggests that Scott had little to do with the band's book outside of his own compositions and those he had arranged in 1939. It also seems that for some tunes the band relied on stocks. Dave Dexter, Jr., "Boys Go for Scott's 'Huckleberry' Music," *Down Beat*, 15 August 1940, 4.

⁹⁰ Bob Doucette, "Scott Ducks Song Plugging Mob," *Down Beat*, 15 July 1940.

⁹¹ Some of the material on the Hindsight label's *Uncollected Raymond Scott*, HR-201, comes from these broadcasts. Outside of that release, these airchecks do not appear to be available.

⁹² Existing documentation of the band's hotel gigs relies exclusively on radio transcriptions. It is not known for certain whether the performances for radio broadcast were tailored in any way. It is conceivable that Scott continued to perform Quintette tunes with a small group but that such activities went undocumented.

⁹³ The big band theme, "Pretty Little Petticoat," is unrelated to the similarly titled Quintette era composition, "Pretty Petticoat."

⁹⁴ Dave Dexter, Jr., "Boys Go for Scott's 'Huckleberry' Music," *Down Beat*, 15 August 1940, 4.

⁹⁵ Dave Dexter, Jr., "I Want to Interpret, Not Improvise," *Down Beat*, 1 September 1940, 6.

⁹⁶ *Ibid.*

⁹⁷ "A Million Dreams Ago" and "In a Moonboat," Columbia 35698, 1940, 78-rpm recording.

⁹⁸ Barrelhouse Dan, "Outstanding 'Commercial' Records," *Down Beat*, 1 October 1940, 14.

⁹⁹ "Nan Wynn Quits Scott Ork, Pulls a 'Billie Holiday,'" *Down Beat*, 15 September 1940, 2.

¹⁰⁰ Anita O'Day and George Eells, *High Times, Hard Times*. (New York: G.P. Putnam's Sons, 1981), 87-91.

¹⁰¹ *Ibid.*

¹⁰² *Ibid.*

¹⁰³ "Pretty Little Petticoat" and "A Nice Day in the Country," Columbia 35803.

¹⁰⁴ Barrelhouse Dan, "Hines Cuts 'Blues in Thirds' Again; Waller Jive is Monotonous," *Down Beat*, 15 December 1940, 6.

¹⁰⁵ Some of the material on the Hindsight labels *Uncollected Raymond Scott* comes from broadcasts from the Chase Hotel, along with those from the Sherman. Broadcasts from the Blackhawk from 21 October 1940 and 27 December 1940 are available respectively on *Big Band Remotes*, Radio Showcase VM-59, cassette and *Raymond Scott at the Blackhawk*, JRC C-1402, cassette.

¹⁰⁶ Dave Dexter, Jr., "Scott Seeks '13 Ideal Men But Has Only Two So Far," *Down Beat*, 1 December 1940, 4.

¹⁰⁷ Ibid.

¹⁰⁸ "Eagle Beak" and "Copyright 1950," Columbia 35911, 1941, 78-rpm recording.

¹⁰⁹ "Happy Birthday to You," Columbia 35864, 1941, 78-rpm recording.

¹¹⁰ "All Around the Christmas Tree," Columbia 35864, 78-rpm recording.

¹¹¹ Barrelhouse Dan, "Record Reviews," *Down Beat*, 1 February 1941, 15.

¹¹² "When Cootie Left the Duke," Columbia 35940, 1941, 78-rpm recording.

¹¹³ "Cootie-Duke Rift in Song," *Down Beat*, 1 January 1941, 3. Once the authors of jazz history had forgotten Scott, his sole mention was usually as the author of the tune that commemorated this event.

¹¹⁴ Barrelhouse Dan, "Record Reviews," *Down Beat*, 15 March 1941, 15.

¹¹⁵ "Blues My Girlfriend Taught Me," Columbia 35980, 1941, 78-rpm recording.

¹¹⁶ Irwin Chusid, director of the Raymond Scott Archives, has confirmed this.

¹¹⁷ "Raymond Scott Personnel Set," *Down Beat*, 15 February 1941, 11.

¹¹⁸ "Scott Goes Stringy With Two Guitars," *Metronome*, April 1941.

¹¹⁹ Ibid.

¹²⁰ The concept must have remained with Scott for some time, as he recorded "Two Guitars" in March 1947 for MGM (MGM 10086, MGM 30364).

¹²¹ Barry Ulanov, "Raymond Scott," *Metronome*, May 1941, 13, 49.

¹²² Ibid.

¹²³ "Keep Cool, Fool," Columbia 36149, 78-rpm recording.

¹²⁴ "The Merry Carousel," Columbia 36288, 78-rpm recording.

¹²⁵ None of the airchecks from this engagement that are listed in discographies have seen commercial release.

¹²⁶ "Eight Letters in the Mailbox" and "Kodachrome," Decca 18276, 78-rpm recording. "Symphony Under the Stars," Decca 18264, 78-rpm recording. "Carrier Pigeon" and "Careful Conversation at a Diplomatic Function," Decca 18422, 78-rpm recording. "Secret Agent" and "Pan-American Hot Spot," Decca 18377, 78-rpm recording. With the exception of "Eight Letters in the Mailbox" and "Careful Conversation at a Diplomatic Function," all of these compositions are available in new performances by the Metropole Orchestra on their *Kodachrome* CD.

¹²⁷ As of this writing, almost none of Scott's commercial big band recordings have been reissued on CD. In fact, outside of the obscure collectors' label Ajaz, most of it has never even been issued on LP. The reissue history, or lack thereof, has doubtlessly colored the historical impression of Scott's big band recordings. A CD release of some of Scott's big band recordings is, however, reportedly in the works. Many of these

otherwise unavailable compositions can currently be heard in new recordings, based on transcriptions of Scott's originals, as performed by the Metropole Orchestra on *Kodachrome*.

¹²⁸ These compositions can be heard in new recordings performed by the Metropole Orchestra on their *Kodachrome* CD.

¹²⁹ This may overlap with the conclusion of the tour, the exact date of which remains unclear. Some of these broadcasts were from the Blue Garden in Armont, New York.

¹³⁰ Much of the information regarding this period is derived from the collection of off-air transcriptions donated to the Rodgers and Hammerstein Archives of Recorded Sound at the New York Public Library. It is reported that these recordings were donated in 1993 by Scott via Adrian Cosentini, who worked for the NYPL and may have worked for Scott in some capacity. However, conflicting reports state that the donation was actually facilitated by Scott's first wife, Pearl Winters. The efforts of Tom Christie have made possible the inclusion of information gleaned from the collection in this work.

¹³¹ "The Hungry Count" and "Stiff Lace and Old Charcoal," V Disc 73, 78-rpm recording.

¹³² Quoted by Will Friedwald in his liner notes to Metropole Orchestra's *Kodachrome* CD.

¹³³ The material from the Hindsight label's *Uncollected Raymond Scott vol. 2*, HR-211, LP comes from these recordings.

¹³⁴ Ward Morehouse, "'Lute Song' is Beautifully Produced, but It's More Pageantry Than Play," *The Sun*, 7 February 1946, n.p.

¹³⁵ John Chapman, "'Lute Song' Visually Magnificent but Selfconscious as to Drama," *The Daily News* (New York), 7 February 1946, n.p.

¹³⁶ A soundtrack album was released as Decca 23537, LP. Reissued as MCA D-11354.

¹³⁷ "Enchanted Forest," Sonora 3003, 78-rpm recording. "Mr. Basie Goes to Washington" and "Magic Garden," Sonora 3008, 78-rpm recording.

¹³⁸ Raymond Scott, "Disclosure for Orchestra Machine," printed in liners notes to *Manhattan Research, Inc.*, 19.

¹³⁹ "Two Guitars," MGM 10086, MGM 30364. "Tired Teddy Bear," MGM 10021, MGM 30362 and a different take on MGM 10057. "Mountain High, Valley Low" and "Yesterday's Ice Cubes," MGM 11036. "Mountain High, Valley Low" also on MGM 10086. "Huckleberry Duck," MGM 10057, MGM 30364. All are 78-rpm recordings.

¹⁴⁰ Frankie Lohmann, "Raymond Scott," *Music Maker*, February 1948, 7.

¹⁴¹ Ibid.

¹⁴² Joe H. Klee, "Disc-Cushions," *Metronome*, February 1947, n.p.

¹⁴³ "Ray Scott Discovers Public," *Down Beat*, 12 March 1947.

¹⁴⁴ Ibid.

¹⁴⁵ Ibid.

¹⁴⁶ The personnel for this lineup is listed along with their photo in *Down Beat* as: Scott, piano; Dick Mains, trumpet; Jerry Winner, clarinet; Joseph Palmer, tenor; Irving Manning, bass; Kenny John, drums. "Raymond Scott in Old Groove With New Group," *Down Beat*, 25 February 1948, 1. By late October, a different lineup was featured on the *Herb Shriner Show* where Scott's band performed "Three Little Words" for a V Disc. That lineup is listed in Charles Garrod's discography as: Scott, piano; Louis Mucci, trumpet; Peanuts Hucko, clarinet; Stan Webb, tenor; Jack Lesberg, bass; Kenny Johns, drums. Charles Garrod, *Raymond Scott and his Orchestra* (Portland: Metolious Music Division, 1988, revised 2000), 50. The final personnel that appears on the records issued in 1949 and 1950 are listed as: Scott, piano; Bart Wallace, trumpet; Pete Pumiglio, clarinet; Stan Webb, tenor; Jack Lesberg, bass; Kenny Johns, drums. John S. Wilson, "Scott Explains the 'Secrecy,'" *Down Beat*, 7 April 1950, 15.

¹⁴⁷ George Hoefler, "Hot Box," 26 August 1949. This text is taken from a pre-published, typewritten article found in the *Institute of Jazz Studies* clipping file. Much of the content seems based upon a piece written by Scott in 1949 and printed in the liner notes to *Manhattan Research, Inc.*, 28-29.

¹⁴⁸ John S. Wilson, "Scott Explains the 'Secrecy,'" *Down Beat*, 7 April 1950, 15.

¹⁴⁹ Ibid.

¹⁵⁰ Ibid.

¹⁵¹ Ibid.

¹⁵² Due to their rarity, there is some confusion about how these recordings were released. The following pairings and master numbers are not definite. "Dedicatory Piece to the Crew and Passengers of the First Experimental Rocket Express to the Moon" and "Sometimes I'm Happy," Master 101, 78-rpm recording. "Bird Life in the Bronx" and "Dinah," Master 102, 78-rpm recording. "A Street Corner in Paris" and "Singing in the Rain," Master 103, 78-rpm recording. "Snake Woman" and "Tiger Rag," Master 104, 78-rpm recording. "Ectoplasm" and "Singing in the Rain," Master 105, 78-rpm recording. Some of these recordings were reissued in varying combinations on Audiovox, but the entire series formed *At Home with Dorothy and Raymond*, Coral CRL 57105, LP.

¹⁵³ Barry Ulanov, "Scottish Fantasy," *Metronome*, March 1950, 19, 32.

¹⁵⁴ Ibid.

¹⁵⁵ Ibid.

¹⁵⁶ This story is relayed by Mitzi Scott, his third wife, in a 1993 profile and by his son Stan Warnow in an interview with the author. Karen E. Klein, "Going on Record Again," *Los Angeles Times*, September 1993, 3.

¹⁵⁷ Ibid.

¹⁵⁸ Carrie Makover and Stan Warnow, interview by the author, 9 March 2006, New York. Tape recording.

¹⁵⁹ The Audiovox releases are a discographical nightmare due to conflicting sources. The Master originals "Dedicatory Piece to the Crew and Passengers of the First Experimental Rocket Express to the Moon," "Bird Life in the Bronx," "A Street Corner in Paris," "Snake Woman," and "Ectoplasm," along with "Song of India" (not an original but a non-copyrighted tune) were combined with "Honest Injun" and "Highland Swing" on the 10-inch LP Audiovox 5000. The Audiovox 78-rpm releases are as follows: "Shadow Dance" and "Mystery Waltz," Audiovox 101. "Naked City" and Ballet for Bells," Audiovox 103. "Tiger Rag" and "Singing in the Rain," Audiovox 104. "Dedicatory Piece to the Crew and Passengers of the First Experimental Rocket Express to the Moon" and "Bird Life in the Bronx," Audiovox 105. "Honest Injun" and "Highland Swing," Audiovox 106, "Sometimes I'm Happy" and "Dinah," Audiovox 110. The Master

sides later formed the *At Home with Dorothy and Raymond* LP.

¹⁶⁰ "Naked City" can be heard in a new recording by the Metropole Orchestra on their *Kodachrome* CD.

¹⁶¹ This song was actually a variant of his "Be Happy, Go Lucky" jingle for Lucky Strike Cigarettes with new lyrics.

¹⁶² Ted Heath and His Orchestra, *A Yank in Europe*, 1957, London LL1676, LP.

¹⁶³ *At Home with Dorothy and Raymond* LP.

¹⁶⁴ *This Time With Strings*, Coral 57174, LP.

¹⁶⁵ Although not commercially available, a recording of Diddley's audition circulates. This recording features Scott accompanying Diddley on "Stormy Weather."

¹⁶⁶ *Rock 'n' Roll Symphony*, Everest SDBR-1007, LP. Reissued as *Amor*, Everest SDBR-1080, LP and *Warm Rain*, Sunset SUS-5190, LP.

¹⁶⁷ "Raymond Scott Quote / Auto-Lite: Sta-Ful," *Manhattan Research, Inc.*, CD

¹⁶⁸ "Twilight Zone" and "Uncle Willie's Tune," Top Rank RA 2049.

¹⁶⁹ *The Unexpected*, Top Rank RM 335, 1960, LP. Reissued as Basta 309106-2, compact disc.

¹⁷⁰ Nat Hentoff, liner notes to *The Unexpected*.

¹⁷¹ "And the Dish Ran Away with the Spoon," *The Unexpected*.

¹⁷² *Ibid.*

¹⁷³ *Ibid.*

¹⁷⁴ "Quiet Entrance," *The Unexpected*.

¹⁷⁵ Scott apparently held only a casual interest in contemporary popular music. Son Stan Warnow, in an interview with the author, relayed the following story: "I have one very specific memory in what would have been ... the early '70s. [Scott] came over to dinner and we were talking about popular music. And he said 'Well what are people listening to these days?' and I said, 'Here's something that everybody really loves,' and I put Led Zeppelin on – 'Stairway to Heaven.' He listened for a while and just shook his head and went 'Eh, what garbage,' basically. I don't remember exactly what he said but he was not really impressed."

¹⁷⁶ Although it does not seem that any of his instruments went into commercial production, advertisements for them do exist. Some of these advertisements are printed in the liner notes to *Manhattan Research, Inc.*, CD.

¹⁷⁷ Raymond Scott, unaddressed letter ca. 1980, printed in the liner notes to *Manhattan Research, Inc.*, CD, 16.

¹⁷⁸ Raymond Scott Enterprises, Inc. advertisement, printed in the liner notes to *Manhattan Research, Inc.*, CD, 49.

¹⁷⁹ "Don't Beat Your Wife Every Night!," "Don't Beat Your Wife Every Night! (Inst.)," and "Electronic Audio Logos, Inc.," *Manhattan Research, Inc.*, CD. The strange title of "Don't Beat Your Wife Every

Night!" comes from one of the slogans improvised by the announcer on this demonstration recording.

¹⁸⁰ Raymond Scott, quoted in the liner notes to *Manhattan Research, Inc.*, CD, 131.

¹⁸¹ *Soothing Sounds for Baby*, Vol. 1, Epic LN 24083, 1964, LP. Reissued as Basta 30-9064-2, 1997, CD. *Soothing Sounds for Baby*, Vol. 2, Epic LN 24084, 1964, LP. Reissued as Basta 30-9065-2, 1997, CD. *Soothing Sounds for Baby*, Vol. 3, Epic LN 24085, 1964, LP. Reissued as Basta 30-9066-2, 1997, CD.

¹⁸² Schirmer Record Shop advertisement for *Soothing Sounds for Baby*, *The New York Times*, 5 April 1964, 36. This ad is placed on a page alongside other advertisements for women's shoes and jewelry, with the clear target being new mothers.

¹⁸³ The soundtrack also uses some live musicians for certain sections. If Scott was relying on the same session players he had used for the Gloria Lynne and Secret Seven albums, Milt Hinton could have performed the prominent bass part. "Limbo: The Organized Mind," "Bufferin: Memories," "Ripples," "Wheels That Go," and "IBM MT/ST: The Paperwork Explosion," *Manhattan Research, Inc.*, CD.

¹⁸⁴ Much of the information in this section is based on Karen Falks "Jim Henson and Raymond Scott," from the liner notes to *Manhattan Research, Inc.*, CD, 60-65.

¹⁸⁵ Brian Eno, *Discreet Music*, EG 1520, 1975, LP. Reissued as Virgin / Astralwerks 66493, CD.

¹⁸⁶ "Bass-Line Generator," *Manhattan Research, Inc.*, CD.

¹⁸⁷ Freff, "Raymond Scott's Electronium (1965): Hardware Algorithms for Automatic Composition," *Keyboard*, February 1989, 54.

¹⁸⁸ Quoted in Freff, "Raymond Scott's Electronium," 54.

¹⁸⁹ *Ibid.*

¹⁹⁰ Quoted in Freff, "Raymond Scott's Electronium," 54, 56.

¹⁹¹ The Raymond Scott Archive plans to release a collection of Scott's non-commercial Electronium works in the future under the title *The Electronium Years*.

¹⁹² "The Pygmy Taxi Corporation," "The Wild Piece," "Backwards Overload," and "Cindy Electronium," *Manhattan Research, Inc.*, CD.

¹⁹³ "Take Me To Your Violin Teacher," *Manhattan Research, Inc.*, CD. The date of 16 December 1969 is printed in *Manhattan Research Inc.* for "The Wild Piece," "Take Me To Your Violin Teacher," and "The Pygmy Taxi Corporation." This date does not refer to the date these tracks were originally recorded but rather the date on which Scott compiled them on a master reel found in his archives. This information was confirmed by Jeff Winner.

¹⁹⁴ Quoted in Freff, "Raymond Scott's Electronium," 52.

¹⁹⁵ The Electronium remained in pieces in Scott's garage until his death. It is now owned by Mark Mothersbaugh of the rock band Devo, who has said that he hopes to return it to working order.

¹⁹⁶ Neil Strauss, "Scottology," *Village Voice*, 3 November 1992, 70.

¹⁹⁷ "Beautiful Little Butterfly," *Goobers: Vol. 1*, TEC Tones 93902, 1993, compact disc.

¹⁹⁸ *Powerhouse*, CD.

¹⁹⁹ *Reckless Nights*, Columbia 53028. Remastered as Columbia/Legacy CK 65672.

²⁰⁰ Jeff Winner, *RaymondScott.com*, <http://www.raymondscott.com>.

²⁰¹ Recorded in the fall of 1989, this is one of the earliest examples of the Scott revival on record, predating the first Scott CD reissue. This recording, which includes a sample of Scott's original, was initially released under the name of the Garage Monsters and, later, Steroid Maximus. Both are projects of Jim Thirlwell. Garage Monsters, *Powerhouse!*, Sympathy for the Record Industry SFTRI34, 1990, 7-inch. Reissued as Steroid Maximus, "Powerhouse!," *Gondwanaland*, Big Cat ABB 37, 1992, compact disc.

²⁰² Don Byron, *Bug Music*, Nonesuch 79438, 1996, compact disc.

²⁰³ The Beau Hunks Sextette has released two CDs of Scott material, *Celebration on the Planet Mars*, Basta 30-9056-2, 1994, and *Manhattan Minuet*, Basta 30-903622, 1996. The Raymond Scott Orchestrette has released the CD *Pushbutton Parfait*, Evolver EVL2003-2, 2002.

²⁰⁴ Michael Chabon, *The Amazing Adventures of Kavalier and Clay* (New York: Picador, 2000), 234, 241.

Chapter 2

Long Lost in Some Far Forgotten Nook:

An Original and his Place in Jazz History

"Well I guess it's only right and fair and proper and correct to start once more at the beginning." From "And the Dish Ran Away with the Spoon."

By all personal accounts, Raymond Scott was a unique man to have known. According to his first wife, Pearl, "Raymond was an original, and I guess you could say a genius, but that encompasses a lot of things. He was different and difficult, withdrawn."¹ Scott had problems relating to people. Pearl remembered that "he didn't have much self-esteem ... He was unsure of himself ... You could never make eye contact with Raymond ... His ability to connect with people, to have a real open relationship, it just wasn't there – with musicians, with me."² Quintette bass player Lou Schoobe recalled that "[Scott] was very quiet. He'd eat, sleep, and drink at the piano, always working out thoughts of what he could do musically."³ Unable to bond with others, Scott seems to have focused all of his attentions on his music. Schoobe noted for example that "when we were on the road [with the big band] we'd ask [Scott] to go to the movies, but he'd say no. We'd leave him playing the piano and when we came back he'd be playing the piano. Time meant nothing to him."⁴ Similarly, Scott's eldest daughter, Carrie Makover, said of her childhood recollections of her father:

My memories are that he wasn't around very much ... Even when he was around he wasn't around very much. If he was around, if he was in our house, he wasn't really engaged with us. He was doing his music thing. I'm sure he was

interested in us but it was always filtered through [what he was interested in]. He wasn't a guy who got down on the floor and played with you.⁵

Scott's son Stan agreed:

Throughout my knowledge of him, it was a situation [where] you participated in what he wanted to do ... I was in school plays and things growing up and I have no memory of him ever attending one of those ... It was like he didn't participate in our lives; we were allowed to participate in his to a certain extent. Like I would go out there to the studio and I'd learn how to do some very basic things like threading up the tape machine.⁶

Stan and Carrie remember Scott as being absorbed with his music. "Everything else was peripheral," Carrie said. It is a paradox of human psychology that someone so socially distant and introverted had a musical language so utterly full of humor. "In a way I don't [hear his personality in his music] because I think of his music as being quirky and funny and humorous and full of gags. And I don't remember him being like that," Carrie said.⁷ "He wasn't really a playful person and there's a lot of playfulness in the music," Stan added, "There wasn't a lot of that in the way he related to us."⁸

Still, some of the imagination of Scott's music was reflected in his personal interests. He was fascinated by the ideas of the supernatural, telepathy, and UFOs, all of which found their way into his compositions' subject matter and titles. The odd names he gave tunes also extended to his personal life. Scott had wanted to name Carrie and Stan "Tamby" and "Tomahawk," respectively. Their mother Pearl vetoed those suggestions.

Scott also held insecurities about his ethnicity. "He didn't want his music to sound Jewish. That was a big phobia of his," Stan recalled. His son added that "one day my father came over with a tape and it was a concerto he had written. And he played it and at the end he said, 'What did you think of it?' and [Larry Winters, Pearl's second husband]

said 'Oh, it's really good, I really liked it.' And [Scott] said, 'Well, tell me, do you think it sounds too Jewish?'"⁹ This fear of appearing Jewish also influenced Scott's name change. "Our mother said that the official word on the name change was that he didn't want to trade on his brother's success and so he decided to look for a name," Stan reported. He relayed that his mother "always really knew that [the name change] was because he wanted a less Jewish sounding name."¹⁰ Scott's need to repress his ethnicity also led him to get rhinoplasty in 1938, around the time that he was working in Hollywood. Perhaps the image-conscious film world influenced his decision to alter his appearance. According to Pearl, "he had a very strong face, he looked like Picasso. And he went and mutilated it ... I cried for a whole week."¹¹

Scott himself admitted that the role of bandleader was not natural for him, saying, "I didn't like public appearances. I was meant to be an engineer."¹² Despite his insecurities, Scott seemed quite self-assured in his musical ability and vision. He knew what he wanted from his musicians and developed a reputation as a tyrant of a bandleader. Almost all of the musicians who worked with Scott over the course of his career seem to concur. He constantly sought perfection and rehearsed endlessly. He had a reputation for being demanding and severe. "He treated [musicians] like tools, like objects. He had no respect for them as people," Pearl observed.¹³ Scott himself said that his ultimate goal was for his musicians to "temporarily defeat human nature ... [to] become temporarily superhuman."¹⁴

During his years with the Quintette, Scott held long for the development and refinement of his compositions. He demonstrated the band's parts via the piano, which his musicians were then required to memorize by rote. Scott did not want the band to read

their parts because he felt that "there's a tremendous difference in performance if you skip the eyes."¹⁵ This was no easy task, as Lou Schoobe pointed out. According to Schoobe, "Scott's music was difficult. A lot of his ideas were pianistic and hard to translate to another instrument."¹⁶ The Quintette members were allowed to improvise certain ideas during rehearsals. These sessions were actually a sort of composing workshop for Scott. He often developed his ideas by directing the band – all the while recording so that he could listen back later and mentally edit together the portions he liked into final compositions. This partly explains why his compositions often include successive sections or strains of quite different music.

Such a rehearsal is preserved on a private transcription of the band working on "The Girl at the Typewriter."¹⁷ After a run-through of the composition's familiar opening section, the band works on prospective material for the second theme. The music heard here did not make it to the final recording of the composition. In this transcription recording, Scott is clearly using both the rehearsal and his ensemble's contributions as part of his compositional process. After one attempt, he directs the band to play "a shave faster, see what happens. [To Dave Harris:] And play your break as fast as you can going into it." Following another run-through he asks for "the same thing a little bit slower. And a little bit softer in color. A little bit more mysterious in color. [To one musician:] What's the fastest you can play comfortably?" After the section has been rehearsed to his satisfaction, he moves on, saying, "that's swell. Alright. What else Lou? You want to try anything you want to hear on here? Oh yeah, give me that thing, the other thing now." Scott then demonstrates the band's parts for a different section. He both plays the piano and sings the parts. The Quintette can be heard imitating the new melodic line and

working it out on their respective instruments. After an attempt to perform this new material, one member exclaims, "it ain't natural!" Scott then instructs Johnny Williams to "play for two minutes now and improvise up some patterns," perhaps to fill the remaining time on the recording disc. Scott guides Williams through his percussion solo with such commands as "can you give me more notes, more triplets and sixteenth notes at this tempo," "you're filling in three to every quarter now, four to every quarter. Six to every quarter." Scott then concludes with "alright, that's swell. Alright. Cut. That's it fellas. The recording is over." In September 1938, *Time* said of Scott's process, "with the help of recordings and re-recordings he can finally work up this concoction into a sort of musical composition."¹⁸ In the manner suggested by this quote, it seems that in this transcription recording Scott is attempting to capture his band in hopes of finding usable source material for later inclusion in a composition.

In a 1937 article attacking the "stagnant" state of swing music, Scott discusses his own compositional approach, saying "while I have given it a descriptive form and have been most careful in its creation, the ultimate purpose was to afford outstanding solo work by the instrumentalists."¹⁹ This statement seems somewhat misleading. Despite the musical malleability during such rehearsals, once the band played a figure to Scott's liking it was set. Little-to-no deviation was allowed thereafter. There was very little improvisation in his music, particularly during the Quintette period.²⁰ "We would work things up and we would never change them, ever," drummer Johnny Williams recalled. Williams added that "we had to do [the compositions] note for note. It was highly unsatisfactory [for the band but] it sold like hell."²¹ The seeming contradiction between Scott's disallowance of improvisation and his stated interest in affording "outstanding

solo work" is a matter of semantics. In September 1940, Scott described his big band to *Down Beat*: "When my band plays a number, I want it to interpret that number for all it's worth ... I am convinced more than ever that there is plenty of room for a good, musical band – based on uncorny, musicianly arrangements – which stresses interpretation rather than the individual improvising talents of the various men in the band." Scott's emphasis on interpretation over improvisation is further illustrated by a 1940 rehearsal recording of him teaching an unidentified clarinetist the melody of "Power House." In this transcription, Scott explains, "as far as you're concerned, you're playing something your own. That should be the attitude all of the time. In other words, you look at it for a moment, then you make it yours ... Change the phrasing ... In other words, you've got to make it your own."²² Although Scott did not want musicians to deviate from the actual notes of his compositions, he wanted them to impart a personal sense of rhythmic vitality and energy of phrasing.

Scott's emphasis on pursuing interpretation over improvisation is explained in a quasi-manifesto of 1940. In one of a few contemporary articles he wrote for the periodical *Music and Rhythm*, Scott opines:

The jazz I like is spontaneous and natural jazz. Do I hear a chorus of voices shouting, "but written jazz (meaning the kind I write) is too mechanical, completely uninspired!" I think I have an argument that licks the accusation.

Jazz is too young to have developed the artistic technique of playing freely gracefully from written notes. Jazz playing is not a technique that has been going on for hundreds of years. It has not yet developed the skill to interpret another's creation with the same complete abandon that improvisation inspires.

Improvised jazz is that kind of jazz that is ideally suited to the individual player ... Improvised jazz is tailor-made jazz, in the sense that the player molds material of his own choice in his own way – the way that is most natural and therefore easiest for him.

... It takes years to develop a tradition [of individual expression via written notes]. A lot more years than it has taken to produce a Coleman Hawkins, a Sidney Bechet, or a Louis Armstrong. Assuming the mechanical expertness of

their reading ability, these men could undoubtedly touch off another's creation with the spark of genuine artistry. Dave Harris of my original quintet is an example of a man who has successfully assimilated freedom in discipline. The trouble with jazz today is that we have too few men of that caliber.

It is quite probable that jazz will develop a tradition of a sort in another generation. It will be in the hands of the composers (for the creation of written works) and the players (for the technically correct but warmly emotional interpretation of them). Composers really are improvisers who create more slowly, more carefully, than the spontaneous jazz improviser. But the great jazz player, the natural jazz player, can take the composer's notated "improvisation" and make of it a thing of beauty .

... I want my [1940 big] band [to have] the kind of feeling that's on the ain't-what-you-do-but-how-you-do-it side.²³

The topic of improvisation raises the question of whether Scott's music is or is not jazz. Any determination is bound by the limits of personal taste and interpretation.

Whether or not his music fits into today's sense of the category, in the heyday of his Quintette, Scott's music was widely considered to be a form of jazz. This is evidenced by the volume and type of coverage he received in *Down Beat* and his standings in the magazine's readers' polls. Although *Down Beat* did cover non-jazz music at the time, their discussion of Scott's music places him in the context of jazz. However, there were detractors. For example, the critic Harold Taylor declared that Scott's music was "not the righteous jazz."²⁴ Other critics disparaged the Quintette's novelty aspects. In a news item announcing Schoobe's departure from the band, *Metronome* referred to the ensemble as the "Raymond Scott Twilighting Turkeys."²⁵ In a *Down Beat* review, Dave Dexter, Jr. also referenced a Scott title by deriding it as "'Huckleberry' music" – despite the fact that the article notes that the band was admired by other musicians.²⁶ Scott's "screwiness" in nomenclature was used to subtly attack his music's legitimacy. Gradually, this dismissive sentiment regarding novelty jazz took hold and Scott, among many others, was excluded

from the developing canon of "authentic jazz." By the 1940s, Scott's records were often reviewed by *Metronome* in their "Sweet" or "Pretty Stuff" categories.

Scott's own comments illustrate both his interest and trepidation in referring to himself as a jazz composer or bandleader. In 1940, as he was beginning to record and tour with his big band, Scott wrote:

Jazz is a deep, rich thing. I want to express every phase of it. I am interested in every phase of it.

... The kind of jazz I like has a good beat, plus effective harmonic invention and counterpoint, continuity (storytelling), humor, dramatic suspense and climax, mood control – all tastefully employed.

... My first compositions for the Quintet are examples of deliberately not doing what I have suggested here.

... After having written about 45 pieces for Quintet and about 40 for the Orchestra, I am beginning to feel that I'm getting somewhere near the kind of jazz I like. Of all the Quintet numbers which were recorded, I think "Reckless Night Aboard [sic] an Ocean Liner" was the most successful in attaining this goal. In all my more recent compositions I am getting closer to my personal conception of jazz. But I still regard the work as experimental. I'm not yet satisfied.²⁷

Scott specifically separates his Quintette recordings from his ideal vision of jazz.

This suggests that Scott was seeking to produce that which he considered to be jazz with his contemporary big band but had not been attempting this with his Quintette.

As suggested, Scott's music was often presented under the often poorly defined category of "novelty." In today's parlance, the term is used to describe popular music that is disposable and connected to a fad or pop-culture trend. During Scott's heyday, however, "novelty" was traditionally used to signify something that was modern, witty, unique, or even odd. In the 1920s, the idiom of novelty ragtime piano was quite popular. This style is quintessentially represented in Zez Confrey's "Kitten on the Keys." Though a musical descendant of ragtime piano, the novelty term de-emphasized a perceived relationship to jazz or African-American music. The novelty label can be seen as an

attempt to market the music more universally while retaining a sense of originality and curiosity. Novelty piano faded in the 1930s in favor of swing. Yet some of the aesthetic remained in the presentation of Scott's music. Printed editions of Scott's late-1930s tunes touted them as modern novelties. Radio announcers introduced his compositions with labels heralding their novelty as a Scott trademark with such identifiers as "a new Raymond Scott musical unusuality," "ultra-modern," or "wacky masterpieces."²⁸ The trend of marketing "modernity" in jazz-related American popular music can be traced back to the 1920s music publications of Jack Robbins, associate and publisher of the then-perceived "King of Jazz," Paul Whiteman. The printed music invariably invoked the term "modern" in subtitles such as "A Modern Piano Solo" or "Modern American Music for the Orchestra." This label reflects the common contemporary description of Whiteman's brand of orchestral jazz by both journalists and Whiteman himself as simply "modern American music." The correlation of the terms "modern" and "novelty" suggests a focus on a perceived self-conscious progressive popular entertainment. Such terminology remained a less-threatening alternative than the term "avant-garde" while avoiding the African-American cultural associations of the term "jazz."

Part of the perception of Scott as modern rests in his own compositions exclusivity in the Quintette's recorded repertoire. Scott was a composer with his own ensemble rather than a mere bandleader who performed a variety of standards. This supported the reading of Scott's image as a musical progressive. For example, in a 1944 aircheck, one radio announcer stated, "Raymond Scott is known as America's number one composer with a band. So of course the Raymond Scott band is known as America's number one band with a composer. Well, today I heard America's number one band with

Raymond Scott playing his newest instrumental novelty, 'Singing Down the Road,' unquote."²⁹

Scott was not alone in the novelty jazz field of the 1930s. Red Norvo, Reginald Forsythe, John Kirby, Alec Wilder, and Alec Templeton all practiced in a similar tradition. Norvo (with his "Dance of the Octopus" of 1933) and Forsythe (an English composer with his "Serenade to a Wealthy Widow" of 1934) were early initiators of ensemble novelty jazz of the 1930s. This said, Norvo also recorded many standards and his ensemble members all had strong jazz pedigrees. Such connections to "authentic jazz" make it easier to retroactively fit Norvo's novelty recordings into the jazz canon. Forsythe had no such luck, despite the fact that in 1935 his compositions were recorded by Benny Goodman's ensemble, which included John Kirby. There is no evidence to either support or contradict the notion of Norvo or Forsythe influencing Scott. However, their existence represents an interest in novelty fare among the jazz listening public.

Many other novelty jazz groups seem inspired by Scott's success. In the words of Scott detractor Gunther Schuller, John Kirby's Sextet was intended "to capture at least a part of the new audience market that had been created a few years earlier by Raymond Scott's Quintette ... with its classically oriented and cleverly titled novelty repertory."³⁰ Kirby's tunes included such Scott-esque titles as "Afternoon in Africa" (evoking "Twilight in Turkey"). Similarly, Kirby's direct response to "In an Eighteenth Century Drawing Room" was appropriately titled "In a Twentieth Century Closet."³¹ Another successful novelty jazz bandleader was Alec Wilder. Wilder's Octet was formed out of a record company request to write and record instrumentals in Scott's style. Though Wilder said he "managed somehow to speak convincingly of my ability to write as well as

Scott," his actual points of musical departure were the works of Norvo and Forsythe of a few years earlier.³² Scott's primacy in the field is demonstrated by *Down Beat's* review of Lou Holden's "Windy Day on the Outer Drive" as "the best side his 'Raymond Scottish' group has cut."³³

Scott himself seems to have found the "novelty" categorization of his music somewhat derisive and limiting. He explained:

"Novelty" has been the term most frequently applied to my Quintet music. I think it's a misleading word. I feel that the unusual, out-of-the-rut approach which I used has been confused with the term "Novelty." Whenever a thing is unusual, new, different, off the beaten track, most of us are inclined to listen only superficially, even indifferently. And then, because we think we don't understand it, or we don't try to, we conveniently throw it into the anonymous cubbyhole marked Novelties, Etc.

Don't get me wrong. I emphatically do not believe that I am a misunderstood genius whose music is so out-of-this-world that contemporary listeners can't appreciate it. No such thing. I mean simply that I attacked jazz composition from an entirely personal viewpoint. That point of view happened to lead me into channels which many critics and listeners called novelty. But I call it originality, a fresh approach to the humorous and colorful, as well as the technical, points of jazz.³⁴

In the late 1930s, the lines between novelty, swing, and "hot" jazz were not necessarily clearly drawn. For example, in his introduction of Scott's group, one radio announcer intoned "we're swinging in friends. 'We' meaning a novelty group that boasts of a horn or two, a fancy bit of piano, a bass, a drum, and, well, goodness knows what'll creep up before this quarter hour's over. But swing is the order of the day and smart swing, sweet swing, even going so far as to get some real old, low-down Harlem tired music. Here's number one – get this – 'Yesterday's Ice Cubes (Are Water Today).'"³⁵ The categorization of novelty surely depends a great deal upon marketing and perception

standards of the time. Could Dizzy Gillespie's bebop classic "A Night in Tunisia" be considered as "novel" as "Twilight in Turkey" given a different presentation?

Part of the novelty of Scott's recordings were their contemporarily unconventional harmonies. As a result, some present day fans and critics have even suggested that Raymond Scott's Quintette recordings represent an early ancestor of bebop. Scott's disinterest in improvisation and his focus on orchestration make the image of him as a godfather of bop inconceivable. However, his pursuit of new harmonic possibilities, his focus on compositions not intended for dance, and his dissatisfaction with much of swing can be viewed as part of a larger historical trend. In the late 1930s and early 1940s, many musicians were searching for new avenues in jazz – a search that culminated in bebop's dominance of the jazz language. Scott may have been one of the searchers but there is no evidence that he was a direct influence on any of the musicians at the forefront of bebop. That said, Scott himself recognized the jazz world's acceptance of harmonic ideas applied in his Quintette works of the late 1930s. In 1948, George Simon relayed an incident that occurred during a rehearsal of his Quintette-era work, "Siberian Sleighride," with his contemporary group: "Suddenly one of the men exclaimed, 'Hey, that's taken right out of Dizzy!' 'Could be,' answered Ray, 'only I wrote this thing fourteen years ago!'"³⁶ It is clear that some bop musicians were familiar with Scott's tunes. During his solo on a 15 January 1949 performance of "Be-Bop" by Charlie Parker's Quintet at the Royal Roost, trumpeter Kenny Dorham quotes the famous oscillating ascending and descending scalar figure from "Power House."³⁷ Pianist Al Haig, having caught the reference, responds at the beginning of his solo with the same quotation. Similarly, alto saxophonist Lou Donaldson quotes the melody of "The Toy Trumpet" during his solo on a 7 April 1952

recording of Milt Jackson's "Tahiti."³⁸ It was common for many bebop soloists to quote pieces of existing melodies from a variety of sources. These few references do not necessarily indicate reverence on the part of the soloists for Scott's music by any means. What these quotes do illustrate is that some musicians in the bebop tradition were familiar with Scott's Quintette music long after it had faded from the public eye.

Some musicians may have remembered Scott's tunes, but he did not fare as well in post-war constructs of the jazz canon. The Scott compositions that reference classical melodies only form a minor portion of his discography. Yet these recordings are the primary targets of Gunther Schuller's dismissal of Scott's entire career. In his landmark 1989 book, *The Swing Era*, Schuller situates these recordings as part of a larger genre of "jazzing the classics." By this, Schuller means a type of chamber jazz that

represented a nearly decade-long trend which fed on two fairly predictable public reactions: one a pretentious effort to hobnob with the "high-brow" classics and "elitist" culture in general, the other an unfortunate but deep-seated need on the part of a large segment of the public to deride and poke fun at classical music and the "serious" arts.³⁹

By placing Scott in this larger denunciation, Schuller assumes – by a faulty leap of logic – that legitimacy was being sought by the composer of such tunes as "Huckleberry Duck" and "War Dance for Wooden Indians." In order to champion Coleman Hawkins's "Queer Notions" as "one of the most advanced jazz instrumentals of the swing era," Schuller declares that "the sometimes rather 'modernistic' semi-classical pieces by Reginald Forsythe and Raymond Scott that had a vogue for a while in the late 1930s do not qualify here for their relationship to jazz is rather remote, nor were they actually all that daring or advanced harmonically / structurally."⁴⁰ One wonders why Schuller needs to bother to make an exception for them if they were not "daring or

advanced." By placing Scott's recordings in his condemnation of the "jazzing the classics" genre, Schuller blatantly ignores Scott's overt intentions in setting these melodies. Scott seeks juxtaposition of disparate musical allusions throughout his work. By setting a classical melody in a jazz context, Scott set up an opportunity for musical reference that was unconcerned with either "hobnobbing" or "derision." Upon listening to "In an Eighteenth Century Drawing Room," one is forced to conclude that the classical theme of this recording is not merely being quoted but, rather, is being presented in quotes. This type of work is music about music, with Scott applying a critical and ironic element with great humor. The listening audience is always in on the joke. For example, in 1937, one New York Times writer said that Scott's borrowing of Ignacy Jan Paderewski's Minuet in G in "Minuet in Jazz" "emerges as if beset by seven devils of laughter."⁴¹ This reading supports the notion that Scott's classical references have further musical meaning than the mere "pretentious effort" seen by Schuller. The ironic core of Scott's "Minuet in Jazz" is partly located in the cultural status of the borrowed work. Wanda Wilk of the Polish Music Center says that "in the 1920s and 1930s every doting parent anxiously awaited the day when their child could, at last, perform [Paderewski's] Minuet in a local recital. This was the goal of every child taking piano lessons and considered a mark of achievement."⁴² The cultural association that Scott's contemporary listeners would have made with this melody is central to its function in Scott's language, which plays so deftly with musical cues. An announcer on a 1944 radio performance of "Minuet in Jazz" by Ray Bloch and his Orchestra introduces the tune saying, "if you learned to play the piano when you were young chances are your show off piece was Paderewski's Minuet. Ray Bloch revives it now like this."⁴³

Although he does not invoke the term, Schuller's condemnation of "jazzing the classics" is essentially that it is middlebrow. In Schuller's views on American cultural hierarchies, middlebrow taste likely represented something that is low-culture that has the foolishness to not know its place and attempts to "hobnob" with high-culture. Given the contextual meaning of the Paderewski Minuet, it seems that Scott was poking fun at, if anything, American middlebrow culture itself. In a 1942 article for *Music and Rhythm*, Scott responded to the criticism of the oft-debated "jazzing the classics" movement. This contemporary negative critical opinion would later be reflected by Schuller's text. Though he had ceased recording such works by that time, Scott defended the "so-called musical sacrilege that's committed when a dance band plays a classical number." He notes that "some of the works may have been light classics in the first place; lighter, even, than some of the comparatively heavy jazz that is being created today by some of the ambitious modern writers."⁴⁴ The cultural hierarchies outlined in this interpretation seem rather incompatible with a "pretentious effort to hobnob with the 'high-brow' classics and 'elitist' culture."⁴⁵ Scott, in turn, accuses the critics of such elitism when he says that "maybe they feel awed by the classics (without having any real understanding of them) and feel that some sort of dignified respect must be shown towards the old masters. If that's their excuse, the answer is that some of the bandleaders and arrangers who jazz the classics have a much better musical background than the listeners [attacking them] do."⁴⁶ The interest in pairing classical and jazz need not be a symptom of the oversimplified musical class struggle the contemporary critics and, later, Schuller both presume and perpetuate. Scott essentially played the same game in compositions like "Harlem Hillbilly" and "Egyptian Barn Dance," in which disparate cultural elements were

paired. His classical references represent merely one aspect of cultural juxtaposition via music in his work. Scott's humorous interpretation of the pairing of classical themes and jazz settings is made explicit when he opines that "if they were alive to hear them, the [classical] composers would, I'm quite sure, be tickled back to death by these performances." He adds that "a sense of humor is all you need to appreciate what Hazel Scott does with some of the old masters."⁴⁷

The controversy over "jazzing the classics" was influenced by the ever-present (but under-discussed) issue of race in the relationship of white critics to the African-American or African-American-based music that they championed. That there was a racially charged interest in the perceived primitivism of jazz is made unambiguous by a 1937 *Down Beat* review column headline that trumpeted the key themes of this dynamic: "Real Swing Is Ellington's Jungle Jazz – Not Semi-Classical Music."⁴⁸ In this charged headline, the so-called "jungle" primitivism of the African-American musician is interpreted as a badge of authenticity. Any attempt to deviate from such roots by an African-American – or white jazz musician – is often critically rejected. The later, largely hostile, critical reaction to Duke Ellington's long-form 1943 concert work, *Black, Brown, and Beige*, offers the most powerful argument that critical praise for "jungle jazz" was often rooted in a form of backhanded racism. By the very nature of its classical references, the "jazzing the classics" movement failed to conform to the idealized vision of raw African-American jazz purity. It was often deemed inauthentic – a judgement later canonized by Schuller's *Swing Era*.

Scott's opinion on the nature of jazz and its relationship to classical music (hinted at by his statements above) is made explicit by the following statement from 1944:

Real jazz is a language in itself, with its own vocabulary, its own idioms, its own accents. This language is important artistically—important because it is American to its very roots and speaks for America. It is an art in its own right and with further evolution it will become a major element in our musical expression. Authentic jazz has a definite role to fill in good American music. When serious composers begin exploring all the possibilities of jazz (and by jazz I mean hot jazz), and study it carefully, they will realize that it offers them new and rich possibilities for artistic self-expression. Equally important, they will find an audience of millions wanting to hear their music, millions who are sensitive to it, who understand it, and who – because they grew up with it – feel that it is a musical expression of their innermost selves.⁴⁹

Scott's vision of the jazz-classical dynamic is surprising for its time. He states that jazz is an art form unto itself that does not need external resources for its validation. He further indicates that it is a such a powerful idiom that it is in fact the classical composers who will find themselves needing to look to jazz to revitalize their music, not the other way around as Schuller infers. Scott explicitly draws a distinction between "authentic jazz," "hot" jazz and other jazz-derived-idioms. Such a demarcation speaks not only of his opinions on the jazz scene of the day but quite possibly illustrates an awareness of the implicit racial issues involved therein. Clearly, Scott did not feel that jazz needed to be elevated by the injection of classical melodies.

Schuller's exclusion of Scott from the jazz canon doubtlessly affected the perception of Scott's place in jazz history thereafter. Even the dismissals Scott receives in *The Swing Era* amount to only a few scant asides. A full five-page section is devoted to John Kirby's Sextet, which Schuller himself describes as aping Scott's Quintette.⁵⁰ Schuller is no less dismissive of Kirby's band and disparagingly claims that it was "momentarily fortunate in finding an audience naive enough to find their music acceptable and entertaining – a new kind of 'jazz.'"⁵¹ Kirby's inclusion in the Schuller survey – despite the fact that Kirby's music was "hardly jazz at all" – speaks of the high

value Schuller placed on Kirby's jazz credentials as a bass player.⁵² Kirby had played as a member of Benny Goodman's ensemble and his Sextet featured trumpeter Charlie Shavers. Scott and his Quintette had no such "authentic jazz" pedigree. It is an amusing irony that both Kirby and Shavers would later join Scott's band.

Despite the impact of Schuller's critical assessment of Scott, Scott's banishment did not begin with Schuller. Earlier jazz histories such as Winthrop Sargeant's *Jazz Hot and Hybrid*, Hugues Panassié's *The Real Jazz*, and Marshall Stearns's *Story of Jazz* all fail to mention Scott.⁵³ This critical neglect by jazz scholars and critics has continued to the present day. Indeed, post-war jazz historiography makes almost no mention of Scott. If he is spoken of at all in jazz texts it is usually only in passing references to his commemoration of an important jazz moment in "When Cootie Left the Duke" or for his racial integration of the CBS radio orchestra. The most substantial post-war discussion of Scott is found in Michèle Wood's Scott profile in the Time-Life's 1971 *Swing Era* anthology.⁵⁴ The exclusion of Scott from the traditional narratives of jazz history can be seen as part of a pervasive retroactive dismissal of much of the music of the Swing Era for being not "true" jazz. In a historical narrative model in which Benny Goodman's inclusion is sometimes debated, Scott and his fellow novelty musicians had no place.

The shift to this "authentic jazz canon" actually began during the heyday of Scott's Quintette. While his music had enjoyed a great deal of coverage in *Down Beat* in 1937, he was mentioned only infrequently by 1939. When they were noted, his records received only lukewarm or dismissive reviews from the magazine's new critic, Barrelhouse Dan. This fall from favor coincides with what seems like a broader, but subtle, editorial transformation at *Down Beat* towards a notion of "true" jazz. This shift

would gradually come to reflect the stance of jazz fans at large. By the late 1930s, there was a greater emphasis in the magazine on the previously under-appreciated work of African-American jazz performers (both in contemporary and reissued forms) and on the white swing bands that emulated their style. Racism had doubtlessly skewed the perception of jazz via journalism since the music's inception. Exacerbated by the broad and varied set of meanings applied to the term jazz in the 1920s, this situation gave rise to constructed views such as that of Paul Whiteman as the "King of Jazz." Yet in trying to combat this trend, new generations of jazz writers often fell into the trap of excising from the jazz canon that which did not conform to accepted notions of African-American music. Could it be that Raymond Scott was a victim of the racial politics of jazz historiography?

Jazz was not the only field in which Scott worked. He also failed to receive recognition regarding his electronic developments of the 1950s and 1960s. His colleague Bob Moog said that Scott "wasn't very interested in marketing ... He said he was, but I never got the feeling that he wanted to do anything more than fool around."⁵⁵ Although some promotional materials and concepts for commercially marketing his devices do exist, Scott does not seem to have made any serious attempt to promote his electronic designs. Some have described him as nervous that others would steal his innovations, which were, at the time, the key to his income from advertising soundtracks. Moog states, for example, that "because of his paranoia, any influence he had on other musical instrument designers resulted from information that leaked out. There are lots of people who publish. Publishing was the last thing Raymond Scott would have done."⁵⁶ Herb

Deutsch recalled Scott's distance from the 1950s and 1960s academic world of electronic music:

He didn't work in the circles that were developing electronic music ... [not] in academic circles ... He knew what was going on in academic music ... but his own world was a different world, and a world that he was comfortable in. I think some of these academic types put him off. I think there was some lack of respect, and he was extremely sensitive.⁵⁷

Scott's son Stan Warnow points out that this situation was the result of his father's difficulty with handling a public persona:

For various reasons his place in American music history is still generally under-recognized. It kind of weighs on us to a certain extent ... It's a classic case with him of had he had a better public persona, had a better group of people who were trying to promote him, he could've maintained a much higher profile. This wasn't something that he was particularly adept at or really interested in ... He was uncomfortable ... when the *Hit Parade* was on every week and there was a shot of him – there were two things ... They did this thing about shooting through the harp so he could feel there was some barrier between him and having to appear before the public. And the other thing was that he had to have someone behind the camera kind of mugging at him to make him smile each week ... Because he wasn't the kind of person who could just turn on this dazzling smile when he needed to when he was in front of the camera. All of those things combine to determine your success in a public way. Although, he would've said, "if you're a genius, none of that matters."⁵⁸

To some extent, these difficulties didn't matter as Scott's music found itself a different kind of public face. While his name may have disappeared, his music survived in the minds of many generations worth of grown-up children through its use in Warner Brothers cartoons. Without this alternate carrier of Scott's musical torch, it is doubtful that the Scott revival of the early 1990s would have ever occurred. The music of Scott's fellow novelty and chamber jazz musicians such as John Kirby, Ambrose, and Alec Wilder has had no such renewed interest. This connection to classic cartoon scores should not be interpreted as an attempt to devalue Scott's music. As Michèle Wood said in his

1971 profile of Scott, his music "had the slight satiric edge which set Scott's creations apart from all other Swing Era novelty numbers." In other words, Scott's music had a unique charm that made it attractive to Carl Stalling in the first place. Further, Stalling's cartoon scores reference many existing melodies. However, Scott's themes have proven to be exceedingly memorable. The cartoon connection aided in the legacy of his music – but only by virtue of its inherent value.

Chapter Two End Notes

¹ Irwin Chusid and Jeff Winner, interview with Pearl Winters, 20 May 2000, New York. Printed in the liner notes to *Microphone Music*, Basta 30-9109-2, 2003, compact disc.

² Ibid.

³ Michèle Wood, "The Men Who Made the Music: Raymond Scott," liner notes to *The Swing Era: Vintage Years of Humor* (Time-Life Records, 1971), 49.

⁴ Ibid.

⁵ Carrie Makover and Stan Warnow, interview by the author, 9 March 2006, New York. Tape recording.

⁶ Ibid.

⁷ Ibid.

⁸ Ibid.

⁹ Ibid.

¹⁰ Ibid.

¹¹ Chusid and Winner, interview with Pearl Winters.

¹² Wood, "Men Who Made the Music," 51

¹³ Chusid and Winner, Interview with Pearl Winters.

¹⁴ Wood, "Men Who Made the Music," 52.

¹⁵ Wood, "Men Who Made the Music," 50. Out of necessity, Scott used written parts with his later large ensembles.

¹⁶ Ibid.

¹⁷ "The Girl at the Typewriter," undated rehearsal recording, Raymond Scott Collection, Rodgers and Hammerstein Archives of Recorded Sound, New York Public Library. The quotations that follow are the author's transcription.

¹⁸ "Phonographer," *Time*, 14 September 1938. Reprinted in the liner notes to *Microphone Music*.

¹⁹ Raymond Scott, "Swing is 'Stagnant' Syncopation," *The Billboard*, 27 November 1937, 22.

²⁰ Scott did relax his approach towards permitting improvisation in his post-Quintette years, depending upon the type of composition and the musicians that were in his ensemble. This said, fully improvised solos were never the central focus of his compositional style.

²¹ Wood, "Men Who Made the Music," 48.

²² Raymond Scott and unidentified clarinetist, "Power House Rehearsal" [untitled bonus track], *Microphone Music*.

-
- ²³ Raymond Scott, "Jazz Is a Deep Rich Thing," *Music and Rhythm*, November 1940, 12-13.
- ²⁴ Harold Taylor, "Scott's Screw Music Is Not True Jazz," *Down Beat*, February 1939, 12.
- ²⁵ "First Raymond Scott Turkey Leaves," *Metronome*, October 1937, 17.
- ²⁶ Dave Dexter, Jr., "Boys Go for Scott's 'Huckleberry' Music," *Down Beat*, 15 August 1940, 4.
- ²⁷ Scott, "Jazz Is a Deep Rich Thing," 10-11.
- ²⁸ "Quintet Goes to a Dance," *Lucky Strike's Your Hit Parade*, 18 March 1939, Raymond Scott Collection, Rodgers and Hammerstein Archives of Recorded Sound, New York Public Library. "Harlem Hillbilly," *Microphone Music*. "Power House," 12 June 1937, *Saturday Night Swing Club*, Memphis Archives 7002, compact disc.
- ²⁹ "Singing Down the Road", *The Raymond Scott Show*, broadcast 4 January 1944. Raymond Scott Collection, Rodgers and Hammerstein Archives of Recorded Sound, New York Public Library. The word "unquote" is actually stated by the announcer. This could be an attempt on his part to sound hip or, perhaps, to distance himself from the statement.
- ³⁰ Gunther Schuller, *The Swing Era* (New York: Oxford University Press, 1989), 812.
- ³¹ A *Down Beat* article that announces this tune offers the original title of "In a Twentieth Century Outhouse." "Hey, Scott, Lookit," *Down Beat*, 1 January 1940, 6.
- ³² Desmond Stone, *Alec Wilder in Spite of Himself* (New York: Oxford), 1996, 55-56.
- ³³ Barrelhouse Dan, "Ozzie Nelson Moves out of Schmalz Rut," *Down Beat*, 15 August 1940, 14.
- ³⁴ Scott, "Jazz Is a Deep Rich Thing," 10-11.
- ³⁵ "Yesterday's Ice Cubes," March 1937, *Microphone Music*.
- ³⁶ George Simon, "I'm Not Crazy! Says Scott," *Metronome*, March 1948, 35.
- ³⁷ Charlie Parker Quintet, "Be-Bop," 15 January 1949, *The Complete Live Performances on Savoy*, Savoy Jazz, SVY-17021-24, 1998, compact disc.
- ³⁸ Milt Jackson Quintet, "Tahiti," Blue Note 1592, 1952, 78-rpm recording. Reissued on *Wizard of the Vibes*, Blue Note 32140, 2001, compact disc.
- ³⁹ Gunther Schuller, *The Swing Era*, 297n.
- ⁴⁰ *Ibid.*, 437 and 437n.
- ⁴¹ "A Six-Man Quintet Swings It," *The New York Times*, 10 October 1937, 178.
- ⁴² Wanda Wilk, "Polish Composers: Ignacy Jan Paderewski," *Polish Music Center*. Available from http://www.usc.edu/dept/polish_music/composer/paderewski.html. Accessed 1 April 2006.
- ⁴³ Ray Bloch and His Orchestra, "Minuet in Jazz," *Evening in Paris*, broadcast 22 June 1944, Raymond Scott Collection, Rodgers and Hammerstein Archives of Recorded Sound, New York Public Library.
- ⁴⁴ Raymond Scott, "Don't Stop Swinging the Classics," *Music and Rhythm*, January 1941, 17, 45.

-
- ⁴⁵ Schuller, *The Swing Era*, 297n.
- ⁴⁶ Scott, "Don't Stop Swinging the Classics."
- ⁴⁷ Ibid.
- ⁴⁸ "Real Swing Is Ellington's Jungle Jazz – Not Semi-Classical Music," *Down Beat*, June 1937, 14.
- ⁴⁹ David Ewen, "Raymond Scott," in *Men of Popular Music* (Chicago: Ziff-Davis Publishing Company, 1944), 182-190.
- ⁵⁰ Gunther Schuller, *The Swing Era*, 812-816.
- ⁵¹ Ibid., 816.
- ⁵² Ibid., 813.
- ⁵³ Winthrop Sargeant, *Jazz, Hot and Hybrid*, 3rd ed. (New York: Da Capo Press, 1975). Hugues Panassié, *The Real Jazz*, rev. (New York: Barnes, 1960). Marshall Stearns, *The Story of Jazz*, rev. (London: Oxford University Press, 1970).
- ⁵⁴ Wood, "Men Who Made the Music."
- ⁵⁵ Irwin Chusid, interview with Bob Moog, 19 May 1993. Printed in liner notes to *Manhattan Research, Inc.*, Basta 90782, 2000, compact disc, 37.
- ⁵⁶ Ibid., 32.
- ⁵⁷ Irwin Chusid, interview with Herb Deutsch, 19 May 1993. Printed in liner notes to *Manhattan Research, Inc.*, Basta 90782, 2000, compact disc, 55.
- ⁵⁸ Carrie Makover and Stan Warnow, interview by the author.

Chapter 3

Engineering a Composition: The Mechanics of Raymond Scott's Music

"Music, of all art forms, should be the medium in which the quality of mystery is expressed." Raymond Scott (*Music and Rhythm*, September 1941).

What is it that makes Raymond Scott's music so charming, enduring, and singularly "Scott?" Scott's compositional approach often hinges upon the concept of variation: the repetition of familiar melodic content in new contexts and new combinations. Scott's techniques for varying a melody upon repetition include changes in stylistic interpretation, in background ostinatos or accompanimental figures, in instrumentation or timbral manipulation, in harmonic context, in tempo, and in key. These tools are employed with full awareness of their known musical meaning. The associated cues are applied – just as in film-scoring – to aid the program of Scott's compositions. In this instance, the movies are only those imagined in the theater of the listener's mind.

Despite the focus on variation technique, Scott's compositions often feature a great deal of successively introduced, previously unheard music. The prevalence of consecutive, large-scale sections often evokes a strain-based formal design. However, this aspect is another key to his programmatic goal as it allows him to juxtapose sections of differing musical style to unique and often humorous effect. Further, these episodic sections of new material are often connected to those prior by common motivic or scalar

components. The programmatic aspect of Scott's music functions by combining these techniques of variation and strain-like forms with known stylistic and textural references and thematic borrowings. In Scott's own words, the result is "descriptive music."¹

Much of Scott's music develops out of the arrangement of relatively small motivic elements in different combinations in order to create large-scale forms. Although Scott did compose more lyrically in other contexts, his work for the Quintette exhibits an interest in the mechanisms of constructing melody out of small cells. A few motivic concepts will be introduced, often canonically, and then transposed, recombined, and placed in different harmonic, timbral, and stylistic contexts over the course of a composition.

Scott's changes in musical environments provide a great deal of his compositions' appeal; they let the audience in on the secret that Scott is shuffling a deck of known musical cues and generic musical types. Scott's reliance on familiar points of musical reference is certainly not unique or new; this interest in stylistic and thematic paraphrase for semantic value likewise forms the backbone of every film score. The self-conscious wit with which Scott employs the technique, however, is singular.

One of the most prominent figures to explore the compositional resources of musical borrowing is doubtlessly the American composer Charles Ives. J. Peter Burkholder's book *All Made of Tunes: Charles Ives and the Uses of Musical Borrowing* provides a framework with which to analyze the various types of musical borrowing in general, and it is likewise useful for understanding borrowing and paraphrase in Scott's music.² Burkholder's list of procedures for utilizing and referencing existing music include:

(1) *Setting*, in which an existing tune is presented with new accompaniment;

(2) *Stylistic Allusion*, in which the reference is not to a specific preexisting work but rather a general style or type of music; and

(3) *Programmatic Quotation*, in which the reference fulfills an extra-musical program.

These three broader techniques are central to the compositional style of Raymond Scott. The category of programmatic quotation is the most obvious to apply to Scott's music. Burkholder describes that "programmatic quotation, whether in an instrumental or texted piece, is intended to represent an event, action, thing, or person mentioned in the text or in a given or implicit program."³ As all of Scott's musical quotations (or stylistic allusions) support an implied story in sound, it seems evident that almost all of Scott's musical references are a form of programmatic quotation. While Burkholder's category of programmatic quotation is useful for this study, it should be noted that Scott's literal references to existing melodies form a relatively small portion of his catalog. The great majority of his melodies are original. Thus, the most relevant of Burkholder's broad borrowing categories is that of stylistic allusion. Scott was more interested in referencing a variety of musical styles and evoking their implied social context rather than quoting specific works. In this sense, Scott combines Burkholder's categories into programmatic stylistic allusion.

As noted, the one significant exception would lie in his adaptations of various classical themes in the context of his Quintette. For example, "In an Eighteenth Century Drawing Room" is a setting of Mozart's Piano Sonata in C, K. 545, first movement.⁴ (See Example 2.) In this tune the primary theme of Mozart's work is adapted from a twelve-bar melody to a sixteen-bar theme. The new theme is constructed out of eight-bar antecedent and consequent phrases. Mozart's first four bars are rhythmically augmented to extend over the eight-bar antecedent. Mozart followed this phrase with scalar runs. In Scott's rendition, these runs have been truncated and rhythmically augmented to form the consequent. Scott also adds a new melodic element to conclude the theme. This rendition consists, in its final two bars, of simple leaps around the pitches of the tonic triad followed, by a repetition of the tonic itself. The theme has a straightforward harmonic progression relying on the I, V7, IV, and V⁷/IV chords.⁵

A four-bar introduction begins the recording. The introduction foreshadows the basic texture against which the theme will be set. An Alberti bass line in the piano accompaniment clearly alludes to classical style. The double bass emphasizes the first and third beats of each measure, thus providing a two-beat feel. The drummer plays a swinging figure on what may be a triangle. This swing sensibility underlies the straight feel of the rest of the band. The total result is a music-box-like effect that could perhaps be described as cute. After the introduction, the theme enters delicately on the clarinet and tenor saxophone, played with straight eighths and a mannered vibrato. Upon the entrance of the theme, the piano accompaniment begins a fluttering, arpeggiated pattern in the right hand. This texture remains constant and at a soft dynamic level for the entire theme statement. Next comes a repeat of the four-bar introduction. At the second

statement of the theme, the accompaniment is notably transformed. Here, the piano abandons the Alberti bass figure and arpeggio in favor of a two-beat, oom-pah, quasi-stride pattern. This textural shift signals a switch from a classical to jazz piano accompaniment pattern. The drummer now picks up his brushes and applies the same simple swing figure. The overall dynamic level increases. This new "jazz" texture supplies the background for another complete statement of the theme. In keeping with the stylistic shift, the harmony has been enriched. The basic chord structure remains the same, but the I and IV chords are now voiced as sixth-chords. We have now heard the theme placed against two different sets of textures, each with its own stylistic associations; the first alluding to classical, the second to jazz. Scott has used the borrowing method that Burkholder categorized as setting combined with stylistic allusion in the accompaniment. This second stylistic setting will remain for much of the rest of the performance.

After the first two theme statements, the heretofore-silent trumpet enters with new melodic material. The trumpet's line is constructed out of a two-measure unit. The first measure is the same tonic-repeating figure that Scott used at the end of the theme. Here it is not on the tonic, but on the subdominant. The second measure is a scalar pattern reminiscent of the consequent. This melodic cell is transposed in descending whole steps until the final note ends on the tonic at the end of eight bars (which are followed by their literal repetition). This final instance of the melodic cell returns it to the very same pitches that concluded the primary theme. The transpositions are not literal; the motivic material is altered to conform to the intervallic structure of the prevailing harmony. Yet the overall structure of the motive remains intact. It is heard as a repetition of the same

idea in a new harmonic context. (See Example 2.1.) This secondary theme in the trumpet is supported by an elegant background of long notes in the clarinet and tenor saxophone. The harmonic structure underlying this texture is cleverly deceptive. By beginning on the IV⁶ chord, Scott tricks the listener into anticipating a repetition of the chord progression of the consequent phrase of the primary theme. Simultaneously, he presents motivic material previously associated with tonicization in a decidedly non-tonic harmonic climate. The IV⁶ chord is followed by the first appearance of a minor chord, E minor, in the tune. This chord not only has the repeated note of the transposed motive as its root, but functions as the ii chord in a secondary ii-V⁷-I progression that tonicizes D, the next emphasized note in the series of transpositions. D is harmonized by D minor⁷, which functions as the ii to the following G⁷. This harmony then resolves to the original tonic of C. In terms of overall harmonic structure, this section can perhaps be seen as a variant of the consequent phrase of the primary theme. This sixteen-bar section creates new music via the transposition of small motivic elements from the work's primary theme and its resultant harmonic possibilities. Here Scott has created a new, secondary theme.

Scott's method of transposing a motivic element by descending half steps is connected to similar methods present in Mozart's original work. However, in Scott's music, this method of composition via sequential transposition of a small motivic cell is by no means unique to "In An Eighteenth Century Drawing Room."

After the statement of the second theme, the number continues with an episode based on the primary theme. This episode includes a clarinet solo and the key center modulates from C to A-flat. This section is based on a transposition of the sixteen-bar chord progression previously heard in the jazz-like second statement of the primary

theme. The clarinet performs a melodic variant of the primary theme. Although richly ornamented, the style of embellishment does not evoke a jazz sensibility. The melody is performed with straight eighths and does not exhibit any jazz-style articulations or phrasing. Scott's penchant for transposing motivic ideas in succession occurs once again here. A one-measure motive is transposed down first by a whole-step, then by another half step over mm. 5-7 of this section. The consequent portion of this theme variant is notable in that the scalar ascents of the original remain intact. The respective descents which follow, however, each vary the melody in a new way.

A tenor sax solo follows after another modulation up a half-step up to the key of A Major. Like the previous episode, this section follows the chord scheme of the second, jazz-like primary theme statement. However the solo involves a more abstract paraphrase of the primary thematic material than the clarinet's. The only explicit reference to the theme occurs in m. 7 of the section. Here the music is identical to that of the theme. The phrase lengths and points of melodic resolution match those of the theme. Measure 9 of the section involves a seeming inversion of the scalar portion of the theme (rather than ascending and descending, this line descends and then ascends). These elements, coupled with the same harmonic material, give the impression that this melody, too, is a variation of the primary theme. However, this tenor sax variation seems more jazz-like. The drums swing more noticeably with brushes and accent the phrasing of the episode. The tenor solo uses some jazz-style elements such as the anticipation and repeated notes in mm. 4-5 and the placement of phrase ending notes on the second halves of a beat in mm. 6 and 12. Though subtle, these gestures place this variation in a different stylistic context than that of the previous clarinet solo.

The trumpet solo that follows is prefaced by another half-step modulation up to B-flat. This section once again employs the primary theme's chord progression. Like the saxophone solo, the trumpet's melody essentially follows the phrasing of the original theme. The episode evokes a jazz-style in the attack and articulation of notes as well as the use of color tones. The first bar of the solo includes a natural third, which resolves down to a flatted third by way of a sharp eleventh. This latter note is used as a passing tone between a natural fifth and natural fourth. Measure 7 features a V^{7b9} chord in the piano accompaniment. This harmony reflects the flatted ninth in the trumpet's melody. Measures 5-7 illustrate another instance of development through transposition. A similar motivic figure is repeated in each and adapted to the current harmony. This repetition makes the color tones added in the final motive statement all the more interesting. In this latter passage, the consequent phrase is constructed out of an inversion of the primary theme's ascent and descent (as was heard in m. 9 of the tenor's solo).

The trumpet solo section is followed by another sixteen-bar section in B-flat. The secondary theme is presented again, this time by the trumpet with the clarinet in parallel imitation a third higher and with the tenor saxophone providing a harmonic background. The chords played by the rhythm section are similar to the previous statement of this second theme. However, where that statement featured a $ii-V^7$ progression in mm. 3-4, this time the rhythm section simply repeats the I^6 chord. The melody of this latter statement lacks the mordent ornamentation on the first beats of the second measures of the motive.

The overall formal design of "In an Eighteenth Century Drawing Room" is rather symmetrical, as can be seen in Example 2. The two statements of the secondary theme

bookend the solo sections and are themselves surrounded by statements of the primary theme. After the second appearance of the secondary theme, the key center modulates up a whole step, thereby returning to the original key of C. What follows is a literal repeat of the opening introduction and first statement of the primary theme. The return to classical-style accompaniment, traditional harmonies, and reduced dynamics is a final reminder of the musical genre game Scott has played with the listener.

"In An Eighteenth Century Drawing Room" is essentially a theme and variations composition. The design includes a secondary theme that is itself born out of motivic development of the primary theme. In this work, Scott has referenced not only a specific classical melody but also a ternary classical formal structure. The conjunction of this borrowed melody setting with stylistic allusions to both jazz and classical music illustrates the wit of Scott's manipulation of musical cues. His variations are not merely melodic, harmonic, or rhythmic exercises in altering an idea, but are rather variations of well-known musical contexts employed for their associative effect. The appeal of "In an Eighteenth Century Drawing Room" lies in its juxtaposition of jazz and classical musical ideas and forms and in its insight into the relationship of a jazz interpretation of a melody to a classical variation technique. The focus on the sequential development of small motivic ideas and variation of melody via ornamentation evidenced by this work is a common link between jazz and classical practice.

Scott's "Minuet in Jazz," "A Little Bit of Rigoletto," "Moment Musical," and "The Quintet Plays Carmen," all similarly transplant classical melodies and toy with stylistic musical contexts.⁶ "The Quintet Plays Carmen" is particularly illustrative in its transformation of Bizet's famous Habañera melody into a jazz setting (Bizet's melody

became a common quotation for bebop musicians, particularly Charlie Parker).⁷ It is here performed first by a muted trumpet with a growling tone, bent and repeated notes, and jazz-like articulations, phrasing, and accents. This unusual rendition is followed by a clarinet statement with a style of melodic ornamentation that perhaps evokes klezmer.⁸ Within the space of a few measures, Scott takes a famous melodic idea from a Western-classical opera (which itself originally attempted to evoke a folk idiom) associated with Latin dance and presents it in contexts that instantly allude to jazz and other ethnic styles. One can all but hear him wink at the audience.

There are certain instances of Scott setting pre-existing melodies that are not related to the classical tradition. For example, his wildly popular composition "Twilight in Turkey" references a melodic cliché that, in North America, is instantly evocative of the Middle East.⁹ The melody has a long, complicated history of its own. Its origins seem to be with the business man Sol Bloom and an exhibition at the Chicago World's Columbian Exposition of 1893 entitled *A Street in Cairo*, which featured such exoticism as snake charmers and belly dancers.¹⁰ While not actually from the Middle East, the melody's famous association is unmistakable, and this extramusical connection was solidified by this theme's use in early film music. Scott takes full advantage of this association in paraphrase of the melody in his composition. (See Example 3.) In Scott's work, this theme does not appear until almost a full minute into the performance, after the statement of his own C Major primary theme. In this context, the borrowed theme achieves a sense of modal ambiguity through use of both the natural and flatted third. These elements evoke a stereotypical "Eastern" sound. The "Middle-Eastern" musical quote is a secondary idea in the work. It is set against a series of E-flat-minor-sixth

chords in the accompaniment. This harmonic background reflects the pitches of the melody, which consist of a minor scale without the seventh.¹¹ After the initial statement by trumpet in E-flat minor concludes, the accompaniment moves abruptly up a half step to E minor for another statement of the melody by the clarinet. This passage is followed by another movement up a half step to F minor for the tenor saxophone solo. This series of half-step modulations is an example of Scott's use of unprepared modulations, with the new tonal region solidified through assertion. Here, the technique is employed to build increasing tension and a sense of foreign territory. During the tenor solo, chords of F minor are alternated with the dominant C⁷ in the accompaniment, thereby paving the way for a return to a key center of C for the following, concluding section.

The "Middle-Eastern" quotation is performed with some unorthodox instrumental techniques. For example, in one passage the clarinetist removes the mouthpiece from the body of the instrument creating an effect that is distinctly uncharacteristic of Western performance practice, whether jazz or classical. The technique results in a tone "very suggestive of the exotic quality of the music of flutes heard in a far eastern city."¹² Scott reminds the listener of the tune's locale by pairing these performance techniques with a motive that is associated with the Arab world. To this same purpose, the work employs finger cymbals (played by the trumpet player's free hand) that a contemporary writer described as "the kind used by gypsy dancers of the Orient."¹³ New Year's noisemakers mimic the sound of a busy Turkish street.

"Twilight in Turkey" illustrates Scott's use of the implied musical meanings of instrumentation and instrumental effects as points of reference in shaping his sonic stories. His concept of "creative acoustics" (creating new instrumental timbres and effects

using audio engineering) was key to sculpting these sounds and allowed his recordings to sound like no other. The expanded sound palette also allowed him to tell stories of a far broader scale. A number of Scott's compositions summon images of the exotic and uncommon juxtapositions, such as "Dinner Music for a Pack of Hungry Cannibals," "Siberian Sleighride," "At an Arabian House Party," "Egyptian Barn Dance" or "Boy Scout in Switzerland." These juxtapositions are achieved via the aforementioned compositional technique of presenting established or accepted stylistic allusions in new settings.

Today Scott would doubtlessly be accused of musico-cultural fetishism. American popular music – like all aspects of American culture – has always had a fascination with elements that seem foreign and exotic. This phenomenon has persisted from the dance band recordings of "The Peanut Vendor," to the rock 'n' roll fusion of Richie Valens, to the Latin pop music explosion of the 1990s. The mix of humor and musical exoticism in Scott's music formed a large part of its popular appeal. For example, one early radio performance of "Twilight in Turkey" featured the Quintette augmented by trombonist and comedian Jerry Colonna.¹⁴ His contribution is a crude attempt at emulating a vaguely Arabic style of singing in nonsense syllables. Although there is no overt sense of derision or mockery, the effect remains jarring to today's sociopolitical sensibilities. Nevertheless, Scott's allusions to the music of other cultures do not seem exploitive. He is far too playfully irreverent with his references, regardless of the source. He discussed this process in reference to some of his Latin-style compositions of the early 1940s, saying, "'Tia Juana,' 'Mexican Jumping Bean,' and 'Love Dance,' for example, are the result of a mixing-blending process which ended up with a combination of Mexican, Spanish, and

American color-quality and atmosphere."¹⁵ Scott's interest was not merely in exoticism for the sake of exoticism, but in the compositional challenges and experimental possibilities offered by combining such materials with his own language. An extant radio transcription shows an announcer describe this interest explicitly, saying, "the influence of the Orient is apparent in much of Raymond Scott's music. Interestingly Scott combines it with some pretty solid dance technique and good old American jazz, like in his hashish sonata, 'At an Arabian House Party.'"¹⁶ Like countless composers, Scott constantly sought material from other sources to enrich his musical vocabulary.

Scott was not alone in his exotic musical references during the big bands era. Duke Ellington had his "Caravan," Woody Herman his "Indian Boogie Woogie," Tommy Dorsey his "Song of India" (itself a jazz reference to a classical work with an exotic character, which Scott later recorded), to name just a few. Yet such tunes rarely offer more than an exotic-sounding melody set in a traditional big band arrangement (the work of Ellington being a distinct exception). By contrast, Scott completely transforms the musical language – and the very sounds of the instruments themselves – in order to tell his story.

"Turkish Mish Mush" is perhaps the ultimate example of Scott setting existing melodies in new contexts and combinations.¹⁷ The work was never commercially recorded but is available via a transcription of its debut radio broadcast in March of 1939. The radio announcer introduces the tune by stating that "we hear Raymond Scott's ingenious blend of his own oriental melody with Turkish themes of Beethoven and Mozart as the Quintette presents for the first time tonight, 'Turkish Mish Mush.'"¹⁸ This introduction underscores the interest in the "oriental" nature of Scott's melody. Moreover,

the announcer stresses the notion that it was Scott's combination of such a theme with classical melody that was of primary importance. The tune itself borrows liberally from his own "Twilight in Turkey" as one of the themes in this latter work that gets "mish-mushed" in this pot-pourri arrangement. The aforementioned belly-dancing motive is again referenced here. The classical thematic borrowings, the belly-dancing motive, and Scott's own then-famous melody are all presented in a new and different context. In effect, Scott has referenced himself! The practice of setting existing melodies has here been taken to its ultimate conclusion.

Scott did not present the listener with a faraway place as a curiosity. Rather, the fact that the process of mental transportation could be done through music alone is, in itself, his interest. His written program notes on the sleeve of a 1950's recording of "A Street Corner in Paris" explain that this number is "thought transference set to music – an imaginary visit to a busy street intersection in the art capital of the world ... the intersection packed with speeding traffic."¹⁹ Similarly, in 1937, the programmatic scene of "Twilight in Turkey" was described by Scott as "a crowded square ... twilight is setting in ... Arab barbers with Arab ... prayer time is approaching ... camels are resting ... a group of dancing girls are entertaining ... an Englishman gets lost ... traffic is heavy ... the afternoon heat is still felt."²⁰ Scott's music evidences a fascination with the process of depicting such a distant scene with familiar jazz instrumentation. The compositional challenges it offered and the new materials it allowed appealed to him. Later he explained that "my first compositions for the Quintet ... were frankly experimental. I was delighted to find that I could get humor through the sheer effectiveness of trying to produce mood pictures and to tell stories."²¹

The subject matter of the exotic or bizarre in these "mood pictures" also gave him the opportunity to practice "creative acoustics." The technique allowed his band to evoke and create new sounds with which to depict foreign lands (as in the aforementioned "Twilight in Turkey"), other planets (as in "Celebration on Planet Mars"), or the spirit world (as in "New Year's Eve in a Haunted House"). His interest in the possibilities offered by recording technology had been central to his creative life since his boyhood sound experiments. With the Quintette he applied many creative tools to alter the sounds that were captured on record or broadcast. Some techniques such as microphone placement were simple, but no less effective or revolutionarily minded. He may have initiated the concept of an echo chamber when he insisted that the band record at night so that they could run a line to a microphone in the tiled restroom. Further unorthodox techniques included holding a seashell in front of a microphone to add a hollow tinge to the sound of drums on "Dinner Music for a Pack of Hungry Cannibals." This technical strategy was employed in aid of the composition's program, which demanded that the listener hear the distant drumming of the cannibals as he or she mentally approached the island by ship. The seashell microphone was turned off as the ship approached the island, thereby eliminating the sense of distance. In this same track, Scott also had the trumpeter play with the instrument's bell in a bucket, just above the surface of the water it contained. On another recording, he used a microphone on the piano that he did not turn on until after the keys had been struck, so that all that was recorded was the intangible decay.

Scott paid particular attention to the ways in which sounds were heard through the aural lens of the microphone. He understood that the recording process itself could be

used to sculpt music. Furthermore, he felt that if music were to be broadcast on the radio, such consideration was not an option but a necessity. He referred to the microphone as an additional member of the orchestra. "Written primarily for mechanical recording and the radio, his music in its present form could not exist if there were no radio," a 1938 profile said.²² Scott's theory of "creative acoustics" is an example of his wildly innovative thinking. It was years before the popular recording industry and the academy of Western-European art music would catch up to these ideas. That he was so far ahead of the curve in terms of sound design was doubtlessly an ingredient in the commercial success of his Quintette recordings. The unique timbres achieved on records such as "The Toy Trumpet" or "Power House" were strikingly different from anything that had been heard before. These sounds made Scott's records stand out from contemporary swing bands. They also served to transport the listener to exotic locales (as in "Twilight in Turkey") depict the mechanical (as in "The Girl at the Typewriter") or evoke the otherworldly (as in "New Year's Eve in a Haunted House"). On his Quintette records, these new sounds were achieved by the traditional instrumentation of his band using non-traditional performance and recording techniques. Scott's "creative acoustics" went hand-in-hand with his interests in new compositional materials and aural description in music. Scott illustrated these connections when he argued that "it's high time that composers realize that they can go into a special field; with the microphone to help them they can make it say things it has never said before, paint pictures, tell a story, thrill you."²³

Through his stylistic allusions to non-Western and ethnic music, Scott toyed with the juxtaposition of musical signifiers – Western and Eastern and otherwise. Further, as with the associations between jazz and classical development and variation techniques in

"In an Eighteenth Century Drawing Room," there is a musical connection that underlies his stark musical contrasts. The exotic modes and altered scales he employs to evoke the music of other cultures are quite similar to the modes and scales in jazz and blues. Despite the presence of exotic-sounding material in Scott's work, there is no evidence that he was explicitly applying the modes found in the music of the culture he was referencing. Rather, he was generally referencing the stylistic cliches associated with those cultures in American popular culture. For example, "Boy Scout in Switzerland" approximates yodeling. Scott generated his own exotic-sounding melodic material via altered scales. Of "Dinner Music for a Pack of Hungry Cannibals" he said, "the weird music is the result of playing an F scale with a G-flat in it, instead of [a] straight F scale."²⁴ Scott would deviate from traditional harmony and include chromaticism in his melodic material in order to create something that sounded, to use his word, "weird." This simple procedure allowed his compositions to transport the listener to a faraway place, be it one with accepted musical cliches (like Turkey), or a place with musical norms purely of his own imagination (as in "Celebration on Planet Mars"). Scott explicitly connected such musical exploration with foreign lands. For instance, he once stated that "for me experimentation which leads to new paths is an exciting, thrilling experience. It made me realize that there are all kinds of beats and patterns, revealing little rhythms, and moods, and designs, of which I had never before been aware. It's stimulating – like a new land or a new climate."²⁵

A tune not set in a distant land, "The Toy Trumpet," is one of Scott's first-recorded and best-known compositions. It illustrates a number of the compositional characteristics discussed thus far.²⁶ It uses a series of stylistic allusions to form a

program. The tune about a child's toy instrument being used to emulate a soldier's march premiered on the *Saturday Night Swing Club* radio show just before Christmas performed by the Toy Town Quintet. An announcer on a later edition of the program recalled it as Scott's "Christmas fantasy."²⁷ The timing of the debut of a song about a child's toy right before Christmas was one of many clever marketing methods Scott would use – his first major composition was also a holiday song, "Christmas Night in Harlem." It is no surprise that "The Toy Trumpet" became a sensation.

As shown in Example 4, "The Toy Trumpet" begins with a four-measure snare drum flourish that evokes a military-style march.²⁸ The main theme of the composition is heard via the titular trumpet, which is made to sound more diminutive than normal via the use of a Harmon mute and Scott's engineering techniques. The theme has an overall formal ABACA construction of forty measures. The A section melody's relies upon horn-call-style leaps of fourths and fifths between the pitches F, C, and a high F. The theme conjures a military bugle but the timbre used suggests a child's imitation thereof. The flittering ostinato of the woodwinds and the music box effect of the celeste cement the scene's child-like innocence. The key center of F is firmly established by the melody, and the accompaniment likewise articulates F major. However, the melodic line involves an A-flat, the flatted-third scale degree, as an upper neighbor to G. This note sounds particularly bluesy in its resolution directly to F in the final measure. The B section accompaniment moves to the relative key area of D minor. Though this episode includes the raised leading-tone seventh degree of C-sharp, the melodic line uses B-natural rather than the diatonic B-flat. This can be interpreted as the use of a melodic minor scale form, with its raised-sixth scale degree. The B-natural also represents the raised-fourth scale

degree in the tonic key of F. The overall impression is a departure from the home key, much like that of a typical bridge section. The section concludes with the harmonic movement from a secondary dominant of G^7 to C^7 which in turn resolves on the downbeat of the next A section, bringing the work back to the home key of F. This next episode is a literal repeat of the first A section. The C section that follows again moves to a new unstable harmonic environment that emphasizes a G half-diminished chord. The melody consists largely of an oscillation between G and F, which are the root of the current chord and the tonic itself, respectively. This passage is then transposed up a whole step to A half-diminished, and the sequenced melody repeats as an oscillation between A and G. The use of the small interval of a major-second for melodic material draws immediate contrast to the wide leaps of the opening motive. The G half-diminished harmony unto itself would not seem so unusual; it could easily be interpreted as the ii chord of the tonic key of F. However, by following the first statement of this harmony immediately with the transposition to A, Scott takes us further from the sense of a functional relationship to F major. This sequential construction is a tool often used in Scott's music, and it regularly involves the almost mechanical transposition of an idea with intentional disregard to harmonic function. The technique is useful for introducing a jarring sense of tonal ambiguity that helps make his compositions sound unique and bizarre. At the same time, this device reinforces the motivic idea that is transposed, thereby making such motives more catchy and memorable. These transpositions are not prepared or regulated by traditional functional harmony. Instead, a sense of modulation is achieved via assertion of the sequenced material in the new harmonic environment. The new harmonic region is made apparent by the parallel motion of the prior melodic and

harmonic content to a new chordal area. In this case, the instability of the C section ends with a C⁹ chord that resolves to the home key of F on the downbeat of the following A section. The main theme of "The Toy Trumpet" has now been stated in complete.

Another four-measure military drum fill brings us to the next section. Rather than develop the main theme, Scott offers new material. Another military-style trumpet call is repeated through various key changes, a process that builds to a dynamic climax. Although not directly related motivically to the melody of the theme's A section, this new melody is similarly constructed out of horn-call fourth relationships. This detail, when combined with the repeated-note triplet rhythmic figure and syncopated arpeggios, makes the stylistic allusion to the military unmistakable.

As shown in Example 4.1, this secondary theme is first presented over a repeated C major triad. The melody is presented in a binary form. The first instance ends on E on a weak part of the beat, while the repetition concludes with C on the downbeat. The melodic peak occurs on an F-sharp, a note that is not diatonic to either the current C tonality or the original key center of F. This heavily accented note stands out as if the child owner of the instrument is playing out of tune. This is a sharp-fourth scale degree in relation to C – the same relationship held by the chromatic B-natural of the main theme to its tonic of F. The new melody is then sequenced to the new tonal region of A major. Here, the melodic peak is again the chromatic sharp fourth of D-sharp. Scott toys with our expectations with the section that follows. He has now established a pattern of transposing this melody. Indeed, he opens this section with a transposition of the first phrase to F-sharp. The bass approaches this section in the prior measure with C-sharp and G-sharp, thus suggesting F-sharp's dominant area. However, the harmonic progression

instead introduces an F-sharp minor⁷ chord that alternates with a B⁷. The melodic peak in this instance is not chromatic, but B-natural. The implication of B is made further interesting by a retroactive look at the previous "out of tune" chromatic peak notes – D-sharp and F-sharp. Collectively, the peaks form a B major triad. It is as if Scott has been building towards a B tonality all along. Perhaps not coincidentally, B-natural was also the chromatic note heard in the main theme's A section. The movement to F-sharp that opens this transposition defies the listener's expectations for either a major or tonic harmony. The ensemble gradually builds in intensity during this statement of the melody leading to a break with the pattern for its second half. Here, Scott simplifies and extends the motivic idea over an irregular five-bar section. The trumpet line leaps its way through the notes of the B major triad over a B⁷ harmony in the accompaniment. This is as if in quick review of each of the previous sequential statements. The trumpet then reaches the final peak of a high F-sharp, and the ensemble pounds heavy, short B⁹ and C⁹ chords on the first and third beats. The tension finally breaks as the trumpet momentarily rests. Shortly thereafter, the trumpet reappears with another high F-sharp. This melodic motion is part of an overall harmonic effect that again toys with the "out of key" notes of D-sharp and F-sharp. The trumpet's final F-sharp is accompanied by a G⁷ chord with an E-flat (enharmonically a D-sharp) rather than a fifth of D. These two previously "out of key" notes, previously made welcome by the B tonality, are now dissonant once again. On the final beat of the measure, the dissonant E-flat resolves down to G forming a G⁹ chord at a climactic moment.

The trumpet's part during these final two beats is an issue of debate. The printed piano edition offers an F-sharp moving up to a G. A transcription of the recording by

Menno Daams gives these notes as F-sharp (spelled enharmonically as a G-flat) resolving down to F-natural. The author's transcription, however, reflects an F-sharp (which sounds as if it briefly falls off to an E) that leaps to a high B-flat. (See Example 4.2.) This trumpet high note offers a climactic peak to a composition that specifically references the title instrument itself. However, the B-flat conflicts with the G⁹ harmony, which includes a B-natural in both the piano and tenor sax parts. In the extant broadcast performance by the Quintette, these notes are transposed down an octave – seemingly to give the trumpet player a break. There the initial note is F-natural which leaps up a fourth to B-flat.²⁹ Scott's later electronic recording of "The Toy Trumpet" does not include this passage.³⁰ However, in its place is a repeated chromatic run from F-sharp to B-flat. It seems clear that Scott intended B-flat to be the composition's high-note peak. Though momentarily dissonant, B-flat becomes the tonic of the following section on the next beat.

The G⁹ chord resolves on the following downbeat to the new key of B-flat, an action that introduces yet another section of new material.³¹ This chord resolution does not involve traditional harmonic movement. However, the common tones of D and F of the previous chord allow for a convincing sense of voice leading, and the trumpet's dissonant high B-flat provides the new tonic. That note also completes the B-flat tonic triad on the final beat of the prior measure, preparing the new key center before it even arrives. The rhythmic feel changes drastically from a two-beat march to a more even four-beat feel. The result is a perceived change in tempo. The accompaniment plays a one-measure ostinato of locked voiced, on-the-beat, staccato iterations of B-flat major, E-flat major, D minor, and C minor. This figure firmly establishes a B-flat major tonal center. The trumpet reemerges as a completely new entity. The child-like military

emulation of the instrument has been supplanted by a jazz-based growling tone. The melody utilizes the flat-seventh scale degree of A-flat and has a triplet-based rhythm. The phrases begin behind the beat. In effect, this tune swings. The final of the three phrases further achieves a sense of swing through the trumpet's groups of quarter-note triplets set against the accompaniment's straight quarter notes. This rhythmic texture is coupled with flat-seventh and flat-third scale degrees in the melody. The end of the phrase includes a bent, bluesy growling effect. The staccato accompaniment changes during mm. 7-8 of the section, which involve a B-flat major triad for the first half of each measure, while the melody intones the flat seventh. The accompaniment changes to a B-flat minor triad for the latter half of the measure, in keeping with the flatted third that appears in the melody. The melody is initially behind the accompaniment by one triplet quarter note. This results in an effect where the melody shifts to the flatted third after the accompaniment's harmonic change to B-flat minor. This shift causes a momentary sense of metric displacement that, coupled with the oscillation between major and minor triads built on the prevailing tonic, is one of the most peculiar and fascinating moments in the piece.

The tone, tempo, instrumental techniques, and scalar material of mm. 79-87 of "The Toy Trumpet" all allude to a jazz rendition of the blues. The structure of this section also seems to reference the blues. Although it is nine bars long, rather than the traditional twelve, and while this episode does not imply blues-derived chord changes, the three-part AAB phrase structure abstractly implies the form of the blues. The programmatic connotations of this section suggest that the child owner of the toy trumpet has abandoned his or her military games and is instead emulating a favorite jazz record.

Despite the stylistic shift of this section, there is an internal motivic link between this melody and that of the main theme. The first two phrases begin with a leap of a perfect fourth from the fifth to the tonic, just as the melody of the A section does. Measures 7-8 rely exclusively on the perfect fifth relationship of the flatted-seventh and flatted-third. It as if Scott sought to illustrate that the perfect fourths and fifths of the primary theme's military horn-call could also be used to evoke the blues.

After a two-measure drum fill, this section leads into a short saxophone solo that was perhaps partly improvised.³² The solo reinforces the dominant hot jazz stylistic context. The drummer likewise swings and accents the upbeats. The texture changes drastically for the following clarinet solo. Here, the dynamics suddenly drop and the drummer returns to a stiff, marching pattern. The saxophone lightly intones a single, droning note underneath the entire clarinet solo. In addition, both of these solo lines reference the motivic material of the main theme.

The return to a military feel announced by the clarinet solo becomes the focus of the next section, beginning at m. 106. In this episode the ensemble reiterates C⁷ chords in simple a rhythmic pattern that, once again, is a universally understood musical cue referencing a military march. One can almost hear an imaginary drill sergeant's shouts of "Left! Right! Left, right, left!" in this material. The tension builds as the band finally moves to a G⁷ chord, and the ensemble pounds out a repeated figure in rhythmic unison. This figure recalls the drum introduction and the secondary theme, both of which featured a triplet reiteration of a single pitch, syncopation, and collective emphasis on the top of each beat. Each of these traits are indelibly associated with a military march. The figure ends with a pair of two-note staccato bursts of a C⁷ chord that act like a pressure cooker

about to burst. This rising dramatic tension becomes unbearable as the band lands on and trills a C^7 chord that seems to ache for resolution. Suddenly, the drummer breaks free from the military restraint with wild abandon, teasing us with what is to come.

The payoff finally arrives as Scott at last returns to the main theme in the original key of F – only this time the theme is presented not with the child-like aura of the first statement but with the exuberance of a Dixieland hot-style out-chorus. The A section is performed by the trumpet, now joined by the tenor saxophone. Above these parts the clarinet weaves a countermelody that instantly evokes the polyphonic texture of classic New Orleans-style jazz. The drummer swings excitedly. At the time of this composition's writing and recording, the 1940s Dixieland Revival had yet to begin. It is important to note that Scott is referring to a musical style that was, at that moment, not active and old news in terms of popular appeal. Yet New Orleans "hot" jazz was a style that he spoke of being interested in during his youth. Perhaps the child owner of the toy trumpet is reflecting a bit of Scott's personal musical experience? Programmatically, the fact that the trumpet is both joined by the tenor saxophone on the melody and accompanied so energetically by the rest of the ensemble suggests that the young musician has discovered the joys of performing with other people.

This Dixieland texture quickly departs at the entry of the main theme's C section (the recapitulation of the main theme is trimmed of the first A and B sections). This material is now presented in a fast, frantic four-beat setting that is similar to music often used to illustrate a bustling modern city. This texture contrasts greatly with the final A section, which now takes on a dreamy, relaxed character. Here, the trumpet performs the melody with the clarinet echoing each phrase antiphonally. The composition ends with a

brief coda that condenses the second theme's transpositions into a few measures, evoking a tired child's memory of the day's earlier play. This is followed by a few bars of music-box-like celeste and a final, full-band cadence.

As outlined above, "The Toy Trumpet" features almost no literal repetition. Scott consistently reinterprets his melodic ideas and presents them in ever changing contexts. This approach to formal design closely relates to programmatic content. The varied interpretations of the main theme exemplify the descriptive possibilities of presenting material in different settings. Each successive episode offers Scott a new opportunity for programmatic stylistic allusion. The composition further illustrates Scott's techniques for developing ideas out of small motivic cells. This provides an internal cohesion despite the disparate formats in which these ideas are presented. In this tune, he creates sections of distinct but related melody based on the limited intervallic capabilities of a toy trumpet.

Scott's compositional goal of telling stories in music led him to refer to his style as "descriptive music". Although Western art music has a long history of descriptive music, the instrumental tone poems and descriptive character pieces that most closely relates to Scott's musical aesthetic date back to the Romantic period of the Western-European tradition. Descriptive musical arranged were seen in jazz quite early on by Duke Ellington and other composer/arrangers of the 1920s. Raymond Scott likely looked to both of these traditions. Yet Scott's persistence in using description as a compositional resource is otherwise unmatched. All of the Quintette's recordings feature a programmatic depiction of some type with the exception of some of the compositions that are based on preexisting melodies of the "light-classical" repertoire. Scott described the centrality of this element in his work, when he noted that:

Music to me is any sound which creates an emotional reaction whether it be the martial booming of cannons which has so expertly been described by Tchaikowsky in his *Overture of 1812*, or the perpetual rolling of the seas which Claude Debussy has copied in his *La Mer*. It is upon this premise that I have based my efforts at composition.

For example, "Dinner Music for a Pack of Hungry Cannibals" is not a strictly realistic composition but an imaginative projection of the subject. It is my impression of what cannibalistic dinner music would sound like to a white man approaching their island just at the moment when the cannibals were breaking a long fast ... I have strived through the medium of music to recreate my reactions to objects and situations, just as the writer through his medium describes his sensations and impressions.³³

The odd characters of the topical situations he chose to depict are far removed from the images conjured by Debussy's *Prelude to the Afternoon of a Fawn* or Ellington's "Daybreak Express." Instead, Raymond Scott imagined a "Reckless Night on Board an Ocean Liner" and a "New Year's Eve in a Haunted House." Even when he encroaches on Ellingtonian programmatic topics – like the depiction of a train – Scott gives that subject a bizarre twist. His early "Serenade to a Lonesome Railway Station" (which reveals a significant Ellington influence) applies an emotional affect to a mechanical structure.

Many of the Raymond Scott Quintette's recordings reflect his personal interest in the mechanical and technological. These pieces often attempt to depict the sounds of machines within the framework of an instrumental jazz tune. For example, "The Girl at the Typewriter" mimics the clatter of typewriter keys with percussion, and depicts the punctuating bell of the carriage return with a trumpet sound (altered through "creative acoustics") in its A section.³⁴ Perhaps the titular girl goes on a coffee break when these elements depart during the tune's contrasting B section.

One of Scott's earliest extant attempts at "descriptive music" was the remarkable "Confusion Among a Fleet of Taxicabs Upon Meeting With a Fare."³⁵ This composition

is a tone poem that reflects the traffic activity on a busy city street. Despite a brief musical ensemble section, the piece is largely a sound collage performed primarily by traditional instruments. There is no attempt to integrate the sound painting into a tuneful musical entity. The catchy melodies Scott would be known for are not yet present. The avant-garde Composer Edgard Varèse is said to have composed music inspired by the traffic sounds outside of his Manhattan apartment. Raymond Scott may have one-upped him. Though any direct influence is doubtful, as "Confusion" was never commercially released, Charles Mingus later used quite similar effects to depict traffic in his 1956 arrangement of "A Foggy Day."³⁶

As suggested, Scott's Quintette-era works employ the techniques mentioned thus far to successfully combine the programmatic with catchy, memorable melodies, achieving "descriptive music." Nowhere is this better illustrated than in Scott's most famous work, his musical description of an electric factory, "Power House."³⁷ As seen in Example 5, this composition has an odd form. Its design involves one section of music that bookends a seemingly unrelated section of music with a different key, tempo, and rhythmic feel, thereby giving the work an overall ABA form. The main theme of the A section has an interesting formal design unto itself. At a broader level, the design of this episode is somewhat evocative of an aaba song form but it is extended with further sections. The melody of the (a) phrase is an eight-bar binary design divided into an antecedent and consequent of four bars each. The ascending scalar line that opens each of these statements is followed first (in the antecedent) by a mirror image-like descent, and then (in the consequent) by a syncopated, leaping motion. The construction of the scalar melody itself illustrates Scott's development of larger musical elements out of the

repetition of a few, small cell-like ideas. Here, Scott takes the simple oscillation of a minor second (C–D-flat) and reiterates it at various levels (D– E-flat, F–G-flat, and A–B-flat). With these rudimentary materials, he constructs a complete line out of what is essentially a two-note, chromatic-neighbor relationship. (See Example 5.1.) The pitch levels at which this cell is repeated form an ever widening series of intervals. The cell is first heard starting on C, then appears a major second higher on D, then a minor third higher than that on F, and finally a major third higher than that on A. Further, the speed and phrasing of this unfolding melody and its constant rush of eighth notes blurs any perception of the line as a series of individually articulated pitches. The strength of the pattern, and of repetition's power to the ear, allows Scott to present music of an unfamiliar or odd character without risk of aural rejection. In this passage, Scott introduces a great deal of chromatic material in creating a catchy, memorable tune. He is successful, in part, due to the force of repetition. The repetition is not limited to the internal construction of the phrase. A two-beat, background ostinato figure forms the ground that supports this melody. The harmony against which this entire sequence is set consists largely of an alternation between two beats each of E-flat and F⁷ chords (though there are some instances in which the piano departs from this pattern, through the incorporation of an A-flat⁷). This design creates an interesting shift in the harmonic function of each note of the melodic line's minor second pairs. The notes which are chord tones and those that function as neighbor tones do not fall consistently as either the first or second note of each eighth-note pair. In other words, the top of the beat may contain either a chord tone or a neighbor tone. These shifting melodic/harmonic functions reinforce the strength of this line as a continuous, streaming entity rather than a set of

pitches ornamented by chromatic neighbors. The bass line also serves to add interest and support. The bass provides a walking line through the first and third beats of each measure of this entire phrase, and largely follows its melodic contour. This line notably begins on C, the relative minor of the current E-flat major tonality. C soon becomes the key center of the forthcoming large B section. The downbeat of m. 7 holds the melodic peak of the phrase on the tonic of E-flat. This line then skips its way down an octave by at the conclusion of the phrase's final measure. The rest of mm. 7-8 consist of pitches that were also heard in the antecedent's descent. Here, these pitches are articulated individually and heavily accented rather than presented as part of a stream of eighth notes. The placement of these notes briefly suggests a three-against-four metric dissonance.

As shown in Example 5.2, the bridge-like (b) phrase of the large A section's form features an immediate change in texture. In this phrase, the trumpet and clarinet drop to a supporting role while the saxophone takes the lead. Many of Scott's Quintette compositions feature two of the three lead instruments playing a supporting role to the other's featured section. Here, the saxophone line arpeggiates an A-flat major-seventh chord for four bars, while the clarinet and trumpet hold the third and seventh of the chord respectively. This pattern is reiterated and then sped up by changing the final note from a half-note to a quarter. This alteration allows the motive to be fitted across the third and fourth measures to create another, brief metrical dissonance. This all occurs over a static harmony. The net result is a sense that the pattern is speeding up. This sensibility is further reflected in the piece's introduction and (c) phrase. By establishing a pattern in the

listener's mind and then speeding it up, Scott vividly evokes the machinery of a power house coming to life.

The second four bars of the (b) phrase repeat this idea with subtle harmonic changes. The tenor's arpeggio replaces E-flat with D. The trumpet retains its B-flat. The clarinet now holds an A-flat. The bass alternates F and B-flat. The piano's stride pattern involves a chord voicing that spreads over a ninth, consisting of F, B-flat, and G on the downbeat in the left hand. On the upbeat, the right hand plays a chord consisting of A-flat, C, and D. These subtle changes exemplify Scott's tendency to alter the harmonic setting of a foreground idea slightly upon its restatement. In a sense Scott is using the tenor's foreground melody as a form of ostinato. He creates interest by changing the environment in which the established and repeated idea is presented.

After further statements of the (a) phrase, Scott introduces new material. This (c) phrase suggests a bridge-like function in its harmonic departure. The phrase begins in the tonic of E-flat but soon travels through chromatic harmonic regions by way of half-step motion in both the bass and piano's left hand. These harmonic shifts are the result of the collective voice leading of the passage and do not seem derived from any prescribed functional chord progression. This type of chromatic compositional design led to some of Scott's richest textures and some of his most progressive-sounding harmonies.

After a single, literal repetition, the four-measure (c) phrase abruptly transposed up a minor third. This sequence provides a sudden, non-functional shift in key to harmonically foreign territory. This departure is resolved by way of an eight-measure passage built on descending half steps embellished by minor third leaps. Again this section does not rely on a functional harmonic progression. The repetition of a small cell

ornamenting a step-wise, scalar descent makes the chromaticism acceptable, and leads to a sense of resolution upon the music's return to another statement of the (a) phrase.

The B section of "Power House" is initiated by drummer Johnny Williams, who provides the new tempo with a clock-like ticking on his snare rims. The piano then plays a two-measure figure in octaves. Xylophone and bass (as well as rhythmically imitative drum) are successively added to the texture in unison and octaves. This texture displays an instance of Scott's oft-employed device of canonic entrances. This repeated figure perfectly captures the image of the mechanical inner workings of a power house. Once all of these instruments have entered on the ostinato, the clarinet and tenor sax enter with their new melody statement. (See Example 5.3). With its chromatic motion, flatted-third and fifth, and overt swing feel, this figure gives this section a jazz sensibility. The foreground melody interlocks with the ostinato, and mimics the half-step motion of beats two and three of the first measure. The melody's concluding measures seem to pull against the strict mechanical rhythm of the ostinato. The heavily accented figure begins on the second half of the second beat and its final note falls on the second half of the second beat of the final measure. The drums mirror this rhythmic tension. Scott's swing-oriented melody is constructed out of a series of decreasing intervals from the repeated reference point of C (this design presents a reverse image of the widening intervals of the A section's (a) phrase). From a voice-leading perspective, the top line moves step-wise through the pitches G, G-flat, F, E, and D. This is alternated with reiterations of the C tonic below. The upper structural line resolves to C on the downbeat of the next measure. This leads to a repeat of the melody. The internal construction is ingenious. This melodic

theme became, through its application in cartoon scores, one of the most famous melodies in the Western world.

Dave Harris's tenor solo emerges out of this melody. This texture is clearly jazz derived, with its heavily accented descending arpeggios. The tenor solo phrase introduces a new accompaniment. The mechanical ostinato is abandoned, and replaced by a two-measure chromatic bass line that descends through the pitch sequence F–E-flat–D–D-flat–C. The piano imitates this motion in left-hand octaves on the downbeats. It further intones an F minor triad in the right hand on the upbeats for the first one-and-a-half measures. For the final two beats of the two-measure figure, the piano imitates the bass's D-flat and C in three octaves. The result is a familiar jazz turnaround. This two-measure background figure repeats throughout the solo section, and firmly grounds this episode in a jazz sensibility. The first eight measures of this tenor solo might have involved some degree of improvisation. Dave Harris notably performs this passage differently on other Quintette recordings of the tune and it does not appear in any printed arrangements. In contrast, the following eight measure phrase of the tenor solo seems preplanned by Scott. The repeated virtuosic triplet runs of this passage are constructed out of the transposition of a two-beat cell. The first few notes of the B section's main melodic theme are then briefly heard but are abruptly interrupted. The listener's expectation of a return to this theme is thwarted by the unexpected return of the material that began the recording. "Power House" then concludes with a truncated statement of the A section.

The entirety of "Power House" is built around the composition's program. The accelerating scoops of the introduction, the fast rising and falling melody of the A section, and the mechanical ostinato of the B section all combine to aurally depict an

electric factory. Drummer Johnny Williams punctuates each phrase and formal segment with effects that evoke machines. His cowbell hits and cymbal washes are particularly evocative. The frontline was "actually humming a low note in their throats as they played" to achieve the unique whirring sound of the introduction.³⁸ These elements further illustrate Scott's use of "creative acoustics" to transform instrumental sounds in aid of his program. Scott described the inspiration for this composition as a "power house in the neighborhood in which I lived. Every time I passed it I would stick my head in the doorway for a moment and then walk on. That composition is my impression of what I heard and saw in those moments."³⁹ Scott moved around Brooklyn quite a bit in his youth, so it is impossible to know exactly from when and where this memory came. Scott did spend time in East New York, not far from the Canarsie area. John Denton of the *Canarsie Courier* describes a fixture of that old neighborhood, saying "at a spot on East 95th Street, just below Ave. J, stood a power house of the B.M.T. Lines where the electric power [was] furnished by two large generators inside ... It was a grand sound that came from the generators that every resident could hear all the time when the doors of the building were open."⁴⁰ Could this have been the subject of Scott's "Power House?"

First and foremost the Quintette's sonic pictures are musical compositions. The overt sound collage of 1934's "Confusion" has been integrated into a distinctive musical style. These traits allowed his recordings to become widely popular. Without his sense of how to interpret such sonic imagery into an enjoyable melody (or two, as the case may be), the machine works of a power house would have made for rather "difficult" listening. Scott's uncanny ability to translate the aurally mundane into the musically vibrant is part of his genius, and this quality is at the heart of his success. In compositions like "Power

House," Raymond Scott successfully fused evocative tone painting effects with the melody, harmony and rhythm provided by traditional instruments. In the process, he wrote hit tunes.

As described above, "Power House" relies on many small-scale elements that are repeated ad infinitum. This procedure is central to many of Scott's compositions. His tunes often rely on repetitive elements both in the background and foreground textures. This stylistic quirk of Scott's required that musicians repeat short musical segments almost endlessly without variation. Perhaps this is one reason why many of Scott's musicians said he treated them like machines. He expected them to mindlessly repeat patterns without regard for their boredom or their lack of opportunity to improvise or show off. In his later years, Scott invented his own literal machines to supply these ostinatos and repeated figures. The need for a melodic figure to be at his disposal at any given pitch level, at any time, and for any duration seems central to his invention of the musical sequencer. His Circle Machine could play back preset melodic patterns as well as transpose them and alter their tempi. He also created a rhythm generator that he named Bandito the Bongo Artist that could create and spontaneously vary rhythmic accompaniment patterns. His Bass-Line Generator could supply harmonic backgrounds based upon a preset chord sequence. In a very real sense, what Scott was creating was a series of ostinato generators – only these accompanists would never get tired of playing the same thing. The nature and design of his electronic instruments therefore seems to be a direct outgrowth of his compositional style – and perhaps a memory of the most dependably repetitive musician of all, his first instructor: the player piano. These instruments were an extension of what he had been asking musicians to do all along. As

Quintette drummer Johnny Williams put it, "all he ever had was machines – only we had names."⁴¹

Scott's crowning achievement in electronic instrument design was doubtlessly the Electronium. An "instantaneous composition-performance machine," the Electronium represents the ultimate example of Scott's interest in eliminating the grunt work behind composing. Colleague Herb Deutsch recalled:

I remember distinctly what he told me – and he told me a lot of times. He wanted to take the work out of being a musician ... He said, "Look, I just want to sit here, and I'd like to turn this machine on, and whenever it does something good, I want to record it at that point ... It's almost insulting to work as a composer. You shouldn't have to do that. You should be able to sit there and have ideas come to you."⁴²

Alan Entenman, an engineer who worked with Scott on the Electronium said:

I understand the secret, to some extent. If you look at most electronic things, the waveforms are repetitious. The harmonics are precise mathematical multiples. When something vibrates, there are overtones. The way you blend these overtones, and the amount of offset they have with one another, gives it warmth. That's what he would do: he would tune these little things and put little resistors and caps and get it to sound rich. He'd couple that with the melodious, rhythmic patterns he built into it, which were basically the same piece played over and over, but at different scales, and maybe he'd pump the tempo a little bit. It's like patch-panel programming, where he would set up the different cyclical music patterns - where he'll say, "Take a 'da-Da-DA,'" and repeat it four times. He would program how it was repeated, and in what key it would be repeated. Then he would have that piece be repeated, so it was like gears within gears.⁴³

Raymond Scott's attempt at systematizing the composition process reflects the techniques with which he developed his classic Quintette material. Through a form of musical artificial intelligence, the Electronium took repeated elements and presented them in new combinations and settings – a central procedure in Scott's compositions. Nowhere is this connection more apparent than in his electronic recording of his Quintette classic, "The Toy Trumpet."⁴⁴ The changing accompaniment, now electronic,

consistently presents the melodic material in a new way. The melody is performed on an electronic keyboard while the Electronium supplies the accompaniment. The primary theme's ABACA structure is retained. The Electronium transforms the accompaniment of each of the successive eight-bar sections. The repeated A melodic material is heard in a different setting each time, with progressively more complex rhythmic patterns. The Electronium also allows for the introduction of new accompanimental figures to complement the melody. In this recording, Scott employs the same compositional processes that characterized his Quintette works of decades earlier – only now the Electronium bypasses the more tedious work of communicating his ideas to musicians. Scott had come close to his fantasy of thinking his music directly into existence. It is little wonder that he referred to this machine as his "cockpit of dreams."⁴⁵

Scott described some of the developmental tools that were available to the Electronium operator by the push of a button: "faster, slower, a new rhythm design, a hold, a pause, a second theme, a variation, an extension, elongation, diminution, counterpoint, a change in phrasing, an ornament."⁴⁶ In characterizing these mechanical operations in this way, Scott reveals the fundamental scoring cues and developmental techniques that were so central to his own musical language. With the Electronium, these operations were literally at the composer's fingertips. By attempting to create his vision of the ideal artificial composer's mind, Scott offers us a unique glimpse into his own creative process.

Raymond Scott was a complex individual who was most comfortable when he was working with music. His difficulty in connecting with others was mirrored by his discomfort with the limelight. Despite his musical daring, he was unable to offer a public

persona to match his music. Moreover, his brand of humorous composition did not fit within the rigid constructs of the jazz canon. As a result of these factors, Scott's contributions were omitted from music history. However, the "Looney Tunes" cartoons of Warner Brothers kept his music alive in the minds of millions. Animation granted his music the public face that he could not provide. This arrangement ultimately led to a revival of Scott's music that ended his decades of obscurity with a renewed interest in his innovations and musical wit.

Raymond Scott was a composer who told stories through music. He transported the listener to exotic locales, chronicled a child's fascination with a toy instrument, and transformed the clatter and din of an electric factory into music. His creativity and humor was rooted in his joyful manipulations of the stylistic idioms of jazz, classical, Latin, Middle-Eastern, and other musical traditions. He repurposed musical sounds themselves by using microphones and the recording studio as his instruments. He imagined and realized that these electronic devices could be employed as powerful compositional tools. Throughout his career, whether with a jazz-based group or accompanied by an electronic machine of his own design, the key to his music's decade-spanning appeal is the simple fact that Raymond Scott always sounds like he is having a lot of fun sounding like Raymond Scott.

Chapter Three End Notes

- ¹ Raymond Scott, "Swing Is 'Stagnant' Syncopation," *The Billboard*, 27 November 1937, 22.
- ² J. Peter Burkholder, *All Made of Tunes: Charles Ives and the Uses of Musical Borrowing* (New Haven: Yale University Press, 1995).
- ³ Burkholder, *All Made of Tunes*. 341.
- ⁴ "In an Eighteenth Century Drawing Room," Brunswick 8404, 78-rpm recording, reissued on *Reckless Nights and Turkish Twilights*, Columbia/Legacy CK 65672, 2000, compact disc.
- ⁵ Much of the harmonic analysis that follows relies upon a currently unpublished full-score transcription of the recording by Les Deutsch. This transcription was provided by the Raymond Scott Archives.
- ⁶ In his liner notes to *The Chesterfield Arrangements* compact disc (Basta 30-9097-2, 1999), Will Friedwald states that the melody of "The Happy Farmer" was a reinterpretation of a Robert Schumann piece, but I do not know which. "The Girl with the Light Blue Hair," "Turkish Mish-Mush," and the big band work "Symphony Under the Stars" may also contain similar classical borrowings/references. "Minuet in Jazz," "A Little Bit of Rigoletto," "Moment Musical," and "The Quintet Plays Carmen," reissued on *Reckless Nights*.
- ⁷ Scott later referred to the same melody in his 1960's recording of "And the Dish Ran Away With the Spoon," *The Unexpected*, Top Rank RM 335, 1960, LP. Reissued as Basta 309106-2, 2003, compact disc.
- ⁸ Scott's eldest children, Stan Warnow and Carrie Makover, feel strongly that Scott would not have ever consciously referenced klezmer due to his insecurities with his Jewish ethnicity. While this may be true, Scott would doubtlessly have heard and absorbed klezmer music having grown up in a Jewish neighborhood in Brooklyn. Carrie strongly believes the music was a subconscious influence for Scott, even despite her father's misgivings his ethnic heritage. Wil Holshouser (of the revival band the Raymond Scott Orchestrette) also connects Scott's music to klezmer in his interview in this thesis.
- ⁹ "Twilight in Turkey," reissued on *Reckless Nights*.
- ¹⁰ Shira, "That 'Snake Charmer' Song," *The Art of Middle Eastern Dance*. Available from <http://www.shira.net/streets-of-cairo.htm>. Accessed on 1 April 2006. The tune was published in 1895 with lyrics by James Thornton as "The Streets of Cairo or the Poor Little Country Maid." It was also popularly known as the "Hoochie Coochie Dance."
- ¹¹ The published piano solo version prints this section with the key signature E-flat major and uses accidentals to achieve the flatted-thirds and sixths throughout.
- ¹² "Radio Music of the Future," *Popular Mechanics*, November 1937, reprinted in liner notes to *Microphone Music*.
- ¹³ Annemarie Ewing, "Engineer-Musician Electrifies Swing World with Ideas," *Down Beat*, May 1937, 6.
- ¹⁴ Some discographies list such a version being recorded on the same date as the known master, 20 February 1937. I believe this connection to be in error. The version on the *Laughing in Rhythm* CD anthology (Stash 116, compact disc) is said to date from February 1937. In fact, this track is the exact same recording released as a bonus track on *Raymond Scott at the Blackhawk* (JRC C-1402, cassette). On this second release, this track is listed as a radio performance from 16 December 1936. This second date is still questionable as the announcer of a 12 June 1937 *Saturday Night Swing Club* broadcast which states that "The Toy Trumpet" debuted on the Saturday before Christmas and "Twilight in Turkey" was first

performed a few weeks later. Introduction to "Power House," 12 June 1937, *Saturday Night Swing Club*, Memphis Archives 7002, compact disc.

¹⁵ Raymond Scott, "Jazz Is a Deep Rich Thing," *Music and Rhythm*, November 1940, 11.

¹⁶ "At an Arabian House Party," *Powerhouse* [radio show], broadcast 28 May 1942. Raymond Scott Collection, Rodgers and Hammerstein Archives of Recorded Sound, New York Public Library.

¹⁷ "Turkish Mish Mush," *Microphone Music*, Basta 30-9109-2, 2003, compact disc.

¹⁸ Ibid.

¹⁹ Raymond Scott, liner notes to Audiovox 5000, ca. 1953, 10-inch 78-rpm recording.

²⁰ "Freak Draw," *Time*, 1937. Ellipses retained from original.

²¹ Scott, "Jazz Is a Deep Rich Thing," 10.

²² Selma Robinson, "They See with Their Ears," *Collier's*, July 1938, 22.

²³ Robinson, "They See with Their Ears," 33.

²⁴ "Radio Music of the Future."

²⁵ Scott, "Jazz Is a Deep Rich Thing," 11.

²⁶ The harmonic analysis is based both upon an unpublished transcription of this recording by Menno Daams and a published piano arrangement from the score anthology *Raymond Scott for the Piano* (Advanced Music, 1956), 2-5. This Daams transcription was provided by Gert-Jan Blom.

²⁷ Statement about "The Toy Trumpet" made during the introduction to "Power House," 12 June 1937, *Saturday Night Swing Club*, Memphis Archives 7002, compact disc.

²⁸ All of the references to measures in this discussion and formal outline assume a 4/4 time signature with a constant beat unit. Although the composition shifts from a two-beat to four-beat feel, it is discussed here in terms of 4/4 for clarity's sake. "The Toy Trumpet," reissued on *Reckless Nights*.

²⁹ "The Toy Trumpet," *The Raymond Scott Project, Volume One: Powerhouse*, Stash ST-CD-543, 1991, compact disc. "The Toy Trumpet," *Microphone Music*. Although the notes for each release list different recording dates, audible evidence suggests that they are the same recording.

³⁰ "The Toy Trumpet," *Manhattan Research, Inc.*, Basta 90782, 2000, compact disc

³¹ On the recording this section is in B-flat major. The published piano version prints it in C major. Raymond Scott, "The Toy Trumpet," in *Raymond Scott for the Piano*, 2-5.

³² The available aircheck is purportedly from December 1936, before the commercial recording. This recording illustrates a somewhat different line. This discrepancy could reflect improvisation or the use of an earlier written part that was later changed before the commercial recording. I use the term purports as an aircheck credited on another release as dating from 1939 is, to my ears, the same recording.

³³ Raymond Scott, "Raymond Scott," in "Popular Music: A Symposium," *Who Is Who in Music*, 1941 ed. (Chicago: Lee Stern Press, 1941), 514.

³⁴ "The Girl at the Typewriter," *Reckless Nights*.

-
- ³⁵ "Confusion among a Fleet of Taxicabs upon Meeting with a Fare," *The Raymond Scott Project, Volume One: Powerhouse*, Stash ST-CD-543, 1991, compact disc. A new performance by the Metropole Orchestra, is available on *Kodachrome*, Basta 30-9118-2, 2002, compact disc.
- ³⁶ Charles Mingus, "A Foggy Day," *Pithecanthropus Erectus*. Atlantic 1237.
- ³⁷ "Power House," reissued on *Reckless Nights*.
- ³⁸ Robinson, "They See with Their Ears," 33.
- ³⁹ Raymond Scott, in "Popular Music: A Symposium."
- ⁴⁰ John Denton, "When Canarsie H. S. Replaced a Power House," *Canarsie Courier*, 1 September 2005. Available from http://www.canarsiecourier.com/news/2005/0901/Old_Canarsie/. Accessed on 1 April 2006.
- ⁴¹ Wood, "Men Who Made the Music," 48.
- ⁴² Irwin Chusid, interview with Herb Deutsch, 19 May 1993. Printed in the liner notes to *Manhattan Research, Inc.*, 57.
- ⁴³ Irwin Chusid and Gert-Jan Blom, interview with Alan Entenman. Printed in the liner notes to *Manhattan Research, Inc.*, 76.
- ⁴⁴ "The Toy Trumpet," *Manhattan Research, Inc.*
- ⁴⁵ Wood, "Men Who Made the Music," 52.
- ⁴⁶ Freff, "Raymond Scott's Electronium (1965): Hardware Algorithms for Automatic Composition," *Keyboard*, February 1989, 50-56.

Appendix I. Interview: Wil Holshouser of the Raymond Scott Orchestrette

Corey Goldberg, *interviewer*

Wil Holshouser is the accordionist for the Raymond Scott Orchestrette, a seven-piece band organized in the late 1990s. The Orchestrette's repertoire is devoted exclusively to Scott. They play their own re-arrangements of Scott compositions, including acoustic translations of his electronic works. Their first CD, *Pushbutton Parfait*, was released on Evolver Records in 2002. Wil Holshouser arranged the Orchestrette's versions of "Twilight in Turkey," "Peter Tambourine," and "The Penguin," as well as co-arranged "A Street Corner in Paris" and "Naked City." The following interview was conducted via telephone on 29 April 2003.

Corey Goldberg (CG)

Wil Holshouser (WH)

CG: Can you tell me how you first got involved with the whole Raymond Scott musical scene?

WH: Well, let's see. I was playing with a band in Hoboken, NJ, and Irwin Chusid came to hear us. He invited me to be part of the tribute concert to Raymond Scott back in 1996. Irwin put together two tribute concerts where he invited probably 30 or 40 musicians to play in different combinations and so that was my initial introduction to it. I volunteered

to do a couple of arrangements for it. And then out of that concert grew the Raymond Scott Orchestrette – which is the group I play in – organized by Irwin. It is a smaller, seven-piece group. But Raymond Scott's name was around. My roommate had a Raymond Scott CD. This reissue that was produced by Irwin. So I had heard the music already and I thought it was interesting. But I didn't think of working on it until Irwin suggested it.

CG: What kind of things were you playing before then?

WH: Well, I'm basically an accordionist with a jazz background, so I play a lot of jazz and I play a lot of different kinds of accordion music too. I compose my own music, which sort of seeks to create something of my own out of various styles that I spend my time playing. I went to Wesleyan University in Connecticut where I studied jazz and composition with Anthony Braxton and Bill Barron and a couple of other people and so my background is basically jazz. ... One thing that was really interesting for me about Raymond Scott was how it was kind of very unusual. He really had his own perspective. You know, he was coming out of the Swing Era and then his band had the format of the jazz band but the architecture of the music was totally different. The feel of the music was totally different and ... it was very refreshing as a jazz musician, to hear a different take on jazz, really. He did such different things with the same instruments and a lot of the same harmonic and melodic material [as jazz].

CG: Actually that was something I wanted to ask you. As a musician ... with a jazz background, what is it like playing on this guy's music? Is it totally different? Does he use the same kind of vocabulary or ... ?

WH: Well, it is some of both. He uses a sort of jazz vocabulary but it is in a different kind of rhythmic world. It is more of a sort of machine-like, two-beat kind of world. But then the music has its own bizarre way of swinging, too. Sometimes we'll be rehearsing some of these lines, some of these melodies he wrote. And we'll say, "well it isn't quite straight eighths and it isn't quite swing eighths, it's somewhere in between." That is an interesting quirk of his music. Sometimes the rhythmic base sounds sort of like a quirky two-beat, but then the melodies have a way of lilting over the top. It is pretty different also in terms of mood – in terms of feeling. It's not really about the same things that a lot of jazz is about. It is more about energy and surprise. It is hard to generalize, but in general it isn't quite about the same kind of emotional content that you find in jazz. [It has] some of the same moods [as jazz] but to me it is more about the architecture, and the velocity, and the colors, and the kind of refreshing different textures he gets. Some of his arranging sort of draws on Ellington and stuff –

CG: I was just going to ask you that.

WH: Yeah, but then it is different [from Ellington], too, because [Scott] just has his own way of doing stuff. I think of his arranging as being very machine-like because he is into very repetitive riffs and then he'll layer – have two contrapuntal things set up sometimes.

To me it is more mechanical sounding than Ellington. Which isn't a knock on it, it's just that it is the only word I can think of –

CG: No, no. It fits.

WH: Yeah, and then later he got into his electronic period, which was very interesting ... In the Quintette period, he was asking musicians to play very specific, repetitive things. It was almost like he wanted the musicians to be machines. And then later, when he started inventing his electronic instruments – to me it seems like this is like a logical outgrowth of his jazz writings. In fact he, did electronic versions, as you probably know, of some of the Quintette pieces. Which are great. You can hear the same kind of melodies, but kind of stretched out in a way that only machines can do.

CG: Do you notice, since you play accordion, that is odd to adapt it that to an instrument he didn't write for?

WH: Sometimes. But not really. In fact, I should go back to when you were asking before when you were asking "what's it like as a jazz musician to play his music." One thing that we do with the Orchestrette is [to] rearrange the [Scott] pieces and to open up spaces for improvisations and so forth. Because during his Quintette period, as you know, he wasn't at all interested in improvisation. He would teach parts to the players by rote ... "Here's the solo and I want you to play this every time." And the musicians got sick of it. But that was his vision. That is what he wanted to hear. And it sounded great. But later on

when he was writing for a big band, he got more interested in having people improvise. But, to me, just as I was saying before, the harmonic, melodic material – and just the architecture and the bizarre riffs that he came up with and the multi-layered quirky sounded arrangements – were so refreshing to my ears. I thought, well, it would be fun to work with this material and improvise therein. How do we setup this material so that we can kind of expand it through improvisation in ways that feel like 'us', so we aren't just playing, recreating the original arrangements? So that was one thing a lot of us in the group were interested in. Like, "okay, we really love this music, and now let's see if we can do something to make it more a little more sound like our own version, [to] make it more our own." So [we tried to] get our fingers dirty, get inside, see what makes the gears shift and take it apart and then try to put it back together in a way that we can improvise on it. So that is one thing that was an interesting challenge for me.

CG: You arranged "The Penguin" for that CD. Can you tell me a little bit about what your thought process was going into that?

WH: Well, there's the main riff before the melody comes in that the saxophone plays, [Holshouser sings the melody]. It's just a fascinating little piece of music. And I thought, well, rather than take that and repeat it in the machine-like way as kind of a vamp, why don't we improvise that and let it bounce around the band and sort of knock it back and forth. Because it is sort of a modal riff. And so it is in – I think it is F minor – and all the notes kind of fit together. So I just instructed everybody to play little bits of the riff, very sparsely and listen to each other and kind of knock it around and let it echo around the

band. So that was the concept, as a way of taking that machine-like riff and finding a way to celebrate it through improvisation. [Laughs.] Sounds corny, but that's what we wanted to do. And then for the rest of the tune, when the melody comes in, I was thinking of bringing in more of a half-time feel. Because a lot of the tunes are just that two-beat kind of feel – which is great, it's very energetic. But just in the interest of seeing what ... the melody [would] sound like over more of a half-time rhythmic foundation. So I tried to write something that just had a different kind of groove, trying to come up with something for the bass and piano to do that would set up that kind of half-time, looser feel underneath and still have the melody go across the top of it. That is another interesting thing with his music. How do you deal with – it's a really kind of limited rhythm section role in a lot of the stuff he – [Holshouser cuts himself off]. That's wrong. As soon as I say that it sounds wrong because the drums and the percussion did so much in terms of texture and color and so forth but –

CG: Right, but rhythmically –

WH: Yeah, rhythmically holding down the kind of two-beat thing. That's been one [of the] interesting things about working on his music is finding different things for the bass and drums to do. Rather than turning out the oom-pah.

CG: A lot of the time there are these sort of exotic, cultural motifs – the modal scales. The "[Dinner Music for a Pack of] Hungry Cannibals" type of thing. Do you feel that

these things are his particular version of whatever culture he is trying to reference at the time or are they just standard modal constructions?

WH: I think that they probably aren't directly connected really to any of the – Whether it is "Twilight in Turkey" or "Siberian Sleighride," I don't think he – [Holshouser breaks off again]. I think it is very kitschy in way. He wants to reference Americans' idea of the exotic as a kind of general category so to do that he uses these "Middle-Eastern modes" and so forth. But I think it is basically a kind of a gag that he is pulling. And it is of its time and place. I don't think he was really trying to bring in anything from, say, Turkey or Siberia. I think it was more like he wanted a wacky, far-out sounding title. And that was part of his schtick – to be wacky and far out. So I think that was about it. Although it is interesting, one thing about Raymond Scott is [that], I definitely hear some klezmer influence in Raymond Scott. You know, he was Jewish. He did grow up in Brooklyn. So I'm sure he heard some, at least some, of the klezmer bands that were active around that time. Even some of the sense of humor – the crazy titles. I heard a recording once called "Second Avenue Square Dance." I think it was by the Abe Ellstein Orchestra. Anyway, Dave Tarras, the great klezmer clarinetist was on it. And as soon as I saw the title on the CD I was like, "that sounds like a Raymond Scott title, 'Second Avenue Square Dance.'" Bringing together two kind of disparate things as a gag. And then I listened to the tune and the tune sounded like a Raymond Scott tune. It was in a harmonic minor mode over a V chord. Something like that. Though in klezmer they call it "freygish modes." So it is a very Middle-Eastern sounding, "exotic," sounding mode. And it had that two-beat. It was more of a really klezmer version of Raymond Scott's two-beat, but it was still in that

world of two-beat rhythm. And it was fascinating to hear and it had a sort of zany energy to it so that made me think, "Geez, I wonder if Raymond Scott must have heard orchestras such as Abe Ellstein's Orchestra?" [I wonder if he heard] these kind of swing-influenced klezmer bands or these orchestras that had to cover both klezmer and American music. So that is just one thing I'd like to know more about Raymond Scott. Harry Warnow, what did he hear growing up? Because he used the clarinet a lot and the trumpet. And so I definitely hear a klezmer streak in Raymond Scott.

CG: Is there anything else that you feel you hear in his music as a musician that maybe hasn't been mentioned by the general community?

WH: The unwashed masses?

CG: [Laughs.] Yeah.

WH: Let's see. The klezmer thing is the only thing really that I've thought of that I haven't heard other people talk about. Yeah. Other than that, he was just a brilliant architect and a brilliant musician. And his concept – what he came up with – was so unique, and so refreshing, and vital that people still react to it today. And the electronic music is fascinating to me, too. In that, of course, he was a real pioneer in that field, too. And the electronic music is fun for us to work on too, because we don't really have any electronic instruments in the band. We try to take [on] some of those tunes. Brian Dewan did a great arrangement of "Little Miss Echo" for the acoustic instruments. So that is just

more in terms of musical innovation. He came up with these electronic instruments and he had them do things that he or anyone would have never come up with just on acoustic, regular jazz instruments.

CG: A lot of people have said, retroactively, that some of his Quintette stuff prefigures bebop ... How do you feel about that connection? Do you think it is accurate, or –

WH: I don't know. I would just off-hand say that is kind of a red herring. He definitely brought in some interesting harmonic things that most of the Swing Era people didn't just out his love for dissonant sounding intervals and wacky modes ... and stuff like that. But I don't know. I think bebop was a different stream in a way. What Charlie Parker came up with was the whole rich harmonic language that happened to include a lot – Raymond Scott may have thrown in a couple of beboppy sounding notes here and there, but he was working on a different angle, I think.

CG: Color as opposed to a more [functional] approach that I think you get from bebop.

WH: Right. Also, it wasn't so much a question of seeking more harmonic richness as it was of just liking certain intervals. And also just a very refreshing mindset of "I'm just going to write this melody, it sounds fine over this chord, [and] I don't really care if it is proper or correct." So that was really one of the great things about Raymond Scott. He just did what sounded good to him. I don't think he would let himself be restrained by the conventions of the time.

CG: Which is kind interesting considering how he came out of Juilliard.

WH: Right. Exactly. But he had a real iconoclastic, experimentalist mindset, I think. Of course, I wasn't there, so I don't know exactly what his mindset was. But ... that is what his music says to me. Very innovative and very refreshing.

CG: Right. Are you familiar at all with Gunther Schuller?

WH: Yeah. I know a little bit of his music.

CG: Well, his book, *The Swing Era*?

WH: You know I have that book but I haven't read the whole thing [yet].

CG: Well, he really trashes Raymond Scott.

WH: Oh, really? Oh wow. I didn't get to that part. ... So he trashes Raymond Scott?
What does he say? It doesn't swing and so forth?

CG: ... He largely harps upon the use of the light-classical melodies like "In an Eighteenth Century Drawing Room" or "Minuet in Jazz." And puts him in the category of chamber jazz and trying to [seek legitimacy]. Almost like a Paul Whiteman attempt to

"make a lady" out of jazz. As someone who is [laughs] a real jazz musician, how do you feel about that?

WH: I don't agree with that. I don't think he was trying to water down jazz or so forth. I think he was just going in his own very individual, very experimental direction and it was also pop music at the time. The Quintette was very popular, so he did have a sense of playing to his audience. At the same time, I think that when he uses classical melodies like that, it is supposed to be a joke. I don't think he is trying to –

CG: Be pretentious?

WH: No, I don't think he is trying to be pretentious. I don't think he is trying to siphon off any of the legitimacy of classical music and be "taken seriously." In fact I think he was probably trying to be taken less seriously by doing those things. I think he was just a guy with a great sense of humor, which, frankly is something that is missing from a lot of jazz. And jazz seems to have lost its sense of humor as it has gone along. It is getting more and more deadly serious with every passing decade. Raymond Scott, he thought it was funny. It could be construed as kitschy or frivolous but I don't think that he was trying to – I don't even know if he thought of his music as jazz. I don't think he was trying to legitimize jazz or make a statement about jazz. I think he was just trying to make a musical gag that would be –

CG: Entertaining?

WH: Entertaining and exciting and fun and so forth. Because entertaining could sometimes be used as – jazz musicians often use that as kind of a knock. But for him, I think he happened to want to do something that happened to be commercially viable. And I wouldn't criticize him for that. You've probably heard the story about how he picked the name Raymond Scott out of the phone book because it had good rhythm. And again going back to what I was saying about his rhythmic stuff. His music is very exciting too, rhythmically, even within that limited world of the two-beat kind of thing.

CG: So what sort, what kind of response have you felt with the Orchestrette? Playing that music now these days?

WH: People really respond very warmly. Audiences love it. I think, in a way, those things I was mentioning – like his sense of humor and his bright colors, and his rhythmic zing, and the very catchy, very unusual sounding melodies – I think are refreshing to people's ears, whether they are jazz fans or pop fans. The music really seems to have a combination of elements that is unusual these days. And people get a kick out of it because it has a sense of humor and its catchy and very energetic. And it has that kind of "wacky or bizarro" side that is very refreshing to people too.

CG: In your opinion, did the Quintette swing?

WH: I think it [had] its own private way of swinging. It swings in a very individual way. Like I was saying before, how some of the lines seem to be somewhere between straight and swung. And I think it doesn't swing in the way that a lot of jazz bands did. But, then again, if you look at the concept of swing, every band had its own way of feeling that and its own different way of doing that. It just isn't a black and white –

CG: On-off switch?

WH: – on-off switch, right. By black and white, of course, I don't mean anything racial. But it's not like "swinging [or] not swinging." You can swing in a million different ways, and each person has their own way of doing that. That is not to say that everybody who plays music swings, because some bands, obviously, really try to swing and fail. You know, it's just not happening. But [with] Raymond Scott, there is a real drive and a real lift that I think is there in a lot of swing music. But it just happened to be a little bit more of a two-beat orientated kind of rhythmic structure. So I would say the band has a very quirky, very unusual concept of swing. But I think that it swings in its own way.

Example 1: Scott's Birth Certificate

THE CITY OF NEW YORK DEPARTMENT OF HEALTH. CHANGES APPROVED BY COMM'R OF HEALTH: MAY 13 1918. No. of Certificates 33740

110099 CERTIFICATE AND RECORD OF BIRTH 33740

RITZY WOND of SCOTT

Name of Child Harry Hornow

Sex	<u>male</u>	Father's Occupation	<u>Laundry man</u>
Color	<u>white</u>	Mother's Name	<u>Sara</u>
Date of Birth	<u>Sept 10, 08</u>	Mother's Name before Marriage	<u>Smolansky</u>
Place of Birth, Street and No.	<u>160 Tompkins Ave</u>	Mother's Residence	<u>160 Tompkins Ave</u>
Father's Name	<u>Joseph</u>	Mother's Birthplace	<u>Russia</u>
Father's Residence	<u>160 Tompkins Ave</u>	Mother's Age	<u>33</u>
Father's Birthplace	<u>Russia</u>	Number of previous Children	<u>3</u>
Father's Age	<u>38</u>	How many now living (in all)	<u>2</u>

I, the undersigned, hereby certify that I attended professionally at the above birth and am personally cognizant thereof; and all the facts stated in said certificate and report of birth are true to the best of my knowledge, information and belief.

Signature, Martin Weisberg

DATE OF REPORT, Oct 16, 1908 Residence, 57 Tompkins Ave

Example 2: "In an Eighteenth Century Drawing Room" Formal Outline

<i>Formal Content</i>	Intro	Primary Theme	Intro repeat	Primary Theme	Secondary Theme (Related to Primary Consequent)	Primary Theme Variation
<i>Meas. #</i>	1-4	5-20	21-24	25-40	41-56	57-72
<i>Duration</i>	4	16 (8+8)	4	16 (8+8)	16 (8+8)	16
<i>CD Timing</i>	(0:00)	(0:04)	(0:21)	(0:25)	(0:42)	(0:58)
<i>Key</i>	C					Ab
<i>Melodic Instrumentation</i>	Woodwinds in unison				Trumpet lead with woodwind background	Clarinet Solo
<i>Notes</i>	Classical Alberti bass, straight feel, triads and dominant 7ths in the accompaniment, drummer on triangle		Jazz-style piano accompaniment, 6th chords, drums use brushes and swing lightly	Jazz-style piano accompaniment, 6th chords, ii-V-I's, new chord sequence	Jazz-style piano accomp. and 6th chords continue, clarinet is straight, drums return to triangle	

Primary Theme Variation	Primary Theme Variation	Secondary Theme	Intro	Primary Theme	Primary Theme Consequent
73-88	89-104	105-120	121-124	125-140	141-148
16	16	16 (8+8)	4	16 (8+8)	8
(1:15)	(1:32)	(1:49)	(2:06)	(2:10)	(2:27)
A	Bb		C		
Tenor Solo	Trumpet Solo	Trumpet and clarinet unison with tenor background	Woodwinds in unison		
Jazz-style piano accomp. and 6th chords continue, tenor uses jazz-style articulations and tone, drums return to brushes and swing noticeably	Jazz-style piano accomp. and 6th chords continue, harmony enriched with 9ths, trumpet references blues figures	Jazz-style piano accomp. And 6th chords continue, drums swing lightly	Classical Alberti bass returns, drums return to triangle		

Example 2.1: "In an Eighteenth Century Drawing Room," second theme. From a transcription by Les Deutsch.

Motivic source material from primary theme
(0:19)

Second theme. Motivic figure and harmonically adapted transpositions shown in brackets
(0:42)

Trumpet

45

Example 3: Middle-Eastern motif, as employed in "Twilight in Turkey." Adapted from printed piano edition in *Raymond Scott for the Piano* (Music Sales, 1956) and a transcription by Jakob Klaase.

E \flat m6
78

Trumpet

83

87

Example 4: "The Toy Trumpet" Formal Outline

Content	Drum intro	Primary Theme					Drum intro repeat	Secondary Theme		
		A	B	A	C	A		D	D1	D2
Meas. #	1-4	5-12	13-20	21-28	29-36	37-44	45-48	49-56	57-64	65-78
Duration	4	8 (4+4)	8 (4+4)	8 (4+4)	8 (4+4)	8 (4+4)	4	8 (4+4)	8 (4+4)	14 (4+10)
CD Timing	(0:00)	(0:05)	(0:13)	(0:21)	(0:30)	(0:39)	(0:47)	(0:51)	(0:59)	(1:08)
Key		F						Unstable shifting key centers		
Melodic Instrumentation		Muted trumpet lead, background figure in tenor and clarinet, celeste		Trumpet continues lead, tenor and clarinet imitate	Trumpet continues lead, tenor and clarinet return to background figure			Trumpet lead, held notes in tenor and clarinet, celeste switches to piano	Transposed	Transposed again, seeming repeat but extended
Notes	Two-beat feel									

"Blues" Section					Primary Theme Restatement (Truncated)			Coda	
E	Drum fill	Tenor solo	Clarinet Solo	Modulatory section	A	C	A	D3	A1
79-87	88-89	90-97	98-105	106-125	126-133	134-141	142-149	150-153	154-157
9	2	8	8	20 (8+8+4)	8 (4+4)	8 (4+4)	8 (4+4)	4	4
(1:25)	(1:44)	(1:46)	(1:55)	(2:03)	(2:23)	(2:31)	(2:39)	(2:47)	(2:53)
B-flat				Unstable tonality	F				
				C7 - G7- C7					
Trumpet growls				Full band in parallel imitation	Trumpet and tenor on lead with clarinet counterpoint	Trumpet on lead, staccato accompaniment	Trumpet lead with antiphonal clarinet	Trumpet quickly summarizes the secondary theme	Trumpet lays out until final measure, clarinet, tenor and celeste return to their opening accompaniment figure
Change to slow tempo, four-beat feel	A tempo			"Left, right" and martial figure crescendoing, modulating back to F	Dixieland / hot out-chrous style polyphony	Rushed four-beat feel	Relaxed feel		Piano returns to celeste

Example 4.1: "The Toy Trumpet," secondary theme. Adapted from printed piano edition in *Raymond Scott for the Piano* (Music Sales, 1956) and a transcription by Menno Daams. Harmonic analysis by author. The bracketed "out of tune" notes which collectively form a B Major triad.

(0:51) Trumpet 49
C
Antecedant 3

53 C
Consequent

57 A 3
Antecedant, transposed

61 A 3
Consequent, transposed

65 F#m 3 B7 F#m B7
Antecedant, transposed

69 F#m7 3 B7
Consequent, transposed and extended

73 B9 C9 B9 C9 B9 C9

Example 4.2: "The Toy Trumpet," secondary theme, final chords, commercial version. Adapted from a transcription by Menno Daams (trumpet transcription and reduction by author).

(1:24)
78
Trumpet
Piano r.h.
Clarinet

Tenor
Bass, piano l.h.

Example 5: "Power House" Formal Outline

<i>Formal Content</i>	A														
	A Introduction				(a)	(a)	(b)	(a)	(a)	(c)	(c)	(c ₁)	(c ₂)	(a)	(a)
<i>Meas. #</i>	1-3	4-7	8-15	16-23	24-31	32-39	40-47	48-55	56-63	64-67	68-71	72-75	76-83	84-91	92-99
<i>Duration</i>	3	4	8	8	8 (4+4)	8 (4+4)	8 (4+4)	8 (4+4)	8 (4+4)	4	4	4	8	8 (4+4)	8 (4+4)
<i>CD Timing</i>	(0:00)	(0:04)	(0:07)	(0:13)	(0:19)	(0:24)	(0:30)	(0:36)	(0:41)	(0:47)	(0:50)	(0:53)	(0:57)	(1:01)	(1:07)
<i>Key</i>	Eb Major									Eb major related, but gradual sense of harmonic instability				Eb Major	
<i>Content</i>	Frontline's successive entrances	Piano and light drum entrances	Bass entrance	Frontline scoops	Fast, scalar binary form	Repeat of (a)	Tenor feature	Repeat of (a)	Repeat of (a)	New rising whole note chromatic passage	Repeat of (c)	Similar section transposed up a m3, but not a literal repeat	Chromatic descent ornamented with m3 leaps	Repeat of (a)	Repeat of (a)
<i>Notes</i>	Trumpet uses harmon mute, frontline hums in throat for whirr effect	Two-beat feel; gradual crescendo								Drastic reduction in dynamic level				Crescendo	Ends with complete halt

B					A ₁										
B Introduction		(d)	(d)	(d ₁)	A ₁ Introduction			(a)	(a)	(b)	(a)	(a ₁)/coda			
100-107	108-115	116-123	124-138	139-144	145-152	153-160	161-168	169-176	177-184	185-192	193-203				
8	8 (2+2+2+2)	8 (2+2+2+2)	15 (8+2+2+2+1)	6	8	8	8 (4+4)	8 (4+4)	8 (4+4)	8 (4+4)	11 (4+2+2+2+1)				
(1:14)	(1:24)	(1:34)	(1:44)	(2:03)	(2:08)	(2:14)	(2:20)	(2:25)	(2:31)	(2:37)	(2:43)				
C Major (with a blues feel via use of flatted 3rd and 5th)				F minor implications			Eb Major								
Drums count off new tempo; piano, bass, and xylophone enter successively with 2-measure ostinato	Clarinet and tenor enter with new melody	Repeat of d	Tenor solo; first eight bars improvised (the last four of which reference b); the second eight repeats a 2-bar phrase 3 times ending with a tease of the opening of the melody of d (with the rest of the band in parallel imitation) that is cut abruptly short	A brief drum roll followed by the entrance of the piano (as in the first A introduction sans the frontline)	Bass and frontline enter all at once	Frontline scoops	Repeat of (a)	Repeat of (a)	Repeat of (b)	Repeat of (a)	Coda constructed out of the a melody; first four bars are a literal repeat; the expected antecedent is replaced by successive repetitions of the first two bars building to a final unison				
Slower tempo; shift to a more even four-beat feel	High dynamic level	Greater amount of fills on the drums	Change to a heavily swinging feel; piano returns to accompaniment	Return to low dynamics followed by gradual crescendo							Crescendo building intensity during the final repetitions				

Example 5.1: "Power House," (a) phrase. From a transcription by Wayne Barker. Brackets illustrate cell-based construction. Dotted brackets indicate metric grouping dissonance

Example 5.2: "Power House," (b) phrase. From a transcription by Wayne Barker. Brackets indicate "sped-up" motive. Arrows indicate pitches changed upon restatement to reflect the new harmony

Example 5.3: "Power House," B section, (d) phrase theme and ostinato. From a transcription by Wayne Barker. Accompaniment pattern is mirrored in three octaves

Step-wise internal melodic top line

Metric dissonance

Raymond Scott Bibliography

This bibliography represents my independent research as well as the previous contributions of Irwin Chusid. Chusid constructed the majority of Scott's clipping file at the Institute of Jazz Studies, as well as the Scott bibliography of the Jazz Institute at Darmstadt.

"11 Leaders on Down Beat's All-American 1939 Band." *Down Beat*, 1 January 1940, 12-13.

Albertson, Chris. Review of *The Raymond Scott Project, Vol. One: Powerhouse*, by Raymond Scott *Stereo Review*, May 1992.

Alice, Matthew. "Straight From The Hip." *San Diego Reader*, 20 March 1997.

Alice, Matthew. "Straight From The Hip." *San Diego Reader*, 17 April 1997.

Anderson, Craig. "Dinner Music for Thrill-Hungry Ears." *Cool and Strange Music*, November 1996, 3.

Associated Press Wire Service. "Raymond Scott Obituary." 9 February 1994.

Baird, Robert. Review of *Soothing Sounds for Baby*, by Raymond Scott *Stereophile*, August 1998.

Bagsby, David. "Raymond Scott: Cartoon Music Ubermensch." *Infinity Press*, February or March 1997.

Barnes, Howard. "In Excellent Tune." *New York Herald Tribune*, 7 February 1946.

Barrelhouse Dan. "Charlie Barnet's Discs Are Rated Brightest of the Month." *Down Beat*, August 1939, 20.

Barrelhouse Dan. "Five Bands Share Honors in Decca's New Orleans Album." *Down Beat*, 1 October 1940, 14.

Barrelhouse Dan. "Hines Cuts 'Blues in Thirds' Again; Waller Jive is Monotonous." *Down Beat*, 15 December 1940, 6.

Barrelhouse Dan. "Nichols' Pennies Revived; Jelly-Roll Month's Busiest." *Down Beat*, 1 March 1940, 14-15.

Barrelhouse Dan. "Ozzie Nelson Moves out of Schmalz Rut." *Down Beat*, 15 August 1940, 14.

Becker, Scott. Review of *The Raymond Scott Project, Vol. One: Powerhouse*, by Raymond Scott, *Option*, May/June 1992.

Beckerman, Jim. "Bugs Bunny's Music Man." *The Sunday Record* (Bergen, NJ) and *The News Tribune* (Middlesex, NJ), 14 August 1994.

"Best Musicians of 1937." *Down Beat*, January 1938, 16.

Bledsoe, Wayne. Review of *Reckless Nights and Turkish Twilights*, by Raymond Scott *Knoxville News-Sentinel*, 22 November 1992.

Blom, Gert-Jan. Letter detailing CD reissues of Scott's *Soothing Sounds for Baby* series and issue of Scott Electronium recordings on CD. *Cool and Strange Music!*, 1997, 4.

Blom, Gert-Jan. "Producers Note." Liner notes to reissue of *The Unexpected* Basta 309106-2, 2003. Compact disc.

Blom, Gert-Jan and Jeff Winner. "Track Notes: Mining the Archives." Liner notes to *Manhattan Research, Inc.* Basta 90782, 2000, 108-139. Compact disc.

Bonzai, Mr. "Inside Mutato Muzika." *EQ*, 1997, 8, 11.

Bloom, Lenny. Review of *Reckless Nights and Turkish Twilights*, by Raymond Scott *High Times*, April 1992.

Blum, Daniel. "Lute Song." in *Theatre World 1945-1946 Season*. New York: Daniel Blum, 1947, 70.

"Booze and Back Alley Flavoring Don't Bear Jazz. Raymond Scott Says Righteous Music Hides Behind Phoney Front." *Down Beat*, 1 August 1943, 11.

Bourne, Michael. "Blindfold Test: Joe Lovano." *Down Beat*, September 1997.

"CBS Continues Scott's Air Spot, Shavers Rejoins." *Down Beat*, 15 April 1944, 3.

Michael Chabon, *The Amazing Adventures of Kavalier and Clay*. New York: Picador, 2000, 234, 241. [Scott appearance in fictional novel].

Chadabe, Joel. "Raymond Scott: Inventor and Composer." Liner notes to *Manhattan Research, Inc.* Basta 90782, 2000, 17-22. Compact disc.

Chapman, John. "'Lute Song' Visually Magnificent but Selfconscious [sic] as to Drama." *Daily News* (New York), 7 February 1946.

Christe, Ian. "Face the Music: Musical Mayhem." *Request*, 1993.

- Chusid, Irwin. "Beware! Warped Genius at Work." Liner notes to *Manhattan Research, Inc.* Basta 90782, 2000, 9-12. Compact disc.
- Chusid, Irwin. "Dinner Music for a Pack of Hungry Connoisseurs." Liner notes to The Raymond Scott Orchestrette, *Pushbutton Parfait* Evolver EVL2003-2, 2003. Compact disc.
- Chusid, Irwin. Interview with Herb Deutsch (19 May 1993). Printed in the liner notes to *Manhattan Research, Inc.* Basta 90782, 2000, 54-57. Compact disc.
- Chusid, Irwin. Interview with Mitzi Scott. Printed in the liner notes to *Manhattan Research, Inc.* Basta 90782, 2000, 95-103. Compact disc.
- Chusid, Irwin. Interview with Robert Moog (19 May 1993). Printed in the liner notes to *Manhattan Research, Inc.* Basta 90782, 2000, 30-37. Compact disc.
- Chusid, Irwin. Interview with Thomas Rhea (27 and 29 March 1997). Printed in the liner notes to *Manhattan Research, Inc.* Basta 90782, 2000, 88-89. Compact disc.
- Chusid, Irwin. Liner notes to Raymond Scott, *The Raymond Scott Project, Vol. One: Powerhouse* Stash Records ST-CD-543, 1991. Compact disc.
- Chusid, Irwin. "Raymond Scott: Accidental Music for Animated Mayhem." In *The Cartoon Music Book*, edited by Daniel Goldmark and Yuval Taylor. Chicago: A Cappella Books, 2002.
- Chusid, Irwin. "Raymond Scott: The Man Who Made Cartoons Swing." liner notes to Raymond Scott, *Reckless Nights and Turkish Twilights* Columbia 53028, 1992. Compact disc (also reissued as Columbia/Legacy CK 65672, 1999. Compact disc).
- Chusid, Irwin. "Raymond Scott Remembered: 50 Years of Musical Mayhem." *Animation Magazine*, Summer 1993.
- Chusid, Irwin. "Raymond Scott's Push-Button Musical Universe." *Mix*, October 1993, 126-130.
- Chusid, Irwin. "Raymond Scott's Soothing Sounds for Baby." *Smooth Review* (Homer's record chain in-store publication), Spring 1998.
- Chusid, Irwin. "Raymond Scott: Sept. 10, 1908 - Feb. 8, 1994." *Baby Boomer Collectibles*, May 1994.
- Chusid, Irwin. Liner notes to The Beau Hunks Sextette, *Celebration on the Planet Mars: A Tribute to Raymond Scott* VPRO/EigenWijs CD 9410 (Holland), 1994. Compact disc; slightly revised for US release, Koch CD KOC 3-7909-2, 1995.

Compact disc; reprinted as "Feest op de planeet Mars: een hommage aan Raymond Scott" in *VPRO Gids* (Holland), 10 June 1994.

Chusid, Irwin. "Letters to the Editor: Stroke of Genius." *The Village Voice*, 1 November 1994.

Chusid, Irwin. Liner notes to The Beau Hunks Sextette, *Manhattan Minuet: The Beau Hunks Sextette Perform the Musical Works of Raymond Scott* Basta 90362, 1996. Compact disc.

Chusid, Irwin. "The Late Night Side of Raymond Scott." liner notes to *Soothing Sounds for Baby* vol. 1, 2, 3, Basta 9064, 9065, 9066, 1997. Compact disc.

Chusid, Irwin. "Love Song to a Microphone." liner notes to *Microphone Music* Basta 30-9109-2, 2003. Compact disc.

Irwin Chusid and Gert-Jan Blom. Interview with Alan Entenman. (28 December 1997). Printed in the liner notes to *Manhattan Research, Inc.* Basta 90782, 2000, 73-84. Compact disc.

Chusid, Irwin and Jeff Winner. Interview with Pearl Winters (New York, 20 May 2000). Printed in the liner notes to *Microphone Music* Basta 30-9109-2, 2003. Compact disc.

Ciabattoni, Steve. "Website of the Week: Raymond Scott Web Archive." *CMJ*, 11 August 1997.

Cogswell, David. "Comeback of a Cartoon Composer." *Hudson Current* (New Jersey), 7 October 1993.

Cogswell, David. "That's Not All, Folks!: Hoboken DJ revives music of a 'Looney' composer." *The North Hudson Reporter* (New Jersey), 8 November 1992.

Coley, Byron. Review of *The Raymond Scott Project, Vol. One: Powerhouse*, by Raymond Scott *Spin*, 1992.

"Complete Contest Standings." *Metronome*, July 1939, 12.

Considine, J.D. Review of *Reckless Nights and Turkish Twilights*, by Raymond Scott *Musician*, March 1993.

"Cootie-Duke Rift in Song." *Down Beat*, 1 January 1941, 3.

[Cover Photo], *Metronome*, December 1944.

- Corbett, John. "Cradle of Electronica." *Chicago Reader*, 16 January 1998.
- Crawford, Stephen. "Raymond Scott: Cartoon Composer." *Flagpole* (Athens, GA), 6 January 1993.
- Cremer, Rob. "Geniale Muziek: Wooden Indians brengen hommage aan onbekend groot talent." unknown publication (Holland), April or May 1994.
- Cross, Dave. "Tempo Block." *Muckraker*, July 1996, 7.
- [Crossword Puzzle with Scott's Name as Answer], *Metronome*, January 1939, 36.
- Daly, Steve. Review of *Reckless Nights and Turkish Twilights*, by Raymond Scott *Entertainment Weekly*, 4 December 1992.
- Davidson, Will. "Scott Returns to His First Musical Love – A Quintet." *Chicago Sunday Tribune*, 15 February 1948.
- Deffaa, Chip. "Jazz Pick: Tribute to Raymond Scott." *New York Post*, 26 September 1997.
- Dellar, Fred. "Fred Fact." *New Musical Express*, 22 January 1994.
- "The Demented World of Ren and Stimpy." *Eye*, 11 February 1993.
- DeRogatis, Jim. Review of *Reckless Nights and Turkish Twilights*, by Raymond Scott *Chicago Sun-Times*, 15 November 1992.
- Deutsch, Herbert A. "Raymond Scott: The Original Master Cylinder on the New Frontier." *Music, Computers and Software*, 1965, 37.
- Dexter, Dave, Jr. "Boys Go for Scott's 'Huckleberry' Music but Controversy Still Rages over the Band's Style." *Down Beat*, 15 August 1940, 4.
- Dexter, Dave, Jr. "I Want to Interpret, Not Improvise – Scott: The Story of a New Band and Its Boss." *Down Beat*, 1 September 1940.
- Dexter, Dave, Jr. "Scott Seeks '13 Ideal Men' but Has Only Two So Far." *Down Beat*, 1 December 1940, 4.
- "DISCussions." *Metronome*, January 1941.
- "DISCussions." *Metronome*, February 1941, 28.
- "DISCussions." *Metronome*, June 1941.
- "DISCussions." *Metronome*, August 1941, 32.

- Dollar, Steve. "You May Think It's a Joke, but Don Byron Thinks It's Art. And He's Right." *CD Review / Music and the Arts*, November 1996, 1, 3.
- Doucette, Bob. "Scott Ducks Boston Song Plugging Mob." *Down Beat*, 15 July 1940, 21
- Drake, Jeffrey. "A Genius, Part Duke Ellington, Part Thomas Edison." *Pitch Weekly*, 17 November 1994.
- Dunkley, Andy. Review of *The Raymond Scott Project, Vol. One: Powerhouse*, by Raymond Scott *Rockpool Magazine*, 15 February 1992.
- Eden, Dawn. "Great Scott!." *Hudson Current* (New Jersey), 19 September 1996.
- Eder, Bruce. Review of *The Raymond Scott Project Vol. One: Powerhouse*, by Raymond Scott *Goldmine*, 21 August 1992.
- Ewen, David. "Raymond Scott: It Don't Mean a Thing If It Ain't Got Swing." in *Men of Popular Music*, 182-190. Chicago: Ziff-Davis Publishing Company, 1944.
- Ewen, David. "Raymond Scott 1909-" [sic], in *Popular American Composers*, 154-155. New York: H.W. Wilson, 1962.
- Ewing, Annemarie. "Swing is 'Music Letting It's Hair Down,'" *Down Beat*, March 1937, 12.
- Ewing, Annemarie. "Engineer-Musician Electrifies Swing World with Ideas." *Down Beat*, May 1937, 6.
- "'Excited About Band' – Scott." *Down Beat*, 15 June 1940, 2.
- Falks, Karen and Irwin Chusid. "Jim Henson and Raymond Scott." Printed in the liner notes to *Manhattan Research, Inc. Basta 90782*, 2000, 60-65. Compact disc.
- "Final Result of Band Contest." *Down Beat*, January 1939, 16-17.
- "First Raymond Scott Turkey Leaves." *Metronome*, October 1937, 17.
- "Five Penguins to Sponsor Fair Dance for Refugees." *New York Times*, 18 August 1940, 36.
- Firestone, David. "Learning Jazz through Byron's Poetic Mix." *New York Times*, 24 March 1998, p. B2.
- Fox, Marisa. "Raymond Scott." *Musician*, March 1993.
- "Freak Draw." *Time*, 19 April 1937.

Freeman, Paul. "Remembering Raymond Scott." *Los Angeles Times*, 31 July 1994.

Freff. "Raymond Scott's Electronium (1965): Hardware Algorithms for Automatic Composition." *Keyboard*, February 1989, 50-56.

Fremer, Michael. "In Memoriam: The Music of Raymond Scott - Bubbles Up Your Nose." *The Absolute Sound*, June / July 1994.

Fremon, Mori. "Notes on Music and Those Who Make It." *Metronome*, November 1939, 29.

Friedwald, Will. Liner notes to Raymond Scott, *The Raymond Scott Project, Vol. One: Powerhouse* Stash Records ST-CD-543, 1991. Compact disc.

Friedwald, Will. Liner notes to The Metropole Orchestra, *Kodachrome: Compositions for Orchestra by Raymond Scott* Basta 30-9118-2, 2002. Compact disc.

Friedwald, Will. Liner notes to The Metropole Orchestra, *The Chesterfield Arrangements* Basta 30-9097-2, 1999. Compact disc.

G, J.E. "'Stan Neurotic' – Scott; Ray Tabs Kenton Ork 'Ugly, Yelling Outfit,'" *Down Beat*, 28 January 1948.

Garland, David. "Reckless Nights and Turkish Twilights: The Genius of Raymond Scott." *NARAS Journal*, Winter/Spring 1994.

Garland, Robert. "'Lute Song' Opens at the Plymouth." *Journal American* (New York), 7 February 1946.

Garrod, Charles. *Raymond Scott and His Orchestra* (discography). Portland: Joyce Record Club, 1988. Revised, 2000.

Gasser, Christian. "Hungrige Kannibalen und Schweizer Pfadfinder." *Der Bund* (Switzerland), 9 September 1998.

Gee, Kirk. "Raymond Scott: A Posthumous Profile." *Uno Mas*, 1995, 8.

Giddins, Gary. "Voice Choices: Tribute to Raymond Scott." *Village Voice*, 30 September 1997.

Gilbert, Richard B. "On Broadway and Byway." *Metronome*, February 1941, 23

Gould, Jack. "Along Radio Row: One Thing or Another." *The New York Times*, 23 January 1944, sec. X, p 9.

Gras, Pim. "Raymond Scott Revisited: Surrealist in New York." *Big Band Magazine*, September / October 1998, 6.

"Great Scott Returns." *Time*, 24 August 1942.

Green, Justin. "Pulse Presents Musical Legends of America: Raymond Scott." *Pulse*, July 1994.

Grimes, William. "Raymond Scott, 85, a Composer for Cartoons and the Stage, Dies." *New York Times*, 9 February 1994, p. B7.

Gutterman, Jimmy. Review of *Reckless Nights and Turkish Twilights*, by Raymond Scott *CD Review*, May 1993.

Haas, Alan D. "Musical House for a Musical Family." *Popular Mechanics*, 1959, 126-128.

Haas, Alan D. "Raymond Scott: Electronics Enthusiast Par Excellence." *Popular Electronics*, July 1959, 102-103.

Hammond, John. "On the Air and in the Groove." *The New York Times*, 29 November 1942, sec. 8, p.12.

Hardy, Phil and Dave Lang. "Raymond Scott." in *The Faber Companion to 20th Century Music*, 1995 ed. London: Faber and Faber.

Harris, Pat. "Scott Musicians Make Long Story Short." *Down Beat*, 5 May 1948, 2.

Harper, Jennifer. "'Reckless Nights': Raymond Scott's Bang-Up Music from the 'Toons.'" *The Washington Times*, 3 January 1993.

Harper, Jennifer. "Raymond Scott." *The Washington Times*, ca. Summer 1993.

Heim, Chris. "Looney Tunesmith." *Chicago Tribune*, 9 May 1993.

Heller, Sig. "Ex-Scott Chirp, Hubby's Band – New North Find." *Down Beat*, 1 November 1941, 20.

Hentoff, Nat. Liner notes to *The Unexpected* Top Rank RM 335, 1960. LP. Reissued as Basta 309106-2, 2003. Compact disc.

"Hey, Scott, Lookit." *Down Beat*, 1 January 1940, 6.

Hinckley, David. "The Man Who Made the Tunes Looney." *New York Daily News*, 19 September 1996.

Hoefler, George. "Hot Box." unpublished draft from the clipping file of the Institute of Jazz Studies, Dana Library, Rutgers University at Newark, 26 August

1949.

Holtje, Steve. Review of *Reckless Nights and Turkish Twilights*, by Raymond Scott *Creem*, March 1993.

"I Surrender' – Scott." *Down Beat*, 11 February 1948, 1.

"Inventive Music: Raymond Scott." *Number (02)*, December 1994.

Jackson, Arthur. "Sweet Swingers. Raymond Scott." *Memory Lane*, Winter 1999, 27.

Jaeger, Barbara. "That's NOT All, Folks." *The Record* (Bergen, NJ), 28 January 1992.

Johnson, Frank. Review of *Reckless Nights and Turkish Delights* [sic], by Raymond Scott *The Record Exchange Music Monitor*, n.d.

Kaselow, Joseph. "New Electronic Sounds for Commercials." *New York Herald Tribune*, 19 July 1960. Reprinted in liner notes to Raymond Scott, *Manhattan Research, Inc.*, Basta 90782, 2000. Compact disc, 45-48.

Kemp, Rob [unattributed]. "Reckless Night on Board the Bottom Line: A Tribute to Raymond Scott." *Time Out New York*, 25 September 1997.

Kenney, Glenn. "Music Makers." *Stereo Review*, January 1993.

Kissinger, Beth. "Cartoon Power." *Jersey Journal*, 8 October 1993.

Klee, Joe H. "Disc-Cushions." *Metronome*, February 1947.

Klein, Karen E. "Going on Record Again." *Los Angeles Times*, 3 September 1993, 3.

Kot, Greg. Review of *Reckless Nights and Turkish Twilights*, by Raymond Scott *Chicago Tribune*, 31 December 1992.

Kragting, Ben Jr. "The Raymond Scott Quintet Alumni." *Storyville*, June 1994, 55-65.

Kragting, Ben Jr. "The Raymond Scott Quintet (continuation) featuring Dave Harris." *Doctor Jazz Magazine*, June 1994, 21-25.

Kronenberger, Louis. "Much to Enjoy, but Not Enough." *PM*, 8 February 1946.

Kugelberg, Johan. "Raymond Scott." *Your Flesh*, ca. Summer 1993.

- Kugelberg, Johan. "Old School Roots." *Sweater*, October 1997.
- Kupperman, Michael. "Don Byron Plays the Music of Raymond Scott, at BAM." *The New Yorker*, 26 November 1996.
- Lanza, Joseph, "Flipside: Manic Melodies." *Pulse*, March 1993.
- Lawler, Joseph, "Cafe Table Topics: With Raymond Scott at the Blackhawk." unidentified Chicago newspaper, October 1940.
- Lawrence, Jack. "In an 18th Century Drawing Room with Raymond Scott." *Sheet Music*, Summer 1996.
- Levin, Mike. "'Most Bands Today Play Too Well' - Says Scott." *Down Beat*, 1 May 1942, 4. Reprinted in *Down Beat*, July 1994, 70.
- Lewis, David. "Raymond Scott: America's Best Known 'Unknown' Composer Finally Gets His Due." *Random Lengths News*, 14 October 1993.
- Lewis, Joel. "Raymond Scott, Maestro of Tunes for Toons: The Polymorphic Musical Career of an 'Absurdist' Tone Poet." *Forward*, 5 March 1993.
- Lewis, Joel. "Raymond Scott's Renaissance." *Forward*, 15 September 1995.
- Licht, Alan. "Minimalism: The Next Ten." *Halana*, Winter 1997, 1, 3.
- Lien, James. Review of *Reckless Nights and Turkish Twilights*, by Raymond Scott *CMJ New Music Report*, 20 November 1992.
- Lindsay, David. "The Patent Files: Raymond Scott: Requiem for a Powerhouse." *New York Press*, 25 May 1994.
- Lindsay, David T. "Great Scott." *Creative Loafing*, 5 December 1992.
- Lohmann, Frankie. "Along Broadway: Step Up and Meet Raymond Scott." *The Ringside Reporter*, 28 November 1947.
- Lohmann, Frankie. "Raymond Scott: The 'Modern Kostelanetz' Was Once an Engineer." *Music Maker*, 20 February 1948, 7.
- "Loony [sic] Tunes and Merry Melodies," *The Forward*, September 1997.
- Lustig, Jay. "Jersey DJ Revives Interest in Eccentric Musician of '30s." *Star-Ledger* (New Jersey), 26 January 1992.

Lustig, Jay. "Visionary Scott Dreamed of 'Thinking' Music into Being." *Star-Ledger* (New Jersey), 3 January 1993.

"Lute Song." *Song Hits Magazine*, August 1946.

Macnie, Jim. "Raymond Scott: Mad Scientist." *Boston Phoenix*, 8 January 1993.

Marmorstein, Gary. *Hollywood Rhapsody: Movie Music and Its Makers 1900 to 1975*, Schirmer Books, 1997.

Marshall, James. "How to Create Dinner Music for a Pack of Hungry Cannibals." *High Times*, June 1993.

Martin, John. "The Dance: 'Quintet' at Ballet Theatre." *New York Times*, 2 February 1940, 18.

Matthews, Craig. "Raymond Scott Meets Chickenitza." *Occulus*, June 1993.

McAnally, Seann. "A Treasure Trove of Sound." *University News* (University of Missouri, Kansas City), 22 September 1997.

McDavid, Pal [Irwin Chusid]. "Wabbit Seasoning: The Musical Spice Racks of Raymond Scott and Carl Stalling." *Baby Boomer Collectibles*, May 1994.

McTavish, Brian. "Looney Tune Treasury: Composer's Archives Find a Home in Kansas City." *The Kansas City Star*, 1 May 1994.

McMahan, Harry W. "Raymond Scott's 'Sounds Electronique' Accents New Emphasis on Audio." *Advertising Age*, 16 April 1962.

Miller, Paul Eduard. "Banner Year for Phono Records: Swing Era Reaches New High in '38, Judging by Releases." *Down Beat*, January 1939, 18-19.

Miller, Paul Eduard. "Best Solos of the Month and Record Personnels." *Down Beat*, August 1937, 17.

Miller, Paul Eduard. "Critic Deplores Recording of the 'Jazzed-Up' Classics." *Down Beat*, June 1937, 14.

Miller, Paul Eduard. "Disc-Cussin': Raymond Scott (Master)." *Down Beat*, August 1937.

Morehouse, Ward. "'Lute Song' Is Beautifully Produced, but it's More Pageantry than Play." *The Sun* (New York), 7 February 1946.

Morris, Chris. Review of *Reckless Nights and Turkish Twilights*, by Raymond Scott *Billboard*, 12 December 1992.

"Mr. and Mrs. Raymond Scott." *Cosmopolitan*, October 1954.

"Mr. Scott Miscalculated Again." *Down Beat*, 1 January 1944, 3.

Muskellunge, David. Review of *Reckless Nights and Turkish Twilights*, by Raymond Scott *Ink Nineteen Magazine*, February 1993.

"Nan Wynn Quits Scott Ork, Pulls a 'Billie Holiday,'" *Down Beat*, 15 September 1940, 2.

Neely, Kim. "Raymond Scott." *Rolling Stone*, August 1993.

"New Male Chirp for Ray Scott." *Down Beat*, 1 November 1941, 2.

"The New Pictures." *Time*, 31 January 1938.

"News: Raymond Scott 1910 [sic] -1994." *CMJ*, 1994.

Nichols, Lewis. "'Lute Song' Stars Mary Martin at Plymouth in an Unusual Romance with Music – Robert Edmond Jones' Sets Unique." *New York Times*, 7 February 1946, 35.

"No Swing at Carnegie: Whiteman Sticks to Score at Christmas Concert." *Metronome*, January 1939, 38.

Norris, Chris. "Tribute: Silly Symphonies Redux." *New York*, 23 September 1996.

O'Day, Anita, and George Eells. "Oh, For the Life of a Girl Singer." In *High Times, Hard Times*. New York: G. P. Putnam's Sons, 1981.

Odintz, Andrea. Review of *Reckless Nights and Turkish Twilights*, by Raymond Scott *The Islander* (Long Island, New York), 14 March 1993.

Okeh Records advertisement. *The New York Times*, 26 March 1920, 16. [Includes listing of Joseph Warnow's store].

Okeh Records advertisement. *The New York Times*, 1 May 1920, 16. [Includes listing of Joseph Warnow's store].

Oliver, Myrna. "Raymond Scott; Composed Quirky, Innovative Music." *Los Angeles Times*, 10 February 1994.

P., H. E. "Penguins Stand and Sleep in Swing Test." *Down Beat*, June 1938.

"Passings [Raymond Scott obituary.]" *Pulse*, April 1994.

Pease, Sharon. "Theorist, Leader Raymond Scott Offers 88 Advice." *Down Beat*, 21 April 1948.

Pederson, Tim. "Mark Mothersbaugh: The Evolution of De-Evolution." *Users Group*, 1997, 15, 2.

"Penguin Sleeps Thru Swing Test." *Down Beat*, July 1938.

"Pete Pumiglio, Art Ryerson Rejoin Scott." *Down Beat*, 1 July 1941, 12.

"Phonographer." *Time*, 14 September 1938. Reprinted in liner notes to *Microphone Music*, Basta 30-9109-2, 2003. Compact disc.

Porch, Henry. "Great Scott! An Original Music Coordinator of the *Ren and Stimpy Show* Pays Homage to the Genius Of Composer Raymond Scott." *Spin*, March 1993.

Pouncey, Edwin. "Avant!." *Vox*, November 1997.

"Production!." *Down Beat*, 15 June 1944, 114.

Putnam, Darrell. Review of *Soothing Sounds for Baby* series CD reissue, by Raymond Scott *Cool and Strange Music!*, August 1997, 6.

"Radio Music of the Future." *Popular Mechanics*, November 1937.

"Radio Programs Scheduled for Broadcast This Week." *The New York Times*, 8 July 1934, XX20.

Rascoe, Burton. "'Lute Song' Is Authentic, No Doubt, and a Bore." *New York World-Telegram*, 7 February 1946.

Ratliff, Ben. "Restoring Some Classics after Unjust Neglect." *New York Times*, 27 November 1996, p. C24.

Ratliff, Ben. "Reckless Night on Board the Bottom Line: A Tribute to Raymond Scott." *New York Times*, 26 September 1997, p. E20.

"Ray Scott Band Admits Leader." *Down Beat*, 15 October 1942, 17.

"Ray Scott Opens." *Down Beat*, 11 March 1946, 1.

"Ray Scott Still Shifting Men." *Down Beat*, 1 May 1941, 4.

"Raymond Scott." In *The Penguin Encyclopedia of Popular Music*, ed. Donald Clarke, Viking, 1989, 1043.

"Raymond Scott" [obituary], *Daily Variety*, 10 February 1994.

- "Raymond Scott" [obituary], *Variety*, 14 February 1994.
- "Raymond Scott Changes Chirps." *Down Beat*, 1 September 1943, 1.
- "Raymond Scott, Cherock Split." *Down Beat*, 1 October 1941, 2.
- "Raymond Scott Emerges with the Electronium, a Do-It-Itself Machine." *Variety*, 10 July 1970.
- "Raymond Scott Gets Permanent CBS Spot." *Down Beat*, 1 June 1942, 3.
- "Raymond Scott: His Music Portrays Cows, Weeds and Waterfalls." *Look*, 3 October 1940. Reprinted in liner notes to *Microphone Music*, Basta 30-9109-2, 2003. Compact disc.
- "Raymond Scott in Old Groove with New Group." *Down Beat*, 25 February 1948, 1.
- "Raymond Scott, Now Lier, Composes with 'Electronium'." unknown publication, ca. 1970.
- "Raymond Scott Personnel Set." *Down Beat*, 15 February 1941, 11.
- "Raymond Scott: Raymond Scott and his Orch." [obituary], *The Record Finder*, April / May 1994.
- "Raymond Scott Takes Rap at Stagnant Swing Music." *Down Beat*, December 1937, 4.
- "Raymond Scott to Create Jazz Laboratory." *Down Beat*, September 1938.
- "Raymond Scott's Clavivox." unknown publication, 29 May 1957.
- "Record Reviews." *Down Beat*, 15 March 1941, 15.
- Review of *Reckless Nights and Turkish Twilights*, by Raymond Scott *Short Cutz*, ca. Spring 1993.
- Review of *Soothing Sounds for Baby*, by Raymond Scott *CMJ New Music*, January 1998.
- Reynolds, John. "'Looney' Composer's Work Unearthed for CD Release." *East Coast Rocker*, 29 January 1992.
- Reynolds, John. "The Works of 'Cartoon Composer' Scott Revisited." *The Aquarian Weekly*, ca. Spring, 1993.
- Rhea, Dr. Thomas. "Clavivox and Electronium." in *The Art of Electronic Music*:

The Instruments, Designers, and Musicians Behind the Artistic and Popular Explosion of Electronic Music, 55-56. G.P.I. Publications, 1984.

Rice, Vernon. "Lute Song,' a Chinese Play, Stars Comely Mary Martin." *New York Post*, 7 February 1946.

Richardson, Derk. "Ren, Stimpy, Stalling, and Scott: Unraveling the Mystery of Raymond Scott, Unsung Genius of American Pop Culture." *The San Francisco Bay Guardian*, April 1993.

Robinson, Selma. "They See with Their Ears." *Collier's*, 23 July 1938, 22, 33.

"Romance." *Down Beat*, 1 May 1941, 2.

Sanjek, David. "No More Mickey-Mousing Around." in exhibition catalog for *Kaboom! Explosive Animation from America and Japan*, 1994.

Schneider, Steve. *That's All Folks!*, New York: Henry Holt, 1988, 54.

Schuller, Gunther. *The Swing Era*, Oxford University Press: New York, 1989.

"Scott Gets 4-F; Adds Ace Tenor." *Down Beat*, 15 March 1944, 15.

"Scott Gets Off on Initial Kick." *Down Beat*, 1 November 1943, 2.

"Scott Goes Stringy with Two Guitars." *Metronome*, April 1941.

"Scott Grabs Cherock; Now Has 7 Brass." *Down Beat*, 15 July 1941, 2.

"Scott into Edison." *Down Beat*, 16 June 1948, 1.

"Scott Quintet and Maxine to Start Band Parade in N.Y.." *Down Beat*, ca. 1938.

"Scott Quintet Tops on CBS Swing Show." *Down Beat*, February 1939, 13.

"Scott Quintette Signs for More Movies." *Down Beat*, Sept. 1937, 9.

Scott, Raymond. "The Artistic Possibilities of Good Jazz." *The Etude Music Magazine*, July 1943, 431-432.

Scott, Raymond. "Descriptive Jazz Composer Tells Ideas Behind Each Tune." *Down Beat*, ca. 1938.

Scott, Raymond. "'Don't Stop Swinging the Classics' – Scott." *Music and Rhythm*, January 1942, 17, 45.

Scott, Raymond. "Jazz Is a Deep Rich Thing." *Music and Rhythm*, November 1940, 10-13.

- Scott, Raymond. Letter to the Editor, *Life*, 7 December 1942.
- Scott, Raymond. Liner notes, Audiovox 5000, ca. 1953, ten-inch LP.
- Scott, Raymond. "Many People Think I'm 'Whacky,'" *Music and Rhythm*, September 1941, 11.
- Scott, Raymond. "Musician-Leaders Are Through!." *Music and Rhythm*, April 1942, reprinted in *IAJRC Journal*, January 1971, 14.
- Scott, Raymond. "Raymond Scott." In "Popular Music: A Symposium." *Who Is Who in Music*, 1941 ed. (Lee Stern Press).
- Scott, Raymond. "Preliminary Information: The Scott Clavivox." unpublished product description, ca. 1969.
- Scott, Raymond. "The Raymond Scott Electronium." unpublished product description, May 1970.
- Scott, Raymond. "Ray Scott Discovers Public." *Down Beat*, 12 March 1947.
- Scott, Raymond. "Swing Is 'Stagnant' Syncopation." *The Billboard*, 27 November 1937, 22.
- "Scott Set for Blue Gardens Job." *Down Beat*, 15 February 1942, 5.
- "Scott Stomps off Lot into Fat Contract." *Down Beat*, November 1937, 24.
- "Scott Stores up Screwy Titles." *Metronome*, May 1941, 49.
- "Scott Takes on Shorty Cherock." *Metronome*, August 1941.
- "Scott Will Miss Martin Premiere." *Down Beat*, 14 January 1946, 20.
- "Scott's New Band Sensational. Mixed Studio Band Set, Includes Mel Powell, Benny Carter, Bigard." *Music and Rhythm*, August 1942, 40.
- Seymour, Gene. "Looney Tunes and All That Jazz." *New York Newsday*, 17 January 1993.
- "Shaw, Scott and Armstrong Score at PW's Concert." *Down Beat*, January 1939, 2.
- "Sheet Music Best Sellers." *Down Beat*, 15 November 1939, 18.
- Schirmer Record Shop advertisement for *Soothing Sounds for Baby*. *The New York Times*, 5 April 1964, 36.
- "Silent Music." *Time*, 3 March 1941.

- Simon, George. "I'm Not Crazy! Says Scott." *Metronome*, March 1948, 18, 33-35.
- Simon, George. "Raymond Scott." In *The Big Bands*. New York: Schirmer Books, 1981.
- "A Six-Man Quintet Swings It." *New York Times*, 10 October 1937, 178.
- Skretvedt, Randy. "Cartoon Music to Keep You Animated." *Past Times: The Nostalgia Entertainment Newsletter*, Summer 1992.
- Smith, Cecil. "Ballet 'Quintet' First Showing Wins Applause." *Chicago Tribune*, ca. 1940.
- Smith, Charles Edward with Frederic Ramsey, Jr., Charles Payne Rogers, and William Russell, *The Jazz Record Book*. New York: Smith and Durrell, 1942.
- Speegle, Paul. "Splitting the Musical Atom – and Infinitives." *San Francisco Chronicle*, 14 September 1947.
- Steinblatt, Jim. "The Great Scott." *ASCAP Playback*, January / February 1995.
- Stevens, Gary. Review of *Celebration on the Planet Mars*, by the Beau Hunks Sextette *Mighty Mixture*, syndicated by National Newspaper Association, ca. Sept. 1995.
- Stone, Desmond. *Alec Wilder in Spite of Himself*. New York: Oxford, 1996, 55-57.
- Strausbaugh, John. "Listings." *New York Press*, 22 January 1992.
- Strausbaugh, John. Review of *Reckless Nights and Turkish Twilights*, by Raymond Scott *New York Press*, 2 December 1992.
- Strauss, Neil. "Scottology." *Village Voice*, 3 November 1992, 69-70.
- Strauss, Neil. "In the News" (Raymond Scott obituary), *Rolling Stone*, 24 March 1994.
- Strauss, Neil. "The Pop Life: An Archive of Oddities." *New York Times*, 1 October 1998.
- T., P.A. "Scott Musicians Make Long Story Short." *Down Beat*, 1948.
- Tamarkin, Jeff. "Composer, 'Cartoon Jazz' Innovator Raymond Scott Dead at 85." *Goldmine*, 18 March 1994.

- Taylor, Harold. "You Can Keep Raymond Scott." *Rhythm*, January 1939.
Reprinted as "Scott's Screwy Music Is Not True Jazz." *Down Beat*, February 1939, 12.
- "Three Show-Biz Girls." *New York Times*, 4 April 1971, 7.
- "Tin Pan Alley." *Metronome*, July 1939, 28.
- "Tin Pan Alley." *Metronome*, August 1939, 26.
- "Tin Pan Alley." *Metronome*, September 1939, 24.
- Torres, Ernie. Review of *Reckless Nights and Turkish Twilights*, by Raymond Scott *Athens Daily News / Athens Banner-Herald*, 21 March 1993.
- Terkel, Studs. "Eight Puckish Scott Classics on One Disc." unknown publication, 1950.
- Ulanov, Barry. "Band Reviews: Raymond Scott." *Metronome*, May 1941, 13, 49.
- Ulanov, Barry. "Scottish Fantasy." *Metronome*, March 1950, 19, 32.
- [Untitled News Item: "It was an excited, jubilant party..."], *Down Beat*, August 1937, 12.
- Various Authors, "The Beau Hunks Present the Raymond Scott Big Band Project." concert program, Fall 1998.
- Verna, Paul. "Committee of Fans Restores the Creations of Raymond Scott." *Billboard*, 18 December 1993.
- Verna, Paul. "Composer, Musical Innovator Raymond Scott Dies at Age 85." *Billboard*, 19 February 1994.
- Verna, Paul. "Reviews and Previews / Vital Reissues: Raymond Scott, *Soothing Sounds for Baby*, Vols. 1-3." *Billboard*, 5 July 1997.
- Vrtacek, C.W. Review of *Reckless Nights and Turkish Twilights*, by Raymond Scott *Advocate Newspapers* (Connecticut), 7 October 1993.
- Walker, Leo. "Raymond Scott." In *The Big Band Almanac*, rev. ed. New York: Da Capo Press, 1978. Revised, New York: Da Capo Press, 1989.
- Weisbard, Eric. Review of *Reckless Nights and Turkish Twilights*, by Raymond Scott *San Francisco Bay Guardian*, December 1992.

Wharton Jr., John. "Chords and Discords: Raymond Rescued." *Down Beat*, 11 February 1948, 10.

Wildman, David. "Musica Viva Pays Tribute to a Master of Animated Music." *Boston Sunday Globe*, 13 April 1997.

Wilson, John S. "Scott Explains the 'Secrecy'." *Down Beat*, 7 April 1950, 15.

Winner, Jeff. "Additionally." Liner notes to *Manhattan Research, Inc.* Basta 90782, 2000, 104-105. Compact disc.

Wood, Michèle. "The Men Who Made the Music: Raymond Scott." *The Swing Era: Vintage Years of Humor*, 48-53. Time-Life Records, 1971.

Wright, Gordon. "DISCussions." *Metronome*, May 1937, 29.

Wright, Gordon. "DISCussions." *Metronome*, June 1937, 26.

Young, Charles M. and Bob Blumenthal. "Popular Music and Jazz: That's Not All Folks!" *Atlantic Monthly*, March 1993.

"'Young Man with Band' off Air." *Down Beat*, 15 February 1940, 1.

Young, Steve. "The Lost World of Industrial Shows." *Cool and Strange Music!*, 1997, 6.