



Raymond Scott *W2MEZ* 1908-1994 - This man had so much talent it is hard to begin. He led two lives, on one side, pianist, composer, band leader and on the other, engineer - inventor, electronic music pioneer.

Born Harry Warnow 1908 in Brooklyn, to a family of Russian-Jewish immigrants. Raymond's brother Mark Warnow, a conductor, violinist and musical director for Your Hit Parade, encouraged Raymond's musical career. Mr. Scott at age 15 had his debut as a pianist.

A 1931 graduate of Juilliard School of Music, Scott began his professional career as a pianist for the CBS Radio house band. In 1936, while at CBS, formed the first of his

many bands, Raymond Scott Quintette. Scott called his style, descriptive jazz and gave his pieces unusual titles. While popular with the public, jazz critics disdained it as novelty music.

Mr. Scott had many of his electro mechanical music inventions patented in 1946. In 1952 Scott married singer Dorothy Collins. A series of events led Scott band director of "Your Hit Parade" and that is where your author heard Ms Collins one night on national TV state her husband was a electronic and ham radio nut. That was a TV happening, announced by Andre Baruch "Your Hit Parade." I can still remember part of the cast, Gisele MacKensie, Russell Arms, Jill Corey June Valli & Snooky Lanson.

Scotts music is very familiar from its use in Warner Brothers animated cartoons. His composition "Powerhouse" was used in over 40 classic animations. In 1943 Raymond sold the rights to his music to Warner Brothers, where music director Carl Stalling was a Scott fan. Warner Brothers purchase of Scott's music publishing rights allowed Stalling to quote the music extensively in his cartoon scores.

Besides Warner Brothers, Scott's music is used in Loney Tunes and Merrie Melodies. Scott's tunes have propelled the hijinks of "The Simpsons" and others. W2MEZ Maestro Raymond Scott expired in 1996 at age 85.

"Perhaps within the next hundred years, science will perfect a process of thought transference from composer to listener. The composer will set alone on the concert stage and merely (think) his idealized conception of his music. Instead of recordings of actual music sound, recordings will carry the brain waves of the composer directly to the mind of the listener." – Raymond Scott, 1949 - Partially scripted from Wikipedia and RaymondScott.com