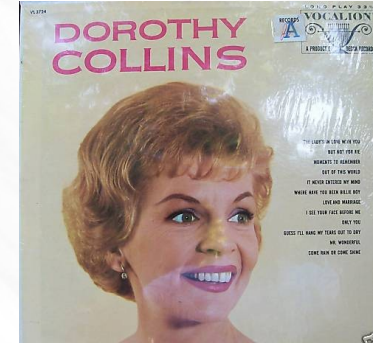


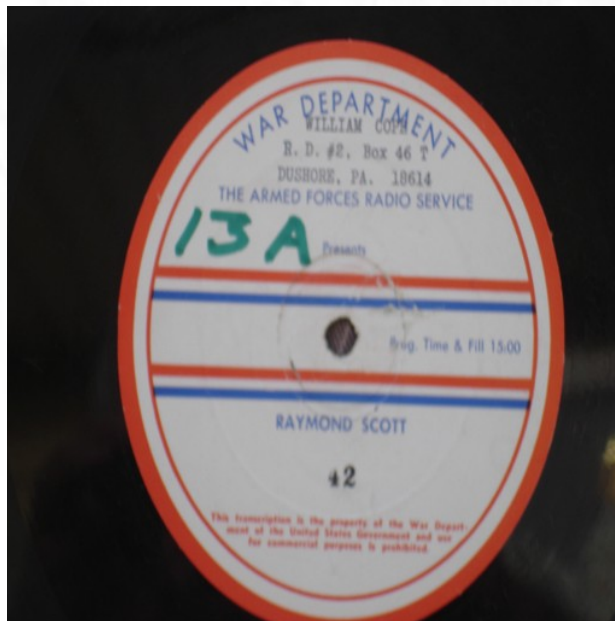
# Dorothy Collins Albums



This is an attempt to list the various LP, EP and 16-inch radio transcription disks recorded by Dorothy over the course of her career.



## Raymond Scott Radio Program 42



- 16 inch Radio Transcription Disc
- War Dept./Armed Forces Radio Service June 12, 1944
- Song Listing
- I'll Be Seeing You
- Don't Sweetheart Me
- Fellow On A Furlough—Collins
- Mr. Basie Goes To Washington
- Vocals by Dorothy Collins

## Raymond Scott Radio Program 43



- 16 inch Radio Transcription Disc
- War Dept./Armed Forces Radio Service 1944

## Raymond Scott Radio Program 62



- 16 inch Radio Transcription Disc
- Navy Dept./Armed Forces Radio Service July 7, 1944
- Song Listing
- Time Waits for No One
- Pop Goes The Weasel
- Suddenly It's Spring
- Section C
- Swinging On A Star
- Vocals by Dorothy Collins

## Raymond Scott Radio Program 63



- 16 inch Radio Transcription Disc
- Navy Dept./Armed Forces Radio Service July 25, 1944
- Song Listing
- Someday I'll Meet You Again \*Dorothy
- The Lock Leaped In
- Amor
- Mr. Basie Goes To Washington
- Vocals by Dorothy Collins

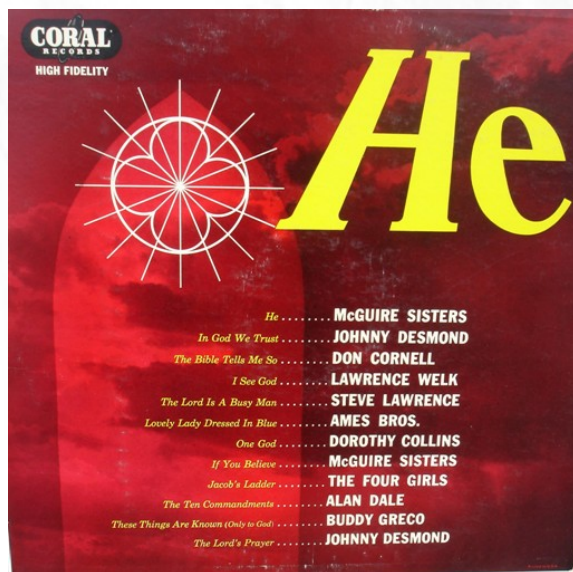


## Dorothy Collins Radio Program 466



- 16 inch Radio Transcription Disc
- Treasury Dept./U.S. Savings Bond Division 1956
- Raymond Scott Orchestra
- Song List
- Suddenly There's A Valley
- Flat Top

He



- Coral CRL 57033
- Released 1956
- Dorothy sings “One God” with Jack Pleis Orchestra and Chorus



First Experimental Rocket Express to Moon  
Tiger Rag – Dorothy Collins  
Bird Life in The Bronx  
Dinah – Dorothy Collins  
Ectoplasm  
A Street Corner in Paris  
Song of India – Dorothy Collins  
Sometimes I'm Happy – Dorothy Collins  
Snake Woman  
Singin' in The Rain – Dorothy Collins

- Coral CRL 57105
- Released in 1956



The newness of an idea may be the one ingredient that makes a business great—a painting, a fine, emotional experience—a piece of music, a pace-setter that changes the direction of a public's taste. The new, the fresh and the different are some of the mightiest forces, as the psychologists might say, that make the world go around.

Human nature, however, throws up a wall of reluctance to change. It's easier to accept the old and the established—to avoid that which is labelled as progressive. Fortunately though, it seems that there are always enough individuals around us who are bold enough to present a new path—an outpost on the fringe of the accepted which helps point out a new way of doing things.

Such a man is the musically astute and imaginative Raymond Scott. When the Columbia Broadcasting System asked Scott to build a small band back in 1937—the forerunner of what we know today as the "combo," the first musical interpretations probably jarred CBS executives as much as they did that considerable portion of the public who found it smart to ask, "Just what is Raymond Scott trying to do," and "Where is the melody in the new Raymond Scott arrangement?"

But Scott's fearless touch for the unusual quickly bore fruit. And his very first batch of arrangements for his famous quintet, "Powerhouse," "Twilight in Turkey," "Dinner Music for a Pack of Hungry Cannibals," and a good many others containing new and vibrant instrumentations and approaches, became tremendous record hits in very short order.

The perceptive music addicts sensed that something vastly new was happening. They were right. In the intervening two decades since those momentous spring days in 1937, Raymond Scott has taken his place in the pop music spectrum as a brilliant and versatile stylist and as a musical craftsman who does well, whatever he sets his hand to.

In one year, Scott, his music and his quintet, appeared in movies with Eddie Cantor, Shirley Temple, Fred Allen and Sonja Henie. Just before World War II, the quintet made its debut with the Lucky Strike Hit Parade radio show and became a regular for nearly a year. "Concert in Rhythm," another radio outing, but with a big band, commenced about the same time and the two regular exposures brought about a two-year tour of parks, ballrooms, hotels and theaters.

Raymond Scott has composed literally hundreds of tunes and these have been recorded in almost equal profusion on at least a half dozen record labels with different groups ranging from quintet to big band.

The range of Scott's talents seems almost boundless. During the '40s, he composed several ballet scores, the score for the Mary Martin musical, "Late Song," background scores for TV shows and later, he prepared music and copy for some of the best known radio and TV commercial jingles around, including, Lucky Strike's "Be Happy, Go Lucky," Schaefer

Beer's "Make It Clear, Make It Schaefer," Richard Hudnut's "Quick Quick," RCA TV's "The Big Change," and other selling items for The Glass Institute, Duquesne Beer, Gruen watches and Herbert Tareyton cigarettes.

He is also known as the developer of one of the top notch vocalists and record hit makers on today's popular music scene, Miss Dorothy Collins.

The sweet-voiced blonde, who set a fashion pace on TV with her crisply starched, high-necked blouse with the black ribbon tie, started touring with the Scott band when she was but 17, with her mother acting as manager and companion.

In 1950, Scott, with his successful Lucky Strike jingle, became musical director of Your Radio and TV Hit Parade, and Miss Collins went with him to become featured singer on the show. In 1952, the long "engagement," an association of nearly a decade, was terminated by a wedding and the Scott couple set up shop in Babylon, Long Island.

Now with little Debbie Scott, approaching three, they live in a 32 room, high-ceilinged mansion in Manhasset, N. Y. The acoustics in the house are excellent (they wouldn't have had it any other way) and the rooms include a fully-equipped recording studio.

Between their work on "Your Hit Parade," and Dorothy's frequent night club junkets, there's little enough time for work in the sound studio, but when little Debbie puts aside her day's work for the trundle bed, and no hard, fast engagements beckon, the Scotts turn to the studio for work and for fun. Last year, for example, after hours of cutting standard songs, Raymond and Dorothy came up with the perfect combination of numbers for her sensational act for the Thunderbird Hotel in Las Vegas.

On another occasion, Raymond led a combination of musicians in a group of his own interesting, recent concepts. These were vivid musical impressions, exciting sounds that conjured images and the best are included in this new Coral album. In "Rocket Ship Ride," you may hear a furious succession of sounds that remind you of the mechanical and electronic intricacies of a trip to the moon. In "Ectoplasm," you may see the limpid movements of a jelly fish, or the Fantasia-like waddling of ducks and pigeons as spoken by the clarinet, alto and soprano saxes in "Bird Life in the Bronx."

Miss Collins will occasionally change the mood for you, with her relaxing and tasty vocalizing on a sprinkling of favorites like, "Dinah," "Song of India," and "Singin' in the Rain."

Altogether, you will find it's a fascinating experience to spend an evening "At Home with Dorothy and Raymond" on this fine new high fidelity Coral recording.

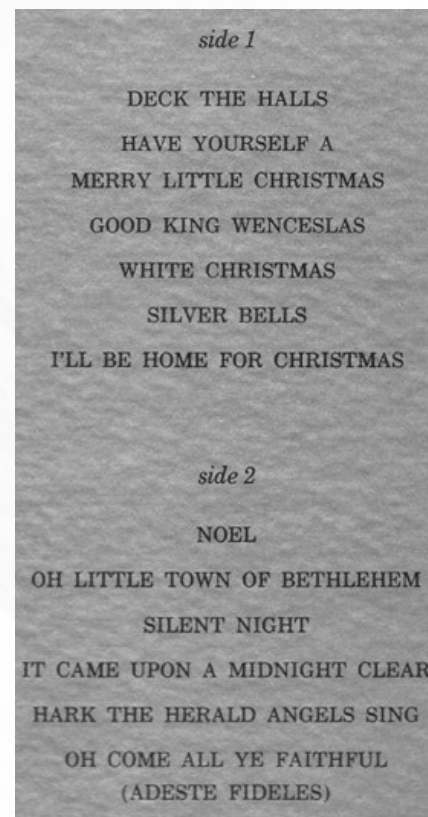
Notes by Ren Grevatt

## Won't You Spend Christmas With Me..."



- Released in 1959
- Everest SDBR 1013

Several record companies released the material on this album under different titles in subsequent years.



SDBR-1013

A CERTIFIED STEREO-MASTER RECORDING

## "Won't You Spend Christmas With Me . . ." Dorothy Collins

with Nathan Van Cleve and his orchestra, choral direction Joe Lilly

These are songs that instantly summon memories of Christmas and December to any American, no matter where in the country he grew up. It is because these songs are so loved and so firm a part of a season everyone looks forward to, whatever his creed, that it requires an especially convincing vocalist to interpret them in a way that will not violate people's memories of them. These are not songs to be sung in a brittle, sophisticated way nor are they to be over-sentimentalized.

The way these melodies can best be sung is in a voice that is clear, sweet but strong, and above all, that conveys innocence. "Sincerity," notes Raymond Scott, "sums up what is required for this album, and I don't think you'll find anyone who sings with greater sincerity than Dorothy." Dorothy too meets the other qualifications—her interpretations are tender but firm, direct and unguessed and sweet but not sugary.

The first part of the album consists of traditional songs that emphasize the miraculous part of the holiday. "Dorothy sings," Scott adds, "this material with such evident respect, honesty and humility. That's why the result is so simple, soft and beautiful. And these songs, after all, are part of her experience. She loves family life and church and the Christmas feeling in a family."

Dorothy is Mrs. Raymond Scott, and they have two children—Deborah, who is almost four, and Elizabeth, not yet half a year old.

"Dorothy has always," Scott concludes, "loved to sing carols. She sings them with respect for their dignity and with reverence. And then, on the second side, in the light-hearted songs and the melodies that treat more of the aspect of Christmas that makes home so vital a place of joy and understanding, Dorothy is also in a setting that is familiar to her and that she feels deeply."

The lucid, tasteful arrangements for Dorothy are by Nathan Van Cleve, who once was a trumpet player with Charlie Barnet, but has concentrated on writing for many years. For nearly a decade, he was chief arranger for Andre Kostelanetz, and for a number of years after that, he was head arranger at Paramount Pictures. He's now chief arranger for Everest Records, having been appointed to that position by Raymond Scott.

Dorothy Collins, born and raised in Windsor, Ontario, was a first-prize winner in an amateur contest while still a child, and eventually became a regular on a children's radio program originating in Detroit. While in her teens, she met Raymond Scott in Chicago. He remembered her singing, and a year after, asked her to become vocalist for his Quintet. She later also joined him in April, 1950 on the *Lucky Strike Hit Parade*—which he had been conducting after his brother, Mark Warnow's death, from October, 1949.

Until the summer of 1957, Dorothy and Raymond Scott continued on the *Hit Parade*. They were married, incidentally, July 7, 1952. Dorothy has been invited back on the *Hit Parade* this season, but her career has meanwhile considerably broadened. In recent years, she has appeared at the country's leading clubs—the Copacabana in New York, Chez Paree in Chicago, Coconut Grove in Los Angeles, the Thunderbird Hotel in Las Vegas and others. Her TV visits have included the Ed Sullivan, Steve Allen, Perry Como, Bob Crosby, and Pat Boone shows. She has also appeared as singing actress in *The Wizard of Oz* at the St. Louis Municipal Theatre; as Magnolia in *Showboat* at the Starlight Theatre in Kansas City; in Oklahoma; and in a Theatre Guild TV musical version of Oscar Wilde's *The Importance of Being Earnest*.

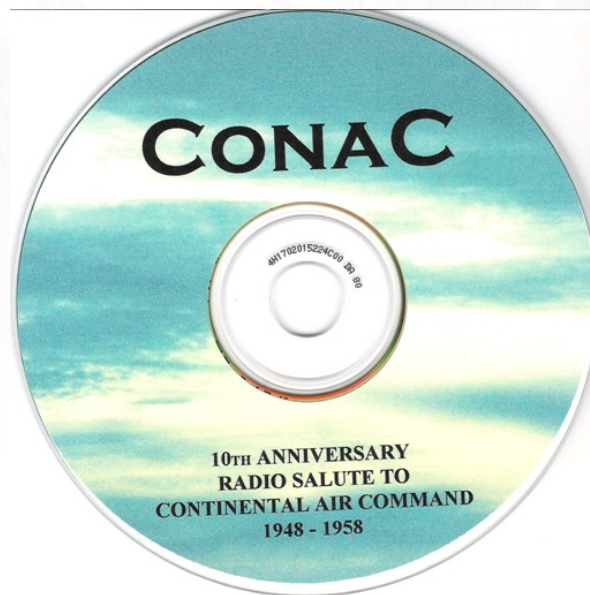
Dorothy continues to grow as an artist while her family also grows. And she retains—as can be heard in this Christmas collection—that rare fusion of freshness, wonder, and youth that made her so apt a choice for these songs.

The image these melodic memories of Christmas—and Dorothy Collins' way with them—projects was drawn by William Makepeace Thackeray.

"Christmas is here:  
Winds whistle shrill,  
Joy and chill,  
Little care we;  
Little we fear  
Weather without,  
Sheltered about  
The Mahogany Tree."

—Nat Hentoff

# 10<sup>th</sup> Anniversary Radio Salute to Continental Air Command



- 16 inch Radio Transcription Disc
- Air date: 1958
- Johnny Desmond, guest
- Song List
- Spring in Maine
- Get Happy
- I'll Be Home For Christmas



## Picnic – Dorothy Collins sings Steve Allen



- CRL 57150, Released 1958
- Jack Kane Orchestra
- Songs include:
- Picnic
- Banana Split
- Spring In Maine
- What Is A Woman
- Impossible
- Oh What A Nite For Love
- South Rampart Street Parade
- C'est Tres Joli
- We're Together
- Stay Just A Little While
- This Could be The Start Of Something



# Back cover of Picnic Album

State One

1. FRIEND
2. BANANA SPLIT
3. STAYING IN MAINE
4. WHAT IS A WOMAN
5. IMPOSSIBLE
6. OH WHAT A NITE FOR LOVE

George Henry Jones Allen

Paul Ruffi Steve Allen  
Carolyn Leigh Steve Allen  
Steve Allen  
Steve Allen  
Paul Ruffi Steve Allen

Book 11

- |   |                                     |
|---|-------------------------------------|
| 1. SOUTH HAMPTON STREET PARADE          | Ray Buckley Bob Muggart Steve Allen |
| 2. C'EST TRES JOLI                      | Harold Bailey Steve Allen           |
| 3. WE'RE TOGETHER                       | Steve Allen Don Elliot              |
| 4. START JUST A LITTLE WHILE            | Steve Allen Ross Parker             |
| 5. THIS COULD BE THE START OF SOMETHING | Steve Allen                         |

**CRL 97150**  
LONG PLAT 10% FBS

**PICNIC**  
DOROTHY  
COLLINS  
*sings*  
STEVE  
ALLEN

With Orchestra Directed by Jack Kane

For the benefit of those of you who have often wondered, "how do they dig up the titles for record albums?"—we're about to give away a carefully guarded trade secret... *Picnic* means pleasure!

This musical picnic—composed of “goodies” that are non-edible, but nonetheless highly digestible—is the result of a delightful blending of outstanding talents... Dorethy Collins singing the compositions of Steve Allen with arrangements and orchestration by Bob McLean.

Dorothy's first claim to nationwide fame was a crisply starched, high neck blouse, a black ribbon tie and a catchy cigarette jingle. She was singing the commercials on television's "Hit Parade" at the time, and before long she was a featured vocalist on the show. One of the top song-stylist/today, her tasteful phrasing, warm and expressive style, and versatility have made her a favorite in every medium of entertainment. In this album she takes a dozen of Steve Allen's most appealing songs, and interprets them with a characteristic instinct for bringing out the very best of a melody and lyric.

Steve Allen—TV's popular jack-of-all-trades, master-of-many—is an addition to being one of the most successful comedians and MCs in the business, is an accomplished musician and a prolific composer, responsible for many wonderful hit tunes. Several of these are showcased in this album—interspersed with lesser known, but equally noteworthy Allen compositions. Among the hits: *Paper*, on which he collaborated with George Dunning, the theme for the exciting motion picture of the same name; and *South Rampart Street Parade*, a dixieland favorite, which was popularized vocally by Bing Crosby and The Andrews Sisters. In his role as songwriter, Steve has had many famous collaborators. For the songs in this collection, they include the previously mentioned George Dunning, Neal Hefti, Don Elliott, Bob Haggart and many others.

Jack Kane — an accomplished arranger-composer hitherto unknown in America — has been a key band-leader in Canada for some time, with a weekly TV show on CBC-TV in Toronto. Recently, Mr. Kane was appointed Musical Director for the Eydie Gorme-Steve Lawrence Show, set to replace Steve Allen on his Sunday night spot for the summer. Trained in both classical and popular music, his technique is drawn from both areas, and the blending is eminently listenable.

Listen now, as Dorothy Collins presents the songs of Steve Allen... in exactly the way he meant them to be sung.

If you've enjoyed this recording . . . you're sure to like these other great Long Play albums:



Indicating Place To The Good And Passengers Of The Road  
Fugitive's Secret Exposed  
To The Moon A Night And  
And Life In The House • Giv-  
• Lillian • A Great Dis-  
car in April • Song of India  
Sometimes in Many • One  
Woman • Sing! in The R.  
CRA 200



Something Old, Something New • 28  
 Oh This World • 30  
 Castles Of Me • 32  
 Love Again • 34  
 Before Me • 36  
 When Your Heart Was Gone • 38  
 But Not For Me • 40  
 The Game • 42  
 Hang My Heart Out To Dry • 44  
 In Silence I Found My Mind • 46  
 The Lady's In Love With You • 48



Pearl White • Merry Little  
 Farmer • Highway • Van  
 • Toy Trumpet • Mount  
 High, Valley Low • On  
 Highway • Canyon Snow  
 Storm • Twilight in Spring  
 • Strawberry Luck • Santa  
 • Boy Bird • Switzerland  
 • Life in Sweden—\$9, \$7



Never Be Indifferent • Be  
 Long In The Cutting • But Be  
 Kind • On The Sunny Side  
 The World • Most Men  
 Imagination • It's Not  
 World • Hey Boy Hey • It's  
 World • Be Kind • Talking  
 Others • I've Got A Great  
 You • When You're Alone  
 CARL

Cover Photo by Garrett Meyer

THIS IS A  
HIGH-FIDELITY  
CORAL  
RECORD\*



**PROPER CARE OF THIS RECORD** will prolong its life and increase your listening enjoyment: Keep in special protective polyflex envelope when not in use; avoid handling playing surface; wipe with soft, slightly damp cloth; set phono for proper needle and turntable speed; check needle frequently for wear—if defective it can permanently damage record.

The CORAL, being a Polyethylene Unbreakable Record, can be played only on 3 1/2" turn instruments. For maximum protection, it should be kept in this protective envelope, away from heat.

For proper reproduction use RIAA or similar Record Compensator setting.

## A New Way to Travel



- Top Rank Records RS 640
- Issued 1960

SAY SI SI (2:07)  
LET'S DO IT (2:23)  
YOU'VE CHANGED (2:30)  
PERFIDIA (2:43)  
GOODBYE (2:53)  
LADY IN RED (2:08)

I FEEL A SONG COMIN' ON (2:34)  
MY HEART BELONGS TO DADDY (2:06)  
EVERYTIME WE SAY GOODBYE (2:28)  
SWEET AND GENTLE (2:27)  
BLAME IT ON MY YOUTH (2:45)  
ADIOS (2:30)

## Back Album Liner Notes

As this album illustrates Dorothy Collins is emerging into one of the most assured and dramatic performers in show business. There has seldom been so marked a change in style as Dorothy has achieved in the past three years in contrast to the Lucky Strike girl with the crisp, high-necked white blouse and black tie. I was fond of that girl and the way she sang. The pre-1957 Dorothy Collins communicated a simplicity and an oddly plangent sweetness that were quite individual. A performer, however, becomes limited—as June Allyson discovered in another field—when her public image is too much like the girl next door. Accordingly, Dorothy changed and she changed powerfully.

Dorothy's "new" personality was premiered at the Thunderbird Hotel in Las Vegas in the summer of 1957. Wrote the correspondent for *Variety*: "... a sensuous enchantress who quickens the pulse of the devotees of the supper room." Since then, Dorothy's career has continued to expand—on TV, recordings, in musical comedy. She's played Dorothy in *The Wizard of Oz* and *Magnolia* in *Show Boat*; she was dramatic lead in a TV production of Oscar Wilde's *The Importance of Being Earnest*; and has made continuing appearances at such major rooms as Harrah's Club in Lake Tahoe and the Thunderbird in Las Vegas.

For Top Rank, Dorothy has recorded several singles, including *Everything I Have Is Yours*, *Baciare, Baciare*, and *Tintarella Di La Luna*. For this Latin-accented album, Dorothy was accompanied by Manny Albam, who reported afterwards how striking a change he'd noted in Dorothy. "Her sound," he explained, "has become more mature, more vibrant. And she's a good musician. She reads very well, has no problem singing chord changes and special endings, and works very hard."

As for Dorothy, she had a good time making the session as her singing indicates. "It was such fun!" she recalls. "I sang myself out, so much so that I had laryngitis afterwards. Those arrangements and that band propelled me. I can't remember ever wanting to sing so much."

Asked about her change in style in recent years—a change that is sharply accented in this album because of the swinging arrangements by Manny Albam—Dorothy says: "All I can say is that a girl grows up—thank God!" For the future, she believes that "a career takes off and goes its way by itself; so wherever mine takes me, I'll go." It seems certain that wherever she's taken, the direction will be toward exuberant warmth and open emotion. Both those qualities are vividly evident here.

—Nat Hentoff

## Civil Defense Radio Transcription Disc



- Radio Transcription disc
- Released in 1961
- Ray Bloch Orchestra
- Songs include
- I Feel A Song Comin' On
- You've Changed
- Over the Rainbow



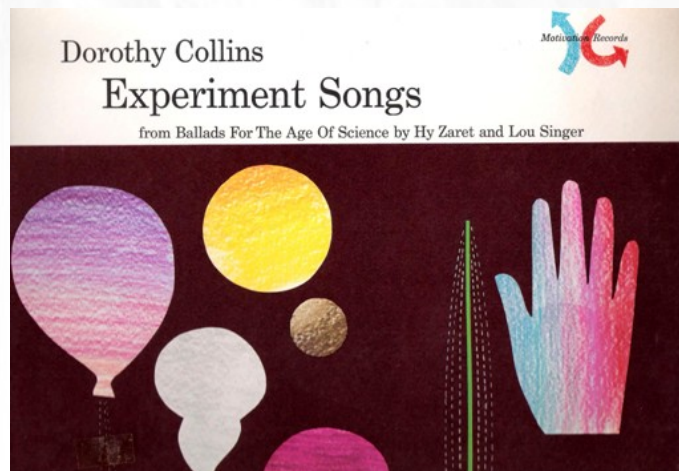
## Stars for Defense Radio Transcription



- Recorded in 1961
- Ray Bloch Orchestra
- Songs include:
- My Melancholy Baby
- When I Fall In Love



# Dorothy Collins Experiment Songs



This entire set of records was re-issued in CD format by the Raymond Scott Archives in 2012.

## EXPERIMENT & ACTIVITY SONGS

Lyrics and text by Hy Zaret  
Music by Lou Singer

**DOROTHY COLLINS**  
The Singing Scientists & Adam

Tony Mottola Orchestra  
Directed by Hecky Krasnow  
Produced by Hy Zaret

### Side 1

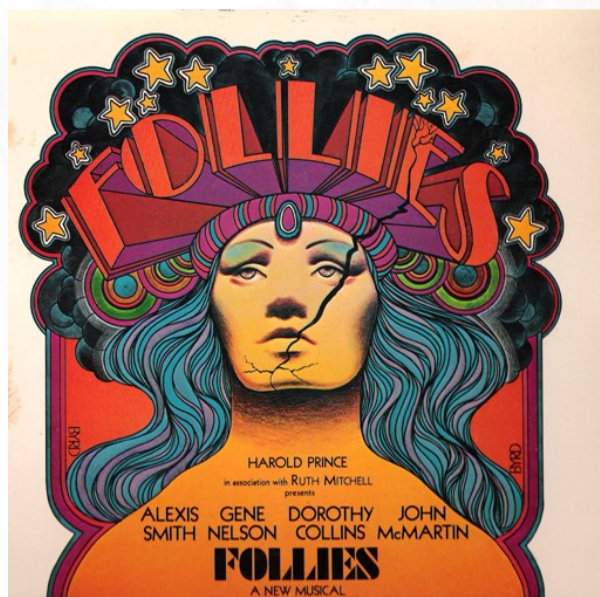
1. It's A Magnet
2. Vibration
3. We Know The Air Is There
4. We're Making Heat
5. Ice Is A Solid
6. Why Do I Have A Shadow
7. Rocks & Gems and Minerals
8. The Earth Goes Around The Sun

### Side 2

1. Why Is It Raining Raindrops
2. Where Does The Sun Go At Night
3. What's Inside Our Earth
4. Where Does The Sun Rise
5. How Many Colors Are in The Rainbow
6. Who's Afraid Of Thunder
7. It's a Magnet, reprise

- Released in 1961
- Motivation Records MR 0316

# Follies (Original Soundtrack)



- Capitol Records SO 761
- Released 1971

# Follies Song List

## Side One

**PROLOGUE—BEAUTIFUL GIRLS\***  
Arnold Moss, Michael Bartlett & Company

**DON'T LOOK AT ME**  
Dorothy Collins, John McMartin

**WAITING FOR THE GIRLS UPSTAIRS**  
Gene Nelson, John McMartin, Alexis Smith,  
Dorothy Collins, Harvey Evans, Kurt Peterson,  
Virginia Sandifur, Marti Rolph

**AH, PARIS!—BROADWAY BABY\***  
Fifi d'Orsay, Ethel Shutta

**THE ROAD YOU DIDN'T TAKE**  
John McMartin

**IN BUDDY'S EYES**  
Dorothy Collins

**WHO'S THAT WOMAN?**  
Mary McCarty & Company

**I'M STILL HERE\***  
Yvonne De Carlo

## Side Two

**TOO MANY MORNINGS**  
John McMartin, Dorothy Collins

**THE RIGHT GIRL**  
Gene Nelson

**COULD I LEAVE YOU?**  
Alexis Smith

**YOU'RE GONNA LOVE TOMORROW—LOVE WILL  
SEE US THROUGH\***

Kurt Peterson, Virginia Sandifur, Harvey Evans, Marti Rolph

**THE GOD-WHY-DON'T-YOU-LOVE-ME BLUES\***  
Gene Nelson, Suzanne Rogers, Rita O'Connor

**LOSING MY MIND**  
Dorothy Collins

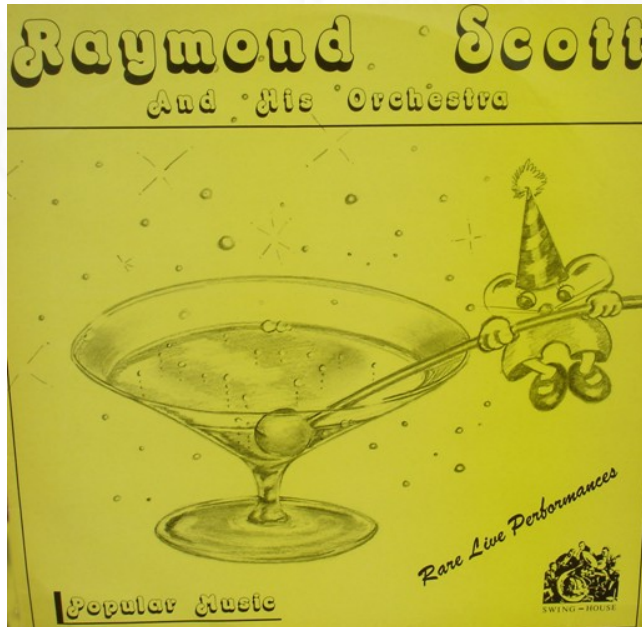
**THE STORY OF LUCY AND JESSIE**  
Alexis Smith

**LIVE, LAUGH, LOVE—FINALE**  
John McMartin & Company

ORCHESTRA AND CHORUS CONDUCTED BY HAROLD HASTINGS  
ORCHESTRATIONS BY JONATHAN TUNICK

\*(Some numbers have been abridged for recording)

# Popular Music with Raymond Scott



- In A Magic Garden (New York, Spring, 1944)
- Tallahassee – Collins, Sept., 1947
- Manhattan Serenade, September, 1947
- I Wish I Didn't Love You So – Collins, Sept. 1947
- Three Little Words, Autumn, 1948
- Huckleberry Duck, September, 1947
- Mr. Basie Goes to Washington, April 28, 1944
- Tiger Rag, January, 1956
- Tia Juana, Spring, 1944
- Two Guitars, September, 1947
- It Could Happen To You., September 16, 1947
- Santa Catalina, Collins, September 16, 1947
- Naked City, January, 1956
- Flat Top, Collins, January, 1956
- Frankie and Johnny
- Swing House Records SWH 31
- Released in 1982



Raymond Scott is one of **THE** fringe characters in the history of Twentieth-Century popular music: as with many of the 'stars' of popular music, Scott was talented but not gifted; and any success he had was, after 1939, intermittent. Ambitious? certainly, but he lacked the necessary personal drive and magnetism ever to become consistent in any one of his musical experiments. Yet, several of his compositions (and adaptation of other composers' work!) remain, perhaps often played but seldom recognised by the listening audiences who, when, say, viewing a "Tom and Jerry" cartoon, may hear a fragment of Scott's **POWERHOUSE** without identifying (or caring to identify!) Raymond Scott's composership. Or when, for example, Bill "Bojangles" Robinson and Shirley Temple tapped and shuffled to Scott's **THE TOY TRUMPET**; and that same composition has since entered many a light orchestra's standard repertoire, often taken for granted as one of those tunes, easily recognisable, but "who cares who wrote it?" is the general criterion, and that's the truth.

The year of 1939 saw the results of Raymond Scott's collaboration with Jack Lawrence (a cheeky adaption of Wolfgang Amadeus Mozart's **PIANO SONATA IN C**) become a "hit" as **IN AN EIGHTEENTH CENTURY DRAWING ROOM** — and Raymond's Scott's orchestra almost made it with an excellent dance orchestration of Moises Simons' Cuban tune, **EL MANISERO**, better known as **THE PEANUT VENDOR** as it became re-titled. Raymond Scott's compositions have been played by many famous orchestras, **TWILIGHT IN TURKEY** (Tommy Dorsey) and **IN AN EIGHTEENTH CENTURY DRAWING ROOM** (The American Band of the Allied Expeditionary Forces under the direction of Major Glenn Miller) and it is with the image of Glenn Miller that Raymond Scott was to identify in what is, undoubtedly, the weakest point of the Scott career, the year of 1947, when Scott decided to lead a hastily-formed band with which he toured the west coast of the U.S.A. As far as Scott was concerned, Glenn Miller was the greatest thing that ever happened to American Dance Music; and it was because of a curious naivety that Raymond Scott decided to imitate Glenn Miller's highly popular "unique reeds voicing" at the slightest opportunity (i.e. whenever a 'ballad tune' was to be used). Instrumentally, Raymond was no match for Glenn Miller, that is as an instrumentalist, but musically, Raymond Scott's originality was far beyond Glenn Miller, so why did the, 1947, Scott orchestra imitate Miller's "sound"? could it have been the lure of the then current popularity of the "Glenn Miller Sound"? Ah, well, it is over now, and too late to locate other motives as being more likely than those I mention. Scott's original theme music was quite attractive: its title was **PRETTY LITTLE PETTICOAT**, charmingly naive, but, in lieu of the original theme, I have selected an equally attractive piece of dance music, **IN A MAGIC GARDEN**. Almost every track within this album was a "hit tune" of its day. Dorothy Collins almost sings flat on **TALLAHASSEE**, but compare her most impressive growth to vocal maturity, almost ten-years later, on the excellent **FLAT TOP**. Audio varies from fair to excellent and there are some interesting moments within. I do hope that it is enjoyed.

- Back Cover  
Notes from  
album Popular  
Music



# The Uncollected Raymond Scott and His Orchestra, Vol. 2 1944



- Hindsight Records HSR 211
- Released 1984
- Vocals by Dorothy Collins
- Song List

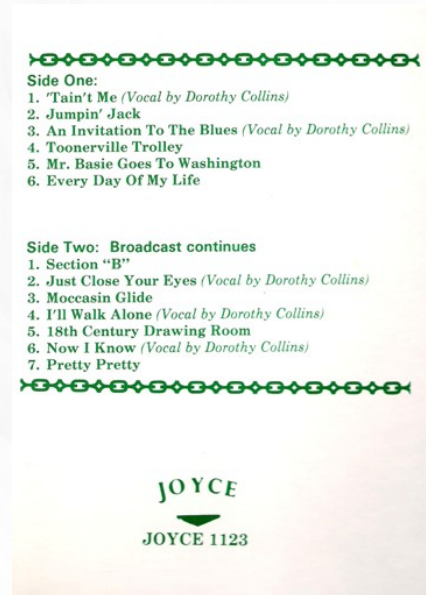
Following vocals by Dorothy:

Mairzy-Doats

Is You Is Or Is You Ain't My Baby

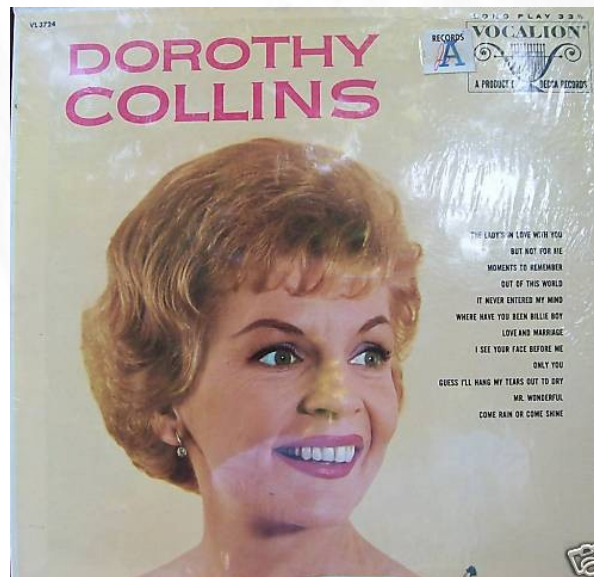
Tain't Me

# One Night Stand With The Swingin' Raymond Scott Featuring Dorothy Collins, 1944



- Release date unknown
- Joyce Music Corp, Box 1707, Zephyrhills, FL 33599

# Dorothy Collins



## Side One

1. THE LADY'S IN LOVE WITH YOU\*
2. BUT NOT FOR ME\*
3. MOMENTS TO REMEMBER
4. OUT OF THIS WORLD\*
5. IT NEVER ENTERED MY MIND\*
6. WHERE HAVE YOU BEEN BILLIE BOY

## Side Two

1. LOVE AND MARRIAGE
2. I SEE YOUR FACE BEFORE ME\*
3. ONLY YOU (And You Alone)
4. GUESS I'LL HANG MY TEARS OUT TO DRY\*
5. MR. WONDERFUL
6. COME RAIN OR COME SHINE\*

- Vocation VL 3724 (product of Decca Records)
- Release date unknown
- Contains previously released material

# Dorothy Collins Extended Play



- MGM X1137
- Released 1953
- With Raymond Scott Orchestra
- Songs include
- How Many Times
- Did I Remember
- I'm Playing With Fire
- Me and My Imagination



## DOROTHY COLLINS

Dorothy was born in Windsor, Ontario, where she received her early education and at the same time appeared on a children's radio program which originated in Detroit. As a child performer she sang on this show during most of her elementary school days and was famous in the Canadian-U.S.A. border towns and cities.

Raymond Scott heard her sing while visiting friends in Chicago and advised her to study for a year after which he promised to listen to her again. Most often in show-business these promises are more polite than sincere but in a year

Raymond Scott not only auditioned Dorothy Collins, but engaged her as a singer with his band.

After a tour with the celebrated "Quintet" Raymond Scott became director of the "Your Hit Parade" Orchestra and eventually Dorothy Collins became a featured vocalist on the show and introduced one of the most successful jingles in radio and television.

Dorothy Collins is also Mrs. Raymond Scott which makes for a perfect blending of career and marriage and adds to the pleasure of those who hear them on M-G-M Records.

More Music To Enjoy on  
M-G-M EXTENDED PLAY RECORDS—45 rpm

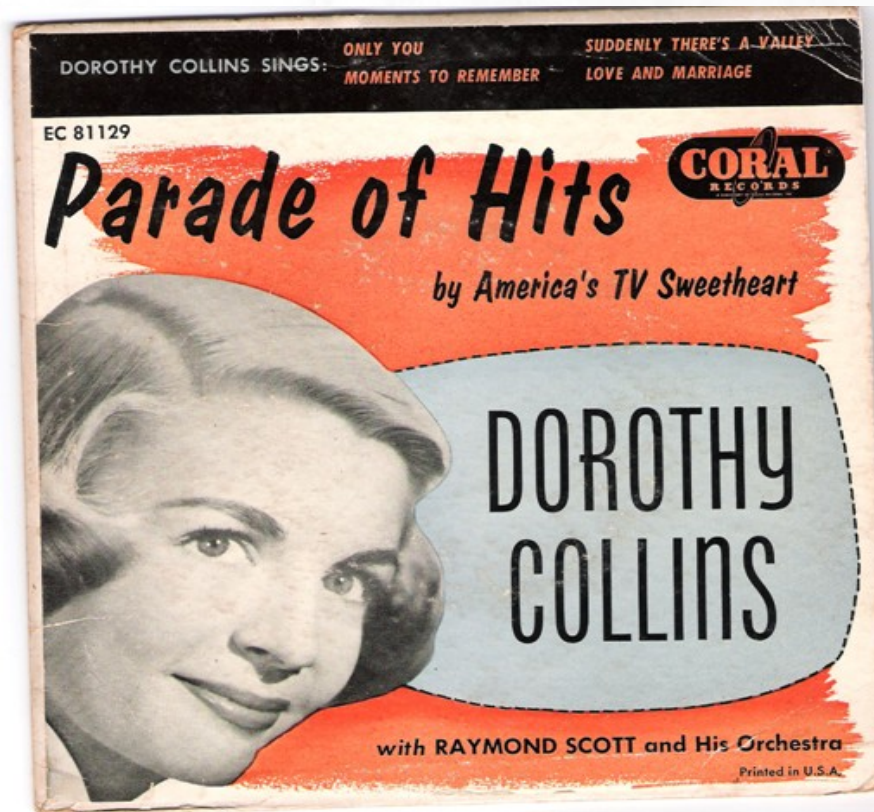
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|--|--|--|
| X1001—DAVID ROSE<br>"Parade of A Film"                                 | X1018—JIMMY DURANTE<br>"A Kiss-A-Me-Tax"                       | X1040—HARRY HORLICK<br>"Strauss Waltzes"                                 |
| X1002—BILLY ECKSTINE and SARAH VAUGHAN<br>"Dedicated To You"           | X1019—SARAH VAUGHAN<br>"I've Got A Crush On You"               | X1041—BILLY ECKSTINE<br>"Songs By Billy Eckstine"                        |
| X1003—TOMMY EDWARDS<br>"It's All In The Game"                          | X1020—SARAH VAUGHAN<br>"The Man I Love"                        | X1042—ARTIE SHAW<br>"Artie Shaw Plays Cole Porter"                       |
| X1004—FRANK PETTY TRIO<br>"Down Yonder"                                | X1021—MACKLIN MARROW<br>"Fantasia Mexicana"                    | X1043—ARTHUR SMITH<br>"Fingers On Fire"                                  |
| X1005—ZIGGY ELMAN<br>"And The Angels Sing"                             | X1022—DIZZY GILLESPIE & DON BYAS<br>"Things To Come"           | X1044—PREACHER ROLLO<br>"Discoiland Favorites"                           |
| X1006—GEORGE SHEARING<br>"For You"                                     | X1023—LESLIE CARON—NEEL FERRER<br>"Lili"                       | X1045—MACKLIN MARROW<br>"Sigmund Romberg Favorites"                      |
| X1007—ART LUND<br>"Mam'selle"  | X1024—LEONIE HAYTON<br>"Slaughter On Tenth Avenue"             | X1046—WOODY HERMAN<br>"Woody Herman And The Third Hand"                  |
| X1008—DEBBIE REYNOLDS and CARLETON CARPENTER Sing<br>"Guitar Jamboree" | X1025—LENA HORNE<br>"Dead I Do"                                | X1047—HANK WILLIAMS<br>"As Luck The Drifter"                             |
| X1009—WOODY HERMAN<br>"New Golden Wedding"                             | X1026—CHURCH JACKSON<br>"Follow The Leader"                    | X1048—ROYAL OPERA HOUSE ORCH.<br>Overture to "William Tell"              |
| X1010—BILLY ECKSTINE<br>"My Foolish Heart"                             | X1027—TED STRAETER<br>"Me And Juliet"                          | X1049—GEORGE COPELAND<br>George Copeland Plays Debussy                   |
| X1011—BILLY ECKSTINE<br>"Crisling Down The River"                      | X1028—TED STRAETER & SUE BENNETT<br>"Can-Can"                  | X1052—BILLY ECKSTINE<br>Sings "Tenderly"                                 |
| X1012—BILLY ECKSTINE<br>"The Girl Hunt Ballet"                         | X1029—LEROY HOLMES<br>"Alone Together"                         | X1058—HOWARD KEEL<br>"The World Is Mine Tonight"                         |
| X1013—HANK WILLIAMS<br>"Crazy Heart"                                   | X1030—LEROY HOLMES<br>"Dancing In The Dark"                    | X1070—TONY ACQUAVIVA<br>"Music For Your Midnight Mood"                   |
| X1014—BILLY ECKSTINE<br>"Is Anapolite"                                 | X1031—PAUL BRITTEN<br>"The Wonderful Waltzes Of Irving Berlin" | X1073—ARTIE SHAW<br>Plays Cole Porter Vol. 2                             |
| X1015—DAVID ROSE<br>"Motion Picture Theme"                             | X1032—KATHRYN GRAYSON<br>"Jockey"                              | X1076—HANK WILLIAMS<br>"Move It On Over"                                 |
| X1016—DAVID ROSE<br>"In A Chinese Garden"                              | X1033—JUDY GARLAND<br>"Get Happy"                              | X1078—BILLY ECKSTINE<br>and THE METRONOME ALL STARS<br>"St. Louis Blues" |
| X1017—GEORGE SHEARING QUINTET<br>"In A Chinese Garden"                 | X1034—HARRY HORLICK<br>"Tango For Two"                         | X1079—GENE KELLY<br>"Song And Dance Man"                                 |

This M-G-M High Fidelity recording has been produced with techniques which insure the finest possible performance upon High-Fidelity reproducing equipment as well as reproducing instruments of standard quality. At each stage of processing from the actual recording in the studio or concert hall through to the final pressing, every attempt has been made to achieve and maintain proper balance and clarity throughout the range of dynamics which can be captured and reproduced by modern recording techniques.

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## Parade of Hits Extended Play



- Coral EC 1129
- With Raymond Scott Orchestra
- Released 1955
- Songs include
- Only You
- Moments to Remember
- Suddenly There's
- A Valley
- Love and Marriage

EC 81129

EXTENDED PLAY 45



# PARADE of HITS

by America's

TV Sweetheart

**DOROTHY COLLINS**

VOCAL

**With Raymond Scott and His Orchestra**

Although she is a comparative newcomer, pretty Dorothy Collins has been seen by more than 25 million TV fans on "Your Hit Parade"—seen with delight by everyone of the onlookers and listeners. Without the usual publicity, in fact with practically no build-up, Dorothy has reached the top by her own charming personality—a personality which was not only quietly individual but amazingly versatile.

Dorothy joined Coral in October 1955—her first single record release, "My Boy-Flat Top" and "In Love" climbed rapidly on the national popularity charts. Just a year before this happened, she was blessed with another major event: the birth of a daughter, Deborah, on October 24th, 1954. Her husband is the world-famous composer and conductor, Raymond Scott.

These recordings display Dorothy's winsome as well as winning voice with the added attraction of the orchestra directed by her husband. The songs are current national best-sellers, and all of them are tunes to remember.

**Selections Include:**

**ONLY YOU** Buck Ram

**MOMENTS TO REMEMBER** Robert Allen-Al Suttman

**SUDDENLY THERE'S A VALLEY** Chuck Meyer-Biff Jones

**LOVE AND MARRIAGE** James Van Heusen-Sammy Cahn  
From TV Producers Showcase  
Production of Thornton Wilder's  
"Our Town"

This CORAL Unbreakable Record can be played only on 45 RPM instruments. For maximum protection, it should be kept in this package, away from heat.  
Back Label for EC 81129  
Made in U.S.A.

## Stars Visit Lawrence Welk Extended Play



- Coral EC 81155
- EP of a Long Play album of various Coral Records artists
- Released in 1956
- Lawrence Welk Orchestra
- Songs include:
- Accused
- You're A Magnet



## Season's Greetings In Song



- A holiday gift item produced by Sinclair Oil Dealers
- Record #117058 and #117059
- Release date unknown
- Songs include:
- Deck The Halls
- Oh Holy Night
- Jingle Bells
- White Christmas