

An Interview with

Janet Scott

at *The Historical Society of Missouri* St. Louis
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interviewed by Dr. Blanche Touhill
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Oral History Program

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PREFACE

The interview was taped on a placed on a tripod. There are periodic background sounds but the recording is of generally high quality.

The following transcript represents a rendering of the oral history interview. Stylistic alterations have been made as part of a general transcription policy. The interviewee offered clarifications and suggestions, which the following transcript reflects. Any use of brackets [] indicates editorial insertions not found on the original audio recordings. Physical gestures, certain vocal inflections such as imitation, and/or pauses are designated by a combination of italics and brackets []. Any use of parentheses () indicates a spoken aside evident from the speaker's intonation, or laughter. Quotation marks [""] identify speech depicting dialogue, speech patterns, or the initial use of nicknames. Em dashes [—] are used as a stylistic method to show a meaningful pause or an attempt to capture nuances of dialogue or speech patterns. Words are *italicized* when emphasized in speech or when indicating a court case title. Particularly animated speech is identified with **bold** lettering. Underlining [] indicates a proper title of a publication. The use of underlining and double question marks in parentheses [(??)] denotes unintelligible phrases. Although substantial care has been taken to render this transcript as accurately as possible, any remaining errors are the responsibility of the editor, Josephine Sporleder.

Blanche Touhill: Would you introduce yourself?

Janet Scott: Yup, my name is Jan Scott.

Blanche Touhill: Talk about your youth, Jan.

Janet Scott: My youth was in U City, grew up in U City and went to Delmar Harvard School and I lived on the wrong side of Delmar. Most of the kids lived on the south side of Delmar, I lived on the north side, so didn't have many people to play with.

Blanche Touhill: From school?

Janet Scott: From school, right and at that time, there were other people around but they went to Catholic school and there was just no connection unless you went to Catholic Church. So most of my connections were Jewish kids because that's what the neighborhood was and that was during the war because I was born in '36 so I was going to grade school during the Second World War and it was a very intense time.

Blanche Touhill: Why was it intense?

Janet Scott: Well, I think for a lot of the Jewish kids who lived over there...it wasn't a ghetto because it wasn't poor but they lived together and they were going through great concerns about their families in Germany, I'm sure. I heard nothing of that. We didn't have chocolate. I remember one time Jackie Snyder had cut some chocolate and invited me over to where she lived, her apartment, to have some chocolate. It was very dramatic. So my life consisted of going to school, walking to school, walking home for lunch and going back to school.

Blanche Touhill: Now, was your mother home?

Janet Scott: It seems like she was because that's where I was, coming home for lunch but I did come home for lunch. I would listen to the radio. There were always some soaps on.

Blanche Touhill: Helen Trent or My Gal Sunday.

Janet Scott: Yes, and Ma Perkins.

Blanche Touhill: Ma Perkins, yes.

Janet Scott: And that was just part of the kitchen, was the radio and the kitchen was just something prehistoric as I think of it now. The refrigerator was down the hall. It was an ice box. It had been an ice box and it was converted...

Blanche Touhill: And the ice man came once a week or something?

Janet Scott: Well, the ice man was out there. We didn't have to get ice from him because our ice box was electric but the ice man came, horse drawn carriage, right up our street, Washington, right there. So, after school, I had money so I bought candy and then played and there was nothing unsafe about what we did and there was actually a building half torn down nearby. It was fascinating to go up there and play around in that area and eat my candy and then go home for dinner, and of course, no TV. So I don't know what we did, I guess we read.

Blanche Touhill: Or you listened to the radio?

Janet Scott: Yup, that was an important part of life then. So that was what I think of grade school.

Blanche Touhill: Do you have memories of the soldiers coming home on leave?

Janet Scott: Well, my father would gather them up on the street and bring them home so my mother, heroic with a kitchen down the hall, the refrigerator in the middle of the hallway, and down the end of the hall was the dining room, so she was always fixing huge meals for soldiers that would just drop in and then they'd spend the night. We had a four-room apartment but we made space, pulled out the beds one place and another put them out so they would come and sleep if they needed to or just drop by and then be on their way. And we kept some of those contacts after the war.

Blanche Touhill: Were they St. Louis boys home?

Janet Scott: No.

Blanche Touhill: They were traveling from one place to the other?

Janet Scott: Right. Well, our Union Station was a big hub.

Blanche Touhill: Oh, it was.

Janet Scott: For soldiers.

Blanche Touhill: And what did your father do that he met all these soldiers?

Janet Scott: I don't know. I know what he did, he sold printing but I think he just picked these people up. He was active in Kiwanis. That might have been one way to reach out.

Blanche Touhill: Well, I don't think the USO was established then, was it? I don't know.

Janet Scott: I think there was something.

Blanche Touhill: Oh, there was something but there wasn't much. It isn't like today where they have those big greeting places for the soldiers to rest between planes, and actually, most of the travel was on the railroad.

Janet Scott: Yeah.

Blanche Touhill: Did you go anyplace on the street cars and buses in those days?

Janet Scott: Downtown. Then there were service cars too that I remember going downtown for Christmas shopping and we'd be laden with packages.

Blanche Touhill: And you waved those cars down, didn't you?

Janet Scott: Yes.

Blanche Touhill: You went to the corner and you saw one coming and then you waved them down and they stopped?

Janet Scott: And it was more than two or four seats.

Blanche Touhill: Oh, yes. Oh, no, it held a number of people.

Janet Scott: Yeah, so that was one way my mother got us home with all our packages.

Blanche Touhill: And did you go to Scruggs and Famous and Styx Bear & Fuller

Janet Scott: Oh, yes, right, the anchors.

Blanche Touhill: And Garland's and...

Janet Scott: Yeah.

Blanche Touhill: Where did you eat lunch when you were down there?

Janet Scott: I don't remember that. We might have spared lunchtime to save some money.

Blanche Touhill: Oh, that's true.

Janet Scott: And at Christmas, we always went down to look at the windows, all the decorations.

Blanche Touhill: And you walked around Famous Barr in particular...

Janet Scott: That's right.

Blanche Touhill: And Styx Baer & Fuller, and I guess Scruggs, Haniford & Barney, now that I think about it.

Janet Scott: Yeah. I don't think we missed anything.

Blanche Touhill: No, that's right.

Janet Scott: The street cars, we lived one block south of Delmar so we were on the Delmar line which had buses and street cars.

Blanche Touhill: Yes. Now, did you have brothers and sisters?

Janet Scott: I had one older sister.

Blanche Touhill: And did you play with her or was she that much older?

Janet Scott: No, she's too much older, yeah.

Blanche Touhill: Did your mother say you should go to college or not or what?

Janet Scott: There was no consideration that I not and I didn't know what to do other than go across the street. I was in U City and Washington U was over there and they had had a Saturday morning music class that Bill Hilton developed to recruit and so he was picking who he wanted pretty much, although Grace Bumbrey did not go to Washington U but she was in that class when I was.

Blanche Touhill: Oh, my.

Janet Scott: So I got a scholarship to go to Washington U.

Blanche Touhill: And play in the orchestra?

Janet Scott: Yeah, play in the band. Band is always more important than orchestra to the people who...

Blanche Touhill: Did you play in the high school band?

Janet Scott: Oh, yeah.

Blanche Touhill: You went to U City?

Janet Scott: U City, mm-hmm.

Blanche Touhill: And they had a band and you played in that band.

Janet Scott: They had a band, a marching band and the orchestra, yup.

Blanche Touhill: When did you start music lessons?

Janet Scott: I took some clarinet lessons in the 4th grade and we didn't get along too well, the clarinet. I think something was going on in my family and so I managed to quit the clarinet and the piano in the 4th grade, the end of 4th grade. I started piano at the age of five or six. I studied with a lady down the street who was not a very good choice but she got free accompanying from my mother. She was a singer, a band singer and the agreement was, I got the piano lessons and my mother would accompany this lady singing. It was the handy, economical system so I did get piano lessons. I loved to play the piano but I didn't know how to practice so it didn't go anyplace.

Blanche Touhill: When did you get your musical interest?

Janet Scott: That was musical interest right then. My father was a singer, not reputed but he led a lot of group singing because of Kiwanis and I suppose other contacts he made. He led group singing and that was very popular during the war, all those songs, and my mother accompanied him so that was part of my life, seeing that and sometimes going along to see the events.

Blanche Touhill: If you had people over, did you perform for them?

Janet Scott: No.

Blanche Touhill: Did your mother and father perform?

Janet Scott: No. I think the space was too small and I gather my father was not really that fine a singer.

Blanche Touhill: But he liked it?

Janet Scott: Oh, he loved it.

Blanche Touhill: So when did you pick up the flute?

Janet Scott: My father died when I was in the 6th grade so I think that my parents had talked about, well, when he dies...and he had a heart condition so it was going to happen...they must have talked and decided that, well, Janet needs to get back to her lessons, music lessons, get some instrument. So at the end of 6th grade...I think it was a week or so after he died...I was told I needed to pick an instrument and it was not going to be the clarinet again and not going to be the oboe because my sister played that and that was awful. The only other place there were girls in the band...didn't look at the orchestra...the band was in the flute section so I said, okay, that's it; no choice there. So my mother got a lesson signed up so I took at least one lesson before school was out, one flute lesson, got a flute from the school because they had...you didn't even have to rent the instruments and so I had that horrible instrument for the summer. Then in the 7th grade, opened it up and it didn't smell very good and I couldn't remember any of the fingerings, so I was at ground zero, but went in the band, 7th grade band and was given a seat at the end of the section and I was hiding, didn't know...figure out how to put it together; maybe I remembered that but then after a few weeks, the band director went down the flute section and found that I couldn't play anything so he said I should take some lessons with the first flute player who was in 8th grade. So I took some lessons with her, got a fingering chart and was off.

Blanche Touhill: And you liked it?

Janet Scott: Yeah.

Blanche Touhill: You liked it better than the other instruments anyway?

Janet Scott: Much, yes, it was better. I think my home situation was better, part of it. So, I guess later that year, in 7th grade, I got a real teacher, not just

the girl who was a year older and that was John Kieberts who was playing piccolo in the symphony and he would come out to the school and give lessons. So if you lived in U City, it was just line up and take their lessons.

Blanche Touhill: Was that free?

Janet Scott: No, paid for it.

Blanche Touhill: But he was a professional musician?

Janet Scott: Right, professional flutist, yeah, playing piccolo in the symphony so he was nothing to...anyway, I had him for two years and then he quit doing that, trotting out to U City. I went to somebody else, the next person who came in, or maybe he came just to U City someplace and I studied with him for two years and after two years, Jim Hay, he was playing in the KMOX orchestra...remember, they had live musicians, yes.

Blanche Touhill: I do.

Janet Scott: Yes, and he was there. That was exciting, to hear him play. He played some of those tunes in the lesson and gave me some hints as to how to do it. After two years he said, "You need to go to Albert Tipton," who was principal in the symphony at that time. So, let's see, that's after 9th grade.

Blanche Touhill: For lessons?

Janet Scott: Lessons to a third teacher. First it was, 7th and 8th grade, John Kieberts; 9th and 10th, Jim Hay, and then 11th on, Albert Tipton.

Blanche Touhill: Oh, so he was saying you're ready to move into the more advanced classes?

Janet Scott: Right. He said, "You need to go to..." ...

Blanche Touhill: And did you?

Janet Scott: Yeah, because my mother was a musician. She always had an organ job, church job playing organ, directing the choir so she understood the importance of getting good teachers. So she managed to foot the bill and because my father had been a veteran, he had money and

after...the government provided some money and my mother put all that aside so that by the time I was a sophomore in high school...so that was after three years with teachers, fourth year, she pulled some money out of that and got me a good instrument because I'd been using the school stuff and they were awful. I used to shake them to try to make it work better. Sometimes it worked but that's not the way to get better.

Blanche Touhill: Now, did she want you to be a professional musician or was she just interested in giving you a musical education?

Janet Scott: She understood what was needed for that and she wanted to assist as she could.

Blanche Touhill: But she wasn't saying, "Go play in the symphony," or anything?

Janet Scott: No.

Blanche Touhill: So, go on. So you played in the band at U City.

Janet Scott: Band and orchestra.

Blanche Touhill: Oh, you played in the orchestra too?

Janet Scott: Mm-hmm.

Blanche Touhill: Did any teacher say to you, like your music teachers, you have ability?

Janet Scott: I understood that I did because I was always...

Blanche Touhill: Pushed ahead.

Janet Scott: I wasn't always first flute because that girl who gave me my first lesson, she was a year older so she had priority but didn't last very long because she wasn't that good.

Blanche Touhill: So you overtook her?

Janet Scott: I did at some point, got an audition and those auditions were awful things but I got above where I was, toppled her; it didn't make her happy. And it may not have happened until my last year, I don't know, don't remember that. But I was encouraged from the band director...not the band director so much because flutes don't matter much in bands but the orchestra director encouraged me because I

counted. That was the one thing I did which was unique, I counted. Most people playing an instrument, not just kids, adults, think they just have just got to play it but they don't have to count. They know how it goes, they play it, but actually, to count it and there are a lot of considerations in counting accurately and performing with accuracy. Anyway, that's a fascination of mine, to put the note in the right place. Then the next thing is to tune it. Sometimes you mistune it to make it work better and then to make phrases...

Blanche Touhill: So when you say it's done, one, two, three, four, or something, or one, two, three, four, five, six or something, is that right? Is that what you mean by counting?

Janet Scott: Yes, counting and knowing where you are on the page at all times, all times.

Blanche Touhill: Now, did somebody teach you that or did you pick that up?

Janet Scott: I wanted to play the drums. That's all the drums are, really, is hitting things, making noise, blowing everybody else away, but then, playing accuracy with drums is...but it turned out that a flute was where I took off.

Blanche Touhill: Were there any women drummers in those days?

Janet Scott: No.

Blanche Touhill: And were there many women flute...what do you say?

Janet Scott: Flutists, uh-huh.

Blanche Touhill: Were there many flutists, women flutists?

Janet Scott: Professionals, no. The first woman to get a prestigious first flute position was in 1953, Dorio Dwyer got principal flute in Boston. So that was a big, big time.

Blanche Touhill: Breakthrough.

Janet Scott: Yeah.

Blanche Touhill: Well, I remember going to the symphony with Lotimer Golshman and the only woman I can remember playing in his symphonic orchestra was the woman who played the harp.

Janet Scott: Madam Pompari.

Blanche Touhill: What was her name, Pompari?

Janet Scott: Madam Pompari.

Blanche Touhill: And she only appeared in...at least the symphonies that I attended...the only time she appeared was in the second act and she sat near the curtain and after she finished her piece, she would slide off and she was dressed in black from the neck, with long sleeves and a long skirt to the bottom and then she had black shoes. She was totally invisible.

Janet Scott: Going to disappear.

Blanche Touhill: And then disappeared.

Janet Scott: And on tours, when she was the only woman, she changed her clothes in her harp case. They had to get a few women in the orchestra before they could have a room on tour for the women to have their...change the clothes, right, mm-hmm, their trunks.

Blanche Touhill: So she would put her trunks up...

Janet Scott: Get the harp out of the trunk...because it's a pretty substantial thing, and then she would...I don't know where she put it but back when she could get in there and change her clothes, have privacy.

Blanche Touhill: Isn't that something?

Janet Scott: Yes, uh-huh.

Blanche Touhill: Did she stay in the same hotel as the men?

Janet Scott: She was married to a cellist.

Blanche Touhill: Oh, so when they went on tour...

Janet Scott: Yeah.

Blanche Touhill: ...she went with him?

Janet Scott: Yeah.

Blanche Touhill: But your mother was also saying “You’re good at this and I’m willing to support you in this career”?

Janet Scott: Right. I lived at home.

Blanche Touhill: And you walked to Washington U?

Janet Scott: No, I got a ride, until I got a car. I remember I got a car when I had enough flute students. I was always teaching.

Blanche Touhill: Oh, so you taught as well?

Janet Scott: Oh, yes.

Blanche Touhill: Did you teach in high school or just in college?

Janet Scott: High school.

Blanche Touhill: You started in high school?

Janet Scott: Right, not happy to.

Blanche Touhill: And who was around in the music department. Was Leisure Dean there in those days?

Janet Scott: Yes. Yeah, he was chair when I was there.

Blanche Touhill: He was there forever.

Janet Scott: He was a long time, terribly smart man.

Blanche Touhill: Was he?

Janet Scott: Yeah.

Blanche Touhill: I remember seeing him around town and I sort of knew his wife as well.

Janet Scott: Mm-hmm, Alice.

Blanche Touhill: Alice...and when I was in college, I used to go over to Washington U on a Sunday night because they used to have musicals and we were in some room, I don’t know where it was and it was probably 35 to 50 people and always somebody from Washington U’s music

department played where a student played. Did they do that in your era?

Janet Scott: No.

Blanche Touhill: You were a music major?

Janet Scott: Yes.

Blanche Touhill: Well, how did you do in math?

Janet Scott: Math, if there had been counselors, they would have steered me into math. I took geometry and loved it and that was the last math I had.

Blanche Touhill: Okay, because I've always heard that musicians and mathematicians, it goes together.

Janet Scott: I know, it may in some cases and I still am curious with math, maybe not all the time with the checkbook but...

Blanche Touhill: Yeah, and are you good with computers?

Janet Scott: Well, what I deal with on computers right now is designing and I don't know much about designing and have a database, constructed things. I've never learned anything, I've just done it. I don't know what I'm doing.

Blanche Touhill: But you intuitively can move with it?

Janet Scott: Yes.

Blanche Touhill: Do you use the computer now to write music or anything?

Janet Scott: No, I got the program, *Finale*, which people used after I retired and for a while, it was working and then it didn't anymore. I can't use a keyboard. The idea is to be able to enter from a keyboard, a music keyboard and it hasn't worked and I haven't had the time or money to battle that and figure out, get the right updated software. I think the software moved and my old keyboard didn't.

Blanche Touhill: I see. So you went to Washington U and the teacher said to you, you're very good in music?

Janet Scott: No, I wasn't very good in the classes. Of course, I had lessons and I did well in that and played in the band and the orchestra but history I wasn't so good in, counterpoint, ewe... Leisure Dean taught that. He didn't know how to teach so it was really a loss. Everybody had to take that class because he was teaching it. But I did find my mentor along the way and that was Dorothy Ziegler, who was trombonist, principal trombonist in the symphony at the time.

Blanche Touhill: Really? Now, was she the first trombonist?

Janet Scott: Yeah, during the war, I guess, they didn't have enough men and so she got in with Golschman. But she was also an excellent pianist and she started in Opera Theater, kind of affiliated with Washington U and I don't know how we first got together. Maybe it was in the orchestra but I remember seeking more because she was a real pro and one of a few women in the symphony at the time. So I said, "Anything you need me to do, I'll do" and I remember doing sound effects or backstage, doing stuff, I think maybe my first year, maybe my second year. It must have been my first year, freshman, and then it went on and I did more and I learned about hiring people for an orchestra, did that for her little opera thing and played in the operas. So we were closely connected. I was a gopher for her and pleased to do anything I could, part of that life.

Blanche Touhill: Well, then, did she help you into the orchestra or how did you get into the orchestra?

Janet Scott: Well, during my junior year, the symphony was on tour and they came back so...well, it must have been a fall tour and she called me right away and she said, "The second flute player is leaving. You need to audition" and so I said okay but I didn't have a teacher at that time so I went to her and the principal trumpet who were very savvy and strong people and they told me exactly what to do and they gave me the excerpts to work on, just so many bars from this piece and so many bars from that piece and they both said, "And you memorize them." I didn't like to memorize but they said do it and so I did it and in those days you didn't have a book of excerpts. Now you can buy all these excerpts and books. So you go to these scores, minute little notes, you know, and memorize them or write them out, whatever, but then to memorize them so I contacted the orchestra and said I

wanted to audition. I guess that was after they announced the audition so it was right after my 21st birthday or about that time, I auditioned, went down to Kiel and auditioned for Golschman and Harry Farbman and I was told, "What you'll find is they'll have a big folder of all these flute excerpts on a stand." That's what they had and then Golschman will point to something, say, "Play that" and they both said, "You just play it, memory, just play it." So that's what they did, went through this folder, a lot of tunes, and they said "Thank you very much." Oh, along the way, one of them, (Carnival, the Animals?) which has a very challenging bird thing, I'd never seen it, never heard it and so I played it and I thought, this can't be all (tongued?); it just can't be. It doesn't make sense. I don't know if you know what that means but that means you [inaudible 24:27] so I played it and then Harry Farbman said, old smart Harry said, "I think you're supposed to tongue all of those notes." Oh, I just didn't believe it, didn't say anything and I just played the whole thing tongued, you know, I was really prepared. So I went home, then I heard from them and I don't remember how, that there was no position, there was no opening at this time and I called Dorothy and she said, "Oh, there is, there is." She said, "You call the union" so I called the union and I was a union member and John Cabridge my first teacher, was the vice president. He said, "She can do the job. She can do it," so I contacted the office, the management again and they said, "Well, we'll have to..." ...after whatever talks that they had with Golschman, "You have to re-audition for Mr. Golschman at his apartment," which wouldn't happen anymore, these days, but that's what I did. That was the first time I got a parking ticket for a meter, but I went to his apartment. Harry wasn't there because he had something else he had to do and he pointed to a couple of excerpts, put them on his piano and then he said, "I know, I know what I want you to play" and he disappeared. Then he came back with a part to Chopin Chromatic Piano [inaudible 25:53] that he had arranged for orchestra and the orchestra had recorded it and, of course, my teacher was playing it so that's something I'd worked on from these little miniature scores. So, I played it and he thought I was sight reading it. So that was it. He said, "Have a seat," and then he said, "Do you know, Glen Gould is coming this year and he said he wants to do the Mozart Fourth" or something

or other, "Do you know what key that's in?" A piano concerto? I would have no idea what key it was in but he accepted me right then.

Blanche Touhill: What did you say in answer to him?

Janet Scott: I just said, "I don't know," but that was it. So I had the job. That was his last season.

Blanche Touhill: So once you were in, you were in.

Janet Scott: I was in. Well, no, when they hired a new conductor after one year, the new conductor was given instruction to clean up the orchestra so he fired a third of the orchestra and I was in that third but I never got a letter. Some people in the orchestra committee got a hold of the information and squelched it and then opened a negotiation and so very few people were fired and I was back on the job.

Blanche Touhill: And how long did you stay?

Janet Scott: Seven years. The seventh year was our first year with Carvio. Carvio. He's a crazy man. I had gotten married along the way who was a clarinet player and he had auditioned for first, first clarinet which had been open and he didn't get it so Carvillo understood that Les was very dangerous because he didn't get what he wanted. Down in Brazil, these people carry guns so he was very concerned and he thought something might happen and he made comments all the time about, in the orchestra rehearsals that affected both of us. He was behind me and I was there. If I sneezed loudly, he would make a comment about that, he'd say "It's a terribly loud sneeze" or anything. We were singled out, very, very disgusting place to be when all you're supposed to do is do your job. I think it was in Ames, Iowa, we had a concert that fall and we were doing Revel's [inaudible 28:28] so we hired some extra players and we got the harpist over here who was an extra. The regular harpist took off because she was pregnant so we had a guest harpist who was not a member and then me [inaudible 28:40] flute and the rest of the people and then Les was right back here, then the string players and at the end of this piece...yeah, I think it was Ames...Carvio, instead of acknowledging the applause, glared at Les and tore up his baton in little pieces, didn't acknowledge the orchestra, the audience at all and then suddenly there's quiet and an announcement coming over, "Is Dr. So-

and-So in the house?” and then that quieted everything and then everybody started clapping and Carvio turned around then. But he had a spy in the back of the second violins, Carmine Vicicelli who used to drive him on the tour too and Carmine noticed that this discipline which Carvio was adamant on, that Les was not behaving. I just remember, he crossed his legs when he propped the (E Flat?) clarinet on his knee and that was the cause, but nobody could figure it out. It made no sense. But that was part of the harassment. We figured that week we’re going to get out of here so we submitted our letters, resignation letters within a couple of weeks.

Blanche Touhill: And where did you go?

Janet Scott: Well, we both just stayed here, didn’t have a place lined up and we both worked on Master’s Degrees and played young audience concerts. That’s when the Missouri State Arts Council was founded and they had money, a lot of money.

Blanche Touhill: Oh, yes.

Janet Scott: And they had good direction for their money and a lot of it went to kiddie concerts throughout the state. Kansas City had their little groups; young audiences here had their little groups and we were one of those groups. We had the freedom to take off for a week so I think within six or eight weeks of those...one was a Woodwind Quintet and the other was flute, clarinet, violin, cello and piano. So we had two weeks of that group. So we were gone for the whole five days. So that was a big part of our life and we did other things. We always had a bunch of students so that was that year, that next year and then did what you do when you’re...giving all the lessons you can, play all the jobs you can, and then I kept pushing for a house. I wanted a house. We finally got the house. Six months later he was gone with one of my students. That’s just the way it happened.

Blanche Touhill: Yes. Is he still in St. Louis?

Janet Scott: No, he’s in New York.

Blanche Touhill: But you stayed here?

Janet Scott: Yeah, I also wanted a house and then, we had to do marriage counseling so we didn't because he didn't want to do marriage counseling because he had his...

Blanche Touhill: ...sweetheart.

Janet Scott: ...with him, so that made it uncomfortable and that summer, too, we played Muny, we both played Muny and we shared a stand in a show. That was okay, you know? We were pros; we were just doing what we do, didn't have to be nice or anything.

Blanche Touhill: Did you make a living from this music then?

Janet Scott: No, then the position opened at SIUE.

Blanche Touhill: Oh, and you went over to teach?

Janet Scott: And I got the job there, despite my Master's not being completed, yeah, so I've been there...was there for 23 years.

Blanche Touhill: So your Bachelor's was completed but not your Master's?

Janet Scott: Mm-hmm.

Blanche Touhill: And you taught then for 23 years?

Janet Scott: At SIUE.

Blanche Touhill: And you taught the flute?

Janet Scott: Yeah, flute and sight-singing, then some music business class too.

Blanche Touhill: Oh, yes.

Janet Scott: Conducted the musicals for a few years.

Blanche Touhill: Did you like SIUE?

Janet Scott: I enjoyed it very much, a lot of parts of it, was active in the faculty club so I could meet people in other departments and have a social life of sorts. You know, I still lived here.

Blanche Touhill: Yes, but a lot of the SIUE faculty lived on the Missouri side.

Janet Scott: Some did, not in music.

Blanche Touhill: Not many but they did.

Janet Scott: Yeah.

Blanche Touhill: And I remember up in North County, there were a lot in North County.

Janet Scott: Yes.

Blanche Touhill: Was your house in North County?

Janet Scott: No.

Blanche Touhill: I know a lot of North County citizens felt that SIUE was closer than UMSL.

Janet Scott: Mm-hmm.

Blanche Touhill: And they crossed the bridge the other way and I just heard on the radio the other day that you get in-state tuition if you're Missouri residents in Illinois and you go to SIU. I guess its SIUE.

Janet Scott: Yeah.

Blanche Touhill: And I thought, isn't that interesting.

Janet Scott: Yeah.

Blanche Touhill: So you were tenured?

Janet Scott: Yeah, full.

Blanche Touhill: Full professor. Did you chair the department?

Janet Scott: No.

Blanche Touhill: You weren't interested in...

Janet Scott: I never asked and I'm not sure I had the patience and the skill to deal with all of that.

Blanche Touhill: So then you retired from SIUE?

Janet Scott: Right, because my last seven years were awful. I had a nice studio with a grand piano and a picture window and a space for my flute players to assemble play a little piece, and then they hired a tenor. He

got my space. I didn't have an office of my own for seven years. It was awful and then they started taking committee assignments away. You're just vulnerable and they just pick and pick. Then, in the printout, they had a little paper flyer for signing up, where the courses are, they listed somebody else is teaching flute and I called the chair, when one of my students pointed this out. He said, "Oh, that's so we can hire other people to teach flute." It was just dreadful and there was nothing I could do. I did all the things people told me to do.

Blanche Touhill: Well, you were tenured?

Janet Scott: Yeah.

Blanche Touhill: And you were a full professor?

Janet Scott: Yeah, and the first research scholar in our department.

Blanche Touhill: Yes, so you published?

Janet Scott: Yeah, mm-hmm, right.

Blanche Touhill: When you went to Washington U, were there many women in their orchestra or band?

Janet Scott: I don't remember. I know nobody going there...there's nobody, no female full-time on the faculty at the whole school.

Blanche Touhill: Oh, really, today?

Janet Scott: No, when I was there.

Blanche Touhill: So you were the student but there were all men faculty, that's what you're saying?

Janet Scott: Right, no choice.

Blanche Touhill: When you went to SIUE, were there other women faculty?

Janet Scott: Mm-hmm.

Blanche Touhill: But not many.

Janet Scott: No, they were teaching instruments, like piano and voice.

Blanche Touhill: Yes, but they were full-time and tenured?

Janet Scott: They were, they were on tenure track, mm-hmm. They had a good history of that.

Blanche Touhill: Did they get tenure?

Janet Scott: Yes, mm-hmm.

Blanche Touhill: Were you one of the early tenured people at SIUE?

Janet Scott: Not really.

Blanche Touhill: It was a teachers college first, right?

Janet Scott: No.

Blanche Touhill: It just started from scratch?

Janet Scott: Right.

Blanche Touhill: What year did SIUE start?

Janet Scott: I think they had a 50th anniversary recently.

Blanche Touhill: Oh, so they're similar to UMSL?

Janet Scott: Right, a little earlier though.

Blanche Touhill: We started in '63.

Janet Scott: Yeah, and I got the job there in '70, I guess, yeah, because I was on the faculty here.

Blanche Touhill: You were here too, before you went to SIUE?

Janet Scott: Right, just teaching flute.

Blanche Touhill: And who was around in those days, Paris, or you don't remember?

Janet Scott: I don't remember that. I remember the orchestra director and the band director, a guy with big ears...

Blanche Touhill: They really didn't have much of an orchestra in those days.

Janet Scott: They did. I played...

Blanche Touhill: You are Warren Bellis...

Janet Scott: With the band, yes.

Blanche Touhill: We had Warren Bellis and he did the band.

Janet Scott: Right, and then somebody with the orchestra and I played a piccolo concerto with him.

Blanche Touhill: Oh, okay.

Janet Scott: It seems like it was in Benton Hall, could it be, little stage?

Blanche Touhill: Yes, it was in Benton Hall. Everything was in Benton Hall.

Janet Scott: Yeah.

Blanche Touhill: After the Country Club building, the next building was Benton Hall and everything was in Benton Hall: business, education, arts & sciences, everything was there, all the classes were there, until about...I'm going to say '72, '73 and then they built the library and then they built Clark Hall and Lucas but it took a good 10 years to put the spine of the campus up. I always thought SIUE had more money than we did.

Janet Scott: They did, they had a lot of money until I was hired. That year I was hired, they had to cut. I was first hired in that summer of '70 and they sent me a letter after I was hired saying, "You know, we've had a budget cut. You don't have a job. We'll try to get it to you," yeah.

Blanche Touhill: But then they did?

Janet Scott: Yeah, then they did, they found the money and there were, like, a half dozen people who came in that year on the faculty.

Blanche Touhill: So it all worked out?

Janet Scott: It did. Well, then I got...again, in February of my first year, the chairman said, "I need to come and see you this afternoon. Are you in?" So he came over and he gave me a letter saying that, "We're tight on our budget. We may not be able to hire you back next year," and that was resolved. He assured me I was at the top of the list to

keep. Of course, I was getting less than anybody else so it was probably helped.

Blanche Touhill: That's the next question: Were the women paid the same as the men?

Janet Scott: I doubt it. When I first got the job, the chairman at that time offered me...I think he offered me \$5,000 or \$6,000 for the year. I said, "No, no." Then it came up to \$9,000.

Blanche Touhill: Oh, well that's considerable.

Janet Scott: Yes, yes.

Blanche Touhill: That's a big increase.

Janet Scott: Yeah, and at some point, near the end of my tenure there...no, before the seven years...we had a different chair. I would have not have gone through what I went through with those last seven years, but a few years before that, we discovered that there's a salary book in the library, prints all the salaries for all the state schools. So I got over there and got copies of our pages and Carbondale's pages and I set it down on the table in the office and everybody was fascinated to see they're making more in Carbondale than we are up here, more expensive...anyway, that was put back in my mailbox and the chairman said, "This is not a good idea, that people know what people are making."

Blanche Touhill: Well, it was a public record.

Janet Scott: Yes.

Blanche Touhill: But he didn't want it.

Janet Scott: Well, I was the one who was making the waves and he gently said, "Don't make these." He was a good guy, very helpful.

Blanche Touhill: Well, once they knew the book existed, then you could go over on your own and look.

Janet Scott: But they don't, people don't fight for themselves, or join, you know, "Let's do this together; let's challenge somebody." They don't do it. Isn't that a problem today?

Blanche Touhill: Yeah, women, yeah.

Janet Scott: Yeah.

Blanche Touhill: Well, then what did you do when you came back? You didn't come back, you were always staying in St. Louis but when you left SIUE?

Janet Scott: Well, I had a pension. The attraction was early retirement option and it had a pension, had covered my health benefits and a small pension, not enough to live on but it was a treasure to have it and I, at that time, had become active in the Women's Consortium which was a local group of women, most of business women. It was wonderful. They had a couple of events that were just really fascinating and wonderful and I attended them and thought, this is great and that's when women were going into business and so with someone I met there, we decided, we're going to start a women's directory.

Blanche Touhill: Yes, what was known as the Yellow Pages.

Janet Scott: The Women's Yellow Pages, right, and then I found that she was spending her money on things like Nordic Track and tires and toys and so I didn't know what to do and there was nothing I could do and I was still depressed from this experience but I put a sticker on her computer screen and I said, "I want to buy you out," didn't know what else to do but that's the only thing I knew to do.

Blanche Touhill: And did she do it?

Janet Scott: Yeah. She had to pay me to get out from under what she had done. So then it's been mine alone and I like that.

Blanche Touhill: Is it still existent?

Janet Scott: I'm working on it right now. It will be online only.

Blanche Touhill: Online, yeah. And then, what do you do, get advertisers to buy in?

Janet Scott: Right, mm-hmm.

Blanche Touhill: How many years has that been going on?

Janet Scott: Well, the first one came out in '93. It hasn't come out every year and when the economy had this...

Blanche Touhill: I have one of them. I don't know where it is but I have it.

Janet Scott: Uh-huh, a lot of the early ones.

Blanche Touhill: It was to get women to use other women for carpentry or for anything else?

Janet Scott: Anything, yeah, to think of women first.

Blanche Touhill: Women in business, yeah.

Janet Scott: Yeah, and that still is the challenge.

Blanche Touhill: Do you make a little money for that?

Janet Scott: I hope to.

Blanche Touhill: Have you made money off the others?

Janet Scott: Occasionally, some, but then I have bills galore and printing is always an expense.

Blanche Touhill: But on the web, it will be without that.

Janet Scott: Much cheaper, right and practical too, but I'm still focusing...once that is on, then I can say this is my base and we need to think about doing business as women and I have St. Louis Women on the Move which hasn't come out for two years because of nasty things...

Blanche Touhill: And what is St. Louis on the Move?

Janet Scott: St. Louis Women on the Move is a magazine, 32-page magazine.

Blanche Touhill: And you've tracked people who have done things in the world?

Janet Scott: For content? Well, I have some focus, some topics. Actually, this one that is ready to be posted, coming out...I just have to finish the Women's Yellow Pages first and then go back and cultivate this because I need advertisers and I need some advertisers that will be anchor advertisers and stay with it. On the cover of this one is "Virginia Minor," and a friend of mine wrote a wonderful article about her, yes. And then, the next thing...

Blanche Touhill: Is there something about Virginia Minor...is it an anniversary or something?

Janet Scott: Well, she just had her bust uncovered.

Blanche Touhill: In Jefferson City?

Janet Scott: Right.

Blanche Touhill: But she joined the Hall of Fame...what do they call it...she joined...

Janet Scott: ...the Missouri...

Blanche Touhill: Is it Missouri Hall of Fame?

Janet Scott: I think that may be what it is.

Blanche Touhill: And it has mainly men in it?

Janet Scott: Yeah, but a few women, mm-hmm, right, so what's new?

Blanche Touhill: So you went down to do the unveiling?

Janet Scott: Oh, I was part of that. I came and watched it, yes, very exciting.

Blanche Touhill: Let me change the topic for just a minute: Is there some award or awards that you've received that you're really proud of?

Janet Scott: Gobs.

Blanche Touhill: Yeah, choose one or two or three.

Janet Scott: Well, I think the first and most exciting was being the research scholar at SIUE because I got through all that old music. It was just glorious. I've never been so happy doing something.

Blanche Touhill: Was it a book, an article or...

Janet Scott: No, John Cabridge, my first teacher, his father was also a flutist in the St. Louis Symphony and his father was also a flutist in...I've forgotten where they were but they had all this music. John Cabridge, Senior had been a famous piccolo player and in those days, when you played a band job outside, you'd forget the flutes and play the piccolo. He was a famous soloist, played with Arthur Prior, apparently his favorite soloist of anything and so he had all these books of solos and then all the books for the different musicians and they were in disarray plus all this treasure of music, much of it not published and not available. So that was my project, to put together the music for flute or piccolo

solo with band or orchestra accompaniment. So I was going through all these old parts and editing and trying to make everything legible and so that's what it was. It was wonderful.

Blanche Touhill: Who published it?

Janet Scott: Nobody. It hasn't been published. It's available at the library.

Blanche Touhill: At SIUE?

Janet Scott: Right. When I got out, I couldn't...and I still would have...I was too depressed to do anything but try to make some money. I don't have enough money to set aside the time to get back there but I want to.

Blanche Touhill: Well, it should be published.

Janet Scott: Yeah, right, now, and it can be in so many different ways.

Blanche Touhill: What other?

Janet Scott: I think another one that I remember now is the Quest Award given by the Missouri Professional Communicators, one of the last years they did that.

Blanche Touhill: And why did they give it to you?

Janet Scott: I don't know.

Blanche Touhill: Because of the Yellow Pages?

Janet Scott: Right, and being an advocate for women and doing it in a different manner and not being a non-profit, you know; it's not a disease; it's campaign kind of...and another one I need to include, and that was in '55, 1955, I got \$500 or something from the Women's Society of the Symphony. They pick one person to send to Tanglewood and there I was. I went, I think I was 18 or 19 in '55...I would have been 19 so I was just probably a sophomore in college and so I went to Tanglewood, a glorious experience and the first week they had on the program, The Afternoon of a Fawn, and the teacher who was coaching us was the first, that woman who was the first flutist of a major orchestra, Dorio Dwyer. Dorio Anthony Dwyer, she's related to Susan B. Anthony. And so at that first Monday class when she had all the flute students there, she said, "Well, somebody's going to have a

treat this week. We're going to play The Afternoon of a Fawn. Is there anybody who would like to do it?" I was the only one who raised their hand so I got it. It was wonderful. I had a bow and then at the end of Tanglewood, they had a Tanglewood parade and they repeat some pieces and so I got to do it again.

Blanche Touhill: Oh, wonderful!

Janet Scott: Yeah, that was...

Blanche Touhill: And it is a marvelous piece.

Janet Scott: Oh, gorgeous piece, a great orchestra there too, student orchestra but full of pros.

Blanche Touhill: Now let me ask you another question: If you had been born 50 years earlier, what would your life be like?

Janet Scott: Well, our AAUW branch is developing a list of 250 notable St. Louis women in sync with the Historical Society's campaign. And so I've been looking at what some of those people do and I see strong women who are doing nothing, nothing, like, for their own lives but they're involved in a campaign of some sort which is commendable but as far as...some women just find a way to get through the muck and the dust.

Blanche Touhill: And you think you would have been one of them?

Janet Scott: I might have, I don't know what it would be.

Blanche Touhill: Well, I suppose 50 years ago, women didn't play professionally or in front of groups at all.

Janet Scott: Well...

Blanche Touhill: If you had been born 50 years earlier, but you would have been then born in, like, the '80s, 1880's.

Janet Scott: Mm-hmm. I ran across a picture of KSD's radio orchestra and there's a woman in there I've done a little research on her, a violinist; she died in '37 so this picture was taken before '37. So there was a woman there and there was a harpist in the back, it wasn't Madam Popari so

it could be...it wouldn't have been the piano. I don't have the skill to grasp the whole thing so I don't know.

Blanche Touhill: What do you think is the woman's issue today? There are probably several of them.

Janet Scott: We need to know who we can trust and make sure we do.

Blanche Touhill: Trust them?

Janet Scott: Yeah, with the idea...the idea is we need to expand whatever it is, whether it be in a non-profit or whatever, we need to make a conscious effort to identify women we trust.

Blanche Touhill: Now, do you think AAUW will do that?

Janet Scott: No, that's not their mission.

Blanche Touhill: Who will do that?

Janet Scott: You and me.

Blanche Touhill: Well, through these interviews, we're...we've done 100 of them now and so we're looking for grants to do more and I think it is identifying women. I'd like to do women politicians, I think, but I think you also have to change the culture. I think you have to change the way people view women. And so for you to have been in the orchestra, the symphony orchestra, that's a great role model. When a young person goes to the symphony and doesn't see any women, you think, well, women aren't good at music, and I think the same at the University of Missouri-St. Louis and SIUE. It was important to have women faculty. I think those role models are very important and I've been meeting you around town for years, with your Yellow Pages and don't you belong to the St. Louis forum?

Janet Scott: No.

Blanche Touhill: But you're in AAUW?

Janet Scott: Mm-hmm, co-president of our branch.

Blanche Touhill: Of which branch?

Janet Scott: St. Louis. We were a member for several years long ago.

Blanche Touhill: Yeah, I know, but I hear the West County branch has 265 members.

Janet Scott: All in Chesterfield, right, a lot of retired teachers, yeah. They put a lot of money toward the causes too.

Blanche Touhill: Yeah. Well, I remember the days when the University Club wouldn't admit women. You could be a graduate of a university but you couldn't join.

Janet Scott: That makes such a difference.

Blanche Touhill: And you couldn't go into certain of the dining rooms.

Janet Scott: Yeah. I recently realized...I mean recent, the last few days, that I am a performer. I think that is what I am.

Blanche Touhill: What your theme is, yeah.

Janet Scott: And so I need to put together my thoughts and maybe become a speaker.

Blanche Touhill: That would be wonderful.

Janet Scott: On these things.

Blanche Touhill: On these topics.

Janet Scott: Right, and particularly, we have to learn how to trust women and we have to learn who to trust.

Blanche Touhill: But you know, in the early days of the women's movement, you could trust women.

Janet Scott: Mm-hmm.

Blanche Touhill: Even though you didn't know them. You could call almost any woman and get assistance but that is not true today, yeah.

Janet Scott: Which is good.

Blanche Touhill: No, I understand, it's a normal situation. Men can't always trust men, that's right. They have to find the right people, yeah.

Janet Scott: Yeah. Malaika and I have conversations on these things. We're very much in the same place.

Blanche Touhill: Yeah.

Janet Scott: Another benefit I have is, because of performance background, musician and all that, I can talk to those people, the arts community, whatever and because of the academic thing, I intimidate people but I can talk to those people too, and then because I'm now in the business world, I can talk to all of those people too without being intimidated.

Blanche Touhill: Well, and you're one of them.

Janet Scott: Yeah, right, I'm one of all of these, and then I'm also on the board of the union, my union, musicians union.

Blanche Touhill: And do they admit women? Of course.

Janet Scott: Of course, yeah.

Blanche Touhill: And are they equitably treated?

Janet Scott: Our president is a graduate of UMSL. She fights really hard for women and for the symphony, for their contract rights. So she's wonderful, a wonderful leader.

Blanche Touhill: Yeah. So you make your living now by the Yellow Pages and teaching and...

Janet Scott: No, I don't have any students right now. I have and I always thought I didn't want to get stuck retired teaching all day Saturday which was what you did. Every Saturday was somebody else's. You never got to the store, you don't go out at night, but now I don't have any students. But I think that's helpful because then my focus is not...I'm not distracted on going downstairs to give a lesson in the middle of the afternoon.

Blanche Touhill: How did you get interested in women's issues?

Janet Scott: Well, when I was at SIU, when we had our first faculty meeting, I tried to get the women together, go out for lunch. They didn't think of that. They did and we had a good time. I don't know.

Blanche Touhill: And then from there, they all talked to each other?

Janet Scott: They began to and they saw the need to do that, at least once a year. But something must have happened sooner. Of course, I was in a situation where I was one of few.

Blanche Touhill: Yes, you were one of few.

Janet Scott: So you look for somebody who you can...

Blanche Touhill: Yes, that's right. Well, talk about whatever you want to now.

Janet Scott: Well, as I think of the things that have helped me and encouraged me and helped me see myself in a group...you know, because so much of it has been pioneer kind of stuff, it was, before I retired, I saw in the paper a little item about the CORO Women in Leadership. Never heard of them but I thought...I was trying to do things that would keep me alive, keep me optimistic about my difficult years there and so I filled out the form and called them and they said, "You have to come in for an interview," and I remember the outfit I wore to that interview and I thought, I don't know if I'm going to make it. Of course, almost everybody makes it who comes that far, I think, but I was chosen. Now, that was in '92, I believe. It was while I was still...and it lasted those seven painful years and I felt so unique because of a musician background, academic position, all that stuff that isolated me from the rest of the world and in that experience, I just found that I was with a bunch of women who didn't care about a degree or a job or position or anything. We were all just working together on wonderful causes. That was life-changing for me and I still encourage people. I talked with somebody at noon today that I urged her...and I've done it before...urged her to take it, the Women In Leadership and when they sold their thing to Focus, I was really angry because they didn't take care of Women in Leadership right away. They let it...I don't know what they did. I wasn't there but it didn't surface for maybe a year and then it's back.

Blanche Touhill: And it's back.

Janet Scott: Yes, it's back and I've contacted them, given them a free ad in the Women's Yellow Pages. So that was really important to me so I encouraged them, put them in my will. A lot of people don't do that. It's really important, when something was valuable, get your will, get

it in the will. So they're there. National Museum of Women in the Arts is in my will too. Wonderful place, yeah.

Blanche Touhill:

Is that in D.C.?

Janet Scott:

Yeah.

Blanche Touhill:

Is that the museum that has all the women's portraits?

Janet Scott:

I don't know, but it arts only by women. Every time I go there, it's one of my...

Blanche Touhill:

Yeah, but its downtown, near Pennsylvania?

Janet Scott:

Mm-hmm, year, a little triangle there, beautiful.

Blanche Touhill:

Yes, I've been there. Well, thank you so much, Jan. I know you've been active in women's issues for years and you are a performer and I know that you'll continue in that vein.

Janet Scott:

My pleasure.

Blanche Touhill:

Thank you.

Janet Scott:

Thanks.