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One CHOICE . . .**



RUDY MUCK makes only one trumpet and one trombone. He makes no "second best" or "just as good" except for the various models.

You have but one choice when you select a Muck instrument. For their student models that only the best quality materials, the most painstaking brass craftsmanship, and the most exacting test methods go into every Rudy Muck instrument.

Not so long ago Rudy Muck trumpets and trombones were available only to musicians at the highest musical standards, but now you can own the same instrument played by Sonny Dunham, Frank Zullo and other artists — at a price only slightly higher than "mass production" horns. Ask your dealer for a free trial, or write direct for prices and further details.

RUDY MUCK COMPANY, 127 West 40th St., New York

Sonny Dunham
Triple-Threat Trumpeter



Trumpeter



Trombonist



Aviator



Frank Zullo — Head the Life Story of this Great Trumpeter

by
Rudy Muck

Our Author Takes a Bow

Other manufacturers of musical instruments may be older in years than Rudy Mück, but none are more brass-wise and none have rubbed elbows with more top-ranking professionals than he.

For Rudy Mück was steeped in the fascinating environment of the brass instrument shop as early as the age of eight, when



RUDY MÜCK

his father made Rudy an apprentice. Rudy's father, J. R. Mück, had come to America to build instruments for fine concert and theatre musicians, his own father having been a master brass craftsman in Austria. The House of Mück, you see, had been building instruments as far back as 1875.

Young Rudy was taught trumpet by his father's customers and at the age of 12, having already spent four years at the apprentice's bench, Rudy was playing in the world-famous B. F. Keith's Band. Manny Klein was only one of the present day stars who played side by side with Rudy.

Many years later, Rudy qualified as a craftsman in his father's shop,

and together they perfected the Rudy Mück Cushion Rim Mouthpiece, which is today used by 60,000 brass players throughout the world. The Mücks were building brass instruments to order for a loyal clientele, but they hesitated to offer the horns to the general public because they feared mass production methods would affect quality.

When, in 1936, J. R. Mück retired to a rural laboratory to devote the rest of his career to the experimental phase of brass instrument manufacture, his son Rudy determined to make the Rudy Mück Trumpet and Cornet available to every musician — but still on a custom-built basis.

This explains why Rudy Mück instruments are known as "hard-to-get" horns. The Mück workshop builds every instrument almost leisurely, at a pace consistent with musicians' needs, and thus dealers' shelves are never overloaded. Rudy Mück gears his production so that there are always enough horns to go around among buyers, but never enough to lie around on store shelves, growing stale and stiff-actioned.

SONNY DUNHAM — Triple-Threat Trumpeter

by RUDY MÜCK

Tradition among trumpeters — or trombonists — means nothing to Sonny Dunham. If you're to understand this sensation of the swing world, if you're to get to the reasons why this 27-year-old Casa Loman has rocketed himself to the top of the list of the trumpet's great, you must remember:

Musical tradition means nothing to Sonny Dunham.

That is why you shouldn't lift your eyebrows more than the least bit when I state:

Sonny Dunham plays as fine a trombone as a trumpet.

He never practices either trumpet or trombone.

He doesn't believe in the "moustache myth."

He has played with only three orchestras, his own included, since he started on his first steady engagement ten years ago.

Elmer Lewis Dunham — Sonny to you, and the name's been legally adopted — was born November 16, 1911, on a Brockton, Mass., farm. The son of Ethel A. and Elmer M. Dunham, he was the youngest in a family of three, which included two older sisters, Mildred and Louise.

Though I've said tradition has meant nothing to Sonny Dunham, he was raised in a musical family that seems to be conventional among fine musicians. His mother, a good pianist and a singer, started Sonny and his sisters on an early musical career. While Sonny was too young even to lift a horn, Mrs. Dunham was teaching his sisters piano. Louise later turned to the saxophone and Mildred to the cornet.

Remember Mildred's cornet; it was to be the most important present Sonny ever received.

Sonny, meanwhile, was growing up, and when he was seven years old a local theatre trombonist began teaching the youngster the rudiments of "slip-horn" playing. Sonny Dunham was originally a trombonist, you see; in fact he's listed under trombone in the directory of Local 802, A.F. of M. Later he experimented with the banjo, drums, and baritone sax.

Nobody seems to remember just how well Sonny handled his trombone at the time, or how well his sisters performed on their instruments, but Mrs. Dunham soon organized Dunham's Instrumental Quartet. Mrs. Dunham, who was the pianist in the group, gave herself the title "manager."

prepared advertising which offered the ensemble for "solo and concert work" and got their first bookings. Dunham's Instrumental Quartet began to build a reputation for itself around Brockton.



FROM BROCKTON TO BROADWAY. Cut, kept 20 years by Sonny's mother, shows Dunham's Instrumental Quartet, sensations of Brockton, Mass. Sonny, shown with two sisters and Mrs. Dunham, played a specially built trombone that permitted his short arm to reach lowest position. See newspaper clippings on page 16.

"On these engagements with the family orchestra we played for coffee and cakes, and I mean that literally," Sonny recalls, "but this experience was most valuable because it laid an early foundation for good musicianship."

While trouping about with the family, the youngster was studying trombone seriously and appearing locally as soloist at band concerts and social functions. At 13, after six years' lessons, he played his first dance engagement — call it "one-nighter," "gig," or "club date" as you will — with a local orchestra.

Young Dunham became a sought-after trombonist in Brockton. Dance band leaders liked his full tone, his ensemble work, and his solos. The high school orchestra invited him to a chair in its brass section, but Sonny revolted against too many *tacit* and *pianissimo* passages. He dropped out of the school orchestra to join the school band, where he could blast on that trombone all he wanted. Even in those days, Dunham had an unusual range and a strength of tone that began to demand expression.

Then came the day when Sonny had to make a decision. His musical engagements were keeping him out late several evenings a week and his

tromboning was becoming too polished for even the best of the local orchestras, considering the poor pay they received. Sonny made his decision. He left high school in his sophomore year and went to New York City with his trombone.

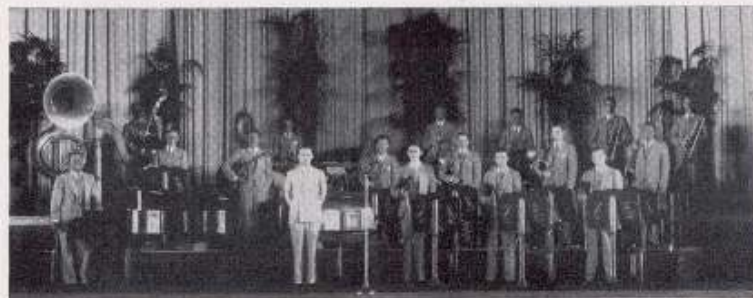
Sonny Tries the Trumpet

Everybody knows that even in the late 1920s an ambitious musician couldn't just come to New York, announce his presence, and then be snapped up by a big-time band leader. Sonny had to have a personal introduction to get his first job in New York.

"My sister Mildred, who was by that time working for a New York newspaper, knew people up in Ben Bernie's office," Sonny relates, "and they gave me a chance to play odd jobs in their different units."

Dunham tromboned in these Ben Bernie bands for seven months until Paul Tremaine, at that time playing with his "Band from Lonely Acres" at Yoeng's Restaurant, gave Sonny a trombone chair in his brass section. Tremaine was the first of the two bands, besides his own, with which Sonny Dunham has played up to this writing.

One night Mildred came down to Yoeng's and she brought a present with her. It was her cornet, which she hadn't played since turning to newspaper work and marriage. To a trombonist, a cornet is usually something you sit next to on a bandstand — and something you had better stay away from if you want to preserve your valuable embouchure. But Sonny, who had been experimenting with a valve trombone, ignored trombonists' tradition. He mastered the cornet.



TREMAINE TROMBONIST. Here's Sonny, third from left in brass section, as a trombonist with Paul Tremaine and his "Band from Lonely Acres." Instrumentation would be up-to-the-minute today, though photo was taken in 1929.

"I didn't learn cornet overnight," Sonny told me. "I had a dependable embouchure for the trombone and had learned valve principles with my valve trombone, but there was the problem of the smaller cornet mouth-piece." Sonny uses the "embouchure within an embouchure," which I'll explain later.

Late in November, 1931, Dunham left the Tremaine orchestra, formed his own combination, and made a vaudeville tour around New York. After six weeks of this stage work, Glen Gray offered Sonny the third trumpet chair in the Casa Loma Orchestra. Sonny had been playing trumpet only two years!

Casa Loma Calls Dunham

Casa Loma, Incorporated, knew it could rely on Sonny Dunham. His mastery of the lowest trumpet register would make him just the man for the third folio, and his ability on the trombone would give them an extra "double" in a band that boasted one of the country's most versatile reed sections. Moreover, Dunham had developed into a good arranger. He had ideas on scoring, and he knew how to put them down so they were playable.

Glen Gray's was the second of the two bands with which, besides his own, Sonny has played to date. He remained with Casa Loma for six uninterrupted years — playing in theatres, ballrooms, on the original Camel Caravan, in New York's Rainbow Room, Chicago's Congress Hotel, Los Angeles' Palomar, on dozens of one-nighters from coast to coast. Sonny was "set" with Casa Loma, which was by that time known to have a more intact personnel than any other musical organization in the country — not counting the New York Philharmonic.

Meanwhile, the Casa Loma Orchestra was making musical history. Striving for unusual effects, Casa Loma wasn't hide-bound to anything orthodox in the dance band business.

First, the orchestra incorporated, issuing stock to its members and electing Glen Gray its president. And though the band was billed "Glen Gray and the Casa Loma Orchestra," Gray didn't wave the baton. He took over the first sax assignment while a violinist fronted the band.

(In 1937 the band set up on a Detroit theatre stage. "Where's Gray?" asked the theatre manager. When he was told that Gray was playing lead alto the manager stormed: "I'm paying \$7000 a week for a band bearing Glen Gray's name and I want Gray out where the customers can see him!" Now Gray fronts the band, and another saxman has been added to the section.)



CASA LOMA, INCORPORATED. Standing, left to right: Ralston, reeds; D'Andrea, reeds; Blanchette, guitar; Dunham; Hunt, trombone and vocals; Glen Gray, director and reeds; Sargent, reeds and vocals; Hall, piano; Davis, reeds; Dennis, bass. Sitting, left to right: Briglia, drums; Rauch, trombone; Zullo, trumpet; Hutchinson, reeds; Watts, trumpet; McEachers, trombone.

At the time when Sonny Dunham joined Casa Loma, soft, relaxing — in a sense almost lifeless — music was the fashion among other orchestras. But Casa Loma, with six brass and five saxes, was ripping off roofs with "Casa Loma Stomp," "Chinatown," "Copenhagen" and such, all played at terrific tempos. There were plenty of opportunities for a hot man to show what he could do.

Connoisseurs of jazz began to exult about the "ride" choruses that emanated from the Casa Loma bandstand. Every section had its hot star, but in the brass section there was Sonny Dunham, a young trumpeter who had an almost unheard of high range and a dual embouchure that allowed him to change from trumpet to trombone, or back, in two bars if necessary — and who had been playing trumpet only two years!

Six years after becoming a member of Casa Loma, Sonny's venture with a band of his own was only to be expected. Sonny wanted to advance himself even further in the sphere of music, and he wanted to give free expression to some arranging ideas he had been toying with.

Following an eleven-week vacation cruise in European waters, Dunham returned to New York to organize a fourteen-piece combination. After four weeks of one-nighters the orchestra had to be disbanded, largely because of financial reverses. Sonny rejoined Casa Loma at the Hotel New Yorker, in New York, on November 2, 1937.

It was during this New Yorker engagement that Sonny scored his famous arrangement of "Memories of You," which he recorded with Casa Loma and which started a new rush of Dunham-consciousness among musicians. Experts prophesy that Sonny's trumpeting of "Memories of You" will become a jazz classic.

Sonny, who takes turns playing first, second and third parts under Gray, is a "musicians' musician." In January, 1939, only ten years after he lipped the trumpet for the first time, *Metronome* readers voted him first among hot trumpeters. In February he took fifth place among readers who voted in *Down Beat's* contest. In *Metronome's* contest he placed among the first twenty trombonists as well!

A featured "side-man" is still a rarity, yet today a great musical organization is billed: "Glen Gray and the Casa Loma Orchestra, featuring Kenny Sargent, Pee-Wee Hunt, and *Sonny Dunham*."

Dunham's Dual Embouchure

Sonny Dunham is not the world's only doubler on trumpet and trombone. Nevertheless, few brass players can handle both instruments with the facility of a Dunham. Some players' lips require an hour or more of rest before they can be adjusted to the new embouchure. Some players can go from trombone to trumpet, but not from trumpet to trombone — or vice versa. The only time Sonny requires is the time it takes to get the instrument, whichever it is, to his lips.

His is an "embouchure within an embouchure," Sonny explains. Visualize two concentric circles, the smaller circle—or area for the trumpet mouthpiece — centered within the larger circle — or area for the trombone mouthpiece. That's the "embouchure within an embouchure."

"A trombonist can master the trumpet easier than a trumpeter can learn the trombone," Sonny believes, "because the smaller lip formation can be developed from the larger. In fact, as your embouchures develop, you find that the use of one rests the other." Citing an instance, Sonny says that towards the end of a hard evening's work he occasionally plays his third trumpet parts on trombone to allow his trumpeting muscles to relax.

When Dunham arrived in New York with Casa Loma late in December, 1938, he came up to see me at my workshop — minus his moustache.

"Aren't you afraid you'll hamper your playing by shaving your upper lip?" I asked him.

"There's nothing in that 'moustache myth,'" he said, "though some brass players think that removing the moustache weakens the lip. As a matter



CASA LOMA SPIRIT. Glen Gray band is famous for spirited stage presentations. Dunham is shown next to drums in above photo. Zullo is still in dark coat after comedy cut-up with Pee-Wee Hunt. Vocalist-saxman Kenny Sargent was out of lineup at time of photo with broken arm, though doing his singing nevertheless.

of fact, I shaved my moustache because I found it was pushing my embouchure down." So this owner of a famous cast-iron lip had spiked another trumpeters' tradition.

Dunham insists he never practices. "If I were playing with a strictly sweet combination," he explains, "I'd have to practice. But after you've finished five or six hours with Casa Loma — man, you've had a workout! Too much practicing, or too much playing, will ruin anybody's lip for the job."

Sonny's idea of the ideal band is a smaller version of Casa Loma — which is just what his own orchestra was. He believes, too, that brilliant hot choruses can be played only spontaneously and that only confidence and a "feel" for swing will make a swing trumpeter.

"There's no mechanical way to learn hot playing," says this hot man who knows.

CONSISTENT. "I've tried every trumpet made," says Sonny Dunham, "but I've never played a horn so consistently fine as the Rudy Mück. Only a Mück for me."



ANCIENT INSTRUMENTS. Dunham blows 200-year-old rotary valve cornet fished out of San Antonio river, while Gray plays tremendous old contra-bass sax.

Sonny Looks Back

Reminiscing, Sonny can tell you amusing tales of his musical career. Last summer, for example, Casa Loma — players in one car, bulky instruments in another — was on the way from North Philadelphia, Pa. to Allentown, Pa. When the boys arrived in Allentown, they couldn't find the baggage car! String bass, drums, music racks and all, the car had been shunted off to Washington, D. C.!

With a one-nighter to play in a few hours, the Casa Lomans scurried around to equip themselves for the job. Fortunately, the players had kept some of the less bulky instruments with them in the coach, so that the reed section could equip itself in makeshift fashion. The boys finally routed the owner of a music store out of bed, borrowed the instruments they needed, and played the job. The missing baggage car was finally located, and the wandering instruments were returned to Casa Loma.

Sonny also tells about the times when he picks up the wrong horn — trumpet where the sheet calls for trombone, and vice versa. "Doubling has its worries," he says.



FLYING CASA LOMANS. Air-minded Casa Lomans take to flying as relaxation from strain of the band business. Left to right, Murray McEachern, versatile trombonist; Sonny; flying instructor; Pat Davis, tenor take-off man.

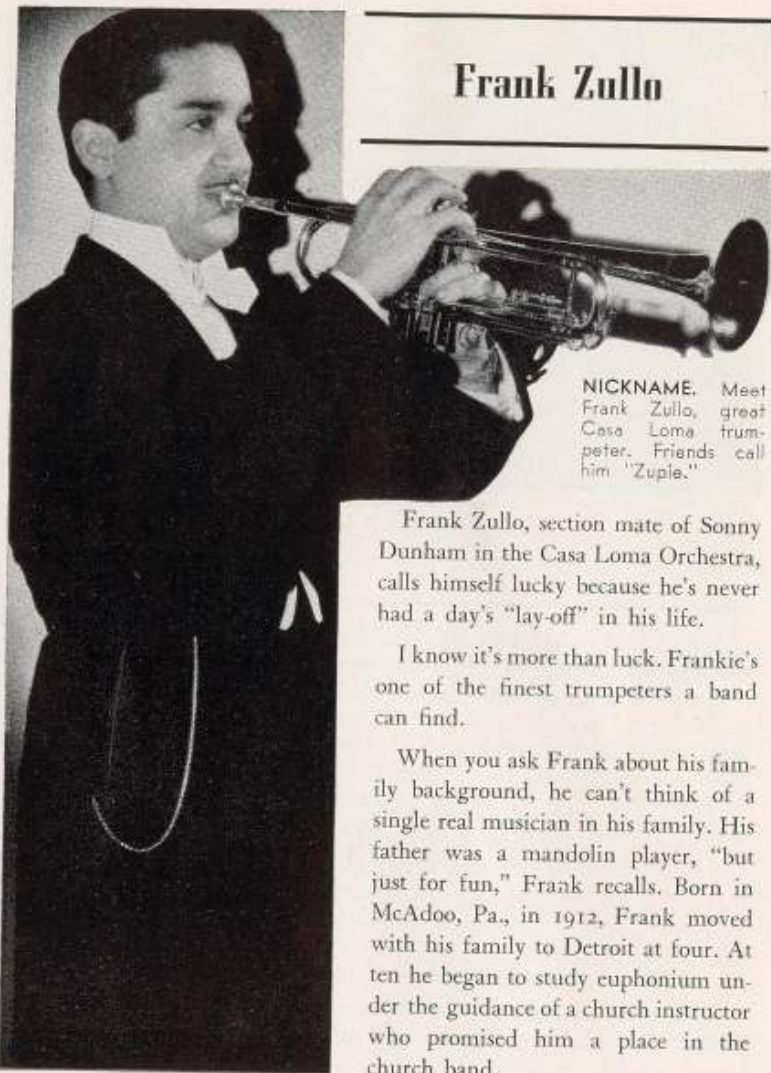
Sonny Dunham, Pilot

Sonny Dunham not only takes the high ones on his trumpet, he takes the high road in a plane. Flying since the age of 12, Sonny first took over the controls in June, 1938, and those who've watched him say he's a real pilot.

Dunham experienced a "hair-raiser" when he was with the band at the Palomar in Los Angeles. Winging it back from Pomona, where he had flown for breakfast one day, Sonny found himself caught in an updraft between two mountains. Sonny had never taken any lessons in upside-down flying, but there he was, head dangling from the cockpit, wrong side up. He righted the plane, of course, else there would have been a new brass man with Glen Gray that night. Dunham won't forget the incident, though.

"Can't you liken a tough spot in the air to a tough spot on the bandstand?" I asked Sonny when he told me this story.

"You surely can," observed Dunham, "Instruction, experience and a quick mind are important to a pilot, and a musician needs the same when he's in a tough passage."



Frank Zullo

NICKNAME. Meet Frank Zullo, great Casa Loma trumpeter. Friends call him "Zupie."

Frank Zullo, section mate of Sonny Dunham in the Casa Loma Orchestra, calls himself lucky because he's never had a day's "lay-off" in his life.

I know it's more than luck. Frankie's one of the finest trumpeters a band can find.

When you ask Frank about his family background, he can't think of a single real musician in his family. His father was a mandolin player, "but just for fun," Frank recalls. Born in McAdoo, Pa., in 1912, Frank moved with his family to Detroit at four. At ten he began to study euphonium under the guidance of a church instructor who promised him a place in the church band.

Why the euphonium? Young Frankie liked its picture in a catalog. At twelve he tried trumpet and liked it. At fourteen, in Cass Technical High School, he tried the trombone — and liked it.

Frank Zullo's first job was with Johnny DiCicco's Hot Shots, who played the music for a traveling stock show around Detroit. Zullo played trumpet, trombone, and euphonium in this four-piece outfit.

Zullo Gets His "Kicks"

Next Frank went with Shorty McCormick's Orchestra, and later he had his own band at Dreamland Ballroom, Detroit. When Frank found himself holding down two jobs — one with Freddy Bergen (a Jean Goldkette unit) at the Greystone Ballroom, another at WXYZ — he had to leave high school. Yes, Zullo had been going to school all that time.

The young musician spent two years with Hilly Edelstein and a couple of years with Carl Rupp, and in 1930 he joined Fred Waring. Tiring of stage presentations, he left the Pennsylvanians to go with George Olsen, under whom he played four years.

Zullo was with George Olsen in Montreal when the latter decided to disband and take over the smaller combination of the late Orville Knapp. Zullo was at liberty on a Thursday night. Friday evening he appeared with Glen Gray in Detroit, and he's been with Casa Loma ever since.

"I don't know how they found out I was free," Zullo says. "Nevertheless, I got offers from Henry Busse, Horace Heidt and CBS in New York almost before I was finished with Olsen. When the Glen Gray bid came, I grabbed it because I knew I'd get my 'kicks' with Casa Loma."

Frank Zullo is a valuable man to have around. With Casa Loma he plays from all three books — first, second, and third trumpet — though previously he had been a first chair man exclusively. He has a powerful tone, a fine technique, and a distinctive way of taking a brass section under his "wing."

When Sonny Dunham left Casa Loma to organize his own combination, it was Frank Zullo who saved for the band all the arrangements that would have become unplayable because of the doubling requirement. Out came Frank Zullo with his trombone, and fifteen other men in the Casa Loma Corporation breathed easier.

SOLID. "Just hold a Rudy Mück Trumpet in your hands and you know you've got a solid horn there," says Frankie, "and it sounds as good as it looks." Zullo plays a Rudy Mück Trumpet exclusively.

strumentation of a full band will have to look close to their laurels if the earnestness and ability so far dis-

BOY TROMBONIST WILL PLAY SOLO

Dunham One of Attractions at Annual Ball of Stage

TROMBONES Elmer Dunham, Timothy Benson, Mr. Cotter, Helen Welch, William Benson, William Benson



ELMER DUNHAM.

Master Elmer Dunham, protege of Mr. Cotter, trombonist of the Strand Theatre orchestra, is believed to be many of the leading musicians in this section to be the youngest trombone soloist in New England, if not in the country. Dunham, who is only nine years of age, plays triple tongue cornet solos on his trombone with the

JUVENILE

...a week ago Sunday evening, Dunham, S., of North Easton surprised both his teachers and musicians by his offering of a trombone when he played in style, producing a fine rhythm and producing a fine

Elmer Dunham, 8, One of Soloists to Win Applause at Concert.

Probably the most successful number with the audience was that given by little Elmer Dunham of North Easton, eight-year-old trombone player whose rendition of Lake's composition "Salute to New York," won appreciation. In spite of his youth the lad is an able soloist. "Old Black Joe" with a novelty of

EIGHT-YEAR-OLD SOLOIST

Joseph Moody, leader of the school orchestra, then had his piece Recess Band, which play B. H. S. recess dances, play a selections. The orchestra played a snappy team, and put on a act. The personnel of the group includes: Piano, Warren Tillman; violin, George Uto; trumpet, Starr; trombone, Elmer Dunham; first saxophone

FAMOUS AT EIGHT!

...ence Benson, cornetist, gave "The Polka" accompanied by

Rudy Mück ARTISTS — FRANK ZULLO, SONNY DUNHAM



Many's the time you've marvelled at the terrific attack, perfect intonation, and almost miraculous range of the Casa Loma brass. Two Rudy Mück Trumpets are right back there in that ace Glen Gray section, played by Sonny Dunham and Frank Zullo.



Available to every musician only a relatively short time, Rudy Mück Trumpets and Cornets are sweeping bandstand after bandstand. Positively no inducements of any kind are given artists for switching to Mück horns. Try a Mück yourself and know the thrill of discovering the trumpet or cornet destined for YOU.

TRY A MÜCK YOURSELF

A FEW FINE ARTISTS WHO PLAY *Rudy Mück*

TRUMPETS OR CORNETS

BOBBY HACKETT

Bobby Hackett Orchestra

HENRY ALLEN LOUIS BACON OTIS JOHNSON

Louis Armstrong Orchestra

FRANK DI MARTINO

NBC, New York City

COOTIE WILLIAMS FREDDIE JENKINS

Duke Ellington Orchestra

TONY GIANELLI

Shep Fields Orchestra

FRANK RYERSON

Segar Ellis Orchestra

HERMAN AUTREY

Fats Waller Orchestra

LOU GARCIA

Lou Garcia Orchestra

FRANK NEWTON

Frank Newton Orchestra

MARTY MARSALA

Joe Marsala Orchestra

BERNARD WOOD LEONARD DAVIS HENRY C. GOODWIN

Edgar Hayes Orchestra

BOB ALEXY PETE MORRIS JIMMY HANSON

Ruby Newman Orchestra

JOHN NAPTAN

Bunny Berigan Orchestra

BERT VEALE

Eddie LeBaron Orchestra

R. D. McMICKLE

Glenn Miller Orchestra

and of course

SONNY DUNHAM FRANK ZULLO

Casa Loma Orchestra

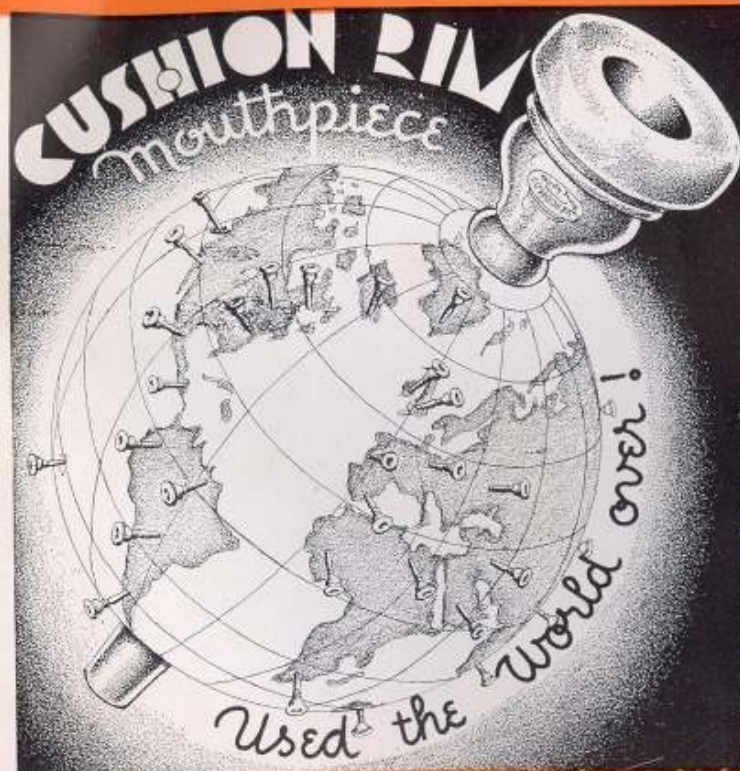
Reckless advertising claims don't sway great players like the above trumpeters and cornetists, who are just a few of the better known artists playing Rudy Mück instruments.

These leaders of the brass world are interested only in what they can get out of their instruments — brilliance of tone, range, a lifetime of service. They find

those qualities of a good trumpet or cornet in a Rudy Mück.

You're not playing fair to your musical career if YOU fail to test Rudy Mück brass under actual "on the job" conditions. Test a Mück for smoothness of valves, timbre, the fine points of brass construction — even judge for beauty of design. Then you yourself will want to play a Rudy Mück — always.

60,000 Brass Players!



SONNY DUNHAM AND FRANK ZULLO are only two of the 60,000 brass instrument players who use Rudy Mück Cushion-Rim Mouthpieces exclusively. The world's most popular mouthpiece, the Cushion-Rim actually helps you play and gives you a better tone. At your dealer's, attractively priced.

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