

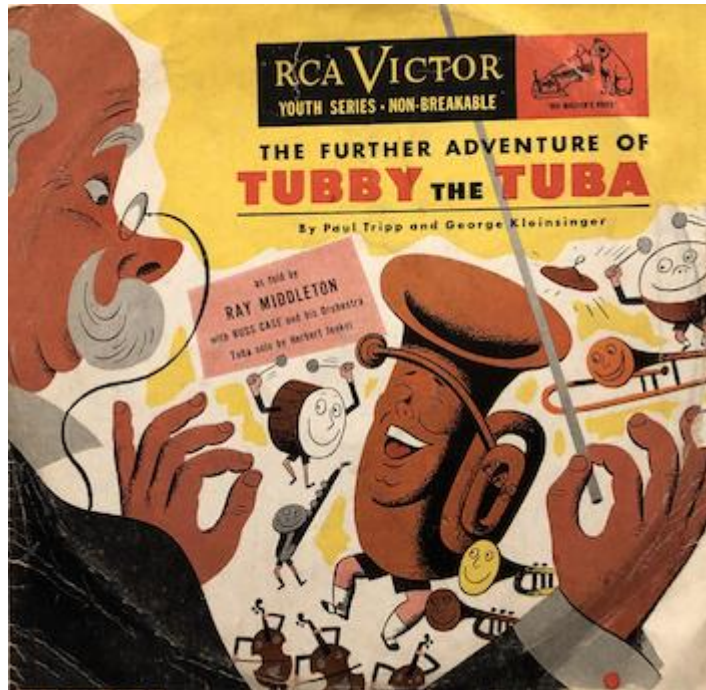
Tubby the Tuba - Part 7

The Further Adventure of Tubby the Tuba and The Tubby the Tuba Song

Douglas Yeo

Story synopsis:

Tubby the Tuba "sat way in the back of the orchestra," "a fat little tuba, puffing away, but oh so slow." Tiring of playing oompahs, Tubby decides to play the melody he had learned from the bullfrog. He plays it so often-morning, noon, and night-that the other instruments of the orchestra complain, and the great conductor, Signor Pizzicato, asks Tubby to leave his melody at home so they can play other music. The other instruments snicker at Tubby. At the concert, all of the other instruments proudly play a pretty melody. Tubby, who had

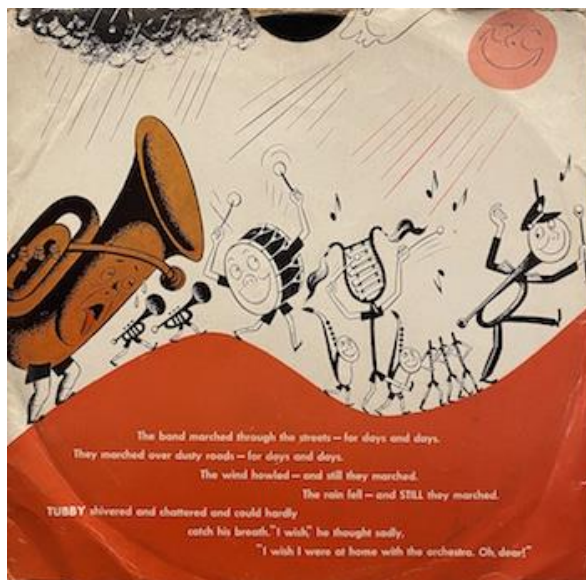


been playing his oompahs, gets excited and blows his tuba so hard that his melody, which he had kept in his pocket, gets loose. First his melody falls into the middle of the orchestra, and then on top of the oboe. When the instruments try to catch it, Tubby's melody chuckles "goodbye" and flies out a window. Signor Pizzicato scolds Tubby and asks him to leave the orchestra until he can learn to behave. Dejected, Tubby goes outside and sits down on the curb and sings, "I want to be seen, I want to be heard, my dream has always been to sing like a bird. Why can't I be content to just be me, why can't I be just the best that I can be?"

Tubby looks up and sees Captain Bugle in front of him. The Captain tells Tubby that while he can't promise that Tubby would ever be a bird, he certainly would be seen and heard and would be happy if he joined the Captain's band. The band arrives and the instruments tell Tubby how wonderful it would be if he joined them. The band polishes Tubby and everyone notices him, "Look at Tubby, isn't he wonderful, and just listen to him," little boys exclaim as the band marches by. The band marches for days and days, huffing and puffing over dusty roads, through howling wind and in chilly rain. Shivering and chattering, and unable to catch his breath, Tubby wishes he was back home with his orchestra. Just then, Tubby hears a familiar voice. It is his friend from the orchestra, Peewee the Piccolo, who has been searching for Tubby. Peewee asks Tubby to come home; the other instruments in the orchestra miss him. Overjoyed, Tubby and Peewee prepare to leave the band, but Captain Bugle insists that they stay. When Tubby begins to run away, the band follows him in pursuit. When the band catches up and surrounds Tubby and Peewee, Tubby takes a deep breath, puffs his cheeks and blows-and the band flies away "like feathers in the wind."

Tubby and Peewee come back to the orchestra and the orchestra cheers, "Welcome Home!" Signor Pizzicato asks Tubby to please play his "magnificent oompah" but Tubby plays only a sour note; he seems to have forgotten how to play his oompah. Tubby sings, "Oh the duty of the tuba when the others sing 'trala,' is to sound just like a tuba and say oompah." Tubby thinks that with all of the marching and huffing and puffing he did with the band, he lost his oompah. The other instruments encourage Tubby. The oboe says, "You haven't lost it, you've just forgotten how." Tubby sits down in a chair, catches his breath, and he plays an oompah. "Hooray!" exclaims the orchestra. As the instruments get ready to play a new composition, Signor Pizzicato asks Tubby to play the low notes that "were written especially for you." As the orchestra begins to play a new melody, Tubby plays his oompahs and thinks, "This is where I belong, and that makes me very happy."

While tubist Herbert Jenkel was disappointed that his name did not appear on Cosmo's 1945 recording of *Tubby the Tuba*, there was a silver lining. When Jenkel told George Kleinsinger that his name was not on the album, Kleinsinger vowed to do him right. "So," he said, "Paul [Tripp] and I had to write a sequel, *The Further Adventure of Tubby the Tuba*, and I told RCA Victor the only way I'd give them this piece of music is if they put the tuba player's name on the album cover in large letters." [1] Kleinsinger and Tripp had no difficulty pitching their new *Tubby* piece to RCA Victor, one of the recording industry's largest companies. And, true to Kleinsinger's word, the release featured Herbert Jenkel's name prominently placed in the center of the album's cover and on its record labels as well. [2] Well, sort of. When RCA re-released the recording in 1955 as a 45-rpm disc on its RCA Camden label (CAE 290), Jenkel's name was missing from the cover-but it did appear on the disc label.



George Kleinsinger and Paul Tripp, *The Further Adventure of Tubby the Tuba*; inside record jacket (© RCA Victor, 1948).

With this new piece, not only did Tubby branch out with a new adventure, but George Kleinsinger added new instruments to the orchestration of *The Further Adventure of Tubby the Tuba*. A second trombone was added to the brass section, and the woodwinds were expanded to include fife, alto and tenor saxophones, and English horn. An optional part for harp was also included.

The recording was released in early 1948 and by April of that same year, advertisements for the album were featuring the title with a misprint, *The Further Adventures of Tubby the Tuba*.^[3] *Adventures*, not *Adventure*. While most performances and recordings since have run with *Adventures*, the score and parts as rented by Music Theatre International clearly show the title as *Adventure*. It would be a few more years before Tubby would have additional adventures.

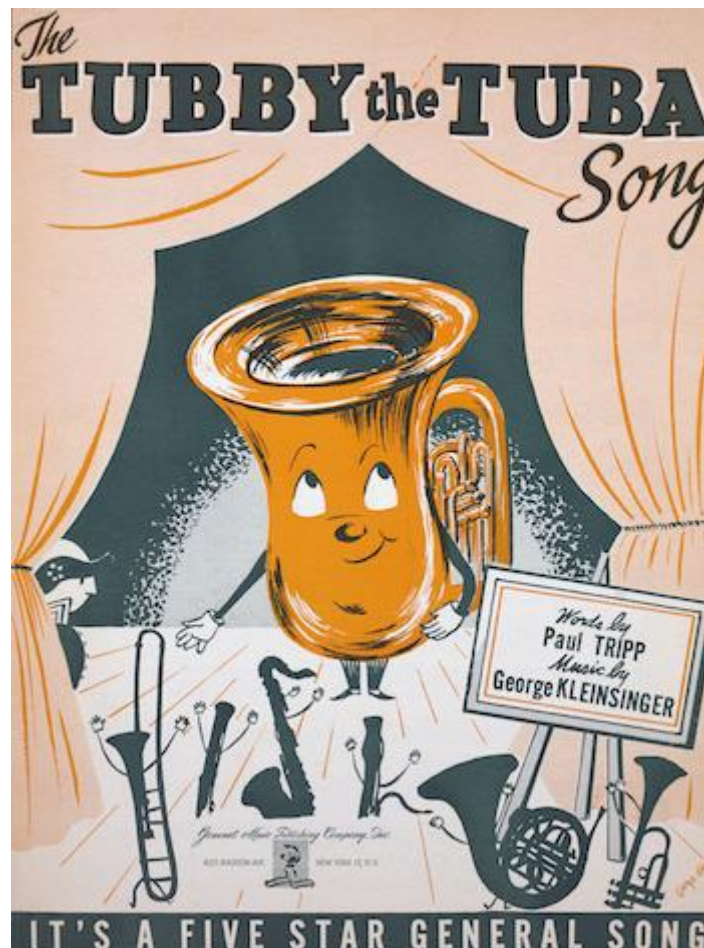
Readers may have noticed that between the composition of *Tubby the Tuba* in 1945 and the release of *The Further Adventure of Tubby the Tuba* in 1948, the name of Tubby's friend, Peepo the piccolo, changed to Peewee (or Pee-wee). The change came in 1946, when Kleinsinger and Tripp wrote their first sequel to *Tubby the Tuba*. *Pee-Wee the Piccolo* was written shortly after the release of *Tubby the Tuba* on Cosmo Records. ^[4] It is not known why the character's name changed, and it seems that the Tubby's friend's name and its spelling was never a settled matter.^[5] The first recording of *Pee-Wee the Piccolo*, released on RCA Victor's Youth Series in 1946, was a two 78-rpm record set, with illustrations drawn from the story. ^[6] But while the cover of the bifold album gives the title as "Pee-wee," the name is spelled "Peewee" in two other locations. Pee-Wee wasn't the only one whose name missed scrutiny by the album's proofreader. The name of the conductor of Pee-Wee's orchestra is printed as "Senor Bravissimo," but the Italian conductor's name is given in the score as "Signor." *Pee-Wee the Piccolo* was recorded by Russ Case and his orchestra with Paul Wing as narrator. The RCA Victor recording of *The Further Adventure of Tubby the Tuba* used Case's orchestra (the piece was narrated by Ray Middleton, who, as we saw earlier, narrated the first recording of Kleinsinger and Tripp's first musical collaboration, *Jack and Homer the Horse*), and Wing returned several years later to narrate their recording of *Pan the Piper* on Columbia (1953).

The release of *The Further Adventure of Tubby the Tuba* solidified Kleinsinger's and Tripp's status as the premier writers of music for children. Critics credited them "with conceiving a tremendous new children's market through their fresh approach, which gives the disks a sugar-coated educational as well as delightful entertainment value."^[7] *The Further Adventure of Tubby the Tuba* received uniformly good reviews, although commentators were split on whether it was an improvement over its predecessor. Whether it had "more action and moved more naturally"^[8] than *Tubby the Tuba* or it was "not up to the first 'Tubby' but still a cut above most kids' records," ^[9] Tubby's new adventure was a hit. That said, it never achieved the prominence of *Tubby the Tuba*, and it has received many fewer performances. For instance, the Philadelphia Orchestra, with its pioneering first performance of *Tubby the Tuba* by a professional orchestra (1946, with the orchestra's tuba player, Phillip Donatelli), waited until 1975 to play *The Further Adventure of Tubby the Tuba* (with Paul Krzywicki, tuba soloist, and Captain Noah [Carter Merbreier], narrator). ^[10] It would take until 1996 for the piece to have a second recording, with the Naples Philharmonic, the Manhattan Transfer, and John Thomas "Tommy" Johnson as tuba soloist.^[11]

With *The Further Adventure of Tubby the Tuba*, Tubby's tale seemed to have come around full circle. In *Tubby the Tuba*, Tubby tired of playing oompahs, but he finally got to play a melody in the orchestra, the tune that was given to him by the bullfrog at the side of the river. But in his new adventure, Tubby couldn't seem to control his joy over finally playing his melody, but when he played it so much that he became annoying, he was asked to leave the orchestra. However, when he joined the

marching band, Tubby discovered that the grass was not greener in the band world. All that marching around and huffing and puffing was not what he signed up for; he wanted to play music. When he left the band and returned to the orchestra, his oompahs were appreciated by his friends, and he was happy once again. In *The Further Adventure of Tubby the Tuba*, Tubby realized that while playing a melody was nice, "the duty of a tuba" is to play oompahs, something no other instrument can do. It would take more adventures for Tubby to get back to his melody.

***The Tubby the Tuba Song* (1950)**



George Kleinsinger and Paul Tripp,
The Tubby the Tuba Song (© General Music, 1950);

The "Tubby, The Tuba" Song

Arranged by
JOHNNY WARRINGTON

FOX-TROT

Lyric PAUL TRIPP
Music by GEORGE KLEINSINGER

Piano
Moderately

The musical score is written for piano and voice. It begins with a piano introduction in 2/4 time, marked 'Moderately' and 'Piano'. The key signature has one flat (B-flat). The score is divided into two main sections: the Verse and the Chorus. The Verse consists of four measures of music with lyrics: 'TUBBY, THE TU-BA puff-ing a way nev-er had a tune to play, —'. The Chorus consists of four measures of music with lyrics: 'Al-ways dis-bred 'he'd sing a song 'stead of puff-ing all day long 'his OOM - PAH, OOM - PAH, OOM - PAH - PAH, OOM - PAH, OOM - PAH, OOM - PAH - PAH'. The piano accompaniment features a steady bass line and chords that support the vocal melody.

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George Kleinsinger and Paul Tripp, arr. Johnny Warrington.
The Tubby the Tuba Song

Song synopsis:

Tubby the Tuba plays in a marching band, but while "everybody says 'O my, they're grand'" when the band passes by, they laugh at Tubby and his oompah-pahs. Tubby dreams of playing a melody, saying that "I'd be better off, I know, if I didn't have to blow this oompah." A friendly frog comes by and tells Tubby to stop crying; he offers his bullfrog serenade to Tubby, promising that he would become "the star of the big parade." When he plays the bullfrog's song, Tubby becomes the leader of the band and "as famous as can be."

It was perhaps inevitable that the success of the *Tubby the Tuba* franchise would lead Paul Tripp and George Kleinsinger to enter their favorite tuba player in the recording "single" marketplace. At about 14 minutes long, *Tubby the Tuba* was a story that required four 78-rpm sides. While Tubby's famous theme is memorable, none of the songs in *Tubby the Tuba* or *The Further Adventure of Tubby the Tuba* made the

transition to a single. Clearly the collaborators felt there was room for a short song that told the essential story with a catchy melody that could be packaged on a single side of a 78 (and, later, a 45). And a short song had another benefit: it could be published as sheet music, ensuring that it could be sung around the family piano.

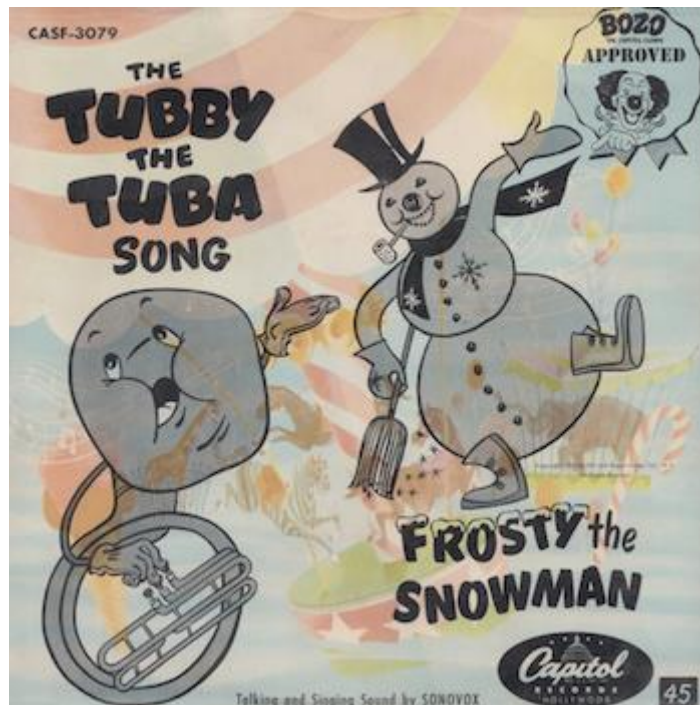
In 1950, Kleinsinger and Tripp wrote a jaunty novelty song, *The Tubby the Tuba Song*. Like the 1975 motion picture version of *Tubby the Tuba* that conflated *Tubby the Tuba*, *Tubby the Tuba at the Circus*, and *The Story of Celeste*, the story line of *The Tubby the Tuba Song* was a new narrative derived from *Tubby the Tuba* and *The Further Adventure of Tubby the Tuba*. The song was published by General Music Publishing in New York City, a company that was founded by Moe Jaffe and Paul Kapp in the mid-1940s that had its first big hit in 1947 with "I'm My Own Grandpaw" by Jaffe and Dwight Latham.

The song's melodic material is completely original. Despite the song's lyric that says that Tubby gets a "serenade" from the bullfrog, it contains no music from *Tubby the Tuba* (one recording is an exception, discussed below). But anticipation was high. *Radio Daily* reported,

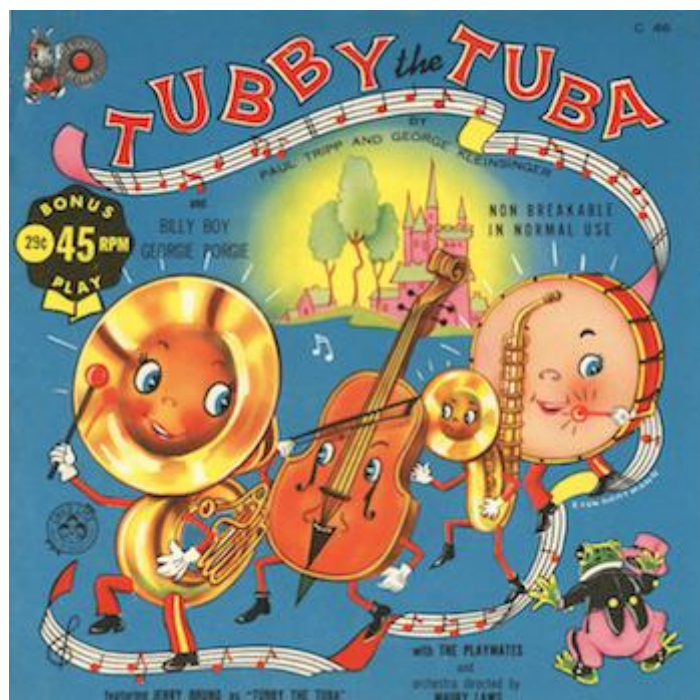
Paul Tripp and George Kleinsinger have expressed their fascination with the *Tubby the Tuba* saga in a new form, *The Tubby the Tuba Song*, which General Music is bringing out. There will be record coverage ranging from Kiddie through Western, and, to satisfy the Tubby fans abroad, versions in German, Polish and Italian. [12]



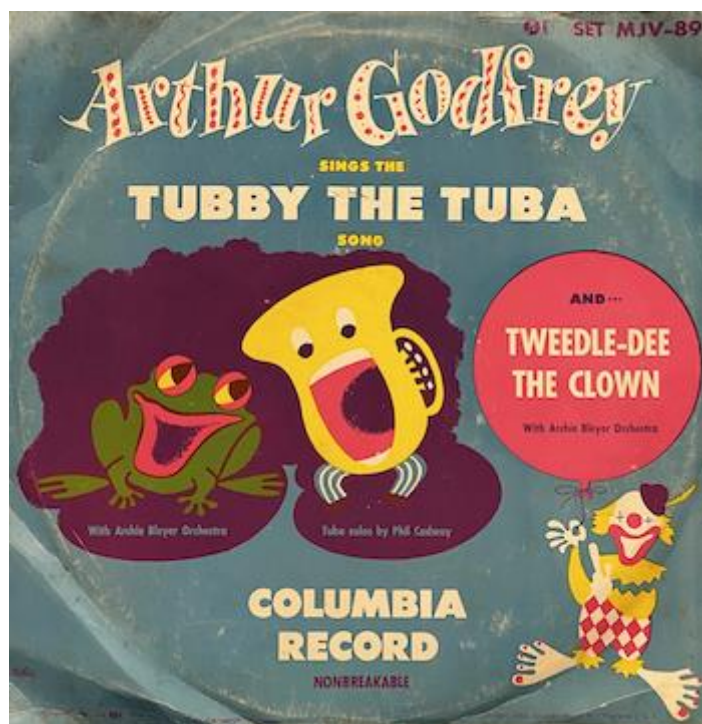
George Kleinsinger and Paul Tripp,
The Tubby the Tuba Song (© Mercury, 1950).



George Kleinsinger and Paul Tripp,
The Tubby the Tuba Song (© Capitol, 1950).



George Kleinsinger and Paul Tripp,
The Tubby the Tuba Song (© Cricket, 1950).



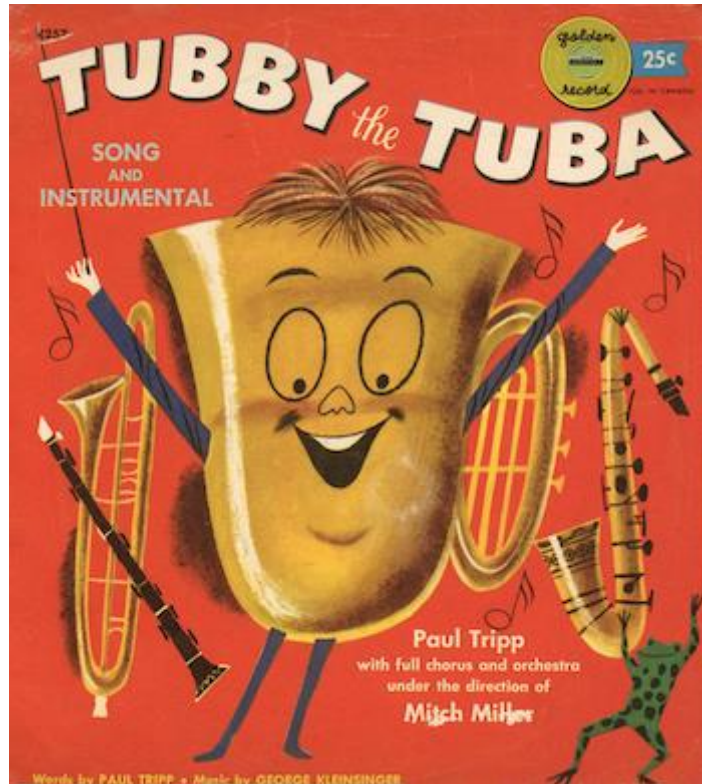
George Kleinsinger and Paul Tripp,
The Tubby the Tuba Song (© Columbia, 1950).

No copies of the song in languages other than English seemed to have materialized but, no matter. *The Tubby the Tuba Song* took off like gangbusters. In 1950 and 1951, it was recorded by a host of artists, both vocal and instrumental. Everybody, it seemed, wanted in on the act, and each artist added a unique touch to the song. George Cates and His Orchestra joined with the Mellomen, a male quartet that featured Bob Hamlin, Max Smith, Bill Lee, and Thurl Ravenscroft, to sing the lyrics, and tubist Phil Stevens was credited on the disc. [13] Stevens also took a full chorus of the song as a tuba solo. A Mercury release with Richard "Two-Ton" Baker and Jerry Murad's harmonica ensemble, The Harmonicats, inexplicably used a bassoon-not a tuba-to play the role of Tubby. [14] With Tubby pictured as an anthropomorphic Sousaphone on the disc's jacket, no one was fooled. Tubist Phil Cadway is credited on the cover of the Columbia release of the song with the Archie Bleyer Orchestra. [15] The singer on that recording was Arthur Godfrey, and Cadway is featured throughout in both solo and accompanying roles. Hammond organ specialist Ethel Smith released her own take on the song along with an unnamed tuba player who makes an appearance only in the song's opening and closing seconds. [16] Bass player Jerry Bruno played tuba on a 1962 Cricket Records release-the cover includes the line "featuring JERRY BRUNO as 'TUBBY THE TUBA'" - with the vocal group The Playmates (no, not *those* Playmates) that saw many incarnations as both 45 and 33 1/3-rpm discs. [17] General Music also published band leader Johnny Warrington's arrangement of *The Tubby the Tuba Song*, a "fox-trot" that saw play in dance halls around the country. [18]



George Kleinsinger and Paul Tripp,
The Tubby the Tuba Song (© Decca, 1950).

Two recordings of *The Tubby the Tuba Song* stand out for their additional narrative. Danny Kaye's smooth singing puts his recording for Decca at the top of the pile, but near the end, the unnamed tubist engages in a duet cadenza with Kaye. [19] As the unidentified tuba player arrives at the highest note, the note is (intentionally) missed and Kaye exclaims, "He didn't make it!" Jerry Marlow's recording on Capitol played Tubby's words through a Sonovox [20] (an electronic pickup that was attached to a person's neck that was patented in 1939 by Gilbert Wright; the Sonovox allowed for electronic processing of talking and singing), and the unnamed tubist once again makes a mistake near the end, after which Tubby exclaims, "Oh, I made a wrong note!" [21] For all of the positive messages of the *Tubby the Tuba* pieces, it seems a bit cheap to make fun of a tuba player missing a high note. That's an old trope that could have done without additional reinforcement.



George Kleinsinger and Paul Tripp,
The Tubby the Tuba Song (© Golden, 1956).



George Kleinsinger and Paul Tripp,
The Tubby the Tuba Song (© Golden, 1956).

Perhaps the most notable recording of *The Tubby the Tuba Song* is one released on Golden and Goldentone Records in 1956. By this time, tubist William "Bill" Bell had made history by-among his many accomplishments-playing *Tubby the Tuba* at Carnegie Hall with the New York Philharmonic Orchestra conducted by Leopold

Stokowski (1949) and giving the first performance of George F. Roach's concert band arrangement of *Tubby the Tuba* (1952). Now it was Bell's turn to record *The Tubby the Tuba Song*, with an orchestra led by Mitch Miller with Paul Tripp singing the song and The Sandpipers providing additional vocals.[22] Tripp's singing is especially engaging; he is at the top of his game, especially when delivering the lines of the bullfrog. Bill Bell's tuba is heard for only a few seconds at the beginning and the end of the song's 1:45 long track, but the bonus is the disc's "B" side, where Bell and Miller's Orchestra recorded an all-instrumental version. However, the side is labeled *Tubby The Tuba: Tuba Solo-William Bell*. The music is actually a creative arrangement not of *The Tubby the Tuba Song*, but of Tubby's melody he got from the bullfrog in *Tubby the Tuba*. Bell plays two choruses of the melody (an octave lower than originally notated) while adding a moving bass line accompaniment to two other choruses. The result is a rollicking, charming recording that foreshadowed Bell's memorable tuba hijinks on his landmark 1957 LP recording, *Bill Bell and His Tuba*. [23]

[1]_Joe Saltzman, "How Tubby Was Born." T.U.B.A. Journal , Vol. IX, No. 4 (Spring 1982), 2-3. Reprinted from the Los Angeles Times, October 26, 1980, 70.

[2]_George Kleinsinger, music, and Paul Tripp, story, *The Further Adventure of Tubby the Tuba* , RCA Victor Y-365, 78-rpm (1947), also, RCA Camden CAE 290, 45-rpm (1950).

[3]_"New Records at Kings." Bristol (TN) News Bulletin, April 29, 1948, 2.

[4]_While the exact compositional timeline for Pee-Wee the Piccolo is not known, the piece was copyrighted (as Pee Wee, the Piccolo) on June 5, 1946. See Catalog of Copyright Entries, Part III, Group 1, Unpublished Musical Compositions (Washington D.C.: Library of Congress, Copyright Office, 1946), 1406.

[5]_As mentioned earlier, the name of Tubby's friend, *Peepo the Piccolo*, was changed to *Peewee* when Kleinsinger and Tripp wrote their piece, *Peewee the Piccolo* . However, *Peewee's* name-which was variously spelled as *Pee -Wee*, *PEEWEE*, *Pee wee*, and *Peewee*-was changed back to *Peepo* for a 1996 recording of what was retitled *Peepo the Piccolo* . This is further discussed in part eight of this article.

[6]_If it's any consolation to Herbert Jenkel, the name of the piccolo soloist in *Pee-Wee the Piccolo* is absent from the album.

[7]_"In the Groove: 'Tubby the Tuba' and 'Aladdin' in New Albums." Amarillo (TX) Daily News, May 28, 1948, 27.

[8]_Robert Allen, "Tubby the Tuba's Adventures with a Band," Cincinnati Enquirer, June 6, 1948, 74.

[9]_"New Children's Sets," Daily News (New York), June 20, 1948, 77.

[10]_The performance was on April 10, 1975. Philadelphia Orchestra performance cards, courtesy the Philadelphia Orchestra Personnel Office.

[11]_Tubby the Tuba . Naples Philharmonic, Timothy Russell, conductor. *The Manhattan Transfer*; [John Thomas] Tommy Johnson, tuba soloist. Summit Records DCD152, compact disc (1994).

[12]_Ted Persons, "Words and Music," Radio Daily, June 16, 1950, 8.

[13]_George Kleinsinger, music, and Paul Tripp, lyric, *The Tubby the Tuba Song* . George Cates and His Orchestra, *The Mellomen* (vocals), Phil Stephens, tuba solo. Coral (Decca) Records 60302, 78-rpm (1950.)

[14]_George Kleinsinger, music, and Paul Tripp, lyric, *The Tubby the Tuba Song* . Jerry Murad's Harmonicats, Richard "Two-Ton" Baker, vocal, unnamed tuba soloist. Mercury MMP 76, 78-rpm (1950).

[15]_George Kleinsinger, music, and Paul Tripp, lyric, *The Tubby the Tuba Song* . The Archie Bleyer Orchestra, Arthur Godfrey (vocal), Phil Cadway, tuba. Columbia MJV-89, 78-rpm (1950). Cadway played tuba in Leopold Stokowski's All-American Youth Orchestra

in 1940 alongside bass trombonist Edward Kleinhammer. At that time, his name was Philip Silverman; he later changed his last name to Cadway.

[16] George Kleinsinger, music, and Paul Tripp, lyric, The Tubby the Tuba Song . Ethel Smith, organ, unnamed tuba soloist. Decca 27183, 78-rpm (1950).

[17] George Kleinsinger, music, and Paul Tripp, lyric, The Tubby the Tuba Song . Conducted by Maury Laws, The Playmates (vocals), Jerry Bruno, tuba. Cricket Records C46, 45-rpm (1962); Mr. Pickwick Records MP-11, n.d., 45-rpm; Playhour Records B-103 5, n.d., 45-rpm; Happy Time Records (Pickwick International) MT-1020, n.d., 33 1/3-rpm.

[18] George Kleinsinger, music, and Paul Tripp, lyric, arr. Johnny Warrington. The "Tubby the Tuba" Song (New York: General Music Publishing, 1950; © assigned to RYTVOC, 1955).

[19] George Kleinsinger, music, and Paul Tripp, lyric, The Tubby the Tuba Song . Danny Kaye, vocal, unnamed tuba soloist. Decca L 5711, 78-rpm (1950).

[20] Gilbert M. Wright, "Means and Method for Producing Sound Effects." United States Patent 2,273,078. Filed March 27, 1939 and issued February 17, 1942.

[21] George Kleinsinger, music, and Paul Tripp, lyric, The Tubby the Tuba Song . Jerry Marlow, vocal (with Sonovox), unnamed tuba soloist. Capitol CAS-3019/CASF-3079, 78-rpm/45-rpm (1950/1951).

[22] George Kleinsinger, music, and Paul Tripp, lyric, The Tubby the Tuba Song . Conducted by Mitch Miller, Paul Tripp, vocal, The Sandpipers, vocals, William "Bill" Bell, tuba solo. Golden R257 (US issue)/Goldentone GG-4 (British issue), 78-rpm (1950). The Sandpipers were a vocal group that recorded many Golden children's records between 1948 and 1962. Members included Mike Stewart, Ralph Nyland, Dick Byron, Bob Miller, Anne Lloyd, Sally Sweetland, Mary Jane Sutherland, and Peter Hanley. The group should not be confused with the popular 1960s folk group (founded by Jim Brady, Mike Piano, and Richard Shoff) of the same name. Also, the Golden/Goldentone Records recording of The Tubby the Tuba Song was Bill Bell's only recording of any of the Tubby the Tuba pieces. See R. Winston Morris and Daniel Perantoni, ed., Guide to the Tuba Repertoire: The New Tuba Source Book (Bloomington: Indiana University Press, 1996), 483, where Bell is erroneously named as tuba soloist on the recording of Tubby the Tuba with Danny Kaye and the Victor Young Orchestra. The soloist in that recording was George Boujie.

[23] William Bell, Bill Bell and His Tuba. Golden Crest CR 3015, 33 1/3-rpm (1959).