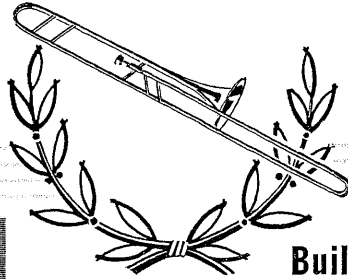


COMMITTEE OF TOP-RANKING NEW YORK TROMBONISTS DESIGNS NEW TROMBONE



Built by Martin—it has a slide as "light as a fiddle bow" and many other features you'll like



F MOLE—Internationally renowned trombonist, really tops, with Paul Whiteman. Formerly 1st trombone NBC.

JACK JENNEY—a fine artist always in demand, who has played most of the leading radio programs. Now heads his own Band.



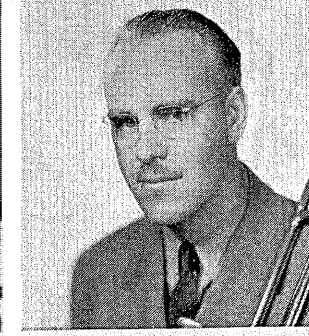
ANGELOTTA—Formerly with Al Rolfe, Arnold Johnson, Capitol Theatre (N.Y.). Now playing with Al Goodman in show, "Stars Your Eyes."

ANDY RUSSO—Prominent artist who keeps plenty busy. Radio programs include Camel, Lucky Strike, Philip Morris, Ponds, and others.



PHILBURN—Popular star, with Peter Van Steeden eight years. Also Lucky Strike, Vitalis, and other leading radio programs.

PHIL GIARDINA—Has impressive and highly successful record with Al Goodman, Bobby Dolan, Sigmund Romberg, Abe Lyman, Johnny Green, and Carl Hoff.



CHUCK CAMPBELL—Chairman of the Committee and noted for his splendid work with many of the country's leading conductors.

LLOYD TURNER—One of the best, on the Kate Smith program. Also on programs with Gus Haenschen and with Raymond Paige. Formerly with Jean Goldkette, Freddie Rich.

CHARLIE BUTTERFIELD—An outstanding player. Chevrolet, Bayer Aspirin, Pet Milk, Coca-Cola, and other programs. Also with Raymond Paige.

All credit to this Committee of outstanding artists who, hearing more and more about the phenomenal development and success of the Committee Martin Saxophones, saw an opportunity to similarly perfect the trombone and really build the kind of an instrument they all had long wanted . . . and knew professionals and amateurs alike long needed . . . but heretofore had been unable to get.

Realizing that only in the Martin organization would their ideas be given every possible try-out and sincere consideration, and knowing full well the Martin Company's intense interest in anything and everything that contributes to the building of finer instruments, this Committee enlisted the aid of Fred A. Holtz, President of the Martin Company and a former professional trom-

bonist himself, many months ago.

Countless experiments and tests were made, covering every feature of design, construction and performance, and every conceivable playing need. The result is the greatest trombone of all time—which, since its introduction, has captured the enthusiasm of leading players everywhere and is setting new records in both performance and sales. It is so perfect in every detail that every conscientious trombonist, anxious to maintain and enhance his reputation, and striving for the public acclaim, recognition and earning power that comes to any great artist, will want to own and play it. The mere possession of this marvelous instrument, in itself a symbol of success, will inspire anyone with any degree of skill—amateur or professional—to unbelievable heights of artistry.

MARTIN BAND INSTRUMENT CO. • ELKHART, INDIANA

THE NINE MEMBERS OF THE COMMITTEE whose photographs are shown here, give this new Trombone the most sincere and enthusiastic endorsement possible . . . simply by playing and recommending it in preference to any other.

BACK IN 1854 --- Eighty-five years ago . . .

. . . a youth in his late 'teens arrived in New York from Saxony. Imbued with the desire to build the world's finest instruments, he was fortified with a thorough knowledge of "Music and the Science of Sound and Sound Production," together with a background of firsthand knowledge acquired as an apprentice under the best informed instrument builders of Europe.

After a few years, following his chosen career in New York City, he moved to Chicago, opening a modest shop where, in building fine cornets, trombones, baritones and basses, he started what would have become the oldest band instrument company in the United States had it not been for the catastrophe of the great Chicago fire. His business completely wiped out, Henry Martin walked the entire distance to Elkhart, Indiana, where he had heard a new band instrument company was being formed. Needless to say, he was immediately engaged by this company because of his superior knowledge of design and methods of construction mellowed by years of practical experience.

Thirty-two years later, shortly after the death of the elder Martin, his sons, having learned from their father every phase of fine band instrument building, founded the present Martin Band Instrument Company.

In this factory were established the ideals of perfection which have become Martin tradition—"No matter what the cost or labor—the name Martin must signify the best there is."

Although designs naturally change from time to time to keep pace with modern requirements, the same degree of painstaking care upon which Henry Martin insisted is still in evidence in every instrument bearing his name. This is a fitting tribute to the greatest of all instrument builders . . . continued through the years by the Martin craftsmen . . . the finest in the world.

Martin tradition—combined with progressive ideas and management—and the ability to "keep close" to the player—has been responsible for Martin "Handcraft" Band In-

struments being accepted as the unchallenged standard of perfection throughout the entire world. Scorning to increase profits by using rubber stamp methods of production and misleading advertising schemes at the expense of their ideals, Martin has justified the confidence of musicians everywhere.

The success of the famous Committee model instruments stands out as one of the greatest of all Martin achievements . . . and proves again the sincerity and wisdom of the Martin Company in working in close harmony with the men who actually play the instruments. Certainly they, more than anyone else, know the improvements and changes in design and construction that will help them to better and easier playing. That this attitude and cooperation between manufacturer and player is appreciated, is evidenced by the undivided loyalty and enthusiasm of the many thousands of musicians who play Martins . . . trade in their old horns and continue to buy Martins. Wherever you go you'll find the Martin name held in the highest respect. The old saying, "A man is known by the company he keeps," can well be applied to musicians and their instruments.

Look at the members of the Committee and other outstanding artists whose pictures are shown here—and you know this new Martin must have "something no other horn has" or busy and successful as they are, these men would never surge so completely to one particular make of instrument!



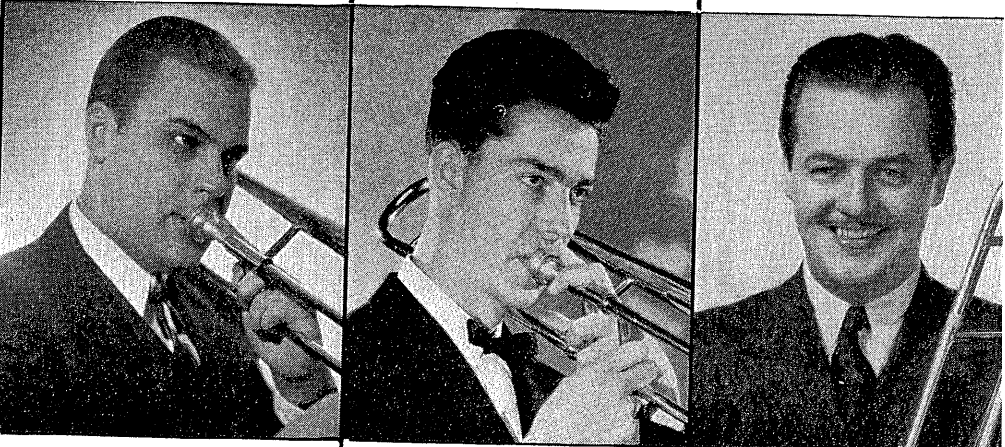
PAUL WHITEMAN seems as proud of his two trombonists—Moe Zudekoff (left) and Miff Mole (right)—as they are of their new Martins.



SONNY DUNHAM
Casa Loma Orchestra

LUCH HIATT
Chicago Theatre Orchestra

TOBY TYLER
Red Norvo's Orchestra



ERNIE PASSOJA
NBC Staff, Chicago

BOB JENNEY
with Bunny Berigan

BILLY PRITCHARD
WMCA Staff and with Lee Grant's
Orchestra, New York City

FOR THE FIRST TIME...

**a trombone actually
designed by trombonists
... for trombonists**

Congratulations keep pouring in from all parts of the country commending the Committee for its fine work. "Just the horn we have always wanted but never thought we'd get," "the swellest trombone any man ever saw," and other similar statements characterize the reaction of musicians to this new Committee Martin Trombone. It not only is "going over" but has already gone over and with a bang. Musicians and dealers alike are finding playing qualities in this new horn that really "ring the bell." They wonder how they ever got along with other horns that don't even hold a candle to this one. It's some job trying to satisfy the demand—but there is so much care and detail necessary in the production of this new instrument we just can't be rushed—especially at the expense of quality. As always, you can be sure that any instrument that comes out of the Martin factory must be just right or else—

The development of this new Committee Trombone is an interesting story. Chuck Campbell and these other men, all playing and knowing each other in New York, heard so much about the success of the Committee Martin Saxophone, they couldn't figure out why the same plan couldn't be followed to really perfect and bring the Trombone up-to-date. They knew the improvements and changes that were desirable for modern playing, and so they got their heads together and went to work.

The result speaks for itself—the finest trombone ever built—so far advanced and highly perfected it most likely will have no competition for many years to come, if ever. It is truly the answer to every discriminating trombonist's prayer—an achievement that earns the gratitude of the entire profession.

It stands to reason that a better horn will do a better job for you—reflect greater credit on your individual skill and help you attain greater recognition and earning power. That's why it seems only logical to assume that, regardless of the nature of your work or experience, just to be sure you aren't missing something, you will want to try one of the new Martins to see why they are such a hit.

**NOTE THESE FEATURES OF THE
COMMITTEE MARTIN TROMBONE**

- **TONE OF EXCEPTIONAL RICHNESS** in every register and with no cracking point—because of the special alloy used in bell metal.
- Slide as "light as a fiddle bow."
- Inside slide of nickel steel for strength and rigidity, chrome plated to prevent discoloration. Stockings of special metal, frictionless against the special double drawn brass of which the outside slides are made.
- Each Committee Model Martin equipped with invisible slide lock and specially designed high speed bell lock.
- All grips and cross bars solid nickel.
- Hand grips redesigned for greater comfort in holding.
- Instrument self-balancing due to lead loaded cross bar in the tuning slide.
- Extra detachable weight for bell available on special order at \$2.50 each in lacquered brass or silver finish, \$5 in burnished gold.



JACK LACEY
Prominent Radio Star
New York City



EARL HOFFMAN
with Lou Breese



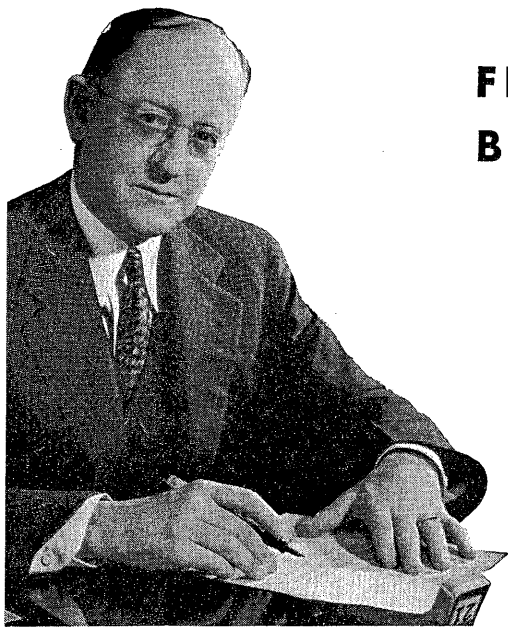
JIMMY EMERT
Bunny Berigan's Orchestra



CHARLIE MILLER
Herbie Holmes' Orchestra



BEN BERNIE AND MAC MACGARRITY—
Heard over C.B.S. every Sunday at 5:30 P.M.
(E.S.T.) for Half and Half Tobacco.



FRED A. HOLTZ, PRESIDENT MARTIN BAND, MAKES THIS SUGGESTION...

"Being a former professional trombonist myself, I naturally have taken particular interest and pride in the development of this new Committee Model, because it affords every progressive musician an opportunity for easier and improved playing and the prestige of playing the best. My suggestion, therefore, is to try this instrument a few days—long enough to get accustomed to it—and see how vastly superior it is to your old horn. I know you'll like it!"



TONY ARMOUR
Prominent Soloist and Teacher
Chicago



ART MOST
Abe Lyman's Orchestra



JESS CULLEN
with Bill Carlsen



BUD SMITH
with Henry Busse



BETTY CORRELL
Soloist—Phil Spitalny's all-girl
"Hour of Charm" Orchestra.



ALDI DIJULIO
Prominent Philadelphia Artist



SAM FERRO
Successful Washington Trombonist



JESS VANCE
Well-known Chicago Trombonist



JACK BUCK
with Carvel Craig, San Francisco,
California



FRANK SARACCO
with Bob Golden, Philadelphia

Make your nearest Martin dealer's store your musical headquarters. You'll find him ready and willing to give you prompt, cheerful service at all times, and, all in all, a good man to depend on. If you should happen to be in a locality where there is no Martin dealer, feel free to communicate direct with us. And, above all, make it a point sometime to stop here at the factory and let us show you how Martins are built. We'll be glad to see you!