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INTERNATIONAL

TROMBONE

ASSOCIATION JOURNAL

THE QUARTERLY PUBLICATION OF THE ITA

Celebrating 50 Years (1972–2022)

In the Moment

An interview with
ALEX ILES

PLUS:

Dependable Performer:
The Trombone in Advertising

ITA Award Recipient Charlie Vernon
Still "Singing" Those Golden Trombone Tones

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INTERNATIONAL
TROMBONE
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The International Trombone Association is dedicated to the artistic advancement of trombone teaching, performance, and literature.

ON THE COVER

Photo courtesy of Alex Iles

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DEPENDABLE PERFORMER: The Trombone in ADVERTISING

By Douglas Yeo

Readers of the *International Trombone Association Journal* are well acquainted with the many advertisements for trombones and trombone-related products found throughout its pages. But it was not always so. For its first nine issues (1971–1981), the *ITA Journal* contained no advertisements. That all changed in Volume 10, no. 1 (January 1982), where a dedicated section with fourteen advertisements took up the issue's last eleven pages.[1] Today, *Journal* issues typically include about two dozen advertisements and, since April 2020, all are in full color.

Advertisements can be helpful. Even if they sometimes make hyperbolic and unproven claims—we sometimes wonder if advertisers think we're all fools, but there is truth in the old phrase, "There's a sucker born every minute"[2]—ads let us know about things we want/need/like to know about. Ads often lead consumers to purchase products, and the subsequent activation of a wide-reaching supply chain (product designers, suppliers, manufacturers, storage facilities, packaging and shipping companies, and delivery services) carries with it many benefits. Advertisements have also become a genre unto themselves, with collectors paying handsome prices for some ads that have become iconic due to their creative design, rarity, and popularity. Yet, while advertisements to sell trombone products are familiar to all of us, the trombone and its players have also been used to promote many *other* products; products that have nothing to do with the trombone at all.

But why the trombone? Why, after surveying hundreds of print advertisements that have appeared since the late nineteenth century, did I find the trombone appears more frequently in advertising than any other musical instrument? No scholarly study addresses this question, but perhaps the answers are hiding in plain sight: The trombone is the only musical instrument that significantly changes its shape while being played. With its hand slide locked in first position, the trombone measures about three and one-half feet long. But, extend the slide to seventh position? Nearly six feet. The trombone is long and thin and defines space. The trombone slide is smooth. Trombone players can make the instrument purr like a kitten or roar like a lion. We, who often sit in the back row of musical ensembles, have a reputation as gregarious, fun-loving people. Trombonists mostly perform a supportive role in community with other players, but we can also step up as soloists. We play jazz, classical, and a host of other kinds of music. The trombone is played by individuals of any gender and race and by kids and adults. And the trombone is shiny! The list goes on. There is just something about the trombone that makes people feel good. Advertisers have figured this out.

This photo-essay is just the tip of the very large iceberg that speaks to how the trombone has been used over the last 130 years to entice consumers to consider purchasing a variety of products. Whether promoting items that are humorous or serious, expensive or affordable, deadly or healthy, the trombone and those who play it look out at us from these print advertisements across time to teach, encourage, and challenge us—and even make us laugh, scold, or roll our eyes.

BEVERAGES

Union Pacific Tea Company, c. 1890

Founded in 1875, the Union Pacific Tea Company began in New York City as a "wagon-route" company with distributors who delivered teas, coffees, and baking powder door-to-door like the milkman did in days past. Eventually, this manner of delivery was discontinued, and Union Pacific opened 200 franchise stores throughout New England and in a swath of states as far west as Missouri. By 1922, the company had dissolved, and its stores were sold off to competitors.[3]

The company's trade card (c. 1890) is one of countless such advertising cards from the late nineteenth century. Colorful stock images with children, animals, and other pleasant or humorous subjects were printed on small cards and then stamped with the name of a company. A corporate message was often added to the card's reverse. Think of trade cards—of which several examples are featured in this article—as collectible business cards. This image has nothing to do with tea (such cards rarely had anything to do with the product that was being promoted), but the image of two children playing with a trombone—the handle on the slide identifies the instrument as a bass trombone in G or F—would have caught the eye of consumers who probably picked up the card in one of Union Pacific's stores.

Liebmann's Brewery (Rheingold beer), 1949

From 1883 to 1976, Rheingold beer was a leading player in the adult beverage market. The company's factory was located in Brooklyn (New York), and the brewery's founding family, the Liebmanns, liked to say that the beer got its name after an 1883 performance at the Metropolitan Opera. A conductor was invited to a post-opera dinner at the brewery, and when he held up a glass of the new beer, he announced, "What a marvelous color this beer has—the color of *Rheingold*."[4]

Rheingold's marketing featured advertisements that included famed television host Ed Sullivan and band leader and trombonist Tommy Dorsey (1949). Dorsey was a high-profile celebrity endorser, especially for King trombones (he played the King 2-B Liberty model), but also for many other products, as can be seen throughout this article.

G. P. Gundlach (Sparkie), 1952

Sparkie (not to be confused with Arizona State University's mascot, Sparky) was the brainchild of Jonathan Arthur Goerss, who created the character in 1950 for his daily radio show, the *Big Jon and Sparkie* show and his popular weekly show, *No School Today*.[5] Sparkie spinoffs continued through the 1950s, and they included promotional musical glasses. The glasses were produced by G. P. Gundlach, a food merchandising company in Cincinnati that had strong ties to the dairy industry.[6] In 1952, Gundlach created a set of eight glasses that featured Sparkie playing different musical instruments, including trombone. The glasses were marketed to dairy companies for packaging of cottage cheese and ice cream. Each glass had a unique fill line and, after collecting the full set of glasses, a consumer could play tunes by striking the glasses with a small wooden mallet. When filled to the line, the Sparkie trombone glass sounds an E-flat.

Royal Crown Cola, 1963

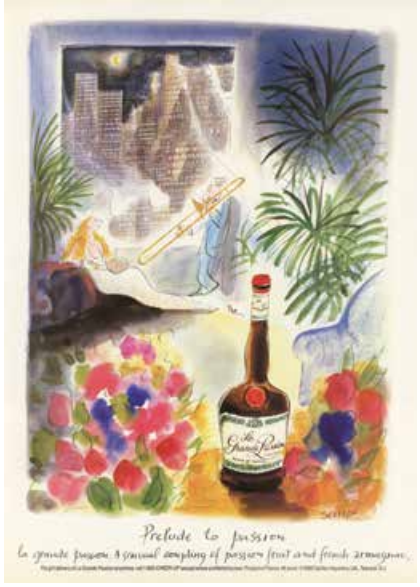
Trombonist and band leader Sy Zentner had a successful career from the 1940s until his death in 2000. He won a Grammy in 1961 for his performance of "Up a Lazy River" by Hoagy Carmichael, and his band won Best Big Band in 13 consecutive *Downbeat* polls.[7] His 1963 endorsement of Royal Crown (RC) Cola paired a print advertising campaign with the release of a compilation promotional album (pressed by RCA) that could be purchased for $1.00 and a coupon cut from a carton of RC Cola.

Molson's Ale, 1960

Shortly after John Molson emigrated to Canada from England in 1782, he established a brewery in Montreal and, in 2005, Molson merged with Coors to become Molson-Coors Beverage Company.[8] This advertisement from 1960 features a happy trombonist (his trombone appears to be made by F.A. Reynolds) inviting readers to put down their magazine and join him in a Molson's ale. But take note: Drinking alcoholic beverages while playing trombone has consequences! Improving your performance of *Bolero* or "Muskrat Ramble" isn't one of them. Please drink responsibly.

La Grande Passion, 1986

A bottle of La Grande Passion, a liqueur introduced in 1985 by Marnier Lapostolle (the same company that produces Grand Marnier), was the subject of a celebrated screen print by Andy Warhol.[9] Trombonists, however, probably found this 1986 advertisement by Jean-Jacques Sempé to be more appealing. Sempé, who died in 2022, is well-known for his many covers and cartoons for *The New Yorker* and other magazines that feature musical themes, including trombones.[10] Here, a trombonist serenades a woman—a "prelude to passion"—in Sempé's signature style.



Sackbut Brewing & Barrelwerks, 2019

In 2015, California-based trombonist Wayne Solomon established Sackbut Brewing & Barrelwerks. Solomon received degrees in trombone performance from University of Minnesota (Duluth) and San Francisco Conservatory of Music and was a member of the United States Air Force 504th Band for four years. While working as an active freelance player, Solomon brewed and distributed kegs of nine beers—including Posaune Pucker, a Berliner weisse—to pubs, restaurants, and special events throughout the state. Despite enthusiasm for his products in the craft beer marketplace, Solomon closed his brewing activities in 2019, when his one-man operation could not compete with larger and better capitalized breweries.[11]

FOOD

George W. Osborn Fruit and Nuts, c. 1890

Of George W. Osborn Fruit and Nuts of Poughkeepsie, New York, the historical record appears to be mostly silent. Apart from its charming trade card, no information about the company seems to have survived. This card, typical of trade cards from around 1890, combines three elements that were sure to get the attention of customers: a child, a pet, and a trombone. The child could be either a girl or a boy dressed in a typical fashion of the late Victorian era. While the trombone is rendered in a way that would make it impossible to play, countless pets (and parents as well) could relate to the expression on the little dog's face as notes come tumbling out of the trombone's bell.

Pneumatic Scale Corporation, 1937

Food and drinks need to be packaged before sale, and Pneumatic Scale Corporation, founded in 1895 in Quincy, Massachusetts, established itself as a maker of packaging equipment that was used by a host of companies in the United States. In 1989, the company was purchased by Barry-Wehmiller and, in 2007, Angelus Sanitary Can Company was brought into the company's fold, creating Pneumatic Scale Angelus.[12] This advertisement from 1937 features a trombonist with his slide extended comfortably to seventh position. The message? "Smoother operation plays a sweeter production tune." What better instrument to demonstrate a smooth operation than a trombone? And who would have thought that such a musical metaphor would be so appropriate to describe the packaging for Pillsbury pancake flour?

Post Sugar Crisp, 1955

The first cold breakfast cereals appeared in 1863 and, by 1895, they were a staple of morning meals in the United States—thanks to the manufacturing efforts of Charles W. Post (Grape-nuts), John Harvey Kellogg (Corn Flakes), and General Mills (Wheaties). Companies began an intensive marketing campaign directed toward children in the years following World War II, they increased the sugar content, and devised cereals that were brightly colored. The empty calories and marginal nutritional value of sweetened breakfast cereals started coming under fire in the 1980s, and Post Sugar Crisp—which had nearly 71% sugar[13]—underwent name changes, first to Super Sugar Crisp, then to Super Golden Crisp, and finally, to Golden Crisp. Name change aside, even a cheerful, trombone-playing Sugar Bear (the advertising mascot of Sugar Crisp/Golden Crisp), shown in this advertisement from 1955 that blatantly promotes the cereal as a "dandy … handy … candy," couldn't distract from the fact that both *Consumer Reports*[14] and the Environmental Working Group[15] rated Golden Crisp as one of the least healthy breakfast cereals for children. Sugar Bear might "Play it sweet!" but the mascot's tune is a sour note for kids.

Velveeta, 1965

This 1965 advertisement for Velveeta—a "pasteurized prepared cheese spread" invented in 1918 by Kraft—with its ensemble of youngsters, including an enthusiastic trombonist, markets the product directly to adults as a healthy snack that, after practicing hard, will help children "stay healthy and bright." Cute kids sell products (although it is worth noting: Where are the girls?). However, in this ad, the children all look like they were trained by Professor Harold Hill from *The Music Man*. Think, kids, think!

Lurpak, c. 2000

The Danish dairy brand, Lurpak, was established in 1901, and its name and distinctive logo are derived from the lur, the late-Bronze Age wind instrument that was discovered in 1797 in peatbogs in Denmark.[16] In 1985, Lurpak began an advertising campaign in the United Kingdom that featured the trombone-playing animated figure, Douglas, the butter man, and the calming voice of actress Penelope Keith, who ended each commercial with the phrase, "Lurpak. It's a matter of taste."[17] A stop-motion character made in the color of butter, Douglas was the brainchild of Aardman Animations, the creator of the popular "Wallace and Gromit" films.[18]

Douglas was featured in Lurpak television advertisements, as well as on promotional coffee mugs, toast racks, and butter dishes; he was even sold as a plush toy. Douglas can be described as mischievous and "cheeky," and he delighted in "photobombing" the ads with his trombone playing, most notably *Flight of the Bumblebee*. While Douglas was retired by Lurpak in 2003, many of the commercials in which he was featured remain available on YouTube, to the delight of those who remember his antics—and his trombone playing—fondly.[19]

McDonald's (Grimace), date unknown

In 1970, fast-food company McDonald's created a group of characters who lived in an imaginary world, McDonaldland, which became part of local restaurant decor and national advertising. Unfortunately for McDonalds, some of the characters bore more than a passing resemblance to the characters on the children's television show, "H.R. Pufnstuf." "Pufnstuf's" creators, Sid and Marty Krofft, sued McDonalds for copyright infringement and, in 1977, the Ninth Circuit Court of Appeals found against McDonalds. The company was required to pay more than $1 million in damages to the Kroffts.[20] McDonaldland disappeared, although a few characters, including Grimace—an anthropomorphic purple blob who began life as "Evil Grimace"—were found by the Court to have been original to McDonalds, and they continued to be used until around 2003.

McDonalds offered the McDonaldland characters for a time in their Happy Meals and as 6-inch-tall action figures made by Remco in 1976 that were sold in toy stores.[21] Grimace—playing trombone; why trombone?—found life on the handle of a McDonalds coffee mug. The mug is a rare survivor of McDonalds' promotions that were geared toward adults (breakable ceramic), rather than for children (plastic).

TOBACCO PRODUCTS

Smoking kills. Period. When the United States Surgeon General issued a report in 1964 that linked smoking to lung cancer, warning labels were added to all cigarette packages and advertisements. Other countries followed suit. The original warning label read, "CAUTION: Cigarette smoking may be hazardous to your health." In subsequent years, the warnings became more explicit, including, "WARNING: Tobacco smoke causes fatal lung disease in nonsmokers," and "WARNING: Smoking reduces blood flow to the limbs, which can require amputation."[22] The inclusion of several cigarette advertisements in this article in no way implies an endorsement of smoking by this author or the International Trombone Association. They are presented as examples of the historical use of the trombone in advertising in part of what was and continues to be the most concentrated advertising campaign in history for a legally available product that is proven to cause death.[23] It should go without saying—but it is worth repeating—that smoking is self-evidently incompatible with playing the trombone.

Collectible cigarette cards—usually issued by a manufacturer in a series of 20 to 25 images—featured a host of subjects, although sports cards are, today, considered to be the most collectible. They had a dual purpose: to stiffen the cigarette packaging and to create an incentive for purchasing the product.

W. Duke Sons, 1888

The valve trombone was featured in a set of cigarette cards featuring musical instruments issued in 1888 by W. Duke Sons of Durham, North Carolina.[24] Each card featured a woman holding or playing an instrument, although the only non-Western instruments included were the Egyptian harp, seimseim (Japan), and pandean (pan) pipes, all shown with players in lavish, exotic costumes. The *Japan Weekly Mail* commented on Duke's seimseim card, noting that, "this is evidently intended for the samisen [also spelled shamisen], although the fair player has her robe fastened to the left instead of the right, holds the instrument in the wrong hand, has five instead of three strings to play on, has stuck a number of pins at random in her skull, and finally, has curly hair and a gold bracelet with massive bosses on her upper right arm. The Japan of Messrs. Duke and company must be a very novel country."[25] Fortunately, the image of Duke's trombone player fared somewhat better in terms of accuracy.

Ringer's Cigarettes, 1924

In 1924, Ringer's Cigarettes, a branch of the Imperial Tobacco Company of Great Britain (Edwards, Ringer & Bigg), issued a series of 25 small (2½- x 1¼-inch) cards featuring musical instruments. The trombone was number 21 in the group, but it has not proven as popular as the T206 Honus Wagner baseball card issued by American Tobacco Company's Sweet Caporal Cigarettes in 1909, a rare example of which sold at auction in 2021 for $6.606 million.[26] The trombone player's uniform is not one from any recognized British regiment; Trevor Herbert has described it as "Ruritanian"—probably wholly imagined.[27]

Camel Cigarettes, 1953

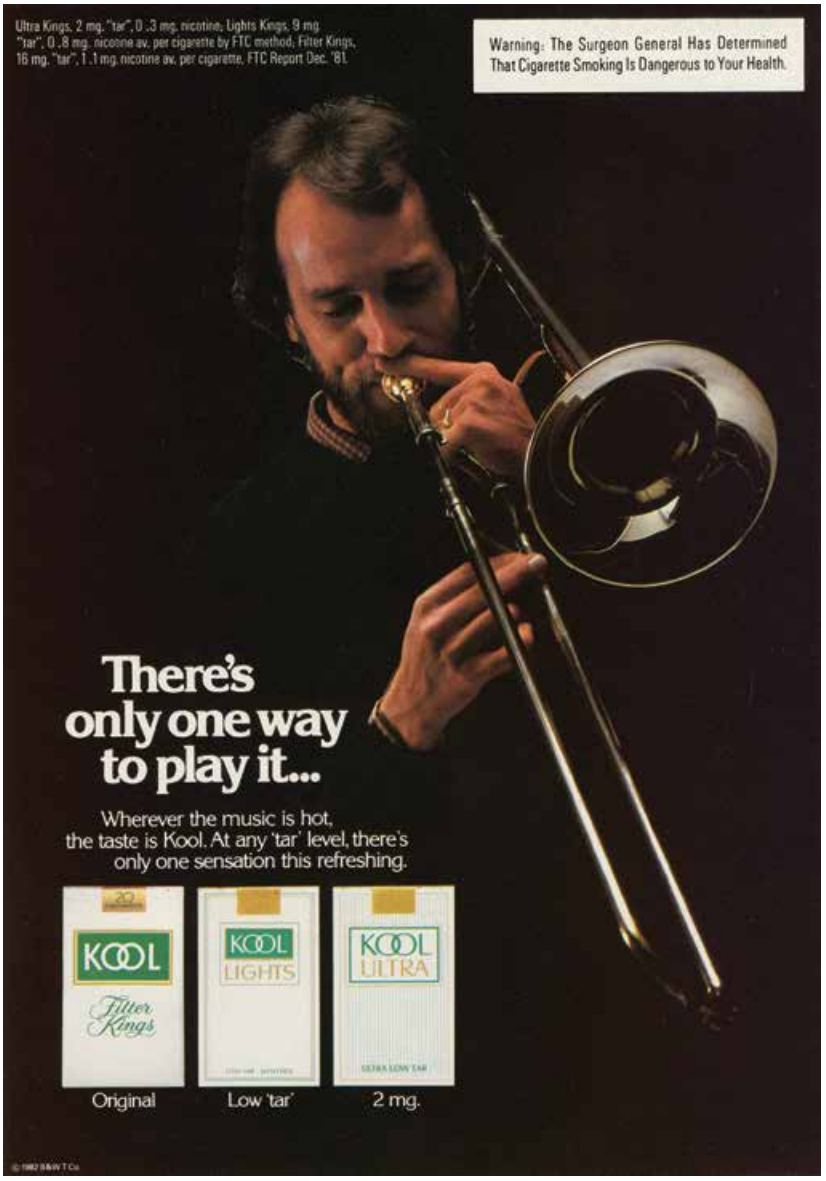
The comic genre that came to be known as "The Sunday Funny Papers" began in the 1890s after the invention of the high-speed rotary color printing press, and they were targeted as much to adults as they were to children. Advertisers found comic strips and cartoons to be an effective means of blending their message with popular comics that had a ready-made audience.[28] Fictional characters and celebrities appeared in comic advertisements, which were referred to as "continuity copy" in the advertising business.[29] Trombonist Tommy Dorsey and his older brother, bandleader and saxophonist Jimmy—both longtime smokers—endorsed unfiltered Camel cigarettes, and they appeared in both traditional magazine advertisements (that featured photographs of the brothers) and newspaper cartoon ads. In this cartoon from 1953, Tommy, playing off the brothers' musical success, told readers that "they didn't hit the big time in smoking pleasure until they switched to Camels." Jimmy extolled Camel's cool mildness that was "something you can count on." As it turned out, the only thing Jimmy Dorsey could count on from smoking Camels was death, four years later, from lung cancer.[30]

Winston Cigarettes, 1968

An advertisement for Winston Super Kings (1968) uses the trombone slide's length, along with a woman's outstretched arms, to accentuate Winston's long cigarette.[31] The ad was one of several that used long, recognizable items from popular culture (other Winston ads featured a couple riding a tandem bicycle and the outstretched broomstick arms of a snowman) along with Winston's signature phrase that became a radio and television jingle.

Kool Cigarettes, 1981

One only needs to observe the embouchure or playing position of trombone players in advertisements to see that most of them feature models rather than actual trombonists. In 1981, Kool cigarettes announced an open casting call in New York City for jazz musicians to appear in a series of advertisements. Trombonist Ed Neumeister, who had been only an occasional smoker from his late teens to his early 20s and never smoked Kool, was chosen to appear in Kool ads. Other well-known jazz players who appeared in Kool ads included Glen Drewes and John Eckart (trumpet), Milt Jackson (vibes), and George Young (saxophone). Neumeister told me it was "one of the better paydays for an hour's work."[32] The players were always shown playing their instruments—usually with their eyes closed—and none held lighted cigarettes. The ads that featured Neumeister, which were not connected to later advertising campaigns for the Newport/Kool Jazz Festival that also featured musicians, ran for several years in print publications, on billboards, and on the sides of city buses.



TOBACCO PRODUCTS: POSTSCRIPT

California Department of Public Health, 1997

In 1997, the California Department of Public Health blanketed billboards and print publications with a public service campaign that featured a woman turning the tables on a smiling man who was preparing to blow cigarette smoke in her face.[33] The campaign—"Mind if I smoke? Care if I die?"—was a powerful, direct answer to the kind of cheerful, consequence-free advertising that has been a part of advertising for tobacco products for more than 150 years.

Home and Business Products

Steck Pianos, Smith's Umbrellas, A.D. Godchau, c. 1890

As discussed earlier, the explosion of trade cards in the late nineteenth century included stock cards that were used by a host of businesses.[34] The artists who designed these cards are mostly anonymous, but their images were used by businesses in both the United States and Europe. One ubiquitous image from around 1890 featured a trombonist emptying condensation from his slide along with the curious caption, "The Last Thing Out." The spring-activated water key that is familiar to today's players was employed on trombones by 1830.[35] Even so, the water key didn't find its way to all brands of trombones until the early twentieth century, and the habit of removing the outer slide and turning it over to empty condensation was a tried-and-true, if cumbersome, method of taking care of a problem that all trombonists need to solve.

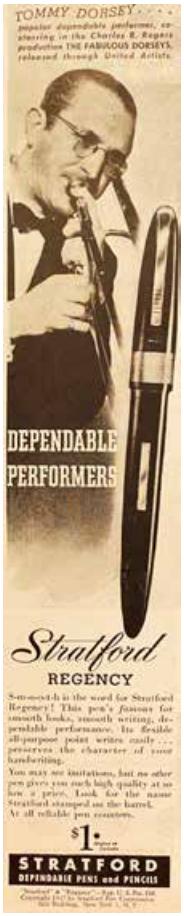
The image of "The Last Thing Out" was featured on many trade cards. Steck Pianos, an American company founded in 1857 and whose instruments were praised by Richard Wagner and Franz Liszt, issued the card in several variations, each with a different slogan set to music.[36] Smith's Umbrellas of New York City also used the same image to promote its wares.[37] But while Steck and Smith's didn't seem to mind that the trombone's inner slide was impossibly short, Parisian clothier A.D. Godchau—which, from the early 1870s, sold clothing for men and children[38]—made a modification to the image and lengthened the inner slide.

Will F. Cheshire Music, c. 1903

Will F. Cheshire Music of Rockford, Illinois, has passed into obscurity; the site of Cheshire's store is now a vacant lot. But his early twentieth century trade card, with yet another impossibly rendered trombone, is one of a series of cards that was also used by other businesses, including A.C. Eppley, a furniture store (that, in 1901, also sold poultry) in York, Pennsylvania, [39] and Henry C. Whittier's "Matchless Silver Polish" in Providence, Rhode Island.[40]

Philco, 1930

Philco, a Philadelphia-based manufacturer, began making radios in 1926.[41] Two photos of trombonist John Perfetto appeared in a 1930 advertisement for Philco's best-selling Baby Grand Console. The photos gave a visual representation of the difference between the sound heard from a standard, "unbalanced" radio and the "true clear tone" that emanates from a Philco. Born in Italy, John Perfetto moved to the United States in 1887 and joined John Philip Sousa's band in 1904; he replaced Simone Mantia as euphonium soloist and left the band in 1920.[42] He went on to play trombone with many other orchestras, including the Philco Symphony Orchestra, which played a weekly program of light opera music on the "Philco Hour" (the show was actually only 30 minutes long) over the CBS radio network.



Stratford Pens, 1947

If there was one thing that consumers wanted from a fountain pen, it was dependability, and Stratford's 1947 advertisement for its Regency pen featured another dependable performer, trombonist Tommy Dorsey. The advertisement also includes a plug for the loosely autobiographical United Artists film about Tommy and Jimmy Dorsey, *The Fabulous Dorseys*.

Ben-Gay, 1949

Larry's battle with Peter Pain might not have had comic readers on the edge of their seats like the most popular serialized comics of the 1940s, but it brought an advertisement for Ben-Gay (1949) into American households. This trombone-centric advertisement takes the form of a "dramatic strip" and has a story line that remains typical in much multipart advertising today: the "problem-conflict-happy resolution" sequence. Larry has a cold, Peter Pain "horns in on the act" and uses Larry's trombone to inflict discomfort on him, Larry's mom applies Ben-Gay (invented in France by Dr. Jules Bengué in 1892[43] and spelled Bengay since 1995) to Larry's chest, Larry makes a full recovery, he and his trombone are the hit of the dance, and Peter Pain makes his exit, "blasted again."

Owens-Corning fiberglas, 1954

Since its widespread use began in the 1930s, fiberglass (or fibreglass) has become ubiquitous, used in products ranging from attic insulation to surfboards, boats, bathtubs, and airplanes. Owens-Corning, a pioneer in fiberglass production, devised and patented its own method of creating fiberglass, and its product was trademarked as *fiberglas*. Owens-Corning's 1954 advertisement for fiberglas curtains gives trombonists yet another use for their instrument when they decide to—literally—hang it up. However, your unique "curtain rod" might be more impressive and not prone to cause snickering among your friends if you—unlike Owens-Corning—put the outer hand slide on correctly.

New England Life, 1963

Trombonist Glenn Miller was one of the most successful big band leaders and recording artists in history. In 1942, he disbanded his band and joined the U.S. Army, for which he formed a big band for the Army Air Force that entertained troops in the United States and England. On December 15, 1944, Miller left England to fly to Paris to make arrangements for his band to meet him there, but shortly after takeoff, his plane was reported as missing. Miller never arrived in France. Conspiracy theories surrounding Miller's disappearance abound, but scholars seem to agree that poor weather conditions caused his plane's carburetor to freeze, and his UC-64 Norseman aircraft crashed into the English Channel.[44] Miller was 40 years old.

In 1963, New England Life ran an advertisement for a life insurance pension plan that featured a photo of Miller playing his trombone, along with the headline, "Were you class of 1942?" The insurance company targeted a message at consumers who, by 1963, were nearing age 40 and for whom prudent financial planning would be sensible. "Was it really that long ago," the ad copy reads, "that you were in college and dancing to Glenn Miller's music?" A good question, but the idea of using Miller—who died during wartime service and received the Bronze Star—to sell life insurance might have raised a few eyebrows.

Clothing

DuPont, 1962

DuPont—the company was founded in Delaware in 1801 and merged with Dow Chemical in 2017—has never made fabrics or clothes, a point made in very small print on its 1962 advertisement for its brand of polyester, Dacron.[45] Rather, DuPont supplied polyester fibers to clothing manufacturers, which would often mix them with cotton—a cotton–poly blend—to make "wash and wear" clothing that was "wrinkle free" and would not shrink after washing and drying. DuPont's ad encouraged consumers to look for the Dacron/DuPont label in any brand of clothing. The inclusion of a teen-aged trombonist in the ad was probably meant to emphasize comfort and freedom of movement, but the look on the face of his harmonica-holding friend tells a greater story than DuPont probably intended. What are the problems? Let us count the ways: Not only is the trombone put together backwards and he is playing left-handed, but his right hand holds the instrument with a "Darth Vader" death grip. His head position foreshadows the "tech-neck" forward thrust that is increasingly common among players today due to obsessive staring at a smartphone. Caption contest, anyone?

Old Town Shoes, 1969

An open trombone case full of shoes forms a creative display by the Old Town Shoe Company of Maine for a 1969 advertisement. This kind of ad eschews the hard sell of most corporate advertisements and instead relies on an artistic arrangement of products with little narrative. The "touch of brass" slogan, a takeoff on "a touch of class," highlights the metal buttons and straps on the shoes next to the brass trombone. The trombone case's plush interior (oops—the mouthpiece is missing) provides a fashionable backdrop for the shoes.

Transportation

Fisk Tires, 1928

Massachusetts-based Fisk Tire Company was a major manufacturer of rubber and tires from its founding in 1898 to 1940, when it was acquired by United States Rubber (which later became UniRoyal). Fisk's corporate slogan, "Time to Re•tire," was developed in 1910; the sleepy, candle- and tire-holding little boy was created by Burr Griffin. Fisk's promotional postcard (1928) turned its yawning Re•tire boy into a trombone-playing force who spread the news of Fisk tires over the WEAF radio network. Fisk dealers would write in the call numbers of a local WEAF station, and the card was handed out to customers. WEAF-AM was established in New York City in 1922 and was purchased by RCA in 1926. RCA then formed the National Broadcasting Company (NBC), and WEAF became one of NBC's flagship stations. In 1946, WEAF's call letters were changed to WNBC.[46]

Ford Motor Company, 1962

The Ford Falcon automobile was introduced in North America in 1959. As seen earlier in advertisements for Winston cigarettes, Pneumatic Scale packaging, and Dow Corning *fiberglas* curtains, advertisers often used an outstretched trombone slide to highlight length, space, and size. The traditional jazz band featured in the 1962 ad for the Ford Falcon Sports Futura is all about having fun—"the tempo starts fast"—and when the trombonist leans down to play across the car's bucket seats, the car screams "roominess."

Delta Airlines, 1965

In 1965, Delta Airlines used the song, "76 Trombones," from Meredith Willson's musical, *The Music Man*, to promote its airfreight business. The advertisement includes references to lines in the song that speak of 76 trombones, 110 cornets, and bassoons. The image of a smiling woman in her marching band uniform with trombone in hand invited companies to ship their wares with Delta, although exactly how 187 transistor radios fit into Professor Harold Hill's band isn't clear.

Coda

This survey of the trombone in advertising would not be complete without reference to one of the instrument's most frequent advertising appearances: magazine covers. Scores of magazines feature cover art that has nothing at all to do with the articles or other content within their pages. Rather, magazine cover art is a genre unto itself, a tool to create interest in an issue in the eyes of a potential buyer, and a way to incentivize readers to keep their issues to view over and over again. Of course, a publisher's primary *raison d'être* for encouraging readers to save a magazine is so they would once again read the advertisements and purchase products. After all, it is the advertisements that make the magazine possible. In a sense, magazine cover art is the ultimate advertisement, as readers eagerly anticipate the next issue.

Collier's, *December 29, 1906*

The trombone is a remarkably simple instrument in its form and design, and it remains essentially unchanged since its invention in the fifteenth century. Put the mouthpiece in the slide, put the slide into the bell receiver and—*voilà!* —you have a trombone in your hands. Still, when it comes to iconography—whether drawings, paintings, or even photographs—rendering the trombone and assembling it properly have often proven to be a challenge.[47] The traditional manner of assembling by holding the instrument—bell over the left shoulder, left hand holding the intersection of the bell and the slide, moving the slide with the right arm—has eluded many artists and photographers, giving those of us who know how it is done ample opportunities to chuckle or roll our eyes.

A prime example of this is the cover to the December 29, 1906, issue of *Collier's* magazine. Artist Frank Xavier Leyendecker (who signed his work with his initials, F.X.L.), was a prolific illustrator who painted covers for a host of magazines. His cover for *Collier's*, "The German Band," might have harkened back to memories of his youth in his native Germany, and it features a common contrast between two characters who reflect a stereotypical image of their instruments: the stocky helicon player and the tall, thin trombonist. Because the cover appeared just after Christmas, the two white-bearded players might be viewed as seasonal Santa Claus characters, having shed their red-and-white costumes and getting in one last round of Christmas carols for the season. But Leyendecker's trombonist holds the instrument in an impossible position—and he plays left-handed, to boot!—where the instrument looks more like a weapon than a device for playing music.

The New Yorker, *March 6, 1937*

Illustrator Rea Irvin was a member of the advisory board that created and launched *The New Yorker* in 1925. He created the character who came to be called Eustace Tilley for the cover of the magazine's first issue; the top-hatted dandy looking at a butterfly through a monocle remains its signature image. In all, Irvin created 169 covers for *The New Yorker*, including this exquisitely creative image (1937) of a toe-tapping monk playing Gregorian chant, using his hat as a plunger. The combination of old and new, serious and playful, and a nicely rendered trombone, makes this cover one of Irvin's most memorable and iconic images.

The Saturday Evening Post, *October 10, 1936*

Women have distinguished themselves as trombonists from the instrument's earliest days, from the late sixteenth century trombone-playing nuns in the convent of San Vito, Ferrara—Hercole Bottrigari said they played "with such grace, and with such a nice manner, and such sonorous and just intonation of the notes that even people who are esteemed most excellent in the profession confess that it is incredible to anyone who does not actually see and hear it."[48]—to renowned players and teachers from the twentieth and twenty-first centuries, including Maisie Ringham Wiggins, Dorothy Ziegler, Mildred Kemp, Betty Glover, Melba Liston, Lillian Briggs, Abbie Conant, Jan Kagarice, Ava Ordman, Megumi Kanda, and Carol Jarvis.[49] Notable among trombone-related early twentieth century magazine covers is Revere F. Wisteuff's 1936 *Saturday Evening Post* cover that shows a high school-aged trombonist diligently practicing her instrument in preparation for her performance at a football game. Wisteuff's *Post* cover hung prominently in my teaching studio at Arizona State University during the years I taught there (2012–2016), and it now hangs in the bedroom of my eight-year-old granddaughter, in whose life female brass players are the norm: Her mother is a bass trombonist, her aunt a trumpeter, and her grandmother plays baritone horn.

The advertisements included in this article remind readers of advertising's power, scope, and influence and how it can present potential customers with either accurate or suspicious claims. We do well to remember that the point of advertising is to get consumers to purchase products and that there are tried-and-true means by which advertisers try to manipulate the public into making a purchase: make an outrageous claim as to a product's efficacy or usefulness, convince consumers that they are unsatisfied with what they have and would be better off with something new, and persuade the consumer that if they use a particular product, they will be happier/stronger/prettier/more handsome/or more prosperous. *Caveat emptor*. Through it all, the trombone has been a part of both the dark and the bright sides of advertising—a unique marker among musical instruments that continues to capture the imagination of the public.

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