

 OLDS

Custom-Crafted OLDS BAND INSTRUMENTS



F. E. OLDS & SON
Fullerton, California

 OLDS

contents

page 2 EDUCATIONAL SERVICES
SCHOLARSHIP PROGRAM

3-6 CORNETS
FLÜGEL HORN

7-10 TRUMPETS
POST HORN

11-14 TROMBONES

15-18 FRENCH HORNS
MELLOPHONES
BELL FRONT ALTO

19-22 BARITONES
SOUSAPHONE

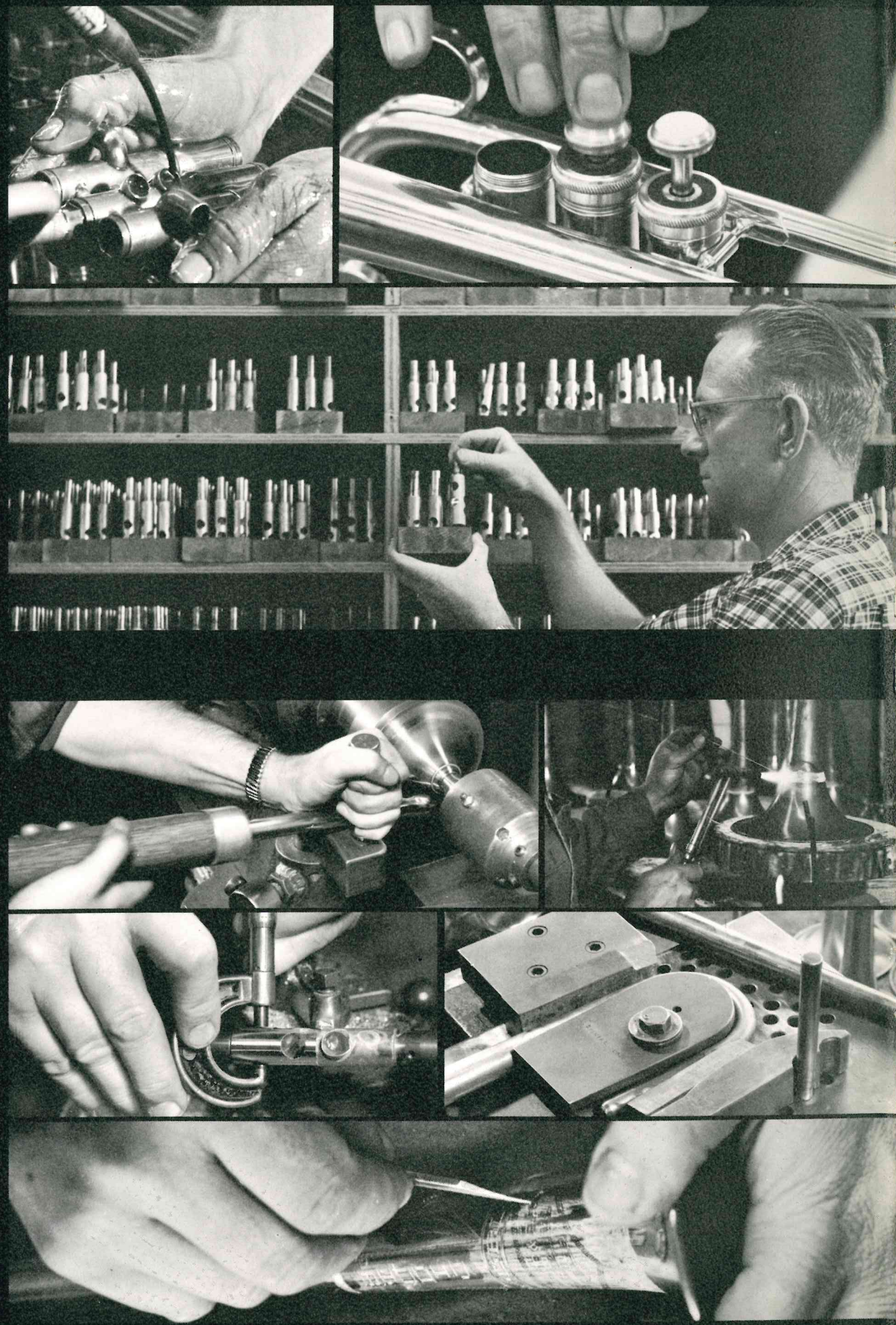
23-26 SAXOPHONES
BASS TROMBONES

27-30 CLARINETS

31-34 FLUTES
PICCOLOS
OBOES
BASSOONS

35 CASES

36 SPECIAL FINISHES
MOUTHPIECES
VALVE GUARDS
RECORD LIBRARY



How does a business get its start? F. E. Olds & Son started with the founder's musical-mechanical avocation, and through more than fifty years of growth has been dedicated to the manufacture of custom-crafted band instruments of the highest quality.

The Olds story really begins with the trombone. F. E. Olds had long been interested in this instrument which he felt had unrealized possibilities. He began experimenting with it, putting into effect his ideas for the improvement of slides and bells. Out of these experiments, and from his own shop, came the first Olds trombone—a much improved instrument with many original features, providing new flexibility, new responsiveness, and rich new tonal values. The year was 1908, the place, California.

This new trombone attracted national attention as well-known players began returning from California playing their vastly superior custom-crafted Olds trombones. With fame, came growth.

The manufacture of valve instruments began when R. B. Olds, son of the founder and now president, joined the company, and over the years the Olds name has become a synonym for the *best in all* band instruments. Virtually every band instrument is in the Olds line.

The Olds company has pioneered refinements in the whole range of band instruments, from which every player has benefited. Olds was first to draw its own slide tubing . . . first to use an exceptionally strong, light two-piece patented brace . . . first to use nickel silver tubing for slides . . . first to use a fluted slide to reduce the friction. Famous Olds "firsts" include the free bracing widely copied in Europe and America, and student trumpets and cornets with professional-type valve springing.

Olds instruments are produced in a modern factory in Fullerton, California, whose manufacturing and research facilities are the latest and finest. Every instrument is subjected to the most minute quality control and inspection—to make sure that each is fully responsive to every musical requirement and fully worthy of the Olds signature. Many of the men who work on Olds instruments are second and third generation musical craftsmen, dedicated to the integrity of every Olds instrument.

"Make the best better" is the policy at Olds. That is why research is continuous—research constantly looking for better ways of making better instruments.



FAUST MUSIC
BAND AND STRING INSTRUMENTS
SALES-LESSONS-RENTALS & REPAIRS
SH. 4-1112 2201 S. K. K. AVE.

OLDS EDUCATIONAL SERVICES

Through its own special program, F. E. Olds & Son is making significant contributions to the important and rapidly growing field of music education. Presented under its auspices in clinics and concerts from coast to coast are these well-known musician-teachers, and F. E. Olds & Son welcomes any inquiries regarding their appearances.



Rafael Mendez G. C. Bainum Robert Marsteller Earl Hoffman

OLDS SCHOLARSHIP PROGRAM

In 1958, F. E. Olds & Son announced its first annual *Scholarships in Music*. Open to all juniors, seniors, and graduate students in accredited schools or departments of music at the college level and judged each year by a panel of outstanding music educators, awards are made for thesis, term papers, or articles submitted by the entrants showing the greatest evidence of original thinking, sound research, and intelligent objectives on any subject relating to the field of instrumental music.

Additional information about this scholarship program may be obtained by writing directly to Education Department, F. E. Olds & Son, 7373 N. Cicero Avenue, Chicago 46, Illinois.

F. E. OLDS MUSIC EDUCATION LIBRARY

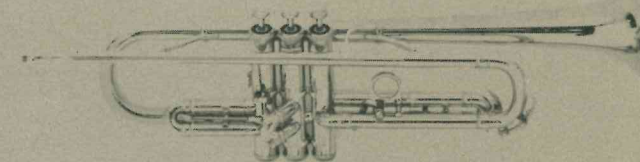
The F. E. Olds & Son Music Education Library is composed of a series of books selected for printing from the prize winning manuscripts submitted in the Olds Scholarship contest. Beginning with "Solo Literature for the Trumpet" by Thomas Hohstadt and continuing through the succeeding printings which include "A Basic Repair Handbook for Musical Instruments" by Raymond J. Nilles, "The Use of Publicity in the Public Relations Program of a High School Instrumental Department" by Lester Gillespie, "A Study of the Acoustical Effect of Mutes on Wind Instruments" by Martin J. Kurka, and a new book now being printed on "The Stage Band in the High School Instrumental Program" by the co-winners of the 1961 Scholarships in Music contest. The Company is pleased with the reception accorded to these educational books by instrumental teachers at both the college and high school level.

It is the hope of F. E. Olds & Son that these books will contribute to the basic sum of knowledge available in printed form relating to instrumental music and that the printing of these books in the Music Education Library will serve the purpose of promoting scholarly interest in this field of research and, in the process, help to raise the level of the writing connected with the preparation of term papers and theses which might serve the dual purpose of fulfilling college requirements and possible selection for printing.

Copies are distributed without charge to college and university libraries where they are being used as text and source material in instrumental education courses.



CORNETS



The cornet as we know it today predates recorded history. It is the result of continuing refinements of a tapered animal horn upon which a sound could be produced by blowing on one end just as on a cup mouthpiece. The earliest recorded example of the ancestor of the modern cornet is the ancient Hebrew schofar.

Later, in England in the 14th century, a conical wooden leather covered musical instrument was designed with six finger holes called the "cornetto" from which the modern name is derived. This instrument was extremely popular through the 15th and 16th centuries and included a crude type of mouthpiece.

By the 18th century, cup mouthpiece instruments had advanced considerably and tone holes were covered by keys. This method of producing variable tones did not stay in vogue after the piston valves were invented in 1815 and the modern instrument was well on its way. The valved model of the "cornetto" became known as the "Cornopean."

The cornet today, while not completely conical, is sufficiently so to retain its characteristic mellow sonority and singing tone.

Olds, in designing cornets, has kept this distinguishing voice in mind, coupling it with a modern mechanical perfection which permits its ultimate exploitation.

We feel that Olds cornets represent another step in the centuries of history surrounding man's earliest efforts for musical expression.



Mendez

Designed under the personal supervision of Rafael Mendez, this long model Cornet is a perfect companion in both design and response for the famous Mendez Trumpet model, combining Olds craftsmanship and an artist's experience to produce an outstanding instrument.

Lightning-fast valve action, medium large bore, first and third valve trigger tuning, special lightweight brass alloy for extra strength, valve assembly centered for unusual balance, distinctive mouthpipe taper for even response in all registers, gold-plated finger buttons.

M-5 Mendez Cornet, deluxe case: \$360

Opera Premiere

This newest addition to the Olds line of fine cornets is designed for extra tonal capacity, unlimited power, and a brilliance which makes it an artist instrument for the solo performer.

Lightning-fast valve action, extra large bore, dent resistant—solid nickel-silver throughout, first valve trigger tuning mechanism, mouthpipe taper designed for extra resistance, oversized bell section.

O-5 Opera Premiere Cornet, deluxe case: \$345

Recording

In the compact Recording model, the design with its sweeping curves gives complete expression to the full, round cornet tone. With its eye-catching coloring, beautiful engraving, and mechanical features, it is an unusual combination of beauty and artistry.

Lightning-fast valve action, medium large bore, Re-O-loy bell—nickel-silver slides, tuning slide trigger tuning mechanism—completely solves all intonation adjustments, exclusive, offset middle valve combining extreme comfort and flexible hand position.

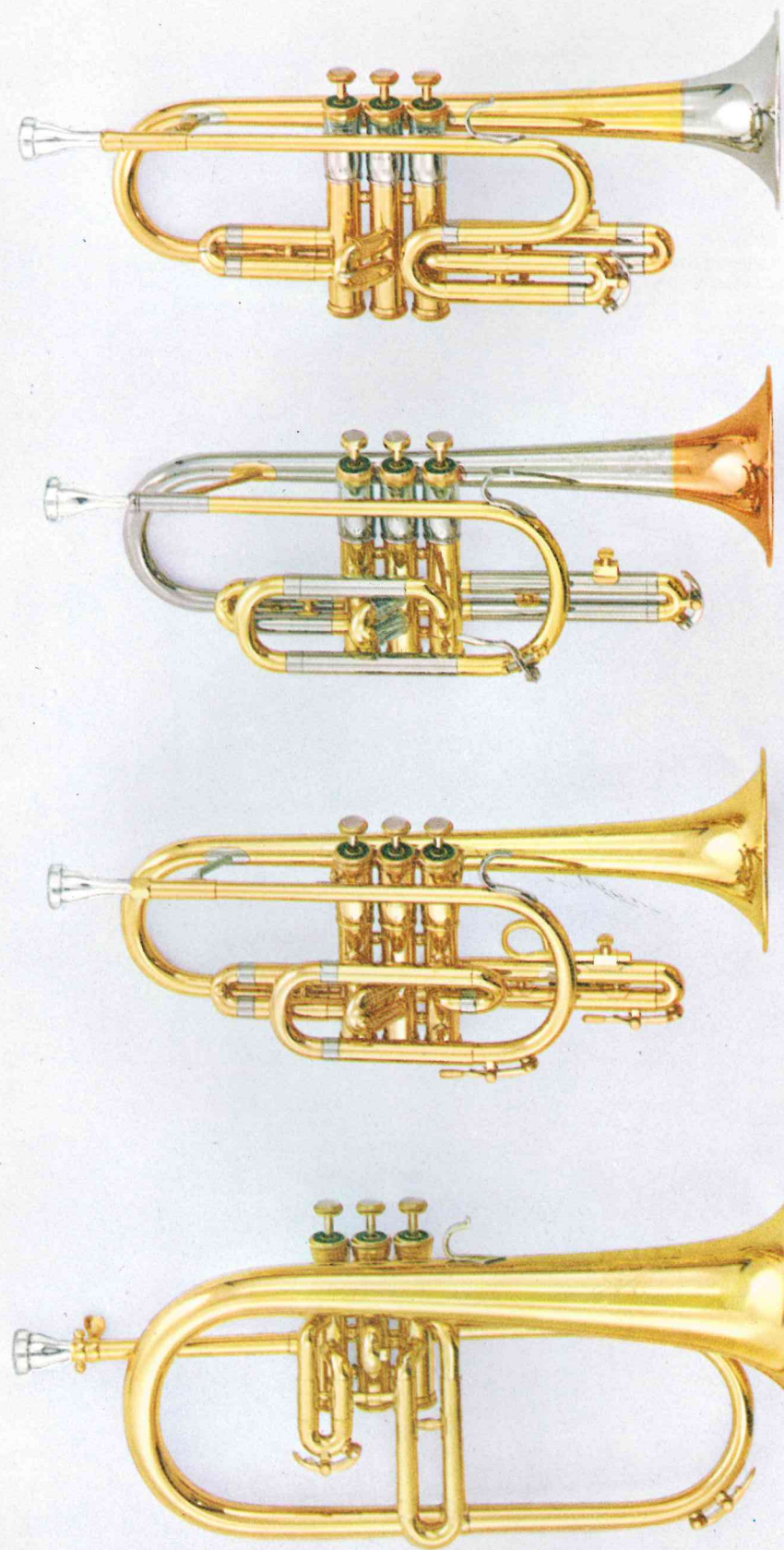
R-5 Recording Cornet, deluxe case: \$310

Super

The Olds reputation for professional quality was established on the Super model and this streamlined Cornet offers a combination of restrained power and smooth, effortless response. Your ear will tell you—this is a custom crafted Olds in every sense of the word.

Lightning-fast valves, medium large bore, combination of polished brass and nickel-silver, first valve intonation adjustment, long model modern design, tone control band for that covered quality.

S-5 Super Cornet, deluxe gladstone case: \$260



Studio

With its sweeping curves, extra wide hand grip and brilliant bell, the Studio offers solid carrying power, bright forceful tone, and unusual resistance to mute dents. Traditional solo cornet design provides a continuous tone passage and the bore taper gives full scope to the breadth of tone and flexible response so desirable in a cornet.

Lightning fast valve action, medium large bore, spun solid nickel-silver bell and valve balusters, direct leadpipe entrance into the third valve.

T-5 Studio Cornet, gladstone case: \$225

Special

The Special combines traditional Olds craftsmanship and attention to construction detail with a breadth of tone, flexibility, and power with which to explore the full, singing range of the Cornet. The "continuous flow air column" construction—compact but comfortable—is enhanced by the beautiful combination of bronze, nickel-silver and brass.

Lightning-fast valve action, medium large bore, "spectrum tone" bell and body, functional bracing combining strength with less weight, unusual balance and comfort.

L-5 Special Cornet, gladstone case: \$189.50

Ambassador

In the Ambassador, Olds has retained all the basic properties essential to a fine instrument—good intonation, balanced range, flexible response, and ease of tone production. To these essentials, usually found only in professional models, have been added a ruggedness and durability which make it the outstanding student instrument on the market.

Lightning-fast valve action, medium large bore, polished brass reinforced with nickel-silver, third valve intonation adjustment with adjustable stop rod, rugged, three point bracing, hexagonal mouthpiece receiver and distinctive water key assembly.

A-5 Ambassador Cornet, Vac-A-Bond case: \$154.50

FLÜGEL HORN

To supply the never-ending search for variation in tonal-color Olds offers the Flügel Horn. With its wide-curved traditional styling, excellent intonation, and rich, dark tone, this instrument provides an interesting addition to the brass choir. For the "new sound" player in the jazz field, the Flügel Horn opens a new range of sound for exploration.

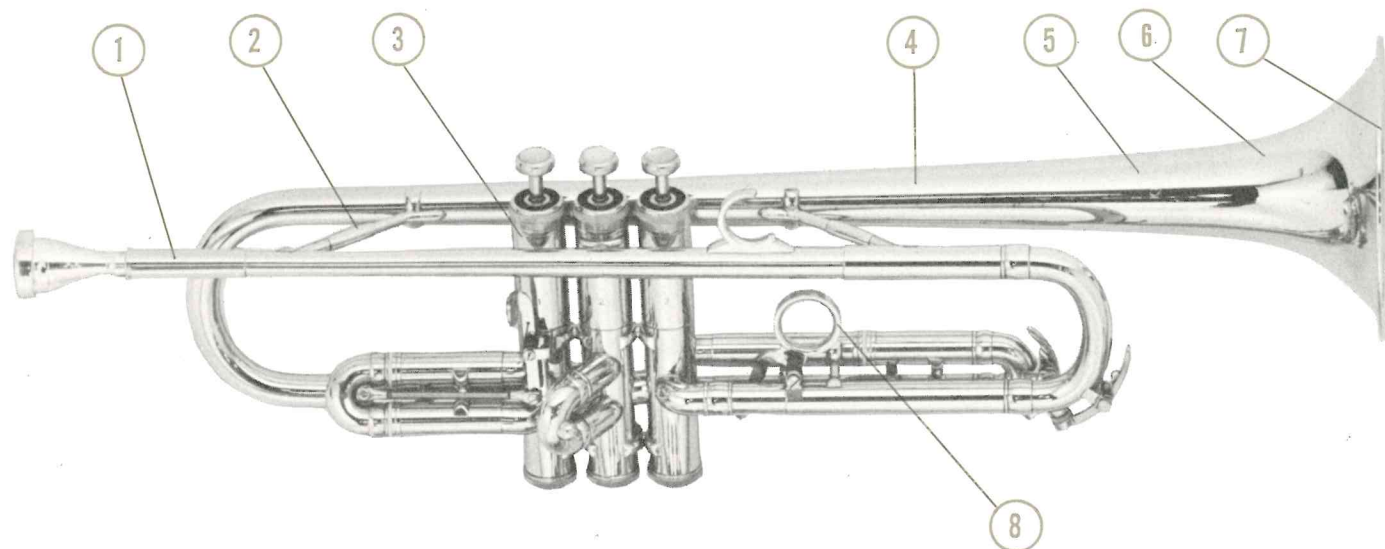
L-12 Flügel Horn, gladstone case: \$189.50

OLDS CORNET FEATURES

1 The heart of tone production and response on any brass instrument is the taper of the lead-pipe in the section between mouth-piece and full bore tubing, and the way this taper is matched to the amplifying proportions of the bell section. Here's the secret of valve instrument performance and the differing, yet proportioned, qualities of every Olds model. Tool-steel mandrels hold every lead-pipe to dimensional accuracy and make possible a continuity and uniformity of product which assures the same qualities in every Olds model today that made it an outstanding instrument in the past.

4 The latest improvements in lacquer chemistry, combined with new methods of pre-heating and oven-baking of the finished product emphasizes the brilliant lustre of Olds color-buffing. The extra-heavy, plastic lacquer coating assures the Olds owner of lasting beauty and protection for his instrument.

6 The plus values of bell spinning combine metals in the bell sections for additional harmonics and tone color without distortion. The work-hardened product has given Olds its famous "Re-O-Loy," "Brilliant" and "Spectrum Tone" bells. The manufacturing method which makes this possible is of equal importance even on bells of the same alloy, where the spinning of the outer bell joined to the work-hardened inner bell produces a dent-resistant metal and additional tone color.



2 The normal purpose of a brace is to provide strength and rigidity. Olds bracing design goes several steps further by reducing weight, offering clean, attractive design, and placement which never dampens the vibrating air column or interferes with balance and a comfortable hand grip.

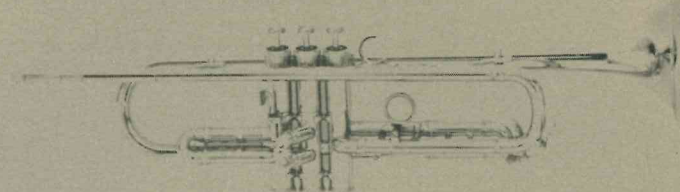
3 The lightning-fast valve action on all Olds valve instruments is the product of design and engineering know-how implemented by quality control which holds tolerances to plus or minus .0001 of an inch. The oversized heavy-gauge valve springs distribute the load evenly and prevent "piston bounce" on the return stroke. Centerless grinding of valves and pistons assure a "perfect round" and, after special-alloy nickel-plating, each piston is hand-fitted into its matching valve. The specially-constructed single-slot spring guide and valve seat holds the spring firmly in place, centers its action, and assures the fast and trouble-free valve action which is an Olds tradition.

5 "Re-O-Loy"—the alloy used on Olds Recording bells—is an example of the cooperative research engaged in by Olds in conjunction with the metals industry. The tonal properties, ductility, and strength of metallic combinations are varied to produce the exact properties specified by Olds. The net result—a custom-crafted basic material which, in the skilled hands of Olds craftsmen, produces finer, more durable instruments with extra tonal color and interest.

7 Every Olds model has response and musical individuality which sets it apart. For example, the "Tone Control" band of pure nickel-silver spun on to every Super bell. This feature reduces vibration and results in power-controlled tone which is the trademark of the Olds Super model. Here is Olds ingenuity in producing a specific end result—and something like it is a part of every Olds model.

8 To provide tension-free intonation adjustment on low-note, first and third valve combinations, Olds has developed the finest tuning mechanism available today. Its short-stroke, balanced action allows the player to lengthen tubing almost a semi-tone without disturbing embouchure while playing. Oil-and-moisture-resistant neoprene rings silence the return stroke and micrometer fitting of tube sleeves assures continuing service on this valuable player aid.

TRUMPETS



While the trumpet and cornet both stem from common ancestry they have travelled widely divergent paths to their present status.

The trumpet, being the cylindrical member of the family, speaks in a brilliant, martial, and confident manner, as royalty speaks, so its early history is easily traced through the records of the kings and princes, since it was a badge of royalty.

While the early cornets were wooden, the trumpet, because of its royal sponsorship, has been made of metal since the stone age gave way to the age of metals. Writings from Solomon's time tell us of 200,000 trumpets then in use, some made of precious metals. While the cylindrical nature of the trumpet did not lend itself to the keyed-tone-hole system of the cornet, it was used continuously in its straight, open-tone form, utilizing different instruments in varying lengths for changes of key. Later, extra crooks were to be added, but this was a cumbersome and clumsy process. In 1788, an ingenious Irishman by the name of Clagget joined two trumpets together by means of a change valve, looking like a double french horn without valves, but shortly later, the piston valve was developed, and the stage for the modern trumpet was set.

Just as regal brilliance of tone has characterized the trumpet through the ages, so Olds has carried this concept on to modern perfection.

A wide variety of modern metals are used, not only to control this inherent brilliance, but to produce a durable instrument that mechanically functions with the lightning speed of contemporary requirements.

Acoustical research has had to play a great part in designing the conical portions of the trumpet since many portions of the instrument are cylindrical. With varying lengths, the design of its relatively short tapers is extremely critical.

Olds has contributed greatly to the scope of the trumpet. Mechanically and acoustically, every Olds trumpet responds to the ever-increasing demands of contemporary trumpet literature, permitting its brilliant voice to speak in passages heretofore thought impossible.



Mendez

Designed at Olds with the help of Rafael Mendez, the result is "a trumpet player's trumpet." From pedal tones to unbelievably high register the response is even and has unusual carrying power and positive control. A new concept in balance, light weight, full tone and original design.

Lightning-fast valve action, medium large bore, both first and third valve trigger tuning mechanisms, special light-weight brass alloy for extra strength, valve assembly centered for balance and comfort, distinctive mouthpiece taper for even response in all registers, gold plated finger buttons.

M-10 Mendez Trumpet, deluxe case: \$360

Opera Premiere

This large bore Opera model represents the ultimate in symphonic tone. Count fifty measures rest—come in FFF on a high C—and do it with the confidence born of a hundred such successful entrances under pressure. The instant response and powerful tone are products of Olds engineering and design skills producing a prestige trumpet for prestige players.

Lightning-fast valve action, extra large bore, nickel-silver, first valve trigger tuning mechanism, mouthpiece taper for extra resistance.

O-12 Opera Premiere Trumpet, deluxe case: \$345

Recording

From the eye-catching Re-O-Loy bell with its elaborate hand-engraving to the tip of the silver-plated mouthpiece, the Recording combines the artistry of fine design and musical taste. An amazingly versatile trumpet—it "triples" in symphonic, jazz, or concert band styles.

Lightning-fast valve action, medium large bore, Re-O-Loy bell and nickel-silver slides, third valve trigger tuning mechanism, exclusive offset middle valve combining extreme comfort and flexible hand position.

R-10 Recording Trumpet, deluxe case: \$310

Super

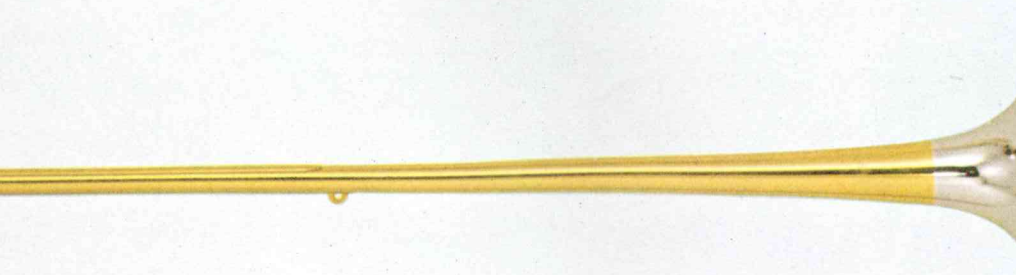
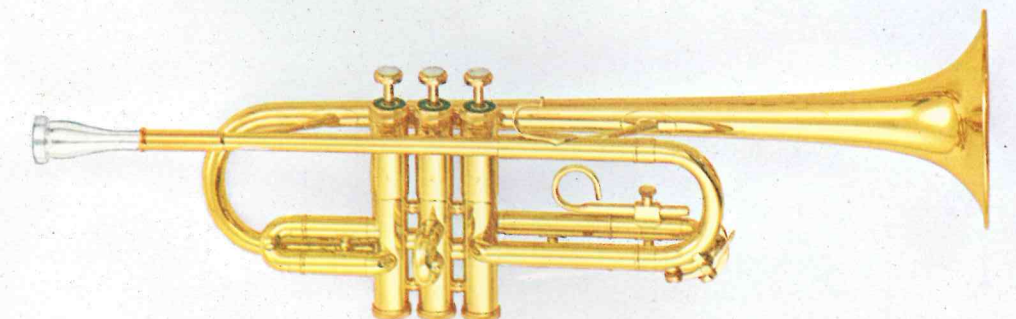
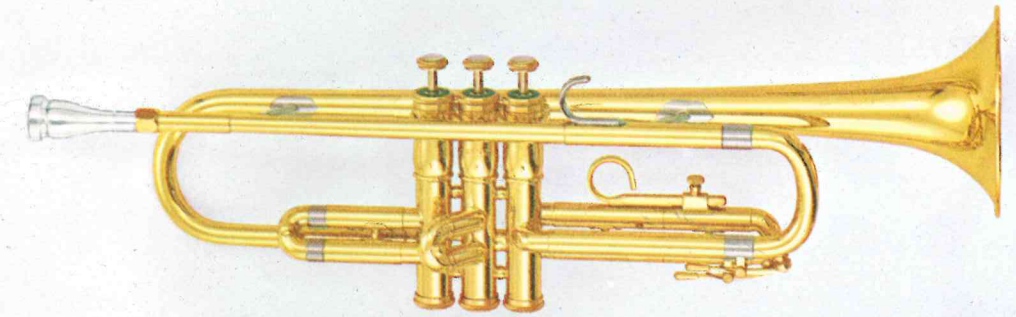
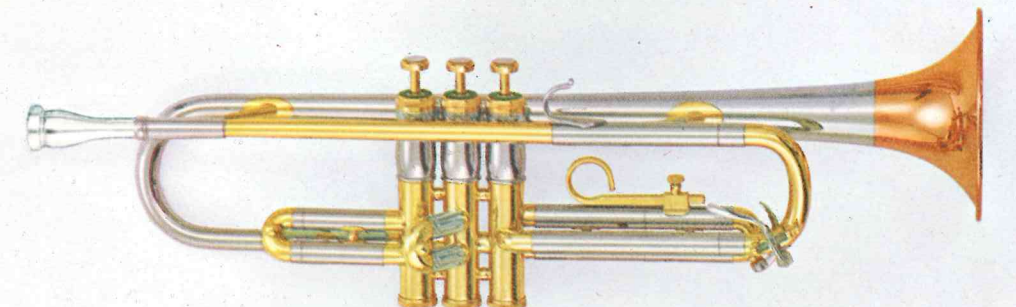
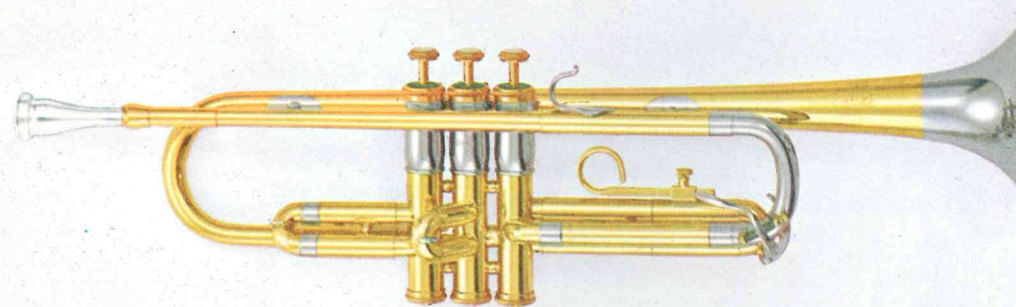
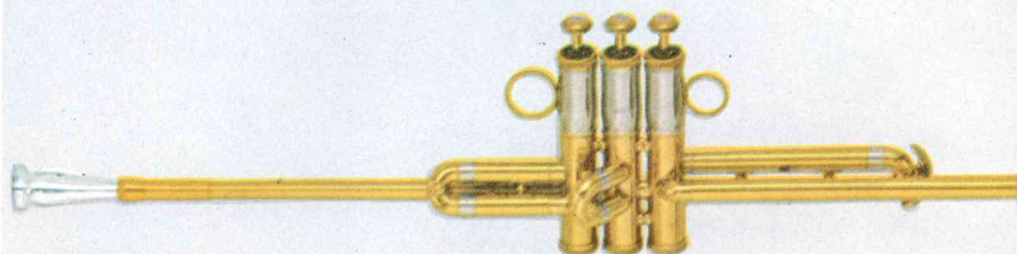
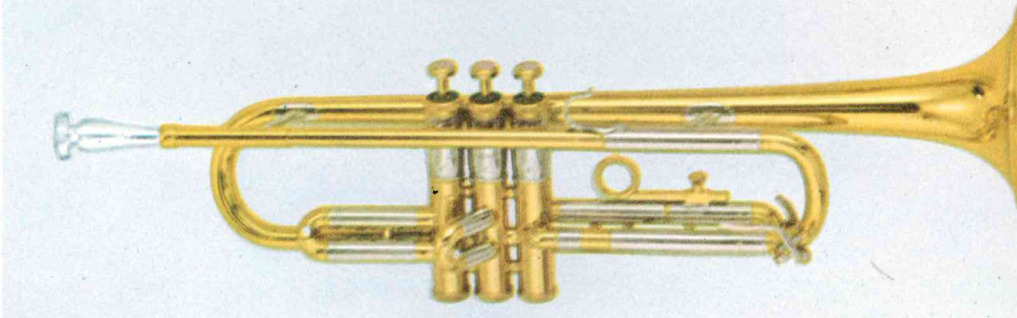
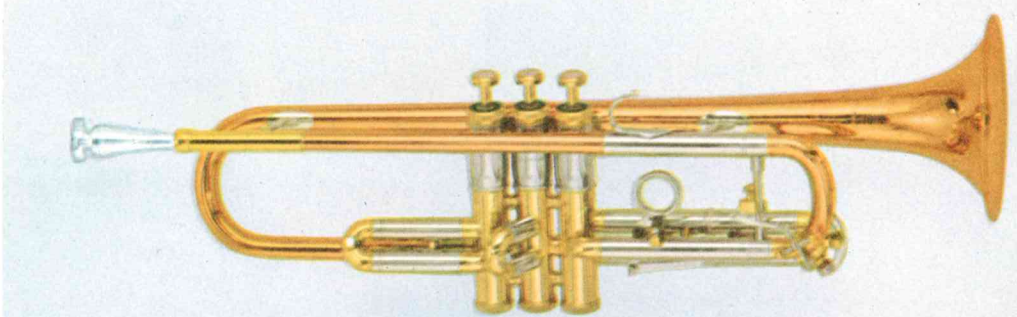
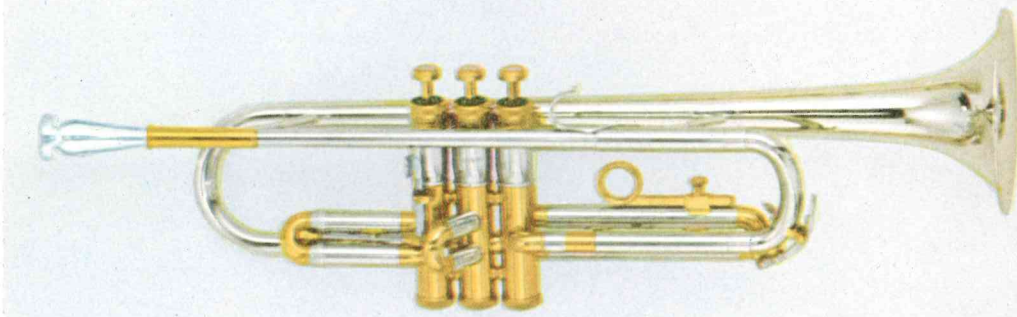
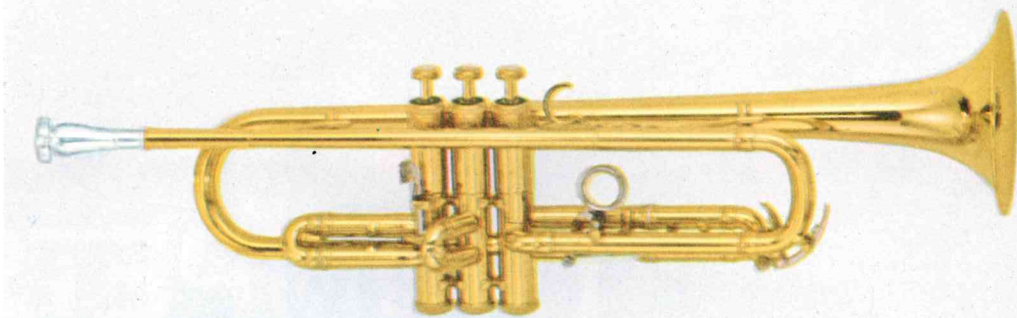
The Olds reputation for professional quality was established on the Super models. For effortless response—flawless action—restraint with power—there is no better all-purpose trumpet made. The Super adapts itself to every mood—custom-crafted for relaxed playing.

Lightning-fast valve action, medium large bore, a tasteful combination of polished brass and nickel-silver third valve intonation adjustment, oval bracing for added strength without extra weight, "tone control band" for contained power and covered tone.

S-10 Super Trumpet, deluxe gladstone case: \$260

Post Horn (not illustrated)

O-110 Post Horn, Bb-C, without valves, in carrying case: \$99.50



Studio

The Studio "Brilliant Bell"—made by spinning solid nickel-silver—creates a trumpet with brilliant resonance, bright quality of tone, and unusual resistance to mute dents. Distinctive bracing and styling details show Olds craftsmanship at its best.

Lightning-fast valve action, medium large bore, third valve slide intonation adjustment, nickel-silver bell flare—created by spinning the metal for strength and brilliance, nickel-silver valve balusters and trim.

T-10 Studio Trumpet, gladstone case: \$225

Special

The beautiful combination of bronze, nickel-silver, and brass, used on the Special Trumpet adds complex harmonics to the tone, enhances the appearance, and provides additional strength and durability. Free-blowing—quick response—an ideal combination of craftsmanship and quality.

Lightning-fast valve action, medium large bore, third valve intonation adjustment, tri-colored "spectrum-tone" bell and body.

L-10 Special Trumpet, gladstone case: \$189.50

Ambassador

In the Ambassador, Olds has retained all the basic properties essential to a fine instrument—good intonation, balanced range, flexible response, and ease of tone production. To these essentials, usually found only in professional models, have been added a ruggedness and durability which make it the outstanding student instrument on the market.

Lightning-fast valve action, medium large bore, polished brass reinforced with nickel-silver, third valve intonation adjustment with adjustable stop rod, rugged—three point bracing, hexagonal mouthpiece receiver, and distinctive water key assembly.

A-10 Ambassador Trumpet, Vac-A-Bond case: \$154.50

Professional C, D and F Alto

Carefully designed to meet the ever increasing interest in the specialized field of symphonic and professional level ensemble playing, these instruments have been given a fine reception by professional players. Exceptionally light and well balanced, the models have been admired for their unusually good intonation, full bodied yet brilliant tone, and quick response. The Alto trumpet will have an additional application and interest to the musician playing in a small dance combo where the saxophone part can be played on trumpet without transposition.

Lightning fast valve action, medium bore, extremely light weight polished brass alloy.

C-10 Professional C Trumpet, deluxe case: \$375

D-10 Professional D Trumpet, deluxe case: \$375

F-10 Professional F Alto Trumpet, extra

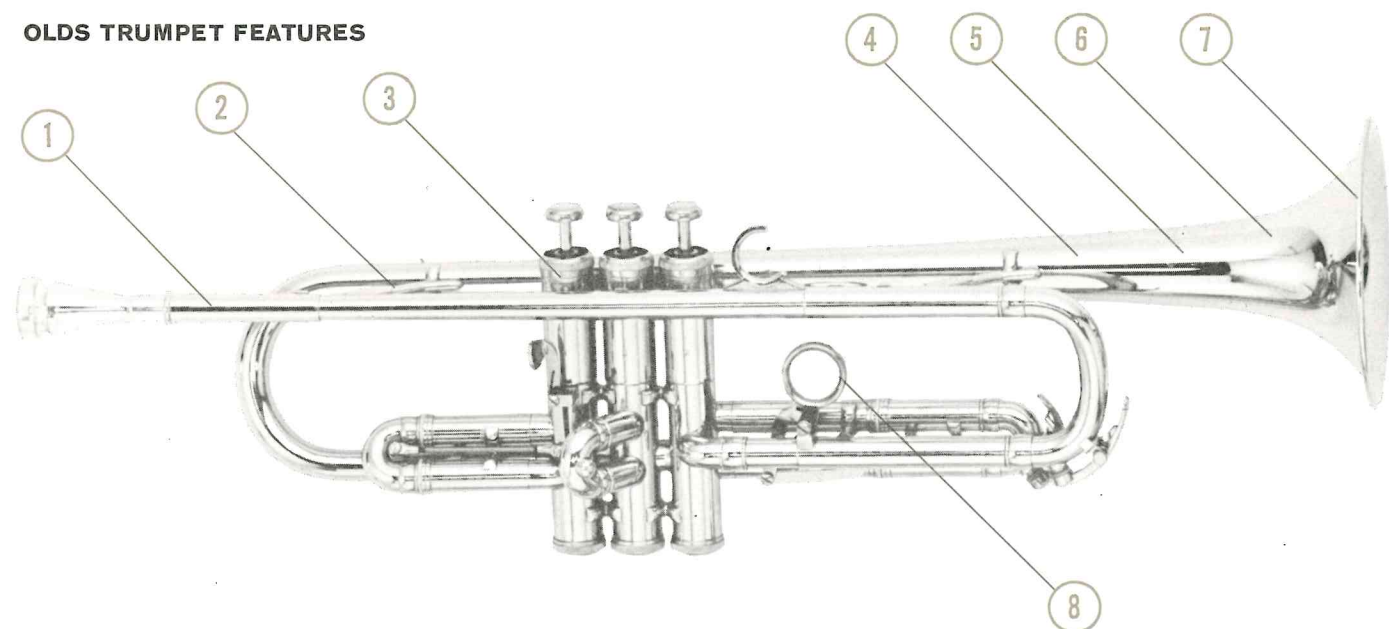
Eb slide deluxe case: \$375

Aida Trumpet (bottom)

The Aida (Herald) trumpet is a combination of fine intonation, brilliant sound, ease of tone production, and pageantry. Equally adaptable to a football show with pennants flying, to antiphonal brass choir, or to an effective stage band show—the Olds Aida Trumpet adds glamor and showmanship to every band performance.

O-10 Aida Trumpet, case: \$225

OLDS TRUMPET FEATURES



① The heart of tone production and response on any brass instrument is the taper of the lead-pipe in the section between mouth-piece and full bore tubing, and the way this taper is matched to the amplifying proportions of the bell section. Here's the secret of valve instrument performance and the differing, yet proportioned, qualities of every Olds model. Tool-steel mandrels hold every lead-pipe to dimensional accuracy and make possible a continuity and uniformity of product which assures the same qualities in every Olds model today that made it an outstanding instrument in the past.

② The normal purpose of a brace is to provide strength and rigidity. Olds bracing design goes several steps further by reducing weight, offering clean, attractive design, and placement which never dampens the vibrating air column or interferes with balance and a comfortable hand grip.

③ The lightning-fast valve action on all Olds valve instruments is the product of design and engineering know-how implemented by quality control which holds tolerances to plus or minus .0001 of an inch. The oversized heavy-gauge valve springs distribute the load evenly and prevent "piston bounce" on the return stroke. Centerless grinding of valves and pistons assures a "perfect round" and, after special-alloy nickel-plating, each piston is hand-fitted into its matching valve. The specially-constructed single-slot spring guide and valve seat holds the spring firmly in place, centers its action, and assures the fast and trouble-free valve action which is an Olds tradition.

④ The plus values of bell spinning combine metals in the bell sections for additional harmonics and tone color without distortion. The work-hardened product has given Olds its famous "Re-O-Loy," "Brilliant" and "Spectrum Tone" bells. The manufacturing method which makes this possible is of equal importance even on bells of the same alloy, where the spinning of the outer bell joined to the work-hardened inner bell produces a dent-resistant metal and additional tone color.

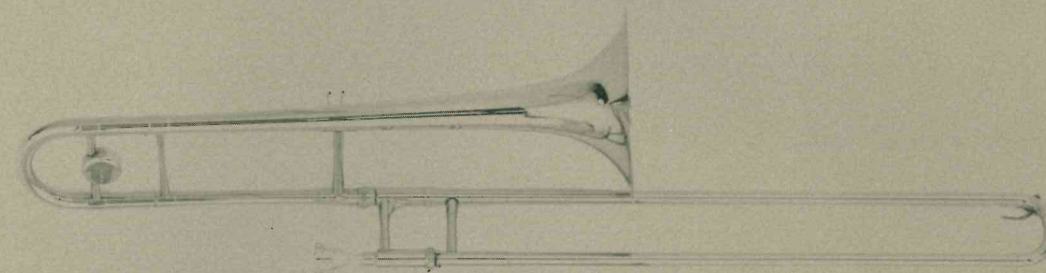
⑤ The latest improvements in lacquer chemistry, combined with new methods of pre-heating and oven-baking of the finished product emphasizes the brilliant lustre of Olds color-buffing. The extra-heavy, plastic lacquer coating assures the Olds owner of lasting beauty and protection for his instrument.

⑥ "Re-O-Loy"—the alloy used on Olds Recording bells—is an example of the cooperative research engaged in by Olds in conjunction with the metals industry. The tonal properties, ductility, and strength of metallic combinations are varied to produce the exact properties specified by Olds. The net result—a custom-crafted basic material which, in the skilled hands of Olds craftsmen, produces finer, more durable instruments with extra tonal color and interest.

⑦ Every Olds model has response and musical individuality which sets it apart. For example, the "Tone Control" band of pure nickel-silver spun on to every Super bell. This feature reduces vibration and results in power-controlled tone which is the trademark of the Olds Super model. Here is Olds ingenuity in producing a specific end result—and something like it is a part of every Olds model.

⑧ To provide tension-free intonation adjustment on low-note, first and third valve combinations, Olds has developed the finest tuning mechanism available today. Its short-stroke, balanced action allows the player to lengthen tubing almost a semi-tone without disturbing embouchure while playing. Oil-and-moisture-resistant neoprene rings silence the return stroke and micrometer fitting of tube sleeves assures continuing service on this valuable player aid.

TROMBONES



The trombone is essentially a big slide trumpet—in fact, the name trombone means in Italian "big trumpet."

While there are unverified stories dating the trombone back to the Spartans in 685 B. C., the first authenticated trombone arrived in the 14th century with the first use of the tuning slide (the trombone slide is simply an elongated, easily operated tuning slide).

This instrument was given the name of Sackbut, which was derived from the Spanish and means "a pump." By the 18th century, its popularity considerably increased, and it was given the more dignified name of trombone.

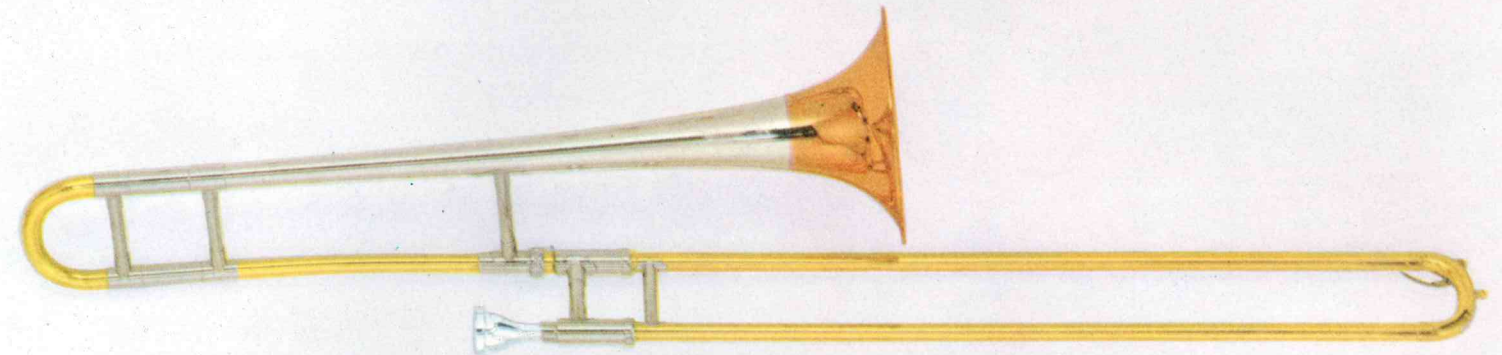
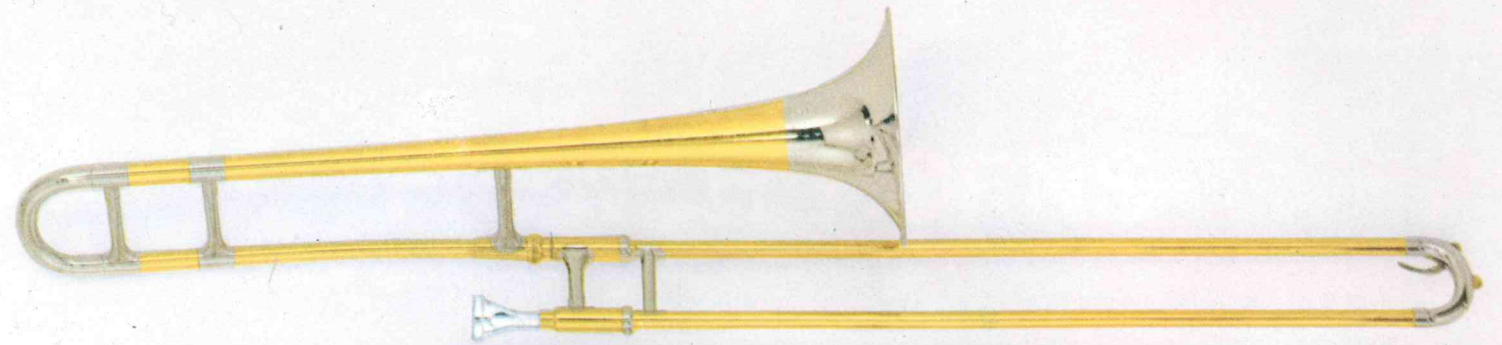
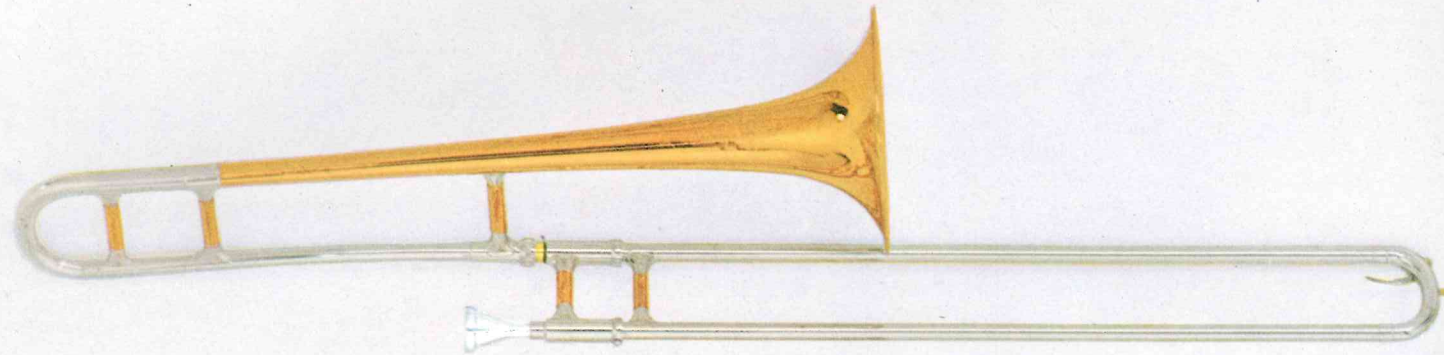
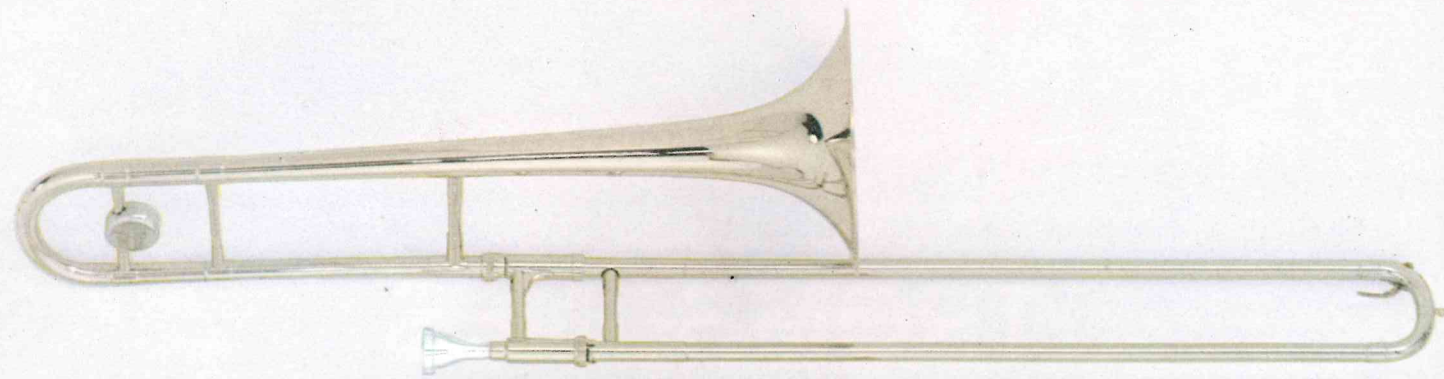
Later on in the 18th century, with the advent of valves for musical instruments, valve trombones were first made. The valves, however, had inherent idiosyncrasies in pitch so could not compete with the infinitely variable pitch of the slide which could be played in perfect tune. Thus, the early valve trombone was not popular until more acoustical knowledge was developed to place valve instruments more nearly in pitch with themselves.

The addition of the F tubing with rotary valve to fill the five semi-tone gap between the E below the staff to pedal B^b was first done by Adolph Sax. While this is considered a feature of the bass trombone, its use in the tenor instruments is not new, having been so used in Sax's days.

Because the slide length of the modern trombone has been shortened for easy access to its 7th position, the F valve still doesn't complete the chromatic pedal scale. The customary procedure to secure this note has been to make the tuning slide of the F section long enough to lower it to E. This method is not altogether satisfactory, and Olds has overcome this difficulty on one model with a second valve and trigger lowering the instrument to E, making the missing note instantly available.

Until the original Olds trombone patents of 1912, the trombone had advanced little in mechanical perfection. Trombones were still much like the "Sackbut" era and their unwieldy slides greatly inhibited the free flow of the music they were capable of producing. F. E. Olds, the master mechanic, realized that the essence of the trombone was the facility of the slide. In applying sound mechanical principals to slide design and a more conical design to the air column, he ushered in the new era of the trombone with all of the wonderful potentialities of this instrument.





OLDS TROMBONES

Opera Premiere (top)

To meet the needs of the growing number of large bore trombone players Olds has created two Opera models. Their instant response, light weight, and full-throated tone (even in the highest register) is readily recognized. The Premiere in solid nickel-silver.

Feather-touch slide action, chrome-plated, nickel-silver inside slides, both slide and bell locks, extra large bore (.547).

O-15 Opera Premiere Trombone: \$345
with deluxe oval gladstone case

O-115 Opera Fanfare Trombone, deluxe formfit case: \$235

Recording (center)

The beauty of its richly engraved Re-O-Loy bell, the balanced response and fast slide action, identify this large bore product of Olds trombone leadership. An instrument of advanced design for the advanced player.

Feather-touch slide action, chrome-plated—nickel-silver inside slides fluted for ball-bearing speed, both slide and bell locks, large dual bore (.495-.510), conical proportioned tuning slide and slide bow—joining dual bore slide tubes, Re-O-Loy bell—solid nickel-silver slide section.

R-15 Recording Trombone, deluxe formfit case: \$310
in deluxe oval gladstone case: \$330

Super (bottom)

The cornerstone of the Olds line—three generations of trombonists have attested to the high quality of the Super model. Incomparable balance, restrained power from the "tone control band" on the bell, amazingly fast slide action with its "fluted" principle are the basic reasons for its continuing popularity.

Feather-touch slide action, chrome-plated, nickel-silver inside slides fluted for ball-bearing speed, both slide and bell locks, medium large bore, conical proportioned tuning slide and slide bow—joining dual bore slide tubes, tone control band on the bronze bell, patented one-piece bracing for extra strength and lightness.

S-15 Super Trombone, deluxe Vac-A-Bond case: \$260
in deluxe oval gladstone case: \$280

Studio (top)

The Studio "Brilliant Bell"—made by spinning solid nickel-silver—produces a brilliance and solidity of tone which makes this model an ideal instrument for the concert band, symphony orchestra, or swing combo. It is a sparkling and vibrant trombone, both in tone and appearance.

Feather-touch slide action, chrome-plated—nickel-silver inside slides, both slide and bell locks, medium large bore with nickel-silver tuning slide and slide bow, conical proportioned tuning slide and slide bow—joining dual bore slide tubes.

T-15 Studio Trombone, deluxe Vac-A-Bond case: \$225

Special (center)

The beautiful combination of bronze, nickel-silver, and brass used on the Special adds complex harmonics to the tone, enhances the appearance, and provides additional strength and durability. Free-blowing—quick response—an ideal combination of craftsmanship and quality.

Feather-touch slide action, chrome-plated—nickel-silver inside slides, both slide and bell locks, medium large bore, conical proportioned tuning slide and slide bow—joining dual bore slide tubes, tri-colored "spectrum-tone" bell and body.

L-15 Special Trombone, deluxe Vac-A-Bond case: \$189.50

Ambassador (bottom)

In the Ambassador, Olds has retained all the basic properties essential to a fine instrument—good intonation, balanced range, flexible response, and ease of tone production. To these essentials, usually found only in professional models, have been added a ruggedness and durability which make it the outstanding student instrument on the market.

Feather-touch slide action, chrome-plated—nickel-silver inside slides both slide and bell locks, medium large bore—counter balance on tuning slide, conical proportioned tuning slide and slide bow—joining dual bore slide tubes.

A-15 Ambassador Trombone, Vac-A-Bond case: \$154.50

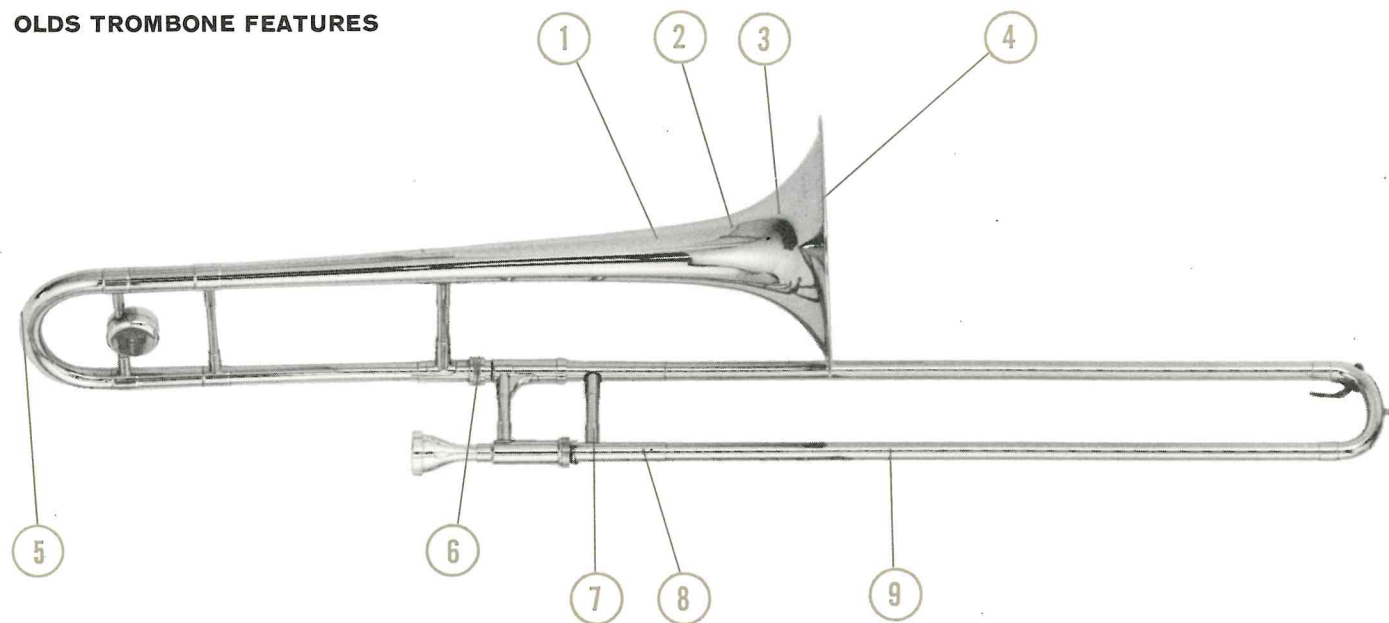
*for pictures and detailed information of Olds Bass Trombone see page 25.

Olds F Alto

Originally designed for the very small beginner, it has been of real interest to the professional trombonist or the trumpet player who doubles in a brass section.

F-15 Olds F Alto Trombone, gladstone case: \$189.50

OLDS TROMBONE FEATURES



1 The latest improvements in lacquer chemistry, combined with new methods of pre-heating and oven-baking of the finished product emphasizes the brilliant lustre of Olds color-buffing. The extra-heavy, plastic lacquer coating assures the Olds owner of lasting beauty and protection for his instrument.

2 The plus values of bell spinning combine metals in the bell sections for additional harmonics and tone color without distortion. The work-hardened product has given Olds its famous "Re-O-Loy," "Brilliant" and "Spectrum Tone" bells. The manufacturing method which makes this possible is of equal importance even on bells of the same alloy, where the spinning of the outer bell joined to the work-hardened inner bell produces a dent-resistant metal and additional tone color.

3 "Re-O-Loy"—the alloy used on Olds Recording bells—is an example of the cooperative research engaged in by Olds in conjunction with the metals industry. The tonal properties, ductility, and strength of metallic combinations are varied to produce the exact properties specified by Olds. The net result—a custom-crafted basic material which, in the skilled hands of Olds craftsmen, produces finer, more durable instruments with extra tonal color and interest.

4 Every Olds model has response and musical individuality which sets it apart. For example, the "Tone Control" band of pure nickel-silver spun on to every Super bell. This feature reduces vibration and results in power-controlled tone which is the trademark of the Olds Super model. Here is Olds ingenuity in producing a specific end result—and something like it is a part of every Olds model.

5 Olds pioneered the development of the conical approach to slide trombone bore which helps so much to produce a full, rich tone. On all models except the extremely large bore bass and Opera tenor models, Olds slides are dual bore—the mouthpiece side expanding through a conical tapered bow into the larger diameter bell side slide. In addition, on all tenor models, the tuning slide is conically tapered to provide gradual expansion of the bore into the bell section. Another evidence of Olds design and engineering skill where the smallest construction detail contributes to the finest in musical instruments.

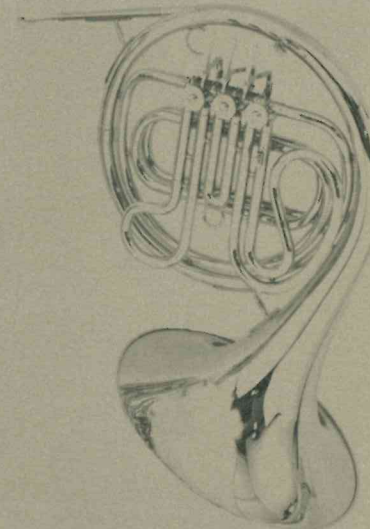
6 For safety and player comfort, the tenor trombones are supplied with both bell and slide locks. Light in weight, easily adjustable, and positive in setting and maintaining bell and slide position, these locks contribute to player comfort and instrument durability.

7 The normal purpose of a brace is to provide strength and rigidity. Olds bracing design goes several steps further by reducing weight, offering clean, attractive design, and placement which never dampens the vibrating air column or interferes with balance and a comfortable hand grip.

8 The slide sections are drawn to exact dimensional size from mill stock to assure close tolerance, exact gauge of the metal, and feather-touch action. The mill tubing is supplied in a heavy gauge and in the drawing process is pulled out to 2 times its original length, reduced 50% in wall thickness, made perfectly round (or fluted on some models), and work-hardened to form a perfect and lasting slide action. All inside slides are special nickel-silver alloy, chrome-plated. Outside slides are either special-alloy brass or nickel-silver, depending on the model.

9 A patented feature on Super and Recording models, the Olds fluted slide avoids slide friction by reducing the contact area on inner and outer slides by 75%, and still prevents air loss by its close-tolerance round stocking. The raised sections of the fluting act as ball bearing surfaces for fast slide action, and the depressed sections carry and evenly distribute the oil and water lubricant on the outer slides, thus maintaining the thin barrier of lubricant between the inner and outer slides.

FRENCH HORNS



The history of the French Horn is a most fascinating one—as fascinating as the instrument itself.

One question which often arises is why, since the instrument is the oldest in record of continuous use—the Hebrew shofar still in use after 6,000 years being its direct ancestor—is its name "French"?

By the time of the French King Louis the XI, in the latter part of the 15th century, the hunting horn (descendent of the shofar) had developed to a point where it was used for a kind of a telegraphic hunting code set to music. These calls progressed to a high musical order and found their way into orchestral scores to be played on the "French (hunting) Horn." Thus, the name "French Horn" was started.

In 1753, a man by the name of Hampel of the Dresden orchestra came out with his celebrated "Invention Horn," incorporating changeable slides directly in the body of the horn somewhat as tuning slides are inserted in horns today. He also found that inserting the musician's hand in the bell not only softened the tone but raised it a semi-tone. While this discovery was made in the early 1700's composers did not write for the hand horn until early in the 19th century.

French Horns, like other brasses, went through the keyed instrument era. However, the opening and closing of ports by keys produced tones of unequal quality and with the development of the piston and rotary valves, these difficulties were overcome.

Early composers, however, were reluctant to accept the valved instruments and still wrote for the hand horn. It was not until almost the 20th century that the hand horn was entirely abandoned in favor of the valve horn. Even Beethoven wrote much of his early music for French horns without valves.

Modern single horns are built in the key of F or B^b, and in the double horns, the two horns are incorporated in one instrument by using a rotary change valve. No other brass instrument can equal the French Horn in velvety tone, playing range, dynamic expression, and variety of effects. Expressive as a solo instrument but having a unique quality of tone, it blends well with strings, woodwinds, and other brasses.

Olds French Horns follow the best concepts of the tonal tradition of this instrument. Olds research has developed numerous innovations for the complicated mechanism of the instrument, and Olds acoustical "know-how" has simplified production of the difficult upper partials—so that the Olds French Horn is truly a major achievement in the sixty-century history of this great and versatile instrument.





Double French Horn (illustrated)

This professional double horn in F and Bb offers a unique combination of vibrant, centered response (only made possible through the use of extra-thin, special-alloy solid nickel-silver) and unusual strength and bracing in bell and mouthpiece sections. The characteristic tonal and dynamic range of the double horn is fully exploited and the intonation and quality of tone is well balanced between F and Bb sections.

Trouble free and long lasting oversize rotor bearings with oil receiver screw for lubricating inaccessible bearing. Flat nickel-silver key spatulas which are comfortable and durable. Rounded tubing bends eliminate moisture pockets. Positive short-stroke Bb thumb key with direct entrance to the third valve, separate tuning adjustments—master, F section, and Bb section.

O-48 Double French Horn, deluxe Vac-A-Bond case: \$645

Single F French Horn

This nickel-silver, single horn has the same vibrancy and centered tone which characterizes its double horn counterpart. Built in F—extra Eb slide \$10.00.

O-40 Single F French Horn, deluxe Vac-A-Bond case: \$390

4-Valve Bb French Horn

To the basic advantages of the single Bb horn, Olds has added a thumb muting valve for needed compensation on stopped-horn passages. Comes equipped with extra tuning slide—when used with valve slides pulled to indicated length Eb horn parts can be played without transposition.

O-41 4-Valve Bb French Horn, Vac-A-Bond case: \$450

Double French Horn (illustrated)

In polished, clear-lacquer brass, this double French horn shows characteristic Olds attention to details of bracing, styling, and player comfort. The Olds method of bracing which separates the tubing allows free vibration and undistorted harmonics for extra tonal color.

Trouble free and long lasting oversize rotor bearings with oil receiver screw for lubricating inaccessible bearing. Flat nickel-silver key spatulas which are comfortable and durable. Rounded tubing bends eliminate moisture pockets.

O-45 Double French Horn, deluxe Vac-A-Bond case: \$575

5-Valve Bb French Horn

The 5-Valve Bb French Horn answers the needs of more and more top professionals. To the accuracy of the single Bb horn has been added the thumb valve for muting and the fourth valve which lowers the pitch to F. This offers technical facility and more alternate fingerings without change in tone color.

O-49 5-Valve Single Bb French Horn, deluxe Vac-A-Bond case: \$645.

5-Valve Double French Horn

This professional model double French Horn in F-Bb with muting valve for Bb horn. Developed in conjunction with John Graas, handmade to the most exacting standards, solid nickel-silver throughout, extra large bell of extremely thin gauge metal, this model has captured the interest of a number of the top professional players in the country. The 5th valve offers the advantages of normal transposition when playing muted or stopped horn on the Bb side of the instrument and adds increased technical efficiency in the execution of rapid passages.

O-47 5-Valve Double French Horn, deluxe Vac-A-Bond case: \$950

Ambassador Single F (illustrated)

The affectionate regard which educators have for this single horn in F is founded on experience and results from its durable construction, easy and accurate tone production, and traditional French horn tone.

Trouble free and long lasting oversize rotor bearings with oil receiver screw for lubricating inaccessible bearing. Flat nickel-silver key spatulas which are comfortable and durable. Rounded tubing bends eliminate moisture pockets.

A-45 Ambassador Single F French Horn: \$315 with Vac-A-Bond case. extra Eb slide: \$10

Ambassador Single Bb

The Ambassador Single Bb horn meets every requirement of the growing number of music educators who favor the Bb because of its higher pitch (resulting in greater accuracy in the upper range without discernible change in tone color).

A-48 Ambassador Bb French, case: \$315



Ambassador Bell Front Alto

An increasing number of college and high school bands find that an integral harmony part in their music cannot be competently played "on the march" by the French Horn section. To answer this need, Olds has brought out the Ambassador Bell Front or "Marching" Alto, for the achievement of tonal balance for parades and use during the football season. This instrument is attractively priced so that schools can afford them as seasonal doubles for their French Horn players. Built in F and supplied with extra Eb tuning slide, the Bell Front Alto is also an ideal beginner instrument for younger bands.

A-44 Ambassador Bell Front Alto in case: \$260

A plus value of the Bell Front Alto is its robust tone on the inner voices for the marching band. Olds provides every Bell Front Alto with an extra French Horn mouthpiece and mouthpiece adapter. Here's a chance for players to punch out parts without having to adapt a hard-won French horn embouchure to the larger alto mouthpiece and then re-adapt for the concert and contest season. It's a real transition trainer for the converted cornet player too. A two-stage approach to French Horn mysteries: (1) first, embouchure training without the uncertainties of exacting tone placement and new fingering; (2) then, the easy move to French horn itself after the embouchure is set.

Ambassador Mellophone (illustrated)

Providing inner voicing for the younger band, the Ambassador Mellophone provides a robust yet "covered" tone, good intonation, durable construction, and fast, typically Olds valve action. Here is the answer to the quick changeover of beginning cornet players to an alto voice without the time lag needed to learn the French horn. Built in F—supplied with extra Eb tuning slide.

A-40 Ambassador Mellophone in case: \$260

Ambassador Rotary Mellophone

The addition of a rotary valve to the Ambassador Mellophone provides for a quick change from F to Eb—avoiding the necessity for changing tuning slides or transposition. Just pull valve slides to indicated positions and change rotor from F to Eb marking.

A-43 Ambassador Rotary Mellophone in case: \$280

OLDS FRENCH HORN FEATURES



① Keylevers are made from flat stock (instead of castings) for greater durability, and are shaped for ease of playing and to prevent slipping.

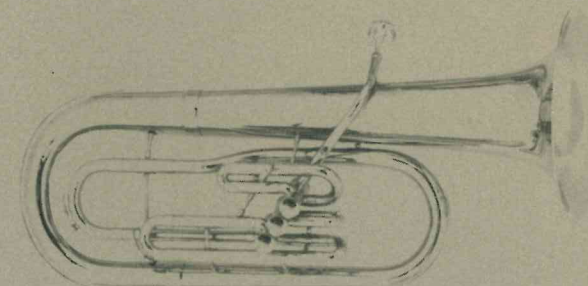
② The normal purpose of a brace is to provide strength and rigidity. Olds bracing design goes several steps further by reducing weight, offering clean, attractive design, and placement which never dampens the vibrating air column or interferes with balance and a comfortable hand grip.

③ Rotary valve design and workmanship is a key part of Olds French horn superiority. Fast action is assured by perfect fitting of every part, and the oversize top and bottom bearings distribute the friction load over a wide surface with less wear and longer life.

④ To provide a simple and positive method of oiling the rotors without taking them apart, Olds has a screw cap on the bottom bearing which covers an oil reservoir. When the oiling screw is replaced, it forces the lubricant effectively and easily onto inaccessible bearing surfaces.

⑤ The latest improvements in lacquer chemistry, combined with new methods of pre-heating and oven-baking of the finished product emphasizes the brilliant lustre of Olds color-buffing. The extra-heavy, plastic lacquer coating assures the Olds owner of lasting beauty and protection for his instrument.

BARITONES SOUSAPHONES



The word tuba itself was taken from an old Roman instrument which was a straight bugle only three feet long. In modern usage, the tuba has come to identify a large bass horn which is actually only the bass member of a large family, including flugel horns, altos, baritones as well as Sousaphones.

The Tuba family was started in 1590 in the form of an eight foot, serpent shaped conical horn by a French churchman, Guillaume of Auxerre. True, this was a bass instrument, but its offspring, through the ingenuity of Adolph Sax, ranged into the treble registers and were known as Saxtrombas. With the advent of valves, this family grew into the modern Tuba form as we know it today.

The distinguishing feature of the Tuba family is its tone color—round, mellow and on the dark side of the tone color spectrum. This tone color is readily recognized in the Flugel Horn and baritone.

Present bass horns are actually contra-basses. The popular Sousaphone was first made in 1898 and had an upright bell, the bell-front style not being made until 1908. When John Philip Sousa died in 1932, he still used the upright model.

Being cognizant of the history and background of these instruments and the tone color that they represent (and for which the composers utilize them in their music), Olds has been careful to build into their modern versions this breadth and sonority of tone which is their distinguishing feature. The tone rolls out of an Olds Sousaphone like the sound of a great organ. The tone of the Olds Baritones provides the contrapuntal background so essential to a full-voiced band. The mezzo-soprano voice of the Flugel Horn has found a new place in modern music and the altos provide the strength and blend of inner voices for full tone, both in concert and on the march.

Who would have thought that all these instruments have resulted from one prolific "serpent?"

