C. F. Martin is proud to honor the rich musical legacy of Elizabeth Cotten with the introduction of the 00-18CTN Elizabeth Cotten limited edition guitar. The 00-18CTN closely approximates the 00-18 Martins produced during the pre-war era, considered by many to be among the finest recording instruments ever made. A commemorative freight train inlay in pearl adorns the octave fret, and Elizabeth Cotten’s signature is inlaid between the 19th and 20th frets. Each guitar will feature an interior label numbered in sequence and personally signed by Larry Ellis, Sr., Elizabeth Cotten’s grandson, and Martin Chairman and CEO, C.F. Martin IV.

Blues Guitar Virtuoso Kenny Wayne Shepherd Inspires A Colorful Jumbo

Martin honors blues phenomenon Kenny Wayne Shepherd with the introduction of the JC-16KWS Signature Edition. The JC-16KWS combines Martin’s jumbo body size with a rounded cutaway and onboard electronics, but it’s the “blue on black” appointments that make this guitar stand out in a crowd. The soundboard is finished with translucent gloss blue lacquer, while the back and sides are finished in polished gloss black. Each guitar will be numbered in sequence and personally signed by Kenny Wayne Shepherd and C.F. Martin IV.

Merle Haggard Signature Edition Honors Country Music Legend

In a career spanning five decades, Merle Haggard has built a legacy virtually unmatched in music. Throughout his career, Martin guitars have taken center stage with Merle and now Martin is proud to return the compliment with the introduction of a Merle Haggard Signature Edition. The 000C-28SMH offers the same graceful 12-fret body style as Jimmie Rodgers’ famed “Blue Yodel” Martin 000, only with a cutaway to provide easy access to the upper frets.

SEE BACK COVER
Dear Martin Enthusiasts,

The dedication of the historic marker in front of the original Martin factory at 10 West North Street in Nazareth was quite a treat for me. Invited guests included representatives from local and state historical societies, members of our Board of Directors, officers of the Company, a handful of Martin employees, a photographer, a few local dignitaries, and a few newspaper reporters.

We were worried about the impending rain so we arranged to have a podium and some seats set up inside of my family’s ancestral homestead (and my home for many years) which we now lease to the Nazareth Chamber of Commerce. One of our clinicians, Richard Starkey, played the 00-40 Stauffer replica as a prelude, which seemed very appropriate since the whole event commemorated the contributions of my great, great, great grandfather C. F. Martin Sr.

Short speeches were made by Pennsylvania State Representative Craig Dally, Edie Walsh of the Pennsylvania Historical & Museum Commission, and Susan Dreydoppel of the Moravian Historical Society. Each of these people reiterated with remarkable detail and sincerity the incredible impact that C. F. Martin, Sr. has had on our town, our state, our culture, our economy, our music, and our world.

As MC, Dick Boak peppered the proceedings with his usual brand of humor, and of course I was given a chance to add a few words from my perspective prior to the unveiling. We all went outside, and we were surprised to see that the sun was shining brightly. As I pulled the cover off of the marker there was perfect silence while everyone read the words. I have no doubt that C. F. Sr. would have been thrilled, and so would all of the members of my family who have carried the torch that he lit for us nearly 167 years ago.

And so it is that we at Martin keep one respectful foot firmly planted in the past and one moving forward with skill and confidence into the future.

We really do care about what we do, and we’re very proud of it!

C. F. Martin IV
Chairman & CEO, The Martin Guitar Company

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Dear Mr. Martin,

As an appreciative player of the great instruments made by Martin, I would like to introduce myself. My name is Stephen Jay; I’m a bassist/composer. I am currently on tour with “Weird Al” Yankovic.

I currently own a B-1 Bass and love it more than words can say. Never has there been such an instrument. You set a whole new standard in the art of acoustic bass guitar making with a body so light and astoundingly resonant. The overtones of a single note can be made to ring like a full voiced chord revealing more sustain than ever before. The overall solid design of the physical instrument allows you to give it everything you’ve got without ever bottoming out acoustically.

We call the Martin B-1 “the Piano” since a tight pluck back by the bridge can produce that deep, rich Steinway waveform. Along with the incredible tone, it’s a dream machine to play. The neck is an amazing teacher, as demanding as it is rewarding in its subtle sensitivity to every move you make. The more you give it, the more it reveals of its glorious voice, the end of whose depth sounds nowhere in sight. It is truly the gift that keeps on living! Thank you for your incredible dedication and what that makes possible.

Sincerely,

Stephen Jay
Newbury Park, CA

Dear Mr. Martin,

I just purchased your SPD-16R, and I had to write to tell you what a wonderful guitar this is (but you probably already know this). Originally I was interested in the D-3R or perhaps even the D-28, but I fell in love with the SPD-16R the moment I saw it. Then I got to play it... WOW! This guitar is a gem. It is visually exquisite and the sound and playability are truly exceptional. I had been shopping around for a few weeks and tried so many other acoustic guitars. In my opinion, none can compare with the instruments that you are creating at Martin. By the way, I also enjoyed playing your D-15, which I hope to bring home someday soon.

Sincerely,

Philip & Eileen Schwartz
Plymouth, MA

Dear Mr. Martin,

I just wanted to say thanks for making this great instrument. I know your guitars will continue to be cherished by so many, for so many years to come. I know I will always cherish mine. Wishing all of you at Martin continued success and creativity.

Sincerely,

Wayne Chimento
Hampton, NJ

Dear Mr. Martin,

I just received my Stephen Stills Signature Model D-45SS, #50. I would like to thank you all for your dedication to perfection in your efforts at building the world’s finest guitars. This is my 9th Martin and my 3rd D-45; they all are special to me, and they all have their own distinct sound. There are many fine guitars on the market today, but your attention to detail and quality at every step in the process keeps Martin a cut above the rest. I waited quite a while for this guitar to be built. Thanks for making them good, not fast!

I’m looking forward to another factory tour later this year. Again, thanks for putting quality ahead of everything else. It definitely shows in all the instruments you produce. You can all be proud of the contributions you are making to the world of music.

Sincerely,

Douglas A. Roberts
Columbus, OH

Dear Mr. Martin,

My wife and I came to Martin with my new Vintage Series 000-28VS in the fall. We really received a warm reception and were made to feel like the celebrities you are so used to seeing. My wife still hasn’t stopped talking about our factory tour.

I bought a copy of the Washburn & Johnston Martin Guitars book and read it cover to cover when we got home. What an incredible heritage. I brought the book to work to show my friends and told them about my great experience, but I don’t think they believed me until I showed them the photograph of Dick Boak (left) and myself after the tour. I think you can see how proud I was to be there. Again, thank you for the great hospitality.

Sincerely,

Wayne Chimento
Hampton, NJ
Dear Mr. Martin,

I was likely one of the first persons to purchase the Martin BC-15E acoustic bass. Once it arrived, I immediately took note of the narrow neck, low action, stellar tone and its beautiful solid mahogany aesthetics. My sole concern was the possibility of feedback while on stage. However, the only feedback I got was after the performance when a very sound-conscious bass player expressed his astonishment with the tonal qualities of the instrument. I highly recommend this bass, especially to electric players who want an acoustic sound with the convenience of an electric, at an affordable price.

Eddie Foronda
San Francisco, CA

Dear Mr. Martin,

I have to tell you, I just simply fell in love with my 000M from the word go. I literally could not put her down. The tone and bass response — I’ve never ever experienced that on any acoustic I’ve ever played in the 27 years I’ve been playing. And the playability, especially for my style of playing, well, I can’t say enough, not to mention the SP Strings. I can honestly say that I have found a guitar company that I plan to stay with.

There is a story behind every song that I perform and as far as I’m concerned, there is nothing out there at all that has helped me tell it like a Martin. Thanks,

Mario Sanchez
South Bend, IN

Dear Mr. Martin,

Well, I have once again been compelled to write to the Martin Guitar Company. I had purchased another Martin, a 000M this time, plus I picked up another well known brand guitar as well. It was a totally solid wood guitar at a great price. Then I went in to my local music shop and noticed a person playing what looked like a Martin D-28 with a satin finish and a spruce top with lots of “claw and silk.”

It caught my attention firstly by its sound. It was warm, balanced and very loud. After it was put back in its resting place, I went over and played it. Much to my surprise, after looking inside, I was amazed to find out it was a D-2R, for a price I couldn’t resist. To make a long story short, I now own that guitar! What a great feeling!!

In my opinion, there is just no substitute for a Martin guitar. I am always amazed at the sound and playability of these guitars. They have the signature sound other makers search for. And I must say, while I would love to own a J-40 or D-45, I can enjoy the Martin experience with my One Series instruments. I know that the same care is put into the craftsmanship as the models that cost thousands more. So, in closing, please let all of your fine craftspeople know that this guitar player tips his hat to Martin. I stand proud to own and play the best!

Sincerely,

Bart Boeckler
USA !

Dear Mr. Martin,

Here is a photo of me with my new 00-17SO! Sing Out! Limited Edition guitar. Its a real beauty! Owning a Martin, is like holding a little piece of American history in your hands!

Sincerely,

Rik Palieri
Hinesburg, VT

HOLLY & BARRY TASHIAN

Pictured are Rounder recording artists Barry & Holly Tashian conducting a workshop with their matching model M-36 Martin guitars. They use these guitars in the studio and on the road. “We’ve taken them on tours to Europe about twenty-five times without any trouble whatsoever. They’re a compact size and have great tonal range.”

The Tashians explain that singing and playing together help create better communications between people. The photo was taken during a summer conference at the Oceanic Hotel, on Star Island, ten miles off the coast of Portsmouth, New Hampshire.
Disney’s “Golden Dreams” Salutes California Heritage

Elliott Easton, the innovative guitar player from the popular ’80s band The Cars, as well as the current guitarist for Creedence Clearwater Revisited, participated in the filming of a recent Walt Disney IMAX movie project entitled “Golden Dreams” about the colorful history of the state of California. The documentary features actress Whoopie Goldberg as the narrator, who is seen above in full Bohemian regalia.

The theme for the above scene obviously recreates the mood of the “summer of love.” Take notice of the couple openly embracing in the right of the photo. Elliott is doing a great job playing a part that is completely natural for him. Here he is seen, shades deployed, serenading Whoppie with his lefthanded Martin D-42. We understand he barraged her with Beatles ballads until she swooned. Judging from the immense size of the IMAX screen, Elliott’s Martin should be at least 12-feet tall.

The film, slated to open in February of 2001, will be presented at the IMAX Theater at Disneyland’s new California Themepark in Anaheim, California.

Corrections

Jay Smith of Jacksonville, Florida (with a very watchful eye for detail) informed us that The Weaver’s guitar player Fred Hellerman is in fact holding a small bodied 14-fret Martin 00-18 or 000-18, not a 00-28G, as Sounding Board Volume 9 (July 2000) suggests.

The 00-28G would have had a 12-fret neck, light colored iveroid binding, rounded bridge ends, no position dots, and no pick guard.

This one simply escaped us! Thanks for the acute reader alertness.
Keb’ Mo’

CONTINUED FROM BACK COVER

...bluesman in a production called Rabbit Foot. Moore picked up an acoustic guitar for the first time in years and, with the help of recordings by Johnson, Big Bill Broonzy and Son House, learned a new musical vocabulary.

After the play wrapped, he played in local clubs, wrote songs and adopted the name Keb’ Mo’. The tape he made to sell at shows eventually netted him a recording contract. His self-titled 1994 debut album won a W.C. Handy Award as best Country/Acoustic Blues Album of the Year and stayed on blues charts for more than a year.

His 1996 follow-up album, “Just Like You” did even better, winning a Grammy for Best Contemporary Blues Album and spawning hits like “Perpetual Blues Machine,” “That’s Not Love,” and “More Than One Way Home.” He toured North America and Europe, opening for Celine Dion, Lyle Lovett, Santana and Bonnie Raitt, and soon became a headliner in his own right. He also made appearances on television, including “The Late Show With David Letterman,” “Sessions at West 54th” and “Touched By An Angel.” His 1998 album “Slow Down” proved another triumph, helping him win back-to-back W.C. Handy Awards for Acoustic Blues Artist of the Year in 1997 and 1998.

Keb’ Mo’s recently released fourth album, “The Door,” continues his winning streak. An ambitious album that combines blues with touches of jazz and even soul, it shows an artist growing in intriguing directions.

As you might expect, the HD-28KM Keb’ Mo’ Limited Edition Signature model combines impressive solid tonewoods and appointments. The top is beautiful, straight-grained Engelmann spruce, prized for rich, full tone and responsiveness. The back and sides are flamed Hawaiian Koa, a beautiful wood with exceptionally clear, balanced sound. Scalloped top braces, forward-shifted one inch from the soundhole, enhance the instrument’s vintage character and dynamic range.

The genuine mahogany neck addresses tradition in its diamond volute and square, tapered headstock, and the needs of players in its low profile shape. The wide genuine ebony fingerboard, 1 3/4” inches at the nut, simplifies runs, as do the jumbo frets. An ebony belly bridge matches the fingerboard. Both the nut and compensated saddle are crafted from genuine bone.

Design and wood make the HD-28KM a pleasure to hear and play: appointments make it a pleasure to behold. The vintage toner-tinted top, encompassed by fine pattern herring-
bone purfling and grained ivoroid binding, and protected by a polished and beveled vintage tortoise-colored pickguard, approximates the look of a classic Martin Dreadnought from the 1930s. Ivoroid binding, black and white line purfling and a zig zag center strip on the back are similarly vintage-inspired. The soundhole rosette features highly colored abalone pearl flanked by traditional Style 45 black and white line inlays.

The genuine ebony headstock overlay provides a striking contrast to Martin’s traditional gold decal, a contrast matched by its gold Schaller tuners with large ebony buttons. The fingerboard is inlaid with “long pattern” diamonds and squares abalone pearl position markers, with Keb’ Mo’s signature appearing between 19th and 20th frets.

Every HD-28KM Keb’ Mo’ Signature model comes with an interior label personally signed by Keb’ Mo’ and Martin Chairman and CEO, C. F. Martin IV, and is delivered in a Geib™ style deluxe vintage hardshell case. A portion of the proceeds from the sale of each HD-28KM guitar will support the Rocky Mountain Wildlife Conservation Center which has provided homes for captive wildlife in need for more than 19 years.

Orders for the HD-28KM Keb’ Mo’ Limited Edition Signature model will be accepted by Martin dealers and distributors for a limited time only. The size of the edition plus a list of participating Martin dealers will be posted on the Martin website at http://www.martinguitar.com. This information will also be available from Martin customer service. The model should begin arriving in stores during the summer/fall of 2001.

A master of many styles of music, both acoustic and electric, Jack Williams is the guitar player’s guitar player. A well worn Martin D-35 (circa 1974) is generally his only guest on stage when he plays... and does he play! Based in Columbia, South Carolina, Jack spends most of the year on the road in support of his craft. His most recent albums, “Across The Winterline” and the current “Eternity and Main” are exposes of life in the southern United States. His guitar playing is not so much accompaniment as it is an accompanying voice augmenting his own, painting a very unique picture about whatever Jack has chosen to write about. Make sure to see him when he’s in your area... and listen to that Martin!  

Len Jaffe

ASIA SYMPOSIUM 2001

The Association Of Stringed Instrument Artisans (A.S.I.A.) is holding the 2nd Annual Guitar Making Festival, March 24-25, 2001 at the Sheraton Music City in Nashville. More than 100 luthiers will be on hand to display their art and craft. The public is invited to view and play the instruments, and to meet and talk with the luthiers beginning at 10 am on Saturday. Admission is $10. A.S.I.A. is an 11-year old professional organization for luthiers. A.S.I.A.’s journal, guitarmaker, is distributed to over 1500 members worldwide.
Kenny Wayne Shepherd
“Blue On Black”

“...Blue on black, tears on a river...” — blues phenomenon Kenny Wayne Shepherd’s 1998 hit “Blue On Black” is filled with colorful imagery. Martin draws on that imagery in its new Kenny Wayne Shepherd Limited Edition Signature model JC-16KWS, creating a guitar as distinctive as the musician himself.

In five short years in the spotlight, Shepherd has demonstrated his guitar mastery on everything from Delta slide to Texas blues/rock. The results have been singles and albums that have crossed over to become mainstream hits. Already among the hottest young musicians around at age 23, he may just be getting started.

Shepherd has been working towards musical stardom most of his life. Exposed to a wide variety of music as a child, he found his calling at age seven, when he attended a Stevie Ray Vaughan concert. He got his first guitar soon after, and his passion for the blues and natural talent for playing quickly became apparent. He made his stage debut as a 13-year-old: guest appearances and jams with blues royalty soon made him a local legend.

With formation of the band that bears his name and release of his first album, “Ledbetter Heights,” in 1995, Shepherd hit the big time. Three singles reached the “top 10” on the rock charts and the album remained No. 1 on the Billboard Magazine blues chart for five months. His playing moved from clubs to stadium gigs, opening for the Eagles and Bob Dylan.

“Trouble Is...,” Shepherd’s second album, remained atop the Billboard Magazine blues chart for two years and yielded three No. 1 radio singles, including “Blue on Black,” which became one of the most played songs of 1998. The song “Trouble Is...” also received a Grammy nomination for Best Rock Instrumental Performance in 1999. His “Live On” album, released late in 1999, has continued Shepherd’s hot streak, with the single “Last Goodbye” becoming a major hit in 2000.

Shepherd continues to hone his live act on tour, playing more than 200 shows a year. His work ethic, guitar chops and increasingly confident songwriting mark Kenny Wayne Shepherd as a major force on the blues scene for years to come.

The Kenny Wayne Shepherd Limited Edition Signature model JC-16KWS combines distinctive design and tonewoods with unique appointments. The rich, full tone of the jumbo cutaway shape is enhanced by solid tonewoods throughout; sapele back and sides for clarity and projection, Sitka spruce top...
for warmth. Martin’s patented “A-frame X” scalloped bracing enhances this unique voice. The genuine mahogany neck features standard 1-11/16th inch width and modified low oval profile for easy playing.

But it’s the “blue on black” appointments that make this guitar stand out in a crowd. Black Boltaron® top and back bindings frame unique blue and black purfling on the top, back, and sides. The black Boltaron® endpiece is similarly framed. The soundhole rosette features an inlay of vibrant blue Paua shell, flanked by Style 45 inlay lines accentuated with blue fiber.

The black African ebony fingerboard also reflects the “blue on black” theme. Fretted with jumbo frets, it shines with position marker inlays of blue lapis “teardrops,” each bordered with a thin band of pearl. Kenny Wayne Shepherd’s signature is inlaid between the 18th and 20th frets. The polished black African ebony headstock overlay highlights a contrasting silver foil Martin logo and Waverly® nickel-plated tuners with butterbean knobs. The black African ebony belly bridge is fitted with Style 42 black bridge pins with abalone dots. Both the nut and compensated saddle are crafted from genuine bone.

Perhaps the most stunning visual element is the finish: the soundboard of the JC-16KWS is finished with translucent gloss blue lacquer, while the back and sides are finished with polished gloss black lacquer. A polished and beveled black pickguard protects the top. Martin’s Thinline® Gold+Plus Natural II electronics are installed in each guitar for impressive sound enhancement.

The interior label on each instrument is personally signed by Kenny Wayne Shepherd and Martin Chairman and CEO C.F. Martin IV, and numbered in sequence. A hardshell case is included with each guitar. A portion of the proceeds from sales of the Kenny Wayne Shepherd Limited Edition Signature model will be donated to Providence House, a Shreveport, Louisiana shelter and development program for homeless families with children.

Orders for the JC-16KWS Kenny Wayne Shepherd Limited Edition Signature model will be accepted by Martin dealers and distributors for a limited time only. The size of the edition plus a list of participating Martin dealers will be posted on the Martin website at: [www.martinguitar.com](http://www.martinguitar.com).

This information will also be available from Martin customer service at (800) 633-2040 (USA calls only) or at (610) 759-2837. ❖

**DX-1R Added To X Series**

C. F. Martin & Co. has added the DX-1R to the stock model listing in the popular X Series line of acoustic guitars. The DX-1R (below) features a solid spruce soundboard with solid spruce braces. The back, sides, and headplate are constructed with East Indian Rosewood grained high pressure laminate (HPL) material, which provides both durability and affordability. The fingerboard and bridge are crafted from

A veteran of thirty years behind the radio microphone, **John Lyon** now spends his time working with the Montgomery County (Maryland) Health and Human Services Department in their counseling division. When he’s not doing normal “9 to 5” regimen, you can bet John is writing new songs in his spare time and frequently singing with the band he fronts, “The Gross National Product.”

John counts on his collection of Martin guitars when composing or performing: a well-worn D-41, an even older D-28, and his recently refurbished D12-20, which at one point was in pieces, until a local and well-respected guitar repairman was able to put it back together again.

“It’s never sounded better” remarked Lyon after getting his guitar back from the shop. In addition to playing with the band, John often performs as a soloist at coffeehouses or with local orchestras for holiday presentations... always with a Martin guitar! ❖

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**Len Jaffe**
Merle Haggard is synonymous with great country music. In a career spanning five decades, he has chronicled a world of hard knocks, pain, love and triumph in songs that show a storyteller’s soul. His music reflects a personal integrity unswayed by trends: honest, heartfelt and deeply personal. After 39 chart-topping country hits and more than 70 albums, he continues to build on a legacy virtually unmatched in music, country or otherwise.

Haggard’s appreciation of tradition includes the guitars he plays. Over the years, Martins have taken center stage in his evocative songs, both in the studio and in concert. He particularly likes the unique sound and character of Martin’s 12-fret guitars, so much so that he has had several custom-built. Now Martin returns the compliment by introducing the 000C-28SMH Merle Haggard Signature Edition model, an instrument that speaks volumes about the man it honors.

Born in Bakersfield, California, Merle Haggard fell in love with country music early. He received his first guitar from an older brother when he was 12 years old and taught himself to play by listening to old records. In and out of trouble during much of his youth, an attempted burglary landed Haggard in San Quentin Prison for nearly three years (he would later receive a full pardon from Governor Ronald Reagan). After parole, he returned to Bakersfield, where he eventually was able to quit his day jobs to concentrate on his music.

During three years of singing in clubs in Bakersfield and Las Vegas, Haggard honed his version of the “Bakersfield Sound,” a spare, driving, guitar-based country with elements of western swing and blues far different from the lush, heavily produced Nashville style. In 1964, his first recording for tiny Tally Records, “Sing a Sad Song,” became a hit, reaching #19 on the country charts. Soon he was writing his own songs, and songs he wrote helped propel him to stardom. In 1966, he had three top ten hits, including his first #1, “The Fugitive,” and was voted “Top Male Vocalist” by the Academy of County Music.

With his band, the Strangers, Haggard rewrote country music history, scoring 27 top ten hits in succession. Songs like “Sing Me Back Home,” “Mama Tried,” “Hungry Eyes,” “Okie From Muskogee,” “The Fightin’ Side of Me” and “If We Make it Through December” became instant classics. He won a total of six Country Music Association awards and topped those successes with a Grammy in 1984. Duets with Clint Eastwood, George Jones and Willie Nelson became hits in the 1980s. He was inducted into the Country Music Hall of Fame in 1994.

While the hits have slowed in recent years, Haggard hasn’t. He and his band continue to perform more than 100 shows a year. He has inspired a new generation of country singers, many of whom contributed to two recent tribute albums. Best of all, he continues to write and record great country songs: his “1996” album contains some of his finest work and his latest album, “If I Could Only Fly,” has received glowing reviews.

Among Haggard’s musical heroes is Jimmie Rodgers, often called the father of country music. Haggard has paid his respects with an album of Rodgers’ songs, “Same Train, Different Time” and his own song “Blue Yodel No. 13.” The Martin 000C-28SMH Merle Haggard Signature Edition model reflects their special bond.

The 000C-28SMH showcases the
same graceful body style as Jimmie Rodgers’ famed “Blue Yodel” Martin 000-45, only with a cutaway to provide easy access to the upper frets. Premium solid tonewoods contribute to this model’s spectacular good looks. Choice bookmatched Sitka spruce, prized for its full, powerful tone, has been selected for the top. Hand-scalloped braces add to its signature sound. East Indian rosewood back and sides contribute deep, rich timbre and outstanding volume. The rosette features Martin’s Style 45 pearl inlay of colorful abalone. Fine pattern herringbone top trim and grained ivoroid binding complement the light amber, aging toner-tinted top.

Fashioned from genuine mahogany, the modified V-shape, satin-finished neck highlights Martin tradition with its diamond volute and square-slotted, tapered headstock. The polished East Indian rosewood headstock overlay is inlaid with “Blue Yodel No. 13” in mother of pearl, in a style reminiscent of the headstock inlay on Rodgers’ guitar: “C. F. Martin & Co.” is stamped into the back of the headstock, as on early 20th century Martins. Waverly W-16 side-mount nickel tuners are similarly vintage-inspired.

The wide (1 3/4” at the nut), unbound fingerboard of black African ebony is inlaid with Martin’s long pattern diamonds and squares abalone position markers. Merle Haggard’s signature is inlaid between the 19th and 20th frets. The black African belly bridge, and pearl inlaid ebony bridge and end pins, match the handsome fingerboard.

The body of the 000C-28SMH is finished in polished gloss nitrocellulose lacquer. The instrument comes without a pickguard, in the tradition of Martin’s original 12-fret guitars. Each guitar comes with an interior label personally signed by Merle Haggard and Martin Chairman and CEO C.F. Martin IV, and numbered in sequence. A vintage Geib™ style case protects each instrument. Factory installed electronics and/or a 1935 sunburst finish top may be ordered for at additional cost.

A portion of the proceeds from the sale of each of the Merle Haggard Signature Model guitars will be distributed to charities personally designated by Merle Haggard.

Orders for the 000C-28SMH Merle Haggard Signature Edition model will be accepted by Martin dealers and distributors for a limited time only. The size of the edition plus a list of participating Martin dealers will be posted on the Martin website at www.martinguitar.com. This information will also be available from Martin customer service at (800) 633-2040 (USA calls only) or at (610) 759-2837.

Acoustic Guitar Magazine announced the winners of the Players’ Choice Awards for the year 2000 and we are pleased and proud to share the results. Martin Guitars won awards in the following ten categories:

GOLD AWARDS (top in the category)
★ Guitars (Overall category)
★ Most Overall Votes on any a single model — for the D-28
★ Steel-string guitars in the $500-$1000 range
★ Dreadnought Guitars
★ Signature Models for the Martin 000-28EC Eric Clapton

PLAYERS’ CHOICE AWARDS
★ Most Overall Votes on any single model - for the HD-28
★ Steel-String Guitars in the $1,000-$1,500 range
★ Small Bodied Steel-String Guitars
★ Jumbo Guitars
★ Accessories
Steel strings for Martin acoustic strings

Apparently, readers of Acoustic Guitar Magazine really love Martin Guitars and Martin Strings! Thanks for the loyalty

MARTIN SIGNATURE MODEL CHARITABLE DONATIONS TOP MILLION DOLLAR MARK

C. F. Martin donations paid to charities as a result of Artist Signature Model projects now well exceed the one million dollar mark. Since the onset of Martin Signature Editions in 1995, artists have been invited to identify causes that have particular meaning to them. A portion of the proceeds is then set aside and the resulting varied donations have had a significant worldwide impact.
C. F. Martin Introduces D-50 Deluxe Edition

Never before has there been a Martin guitar or style offered with such ornate elegance and beauty. This first edition of the D-50 Deluxe is limited to no more than 50 special guitars, each individually numbered and personally signed by Martin Chairman and CEO, C. F. Martin IV.

The sides, back, headplate, end piece, and heel cap are crafted from Martin’s highest grade of C.I.T.E.S. Certified Brazilian rosewood. The soundboard is bookmatched from premium grade Sitka spruce with heavy “bearclaw” figuring. Internal X-braces are crafted from Adirondack red spruce, forward shifted to a position one inch from the soundhole and carefully scalloped for optimum tone.

Building upon the original Martin Tree of Life inlay pattern, the D-50 Deluxe Edition features a genuine African ebony fingerboard inlaid with a freshly redesigned Tree of Life pattern. Every leaf, flower and stem of the Tree of Life is cut from highly colorful dark heart abalone, then painstakingly bordered with a thin band of mother of pearl. The thin pearl bordering creates a shimmering effect that is almost jewel-like in appearance against the black ebony background.

The Tree of Life pattern continues under the nut and onto the headplate where it terminates with the Martin script logo, also inlaid in abalone with pearl bordering.

The D-50 is the first Martin guitar that features inlay on the instrument’s sides and back. Two pairs of floral designs appear on both sides of the back inlay strip, and on either side of the neck heel and endiece.

The African ebony bridge and the polished black pickguard are inlaid with matching Tree of Life patterns, also cut from abalone and bordered with pearl. A special endpiece is cut from Brazilian rosewood and inlaid with the leaves from the Tree of Life pattern, then precisely boxed with abalone pearl inlay bordering. The heelcap, also of Brazilian rosewood, is inlaid with a Tree of Life flower and leaf motif.

The D-50 is bound with grained ivoroid throughout and is inlaid with highly colorful dark heart abalone at virtually every possible seam including the rosette, the top and back edges of the side binding, the perimeter of the back, the back inlay strip, the end piece, the neck heel area on the body, the neck heel area of the neck, the side profile of the neck and headstock, and the front edging of the fingerboard and headplate. Specific areas have been further enhanced with special herringbone pearl including the perimeter of the top, the area around the extension of the fingerboard, the inner ring of the rosette, and the center stripe of the back inlay strip.

Vintage styled Waverly gold plated brass tuning machines with vintage style butterbean knobs are delicately and individually hand engraved. The nut, saddle, bridge pins and end pin are all crafted from genuine fossilized ivory. The bridge pins and end pin are further enhanced with star sapphire inlays and bordered in 14-karat gold settings.

In keeping with the premium elements of this special instrument, each D-50 Deluxe Edition will be furnished with a very special genuine top-hide leather 5-ply hardshell case, padded and lined with crushed burgundy velvet and equipped with an onboard humidity/temperature gauge.

The bordered abalone pearl inlay on the D-50 Deluxe is unprecedented in its detail and elegance. Every element of the instrument is optimal in appearance and tonality, from the C.I.T.E.S. certified Brazilian rosewood selected for the back and sides, to the heavily bearclawed premium grade soundboard, to the first ever inlays on the sides and back. Even the heel cap is a work of art!
The headstock and fingerboard of the D-50 Deluxe feature inlays at every possible seam as well as a freshly redesigned Tree of Life pattern. Every element of the Tree of Life is cut from dark heart abalone, then bordered with a thin band of pearl. In addition, Vintage styled gold butterbean tuners are beautifully hand engraved. Note the delicacy and tastefulness of the boxed end piece.
CONTINUED FROM BACK COVER

to country/rock. He played on six Byrds albums and innumerable live shows, remaining until the group disbanded in 1973. Shortly thereafter, a band he created with fellow bluegrassers David Grisman, Peter Rowan, Richard Greene, and Bill Keith for a televised concert became Muleskinner, whose album, A Potpourri of Bluegrass Jam, signaled the beginnings of jazz-inspired progressive bluegrass.

His reuniting with his brothers Roland and Eric to form the New Kentucky Colonels that same year marked a new phase in White’s musical career, but it was to be brief. On July 14th, 1973, he was struck and killed by a drunk driver while loading equipment after a show in Palmdale, California. He left behind a legacy of great playing that continues to influence and challenge flatpickers more than 25 years later.

A bluegrass Dreadnought in the classic tradition, the D-18CW Clarence White Commemorative Edition model draws inspiration from the 1952 Martin D-18 Clarence White used for lead picking in the 1960s (including on Appalachian Swing!), blended with appointments from various instruments he played during his career. The D-18CW features premium solid tonewoods throughout. Rare Appalachian spruce, revered for powerful, clear tone, was selected both for the soundboard and the soundboard bracing, including the 5/16” width scalloped X-braces, forward shifted to 1” from the soundhole. The two-piece back and sides of beautiful genuine rare quilted mahogany contribute outstanding projection.

Crafted from genuine mahogany, the modified V-shaped neck showcases a polished East Indian rosewood overlay on the squared and tapered headstock, an elegant backdrop for Martin’s “old style” gold decal logo. Waverly W-16 nickel tuners with butterbean knobs add to the D-18CW’s vintage look, as does the wide (1 3/4” at the nut) black African ebony fingerboard and matching ebony “through-saddle” bridge. In the tradition of another of White’s Martin guitars, no position markers are inlayed on the fingerboard, only Clarence White’s signature between the 19th and 20th frets.

Other vintage appointments include polished gloss lacquer finish with aging toner on the top to approximate the look of a 1950s D-18, tortoise-color binding with traditional style 18 black/white purfling, herringbone center strip, “old style” polished and beveled pickguard, and genuine bone nut and saddle. The rosette inlay accents a single ring of colorful “heart” abalone pearl trimmed with vintage Style 45 wood fiber lines. A Geib™ style hardshell case is included with each guitar.

Authorized Martin dealers and distributors will have the opportunity to place orders for the Clarence White Commemorative Edition Guitars for a limited time only, after which the exact edition size plus a listing of participating Martin dealers and distributors will be available from Martin Customer Service and will also be posted on the Martin Website at www.martinguitar.com.

Fiddle tunes, banjo rolls, steel guitar lines, rock and roll, blues and a touch of Django Reinhardt, constantly flowed through the music of the late Clarence White. A master of timing a syncopation, Clarence never played anything the same way twice. Along with Doc Watson and James Burton, he was one of the pioneers of flatpicking and country style lead guitar. Clarence used Martin guitars extensively. Most commonly, his 1957 D-18 for lead work and his now famous 1935 D-28 (now owned by Tony Rice) for rhythm.

One of the most creative and soulful guitarists of the century, Clarence has had a profound impact upon guitar playing. I myself have been deeply influenced by his art and style and I am very proud to have played a part in bringing this special Clarence White Commemorative Edition to fruition.

Richard Starkey, Martin Clinician
Merle Haggard’s latest release “If I Could Only Fly” was recorded last spring at Merle’s own Tally studio. Stripped down to a very personal, mostly acoustic sound, he navigates comfortably through many styles. This is a great collection of songs and it leaves you yearning for more. Check it out at: www.merlehaggard.com.

With her release Somewhere Between Heaven and Earth, Cindy Bullens pays tribute to her daughter Jessie, who died in 1996 of cancer. She has used her music to transform her personal tragedy into songs of healing. This music is intimate, sincere, and as real as it gets. Backup vocals by many of Cindy’s celebrity friends. www.cindybullens.com.

Orrin Star is a rarity in acoustic music: an award winning guitar player and multi-instrumentalist with an acute sense of humor. If you like Arlo Guthrie, Doc Watson, or Chet Atkins, you’ll certainly appreciate Orrin, flanked on this CD with the talented and hilarious Sultans Of String.

Orrin Star & the Sultans Of String.
Check out Orrin’s website at: www.flatpick.com/ostar.

Cornelius Sneed, a local resident of Telluride, Colorado was the proud winner of a Martin Vintage Series HD-28V guitar which was raffled at this year’s Telluride Bluegrass Festival. Proceeds from the drawing benefitted the Telluride Bluegrass Academy, a non-profit organization which hosts a variety of musical adventures for Telluride festival attendees of all ages including music competitions, music workshops and performances.

From the personal tape library of the late Clarence White comes a collection of recently discovered solo acoustic flatpicking guitar recordings. This new Sierra Records CD release (left) features his inspired lead flatpicking guitar from start to finish on this all instrumental album. A portion of the proceeds from the sale of this CD will be used to construct a permanent memorial near the site of Clarence’s untimely death. Also available are the legendary classic recordings (right) of Clarence with the Kentucky Colonels. Visit Sierra Records on the web at: www.sierra-records.com.

Robin Greenstein’s debut album “Slow Burn” (right) and her newest release “Acousticness” show the diversity and range of her musical influences which blend folk, rock, pop, blues and country elements, all based around her (Martin) acoustic guitar and her banjo. Greenstein’s voice can be smoothly seductive or whispery soft, capping off her style perfectly. She has certainly set a high standard for self-produced projects. Both CDs feature tasteful production by top NY session musicians. Robin will be doing some Martin dealer clinics in 2001 so look for her on the road. Her two CDs are available online at: www.cdbaby.com.
Freight Train” Author Honored With Elizabeth Cotten Commemorative Limited Edition

Few songs have demonstrated the lasting power and impact of Elizabeth Cotten’s “Freight Train.” Originally recorded by Cotten for her first album, “Freight Train” became an anthem of the 1960s folk revival. In addition, a version of the song by English singer Nancy Whiskey became a hit during Britain’s skiffle movement in the late 1950s; an early influence on two future Beatles named John Lennon and Paul McCartney. But while “Freight Train” is Elizabeth Cotten’s best known song, it is only a small portion of her rich musical legacy, one that C.F. Martin is proud to honor with introduction of the 00-18CTN Elizabeth Cotten limited edition model.

Born in 1895 near Chapel Hill, North Carolina, Elizabeth Cotten taught herself to play both banjo and guitar by age 12, the same age at which she composed “Freight Train.” Left-handed, Cotten turned the instruments “upside-down” and developed a hallmark fingerpicking style in which the melody was played on the treble strings with her thumb and the bass with two fingers. By her mid-teens, she had mastered an extensive repertoire of traditional tunes to go along with her original compositions.

Cotten married at age 15. Raising her daughter, earning a living, and other factors caused her to set music aside for nearly 40 years. Her remarkable talent might have remained undiscovered except for a chance encounter: while working as temporary Christmas help at a Washington, D.C. department store, she reunited a lost Peggy Seeger with her mother. Mrs. Seeger eventually hired Cotten to do housework, and the Seeger family soon discovered her guitar virtuosity and her treasure trove of songs.

All three of the Seeger children — Pete, Mike and Peggy — helped bring Cotten’s music to the public, introducing many of her songs at their concerts. Mike Seeger recorded and produced her 1958 debut album, “Folksongs and Instrumentals with Guitar,” released when she was well past 60 years old. Sometime during this period, she also acquired her treasured Martin 00-18, which she used throughout her professional career.

Beginning in 1960 and continuing until just before her death in 1987, Elizabeth Cotten became a major draw at clubs, concerts and folk festivals across the United States. She recorded three additional albums, the last of which, “Elizabeth Cotten Live!” was awarded a Grammy in 1985. Artists ranging from Peter, Paul and Mary to the Greatful Dead have covered her songs, and her music continues to captivate players and listeners alike.

The 00-18CTN Elizabeth Cotten limited edition model closely approximates the 00-18 Martins...
produced during the late 1930s and early 1940s, considered by many to be among the finest recording instruments ever made. Premium tonewoods are featured throughout: genuine mahogany back and sides and a bookmatched Sitka spruce top. These woods combine with the grand concert body, short 24.9-inch scale and hand-scalloped 1/4" top braces to give the 00-18CTN bright, balanced vintage tone. The size and scale also provide unmatched comfort and ease of playing.

Traditional Style 18 appointments on the 00-18CTN include tortoise-color top binding surrounding five plies of black and white purfling, a polished and beveled vintage tortoise-color pickguard, a “through-saddle” ebony belly bridge and “old style” rosette inlay with thin black inner and outer rings. Vintage toner on the top enhances the traditional look.

The genuine mahogany low profile neck also shows vintage heritage in its square, tapered headstock, “old style” Martin decal logo and Kluson-style tuners with nickel buttons. The unbound ebony fingerboard features large abalone dots at the 5th, 7th, 9th, and 15th frets, a commemorative “Freight Train” inlaid at the 12th fret, and Elizabeth Cotten’s signature inlaid between the 19th and 20th frets.

The 00-18CTN features a beautifully polished nitrocellulose gloss lacquered body with a satin neck. This model will be setup with genuine bone nut and saddle, and strung with Martin SP phosphor bronze light gauge strings. Factory installed electronics are available at additional cost. A deluxe Geib™ style hardshell case is included with each instrument.

Each Elizabeth Cotten Limited Edition model guitar will feature an interior label numbered in sequence and personally signed by Elizabeth Cotten’s grandson Larry Ellis Sr., and Martin Chairman and CEO C. F. Martin IV.

The size of the edition plus a list of participating Martin dealers will be posted on the Martin website at: www.martinguitar.com.

This information will also be available from Martin customer service at (800) 633-2040 (USA calls only) or at (610) 759-2837.

At Martin, we are committed to delivering premium quality in everything that bears our brand. We are proud to be the standard by which other acoustic guitars are judged. A major part of that standard is our strings.

Strings are such an important aspect of the guitar’s tone that we do not risk delegating that critical component to outside sources.

Many guitar manufacturers purchase the strings that they use on their guitars. Not Martin. We hold our strings to extremely tight specifications. We have quality “tollgates” throughout our string production process. These quality checks begin when the wire and wrap material arrive from the vendor and finish when the strings are brought to final pitch on our guitars. If our specs are not met or if a flaw is found, the production or distribution of that string is stopped. Like our guitars, we never allow an inferior product into the marketplace.

With all the different musical styles out there, it is important to offer a diverse array of strings. Standard, Marquis and SP are our most popular styles.

Martin Standard strings remain as popular today as in years past. The quality and precision of these strings assure high quality at an affordable price. The tonal response of our 80/20 Bronze and 92/8 Phosphor Bronze strings is outstanding.

With their hand-silked ends, Martin Marquis Strings are crafted for superior intonation and response for amateur players who take their music seriously, all the way up to professionals like Eric Clapton. In fact, Eric prefers Martin Marquis strings for all of his acoustic guitars including his Martin Signature model 00042EC and his 00028EC.

SP Strings are offered in both 80/20 Bronze and 92/8 Phosphor Bronze. SPs are made with an ultra-high quality brass plated steel core. Due to their superior tensile strength, SPs resist breakage much better than the average string, and they provide outstanding tonal response. SPs are ideal for live or studio use, or wherever maximum string life is desired.

Strings are not just an accessory. They’re a necessity. We take great pride in making our strings. While we strive to meet our stringent specifications, we are confident we will exceed your playing expectations.
Cowboy II

The original Cowboy X model, introduced at the Nashville NAMM Show in July of 2000, was such a success that Martin is pleased to announce a second unique model, the Cowboy II.

Limited to no more than 500 guitars, this model features soundboard artwork from a second unique painting by illustrator and cartoonist Robert Armstrong. The chuckwagon has broken out morning provisions, fresh coffee has been heated up, and the fried eggs are sizzling. The cook might look a bit familiar. It’s C. F. (Chris) Martin IV feeding dinner scraps to a hungry trail dog, or perhaps it’s a friendly coyote.

Before breakfast, the trail hands unwind with a few songs, accompanied by their trusty old Martin guitar.

Like the first Cowboy X Limited Edition, the Cowboy II takes advantage of cutting edge HPL photo laminating technology to reproduce Robert Armstrong’s vivid cowboy chuckwagon scene. The back and sides are cut from a rawhide colored “Sol Durango” HPL material to complement the color of the top. The neck is shaped from brown Stratabond®, a resin impregnated wood laminate with remarkable strength, and the fingerboard and bridge are crafted from specially formulated black Micarta®.

The internal soundboard support for the Cowboy II model utilizes solid spruce X-bracing with thin graphite plates to reinforce the bridge area. The tuning machines are black enclosed with black knobs.

Each Cowboy II will bear an interior label which is individually numbered in sequence with the edition total. Martin dealers are accepting orders immediately, but the edition will not begin to appear in stores until the summer of 2001.

ALternative X

No, that’s not a typo. The AL in ALternative is the chemical symbol for aluminum. The soundboard and headplate of the new ALternative X model utilize this unique material which is extremely thin (0.032”), yet strong enough to allow for fewer braces and no bridge support plate. Tonally, the ALternative X is powerful and crisp.

The “Thick Graffiti” patterning of the top produces a striking and contemporary visual appeal.

The back and sides are cut from Jett black high pressure laminate (HPL) and the neck is shaped from brown Stratabond®. In keeping with the black theme, the fingerboard, bridge and compensated saddle are crafted from specially formulated black Micarta®, the tuning machines are black enclosed with black knobs, and the nut is cut from black Corian®.

Each ALternative X guitar is equipped with onboard Prefix Pro electronics and is furnished with a unique hardshell case. The ALternative X model will begin to appear in stores in the summer of 2001.
MARTIN ISSUES NAMM EDITION

C. F. Martin & Co. Inc. congratulates The International Music Products Association (NAMM) on 100 years of service to the music industry and applauds NAMM’s dedication to the music education program. Promoting the importance of music to future generations is extremely important to the longevity of the industry and the cultural well being of our marketplace.

C. F. Martin & Co., Inc. has joined NAMM’s 100th Anniversary celebration with the offering of a special SP-NAMM100 Limited Edition guitar. The edition will be limited to no more than 100 units. Instrument #100 will be donated for display at NAMM’s Museum of Making Music. The model features solid mahogany sides and back with a 000 Venetian cutaway body, polished to a high gloss. The top is solid Sitka spruce accentuated with an abalone pearl rosette and a 1935 style sunburst finish. The striped ebony fingerboard and bridge are adorned with a modified snowflake pearl inlay pattern. The modified low oval neck shape and “extra low action” coupled with hybrid scalloped top braces ensure fast playability and legendary Martin tone. The model is equipped with a Fishman Prefix Onboard Blender system as standard equipment. Each instrument will bear a special commemorative NAMM Centennial label, personally signed by Martin Chairman and CEO, C. F. Martin IV.

Classical guitarist Martha Masters of Los Angeles won top honors in the highly acclaimed Guitar Foundation of America (GFA) competition held this past October in San Antonio, Texas. The finest classical players from around the world attend the annual GFA Competition. Master luthier Thomas S. Humphrey (left) and Martin District Sales Manager Bob Emmons (right) presented Martha with the first prize: a Martin Custom Brazilian rosewood CTSH model with a cedar soundboard. Learn more about Martha’s virtuosity on her web site: http://www.marthamasters.com.
Massachusetts born and bred, knapsack and guitar in hand, a young and hopeful Cindy Bullens arrived in Los Angeles in 1974 primed to be discovered. Remarkably, within a few months, she was introduced to Elton John at a studio party, and later that night he hired her to tour with him. Subsequently, she sang on three Elton John tours and on his Blue Moves album. Her powerful vocals are featured on his hit “Don’t Go Breakin’ My Heart.”

With a Grammy nomination for her lead vocal contributions on the Grease movie soundtrack, and the subsequent release of her first solo album Desire Wire, she was on her way. She received a second Grammy nomination for Best Rock Vocal Performance for her song “Survivor.” After her followup album Steal The Night, Cindy took a break to raise a family but still managed to release two more impressive solo albums. In addition, she recorded and/or toured with such luminaries as Bob Dylan, Rod Stewart, Joe Cocker, and Bryan Adams.

In 1996, Cindy and her husband Dan Crewe experienced every parent’s worst nightmare. They lost their 11-year old daughter Jessie to cancer. Following a period of complete artistic paralysis, Cindy picked up her acoustic guitar and began working through her grief on a musical tribute to her daughter. The resulting ten songs make up her most recent release, Somewhere Between Heaven and Earth, which offers an extremely genuine and intimate exploration of human emotion, bridging the gaps between devastation and hope, rage and transcendence, grief and joy.

The songs are far from slow and somber, rather her voice retains an unvarnished tone and clarity perhaps reminiscent of Carole King. The support she received from her many friends in the music community was a great comfort, and several musicians such as Bonnie Raitt and Lucinda Williams volunteered backup vocals to the recordings.

In effect, Cindy Bullens has used her personal tragedy as a means of solidifying and extending the memory of her daughter, and in the process she seems to have found reaffirmation and new meaning in her own life. Originally, Cindy had no intention of making a record, but she realized eventually that her songwriting could serve as a vehicle for the deeper expression of her feelings. She admits that there is vulnerability in making private songs public, but based on the many letters she continues to receive, the album seems to convey a unique universality in its approach to loss and has made a significant impact upon a diverse listening audience.

An award-winning bluegrass guitar, banjo and mandolin player with a dry sense of humor..... from Brooklyn? The irony is not lost on Orrin Star, who enjoys the fact that his musical leanings defy stereotypes. Originally inspired by Reverend Gary Davis, Orrin immersed himself in fingerstyle blues until he was stricken by the flatpicking bug. In 1976, he traveled to Winfield, Kansas, the largest bluegrass guitar contest in the country, and he brought home first prize. That same year, he teamed up with Gary Mehalick, another gifted Boston-area guitarist and singer. They toured as a duo for eight years, recorded two albums (on Flying Fish), and appeared on A Prairie Home Companion.

In 1984, Orrin embarked on a solo career and began focusing more on his relationship with the audience. His quest for more self expression and humor also led to a second career as a stand-up comic. Though no longer performing in comedy clubs, the timing and thinking that he honed during his stand-up years are apparent in his performances.

“Concerts are what I live for. After almost 25 years on stage, I know who I am and what I am doing, and I have a lot to say. Musically I consider myself a fieldhand on the ranch of American roots music. Comedically I’m a guy who knows a good story and loves getting it right for an audience.”

A sought-after teacher as well as performer, Orrin is a regular columnist for Flatpicking Guitar magazine and the author of a popular bluegrass instruction book.
BACKPACKER STORIES

WHAT IS THAT THING!

“What’s That!” are words Jim Goodin often hears when he plays his Martin Backpacker® on his daily commutes with the New York City subway system. Jim is a solo acoustic guitarist, doing Celtic, New Age and World influenced instrumental music. He purchased the Backpacker largely for the subway environment so that he could gain an extra practice session as well as a performance window in places where portability was a plus.

Though the sound and feel were major factors, it was the small size and playability of the Backpacker that ultimately convinced Jim to purchase one. The Backpacker’s unique look gives him an additional opportunity to share and promote his music when people listen out of curiosity and come up to him and say: “What is that thing.”

MUSIC OF THE SPHERES

Dr. James Webb, a physics professor from Florida International University in Miami, often flies to meetings and observatories around the country and was at “loose ends” without a guitar to play. So, recently he bought himself a Martin Backpacker®.

This observatory, about 90 miles southwest of Tucson, sits atop Kitts Peak (elevation 7,000 feet) in the midst of some of the largest telescopes in the continental United States. Sometimes while the CCD camera was capturing the light from a distant quasar (over 5 billion light years away), Jim had extra time to play a song or two. Jim wrote us to say: “It would be hard to find a better observing partner!”
DRAC-PACKER!

Scotty Stets is full of Backpacker stories (see Sounding Board Volume 2, Page 11). Recently he made some extensive travels throughout Europe with his Martin Backpacker at his side: from the ruins of Castle Dracula up high on a mountain top in Romania, to deep inside the Pal-volgyi Caves in Budapest, Hungary... from Sighisoara, Transylvania (Vlad Dracula’s birthplace) to many of the castles throughout Germany.

Above, Scotty poses with his Backpacker in front of the famous Pfalzgrafenstein Castle on the Rhine River in Germany and Scotty’s self-portrait (below) was taken at the ruins of Castle Dracula near the Arges River in Romania.

Scotty and his band Phoenix Rising were on a European tour playing in Castle Dracula and in parts of Germany. He entertained over 100 spellbound college students using his Backpacker at Castle Dracula. While there, Scotty was interviewed by BBC Radio, and of course they wanted to know all about his Dracula teeth and that great sounding, “funny looking” guitar.

ROGER & RED’S UNBROKEN CIRCLE

Roger Carroll, of Springfield, Tennessee (above right) played bass with Hank Snow on all his road shows, at all of his many appearances at the Grand Ole Opry, and on his duet album “Brand On My Heart” with Willie Nelson.

Red Shea, (above left with the red cap) accompanied Gordon Lightfoot on guitar on many of his legendary hits including “If You Could Read My Mind,” “Beautiful,” “Alberta Bound,” and “Sundown.” Red also played guitar on the Tommy Hunter TV Show, and with Ian and Sylvia.

Roger sent this photo to us and explained that when he first started playing bluegrass and country guitar, he had a Martin guitar playing friend named Terry Gann (now of Tucson, Arizona) whose band played a lot of Kingston Trio and Gordon Lightfoot material. It was there that Roger first encountered Red Shea’s great and different chord progressions. And it was in that band that Roger got to “play around the great Martin sound!”

Roger met up with Red again several years later while taping a Tommy Hunter TV Show with Hank Snow in Toronto. While talking with Red about “stealing” his licks, Red confessed that he had “stole” all his licks from Hank Snow records. They figured it out then and there that when Roger went to work with Hank Snow, he was actually bringing back all of those “stolen licks” to Hank, kind of “full circle.” The two have been friends ever since and have been able to catch up with each other in either Canada or Nashville. On this particular trip to Canada, they met up for some lunch and shared a picking lesson on a Martin Backpacker.

❖
TO LOOK FOR AMERICA

At the tender age of 15, Christian Mason of Richmond, Virginia, and his two cousins Matt and Brian decided that when they were out of college, they were all going to drive across the country together. They stuck to their guns and in the spring of 1999, they immersed themselves in maps and travel books planning their classic American adventure. His one disappointment was the harsh reality that with all the other gear, his guitar just wouldn’t fit into the Isuzu Trooper. But, his brother James came through with the perfect birthday present just before the trip... a Martin Backpacker®.

In the two months that ensued, that guitar saw the most beautiful sights this county has to offer: from the Badlands of South Dakota to the lush rainforests of the Pacific Northwest; from the bottom of the Grand Canyon (above) to the heights of the Grand Tetons (below); from the frigid temperatures of Montana’s glaciers to the piercing heat of Death Valley. For two months, the Backpacker guitar endured without missing a beat. Even today, whenever Christian plays his Backpacker, he is returned to the great memories of that trip and to the adventures to come.

SPECIAL OLYMPIANS

Backpacker virtuoso Gerry Gessie (left) performed with his Martin Backpacker® for over 2000 Special Olympians, and they sang, danced, laughed and spread a lot of joy that evening.

The Summer Games of the Special Olympics were held on the Athletic Field at Penn State University, and Stacey (above) was the lucky winner of a Backpacker door prize donated by Martin and coordinated by Gessie. When Stacey’s name was pulled from the hat, the room broke out in a tremendous cheer for her as she made her way to the podium with her coach to claim her prize. Gerry says it was an evening he’ll never forget, and he’s sure that Stacey and her fellow Olympians will remember it for a long time to come.

We’d love to hear your Backpacker stories! Send your photos and stories to:
“The Sounding Board” Box 329 Nazareth, PA 18064
Keb’ Mo’ is a modern day ambassador of acoustic blues. With his charismatic performing style and fresh, insightful songs, he has expanded the genre in new directions and captured new audiences for a music both evocative and timeless.

A Martin Dreadnought has been one of Keb’ Mo’s main instruments in his rise to stardom, both in the studio and on stage. Now Martin has created the HD-28KM Keb’ Mo’ Limited Edition Signature model. Like the man who inspired it, the HD-28KM combines tradition and modernity in one great instrument.

In truth, Kevin Moore (Keb’ Mo’s given name) didn’t find the blues: they found him. A native of the Los Angeles area, Moore began playing guitar at age 12. He went on to play electric guitar in a variety of jazz, top 40, and rhythm and blues bands during the 1970s and 1980s. He worked as a sideman for violinist Papa John Creach (of Jefferson Starship and Hot Tuna fame), released a record under his own name that went nowhere, and took a job in a studio. He wasn’t singing the blues, but he was living them.

Then fate stepped in. In 1989, he heard the music of blues great Robert Johnson for the first time, and a powerful connection was made. A few months later, he received a call from a theater group looking for an African-American to play a

Through his spectacular bluegrass picking with the Kentucky Colonels, fiery country/rock leads with the Byrds, and hot acoustic licks with Muleskinner, Clarence White rewrote the book on flatpicking before his untimely death at age 29. Admired by musicians across the musical spectrum, from Jimi Hendrix to Mark O’Connor, he was truly unique. Now C. F. Martin pays tribute to this legendary guitarist with the D-18CW Clarence White Commemorative Edition model.

While still in his teens, White drew on influences as diverse as Doc Watson, Earl Scruggs, and Django Reinhardt to develop a playing style of lightning runs, syncopated picking and sophisticated rhythms to make the guitar a lead instrument in bluegrass for the first time. The Kentucky Colonels, which he founded with his brother Roland in 1961, showcased his dazzling technique on several albums, most notably the now-classic instrumental album Appalachian Swing!

After the breakup of the Kentucky Colonels in 1967, and while working as a studio musician on both acoustic and electric guitar, White joined the Byrds just as the famed group shifted from folk/rock