INSPIRATION ABOUNDS WITH C. F. MARTIN
NEW PRODUCTS AND SPECIAL EDITIONS

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000-28ECB Brazilian Model
4th In “Suite” of EC Editions
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LONNIE DONEGAN
“SKIFFLE” EDITION
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Photo by Doug Berry
Photo Courtesy of Lonnie Donegan

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LONNIE DONEGAN
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DION 000CBD
SIGNATURE EDITION
(SEE PAGES 20 & 21 FOR DETAILS)

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000-28ECB Brazilian Model
4th In “Suite” of EC Editions
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Photo by Ray Kelney

The Sounding Board
EST. 1833

THE OFFICIAL NEWSLETTER OF THE MARTIN GUITAR COMPANY • VOLUME 12 • JANUARY 2002

THE KING OF SKIFFLE
Photo Courtesy of Lonnie Donegan

THE WANDERER

Photo Courtesy of Wildflower Records
Dear Martin Enthusiasts:

What can I say? We’re still here. That sounds corny but ……

I never imagined I would have to help manage my family’s business during a time of national crisis. It made me appreciate what my ancestors had to deal with over the years.

Fortunately, thanks to you, we remain a strong, vibrant enterprise.

I think Woody Guthrie got it right when he wrote on the top of his guitar, “This machine kills fascists.” It’s still true today!

Keep on pickin’,

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

All Of Our Guitars Gently Weep
In Memory Of George Harrison
Dear Mr. Martin,

I recently purchased a D-18GL Gordon Lightfoot (#61of 61, a lefty) Limited Signature Edition, my first Martin. Martin's decision to honor Mr. Lightfoot is richly deserved. Most folks know this talented songsmith for his 40 year career of writing and performing music. Gord is also a humble artist who remains accessible and in tune with his audience.

Ten years ago I had the opportunity to meet this gracious troubadour when he extended a personal kindness in the midst of what would become a three year search for my missing son, Jay. In concert Gord dedicated his children's song “The Pony Man” to Jay, then age 8, and shared his photograph with the audience. The letter led to a television program featuring Jay and ultimately to his recovery a year later.

Martin Guitar is to be congratulated for honoring Gordon Lightfoot with such a beautifully crafted and eloquent sounding instrument. It is a treasure which, after many years of playing, I will happily pass on to my son.

Best always,

Duff Ortman
Lexington, Kentucky

Dear Mr. Martin,

My name is Cindy Combs, and I am a professional slack key player in Hawaii. I bought my 1934 0-18 in 1971 in O’ahu. I had started playing slack key, and I had an old classical guitar that was “a little worse for wear.” I really wanted a steel-string Martin because that’s the Hawaiian style, and they sound so settled and sweet. I had heard all the stories: “Where’d you get your Martin,” “Oh, I found it in my gramma’s closet,” “Some old lady had it in the closet.” Seems it was always about closets! I had just graduated from high school and since I didn’t know of any Martins in the closet, I searched for a vendor of old Martins.

My first call went something like: “Do you have any Martin guitars for sale?” He says “Yeah, we got one, but it’s really old.” So I said I’d come check it out, and I flew down there so that no one would get there before me. When I arrived, the store owner was helping a customer. There were about twenty guitars hanging up on their hooks, so I started looking, and then I came to the old Martin. I knew it was the one, so I took it down. There was something too easy about this.

$300 bucks and I was out the door with my new old Martin Guitar. She’s been with me for 30 years now. I couldn’t bear it if anything happened to her. She’s been my workhorse and has paid for herself many times over.

So I guess my old Marty is a part of me, a part of my identity in a way like another arm or something, you know? I have not had many guitars. I don’t collect them. This is more like a marriage made in a little store in Kaimuki!

Mahalo Nui Loa,

Cindy Combs
Kaua‘i, Hawaii

Dear Mr. Martin,

While I was out at the factory last year, I bought one of the cut-off headstocks in The 1833 Shop with this little memento in mind. I picked up the tuners at a local music store and cut down one of the “Martin Tour” coasters for the name plate on the base.

Some friends of mine saw it and asked where I got it. I replied, “Remember my D-28? Well that’s it!”

Then I explained how the headstock became available, and they all thought it was a great memento of my visit to the factory. If I had a little more neck to work with, I would have actually tried tuning it up to a very high chord, but alas, the remaining fretboard was too short.

If you ever have to cut up any D-45s, please keep me in mind!

Preston L. Gratiot
Camarillo, California
On November 16, 2001, The Pennsylvania Governor’s Committee On Employment Of People With Disabilities held its 48th Annual Conference entitled Workforce Development: Achieving Success With Diversity. C. F. Martin & Co., Inc. was presented with the 2001 GCEPD Employer Award.

VIA of the Lehigh Valley provides employment services and support for people with disabilities and works closely with Martin. VIA sponsored Martin’s nomination for the award. Their submitted statements explain what the award is really about:

“Martin Guitar has set the standard for partnership in employment for people with disabilities. In our view, they have already won the most important award, our respect and gratitude as an employer who walks the talk.”

“The climate of inclusion and acceptance of a diverse work force prevails at Martin. Anne Burke, OVR Counselor, describes the company as having an ‘inclusive attitude,’ which makes our customers feel welcome.”

“Martin Guitar is not the largest employer we work with, nor do they employ the largest number of people with disabilities. This nomination is not about an employer who employs the most people with disabilities. Rather it is about an employer who respects their workforce.”

Martin currently employs 645 people and is widely acknowledged for its progressive work environment and culture. Employees enjoy excellent starting salaries and benefits, including tuition reimbursement to improve their skills. There are currently seven individuals with severe disabilities employed at Martin, which include three deaf individuals. Martin has accommodated these workers throughout their orientation and training and has sponsored sign language classes for supervisors, managers and co-workers.

Conrad “Sonny” Rodgers, 1929-2001, was the cousin of legendary Jimmie Rodgers. He hailed from Columbia, South Carolina, where he lived with his wife Mary Anne, who he affectionately called “Queen Bee.”

Blessed with a vibrant personality and a great sense of humor, Sonny possessed a tremendous enthusiasm for music and acoustic guitars. Of course he had a special preference for Martin guitars.

One of Sonny’s most memorable sayings was: “I’m beholdin’ to ya’ pardner!” This was his way of saying thanks. He always said this as his parting words on the telephone. We’d like to say: “We’re beholdin’ to you Sonny!”

He will be missed by the thousands of people who met him in his travels to different music festivals around the country. The photo above, with his Jimmie Rodgers Signature Model Martin guitar, was taken in Mountain View, Arkansas, in April of 1998.
I’m sure that you have heard many renditions of “where I was when” from September 11th, but I’d like to tell you mine. On September 10th, four of us from the Martin Guitar Company (myself, Fred Walters, Dave Collins, and Brian Miller) made our way to our Navojoa, Mexico facility where we make strings and Backpacker instruments. At 6 AM on the morning of September 11th, I put CNN on the television. It was 9 AM in New York. To my surprise and disbelief, I watched the second airplane fly into the Twin Tower building live. I need to say that we are most fortunate to have such warm and supportive Mexican neighbors. At lunch, dinner, or wherever we went, the Mexican people approached us (in most cases not even knowing us) with sympathy and concern. If I had to be out of the country, I’m glad it was in Mexico. As the leader of our group, I felt responsible for the four of us and started making plans for us to leave the country. One day no one was allowed to cross the border, and the next day only international flights were allowed to fly in. When we arrived at the Obregon Airport on September 14th, I was told that AeroMexico was not considered an international flight and they would not be flying into the USA.

We got tickets to Tijuana, Mexico instead; and after our plane and taxi ride, we stood in line at immigration for more than three hours. It was a very frustrating wait, but eventually we were allowed to walk across the border into the USA. Lucky for us, we had been in cellphone contact with our National Sales Manager Bruce Mariano, and he, along with our District Sales Manager Craig Yamek, picked us up at the border. A little light hearted conversation that my Mexican friends shared with me before we left was that “Most Mexicans want to cross the border to become US citizens. Now perhaps US citizens will want to take safe haven in Mexico.” So on the morning of September 15th, we started our cross-country drive to our home base in Nazareth, PA. We met some very wary travelers like ourselves along the way. It took us three nights and four days, but we did find time to stop at the memorial in Oklahoma City. We all thought this was appropriate under the circumstances. It was very touching! We are glad to be back in Nazareth and are very thankful for everyone’s help along the way.

UNITED IN THE FACE OF TRAGEDY
by Dorene Tenges

A few months ago, the Oklahoma State Legislature passed a resolution naming Les Gilliam the official “Oklahoma Balladeer.”

This native of Gene Autry, Oklahoma is a professional singer, songwriter and recording artist.

Shown in the photograph above are (left to right) State Senator Paul Muegge, Les Gilliam and State Representative Jim Newport at the Oklahoma State Capitol.

Les is holding his Martin SP000-16 that he says he “dearly loves to play.” Les also owns a D-28 and a D-35 but says the 000 has become his favorite. He bought the 000 for his overseas trips because it fits in the overhead storage if he carries it in his padded gig bag. Now he loves the 000 so much, he uses it for all his appearances. He continually receives comments from his audience regarding the amazing sound coming from his Martin guitar.”
British guitarist Eric Clapton has profoundly influenced rock and acoustic blues playing throughout the world. From his early days in the Yardbirds, Cream, and Derek & The Dominos, through his work as a solo artist, Eric has continually redefined the art of the guitar. In 1992, after years of performing live on electric guitars, Clapton made a wildly successful history-making MTV Unplugged appearance playing a vintage Martin model that hadn’t been made in over half a century. Inspired by Clapton’s playing and by his dedication to Martins, Martin Guitar unveiled its first collaboration with Eric Clapton when the Limited Edition 000-42EC was introduced in 1995. Just 461 of these special guitars were offered, and the entire edition sold out within days of its introduction.

In recognition of Clapton’s unparalleled stature in the music industry, Martin announced an unprecedented second design collaboration with one performer. The 000-28EC, introduced in 1996, has become one of Martin’s most popular stock models. Eric calls his 000-28EC “utilitarian... in the very BEST sense of the word.” The 000-28EC model draws its inspiration from the 000-42EC in body size, shape and tonewoods.

In February 2000, Martin and Clapton introduced their second limited edition collaboration with the 000-42ECB. This guitar marked the first time that Martin had honored an artist with two signature limited editions. Just 200 000-42ECB guitars, crafted with pre-C.I.T.E.S. certified solid Brazilian rosewood, were offered, and once again the edition sold out immediately.

Martin is now proud to introduce their third limited edition signature Eric Clapton guitar and their fourth in a “suite” of Eric Clapton models. The 000-28ECB Signature Edition will be limited to no more than 500 special instruments.

The new 000-28ECB is identical to the 000-42EC in body size and shape. The 000-42ECB has the smaller “000” body size that Clapton prefers and that is particularly popular among fingerstyle and blues guitarists who like a clear and balanced sound together with the string flexibility that the shorter 24.9” scale length allows. Crafted with solid woods throughout, the sides and back are constructed from solid Brazilian rosewood, and the top is bookmatched from select Sitka spruce for optimum tonal response.

The rosette is embellished with delicately inlaid herringbone pearl, and the body is bound with grained ivoroid. A genuine ebony fingerboard features abalone diamonds and squares bordered in mother of pearl. Eric Clapton’s signature is inlaid in mother of pearl between the 19th and 20th frets. Each 000-28ECB will bear an interior label, individually numbered in sequence with the edition total and personally signed by Eric Clapton and Martin Chairman and CEO C. F. Martin IV.

The 000-28ECB is tastefully appointed with a hand beveled and polished tortoise colored pickguard. Premium Waverly® nickel-plated open-gear tuning machines are equipped with vintage style “butterbean” knobs. The squared headstock bears Martin’s tasteful but elegant old-style decal logo.

A Deluxe Vintage Series Geib™ Hardshell Case is included with the purchase of each 000-28ECB instrument. These beautiful cases feature vintage shape, deep textured black exterior, 5-ply laminated wood shell, crushed velvet interior, antique white stitching, brass-plated hardware and a keyed lock.

Martin is accepting orders for the 000-28ECB Signature Edition guitars immediately, though the models will not begin to appear in stores until the summer of 2002. After March 18th, 2002, the names of participating Martin dealers and distributors will be posted on the Martin website at:

www.martinguitar.com

The 000-28ECB is a Limited Edition Brazilian rosewood version of the Vintage Series Eric Clapton 000-28EC Signature guitar, of which close to 6000 have sold to date on their tonal merit. In addition to the tonewood upgrade, the primary visual enhancements to this new model are a herringbone pearl inlaid rosette and pearl bordered abalone diamond and square fingerboard inlays.
The Martin Guitar Company has unveiled a new series of specially coated SP+ Extended Life Strings for acoustic guitars. The SP+ strings are an addition to the Company’s popular and innovative SP® Studio Performance Series, first introduced in January 1997.

New SP+ strings are available in either 80/20 Bronze or 92/8 Phosphor Bronze in either light or medium gauges. SP+ strings use the same special brass-plated core wire that is incorporated in the innovative SP® string, but the brass wrap on the four wound strings is specially coated. The new SP+ strings offer numerous benefits, including protection from moisture, salts, perspiration and other contaminants. In addition, the new SP+ coating helps insulate the wrap wire to prevent corrosion between the core and the wrap wires. Finally, the surface of the string feels smoother and faster for the player.

To create the exceptional line of SP® strings, Martin uses computerized equipment in a climate controlled environment to verify the high tensile strength of all incoming wire prior to manufacture. The brass wrap is then carefully spun onto the core wire for the four wound strings of each set. The brass wrap, called 80/20, refers to the mix of alloys that compose brass, giving it a warm and deep sound, as well as a classic look. For players who prefer the brightness of Phosphor Bronze, Martin has taken this same proven core wire and is wrapping the four wound strings with Phosphor Bronze, known as 92/8. Now, the SP+ has been added to this prestigious line of Martin strings.

SP+ strings offer guitarists clear, rich, and long-lasting sound. Martin, working on string innovation with the same dedication to quality as their legendary guitars, created this great sounding string that produces increased resonance, brilliance and life. The new SP+ extended life strings are now featured as standard original equipment on new Martin guitars.

Following on the highly favorable market response to Martin’s unique patented aluminum topped Alternative X model introduced in January of 2001, the new Alternative II offers a 000 cutaway acoustic electric, and the Alternative III (shown above) is a full sized Dreadnought cutaway acoustic electric model. The soundboards and headplates of these stage models are constructed with extremely thin (.032") aluminum which is strong enough to allow for fewer braces and no bridge plate, resulting in a powerfully crisp, almost “shimmery” tonality.
JUDY COLLINS INSPIRES TWO UNIQUE MARTIN SIGNATURE EDITION GUITARS

Pure. Crystalline. Unique. The voice of Judy Collins has been a musical touchstone for an entire generation. Now this singular artist has inspired two extraordinary Martin guitars – the HD-35SJC and HD12-35SJC Judy Collins Signature Editions.

These matching 6-string and 12-string guitars feature Martin’s original 12-fret Dreadnought design, considered by many to be the most powerful and resonant Dreadnought of them all. But it is the unusual combination of premium solid tonewoods that gives these instruments their unique sound. A center wedge of flamed figured Pacific bigleaf maple in the traditional Style 35 three-piece back stands out against adjacent wings and sides of East Indian rosewood. Visually striking, the maple center wedge also adds crisp definition to the rich tone. The beauty of the back and sides is matched by the top, bookmatched Sitka spruce, supported by 5/16” X-bracing (scalloped on the HD-35SJC, contoured on the HD12-35SJC) for full, open timbre.

That her Signature Editions mix tradition and innovation is a reflection of Judy Collins herself. In her long musical career, she has stayed true to her musical heritage and has still been ahead of her time.

A promising classical pianist as a child, Judy Collins found her voice as a teenager in the traditional songs of the folk revival. Switching from piano to guitar, she soon was singing in folk clubs and released her first album in 1961. In the mid-1960s, she became among the first to perform and record songs by several exciting young songwriters, among them Bob Dylan, Phil Ochs, Joni Mitchell, Leonard Cohen and Randy Newman, providing them widespread public exposure, in some cases for the first time.

From the mid-1960s into the early 1970s, she embraced the broad musical palette that continues to define her work, performing and recording songs outside the folk genre. She began accompanying herself on piano as well as guitar on her “In My Life” album, and recorded her “Wildflowers” album with a full orchestra. Some of Collins’ most popular singles, including “Both Sides Now,” “Chelsea Morning” and “Send in the Clowns,” were recorded during this period, and “Colors of the Day,” a collection of these works, continues to sell well more than 20 years after its release. It is one of six Judy Collins albums to be certified gold by the RIAA.

Collins emerged as a songwriter in her own right in the 1980s and 1990s, a gift captured on her 1990 “Fires of Eden” album. She also took time out to write a best selling memoir, *Singing Lessons*, published in 1998. For the new

Inspired by Judy’s long-standing D12-35S performance guitar, the HD12-35SJC offers an unprecedented beauty and depth of tone, matched only by its 6-string counterpart at right.

Breaking with tradition, Judy Collins’ signature is inlaid in pearl against a stark black ebony headplate.

The headstocks on both the 6-string and 12-string models bear Judy’s Wildflower logo in abalone, bordered with a delicate band of pearl.
Throughout her career, Judy Collins has been a very loyal Martin player. Above, a performance in Central Park with her well worn workhorse: a D-18.

millennium, she established her own record label, Wildflower Records, which debuted with “Live at Wolf Trap” and more recently released “All on a Wintry Night.” After a lifetime on stage, she still performs frequently and continues to be a major draw in concert.

Judy Collins has played Martin guitars throughout her career (she tours with a D12-35), but true to her trailblazing style, the HD-35SJC and HD12-35SJC Signature Edition models have a unique mix of appointments to go with the unique mix of woods. Those appointments begin at the solid headstock’s bound and polished black African ebony overlay, where the silver foil “C.F. Martin” logo shelters Judy Collins’ personal wildflower (a columbine) logo, inlaid in brilliant green heart abalone and bordered with mother of pearl. Collins’ signature is inlaid between the tuners that are Schaller chrome minis, with ebony knobs. The bound black African ebony fingerboard is inlaid with Style 45 abalone snowflakes from the 1st to the 17th fret.

The top of these guitars is bordered with a purfling of fine pattern herringbone, and strips of the same herringbone separate the three pieces of wood that comprise the back. The sides and back are accented with two-and four-layer black/white purfling, and both top and back are bound with grained ivoroid.

The soundhole rosette of select green abalone shines brilliantly against the vintage toner-tinted top. A black African ebony bridge and beveled and polished black pickguard complete the distinctive look. The entire body is finished in polished gloss, while the wide (1 3/4” at the nut on the 6-string, 1 7/8” on the 12-string), low profile genuine mahogany neck has a satin finish for playing comfort. Each HD-35SJC and HD12-35SJC Judy Collins Signature Edition guitar bears an interior label personally signed by Judy Collins and Martin Chairman and CEO C.F. Martin IV, with instruments individually numbered with the edition total. A Geib™ style case is included with each guitar. In accordance with Judy Collins’ wishes, a portion of the proceeds from the sale of these guitars will be donated to UNICEF, the United Nations Children’s Fund.

Judy Collins performed at the opening of the new Martin factory in 1964.

The dark purplish brown color of East Indian rosewood against the creamy ivory rippling of fiddleback figured maple creates a strikingly beautiful visual contrast, and an exceptionally powerful tonal response.

In the history of rock and roll, few musicians have remained as passionate and vital as David Crosby. Twice inducted into the Rock and Roll Hall of Fame (with the Byrds in 1991 and with Crosby, Stills and Nash in 1997), he continues to push the envelope and take creative risks. Indeed, his songwriting and singing are better than ever, a remarkable accomplishment for someone already a music legend.

David Crosby has played Martin guitars throughout his storied career, most notably a D-45 from the late 1960s that served as his stage guitar for years. Yet when approached by Martin regarding a Signature Edition to bear his name, Crosby asked the Company to base the model on his first Martin, a D-18 that he acquired during the early 1960s. He played this guitar during his tenure with the Byrds and in the early days of Crosby, Still and Nash, and eventually converted it into a 12-string (partly because Martin didn’t make 12-strings back then). Martin is pleased to honor his request with the D-18DC David Crosby Signature Edition.

The D-18DC David Crosby Signature Edition combines rare and beautiful solid tonewoods for exceptional sound. The back and sides are crafted from exquisite quilted genuine mahogany, among the scarcest and most prized woods in the world. A top of bookmatched Engelmann spruce adds impressive complexity and dynamics. Hand-scaled 5/16” X-bracing, forward shifted to 1” from the soundhole in the style of classic Martin Dreadnoughts from the 1930s and early 1940s contributes deep, focused tone. Carved from genuine mahogany, the neck has a modified “V” shape, satin finish and moderate width - 1 11/16” at the nut – for playing comfort.

Appointments on the D-18DC are elegant and understated. The body features four layers of black/white purfling on the top and two on the back, accented by tortoise-colored top binding, back binding, heelcap, and endpiece. These elements are matched by a handsome polished and beveled tortoise-colored pickguard.

In contrast, the headstock and rosette showcase some uniquely sumptuous touches. Squared and tapered, the solid headstock is fitted with vintage-style nickel Waverly tuners (with butterbean knobs) and overlaid with polished black African ebony. The familiar “C.F. Martin” gold foil logo arches above a schooner inlaid in pearl, a depiction of the boat Crosby has sailed for more than 30 years. The Style 45 rosette features a vivid blue paua shell inlay that shines against the richly colored vintage toner top.

Both the fingerboard and bridge are made from black African ebony. Abalone dot position markers on the fingerboard lead to David Crosby’s signature, inlaid between the 19th and 20th fret. Black bridge and end pins are topped with pearl. A bone nut and compensated bone drop-in saddle enhance the superb tone. The body of the D-18DC is finished entirely in polished gloss.
nitrocellulose lacquer.

David Crosby’s preferences for his namesake Martin result from a lifetime making music. A native Californian, he began singing and playing professionally as a teenager. After honing his act for three years, he joined forces with Roger McGuinn, Gene Clark, Chris Hillman and Michael Clarke to form the Byrds, among the most popular and exciting American bands of the 1960s.

After leaving the Byrds in 1967, Crosby produced singer/songwriter Joni Mitchell’s first album. In 1968, he joined forces with Stephen Stills from Buffalo Springfield and Graham Nash from the Hollies to create Crosby, Stills and Nash. With soaring harmonies and great songs, the group produced several classic albums over the next ten years, including “Crosby, Stills and Nash” and “Déjà Vu.”

Although Crosby continued to record and tour during the next 15 years, drug abuse and hard living took their toll. He spent a year in prison on a weapon’s conviction in 1985. A motorcycle accident put him out of commission for a time. Hepatitis and drug damage eventually caused his liver to fail, with a transplant the only hope for a normal life.

“...when approached by Martin regarding a Signature Edition to bear his name, Crosby asked the Company to base the model on his first Martin, a D-18.”

Crosby got his transplant in 1995 and returned to music as if reborn. With guitarist Jeff Pevar and pianist James Raymond, he formed CPR, which has recorded four superb albums, including the recently released “Just Like Gravity.” Crosby, Stills and Nash released “Looking Forward” in 1999. He now tours with both bands. He also wrote a book on the social impact of music, Stand and Be Counted, published in 2000.

Delivered in a Geib™ style hardshell case, each Martin D-18DC Signature Edition will bear an interior label personally signed by David Crosby and Martin Chairman and CEO C. F. Martin IV, and numbered in sequence with the edition total. (i.e. 1 of 250, 2 of 250, etc.)

Due to the rarity of Quilted Mahogany, the edition will be limited to no more than 250 special instruments. Orders are being accepted for the D-18DC David Crosby Signature Edition guitars immediately, though the models will not begin to appear in stores until the summer of 2002. After March 18, 2002, the names of participating Martin dealers and distributors will be posted on the Martin website at: www.martinguitar.com.

At David Crosby’s request, a portion of the proceeds from these instruments will be donated to Doctors Without Borders, a non-profit organization that delivers medical relief to those endangered by war, civil strife, epidemics and natural disasters.
KING OF SKIFFLE HONORED WITH MARTIN SIGNATURE EDITIONS

The King of Skiffle, Lonnie Donegan, has been a musical force for more than 50 years. The driving, accessible amalgam of folk, blues, jazz and country he created in the early 1950s resulted in 34 “Top 30” hits in Britain between 1958 and 1962. But more importantly, his earthy, guitar-based brand of popular music inspired a new generation of British musicians including Cliff Richard, John Lennon, Paul McCartney, George Harrison, Van Morrison and Mark Knopfler, among others.

Martin guitars have been Lonnie Donegan’s instrument of choice for much of his career, both on stage and on record. In recognition of his musical achievements and long loyalty to its guitars, C.F. Martin honors the King of Skiffle with two models as unique and colorful as the man himself: the 000-28LDB and 000-28LD Lonnie Donegan Signature Editions.

By using Donegan’s own 1967 000-28 as a starting point and incorporating his personal preferences in these Signature Editions, Martin has created two great sounding and looking instruments. Both guitars feature superb solid tonewoods throughout. The 000-28LDB is crafted with back, sides, and headstock overlay of beautiful, rare C.I.T.E.S. certified Brazilian rosewood, while the 000-28LD showcases fine East Indian rosewood. The tops on both models combine Sitka spruce and hand-scalloped 5/16” X-bracing for rich, balanced tone. The low profile neck with diamond volute is carved from genuine mahogany. Both the fingerboard and belly bridge are black African ebony. For optimum tone, genuine bone is utilized for both the nut and compensated saddle.

As fine as these guitars sound, they look even better, with appointments that make both models dazzlers. A brilliantly colored blue paua shell, inlaid Style 45 rosette and black-and-white Style 28 purfling accent the elegant 1935 Style sunburst top. The fingerboard, 1 11/16” at the nut, provides a “canvas” for some truly unique position marker inlays – a crown representing Donegan’s MBE status on the 3rd fret, “SKIFFLE” spelled out in pearl at the 5th, 7th, 9th, 12th, 15th, and 17th frets, and Lonnie Donegan’s name in stylized letters between the 18th and 20th frets.

The headstock is fitted with Grover gold enclosed tuners. The headstock overlay combines the “C. F. Martin” gold foil logo with the “Water Rat” logo and the letters “G.O.W.R.” in pearl that honor the “Grand Order of Water Rats.” The GOWR is a long established brotherhood of members of the entertainment profession including musicians, comedians, magicians and actors. The membership includes such world-famous musicians as Rick Wakeman, Gordon Giltrap, Brian May and Johnny Dankworth. The Water Rats carry out a lot of charity work, mainly to aid members of the entertainment profession who have fallen on hard times. Toward that end, the Water Rats will receive a portion of the proceeds from the sale of each Lonnie Donegan Signature guitar.

Each instrument is finished entirely in polished gloss lacquer with a dark 1935 sunburst finish top, and comes equipped with Martin’s Gold+Plus Natural II pickup for exceptional amplified sound. As is obvious from the guitars that bear his name, Lonnie Donegan forged his musical career in the heat of live performance. Born Anthony Donegan in Glasgow, Scotland in 1931, he discovered American jazz and swing music while in his early teens, but he soon immersed himself in country, folk and blues. After learning to play guitar, Donegan was coaxed on stage by jazz musician Chris Barber, in whose various bands he played for several years. At one concert, the announcer mixed up American bluesman Lonnie Johnson’s and Donegan’s first names, and the result stuck: Lonnie Donegan.

By 1954, Donegan was playing Dixieland jazz with the Chris Barber Jazz band and performing his own version of American blues, country and folk between sets, backed by an
upright bass, drums and sometimes a washboard. Billed as “skiffle,” these two or three song interludes became a popular element of the act. When the Chris Barber Jazz Band recorded an album that year, a couple of Donegan’s skiffle performances were included. When “Rock Island Line” was released as a single, the song took England by storm, selling three million copies in six months.

Donegan soon became a solo act, recording a string of hits, including “Cumberland Gap,” “Lost John” and “Does Your Chewing Gum Lose its Flavor on the Bedpost Overnight,” touring constantly and appearing in several movies. By the late 1950s, the skiffle rage in England had launched hundreds of skiffle groups and Donegan was the undisputed king.

Ironically, the success of many young musicians who began in skiffle, including the Beatles and Van Morrison, caused its decline in the 1960s. Donegan himself moved from the microphone to the producer’s chair, made a brief comeback in 1977, and then was laid low by heart trouble. However, his “Mule Skinner Blues” album in 1999, “The Skiffle Sessions, Live in Belfast” recording with Van Morrison in 2000, and recent live performances show he is still the King of Skiffle.

Packed in a Geib Style™ hardshell case, each Martin 000-28LD and 000-28LDB Lonnie Donegan Signature Edition bears an interior label personally signed by Lonnie Donegan, and Chairman and CEO C. F. Martin IV. Each guitar is numbered in sequence with the edition total. Orders for these two exciting models will be accepted by Martin until May 20, 2002, after which the edition size and name of participating dealers to be posted on the Martin website at: www.martinguitar.com.

Pearl SKIFFLE letters mark the fingerboard positions, plus Lonnie’s name is inlaid in stylized letters between the 18th and 20th frets.

The “Grand Order Of Water Rats” is Lonnie’s selected charity. Fellow UK artists join together to help musicians with particular need of assistance.
Few things rival the intensity of experiencing a Shawn Colvin live solo performance. She is the songwriter’s songwriter. Her compositions deftly articulate life, while her voice lends poignancy and drama. The impact is underscored by Shawn’s riveting guitar skills, which combine eclectic tunings with an infectious and unusual right hand technique.

Shawn Colvin realized her dreams through a combination of discipline, vision, and talent. She picked up her first guitar at age 10, and followed her muse over the years along a meandering itinerary that included Canada, the Midwest, Texas, California, Boston, and New York City. Burgeoning new forms of folk allowed her to explore different genres and hone her performing skills. She was also able to work with other musicians including singing back-up on Suzanne Vega’s 1987 hit, “Luka.” Her work did not go unnoticed, and in 1989 she released her debut CD entitled “Steady On” on Columbia Records. Her debut earned her a Grammy Award for Best Contemporary Folk Recording.

Folk music occupies a special place in the heart and has always been identified with the sound of a Martin guitar. The authentic and personal nature of the genre has its finest moment in the duet between voice and acoustic guitar. Throughout her career, Shawn Colvin has played a vintage Martin D-28, which embodies the traditional and recognizable tone that only a Martin can deliver. Shawn wanted her signature model to be a guitar that was smaller and more comfortable than a Dreadnought, an ergonomic concern that has been addressed very successfully by C.F. Martin’s Women and Music Program over the past five years.

Shawn chose an M shape, also known as a 0000, a Martin guitar shape with a unique history of its own. First produced in the 1970s, the M models were inspired by the much lauded archtop guitars of the ’30s, praised for their tone and delicate balance. Because of its tight-waisted profile, the M guitar produces a sound that is balanced and even between the treble and bass tones, making it less prone to feedback and more adaptable in the studio. Notes play and decay quickly, without the bass overtones often associated with a Dreadnought. The Martin M models were quickly embraced by the folk community because of their incredibly balanced sound.

Martin aficionados will recall the
look and sound of the M36 and M38. Shawn’s M3SC, like the former M36, features a 3-piece back, but with an added striking visual and tonal feature — the center wedge is Indian rosewood, with solid mahogany wings, and solid mahogany sides. The rosewood center wedge in the back adds warmth to an already crystalline mahogany tone. This spectacular mix is highlighted by C.F. Martin’s renowned hand-polished, nitro-cellulose gloss lacquer finish. The Engelmann spruce top is tastefully finished with a vintage toner and sports a rosette of a single ring of highly colorful abalone pearl with wood fiber inlay hues. Aesthetic congruence is achieved with a gorgeous 3-piece headstock which parallels the back and crowns an ebony fingerboard.

Details such as large ebony buttons on the Schaller tuning gears and an OM traditional shaped pickguard in tortoise color, add sophisticated elegance to this instrument’s startling beauty. The mahogany neck’s low profile shape ensures comfortable play and superior tone all the way up the fretboard. The unique and balanced tone of this instrument is augmented by a genuine bone nut and compensated saddle and includes a Fishman® GoldPlus+ Natural I transducer system. This is a state of the art, under the saddle pickup, which sends an active signal through the endpin, utilizing a piezo co-polymer technology developed by Fishman®, the industry’s foremost producer of sound transducers.

It is no coincidence that both Shawn Colvin and her M3SC Signature model deliver a uniquely individual voice coupled with a striking visual appearance. Martin is proud to honor Shawn’s determination, vision, and talent with this stunning instrument. In order to maintain purity of design, the fingerboard does not bear the artist’s signature, rather Shawn Colvin and Chairman and CEO C. F. Martin IV will personally sign the interior label. A portion of the proceeds from the sale of each Shawn Colvin Signature Edition guitar will benefit disaster victims in New York City.

Orders for the M3SC Shawn Colvin Signature Edition will be accepted by Martin until March 18, 2002. After the ordering period closes, the size of the edition and the names of participating Martin dealers will be posted on the Martin website at: www.martinguitar.com.
The Philadelphia Folk Festival, one of the longest running and most successful events of its kind in the United States, just celebrated its 40th anniversary. Held every summer in Schwenksville, Pennsylvania, this music festival has evolved from a small, grass roots event into a three-day family-oriented celebration attracting folk music enthusiasts from around the globe. The festival features an amazing list of performers, folk and square dancing, workshops, arts and crafts, and camping. This year’s lineup included such stellar artists as Richie Havens, Arlo Guthrie, Tom Rush, Janis Ian, Judy Collins, and David Bromberg, to name just a few.

The Philadelphia Folksong Society, a non-profit educational organization dedicated to the encouragement and enjoyment of folk music and related expressions of folklore, sponsors research, education, therapeutic programs and related publications. Perhaps their most famous and visible activity is the annual summer folk festival.

The acoustic guitar is the key instrument used for virtually all the music performed at the Philadelphia Folk Festival, and America’s premiere acoustic guitar maker, The Martin Guitar Company, has always played an important role as collaborator, supporter and sponsor of the festival. This year Martin sponsored the Festival’s new main stage that will be used for many years to come.

In honor of the Philadelphia Folk Festival’s 40th Anniversary and Martin’s long term enthusiastic involvement in and support of this event, Martin is proud to announce the MPFF 40th Anniversary Special M-38 Returns in Celebration of Philadelphia Folk Festival 40th Anniversary Commemorative Edition.
Commemorative Guitar. Designed with folk musicians in mind, the MPFF Limited Edition marks the revival of Martin’s “M” Model, a large, thin-bodied studio guitar inspired by the Company’s 1930s arch-tops.

Hand crafted entirely of solid woods, the MPFF 40th Anniversary Commemorative Guitar is a 14-fret M model with hybrid scalloped X-bracing. The back and sides are East Indian rosewood, and the top is Engelmann spruce. The neck is solid mahogany, and the African black ebony fingerboard is inlaid with style 42 snowflake pattern with the Philadelphia Folk Festival’s banjo logo inlaid in mother of pearl between the 3rd and 5th frets. “Philadelphia Folk Festival” in stylized lettering will be inlaid in mother of pearl between the 18th and 20th frets.

Each MPFF Limited Edition Philadelphia Folk Festival 40th Anniversary Guitar will feature an interior label signed by Martin’s Chairman and CEO Chris Martin IV and by Festival Chairman David Baskin. A special secondary label will feature a printed panel of signatures of all of the artists who participated in this year’s event. Each guitar comes with a special blue jean denim covered Geib™ hardshell case.

C. F. Martin & Co. will accept orders for the MPFF Philadelphia Folk Festival 40th Anniversary Edition until March 18th, 2002. After the order period closes, the size of the edition and the names of participating Martin dealers will be posted on the Martin website at: www.martinguitar.com.

Counter clockwise from upper left: Sarah Guthrie (Arlo’s daughter) wows the crowd at her festival debut. The stage is well under construction in July. Only a month away. Arlo spins a hilarious and irreverent tale with his M-sized (“0000”) 12-string edition. Molly Mason joins David Bromberg and friends with her D-1R. The completed stage doing what it does best. Powerhouse David Bromberg delivers a rare and inspired show with his original Martin M-38.
Martin is proud to introduce the new TransAction™ System, a patented (U.S. Patent Nos: 6265648, 5786539, 5679910) concept that may turn out to be one of the most significant breakthroughs in acoustic guitar design in decades. Invented by respected instrument designer Ned Steinberger, the TransAction™ system allows the player to instantly adjust the neck angle on an acoustic guitar, regulating string action. A threaded screw assembly allows for a steady gradation of neck angle change, up or down. The invention of this simple, lightweight mechanism maintains the stability and acoustic integrity of conventional glued necks, yet pivots precisely to whatever action height is desired, and all adjustments can be made without loosening the strings.

This first TransAction™ offering by Martin is designated as a DCRNS, a Dreadnought Venetian cutaway with solid East Indian rosewood sides and 2-piece back. The solid book-matched gloss-finished spruce top is braced with a hybrid scalloped X-braced array. The DCRNS employs a state-of-the-art Martin/Fishman Prefix Stereo On-board Blender System for professional sound reinforcement on stage or in the studio.

The heart of the TransAction™ system is the innovative neck to body joint, situated in a flat body mortise that runs parallel to the top. Though the TransAction™ system eliminates the traditional neck heel in favor of a top loading neck attachment seen more commonly on cutaway electric guitars, there is no cosmetic alteration to the back of the guitar. Adjustment is made simply by turning an easily accessible wheel which resides just inside the soundhole. The TransAction™ System can also shift neck position for precise intonation throughout the life of the guitar by means of an Allen wrench adjustment just inside the soundhole.

For the dealer, the TransAction™ system allows instant action adjustment and ensures ideal playability at point of sale, showcasing a truly new design with functional innovation. For the player, the TransAction™ system satisfies all playing styles instantly on one instrument. No more need for two (or more!) guitars with varying setups. To top it off, the DCRNS features Ned Steinberger’s innovative AutoTrim™ tuning machine design that automatically cuts excess string length as the string is tuned.

Ned Steinberger, who brought this design to Martin, is known for his innovations in the musical instrument industry. The son of an artist mother and a flute-playing Nobel Prize-winning physicist father, Ned majored in sculpture at Maryland Institute College of Art. In the 1970s, Ned designed for luthier Stuart Spector (and in 1976, introduced) the Spector NS bass guitar, an instrument that is popular to this day. Steinberger’s “headless bass” soon followed. These were a mainstay of the 1980s with artists Sting, John Entwistle (The Who), Leland Sklar (James Taylor, Phil Collins) and Geddy Lee (Rush) among those who embraced the design.

Ned also introduced the headless GL Guitar and the TransTrem™ – a unique transposing vibrato unit that allowed strings to remain in tune with each other. Following the sale of Steinberger Sound in 1986, Ned returned to instrument design and innovation. His current firm, NS Design (http://www.nedsteinberger.com), was founded in 1990 to develop innovative stringed instruments including the double bass, cello and violin (a viola is currently in design). His design work continues on acoustic and electric guitars, basses, and accessories. Among his many awards are Industrial Designers Society of America Award of Excellence, Time Magazine’s “Best of 1981,” Materials Engineering Design Excellence Award, and Industrial Designers Society of America “Design of the Decade” Award.

The TransAction™ System is an exciting and novel departure from traditional guitar construction. Martin is pleased to introduce this simple but extraordinary solution to an age-old design challenge. This first collaborative edition will be limited to no more that 100 special instruments, each personally signed by Ned Steinberger and Chris Martin and numbered in sequence with the edition total. C.F. Martin & Co., steeped in tradition and known for product excellence, is also respected for innovations. Through its more than 160-year history, the Company has been responsible for many changes in the industry including the 14-fret guitar and the Dreadnought size acoustic, among many others. C. F. Martin & Co. is pleased to join in this adjustable acoustic guitar neck collaboration.
LAURENCE JUBER COLLABORATION YIELDS IDEAL PERFORMANCE GUITAR

For nearly 40 years, Laurence Juber has enjoyed a career as a performer, recording artist, composer and studio musician. Known best as lead guitarist in Paul McCartney’s band Wings, Juber won a “Best Rock Instrumental” Grammy for the song, “Rockestra.” Laurence, best known to his fans as “LJ,” has established himself as an artist in his own right and was recently voted Fingerstyle magazine’s ‘Guitarist Of The Year.’ Laurence has released ten instrumental acoustic guitar CDs that showcase his playing in a variety of trio, duo, and solo settings featuring his unique fingerstyle technique and extensive use of alternate tunings.

LJ tours extensively in support of these CDs with concert and clinic dates in the United States and Europe. He also enjoys continued success as a studio guitarist playing on scores for television shows (“Home Improvement,” “Boy Meets World” and “7th Heaven”), films (the Academy Award-winning “Dirty Dancing,” “Pocahontas,” and “GoodWill Hunting”), and record albums (including Ringo Starr, Alan Parsons, Belinda Carlisle, The Monkees and Lou Rawls). He is a sought-after composer, with TV and movie scores, as well as stage musicals to his credit.

In honor of this respected, gifted and versatile fingerstyle guitarist, Martin Guitar is proud to introduce the Laurence Juber OMC-18VLJ Signature Edition guitar. Several design features were specified by Laurence to create his optimum performance Martin guitar.

The OMC-18VLJ is a standard series 14-fret full access Venetian cutaway customized with Martin’s “old style” elements. The soundboard is bookmatched from solid Adirondack red spruce with Martin’s 1/4” width scalloped “X” bracing, also crafted of Adirondack spruce to achieve optimum tone. The back and sides are constructed from solid genuine mahogany for a clear tonal response. The gloss-finished solid genuine mahogany modified V-shape neck is fitted with premium nickel-plated Waverly tuners with old style butterbean knobs. A solid, squared tapered headstock is fitted with a Brazilian rosewood headplate and graced with the old style Martin decal logo.

The African black ebony fingerboard is inlaid with Abalone pearl dots adorning the 5th, 7th, and 9th frets only, with side position dots at the 3rd, 5th, 7th, 9th, and double at the 12th, 15th, and 17th frets. The top is tinted with aging toner, and the entire guitar (neck included) is lacquered and polished to a high gloss. In keeping with Laurence Juber’s wishes, the instrument is offered without a pickguard.

In order to maintain the purity and integrity of design, the fingerboard is free of any signature inlay. The edition will, however, bear an interior label that is numbered in sequence with edition total and personally signed by Laurence Juber and by Martin Chairman and CEO C. F. Martin IV.

A portion of the proceeds from the sale of each OMC-18VLJ guitar will benefit The Mr. Holland’s Opus Foundation, a non-profit organization dedicated to promoting instrumental music education nationwide by partnering with businesses, schools, and communities to provide new and refurbished musical instruments to qualified schools and individual students.

Orders for the OMC-18VLJ Laurence Juber Signature Edition will be accepted by Martin until March 18, 2002, though the guitars will not begin to appear in stores until the summer of 2002. After the ordering period closes, the size of the edition and the names of participating Martin dealers will be posted on the Martin website at www.martinguitar.com.

“Red Spruce for enhanced dynamics, mahogany for clarity, a cutaway for increased fingerboard access, fingerstyle-friendly string spacing, the classic Martin OM tone: this is my ultimate performance guitar!”

Laurence Juber
Dion DiMucci. The Wanderer. King Of The New York Streets. Member of The Rock and Roll Hall of Fame. For over 40 years, he’s been a major recording artist and rock n’ roll pioneer and a major inspiration for scores of singers, songwriters and guitarists. Just ask them:

**Bruce Springsteen:** “I’ve been lucky enough to have Dion cut a few of my songs. I’m gonna ask him to cut a few more just so I can learn how to sing ‘em.”

**Bob Dylan:** “If you want to hear a great singer, listen to Dion. His voice takes its color from all palettes – he’s never lost it – his genius has never deserted him.”

**Paul Simon:** “I have been a fan of Dion since I was a teenager. He is one of the great voices of New York rock n’ roll.”

**Waylon Jennings:** “The pop and rock music of the day owes a lot to Dion. About every other record you hear on the radio today, you can hear his influence.”

Indeed, Dion has moved easily – and very successfully – through a variety of musical styles: doo wop, pop, rock, folk, blues and gospel. The Bronx-born singer/songwriter/guitarist began his career in 1958 as lead singer of Dion and The Belmonts, recording such classics as “I Wonder Why,” “A Teenager In Love,” and “Where Or When.” Going solo in 1960, Dion again launched a long run of top ten hits including “Lonely Teenager,” “Runaround Sue,” “The Wanderer,” “Little Star,” “Ruby Baby,” “Donna, The Prima Donna” and others. Shifting from pop to acoustic blues and folk in the mid-’60s, Dion once more scored a major hit with the release of “Abraham, Martin and John” in 1968.

As the “King Of The New York Streets,” it is only fitting that Dion has paid tribute to and honored his roots with the inclusion of the New York City skyline in rippled pearl. Designed prior to the events of September 11th, the headstock takes on a particular significance now.

Throughout the ’70s and ’80s, Dion continued to tour and record, releasing critically acclaimed albums for Warner Brothers, Arista, Laurie, Capitol, Columbia and Lifesong. For several years he focused entirely on contemporary gospel, recording four albums for DaySpring, culminating in a 1983 Grammy nomination for *I Put Away My Idols*. Recently Columbia and Capitol Records have released definitive Dion retrospectives, “The Road I’m On” and “King Of The New York Streets,” celebrating 40 years of Dion’s music and stature as a major American artist. Today he still records, still tours and still influences.

While Dion is perhaps best known as a singer and songwriter, he is an equally gifted guitarist, playing acoustic and/or electric on virtually all of his recordings. He is an especially skilled steel-string blues player (his Columbia retrospective “The Road I’m On” documents Dion’s terrific blues guitar work). On his Laurie and Warner Brothers acoustic/folk albums, he played both gut and steel string acoustics.

Throughout all of Dion’s recorded work, Martin guitars have been an important mainstay. These include a D-18 (check out the opening acoustic riff on “Ruby Baby”), several

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**The fingerboard of the Dion Signature Edition is inlaid with “The Wanderer,” and the bridge bears matched pearl doves. A cutaway allows easy access, and with onboard electronics this guitar is ready for the professional stage or studio use.**
D-28s and a D-35S. Dion currently plays an SP-000C-16E. “As a kid, I only had two goals in life – to date Marilyn Monroe and to own a Martin guitar” – says Dion. We know that at least one of those dreams was realized.

In honoring Dion and his music, Martin is proud to present “The Wanderer” Dion Signature Edition Model. Designed in close collaboration with Dion, the 000CBD guitar features a 14-fret, 000 body, long scale, with a rounded Venetian cutaway for easy access to the upper frets. “I wanted a guitar that would work well on stage and in the studio,” says Dion. “I think the mid-size 000 offers the best of both – it’s got that great Martin acoustic sound for live dates and it’s very balanced for recording.” Dion also specified the Martin GoldPlus® Natural II active transducer system, which makes this model instantly adaptable for stage and studio use.

The instrument is meticulously crafted of premium, solid tonewoods – mahogany back and sides, Sitka spruce top with scalloped “hybrid” bracing, and a genuine mahogany low profile neck. Body and neck are finished in black polished lacquer. “I think black is definitely a very cool color for a rock n’ roll guitar,” Dion adds.

To contrast the black top, the soundhole is surrounded with a single ring of blue paua shell. Black Boltaron® binding, with contrasting heavy white/black Style 21 top inlay, is used to outline and protect the top and back edges; the side inlay consists of thin black-white-black lines. A colorful Style 45 mosaic backstrip joins the two-piece back.

A ramped belly bridge of black African ebony is inlaid with two small abalone doves on each bridge wing to symbolize Dion’s deep religious faith. Other black appointments include black bridge pins (and endpin) with abalone pearl dots, black Micarta® saddle and nut, ebony heelcap, black Boltaron® end piece with thin white inlay, and large ebony buttons on Schaller M-6 chrome tuning machines.

One of the most stunning features of “The Wanderer” guitar is the headplate. Crafted of prized African ebony, it is carefully inlaid with the New York City skyline and Dion’s signature, both in pearl. The skyline symbolizes Dion’s pioneer stature in New York’s rock n’ roll music history. A raised silver foil C. F. Martin scroll logo and clear polished finish complement the inlays.

(A poignant sidenote: The skyline headplate inlay had been designed long before the tragic events of September 11, and had originally included “The Wanderer” rather than Dion’s signature. After the tragedy, Dion asked that “The Wanderer” inscription be replaced with his signature to signify his support and love of New York City, his hometown.) A portion of the proceeds from the sale of each Dion Signature Edition guitar will be donated in support of The S.O.S. Children’s Village in Coconut Creek, Florida, a children’s charity that provides homes, parents, families and support services for children in foster care.

African ebony is also utilized for the fingerboard which is inlaid with long-pattern abalone “diamond & squares” position markers. “The Wanderer,” the title of one of Dion’s best known hits, is inlaid in mother-of-pearl between the 18th and 19th frets. Each guitar will be numbered in sequence with the edition total and personally signed by Dion DiMucci and C. F. Martin IV, and is delivered in a deluxe Geib style vintage hardshell case. Orders for the 000CBD Dion Signature Edition will be accepted by Martin until March 18, 2002. The edition will begin to appear in stores in the summer of 2002. After the order period closes, the size of the edition and the names of participating Martin dealers will be posted on the Martin website at www.martinguitar.com.

As Lou Reed put it in his speech inducting Dion into the Rock and Roll Hall of Fame, “After all, who could be hipper than Dion.”

And what could be hipper yet than a Dion Signature Edition Guitar. Yo!
C. F. Martin employees not only love making Martin guitars and strings but also are deeply devoted to their country and to the men and women in the United States Armed Forces who have unselfishly defended it. To honor these heroic men and women, a group of Martin employees, consisting of both military veterans and non-veterans, was formed on February 14, 2000 to design an instrument dedicated to all American veterans – the DVM Dreadnought Veterans’ Special Edition Model.

This classic 14-fret Martin Dreadnought features premium quality bookmatched Sitka spruce for the top with Martin’s hybrid A-frame scalloped X-bracing, and solid East Indian rosewood for the back and sides. A style 45 mosaic backstrip bordered with black fiber joins the two-piece back while an elegant top inlay consisting of bold pattern herringbone is combined with black and white side and back inlay.

The DVM low-profile neck is comprised of genuine mahogany with a 1 11/16” neck width at the nut. Neck appointments include a black Corian® nut matched by a black Micarta® saddle and a black ebony belly bridge with abalone inlaid black bridge and pins. Beautiful gold-plated open gear tuners with butterbean knobs are also included.

The truly distinguishing characteristics of the DVM are present on the solid Martin headstock with diamond volute and the fingerboard. The emblems of the Department of the Army, the U. S. Marine Corps, the U. S. Navy, the U. S. Air Force, and the U. S. Coast Guard are gracefully displayed below the gold foil “C. F. Martin & Co.” logo on the black ebony headplate. A representative of the C. F. Martin Veterans’ guitar group, in conjunction with a representative from the office of U. S. Congressman Patrick Toomey from Pennsylvania’s 15th District, engaged in a lengthy approval process to use these emblems. The Veterans theme is further exemplified in the black ebony fingerboard with mother of pearl inlays of an eagle at the 3rd fret, V E T E R A N S from the 5th to 12th frets, small five pointed stars at the 15th and 17th frets, and the National Defense Service ribbon in dyed woods between the 19th and 20th frets. The National Defense Service medal and ribbon were awarded for honorable active service for any period between June 27, 1950 and July 27, 1954, between January 1, 1961 and August 14, 1974, and between August 2, 1990 and November 30, 1995.

Additional appointments of the DVM include a style 45 soundhole rosette featuring brilliant blue paua shell inlay. The aging toner tinted top is protected by a black polished and beveled pickguard, and the entire body is beautifully finished in polished gloss lacquer.

Delivered in a hard shell case with black hardware, each Martin DVM Veterans Special Edition bears an interior label signed by Martin Chairman and CEO C. F. Martin IV and numbered in sequence. In addition, a set of two genuine steel dog tags, similar to those issued to armed forces personnel, will accompany each guitar. The dog tags will be individually engraved as follows:

C. F. MARTIN & CO.
AMERICAN VETERAN
DVM
SPECIAL EDITION
SERIAL #_ _ _ _ _ _

A portion of the proceeds from the sale of each DVM guitar will be donated to a disabled veterans’ organization that wishes to remain anonymous.

Orders for the DVM Veterans Special Edition are being accepted immediately, though the guitars will not begin to appear in stores until the summer of 2002.

If you are an American veteran, or have memories of a veteran etched deeply into your heart, then this is the guitar for you!
There are few rooms remaining as dedicated to the musical arts as Godfrey Daniels in South Bethlehem, PA. Founded in 1976 by folk musician Dave Fry, new age cook Cindy Dinsmore, and a small circle of friends, this coffee house-type atmosphere continues to focus on fostering contemporary acts whose styles are rooted in traditional music. Without losing sight of their vision, this non-profit organization has successfully blossomed into a significant and well respected venue on the East Coast Folk scene, hosting such names as Peter Tork, John Gorka, Utah Phillips, and many more. It is a warm hearted, open minded “listening room” where Martin guitars have always rung out and delicious treats and coffee have always been served. In celebration of their 25th anniversary and in honor of their contributions to the arts (both locally where Martin guitars are built and regionally), C. F. Martin & Co. is pleased to announce the 000-16RGD Godfrey Daniels Limited Edition Guitar.

This auditorium size 14 fret guitar is beautifully designed and perfect for folk musicians. It features a bookmatched solid Sitka spruce top with Martin’s hybrid A-frame scalloped X-bracing and solid East Indian rosewood back and sides. The back is joined by a 45 style mosaic backstrip, and the body is bound with tortoise binding to match the endpiece and polished beveled pickguard. The top is bordered with elegant 00-21 Style black and white inlay and bears a 45 style rosette inlaid with highly colorful blue paua shell.

The 000-16RGD neck has a modified low oval shape, 1 11/16” wide at the nut, with solid East Indian rosewood headplate and heelcap. The black Micarta® fingerboard is gracefully ornamented with colorful mother-of-pearl inlay including a pair of eighth notes between the 4th and 5th frets, “GODFREY” between the 11th and 12th, “DANIELS” between the 12th and 13th, and “Est. 1976” between the 19th and 20th frets. Neck appointments include a white Corian® nut matched by a white Micarta® saddle and offset by a black Micarta® belly bridge with mother-of-pearl snowflakes inlaid on both ends. Bridge pins are black with white dots.

The Godfrey Daniels 25th Anniversary Edition body is finished in full gloss lacquer with an aging toner top. The large gold Gotoh button tuners nicely complement the gold raised foil “C. F. Martin & Co.” logo on the headstock.

Two identification labels grace the inside of the back and are easily seen through the soundhole. One, reading “Godfrey Daniels 25 Years,” bears the signatures of founder Dave Fry and Martin Chairman and CEO C. F. Martin IV and is numbered in sequence with the edition total. A second label displays the Godfrey’s logo, a colorful pair of music notes, and is signed by some of the respected performers that continue to grace the stage of the 100 seat venue: Norman Blake, Chris Smithers, Utah Phillips, John Gorka, and Rosalie Sorrels. The instruments will be delivered in a hardshell case with gold hardware. The 000-16RGD Godfrey Daniels model is limited to a production run of just 100 special guitars which will begin to appear in stores in the summer of 2002. This instrument is truly a celebration of what Martin does, inspired by a local group of friends who have become a significant icon to performers and fans of folk, blues, country, and a variety of other cultural sounds.
New Products

At Martin, we attempt to listen very closely to our customers to see what directions we can or should take with respect to new models. We especially canvass our sales representatives who are in constant touch with our dealers and distributors. Accordingly we are proud to announce more than twenty five new stock models, special guitars, and limited editions:

X Series
There are two new additions to the popular and economically priced X Series guitars. The 000CX1E is a 000 cutaway with a solid spruce top, HPL mahogany grained back and sides, and onboard electronics. The 000CXE-BLACK is a 000 shape and depth cutaway in satin black HPL with onboard electronics.

16 Series
There are four additions to the all solid wood 16 Series Martin guitars. The MC-16GTE is a gloss top Grand Auditorium Venetian cutaway with onboard electronics. The 000-16SRGT is a traditional gloss top 12-fret model with solid East Indian rosewood back and sides and a slotted headstock. The 00C-16GTAE is a gloss top thinbody acoustic electric Venetian cutaway, and the OMC-16WE is a full gloss Orchestra Model cutaway with American walnut back and sides and onboard electronics.

17 Series
Three new models in the all solid mahogany 17 Series include the D-17GT gloss top Dreadnought, the DC-17E all gloss Dreadnought cutaway with onboard electronics, and the 000-17S, a traditional 12-fret model with a slotted headstock.

Special Editions
The CEO-4R CEO’s Choice model is the rosewood version of the mahogany CEO-4 that was introduced in July of 2000. The CEO-4R is discussed and shown on Page 7 at right.

The DVM Veteran’s Model was designed by Martin employees over the course of several years. It combines the tonality of Martin’s Herringbone D-28 with striking ornamentation and detail. The model pays tribute to American men and women who have unselfishly served in the armed forces. Full details of this model are discussed on page 22.

Other special editions include two innovative versions of the original aluminum topped Alternative X model: the Alternative II 000 cutaway and the Alternative III Dreadnought cutaway. See page 7 for full details.

Limited Editions
Martin is proud to introduce an unprecedented number of new and exciting Limited Editions and Artist Signature models.

The 00-45S “1902” (shown at left with its original coffin case) is inspired by a group of four very special prototypes made by Martin in 1902. These guitars had lavish but beautiful ornamentation and led to the introduction of the first Style 45 Martin guitars in 1904. Martin is excited to reissue a special 00-45S with specifications that closely recreate the original 1902 prototype. Features include Brazilian rosewood back and sides, 12 fret 00 body, a tortoise colored pickguard inlaid on center into the Adirondack spruce soundboard, a tree of life fingerboard, and a flowerpot inlaid into a traditional slotted headstock. Included with each guitar is a special coffin case specially recreated for this edition. Only 100 of these special guitars will be offered, each personally signed by C. F. Martin IV and individually numbered in sequence with the edition total.

The DCRNS model represents an exciting and innovative collaboration with noted designer Ned Steinberger. The TransAction™ System is a significant and convenient design breakthrough for acoustic guitars, as it enables the individual player to instantaneously adjust both the action and the intonation to suit personal playing preferences. For full details see page 18.

The 00-45S “1902” Edition of 100 instruments is based upon four special 1902 prototypes, one of which is pictured above with its original coffin case.
Seven very special Artist Signature Editions are being offered, honoring the musical talents of Eric Clapton, Judy Collins, David Crosby, Shawn Colvin, Dion, Laurence Juber and the King of Skiffle himself, Lonnie Donegan. All of these artist signature editions are discussed in detail in this issue. Please see the front cover for details.

With its newly redesigned dark tobacco sunburst, the CEO-4R pays homage to a classic guitar design that blends the original slope-shouldered 12-fret Dreadnought shape with a more accessible 14-fret neck. The fingerboard and bridge are crafted from black Micarta®. Tuning gears are gold plated and enclosed with large gold buttons.

Each CEO-4R will be personally signed by C. F. Martin IV.

Hawaiian X

C. F. Martin is excited to introduce the very first in a series of Limited Edition Hawaiian Theme Guitars, the Hawaiian X. The Hawaiian X features original soundboard artwork by illustrator and cartoonist Robert Armstrong, the same artist who created the images that adorned Martin’s popular series of three “Cowboy” Limited Editions. Ukuleles and acoustic guitars have sported a variety of native motifs for decades, and it is the artwork on these guitars that inspired the Hawaiian X, the first in a series of Hawaii-themed guitars from Martin.

Armstrong designed the custom soundboard graphics to depict a typical Hawaiian beach scene including palm and coconut trees, a pineapple, a surfer and an outrigger canoe. In addition, a panicked Polynesian points out an erupting volcano, pictured in the distance.

In the foreground, a hula dancer calmly entertains three seated men, including one tourist who is sampling native Hawaiian cuisine (and who bears a striking resemblance to Chairman and CEO Chris Martin IV). Two native Hawaiians play stringed instruments. One strums a small bodied 000 Martin acoustic while the other plays a Martin 00 Grand Concert, a model often synonymous with the Hawaiian “slack key” style of play. A Martin soprano ukulele is pictured on the sand at their feet. The men are, of course, appropriately attired in flowered shirts.

Like the three Cowboy Limited Editions, the Hawaiian X takes advantage of state-of-the-art HPL photo laminating technology to reproduce Robert Armstrong’s unique Hawaiian scene. The back and sides are of Hawaiian koa grain HPL decorative pattern. The modified low oval neck is made of brown Stratabond®, a multiple layered wood laminate with exceptional strength. The fingerboard and bridge are crafted of specially formulated black Micarta®. The internal soundboard support of the Hawaiian X model utilizes the Martin hybrid A-Frame bracing with thin graphite plates as reinforcement. The enclosed tuning machines are black anodized, and the C.F. Martin gold foil logo adorns the headstock.

Limited to just 500 guitars, each Hawaiian X will bear an interior label individually numbered in sequence. Martin is accepting orders immediately, though the edition will not appear in stores until summer of 2002.

CEO-4R

The CEO-4R model is the East Indian rosewood version of the mahogany CEO-4 model that was introduced in July of 2000.

The CEO-4R is also the sixth is a series of special “CEO’s Choice” models incorporating design features specified personally by Martin Chairman and CEO C. F. “Chris” Martin IV.
Acoustic wizards Larry Pattis and El McMeen toured the midwest this past September. Virtuosos like these two are pretty particular about their guitars. They’ve both arrived at the conclusion that their Martin Orchestra Models (Custom OMC-28 left and OM-28V right) deliver just the right touch and tonality.

Larry Pattis

Larry Pattis was born and raised in suburban Chicago. Along the way, he has been a gymnastics coach, delicatessen manager, concert producer, acoustic guitar store owner. He even spent a year in medical school at the age of 35. Based in Salt Lake City, Utah, Larry has toured across the U.S., both with his partner and fellow Mel Bay artist El McMeen, and as a solo act. Their “Guitar Odyssey: Celtic to Contemporary” show has been a great success everywhere they travel.

Larry Pattis succeeds in merging styles of instrumental guitar not normally found in the same room together. His love of classical composers and performers is evident in the lyrical nature of his compositions. While devoted to the emotive and lyrical side of the instrument, Larry demonstrates considerable technical prowess. His musical vision is a blending of beauty with technique, to bring forth the many voices that the steel string guitar can manifest. Like that of classical guitar masters, Pattis’ music is filled with strong melodic content and rich harmonic counterpoint, supported by moving, evocative rhythms. Pattis allows the experiences of life — both large and small — to influence his writing. His pieces are inspired by his relationships to places and friends, but also to the strong emotions we all have in common.


El McMeen

El McMeen is an internationally acclaimed fingerstyle steel string guitarist and teacher who took up the instrument as a freshman at Harvard in the mid ’60s. His artistry has been praised by numerous publications including the Washington Post, the New York Daily News, Acoustic Guitar Magazine, Fingerstyle Guitar Magazine, and Guitar Player Magazine.

El is one of the world’s premier guitarists, capturing the beauty and soul of “Celtic” music and has extended his art to traditional, pop and spiritual music. His playing is characterized by a sensitivity to melodic phrases and lyrical beauty, augmented by walking bass lines, innovative arpeggio and crosspicking techniques.

El’s guitar performances appear on fourteen albums, including seven of his own solo albums. He has also pioneered the use of low-C tuning (CGDGAD) in his solo guitar repertoire.

To date, he has written five Mel Bay solo guitar collections: Acoustic Guitar Treasures, Playing Favorites, Solo Guitar Serenade, Of Soul and Spirit, and Irish Guitar Encores.

He is also a co-author of The Complete Celtic Fingerstyle Guitar Book, and his playing is featured on six videos including three video guitar lessons for Stefan Grossman’s Guitar Workshop series. El admits to owning (or having owned) the following amazing list of Martin instruments: a 000-28, a T-18 Tiple, a D-21, a D-28, a D12-20, a J-40, an 0-18, a 00-21, an 0-16NY New Yorker, a 00-28, three different 000-16, an OM-28, a D-18, a 000-15, an OM-18V, an OM-21, an OM-28V, an OM-42, plus an 1886 guitar which he donated for display in the Martin museum.


C. F. Martin & Co. has been honored again, this time for a specific instrument, the D-50 guitar. Custom Woodworking Business, a magazine read by 60,000 professional woodworkers every month, has honored the D-50 in its 2002 Design Portfolio Awards with two awards: top honors in the overall competition, as well as first prize in the specialty category. The D-50 was acknowledged for its unique materials and detailing, as well as the challenges in building an instrument so rich in tasteful ornamentation.

This was the first time Martin had entered this competition, so no one was sure what to expect. In the 2001 awards, top honors went to church sanctuary furniture and residential kitchen installations, among other items. In reviewing winners from previous years, there has never been a musical instrument chosen.

When Sam Gazdziak, the Managing Editor of Custom Woodworking Business, called with the news about the award, he mentioned that several of their staff members play the guitar, and they were all captivated by the incredible scope of the D-50 project.

The D-50, along with the other award winners, will be featured in the December issue of Custom Woodworking Business.

The Unofficial Martin Guitar Forum

The Unofficial Martin Guitar Forum Website was established in the spring of 2001 by Steve Stallings, who saw a need for an unofficial, open and friendly forum dedicated to all those who love (and sometimes have a question or issue about) Martin guitars. The site started with a small number of general subject areas and allowed anyone to post their questions, concerns, knowledge and sometimes even answers about Martin guitars and related topics.

The popularity of the new website quickly spread, and it has now grown into a fully functional, interactive site with over 700 registered users, including representatives of C. F. Martin & Co. (unofficially, of course!). Due to the increased demand, Steve enlisted the support of two additional moderators, Dave Rowcliffe on the West Coast and Mac Carter on the East, to help manage the site. The wealth of information exchange now available on this site is nothing short of phenomenal. All are cordially invited to visit, “lurk,” learn, and post!

The Web site is located at: http://pub55.ezboard.com/btheunofficialmartinguitarforum

The Martin Guitar Company wishes the best of success to The Unofficial Martin Guitar Forum!
sounding board
\(\text{SOUNDing-BORD}\) (noun)

1: a structure behind or over a pulpit, rostrum, or platform to give distinctness and sonority to sound
2: a device or agency that helps propagate opinions or utterances
3: a person or group on whom one tries out an idea or opinion as a means of evaluating it

Example sentence:
Gabriel is my sounding board when I have a new story idea, and after I tell it to him, I know if it’s good even without his saying anything.

Did you know?
Beginning during the Renaissance, a flat wooden canopy called a sounding board was placed over church pulpits, amplifying the sound of the preacher’s voice, carrying it to the farthest reaches of the church. Similarly, ideas can be spread by a figurative sounding board. A publication, for example, can be a sounding board for propaganda. (Hopefully not here!) That’s one modern sense of the word. But when sound bounces off a literal sounding board, not only does it reach more people, it also comes across more clearly. Likewise, “bouncing” ideas off another person can lend clarity to one’s thought processes. If someone comes to you and says, “How does this sound?” and leaves with his or her mind made up (whether or not you’ve ventured a word), you have served as a very effective sounding board.

George Benson couldn’t resist checking out the D-50 at The Classic American Guitar Show held in May of 2001 on Long Island.

Dion: King Of The New York Streets recognizes three eras of Dion’s colorful career. From the enchanting Doo-Wop harmonies with the Belmonts (Teenager In Love), through his deeply reflective period (Abraham, Martin & John), to his more recent exploration of Contemporary Christian music, this three CD set captures Dion’s tremendous musical legacy.

Donovan – Golden Tracks
A spiritual mystic from the ‘60s, Donovan Leitch continues to produce music into the new millenium. This 2000 release contains modern versions of some of his classics, including “Season of the Witch” and “Sunshine Superman.” Donovan has remained a loyal Martin player and is shown here with his one of his ‘60s D-28s.

George Jones – The Rock
Pictured on the front and back covers with one of his many prized Martin D45s, George Jones’ 2001 release gives us twelve classic country tracks as only George Jones can deliver. Recorded in Nashville, Tennessee, “The Rock” features several guest appearances including a new found friend, Garth Brooks on “Beer Run.”

Lucy Kaplansky – Every Single Day
Much more intimate than Pop-Country, this folk-based singer songwriter from NYC offers a truly personal account of life and love on her third solo release. Accompanied by her Martin SP000-16 and band, Lucy’s voice is hauntingly beautiful and admired by many, including musical colleague, Shawn Colvin.

Lonnie Donegan – Lonnie 2000
This influential British icon of the 1950s has crossed all boundaries of jazz, blues, folk, bluegrass, country, and rock. Lonnie’s 2000 release, featuring 24 tracks of his most amazing work, captures and conveys to the modern world why Paul McCartney said: “For those of us there, in the early days, Lonnie Donegan was the man.”

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Honeyboy Edwards:  
**Mississippi Delta Bluesman**

A direct disciple and partner of blues legend Robert Johnson, David “Honeyboy” Edwards gives us the real thing in this soulful collection of traditional Delta blues. Honeyboy’s music, recorded with his Martin Dreadnoughts, is archived in the Library of Congress for historical records.

Cindy Combs – Slack Key Lady

The peaceful sounds of this age old Hawaiian guitar style known as “Slack Key” are based upon alternate tunings and enhanced with Cindy’s 1934 Martin O-18 (See Page 3). Her first release on Dancing Cat Records contains 8 instrumentals and 4 vocal pieces, taking us for a relaxing journey into Kaua’i’s rich musical heritage.

Sugar Ray

Sugar Ray hits hard once again with this strong collection of contemporary radio tunes. Appearing on the cover along with this international acoustic/electric power-pop band is a Martin DXB, a clear sign that our next generation of Martin players is embracing new ideas in guitar building while rocking the world, party band style.

Roger McGuinn:  
**Treasures From The Folk Den**

Triggered by the legendary sounds of Woody Guthrie, this All-Star effort rekindles some of our most fundamental music. Roger, who inspired the D12-42RM Signature Model shown on the cover, has organized and recorded this folk revival which includes such legends as Pete Seeger, Joan Baez and Judy Collins.

Lonnie Donegan – King Of Skiffle

This timeless collection portrays Lonnie’s unique style, known the world over as “Skiffle”. It includes some of the first Skiffle ever recorded, including fun songs like “Does Your Chewing Gum Lose Its Flavour.” Lonnie is often pictured embracing his treasured Martin 000-28, soon available as a Limited Edition in both Indian and Brazilian rosewood.

Andy Griffith

There has been tremendous interest over the years surrounding Andy Griffith’s Martin guitar. Of course, it’s a plain old D-18. The odd thing is that it doesn’t have a pickguard. This D-18 has appeared on numerous episodes of The Andy Griffith Show. In one of the more famous episodes, Andy played and sang “The Crawdad Song” or the “You Get A Line I’ll Get A Pole” song to Opie. In this classic photo above, Andy is seated with “The Darlin Family. Ernest T. Bass’s heart throbb Charlene Darlin, is seated to the left of Andy. To the far right is Charlene’s father Briscoe Darlin. The rest of the gang is of course the notorious Doug Dillard Band: Rodney Dillard on guitar, Doug Dillard on banjo, Mitch Jayne (rear right) on bass, and Dean Webb (rear center) on mandolin.

In the July 2001, Volume 11 issue of The Sounding Board, we pictured the second of two excellent oil paintings by artist Robert Beck of Lumberville, Pennsylvania. His first painting (shown above), completed on June 6, 2001, was equally as impressive. Here he has captured the aura and essence of the brace shaping and ribboning area with three employees hard at work. To see more of Robert Beck’s unique paintings, visit his online virtual gallery at: http://www.robertbeck.artspan.com
Three years ago, **Greg Solomacha** hiked for five vigorous days along the bottom of the Grand Canyon with his Martin Backpacker® as his sole companion. This past summer, Greg’s friend, Martin employee **Chris Thomas**, borrowed Greg’s instrument and returned to the canyon to pose flamingo style along the edge of the South Rim. (Don’t try this yourself!) Chris reports that “the mules were not impressed!”

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**Barry and Kelly Carpenter** have been camping several times a year at the ocean near Bodega Bay. They recently bought a classical Backpacker® to take along on these camping trips. Kelly Carpenter (Kelly is a nickname. Her real name is Karen Carpenter,) is standing proudly with her Backpacker in front of the school house at 17110 Bodega Lane. This is the same school house used in the Alfred Hitchcock thriller “The Birds.” Karen is hard to see in the picture because Barry wanted to fit the entire school into the picture.

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**Armand Akillian** was recently in Yerevan, Armenia in front of the breathtaking Mount Ararat. Mount Ararat may be the largest single-mass or volume mountain in the world. It is huge, rising 17,000 feet above the plains surrounding it. As you may know, Mount Ararat is the place where Noah stopped his Ark after the flood.

The whole story is told in Genesis 7:1-4 of how the Lord commanded to Noah to take his family and a pair of every species onto the ark. Perhaps if Noah knew about the Backpacker he would have taken a pair with him!
During June of 2001, an intrepid group from Tennessee and Ohio traveled to Italy under the auspices of Globe Tours. Calling themselves "The Globetrotters," they would see the sights by day and, thanks to the Backpacker® carried along by fellow Globetrotter Richard Schier of Chattanooga, would sing together until late at night. Particular favorites of the group included "Goodnight Irene" and "Mustang Sally," with Globetrotter Ed Fitzgibbon rendering a perfect rendition of Elvis in "Are You Lonesome Tonight." Here in the picture we see Richard Schier in Rome with the famous Colosseum and Arch of Constantine in the background. The gladiators finally met their match when they tangled with — The Martin Backpacker.

Doug Baker of Washington, D.C. has been carrying a guitar around the world since 1970 when he crewed with Trans International Airlines. Back then it was awkward even with a 3/4 sized instrument, especially with all the luggage he was required to carry. He waited years to find the perfect solution: the Martin Backpacker. For the last twelve years, Doug has been flying for NASA on a special Airborne Science converted DC-8 aircraft. Last year he took his Backpacker to Kiruna, Sweden, American Samoa, New Zealand, Australia, Japan and the Hawaiian Islands. Sometimes Doug needs to fly "commercial" carriers, and he was concerned about protecting his Backpacker, so he asked a friend to design a special aluminum case to hold "Martina" in safe keeping.

Robert Lyon’s Cape Scott Expedition (above and left) was a month of dodging storms and several hundred miles of open ocean kayaking. Launching at Port Hardy on Vancouver Island’s remote northern end, a party of four paddled north and west to the rugged tip of this, the largest island hugging the coast of the Americas. From Cape Scott South they paddled big Pacific swells and threaded rocky shores and reefs amidst breaking waves the size of trains. They camped at night on untracked (except for bear and cougar) beaches and hunkered in tents, or a leaky wooden cabin, when they were lucky, when gale and storm, even hurricane force winds swept over the island. As with so many things, it was the sitting that was hardest. There were three guitarists aboard, and our little Backpacker® guitar was a very popular item. It is reassuring to be human at times on a long, remote expedition, and stringing together a series of harmonious chords from time to time and singing to it, was a “valuable addition to a symphony of wind in fir and a steady beat of booming surf.”
Artist Bill Sturm of Budd Lake, NJ spent several weeks on location painting the Old Martin Factory at 10 West North Street in Nazareth. After completing the basic scene (See page 4), he added the musicians. Numbered edition prints and note cards of both versions are available from The 1833 Shop or directly from the artist’s website: http://www.sturmsart.com or email: bill@sturmsart.com.

MPFF Edition Celebrates Philadelphia Folk Festival’s 40th Anniversary

The Philadelphia Folk Festival is one of the most significant musical events of its kind. Martin, a charter supporter, is proud to honor the festival upon its 40th Anniversary with the introduction of the very special MPFF edition, an ideal folk instrument on stage or in the studio. (SEE CENTER SPREAD FOR DETAILS)

000-16RGD Limited Edition Celebrates Godfrey Daniels’ 25th Anniversary

Martin celebrates one of the best and most intimate acoustic music venues on the East Coast with an Edition of 100 unique 000-16RGD models, each signed by Norman Blake, Utah Phillips, John Gorka, Rosalie Sorrels, Chris Smither, Dave Fry, and C. F. Martin IV. (SEE PAGE 23 FOR DETAILS)