New Editions & Stock Models Unveiled In Nashville

C. F. Martin and Co. is pleased to introduce sixteen new acoustic guitar models, among them nine Special and Limited Edition models and seven additions to Martin’s extensive stock model offering. Artist signature models include a follow-up Paul Simon PS2 Signature Edition (See back cover), the unique all mahogany Sugar Ray DSR, plus tributes to three artists especially pertinent to the Nashville Bluegrass and Country Music scene. Bluegrass patriarch Del McCoury is being honored with a special D-28DM. Brazilian and Indian rosewood large soundhole models commemorate flatpicking master Clarence White, and an exquisite Honky Tonk Angel model honors the musical legacy of the legendary Country Music queen, Kitty Wells.
Dear Martin Enthusiasts:

As I write this, I am sitting along the banks of the upper Potomac River on our annual Outward Bound expedition, which I take with several of my co-workers. This year we are canoeing. The route follows the now defunct Chesapeake and Ohio canal. The canal was begun on July 4, 1828, just five years before my great, great, great grandfather emigrated to America and founded our business.

Unfortunately, the canal was never extended all the way to Ohio, and the railroad proved ultimately to be more efficient in moving raw materials and finished goods. In fact, Martin Guitars were shipped to our dealers by rail for 100 years. Today the canal is a National Historical Park and a great place for our Outward Bound trip.

You may be wondering who the distinguished gentleman in the lounge chair is. It’s Frank Henry Martin, my great grandfather. The year is 1949. What on earth he is doing dressed in a three piece suit at the beach, I don’t know. This photo and many other archival materials were discovered by Dick Boak and Richard Johnston in storage in the attic of our old North Street plant. Richard and Dick are working on an updated and more comprehensive version of our out-of-print book Martin Guitars – A History. Stay tuned.

This issue of the Sounding Board coincides with the 2002 NAMM Summer Show in Nashville. I hope you will find our new product lineup for this show exciting.

Sincerely

C. F. Martin IV
Chairman & CEO
C. F. Martin & Co., Inc.
Dear Mr. Martin,

I am the proud owner of a 1969 D-35. My father thought that all guitars were built the same and that it was absolutely insane to be spending $550 for a guitar. Over the years, however, he finally realized that it was one of the wisest deals I ever could have made.

My family often jokes about how, in the event of a fire or some other disaster, my Martin would be the first thing I would save. I've assured them that this is untrue. I've got two good hands: one for my guitar and the other for the rest of them!

When I think of the songs I've played over the years with my D-35, I realize it's been much more than just an instrument to me. My son has learned to play over the years as well. This is one item I plan to pass on to him. He already knows that the D-35 is rich in heritage and destined to be a family heirloom, passed through generations.

If my guitar were ever lost or destroyed, there would never be another choice as to who I would go to for a replacement.

Sincerely,

Scott Morris
Sunland, California

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Dear Mr. Martin,

About 3 or 4 years ago I was in a pawn shop trolling when I came across a 1967 000-18. It had a small crack between the bridge and soundhole, and the pickguard was curling up slightly. In other words, there was very little wrong with it. It was on the clearance shelf marked "as is $1.00 w/ case." Of course I bought it. Driving away I was overcome by the amazing event that had transpired. I was pretty poor at the time and the guitar was a Godsend. I would not have been able to afford such a nice old guitar otherwise. I still have the receipt and the "as is" label. I thought it was a pretty good story and a pretty famous one by now. I live in Indianapolis and have heard the story as far away as Santa Fe, New Mexico.

Aaron V. Stroup
Indianapolis, Indiana

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Dear Mr. Martin,

I just wanted to thank you for presenting me with such an excellent prize for winning the pole position at the Firestone Indy 225. The guitar is one of the nicest prizes that I have ever had the privilege of receiving, and I will treasure it for years to come.

I am certainly aware of the tradition and quality that the Martin Guitar Company represents. Although I am not really a player (yet), this has definitely inspired me to become one.

Kindest regards,

Gil de Ferran
Ft. Lauderdale, Florida

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Dear Mr. Martin,

I wanted to thank you for my wonderful D-42. I continue to be seduced by the luscious sound of this guitar, and its appearance has made it a permanent display in my house, with spot lighting to show off the detail. After a long week of hard work, the D-42 is just the thing to soothe my soul with its warm tone and full bottom end.

I'm sure you hear this sort of thing often, but I really wanted to stress that I truly cherish this guitar, and it is not just another "musical equipment acquisition" for me. Your company has lived up to its reputation in the here and now, and I am proud of you guys. Thanks once again,

Jol Dantzig
New Hartford, Connecticut

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Dear Mr. Martin,

Greetings from Fort Lauderdale and the Martin Guitar Company. I am pleased to say that I am seeing some of the greatest guitars you guys have ever made come thru my shop. I just replaced some worn frets on a 1998 HD-28V that sounds like heaven opened up. Great work merits great feedback. It's my pleasure to represent you guys here in Los Angeles. Great stuff. None better.

Sincerely,

David Neely
Los Angeles, California
http://www.neelyguitars.com

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Kindest regards,

Gil de Ferran
Ft. Lauderdale, Florida
The Bluest Man in Town

by Larry Barnwell

Del McCoury is “The Bluest Man in Town!” At least 17 songs, from his 14 albums/CDs, have “blues” in the title and many more have blues in the theme. Of course it doesn’t stop with just words; his style is one of the bluestest in Bluegrass music today. Man, that’s a lot of blue!

Delano Floyd McCoury was born on February 1, 1939 in Bakersville, North Carolina, close to the Tennessee border. The McCoury family relocated to York County, Pennsylvania when Del was young. His earliest musical influences came from his mother who sang, played the guitar, the banjo and the piano. In 1950 his older brother GC brought home some 78 RPM records, one of which was Lester Flatt and Earl Scruggs playing “Rolling in My Sweet Baby’s Arms.” In his words, “I just couldn’t leave that record alone. I wore it out!” Hearing that recording was a turning point in Del’s life, and it began a lifelong love affair with Bluegrass Music. He soon decided to take up the banjo, but the banjo players he knew played clawhammer or frailing style, so he had to learn the 3 finger “Scruggs style” from records.

Throughout the late ’50s and early ’60s Del played in a number of groups around the Baltimore, Maryland, area including Jack Cooke’s Virginia Playboys. Jack had been a Bluegrass Boy in Bill Monroe’s band. In November of 1962 Bill Monroe dropped in on one of their shows. After the show he asked Del to fill in on banjo for a brief tour, and later that year Bill invited Del to become a full-time Bluegrass Boy. An audition was arranged in Nashville, but much to Del’s surprise, when he arrived he was asked to audition on guitar and as a lead singer. “I thought it was strange. I had never even told him I could play one, even though that was the first thing I had learned as a kid.” He took out Bill’s Martin D-28, finished the audition and became a Bluegrass Boy. It was during his time with Bill Monroe that he developed a deep appreciation for the blues. “Listening to Bill Monroe and Jimmy Martin sing those duets like ‘Blue & Lonesome’ had a big effect on the way I sing and on how I feel about the blues. Bill’s style was a lot like the sad mountain-style music my mother sang when I was little. That was blues, man.”

In 1966, Del started his own band, Del McCoury and the Dixie Pals, and started recording on the old Arhoolie label. There were some lean years playing Bluegrass music for a living, and most of the time Del’s “day job” was logging. “I grew up in a farming family, and I always enjoyed hard work outside, but farming just wasn’t for me. I found that I liked working in the woods.” As Bluegrass music became increasingly popular, more and more time was spent on stage and less time working in the woods. Del began to notice his sons picking up some of his musical habits, and in 1981 at the age of 13, Ronnie started playing mandolin in the band. In 1986, at 15 years old, son Rob joined as a bass player and switched to banjo in 1987. The boys have stayed with their dad ever since and have established impressive recording and performing careers of their own. Del was obviously a tremendous influence on Ronnie and Rob, but they have brought a fresh approach into the band as well. It’s definitely a family affair. “People ask me if it’s hard, all of us traveling together. I get to see them a lot; I think it’s great. I rely on them a lot,” McCoury says.

The name of the band was changed from the Dixie Pals to the Del McCoury Band after the brothers joined. With Mike Bub on bass and Jason Carter on fiddle, the band has kept the same lineup for over ten years, winning the prestigious International Bluegrass Music Association’s “Entertainer of the Year” Award five times.

The premium aspects of the Del McCoury D-28DM include an Adirondack red spruce soundboard with forward shifted scalloped bracing, nickel plated Waverly™ tuners with butterbean knobs, and a unique rosette with narrow pearl inlay.

Specially inlaid bridge and end pins have been designed to complement the pearl bordered lapis fingerboard dots.
Del was voted “Male Vocalist of the Year” four times and has been honored with two Grammy nominations. The band’s worldwide travel has created fans everywhere, including traditional Bluegrass enthusiasts and a new younger crowd known as ‘Del-Heads.’ Followers of bands like Phish and Leftover Salmon have added Del McCoury to their list. Del’s reaction: “Music got loud and louder and couldn’t get no louder. It had to go somewhere. This music is a challenge to play and there’s a lot of musicians out there. We played the Fillmore West and the promoter told me that the last Bluegrass band to play there was Flatt and Scruggs.” The band’s answer to music getting louder and louder is to all play around one microphone, the way the bands of the ‘40s and ‘50s did. It’s much simpler, and you can still hear everything well.

Songwriting and great rhythm guitar playing are at the forefront of Del’s career. The blues feel dominates his writing and his guitar playing. When asked what his most requested song is he replied, “I guess that would be ‘I Feel the Blues Moving In.’ I recorded that back in 1988 on the ‘Don’t Stop the Music’ album.” Strong, powerful rhythm guitar playing is prominent throughout Del McCoury’s live performances and his many recordings. A signature G-run is distinctly his and shows up in just the right places in his songs.

“In 1966, my wife Jean bought me a 1954 D-28 for my birthday. That would have been in February. There was a Polaroid picture of the guitar on a bulletin board where she worked and it was for sale. She knew enough about guitars to know that I’d always wanted a Martin D-28.” Del has played that guitar for most of his career and has used it for almost all of his recording sessions. He is also seen from time to time playing another favorite, his dark top D-18. “After 63 years, I’ve played a lot of guitars, but nothing comes up to a Martin.”

The Martin Guitar Company takes pride in paying tribute to Del McCoury, an incredibly soulful figure in the acoustic music community, for his years of contributions to the industry. Like Del McCoury’s music, the Limited Edition D-28DM is steeped in tradition. The body is Martin’s famous Dreadnought shape, made from solid Indian rosewood to give that rich, warm bass desired by most Bluegrass guitar players. The instrument is bound both top and back with grained ivoroid to give it a distinct vintage look. The panels of the back are joined in the center with zig-zag purfling, reminiscent of Martins of yesteryear. Grained ivoroid nicely caps the heel of the neck and is also used as an endpiece where the sides meet at the endpin.

Solid Adirondack spruce, lightly colored with aging toner, was chosen for the top. Famous for its clean, crisp tone, this variety of spruce is an excellent complement to the Indian rosewood. The top braces are scalloped and forward shifted to 1” from the soundhole. The combination of Adirondack red spruce and scalloped bracing provides great separation for bright, clear lead work and booming bass runs. The soundhole is dressed with the simple appeal of a vintage “18 style” rosette, with a uniquely thin strip of pearl as the center ring and a polished, beveled tortoise style pickguard.

Del’s choice for a neck shape is Martin’s “Modified V” with a nut width of 1 11/16”. The genuine mahogany neck is joined to the body using the traditional dovetail neck joint, assuring the sustain and punch Martins are famous for. The squared, tapered peghead features a polished Brazilian rosewood headplate with the old style C. F. Martin & Co. decal. The back of the peghead has a diamond volute, and the guitar is equipped with nickel Waverly butterbean tuning machines. The ebony fingerboard is decorated with unique position markers. Elegant dots of lapis stone, each trimmed with a thin ring of pearl, symbolize Del McCoury’s fondness for the blues. This tribute guitar is available with Del’s signature in pearl between the 19th and 20th frets, upon request.

The ‘blues’ theme continues... genuine black ebony bridge pins inlaid with lapis dots compliment the ebony, long saddle, bridge. The strings resonate clearly across the bone nut and saddle. The D-28DM ships with Martin MSP+4200 Extended Life Strings and a 545 Geib™ style deluxe case.

Del McCoury and C. F. Martin IV will personally sign the interior label of each guitar. A portion of the proceeds from the sale of each Del McCoury D-28DM will be donated in support of the American Heart Association.

Orders for the Limited Edition D-28DM will be accepted by Martin dealers for until September 18, 2002 after which a list of participating Martin Dealers will be posted on the web at: www.martinguitar.com. ❖
Kitty Wells’ Country Classic Inspires Honky Tonk Angel Signature Edition

As sung by Kitty Wells, “It Wasn’t God Who Made Honky Tonk Angels” caused a Country Music revolution in 1952. The song became the first in the genre by a woman to sell a million copies and reach Number One on country charts, opened the doors wide for women in country, and launched Kitty Wells as the “Queen of Country Music.” To celebrate the 50th anniversary of this landmark record, and the careers of Kitty Wells and Johnny Wright, her partner in music and life, Martin is proud to introduce the HTA Honky Tonk Angel Signature Edition guitar.

The HTA Signature Edition blends distinctive design, unique appointments and timeless Martin quality. The body marries traditional Dreadnought contours with more slender 000 depth for powerful, balanced tone and uncommon player comfort in a big guitar. A modified low oval 1 11/16” neck adds to the comfort quotient for smaller players. The polished black ebony headstock overlay features a stunning art nouveau “honky tonk” angel inlaid in green ripple abalone pearl. The headstock art is complemented by an abalone crown bordered in Mother Of Pearl at the 5th fret – to honor the “Queen of Country Music” - amid Style 45 “diamond and squares” fingerboard inlays, Schaller tuners with pearlloid buttons, and an abalone pearl Style 45 rosette.

The HTA Signature Edition’s solid tonewoods are selected to optimize the instrument’s distinctive voice. Martin craftspeople utilize East Indian rosewood for the two-piece back and sides for rich resonance. The top of Engelmann spruce adds string-to-string clarity and impressive responsiveness, elements enhanced by Martin’s scalloped “Hybrid” X bracing.

Vintage toner on the top accentuates the fine pattern herringbone purfling, grained ivoroid binding, and beveled and polished tortoise-colored pickguard. Grained ivoroid back binding surrounds black/white purfling, while the matching end piece is framed by black/white/black inlay. The beauty of the HTA Signature Edition is heightened by the finish: polished gloss on the body and headplate and satin lacquer on the neck.

Born Muriel Ellen Deason in Nashville, Tennessee, Kitty Wells became a professional musician in 1935, singing with two sisters and a cousin as the Deason Sisters. At age 18, she married Johnny Wright, and the two joined forces to become country music stars. Taking the name Kitty Wells in 1943, she sang backup with several of her husband’s groups, most notably Johnny and Jack, a pairing.
This CD collection conveys the bittersweet truths about life and love through the voice of the original Honky Tonk Angel. These barroom jukebox classics reach deep into the memory of the millions who have treasured her throughout her ongoing career.

With Jack Anglin that became one of the most popular country duos of the 1940s and 1950s. She also recorded on her own in the late 1940s and appeared on the Grand Ole Opry.

In 1952, Hank Thompson had a big country hit with “The Wild Side of Life,” and Wells was asked by her record label to record a woman’s answer, “It Wasn’t God Who Made Honky Tonk Angels.” The resulting record quickly topped the charts, and Wells became an overnight country music sensation. She went on to record 24 Top Ten country hits in the 1950s, including “One by One” with Red Foley, “Lonely Side of Town” and “Three Ways to Love You.” In the 1960s, she had 11 more Top Ten hits. She also recorded several duets with her husband, and in 1969 the couple launched The Kitty Wells/Johnny Wright Family Show on television, a program that lasted several seasons.

While the hits slowed in the 1970s and 1980s, Kitty didn’t. She toured in the United States and Great Britain, joined her husband in establishing Ruboca Records and opened a gift shop in Nashville. For her own accomplishments, and for blazing the way for women in country music, Kitty was elected to the Country Music Hall of Fame in 1976 and received a Grammy Award for Lifetime Achievement in 1991. After more than 60 years of marriage, Kitty Wells and Johnny Wright remain one of music’s great love stories.

Delivered in a hardshell case, each Martin HTA Honky Tonk Angel Signature Edition will bear an interior label signed by Kitty Wells, Johnny Wright and Martin Chairman and CEO C.F. Martin IV, and be numbered in sequence with the edition total. A portion of the proceeds from the sale of each HTA model will be donated in support of MusiCares, which was established by the Recording Academy in 1989. The mission of MusiCares is to ensure that music people have a place to turn in times of need, focusing the resources of the music industry on human service issues which directly impact the health and welfare of the music community.

Martin will accept orders for the HTA Honky Tonk Angel Signature Edition until September 18, 2002. After the ordering period concludes, the size of the edition and the names of participating dealers will be posted on the web at: www.martinguitar.com.
The HDN Negative Guitar
A Stunning Statement in Black and White

From the lacquered black body and neck to the color-reversed appointments, the new HDN Negative Limited Edition is among the most striking guitars Martin has ever made. The HDN Negative is also among the most celebrated, having already achieved star status in print and on stage.

The story of the HDN Negative Limited Edition began in 2000, when Martin designed and built the first two Negative guitars to honor *Acoustic Guitar* Magazine’s 10th Anniversary. Photos of the audacious instrument in *Acoustic Guitar* generated plenty of buzz, culminating with requests from some of the most prominent recording artists in the music industry.

A visual tour de force, the HDN Negative showcases Martin quality in both tonewoods and construction. Solid East Indian rosewood back and sides complement the solid Engelmann spruce top and scalloped “Hybrid” X bracing to produce rich, full Dreadnought tone. The genuine mahogany neck features a low profile shape, 1 3/4” width at the nut, diamond volute and solid, square tapered headstock for deep sonority and true playing comfort.

The HDN Negative’s polished black lacquer body and sat black lacquer neck provide a spectacular “canvas” for the instrument’s color-reversed appointments. Bold pattern herringbone top purfling shines against the reversed black top binding and black/white side inlay. The same reversed black binding and edge inlay appear on the back. Reversed black/white inlays also highlight the black endpiece. The Style 45 rosette of select green abalone pearl adds a touch of color against the black body and ivory colored polished and beveled Micarta® pickguard.

The HDN Negative’s unique style continues in the headstock overlay, fingerboard and bridge, all created from polished ivory colored Micarta®. The headstock overlay features a modified torch inlay in select green heart abalone pearl, nestled under the familiar gold foil “C.F. Martin & Co.” logo. In contrast, chrome enclosed tuners sport contrasting black ebony buttons. Style 45 select green abalone pearl snowflake inlays grace the fingerboard, brilliant against the contrasting black/white edge inlay and black binding with white side position dots. The nut, compensated saddle, heel cap, bridge pins and end pin are all color reversed black, the latter two inlaid with abalone pearl dots.

Each Martin HDN Negative Limited Edition guitar bears a unique black reverse printed interior label signed by Martin Chairman and CEO C.F. Martin IV and is numbered in sequence with the edition total. Each guitar is delivered in a Geib™ vintage-style hardshell case.

Martin will accept orders from dealers for the HDN Negative Limited Edition until September 18, 2002, and this unique guitar should begin appearing in stores in early 2003. Left-handed instruments may be ordered at no additional cost, and Martin electronic sound reinforcement is available as an extra charge option. The size of the edition and the names of participating Martin dealers will be posted after the order period is completed on the Martin website: www.martinguitar.com.
Paul Simon PS2

The neck is crafted of genuine mahogany and features the traditional Martin diamond volute. The solid square-tapered headstock is faced with polished African ebony and inlaid with a green malachite and blue lapis reconstituted stone “World” inlay centered under the Martin gold foil “script” logo. Ebony is also utilized for the fingerboard with long-point “diamond & squares” position markers of blue Paua shell. Paul Simon’s signature is inlaid in white pearl between the 19th and 20th frets.

Other features include a ramped ebony belly bridge, Style 42 bridge and end pins (black with abalone dots), and genuine bone nut and saddle. Each guitar will be numbered in sequence and personally signed by Paul Simon and C. F. Martin IV. A Martin #630 hardshell case is included with each guitar.

A critic once noted, “Paul Simon could create magic out of thin air should he wish; his talent is that immense, that extraordinary.” We at Martin Guitars, of course, are delighted that he chose to create some of that magic with two signature instruments that bear our name and his.

Given its high quality, great tone and value, the new PS2 should be a welcome and worthy successor to the OM-42PS – worldwide!
Spectacular bluegrass picking, fiery country/rock leads, and hot acoustic licks made Clarence White a legend before his untimely death in 1973 at age 29. Some 25 years after his passing, White’s brilliance with a flatpick continues to awe, influence and motivate a new generation of guitar players.

In 2001, Martin honored Clarence White with the D-18CW Commemorative Edition, inspired by the 1950s D-18 that he used on many of his best-known acoustic recordings. A total of 292 D-18CW guitars were built, among the largest total for any Martin limited edition. Martin is pleased to honor Clarence White again with two new Commemorative Edition guitars: the D-28CW and the D-28CW. Both instruments are based on White’s famous 1935 Martin D-28, an instrument whose history and unusual features have made it famous.

Just 81 D-28s were built by Martin in 1935 and White’s guitar had already received one modification before his family purchased it for the then-teenage Clarence in 1959. Apparently wood around the soundhole had been badly chipped from heavy picking, and someone simply cut away the damaged area and additional wood all the way around, resulting in an oversized soundhole. The fingerboard also had been cut into, and the White family replaced it, allowing the repair shop to use a bound fingerboard without position markers from another brand of guitar to save money. White used this D-28 primarily as a rhythm instrument during his years with the Kentucky Colonels – the influential bluegrass group he founded with his brother Roland - and sold it in 1966, but it remains the acoustic guitar most closely associated with him.

In 1973, the guitar was purchased by one of White’s most talented flatpicking disciples: Tony Rice. In the nearly 30 years since, Rice has showcased his picking mastery – both lead and rhythm - on everything from bluegrass to jazz, with White’s old D-28 serving as his primary instrument on stage and in the studio until relatively recently.

The new Martin D-28CW and D-28CW Clarence White Commemorative Editions blend premium tonewoods, Golden Era® construction, and the original’s distinctive appointments. The resulting instruments capture the clarity, power and balanced timbre White found advantageous in his guitar.

Both the D-28CW and D-28CW feature bookmatched tops crafted from rare solid Adirondack spruce, prized by luthiers for its clear, powerful tone. The hand-scalloped top braces are also Adirondack spruce, including the 5/16-inch X-braces, forward shifted for full, deep resonance. On the D-28CW, rare pre-CITES-certified solid, bookmatched Brazilian rosewood has been selected for the back, sides and matching headstock overlay, while on the D-28CW, these components are made from East Indian rosewood. The 1 11/16” (at the nut) modified V-shaped neck, with solid, squared headstock and vintage-style elongated diamond volute, is carved from genuine mahogany. True to the White’s D-28, the D-28CW and D-28CW feature an oversized soundhole and Style 28 rosette without the innermost inlay ring. Likewise, the top and back are encompassed by traditional Style 28 appointments: fine pattern herringbone purfling and grained ivoroid binding around the top, black/white wood fiber purfling and grained ivoroid binding around the back, and a zig-zag back inlay strip separating the wood that comprises the back. The heelcap and endpiece also are grained ivoroid; the latter framed by black/white wood fiber inlays. A special replica tortoise pattern beveled and polished pickguard completes the body appointments.

The old style C.F. Martin decal on the polished headstock enhances the traditional aura of these instruments, as do the nickel Waverly™ tuners with butterbean knobs. The distinctive black ebony fretboard emulates the one on White’s guitar; bound in mitered grained ivoroid and without position markers, it extends slightly below the top edge of the soundhole. The matching black ebony bridge has a through saddle, and both saddle and nut are crafted from genuine bone for optimal tone. Both the D-28CW and D-28CW have aging toner-tinted tops, hand-
polished gloss lacquer finish on the bodies and satin finish on the necks for a true vintage appearance. A deluxe Geib™-style hardshell case is included with each guitar.

Each Martin D-28CWB and D-28CW Commemorative Edition guitar will bear an interior label personally signed by Clarence White’s daughter, Michelle White Bledsoe, and Martin Chairman and CEO C.F. Martin IV. The D-28CWB will be numbered in sequence with the edition total. The D-28CW will be sequentially numbered without an edition total. A deluxe Geib™-style hardshell case is included with each guitar.

Due to the rarity of Brazilian rosewood, only 150 D-28CWB Clarence White Commemorative Edition guitars are being produced. The D-28CW will be added to Martin’s Special Edition list without stipulation for the edition size. Orders for the D-28CWB will be accepted until the edition total is reached, while orders for the D-28CW Clarence White Commemorative Edition will remain open. After September 18, 2002, the names of participating dealers for the Clarence White D-28CWB Commemorative Edition will be posted on the Martin website at www.martinguitar.com.

Note: The Volume 10 January 2001 Sounding Board (available online at www.martinguitar.com) details the previous D-18CW Clarence White Signature Edition’s appointments and provides an overview of White’s career.

A young Clarence White (far right) jams at McCabe’s with fellow bluegrassers on what is believed to be the very day that he acquired his famous D-28. Clarence’s brother, Roland White, is playing mandolin. Billy Ray Latham of the Kentucky Colonels is on the banjo, and Leroy Mack is playing dobro.
Ray’s self-titled fourth album, a seamless blend of pop, rock, ska and other influences, was considered by many to be the best recording of 2001, and has already gone Gold.

Like Sugar Ray, the Martin DSR offers standout looks and sound. Crafted from solid genuine mahogany for clear, bright tone, the instrument’s unique rounded body edges confer distinctive appearance and playing comfort. A-Frame bracing under the top assures hallmark Martin resonance. In contrast to the unbound body, the rosette shines with inlays: a center inlay of black bordered ripple pearl, flanked by inner and outer black/white/black inlays. Like the body, the Modified Low Oval 1 11/16” (at the nut) neck is solid genuine mahogany. Translucent red toner enhances the color of the polished gloss finished body and headstock, as well as the satin lacquer finished neck.

Ripple pearl inlays in the black ebony headstock overlay and fingerboard honor Austin the Bulldog, Sugar Ray’s mascot and a familiar presence in the group’s United States videos. The polished headstock overlay features Martin’s gold foil logo above a ripple pearl image of Austin’s head. Paw print position markers inlaid in ripple pearl – one at the 5th fret, two at the 7th, and one at the 9th – lead to a dog bone inlay at the 12th fret and the Sugar Ray logo between the 18th and 20th frets. Schaller tuners with large ebony buttons, a polished and beveled black pickguard, a black ebony bridge, black bridge pins and end pin with pearl dots and genuine bone nut and compensated saddle round out the appointments.

Each Martin DSR Sugar Ray Signature Edition guitar bears an interior label personally signed by Martin Chairman and CEO C. F. Martin IV and the members of Sugar Ray, and is numbered in sequence with the edition total. Each guitar is delivered in a #345 Martin hardshell case.

Martin is accepting orders for the DSR Sugar Ray Signature Edition until September 18, 2002. After the order period concludes, the size of the edition and the names of participating dealers will be posted on the Martin website at www.martinguitar.com.
Sugar Ray, clockwise from upper left: Rodney Sheppard with his Martin DXB, Stan Frazier, Craig “Homicide” Bullock, Murphy Karges and frontman Mark McGrath.

In keeping with the canine theme of Sugar Ray’s DSR Signature model, the black ebony headplate is inlaid with a bulldog in Mother-of-Pearl, and paw prints and a dog bone mark the fingerboard positions.

Dion, the king of cool, is captured here at his south Florida home with his pride and joy, the prototype of his signature model 000-CBD aptly dubbed (and inlaid at the last fret with) “The Wanderer.” He still records, still tours and still influences.

Martin Carthy visited the Martin factory in April during a Waterson/Carthy Band tour which included his wife Norma Waterson and daughter Eliza Carthy. The sign on the front wall of the factory seemed an appropriate place to take a photo of Martin at Martin with his lifelong Martin, a 14-fret 00-18 with a zero fret.
Singer/songwriter Louden Wainwright III has been touring and recording for decades with an array of Martins including an M-38, a D-21 and a D-28 (above). Rufus Wainwright (Louden’s son) honored his father by recording a version of “One Man Guy” on his most recent release, Poses.

Skiffle King Lonnie Donegan showed up at the MusikMesse in Frankfurt for the introduction of the 000-28LD and 000-28LDB signature models. Joining him above at the Martin booth is one of Lonnie’s biggest fans in Germany, Peter Bursch.

Veteran guitarist, composer, recording artist, music journalist, publisher and guitar teacher Peter Bursch is captured here at home in Duisburg, Germany with two of his favorite Martins: a 000-15S and an HD-28. Author of more than 20 instructional books about guitar, Peter is regarded as one of Germany’s most influential musicians.

Joan Baez took time out after her sold-out performance at the Keswick Theatre in Philadelphia to take this photograph with her 12-fret 0-45JB Signature Edition guitar.
Sir Paul McCartney performed “Freedom” with his left-handed D-28 at Super Bowl XXXVI’s Pre-Game Show, February 3, 2002, at the Superdome in New Orleans, Louisiana.
Martin acoustic basses have always been prized for their acoustic responsiveness. Conventional pickup systems work great for guitar but do not always translate as effectively for basses. In collaboration with Fishman® Transducers, a specially engineered Prefix Plus™ Bass System has been calibrated to effectively capture the subtle tonal spectrum of the acoustic bass. This upgraded system is now standard OEM equipment on the Martin B-1E Acoustic Bass.

Koa Grained DXK2

The warm visual appeal of Hawaiian flamed koa is captured in the new DXK2 Dreadnought, the latest addition to Martin’s affordable and popular X Series line of acoustic guitars.

The DXK2 incorporates Hawaiian koa grain patterned HPL (high pressure laminate) for the top, back, sides and headplate. Solid Morado (Bolivian “rosewood”) is selected for the fingerboard and bridge. The neck is cut from brown Stratabond® which lends extreme durability and complements the warm coloration of the body. The top is braced with traditional Sitka spruce X-bracing and fortified with graphite reinforcement plates.
Two New Full Gloss Acoustic Electric Cutaways Added To 16 Series

JC-16WE Jumbo Cutaway

Due to an enthusiastic reception to the new OMC-16WE Orchestra Model, Martin is issuing a second full gloss body model with American walnut back and sides, this one the Jumbo cutaway JC-16WE. Constructed with solid woods throughout, the JC-16WE features a rounded Venetian cutaway plus an onboard Blue Stick® under-the-saddle pickup system. Though shaped very much like a conventional under-the-saddle transducer, the Blue Stick® utilizes a miniature condenser microphone attached to an extremely small acoustic chamber. The pickup interfaces with a small but convenient volume adjuster accessible just inside the bass side lip of the soundhole.

DC-16RE Dreadnought Cutaway

The DC-16RE is a body acoustic electric Dreadnought cutaway, also offered with the new Blue Stick® onboard electronics package (see JC-16WE description). Constructed with solid East Indian rosewood back and sides and a solid spruce soundboard with hybrid scalloped bracing, the DC-16RE blends a full access Venetian cutaway with the power and projection of Martin’s Dreadnought body shape. A strap button on the neck heel and end pin jack combined with the onboard electronics make the DC-16RE ideal for stage and studio use, with special viability for vocal accompaniment. Like the JC-16WE, the body of the DC-16RE is polished to a high gloss finish.
Nylon Strings For The Contemporary Guitarist

Crossing Over To Nylon Strings

To address the needs of acoustic and electric guitarists that desire the warmer tonality of nylon strings, Martin is pleased to introduce the 000C-16SGTNE to the line of stock model offerings.

This unique model combines Martin's traditional 000 12-fret look and feel with the full access of a rounded Venetian cutaway and the versatility of onboard electronics.

The soundboard is crafted from fine grained Western red cedar for maximum openness and projection, and polished to a high gloss. The back and sides are bookmatched from genuine mahogany and finished with satin lacquer. A Spanish cedar neck is fitted with an 18” radius rosewood fingerboard (1 7/8” wide at the nut) that contributes to the fast playability of the model. Special X-bracing, designed specifically for this model, outperforms standard fan bracing in both tone and efficiency.

To enhance the professional plug and play capabilities of this model, a Prefix Pro Blend Classical System with an under-the-saddle co-polymer pickup has been custom calibrated by Fishman Transducers to capture the subtle tonal nuances of nylon strings.

Anatomy Of A Part Number

- “C” for Cutaway
- “GT” for Gloss Top
- “E” for Onboard Electronics
- “000” Body Size
- “0” for Hyphen
- “S” for 12-fret Neck To Body Juncture
- “N” for Nylon Strings

000C-16SGTNE
Nylon String
Acoustic Electric
Cutaway
Fortifying Martin’s existing line of SmartWood™ Certified acoustic guitars are two new body sizes: the SWJGT J-sized model with full Dreadnought body depth and the thinner “000” depth SWMGMT M-sized model.

Certified cherry is utilized for the back, sides, neck, and interior blocks for both models. Cherry has a warm natural visual beauty, and as a tonewood, cherry yields a strong, projective, and balanced sound. The fingerboard and bridge for the SWD model utilize certified “katalox” (pronounced “cat-ah-losh”) a relatively unknown but durable Mexican hardwood with properties quite similar to ebony. Katalox has a dark cocoa brown color, it is relatively devoid of grain lines, and has a very fine texture, making it an excellent choice for both the fingerboard and the bridge. Other certified wood components include basswood for the interior ribbon linings and maple for the bridge support plate.

Quartersawn Sitka spruce is used for both the soundboard and the internal bracing of these certified wood models. The logs from which this wood comes were destined to become pulpwood, but were reclaimed instead specifically for the SWD guitar project. Although this spruce is not certified, Martin is pursuing certification of spruce through the various vendors that supply guitar tops to the music industry.

The SWDGT Dreadnought and the SWOMGT Orchestra Model have already been received with tremendous enthusiasm in the marketplace; the result of combining rich tone, attractive appointments, extremely good value, and positive environmental impact.

In order to obtain SmartWood™ certification, a minimum of 70% of the guitar’s wooden components must be harvested from well-managed forests independently certified by The Rainforest Alliance’s “SmartWood” program and Scientific Certification Systems, which both operate in accordance with the rules of the industry’s governing body, The Forest Stewardship Council (FSC). These woods originate from certified forests that have been independently evaluated to ensure that they meet internationally recognized environmental, social and economic standards.

By undergoing assessment and achieving SmartWood™ chain-of-custody certification in November 1997, the Company has committed itself to the aggressive exploration of the viability of utilizing certified wood sources. It is Martin’s hope that the Certified Wood project will serve to educate consumers about some of the environmental issues surrounding wood usage on musical instruments and lead to future Martin Certified Wood models, thus helping to insure the responsible use of our valuable wood resources.
**Alternative XT**  
Tremolo Acoustic Electric

A tremolo on an acoustic guitar? Perhaps a few have tried but never with the success of the new Martin **Alternative XT**, the latest in a series of patent pending Special Edition aluminum topped acoustic guitars.

This model works so well in part because of the obvious strength of the aluminum soundboard. A high quality **Bigsby® Tremolo System** is further supported with a custom X-bracing pattern that includes a spruce transverse brace and a thin graphite “bowtie” reinforcement plate under the bridge area of the top.

*The Graphite X (left) uses a unique graphite and polycarbonate soundboard. The Alternative XT (below and right) incorporates a Bigsby® tremolo with an installed DiMarzio® Fast Track pickup.*

**Graphite X**

C. F. Martin remains committed to cutting edge acoustic technology with the introduction of the **Graphite X**. The soundboard is constructed with a unique blend of composite graphite fiber and polycarbonate. The clear advantage of this material is its extreme strength in thin dimensions, resistance to humidity changes, but most importantly, this particular graphite possesses distinct tonal properties that are similar, if not more projective than, traditional guitar tonewoods. In tone tests at Martin, the Graphite X model was found to have greater projection than comparable spruce topped models when judged “out front” (as opposed to under ear). Other features include black HPL (high pressure laminate) back and sides, a black Stratabond® neck, black Micarta® fingerboard and bridge, plus a factory installed Prefix Pro pickup.

One of the most striking features of the Alternative XT is the unique “CFM” aluminum soundhole grill, which is easily removable to access the inside cavity of the body.

A **DiMarzio® Fast Track Two** pickup is installed between the bridge and soundhole. This compact pickup has the footprint of a single coil pickup but with two distinct rails enabling it to function in humbucker mode. A volume and tone control plus a coil tap switch are mounted conveniently on the face of the guitar.

To top it off, the Alternative XT features Ned Steinberger’s innovative **AutoTrim™** tuning machine design that automatically cuts excess string length as the string is tuned. Other features include black HPL (high pressure laminate) back and sides, a black Stratabond® neck and black Micarta® fingerboard.
Special Editions  (Continued)

Clarence White Commemorative D-28CW

The large soundhole Clarence White Commemorative D-28CW, constructed with East Indian rosewood back and sides and an Adirondack spruce soundboard, is being issued as part of Martin’s Special Edition offering. For complete details, see pages 10 and 11.

Limited Editions

Clarence White Commemorative D-28CWB

The large soundhole Clarence White Commemorative D-28CWB, is constructed with pre-C.I.T.E.S. Certified Brazilian rosewood back and sides and an Adirondack red spruce soundboard. Due to the rarity of Brazilian rosewood, the D-28CWB is being issued as a Limited Edition of just 73 instruments. For complete details, see pages 10 and 11.

Del McCoury D-28DM

Martin pays tribute to one of Bluegrass music’s most respected musicians, Del McCoury, with the D-28DM. For complete details, see pages 4 and 5.

Kitty Wells HTA Honky Tonk Angel

The Limited Edition HTA Honky Tonk Angel model pays tribute to the musical legacy of Kitty Wells. For complete details, see pages 6 and 7.

Paul Simon PS2

The PS2, the second Signature Model collaboration with singer/songwriter/guitarist Paul Simon, is a rosewood “000” 14-fret guitar with a shorter 24.9” scale length, which increases string flexibility allowing greater expressiveness for the player. For complete details, see the back cover and page 9.

Sugar Ray DSR

With rounded mahogany edges and translucent burgundy gloss lacquer, the Sugar Ray DSR steps out of the envelope, just like the band that inspired this canine collaboration. For complete details, see pages 12 and 13.

Negative HDN

Based on a scalloped-braced rosewood Dreadnought, the HDN “Negative” model features appointments that have been color reversed. The result is an extremely unique, visually exciting and tonally resonant acoustic guitar. For complete details, see page 8.

Flatt and Scruggs

Music Mill Entertainment in Nashville has released a new compilation of Lester Flatt and Earl Scruggs’ groundbreaking bluegrass entitled “Father’s Table Grace.” It’s a great photo of Lester on the cover (right) with one of his large pickguard D-28s. Want it? Go to: www.musicmill.com.

Heartwoodes® exotic wood guitar straps has announced its First Edition Limited Collectors’ Strap. Officially authorized by C. F. Martin & Co., these fine Cocobola rosewood straps are laser-etched with the C. F. Martin D-45 logo, wrapped in a satin liner embroidered with the original C. F. Martin emblem, and presented in a nicely-turned white oak box with a sliding top of solid Purple Heart. The boxtop is also laser-etched with both the D-45 and Heartwoodes insignias. Limited to a run of only 300, certificates of authenticity signed and numbered by the creators will accompany each strap. Also available are Heartwoodes’ original C. F. Martin logo straps in a variety of exotic woods – the same as used in the world’s finest guitars! Visit Heartwoodes at www.heartwoodes.com, or call (386) 238-1880.

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John McEuen & Jimmy Ibbotson of the original Nitty Gritty Dirt Band gathered in a historic theater to create Nitty Gritty Surround, a new (old) approach to recording: no monitors, no headphones... just a close “unbroken” circle with cameras rolling. John has a particular affinity for his OM-28 which he says is “all over” his long list of acoustic recordings.

Larry Pattis – Hands Of Time
Recorded entirely on his Custom OM-28V, this album is a masterpiece of studio performance. Through his articulate style and intimate song themes (both playful and reflective), Larry captures the essence of soulful songwriting. Soothing and enchanting, this eleven song gem is a must for guitar players at all levels of accomplishment, and of course for those who love great acoustic guitar music.

Merle Haggard – Roots Volume 1
Recorded in his living room on his treasured 12-fret cutaway 000C-28SMH Signature Edition model (front cover), Merle and friends, including Norman Stephens, capture all the aspects of a great classic Country album with an old-time feel. It’s both a tribute to his heroes and a fresh rediscovery of this music, including three new Merle originals. Hat’s off to ya Hag!

Sherrill Kendall – ReKendall’d
A master craftsman of his trade, Sherrill’s eclectic style and profound diversity yield this amazing collection of guitar instrumentals. Joined by Keith Goble (harmonica) on several tracks, this dynamic album blends tradition with contemporary styles throughout its familiar sounds and original pieces. Proceeds from ReKendall’d benefit the Arkansas Sheriff’s Youth Ranch.

Willie Nelson – The Great Divide
The international Country legend and his trusty sidekick Trigger (Martin N-20) continue their legacy with this strong and fluent release of celebrity duets and collaborations (including Kid Rock, Alison Krauss, Bonnie Raitt, and Cyndi Lauper). Reflective and truly uplifting in all of its sonic glory, this album is confirmation that Willie and his Martin will never fade.

Del McCoury & The Boys
Comin’ on with the muscle of a D-28 and the crack of a forty-four, this epic Bluegrass project offers us a non-stop jamboree of fantastic renditions and new original pieces. Everyone, not just “Del Heads,” will find this album impossible to sit still while experiencing. Backed by his two sons and fellow bandmates, Del sounds stronger than ever. Check out Del’s Signature model on pages 4 and 5.

Eric Clapton is really BIG in Japan..... in this case, literally. This giant photo of Eric with his 000-42 graces the side of a major music store in Tokyo.
Rory Block – I’m Every Woman
With one foot in the Mississippi Delta and the other sliding (or should we say bottlenecking) through the new millennium, Rory Block takes a slightly different angle on this (her fourteenth) release. A meaningful collection of soul-based classics performed Rory style, including duets with such marvels as Keb Mo, her OM-28V rings as true as her devotion to preserving her music’s heritage.

Martin Carthy – Signs Of Life
Summoning the distant somber tones of a Scottish tale and celebrating life with a Renaissance feel and a few familiar surprises (including Heartbreak Hotel and a Bee Gees tune), England’s master of this cultural music plays on. A hauntingly beautiful collection of solo acoustic songs that enter through the ears and resonate in the spine with a chill unmatched by today’s folk standards.

Jerry Douglas & Peter Rowan - Yonder
This 1996 release transcends time, reaching back to the beginning of the twentieth century, to the roots of American Music. These Rowan/Douglas arrangements are inspired by the original 78rpm and Edison cylinder recordings of yesteryear (when superhighways were simple dirt roads). The songs are blessed with grace and are as genuine as the living rooms they were recorded in.

Sarah Lee Guthrie
This third generation folk musician of the legendary Guthrie family offers a collection of intimate accounts with a distinct country/folk feel. Accompanied by her 00-15, Sarah sings of hope, life, and love in such songs as “Johnny By My Side” and “Rainbow.” Joined by family throughout, Sarah’s debut album is an instant treasure. Also available on Rising Son Records is Johnny Irion’s recent release, Unity Lodge.

Isato Nakagawa – Solar Wind
Seated graciously on the cover with his 000C-42 “1310” Signature Series Martin, this virtuoso from Japan creates a relaxing, dream-like ambience through his unique instrumental compositions. Drawing from the rich musical heritage of his island and conveying it through his amazing guitar playing ability, Isato’s performance is flawless and inspiring to guitarists and music lovers worldwide.
Af irm push with your thumb will keep the pin in place. The ball end of the string should be pulled tightly against the inside of the top.

Insert strings into their proper holes in the bridge. Keep the heaviest portion of the double winding facing away from the soundhole. The bridge pin notch should face the string.

Thread the end of the string through the hole in the post of the tuner. Wind the string half way around the post. Clockwise for the bass strings and counterclockwise for the treble strings.

Pass the short end of the string under the long end, leaving enough slack so that the string will wind around the post at least one revolution. Bend the short end back over the long end. This will prevent slippage.

Tune the strings to pitch, then clip the excess flush with the top of the post. Windings should spiral down the post, toward the base of the shaft.

Always Re-String With Genuine Martin Strings

Older guitars sometimes require an extra ball end which is drawn against the first ball, as a spacer. This can remove the heavier winding of the string from resting directly on the saddle.
Saint Paul Mayor Randy Kelly (center) strummed his Martin D-28 at the Grand Opening of the new $3.6 million Musictech College of Music and Recording Arts in downtown Saint Paul. Cheered on by Cliff Wittstruck (left), head of the Musictech guitar department and Jack McNally (right), president of Musictech College. Kelly played a D-28 at the January 2002 Grand Opening ceremonies during a live performance of “Sweet Home, Saint Paul,” a raucous blues inspired by the classic, “Sweet Home, Chicago.”

McNally, a guitarist who co-founded Musictech College in Minneapolis in 1985, has a remarkable Martin guitar story of his own. He discovered a 1928 O-21 Martin, made of Brazilian rosewood, at a 1992 garage sale. Surrounded by old power tools, the Martin was sitting on a driveway leaning against a folding chair. The masking tape on the guitar had the price tag: $3.00.

“I knew it was a great old instrument right away and considered offering $2, but gave the full asking price,” recalls McNally today. “My hand trembled as I pulled out the $3. I sent it back to Nazareth for $497.30 worth of repairs; and when completed, it was sent back insured for $3,280. That Martin guitar still sounds great! I play my Mississippi John Hurt and ragtime tunes on it.”

The new 60,000 square-foot Musictech College offers guitar students a 300-seat auditorium, recording studios and music library, digital laboratories, and an 8,000 square-foot student commons area. Musictech College guitar department head Cliff Wittstruck, formerly an assistant professor with the Berklee College of Music, is a regular performer on Garrison Keillor’s “Prairie Home Companion” radio program as a member of Guy’s All-Star Shoe Band.

For information on studying guitar at Musictech College call (651) 291-0177 or visit the Web site: www.musictech.com.

New & Improved Backpacker®
Grows In Stature & Size

One day in the early 1990s, Chris Martin was perusing the craft booths at the Philadelphia Folk Festival. An unusual guitar designed by luthier Robert McNally caught his eye and ear. Chris felt the instrument had great potential, and Martin entered into a collaboration with McNally to manufacture and distribute the unique instruments. The rest is history.

Few instruments have made the impact that Backpacker® guitars have made. Backpackers have traveled literally everywhere: to the North and South Poles, to the summit of Mount Everest, to the depths of the Grand Canyon, even into outer space aboard the Columbia space shuttle. With more than 135,000 Backpacker® guitars having been produced to date, we are proud to introduce this new 2nd Generation of steel string Backpacker® instruments.

While maintaining everything that has made the Backpacker® famous, the New & Improved Backpacker® has been refined into a more attractive, easier to play instrument. Light weight and portable, Backpacker® guitars are constructed with 100% solid tonewoods.

The new Steel String Backpacker® has a shoulder at the 15th fret and the headstock bears a more traditional Martin shape. The width of the body is considerably wider and the soundhole is larger in diameter. These dimensional changes translate into a louder, more evenly balanced instrument, yielding more volume and tonal response than you would ever think possible from such a small and portable instrument. As an option, the Steel-String Backpacker guitar can be equipped with a Martin Thinline 332® transducer.

Logo Location

Martin Style Headstock

Shoulder At 15th Fret

Larger Body

Larger Soundhole

Original

New & Improved

Sweet Home, Saint Paul!
Last year while visiting his family, Gary Sandt of Norman, Oklahoma, tried out his brother-in-law’s Backpacker® guitar. He liked it so much that he wanted one for himself, so his generous brother-in-law told him he could have his. It turned out to be a terrific present for Gary. Being in the Air Force and flying on the E-3 AWACS, Gary travels quite a bit. He finds it the perfect item to take with him wherever he ends up, which are usually places that are less than desirable. Gary sent us this photo of himself and his Backpacker at 30,000 feet.

Leslie Nechville of Bloomington, Minnesota, really gets around. Her half-year of travel took her from Israel to Egypt to China to Mount Everest in Nepal. And to top it off before returning home, she decompressed on the sunny beaches at Waikiki, Hawaii.

Leslie sent us more pictures than we could publish, and her Backpacker® was prominent in every one. Above, Leslie is outstaged by the Great Pyramid outside of Cairo, where the massive monuments mingle with McDonald’s. Below, she overlooks the minarets and rooftops of old Jerusalem, and at left, she made it up to the Great Wall Of China, which is apparently quite a strenuous hike. Leslie says that the Chinese guards just couldn’t figure out what she was up to, “but hey, that’s the world.”
Andrea Rieniets, a singer/songwriter based in Adelaide, Australia, had the rare opportunity to take part in a sea voyage aptly dubbed *Musical Holiday in Antarctica*. This of course gives new meaning to the term “down under.” Her journey wouldn’t have been complete without her trusty Backpacker® which withstood the harshest of weather conditions. Though she appears to be performing to a less than animated audience in the photo above, Andrea has received more enthusiastic responses to her two independent releases, “Something So Simple” and “Fluently Helvetica.”

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Judy and Perry Cox’s local church had an old country baptism way down in Mullin’s Holler near Sand Gap, Kentucky. Judy took Perry’s Backpacker® down to baptism at the creek to play and sing.

After the service was over, a fellow came up to Perry and offered to buy the instrument, but Perry wouldn’t budge. The fellow just kept raising his offer until finally Perry couldn’t turn him down. Perry looked for a replacement and he found one! That’s Judy strumming it by the creek!

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Steven A. Teeter, a high school Earth Science teacher from Oakboro, North Carolina, often takes extended trips with his students to teach them geology first hand. His wife got tired of seeing him struggle around airports with his full sized guitar, so she bought him a Backpacker® for Christmas. Since then, the Backpacker has accompanied him to Cape Hatteras, Yosemite National Park, and four of the Hawaiian Islands. The above photo was taken atop the Haleakala Volcano Crater (elevation 10,000 feet) on the island of Maui. The crater is called “the house of the sun.” Steven couldn’t resist playing “The House Of The Rising Sun” while on the summit, which he says is certainly the most awesome location that he has ever found to play his Martin.

Lizzie Underwood, the student that took this photo, is confined to a wheel chair, but that didn’t stop her from reaching the summit. Steven says that Lizzie is as impressive as the volcano. She really enjoyed hearing “the funny shaped guitar” during the ten day Hawaiian trip. 

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We’d love to hear your Backpacker stories!  
Send your photos and stories to:  
The Sounding Board  Box 329  Nazareth PA 18064
Paul Simon Honored With PS2 Signature Edition

The success of the first Paul Simon Martin Limited Edition guitar (introduced in 1997) has prompted another exciting collaboration between the singer/songwriter and the Martin Guitar Company. The new Paul Simon signature edition, the PS2, is a more economically priced model than its popular predecessor. This is in keeping with Paul’s wish to design a guitar that would be more affordable and accessible to as many players as possible. Through its special appointments, the guitar also celebrates Paul’s affinity for exploring worldwide musical languages, colors and rhythms.

From his early “folk years,” Paul Simon has been a universal musical traveler, student and collaborator. His music reflects many ethnic and cultural influences and, throughout his career, Martin guitars have played an important part in Paul’s music. On Wednesday Morning 3 AM (Simon and Garfunkel’s first Columbia album), Paul used a D-18 that fit perfectly with the duo’s folk-based repertoire. On their follow-up album, Sounds Of Silence, the power of Paul’s Dreadnought combined with his masterful jazz/blues approach made Davy Graham’s “Anji” the instrumental highlight of the album.

Paul later switched to a D-35S for recording and concert work. In recent years, he has gravitated to smaller bodied instruments, such as the Martin OM and now the shorter scale 000, which he has specified for the PS2 Martin Signature Edition guitar. The size, tone and scale of the 000 are particularly well-suited for fingerstyle guitarists desiring a balanced sound.

The PS2 features a body of solid, select East Indian rosewood and a top of premium Sitka spruce with scalloped “hybrid” bracing. A style 45 rosette is tastefully inlaid with a ring of colorful blue Paua shell; a style 45 multi-colored mosaic joins the two-piece back. The guitar is bound in tortoise color with simple style 18 inlay lines. Highly polished lacquer (with aging toner) gives the body a mellow, vintage appearance.

Unlike his first signature model, Paul has specified a short scale, “Modified V” 14-fret neck for his new edition. This shorter scale allows for a more fluid, expressive tone, particularly in bending notes.

(Continued on Page 9)