Exciting New Offerings From America’s Premier Guitar Maker

Among the dozens of new Martin instruments unveiled at the January 2003 Anaheim NAMM Show are artist signature models honoring the musical contributions of pirate and principal parrothead Jimmy Buffett, revered British songsmith Martin Carthy, Kingston Trio’s Bob Shane, CSN’s Graham Nash, plus singer/songwriter/guitarist and longtime Martin clinician, Diane Ponzio. Add to that an exciting second “Unplugged” model with MTV Networks, two 45s of rare Amazon rosewood, a spectacular Vintage Series 00-18V and Golden Era® OM-18GE, a Limited Edition Cowboy IV, a sweet little batch of 16s, some striking Blues to soothe the blues, Martin’s first MIDI acoustic electric, and much more! Read on! ❖
Dear Martin Enthusiasts:

Fish on! That was the phrase we hoped to hear during the second annual Martin Guitar–Pearl Works fishing trip. Larry Sifel and Jeff Harding invited Dick Boak, Steve Geigas (a Martin Company board member) and me to join them for striped bass fishing in the Chesapeake Bay near Annapolis, Maryland. Larry, Jeff, and the rest of the Pearl Works crew supply the delicate inlays that we use on many of our artist signature models, limited editions and Golden Era® guitars. A year ago on this trip we discussed the challenge presented with the D-50 project. This year we celebrated the successful completion of nearly all of those D-50 guitars. We also spent some time pondering the possibility of a D-100!

Another exciting project I’d like to tell you about is the Acoustic Guitar Design Seminar that the Company sponsored this past August at Northampton Community College. Led by American Archtop™ guitar maker Dale Unger, Martin R&D Manager Tim Teel, and Martin Artist Relations Manager Dick Boak, sixteen enthusiastic students spent a busy week shaping their ideas for future acoustic guitar designs. Using hard, closed-cell foam, they came up with some very creative and innovative concepts. The course was so successful that we plan to run it again next summer.

This 2003 California NAMM Show, we are proud to introduce several new models – everything from a hybrid 0-style ukulele to historical re-creations from our Golden Era – all constructed with the same high standards that we have always been known for.

So, thanks as always for your enthusiasm and support.

And by the way, I’m the one on the left!

Sincerely,

C. F. Martin IV
Dear Mr. Martin,

I’ve been playing guitar for over fifty years and I’ve owned just about every brand of guitar including several independent luthier-made instruments. Since 1966 I have owned nothing but Martin guitars. They are, in my opinion, incomparable. I now play an HD-28 (my workhorse), an HPD-41 (my soul mate), and a newly acquired D-42K, a beautiful, mellow guitar that I have come to love.

I am playing lead guitar for a country, bluegrass, and gospel group called “The Mill Gang.” The rhythm guitarist/lead vocalist also plays a Martin guitar. Keep up the good work!

Sincerely,

Roy E. Kennedy
Chelsea, Vermont

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Dear Mr. Martin,

I’ve been playing guitar as a hobby for about thirty years, mostly to write and record my own songs. My only guitar had been a 1956 D-28 that my father won in a poker game. He gave it to me in 1977, and it has always been my favorite instrument. Recently I went around to a few music stores and compared all of the major makers. I ended up buying a brand new Martin D-41 and a J12-16RGT.

I had been searching for a 12-string that would sound more like the guitars in my favorite recordings. The J12-16RGT is so dynamic and rich in tones that I am just in awe of it. Of the thirty or more guitars I have owned in my lifetime, this one is the most exciting guitar buy of my life. I e-mailed a recording of my first composition played on this 12-string to my brother-in-law. He went out and bought the same model within the week. Please accept my thanks for keeping up the Martin tradition. I congratulate you and your employees on the accomplishment of producing such fine instruments.

Sincerely,

Rick Goldsberry
Chillicothe, Ohio

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Dear Mr. Martin,

On behalf of the entire board of directors, and more importantly, the children benefiting from your gift (the first royalty payment from the Laurence Juber Signature Edition), I thank you for your generous donation of $8,864.63 to the Mr. Holland’s Opus Foundation. Without your concern and support, there would be fewer youngsters who would experience the benefits of playing music and the life-long rewards from a music education.

Sincerely,

Doreen Ringer Ross
President, Board of Directors
Mr. Holland’s Opus Foundation

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Dear Mr. Martin,

I recently broke my foot in a work related accident. After surgery to implant plates and pins, my doctor informed me that I would have to stay off my foot and keep it elevated as much as possible for approximately ten weeks. As an avid hiker and cyclist, the news of this lengthy rehabilitation left me with a bad case of the blues. I quickly realized though that I would have plenty of time to spend fingerpicking my two small bodied Martins, including my recently acquired SWOMGT Certified Wood model. What a great sounding guitar that is! Very balanced! Who would have thought cherry back and sides could sound so good! My Martin guitars have made the healing process an enjoyable experience.

Sincerely,

Mark Chaffins
Shepherdsville, Kentucky
It’s no secret that Martin guitars are incredibly popular in Japan. On September 15, 2002, D-28 expert Tetsuya Somemura organized a meeting of D-28 owners which was held in Chiba Prefecture. Thirty-seven D-28 enthusiasts showed up at the meeting with twenty four D-28s ranging from 1944 to 2000.

The most interesting aspect of having this many D-28s in one place is comparing the tonal differences by age and by the type of rosewood used in the construction, since Brazilian rosewood was replaced with Indian rosewood in 1969. It was also fascinating to see how many musical styles are represented in a gathering like this. There were folk, blues, rock, ragtime, and bluegrass musicians present at this meeting. The smaller bodied guitar in the middle of the photo is the “grandfather” of the D-28 model – a 1-28 made in the 1890s prior to the initiation of Martin serial numbers.

If anyone wishes to see how serious Tetsuya Somemura is about D-28s, you’re welcome to visit his web site; but to appreciate the full scope you might need to brush up a bit on your Japanese!

Serial #800,000 was designed by the Communication Team at C. F. Martin & Co. in honor of C. F. Martin III who was very fond of the maple trees on our property, several of which were removed recently to accommodate the expansion of our facility.

This guitar has a quilted maple body and many other maple appointments. The inlays and marquetry on the guitar were contributed by Dave Nichols of Custom Pearl Inlay in Malone, New York in appreciation of Mr. Martin, with whom he shared a special friendship. The team hopes that this guitar will sustain the pleasant memories of Mr. Martin and his 70 years of leadership and dedication to the Martin Company.

The Communication Team would like to thank all the co-workers who contributed to the making of this guitar. Its successful completion required a lot of teamwork and good communication.
The beautiful city of Sparta, Tennessee, is very proud of their native son Lester Flatt of Flatt & Scruggs fame – so much so that they erected this special memorial to Lester, complete with his D-28. The Martin logo is faithfully displayed atop the neck of the guitar which extends into a Dreadnought-shaped plaza in red brick. The memorial is one of the centerpieces of the town and is already having a positive effect on local tourism.

Mrs. Lester Flatt attended the unveiling and dedication to have her photograph taken at the memorial. The town is busy preparing for their big Liberty Square Celebration with this year’s theme being a tribute to Lester Flatt’s life and music.

Marty Carmichael, Sparta’s City Administrator, extends his special invitation to all of you Flatt & Scruggs fans out there to drop by and visit.

We are pleased to announce the appointment of Keith Lombardi, Martin’s new Chief Operating Officer and President. Keith comes to Nazareth from Chicago where he served as managing partner of Crescent Asset Partners. He brings a wealth of experience in both manufacturing and finance. C. F. “Chris” Martin IV maintains his position as CEO and Chairman of the Company.
Like Trey Hensley, Ryan Holladay also paid a visit to the Martin booth to sample many new models. At the age of nine, Ryan has already released his first CD “Old Soul,” which primarily highlights his banjo playing talents. He’s also adept on guitar and other instruments as was obvious from his impromptu bluegrass jam with Martin clinician Richard Starkey (foreground). Ryan has received glowing praise from his friends Ricky Skaggs and Chris Thile (Nickel Creek).

At just twelve years of age, Trey Hensley has accomplished more than many guitarists will in a lifetime. He has appeared in live performances with Marty Stuart, Johnny Cash and Earl Scruggs on several different occasions, including the Grand Ole Opry. His other collaborations include Ricky Skaggs, Paul Williams & Victory Trio, Tom T. Hall, Valerie Smith & Liberty Pike, Appalachian Trail and Carl Jackson, just to mention a few.

Trey had the opportunity to drop by the Martin booth at the Nashville NAMM Show to sample the Clarence White D-28CW. From the fast licks that we heard, we expect to hear much more in the future from this young guitar virtuoso.

We are pleased to announce the completion of the C. F. Martin Web site. The new site, facilitated by R/com Networks of Corona, California, reflects the nearly 200 years of quality craftsmanship Martin brings to their handcrafted guitars.

Showing off the dynamics and quality of our products is important to us. The new Web site gives Martin customers the information they need to make valuable choices about guitars, strings, and other products. A Web site like this is a team effort, and we're delighted by the initial response from our customers. Everyone appears to be as pleased as we are here at Martin.

R/com Networks is a publisher of dynamic media, including education, technology and entertainment. The company is known for its expertise in compression, editorial and educational content and commitment to excellence. R/com worked with the Martin team to create a Web site that is a reflection of the look, feel and quality of the acoustic guitars Martin makes.

“You can see the guitars in this site,” said R/com CEO David Barrett. “They are the most beautiful acoustic guitars on the market, they set the standard in the industry, so we made sure the site was about them. When visitors come to the Martin site, they can see each model, browse through the woods that are used, and even look at the choice of strings.”

When building the site, R/com Networks used elements of their new WebPublisher application, a tool that dynamically creates Web content without the need to understand or code HTML. As a result, the site is highly functional, quick to load, and easily updated. This is an important capability for Martin, considering the depth of content in the site, which includes not only Martin’s wide selection of guitars, but sections on the Company’s 200-year history, links to their online store, and plenty of information about musicians who own and play Martin guitars.

We invite everyone to check the new site out at: http://www.martinguitar.com, and please share your input about the site by e-mailing us at: info@martinguitar.com.
Peter Bursch, one of Germany’s most prolific and respected guitarists, visited the Martin factory to pick up his brand new Custom mahogany-topped guitar. Purely by coincidence, there was a busload of German students visiting on the same day for a tour of the factory. Many recognized Peter, who is equally famous for his guitar instruction manuals. Beyond that, a surprising number of the students were pretty adept with the guitar. They all gathered in the front conference room where Peter led the group in some spirited traditional folk songs in their native language.

Lonnie Donegan, King of Skiffle and major influence upon scores of musicians including the Beatles, Graham Nash, and Van Morrison, passed away while touring in the UK. Sir Lonnie (an MBE) was a very loyal Martin player and was recently honored with a Signature Edition. He was a significant talent and a unique character.

Barry Rinker, a Martin employee for nearly 35 years, was greatly admired and respected by his co-workers. A talented craftsman, he held just about every position imaginable in the plant, including his most recent position as Plant Manager. Anyone that owns a guitar made after 1967 has a piece of Barry’s soul. He loved Martin guitars and he will be greatly missed.

The legendary Kitty Wells and Johnny Wright visited the Martin booth at the Nashville NAMM Show in July for the unveiling of the Honky Tonk Angel “HTA” Kitty Wells Signature Edition. Here Chris Martin proudly presents the prototype of the edition that is based upon Martin’s herringbone D-28.
New 16s Offer Practicality And Value

DC-16E & OMC-16E

Appointed with blue Paua rosette, simple abalone fingerboard markers and tortoise-colored bindings, these two new full-gloss body additions to the 16 Series portray a simple but elegant visual appeal. Constructed with solid top, back & sides, these models stand up quite nicely when compared to same-sized Martin models in higher price ranges. The sides and backs are matched from sapele - a wood very close in appearance and tone to genuine mahogany. Both the DC-16E Dreadnought and the OMC-16E Orchestra Model come equipped with the Schertler Blue Stick® system that combines an onboard microphone with an under-the-saddle transducer.

OMC-16RE

Orchestra Model Cutaway With Onboard Electronics

Like the OMC-16E, this Orchestra Model cutaway is appointed with a stunning blue Paua rosette and a simple abalone inlaid fingerboard. Crafted with solid East Indian rosewood sides and back and a hybrid-braced solid spruce top for optimum tonal balance, this acoustic-electric cutaway is fully equipped with the Bluestick® pickup system from Schertler, making it perfect for stage and studio use.

Martin “OM” Orchestra Models blend a slightly wider 1 3/4” neck width at the nut with the 25.4” long scale length, a combination that is considered my most fingerstyle guitars to produce an even bass to treble balance and extraordinary projection.

000C-16SRNE

Nylon String Acoustic Electric Cutaway

Martin unveiled the nylon string 000C-16SRNE with mahogany back and sides in July of 2002. Following on the enthusiastic response to that model, we are proud to introduce the upscale 000C-16SRNE. This model features solid East Indian rosewood sides and back, a Western red cedar soundboard, and a polished gloss body.

Both models combine Martin’s traditional 000 12-fret look and feel with the full access of a rounded Venetian cutaway and the versatility of specially calibrated Fishman Prefix Pro Blend onboard electronic system. Special X-bracing designed for these models outperforms standard fan bracing in both tone and efficiency.

000C-16SGTNE

Nylon String Acoustic Cutaway

000C-16SGTNE
Great Things Come In Small Packages

HS0 Hybrid Soprano Uke
To satisfy the demand for a higher end Martin Ukulele, we have developed the HS0 Hybrid version of the “S0” Soprano Ukulele. Enhanced aspects of the HS0 ukulele include traditional Spanish cedar Martin kerfing on the interior lining of the body plus a satin lacquer finish applied in Nazareth to more closely approximate the finish of vintage “0” model Martin ukuleles.

The primary woodworking and assembly of the HS0 ukuleles are performed in Martin’s Mexico facility, then the ukes are shipped to Nazareth where they are lacquered, strung, inspected, and hardshell cased.

15 Series
5-15
Mahogany Topped Mini

In response to the successful Mini Martin Limited Edition, we are pleased to introduce the new 5-15 Mini, now offered in a more affordable 15 Series format. The top, back, sides, and neck are crafted from solid genuine mahogany or sapele. The fingerboard and bridge are cut from solid East Indian rosewood. Solid woods combined with a timeless and simple design yield a small but very serious player’s guitar. Of course, its compact size allows this instrument to go places that bigger guitars can’t go.

16 Series
5-16GT Gloss Topped Mini

Between 1898 and 1989, Martin made 2,774 small bodied 5-18 Terz or “parlor” guitar models. With their solid spruce tops and genuine mahogany back and sides, these beautifully crafted instruments were alive with sound and immensely fun to play. They remain highly collectable to this day.

The new 5-16GT is closely reminiscent of the 5-18 with the exception that the spruce top is bound in black Boltaron® and polished to a high gloss finish while the mahogany back and sides are satin lacquered.

5-15 Mahogany Mini

5-16GT Mahogany Mini
Stage Worthiness In A Flashy Package

**00CX1AE Black**

Following on the success of the **00CX1AE BLACK** model, this thin-body 00 14-fret acoustic-electric cutaway is constructed with satin black high-pressure laminate sides and back, a Stratabond® neck, and a solid spruce top. Equipped with an onboard Fishman® Prefix Pro electronics system, the **00CX1AE** is sleek, lightweight, and stage ready for performance venues of any magnitude.

**Concept III**

The third in a series of Concept guitars that explore the limits of experimental finishes and binding-less contiguous body surfaces, the **Concept III** presents a dazzling new suspended gold flake pigment that takes advantage of a more economical catalyzed lacquer system. This 000 Auditorium cutaway model is equipped with a Fishman® Prefix Stereo Onboard Blender. In addition, Gotoh’s stylish new #510 black enclosed tuning machines make their debut on this visually striking professional stage instrument.

**00C-16FMBUAE “Blue”**

Inspired by the brilliant translucent finishes developed by Paul Reed Smith for his PRS electric guitars, the Martin finishing department worked with a similar translucent coloration to develop the blue **00C-16FMBUAE** cutaway stage guitar. Select flamed maple is matched for the top and back of the body, which has rounded contiguous edges like the Martin Concept models. In addition, the two-piece solid maple neck is adorned with a flamed maple headplate. All wood parts are hand-stained with a transparent blue dye prior to gloss lacquering. Fishman’s Prefix Pro Blender and Gotoh’s stylish gold #510 gold tuning machines are standard equipment.
**Bold Materials And Sound Technologies**

**Graphite II**

The **Graphite II** is a 00-thinbody version of the recently introduced D-sized **Graphite X**. The specific patent pending graphite composite used on the tops of both Martin models is extremely strong and resistant to humidity, but most importantly, it possesses tonal properties that are similar, if not more projective than, traditional guitar tonewoods. Other features include black HPL (high pressure laminate) back and sides, a black Stratabond® neck, black Micarta® fingerboard and bridge, plus a factory installed Fishman® Prefix Pro pickup.

**Cowboy IV**

Limited to no more than 250 guitars, the Cowboy IV is the fourth in a series of original western themed models. Robert Armstrong’s painting depicts gringo Chris Martin with his “CFM” branding iron freshly heated over the coals. The brand has been burned into the back of one of the Cowboy IV guitars (a detail that is carried forward onto the actual model), but you can rest assured that no instruments were harmed during

“the branding of this guitar!” An hombre with his three compradores and trusted dog are ready, Martin guitars in hand, to join in an afternoon rendition of “Back In The Saddle Again.”

Like the three previous Cowboy editions, this model uses HPL photo laminating technology for the body, resin impregnated Stratabond® wood laminate for the neck, and specially formulated black Micarta® for the fingerboard and bridge.

**ALternative X Midi**

The Special Edition ALternative X Midi is an aluminum-topped 00 cutaway incorporating the Roland **GK Divided Midi Pickup**. This technology enables the player to interface with any 13-pin device, with the option of simultaneously blending in the Fishman® Prefix Pro onboard under-the-saddle pickup system for an added sound dimension. When the guitar is connected to a synthesizer pedal, the player can select a nearly infinite variety of sounds such as saxophone, bells, organ, drums, plus other instruments and effects.
THIS IS MY HORSE

– on naming his model N-20, “Trigger”
Maintaining The Higher Ground

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headstock taper, and fossil ivory long saddle are just a few of the period details. Waverly V-2 nickel plated banjo tuners with ivoroid buttons add the finishing touch to this instrument’s true vintage appeal.

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D-42AR/OM-42AR

These two Style 42 guitars (neither shown) are constructed with rare Amazon Rosewood back and sides, a beautiful wood close in appearance and tone to Brazilian rosewood. In addition to pre-war vintage appointments, both AR’s feature Waverly butterbean tuners, Italian alpine spruce tops, and snowflake fingerboard inlays. Limited to 50 combined instruments, these models can only be ordered by authorized Martin dealers actually attending the Anaheim 2003 NAMM Show.

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OM-35

With the same classic styling as the D-35, the new Standard Series OM-35 features solid East Indian rosewood sides and back. Tonally, the three piece back adds bass resonance to the typically brighter OM size, yielding a surprising balance and power. With a wider 1 3/4” neck, the OM-35 is an incredibly viable choice for fingerstyle guitar players.

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OM-18GE Golden Era®

This latest addition to the Golden Era series closely recreates an OM-18 from 1930 furnished to us from the collection of Fred Oster of Vintage Instruments in Philadelphia. The Adirondack spruce top, 30s style OM-18GE Model Not Shown

OM-18GE Golden Era®

This pristine 1930’s OM-18 provided the specifications for a Golden Era® recreation.

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00-18V

The success of the Steve Howe and Elizabeth Cotten Signature Editions has helped to revive interest in 00 14-fret Martin instruments. With a spruce top and mahogany back and sides, these small bodied guitars have a brilliance, punch and clarity that is impossible to achieve with larger guitar sizes. A sampling of the 00-18V’s pre-war appointments include a modified V-shaped neck, nickel butterbean tuners, a through saddle ebony bridge, delicate 1/4” scalloped braces, tortoise colored bindings, and a vintage tortoise colored polished and beveled pickguard.

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OM-35

An Actual 1930s Martin OM-18 Orchestra Model

00-18V

Vintage Series

OM-35

Standard Series

OM-35 Orchestra Model

Orchestra Model

OM-18GE Golden Era®

This pristine 1930’s OM-18 provided the specifications for a Golden Era® recreation.

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Strings arrive at the factory as gauged wire on spools. Samples of each batch are tested for proper tensile strength and gauge. The string is then measured to length, ball ends are fed from a hopper into a magazine and twisted onto the string with 5 to 7 complete twists. The completed string is dropped down a chute.

Martin Marquis strings are hand silked to protect the bridge of your most prized guitar.

The string is then loaded into the string winder and spun between 1600 and 2300 RPM by its ball end as the wrap wire is fed with the perfect amount of tension.

The strings are coiled and put into environmentally conscious, corrosion inhibiting envelopes, collated and put into their respective packages.
A unique acoustic guitar design workshop was held at Northampton Community College in Bethlehem, Pennsylvania. Sponsored by C. F. Martin & Co., the workshop was the brainchild of Chris Martin. Under his leadership, the Martin Guitar Company has continued to produce traditional models, but has also branched out in new directions, from the introduction of the Backpacker® travel guitar and the new aluminum Alternative series to collaborations with artists like Eric Clapton and Mark Knopfler on custom instruments.

After a day of lectures, slide shows and brainstorming, eighteen participants began the creative process by sketching their ideas. Once they were pleased with a concept, the next step was to fabricate a 3-D model out of a special commercial quality high density foam core. Archtop guitarmaker Dale Unger of Neola, Pennsylvania was the primary instructor with assistance from Martin’s Head of R & D Tim Teel and Artist Relations Manager Dick Boak. At the end of the week, the students received feedback on their designs from the best in the business when a panel of C.F. Martin & Company staff, including the CEO, reviewed their work. The creator of the design deemed most promising received a Martin X Series Guitar. Other participants didn’t go away empty-handed. All left with Backpacker® guitars, unforgettable memories, and perhaps a vision of the perfect guitar for the next superstar guitarist.

Looking back on the guitar workshop, Chris Martin says “I’m always hoping to see some things I’ve never seen before. I’ve always envied the freedom designers have, and we now have the forum to apply that freedom to the acoustic guitar.” The Martin sponsored course will be offered on an annual basis.

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The Participants Choice Award was awarded to Greg Kerfoot who designed a unique inverted headstock and soundboard to enable the use of extra-heavy gauge strings.

Kelly Trafford of Ontario, Canada won the Judges Award for a travel guitar designed in the shape of a canoe paddle. Above, Chris Martin presents the prize of a Custom ALternative X.

Inspired by the protrusions of the prickly pear, Phil Vinson received the Instructor’s Choice award for his innovative use of golf tees and shrink wrap to create a stretched soundboard.
Back in 1998 when C.F. Martin produced the HD-18JB Jimmy Buffett Signature Edition guitar, the number of guitars in the Edition – 424 – honored the legendary original Margaritaville Store and Café at 424 Fleming Street in Key West. Despite the sizable production, the huge demand from Buffett’s legions of devoted fans (affectionately known as Parrotheads) and just plain folks resulted in the guitars selling out instantly. If only Margaritaville had been a couple of dozen blocks farther out on Fleming...

In the years since, Jimmy Buffett has been awfully busy for a guy who personifies carefree living on a Caribbean beach. In 1999, he released a new studio album, “Beach House on the Moon,” and followed it up with perhaps his finest live album ever, Buffett Live: Tuesdays, Thursdays, Saturdays.” He also authored the best selling book, “A Pirate Looks at Fifty.” In 2002, he released the reflective and evocative “Far Side of the World” on his own Mailboat Records label and HD-18JB in hand - headed back out on tour, playing to packed houses throughout the United States.

For good measure, Jimmy also began to envision a new and very special Martin guitar. His idea was an “offshore” guitar, one that would stow easily and could handle some of the punishment of sailing on the high seas. The guitar would feature a body of genuine mahogany for durability and because he loves the tone. The appointments would be nautically inspired to capture the seafaring tradition. After lots of brainstorming and lots of dialog, C. F. Martin is pleased to introduce two spectacular new Jimmy Buffett Signature Editions: the 000-JBP Pollywog and the 000-JBS Shellback.

“Pollywog” and “Shellback” are time-honored names for the two classes of ocean sailors. A Pollywog is a sailor who has never crossed the equator, while a Shellback is a sailor who has. When a sailor reaches the equator for the first time, he or she pays allegiance to King Neptune in a shipboard ceremony of initiation as a Shellback. The Jimmy Buffett Pollywog matches a premium Sitka spruce to the solid genuine mahogany body: the light top representative of the pale skin of a Pollywog. In contrast, the Jimmy Buffett Shellback features a solid genuine mahogany top - as brown and tough as a Shellback - with the mahogany body.

In design and appointments, the Pollywog and Shellback rank among the most uniquely beautiful guitars in the entire Signature Edition series. The body design is Martin’s revered 000 12-fret, considered by many to be the most graceful and articulate of all steel-string shapes. The long 25.4” scale, “hybrid” scalloped top bracing, and bone nut and
Seaworthy “Pollywog” And “Shellback” Editions

compensated bone saddle add power and richness to the voice. The genuine mahogany neck features 1 13/16” width at the nut, low profile shape and satin finish for playing comfort, and a solid tapered, squared headstock equipped with open geared gold-plated Gotoh® tuners with butterbean knobs for easy restringing.

The impressive tone on these guitars is equaled by their stellar looks. The polished black ebony headstock overlay showcases a gold foil ship’s porthole framing a sea and island scene – including the windswept palm featured on the original Jimmy Buffett signature guitar – inlaid in turquoise composite and various shades of pearl. The back of the headstock bears Martin’s historic logo, pressed into the wood. The black African ebony fingerboard sets sail with a ship’s wheel position marker inlaid at the 5th fret in pearl; small abalone dot position markers lead to Jimmy Buffett’s signature, inlaid between the 19th and 20th frets. A straight bridge in black ebony and abalone pearl-topped black bridge and end pins match the elegance of the fingerboard and headstock.

The Pollywog and Shellback’s nautical imagery continues with unique “rope” wood marquetry that encircles the top. Tortoise-colored binding on the top and back contrast with black/white back and side purfling and complement the beveled and polished tortoise-colored pickguard. The rosette features a single ring of brilliant blue paua shell, bordered by fine black/white/black inlay. Vintage toner graces the Pollywog’s spruce top, and the bodies of both instruments showcase beautifully polished gloss lacquer finishes.

Each 000-JBP and 000-JBS Jimmy Buffett Signature Edition will bear a “nautical chart” interior label, personally signed by Jimmy Buffett and Martin Chairman and CEO C.F. Martin IV, and numbered in sequence with notation of that model’s production total. The guitars will be shipped in special Geib™ style cases with honey leatherette covering.

A portion of the proceeds from the sale of each Jimmy Buffett Signature Edition guitar will be donated to one of Jimmy’s favorite charities; the Wings Performing Arts Center at the Lynn Meadows Discovery Center, the first children’s interactive museum in the state of Mississippi.

Orders for the 000-JBP Pollywog and 000-JBS Shellback Jimmy Buffett Signature Editions will be accepted up until the cutoff date of April 16, 2003. After completion of the order period, the size of the editions and the names of participating dealers will be posted on the Martin Web site, http://www.martinguitar.com.
The California Guitar Trio (Bert Lams, Paul Richards and Hideyo Moriya) recently made the decision to unanimously upgrade to matching Martin 00C-16GTAE thinbody cutaway acoustic/electric models, individually customized with special electronics and clear pickguards.

Roger McGuinn visited Martin and picked up his new HD-28V. He and his wife Camilla have refined the art of touring in their well-equipped van. The key is having fun along the way.

Through his association and friendship with Eric Clapton’s fellow bandmate and guitarist extraordinaire Andy Fairweather Low, former Pink Floyd visionary Roger Waters fell in love with the 000-28EC Eric Clapton Signature Model and promptly picked up a pair for use in his aggressive performance and studio recording schedule.

Marty Stuart put on a great show at this year’s Philadelphia Folk Festival, after all he’s such a refined musician, he can easily adapt to most any genre, especially armed with his HD-40MS Marty Stuart Signature Edition.
Paul McCartney and Heather Mills McCartney hosted the 2nd Annual Adopt-A-Minefield Benefit "Open Hearts, Clear Mines" at the Century Plaza Hotel in Century City, California, on September 18, 2002.

As was evidenced by the November 2002 television special covering his Driving Rain Concert Tour, Paul and his tightly knit band really put on some extraordinary shows. As usual he featured a number of songs with his left-handed D-28, including a solo performance of the Beatles White Album acoustic classic "Blackbird."

Members of the REO Speedwagon band took a break from touring in September to visit the Martin factory. Pictured from left to right are bass player Bruce Hall, Martin final inspector Chad Miller, and guitarists Kevin Cronin and Dave Amato. Kevin especially has been a loyal and life-long Martin player.

John Fahey, one of acoustic music’s true innovators and eccentrics, is frozen in time during this 1976 performance in Southern California with his Martin D-35. Fahey released dozens of albums (many on his infamous “Tacoma” label) throughout his arduous yet colorful career.
MTV And Martin Revisit Unique Partnership With The MTV-2 “Unplugged” Guitar

(Continued From Back Cover)

The MTV-2 Limited Edition takes Martin’s 000 design – selected for playing versatility and player comfort - in new and exciting directions. Like the MTV-1, the new model features different solid tonewoods on the bass and treble sides of the body, but this time the contrast is even more striking. The bass back and side of East Indian rosewood emphasize rich low-tone resonance, while the treble back and side of flamed maple contribute bright, clear highs. A small pattern herringbone back strip separates the two woods. The premium solid Sitka spruce top, matched to Martin’s “hybrid” scalloped top bracing and 25.4” scale length, highlights these tonal nuances while producing powerful, balanced timbre. Adding to player comfort is the modified low oval, satin finish genuine mahogany neck.

MTV-2 appointments mirror those of the MTV-1, with a few notable exceptions. On the East Indian rosewood headstock overlay, the familiar “C.F. Martin & Co.” gold foil logo shelters the “MTV” logo, inlaid in mother of pearl, gold mother of pearl and abalone, with “Music Television” below in gold foil. The unbound ebony fingerboard, 1 11/16” at the nut, features “U N P L U G G E D” inlaid in blue paua shell as position markers at the 3rd, 5th, 7th, 9th, 12th (double G), 15th and 17th frets. The Style 45 rosette also features a vivid paua shell inlaid center ring.

On the body, the tortoise-colored binding and end piece are highlighted by contrasting black/white/black/white Style 18 top purfling and subtle black/white purfling on the back, sides and end piece. The black/white motif continues in the ebony bridge, Gotoh® enclosed tuners with ebony buttons, black bridge pins and endpin topped with abalone dots, and bone nut and compensated bone saddle. The clear pickguard – a first for Martin – allows the beauty of the wood and pearl to shine through.

The MTV-2 Limited Edition comes standard with a satin finish. Polished gloss lacquer finish on the body and headstock overlay are available at additional cost under the MTV-2G designation. Martin Thinline 332, Gold+Plus and other sound reinforcement choices also can be factory ordered and installed for an additional fee, though left-handed versions of this guitar may be ordered at no extra cost. Each MTV-2 Limited Edition guitar bears an interior label signed by Martin Chairman and CEO C.F. Martin IV and is numbered in sequence, and each is presented in a #630 Martin embossed molded hardshell case.

Only 200 combined orders will be accepted for the MTV-2 and MTV-2G models. After April 16, 2003, the names of participating authorized Martin dealers will be posted on the Martin Web site at: http://www.martinguitar.com. ❖
Like the first MTV-1 model, the headstock displays the MTV logo in various shades of pearl, nested beneath the Martin gold foil logo. The MTV-2 body, however, is 000 shaped with resonant East Indian rosewood on the bass side providing high contrast with projective flamed maple on the treble side.

Felix the Cat, one of the most endearing characters in the history of animation, is alive and well in the very capable hands of Don Oriolo (left), the son of Felix’s co-creator Joe Oriolo who also co-created Casper the Friendly Ghost. Don is shown here with Martin’s Dick Boak in the Martin museum. Don actually engineered the voice of Felix as a child and currently produces all of the animation and merchandising for Felix worldwide.

Don is almost as passionate about guitars as he is about Felix. Don’s good friend, master luthier Tom Barth, restored the small-bodied Martin 1-21 (Serial #9164 built in 1901) that Don is holding. During his visit, he quickly sketched the glowing endorsement you see below. Perhaps there’s a Felix the Cat Limited Edition Martin on the horizon?

Check out some of the great Felix the Cat projects in the works at their Web site: http://www.felixthecat.com
Beloved by his fans and revered by his peers, Martin Carthy is likely the most influential folk musician in Britain. His forty years of music making have spanned traditional and contemporary genres, solo, duo and group efforts, live performances and innumerable recordings, and the man himself continues to break new musical ground. A Martin guitar has been Carthy’s musical partner for most of his remarkable career, and C.F. Martin salutes both the man and his music with the new 000-18MC Martin Carthy Signature Edition.

Carthy’s well-worn Martin 000-18 has received some unusual modifications to accommodate his groundbreaking “dropped” tunings, and C.F. Martin incorporates both of those modifications and his personal preferences into the 000-18MC. A zero fret on the fingerboard below the nut and solid brass bridge pins on the three treble strings duplicate those on Carthy’s guitar, as does the OM style, tortoise-colored beveled and polished pickguard. Unscalloped 1/4” width top braces and a small maple bridge plate enhance tonal clarity, balance and dynamics, while a “drop-in” compensated bone saddle assures impressive treble response and accurate intonation. To reproduce the original’s modifications exactly, close-up photographs and detailed measurements were taken by Vince Hockey, a luthier friend of Martin Carthy whose assistance proved invaluable.

Built with premium solid tonewoods – genuine mahogany back, sides and neck, and Sitka spruce top – this distinctive guitar also showcases many 000-18 features from the mid-1930s. Among these classic appointments are the 24.9” scale, a modified V-shape neck, 1 3/4” (width at the nut) ebony fingerboard and matching ebony bridge, old Style 18 rosette, black/white purfling and tortoise-colored body binding, pearl dot fingerboard inlays, old style decal logo, nickel-plated Waverly tuners with butterbean knobs, dark mahogany stain and polished gloss lacquer body finish. Aging toner on the top and satin finish on the neck enhance the 000-18MC’s vintage aura and playing comfort.

Like many of his generation in the late 1950s, Martin Carthy discovered folk music through hearing Lonnie Donegan’s skiffle hits. He learned to play his father’s guitar and soon immersed himself in the traditional music of the British Isles. By the early 1960s, his passionate singing and innovative guitar sound were drawing crowds at London’s Troubadour Folk Club. Among those who came and paid close attention were Paul Simon and Bob Dylan, both of whom integrated his music into songs of their own.

After releasing his self-titled debut album in the mid-1960s, he joined forces with fiddler Dave Swarbrick in a five-year partnership that produced five albums and revitalized the fiddle/guitar folk genre. In 1970 he joined Steeleye Span to explore folk rock, and three years later became a member of the Albion Country Band to take the blend of folk and modern in yet another direction. He also married Norma Waterson during the decade, a union that resulted in his joining the Watersons acappella folk group.

In the 1980s he and John Kirkpatrick formed Brass Monkey, an innovative band that combined traditional music and brass. In the 1990s he both reconnected with Dave Swarbrick to record and tour, and also formed Waterson:Carthy with his wife and daughter Eliza Carthy, a group now considered at the forefront of modern British folk music. Through it all, Carthy also has performed solo and with several short-lived groups. His prodigious recording output reflects both his sustained creativity and impeccable musicianship: the recent “Signs of Life” shows Carthy in top form, while the “Carthy Chronicles” four-CD box set is the most recent and most complete overview of his remarkable career. Martin Carthy was recently named a Member of the Order of the British Empire (MBE) for his services to British folk music.

Each Martin 000-18MC Martin Carthy Signature Edition guitar bears an interior label personally signed by Martin Carthy and Martin Chairman and CEO C.F. Martin IV, and is numbered in sequence with the edition total. Each guitar is delivered in a Vintage Series Geib™-style hardshell case. Electronic sound reinforcement options are available for an additional fee, though left-handed instruments may be ordered without additional cost.

Orders for the Martin Carthy 000-18MC Signature Edition will be accepted up until April 16, 2003, after which the size of the editions and the names of participating dealers will be posted on the Martin Web site at: http://www.martinguitar.com.
The critically acclaimed first leg of the “Four Martins Tour” was completed in Great Britain during the autumn of 2002. The four “Martins” – Martin Carthy, Martin Simpson, Martin Taylor and Juan Martin – are all extraordinary guitar instrumentalists, and they enjoyed performing together so much that they are planning more work together in 2003. Logically enough, the tour was sponsored in part by C. F. Martin & Co.

The tour provided Martin Carthy an opportunity to debut the prototype of his new signature edition. In addition to his nylon string guitar, Juan Martin performed with his new 12-string Martin J12-16GT, an instrument that is inspiring new avenues of music for this highly respected classical artist. Martin Taylor played his F-hole archtop guitar – not a Martin – but perhaps some day! And last but not least, a second 000-18MC prototype added to Martin Simpson’s instrument repertoire. This guitar was displayed during the intermission of each concert, and raffle tickets were sold during the course of the tour for the benefit of two important charities: Guitars for Schools, an organization set up by several different artists and companies to buy acoustic guitars for schools, and War Child, a network of independent organizations working across the world to help children affected by war.

The winner of the Martin Carthy prototype guitar was Eva Barber – a retired school teacher – who attends guitar classes in the evenings. She would appear to be a tremendous fan of Martin Carthy’s as she attended several of the shows along the tour. On learning that she was the winner, she was more than ecstatic: “It’s like winning the lottery. It will be my proudest possession. What a wonderful thrill. I will practice!” So this guitar has found a deserving and appreciative home.
Musician, Activist, Artist: Graham Nash has filled his 60 years with remarkable accomplishments. From his early career as a member of the chart-topping Hollies and his 30+ year membership in both Crosby, Stills & Nash and Crosby, Stills, Nash & Young, to his solo work, songwriting, photography and social involvement, he has been – and remains – one of rock’s most eloquent and respected ambassadors. To honor Graham Nash and his many achievements, Martin is proud to introduce the 000-40Q2GN Graham Nash Signature Edition guitar.

Nash’s passion for art and music is clearly reflected in the 000-40Q2GN’s distinctive good looks and unique tone. The top, back and sides of this traditional 14-fret 000 feature solid quilted mahogany, among the rarest and most beautiful woods in the world. With scalloped 5/16” X-bracing, traditional 24.9” scale and the dovetail neck-to-body attachment, the body and wood combination yield clear, balanced tone and plenty of sustain.

This spectacular tonewood provides the “canvas” for artisan appointments. The Style 45 rosette shines with a center ring of brilliant blue paua shell. Bold herringbone purfling around the top is bound with tortoise colored binding, as is black/white line purfling on the back and sides. The tortoise colored end piece is likewise highlighted with black/white inlay. A polished and beveled tortoise-colored pickguard protects the lower top.

The genuine mahogany low profile neck, 1 11/16” at the nut, features a solid, squared and tapered headstock with diamond volute. Tortoise-colored binding with mitered black/white interior inlay surround the polished black ebony headstock overlay, which is inlaid with Martin’s script logo in mother of pearl and a brilliant red heart with mother of pearl wings, Graham Nash’s personal insignia. Gold tuners with butterbean knobs contribute additional flash.

The black ebony fingerboard and bridge also are beautifully embellished. Tortoise-colored fingerboard binding with mitered black/white inlay frame Style 42 snowflake pattern position markers, inlaid in select green abalone. Graham Nash’s signature is inlaid in gold mother of pearl between the 17th and 20th frets. The black ebony belly bridge features abalone snowflakes on the bridge wings and matching black Style 42 abalone-topped bridge pins. A bone nut and compensated bone saddle assure powerful timbre and accurate intonation up the neck.

Polished gloss finish on the top, body and neck highlights the beauty of the 000-40Q2GN’s wood and appointments. Left-handed instruments may be ordered with no additional charge. Martin sound reinforcement options are available at additional cost. A fitted vintage Geib™ style hardshell case is included with each guitar.

With this Signature Edition, Graham Nash joins bandmates Stephen Stills (D-45SS) and David Crosby (D-18DC) in the select group of musicians honored with Martin Signature Edition models. However, in the view of many, Martin is still one guitar short of a full set. (Neil Young, will you please take a telephone call from Nazareth, Pennsylvania?)

A native of Manchester, England, Graham Nash was among a generation of British youth drawn to the skiffle music popularized by the late Lonnie Donegan in the 1950s. With friend Allen Clarke, he played in several duos and groups in the 1950s and early 1960s – evolving from folk to pop/rock – before founding the Hollies in 1963. After initially hitting the charts by covering songs by American groups, the Hollies found their own pop style. Nash’s singing and songwriting contributions produced a series of original hits, including “Stop, Stop, Stop,” “Pay You Back with Interest,” and “Carrie Anne.”

Intrigued by the emerging sounds of the psychedelic era and unable to evolve with the Hollies, Nash left the group to team up with two California-based musicians: Stephen Stills and David Crosby. The group’s 1969 debut album, “Crosby, Stills & Nash,” stayed on the charts for more than two years, and Nash’s harmony singing and writing – he penned their first hit, “Marrakesh Express” – finally received well-deserved recognition.

After “Dèjà Vu,” the album that yielded Nash’s hugely popular “Teach
Your Children,” Crosby, Stills & Nash were joined by folk-rocker Neil Young to create Crosby, Stills, Nash & Young. For more than 30 years of recording and touring, in whichever aggregation, Nash has contributed with his songwriting, singing and genial personality, the latter a main reason for the partnership’s longevity.

In addition to his role in CS&N and CSN&Y, Nash has recorded and toured with David Crosby and made a few solo albums, including “Songs for Beginners” and the recent “Songs for Survivors.” Over the years he has played hundreds of benefit concerts for a variety of progressive causes. A fan of fine art photography, in recent years he also has built an international reputation for his own powerful black and white photographs and his integration of digital technology into photograph print production.

Each 000-40Q2GN Graham Nash Signature Edition bears an interior label with the guitar’s number within the production, the total number made, and the personal signatures of Graham Nash and Martin Chairman and CEO C.F. Martin IV. A portion of the proceeds from the sale of each Graham Nash Signature Edition guitar will be donated in support of The Mattel Children’s Hospital at UCLA, committed to improving the health of children through primary and specialized medical care.

Martin dealers will accept orders for the Graham Nash 000-40Q2GN Signature Edition up until April 16, 2003, after which the size of the edition and the names of participating Martin dealers will be posted on the Martin Web site at: http://www.martinguitar.com.
This year marks the 45th Anniversary of The Kingston Trio, one of America’s most beloved music groups.

In 1957 they were just three college kids who loved to sing together and have fun. Yet in less than a year, Bob Shane, Nick Reynolds and Dave Guard would revolutionize popular music — and the acoustic guitar industry along with it.

With the release of “Tom Dooley” in October of 1958, they re-introduced America to its folk and acoustic music heritage and single-handedly ushered in the “folk boom” of the late 50s and early 60s.

The Kingston Trio made it look and sound so easy. As Nick Reynolds would later say, “(We) made folk music a do-it-yourself situation; it brought people together, got them singing together and playing guitars together. We gave them a medium to communicate with each other, a very simple, basic and beautiful way to share ideas that anybody could master with three chords.”

As the popularity of the Trio grew, so did the demand for Martin guitars.

The Kingston Trio played Martin guitars exclusively, and every best-seller Trio album prominently displayed the group with their Martin instruments. The company finally had to build a new factory in Nazareth to meet the demand for Martin guitars fueled by The Kingston Trio frenzy.

At the heart of Trio “sound” was Bob Shane’s driving rhythm guitar. “Bobby had a thousand different strums,” says former Trio member John Stewart. “He’s very inventive; I don’t know where he came up with all of
Trio” logo between the 11th, 12th and 13th frets, and “Bob Shane” pearl signature between the 19th and 20th frets. The belly bridge, also of genuine ebony, features the newly engineered vintage-style long “drop-in” saddle.

Other features include white bridge and end pins with tortoise colored “red eye” dots, Grover 102C Rotomatic tuning machines, genuine bone nut, and a beveled and polished tortoise color pickguard. The body is finished in our highest grade polished lacquer; the top features aging toner, as well. Each guitar will be numbered in sequence and personally signed by Bob Shane and C.F. Martin IV, and will be delivered in a deluxe Geib® style vintage hardshell case.

For real Kingston Trio aficionados, the D-28KTBS will be offered with the “Josh White” oversized black pickguards at an additional charge. In 1963, these style guards were affixed to Bob’s 1960 D-28 by Harmon Satterlee, the San Francisco luthier and Martin dealer who did virtually all of the repair work on the Trio’s instruments. Bob had picked up the idea from folksinger Stan Wilson (who had picked it up from blues artist Josh White) as a way of preventing complete wearing through of the top from heavy pick usage. These guards would become a Shane trademark of sorts among Trio fans. Orders for the D-28KTBS will be accepted by Martin dealers and distributors until April 16, 2003. After the ordering period closes, the size of the edition and the names of participating dealers will be posted on the Martin Web site at:

http://www.martinguitar.com

For those who love the music of The Kingston Trio and the infectious rhythm that still drives it, the D-28KTBS Bob Shane Signature Edition model is an absolute must.
Diane Ponzio Inspires The Ultimate Jumbo
Classic Elegance and Tonal Balance Are Combined With The Jumbo Size To Create
“The Panache Of An OM, The Balance of a 000, and The Engine of a Dreadnought!”

Few people begin playing the guitar on a Martin; most of us learn on a G.L.O. (guitar looking object), and I remember having to marshal Olympian-like finger strength to barre an “F” chord. For me, like many, it was nothing short of an epiphany to experience the butter-like ease and mind-blowing tone of a Martin Guitar the first time I strummed one. That maiden voyage was a revelation; Martin Guitars not only sounded amazing, but made playing SO much easier and more pleasurable. This is an obvious truth that enthusiasts of diverse hobbies already know: The better the tool, the better the result. It’s why we buy the pricey golf club, or the sauté pans whose sticker price could be a mortgage payment.

My first encounter with a Martin Guitar was while visiting Berkeley, California, on Spring Break, during my second semester at college. I was already performing my own songs with my G.L.O. on New York’s coffeehouse circuit and was enchanted by guitars. Crossing the sun-drenched campus, I saw a guy playing a guitar that sounded like an orchestra. When I asked him, with eyes wide, if I could have a try, he shot me a toothy grin and handed over his D-28. I played an “E” chord. My mouth fell open. My ears lit up. I drooled. Smitten and bitten. This display of euphoria was not lost on my group of friends who, upon returning to New York City, surprised me by chipping in and buying me a Martin Guitar. After graduating with a degree Cum Laude in Mathematics, I became the smartest waitress in Greenwich Village, performing whenever I could in the clubs on Bleecker Street. I also became a self-confessed Martin nut.

Fast forward through a few years of gigs and burgers... It’s 1985, and I’ve decided that I HAVE to make a living at music, and music only. A dear friend suggested that I write to the Martin Guitar Company because I was such an aficionada; maybe they needed help from an artist to promote their instruments. I called her delusional. She dared me to do it, while handing me the address of C.F. Martin IV, whom I assumed was an old, fat guy who smoked cigars. Partly to shut her up, I wrote the letter and sent a tape of my music and some bio materials. Imagine my shock when I heard from “Chris” Martin, a.k.a. C.F.M. IV, a young, forward-thinking businessman who was enthusiastic about my music and intrigued by the notion of doing Martin clinics with an unknown singer-songwriter, one who just happened to be an avowed Martin Guitar fan. He was also keen to promote a “new” model: the J-40.

I was a skeptic at first. How could I abandon the beloved D-35S my pals bought me? But, I tried the “new” Martin. And of course, I was overwhelmed by (naturally) the sound! It was so different from a Dreadnought — not as bassy or boomy, but just as loud. I learned that because it had a tight-waisted profile (0000 or M shape) it was tonally more balanced, but its Dreadnought depth and scalloped braces insured that I could crank it up and compete with Dreadnought volume. The low-profile neck was immediately comfortable and, like a golfer with a top-of-the-line driver, I saw (heard!) my “game” vastly improve.

I've been a Martin Guitar clinician for seventeen years, in addition to recording and running a full concert schedule, and I can honestly say that I've never met a Martin guitar I didn't like. It's been a wonderful privilege to share my passion for Martin guitars with players all over the world. But I've always preferred the sound, feel, versatility, and look of a J-40. Its classic elegance and tonal balance allows players of any genre to sound far above par. I wish I had a dollar for everyone who has fallen in love with my J-40. It’s also the best songwriting tool I've ever had.

Now I have a chance to share with you what I've learned about the Martin guitar. Consider this JDP model a “Clinician's Choice”— born out of my nearly two decades as an insider with this fabled guitar maker, imbued with the experience gleaned from hundreds of music stores all over the world, scores of trade shows, and thousands of concert appearances. The J-40 embodies the panache of an OM, the balance of a 000, and the engine of a Dreadnought, making it the unheralded gem of the Standard line. The JDP will incorporate appointments that will render it uniquely attractive, collectible, and sonically superior.

The first thing you’ll notice is the sunburst spruce top, whose artful beauty is accented with a black Corian® nut and black Micarta® saddle, highlighting the abalone rosette, and style 45 headstock. The three-piece, solid Indian rosewood back, being offered
for the first time on a jumbo body, sports herringbone backstrips between the wedges. The top features 1/4" forward-shifted, scalloped braces, which will unequivocally boost volume and tone, further colored by the solid Indian rosewood sides. You’ll notice as you fret this full-gloss guitar in first position that there is no volute on the neck, insuring comfortable play.

In these times, playing an acoustic guitar is one of the few things that continues to make sense to me. Whether you strum, pick, bend, play lead, rhythm, or are just content to keep drooling, you deserve a guitar this good.

Orders for the JDP will be accepted by Martin dealers and distributors until April 16, 2003. After the ordering period closes, the size of the edition and the names of participating dealers will be posted on the Martin Web site. A portion of the proceeds from sales of this instrument will benefit the NY Chapter of The Alzheimer’s Foundation.

Diane Ponzio is working on her sixth CD. Please visit her at http://www.dianeponzio.com for tour and CD information.

The multi-talented Steve Forbert visited the Martin factory in early November while enroute to his performance at the Grand Ole Opry. Steve just completed work on a CD tribute to Jimmie Rodgers “The Blue Yodeler.”

Forbert – like Rodgers – is a native son of Meridian, Mississippi, so the usual interest that a beginning singer-songwriter would take in Jimmie’s music was magnified by the fact that he grew up surrounded by both the spirit and tangible evidence of “The Singing Brakeman.”

To remain true to the original recordings, Steve borrowed the #1 prototype of the 000-42JR Jimmie Rodgers Commemorative Edition. The resulting recordings are remarkably pure, and Steve’s vocal style is particularly suited to this carefully selected grouping of legendary songs. The CD, produced by Garry Tallent (Bruce Springsteen’s bass player), is entitled Any Old Time, and it appropriately depicts the 000-45 Martin guitar upon which such a vital part of American musical history was made.

Diane Ponzio is working on her sixth CD. Please visit her at http://www.dianeponzio.com for tour and CD information.
Nearly 75 members of the Unofficial Martin Guitar Forum visited Nazareth for two days in early August of 2002 to show off their guitars, have an informal jam session and take a special tour of the Martin factory. The outing was arranged in advance by Mac Carter, one of the forum leaders, who had received a personal invitation from C. F. “Chris” Martin IV. Chris is a regular online visitor to the forum and thought it would be great to have the group visit the factory.

Though there is no direct affiliation with the Martin Company, this free online forum welcomes anyone interested in Martin guitars. The forum belongs to a small but growing band of individuals bound together by the common love of an instrument whose heritage extends back nearly 170 years. Currently there are several thousand participants that interact online with the forum.

Participants posed with their personal guitars (above) at the Nazareth Park. Informal jams happened on Sunday afternoon and evening at a small log cabin on the park grounds that was rented for the occasion. There was music to suit every musical taste, including a fervent Beatles jam on the porch (lower left) that featured Martin’s Dick Boak and a host of extraordinary “unofficial” Martin players.

On Monday morning, Chris Martin personally addressed the group (lower right) prior to splitting up into groups for in-depth tours of the guitarmaking process. Forum members were also treated to a catered lunch at the factory, after which they returned to the Nazareth Park for more socializing and guitar playing.

The event was such a success that Chris Martin extended his invitation for the group to return annually.

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Del McCoury and Chris Martin met up on the stage of the old Ryman Auditorium in Nashville where Del was presented with the prototype of his Signature Edition. Del loved the new guitar and put it into immediate action. Following the Ryman show, Del headed out on the incredibly acclaimed “Down From The Mountain” tour that followed the major success of the movie “Oh Brother Where Art Thou.” That soundtrack has had a great impact upon the popularity and visibility of bluegrass music as well as acoustic music in general.

Players’ Choice Awards 2002

Acoustic Guitar Magazine conducts an annual poll of their readership to determine what music related products are considered the best available. Once again, C.F. Martin & Co. came away with a most impressive array of Players' Choice Awards for 2002. If there were an award for the most awards won, we would have won that too! It is especially significant that Martin received Gold Awards for steel string guitars priced both above and below $1000. That pretty well covers it! Acoustic Guitar readers clearly love what Martin is doing.

The 2002 Players' Choice Awards were given to the companies with the most votes in each category, and this year the response from Acoustic Guitar readers was greater than ever before. These awards were voted on by the people who are out there using the products and making music, not by the editors of the magazine or a closed group of “experts.” Each category consists of gold, silver, and bronze award winners, and C.F. Martin & Co. won awards in the following categories:

- C.F. Martin & Co. GOLD AWARD Steel-String Guitars Under $1000
- C.F. Martin & Co. GOLD AWARD Steel-String Guitars Over $1000
- C.F. Martin & Co. SILVER AWARD Accessories Steel-Strings
- C.F. Martin & Co. GOLD AWARD Guitars 12-String
- C.F. Martin & Co. GOLD AWARD Guitars Nylon-String
- C.F. Martin & Co. GOLD AWARD Guitars 12-String
- C.F. Martin & Co. GOLD AWARD Guitars Nylon-String

This year’s lucky winner of the Philadelphia Folk Festival raffle was Craigie Keith, who took home one of the exquisite Limited Edition MPFF 40th Anniversary Philadelphia Folk Festival guitars. Proceeds from the long-standing annual raffle benefit the non-profit efforts of the Philadelphia Folksong Society. The festival is one of the oldest and most popular events of its type in the world.
Coldplay • A Rush Of Blood To The Head
We couldn’t quite believe it when we found out that Coldplay’s guitarist is “Chris Martin.” On this their second major label release, he and bandmate John Buckland are writing and recording with Martin acoustics. This collection of tunes is a symphonic blend of driving energetic rhythms, ghostly vocals and space-like spy themes.

Eric Clapton • Live On Tour 2002
One More Car, One More Rider
This two-disc collection of live recordings blends many of Eric’s classic songs like Badge, Layla and Bell Bottom Blues with more recent cuts like the breathtaking River of Tears, the jazzy intro from Reptile, and Change the World. It’s a pretty diverse mix of virtuosity: sensitive acoustic guitar and vocal blues plus hard-rockin’ electric guitar.

El McMeen • Breakout
This may well be McMeen’s finest CD to date. Recorded with his OM-28V, the title track Breakout, and Le Mans are driving up-tempo pieces. His delicate and breathy Song for Sheila is emotive yet precise. Turf Lodge demonstrates El’s clear mastery of and sensitivity to the instrument, and his rendition of Somewhere Over the Rainbow is simply soft, fresh and thoughtful.

Beck • Sea Change
A year after the release of his Martin D-16BH Signature Edition, Beck returns with this predominantly acoustic album. Textured with his usual brand of brilliance and eccentricity, this mellow soundscape of layered tone and rhythm is yet another example of Beck’s ever expanding creativity. “Sea Change” is bound to reach new shores of fans.

Leo Kottke • Anthology
Here’s an artist perhaps not typically associated with Martin guitars, but we are certainly delighted to see him on the cover of this recent anthology with one of his Martin 12-strings. As mentioned in the liner notes: “It’s a difficult thing to whittle a career down to its essentials,” but a fine job has been done here, with selections from the several dozen Kottke albums that have spanned his thirty year career.

One of Woody Guthrie’s more famous Martin guitars recently resurfaced as part of the Eddie Albert estate. As was Woody’s custom, he often drew or carved with his pen knife on his guitars. This 1936 000-18 bears his carved name on the back, otherwise it is quite similar to the 000-18WG Woody Guthrie Signature edition introduced in July of 1999.
Cowboy poet Chuck Pyle offers inspired and original solo vocals accompanied by his Martin large soundhole herringbone HD-28LSV.

Mark Knopfler • Ragpicker’s Dream
Mark Knopfler is most humble to attribute his highly acoustic third solo album to his Martin HD-40MK Signature Model. When he received the first prototype of the edition, it did greatly exceed his already high expectations and he did call to say: “I’m sure there are plenty of songs in this one.” Well that turned out to be true. The album is a beautiful mix of styles: Appalachian ballads, Scottish airs, and impassioned songs of the working man, and it does seem that the Martin guitar played a big role in the inspiration and creation of this diverse album. But, we think it might be possible that this Knopfler fellow is one of the most talented and brilliant guitar players/composing/collaborating/songwriting/lyricists running, and we would like to say thank you right back at him. The very best part of making great guitars is that they can become great tools in the hands of inspired musicians. That’s what has happened here. Many artists endorse companies. Well here’s a company that endorses an artist! Get this CD. You’ll love it!

Alice Peacock
With her D-35 providing the rhythm, this up and coming artist is gaining popularity quickly with her latest release featuring fellow Martin players, John Mayer, Indigo Girls’ Emily Saliers, Kristen Hall, John Gorka, Bob Clearmountain, and more. Alice’s superb vocal ability and strong sense for pop hooks is evident as the album unfolds with ballads as intimate as the album cover.

Tom Paxton • Looking For The Moon
Carrying the torch of fellow Oklahoma natives Woody Guthrie and Will Rogers, Tom Paxton continues to blaze the folk trail, this time with a more painterly and romantic approach. With vocal harmonies by Nanci Griffith and Anne Hills throughout, this collection of freshly released original music was written and recorded on Tom’s revitalized Martin M-38.

Lucinda Williams • Essence
Lucinda Williams was awarded a Grammy for her 1998 release Car Wheels On A Gravel Road. Her songwriting, vocal delivery and musicianship are again beautifully blended on this mellow and intimate collection of original compositions that range from edgy folk to old time Country waltz. The songs, impeccably crafted with her D-28, come alive with with this artist’s true “essence.”

Chuck Pyle • Affected By The Moon
Armed with his Martin HD-28LSV, philosopher, troubadour, poet and Zen cowboy Chuck Pyle blends the traditional Western ballad with a touch of romance, tango and guitar finesse. This is his seventh album, and it provides another excellent grid for his inspired lyrics. The gypsy jazz-flavored title track is also a perfect showcase for his rhythmic “Rocky Mountain Slam Pickin” style of guitar playing.
Todd McSwain of Jacksonville, Florida loves the outdoors and enjoys playing guitar even more. Prior to tackling the extensive Florida Trail, he stopped by his local music store to pick up a Backpacker® that he and his fellow hiker Alan Willis soon began referring to as “our sanity.” Regardless of their location during their 400 mile trek, the Backpacker always drew people’s attention. Their journey took them along Pensacola Beach (where the above photo was taken), through the knee deep waters of the Everglades, around the Okeechobee, along the Suwannee River and along the beaches of the Gulf of Mexico. Todd explains that there will never be another occasion that he goes camping or hiking without his Backpacker.

Aimee & Marc Blase were married last September and received a Martin Backpacker® for a wedding present. They were headed to South East Asia for three months, so the guitar was a very suitable gift. Their first stop was in Indonesia to a very small island off of Lombok called Gili Meno (population 400). They stayed for a week and met many locals who were all curious about the unique guitar. In particular, they met a fellow who didn’t speak any English but knew hundreds of songs just from listening to the radio. They also met two delightful little girls (above) who really enjoyed playing their guitar. They had “an amazing trip and the guitar made it even better.”

Jordan Burris of Lenoir City, Tennessee recently hiked all 2,168 miles of the Appalachian Trail, joined by his girlfriend and his Martin Backpacker®. Despite a little extra weight to his pack, Jordan could not imagine such a challenging journey without his Backpacker® and replies, “Thank you for building an instrument that can withstand so much wear and tear... through heat, cold, dry weather, humidity, even banging on trees, rocks, and other hikers. I am very impressed.”

Bob Goldman, a science teacher and avid Martin fan from New Jersey, visited Washington D.C. and decided to serenade the “bushes” around the White House. Bob was wearing a shirt honoring the NYFD and their efforts on 9/11. It was given to him by Al Weber, the parent of one of his high school students who went to New York to volunteer with the search and clean up. Bob also performed on the Capitol steps.
Matt O’Mansky of the Vanderbilt Institute of Mesoamerican Archaeology has traveled, done archaeological work, and lived extensively in the Mayan villages of northern Guatemala. Two of his good friends are guitar players, and Matt acquired Backpacker® guitars to present to them as gifts.

Rodrigo Blanco and his family (above) live in the remote village of Excarvado in the Petexbatun region. Rodrigo built what Matt describes as one of the most beautiful thatched homes he has ever seen. The photo shows Rodrigo with his Backpacker, his wife, his seven children and two friends.

Don Tomás del la Cruz and his family (below) live in the frontier town of Sayaxche on the main route through the Petén jungle. Don Tomás is holding his Backpacker with a friend of the family, his daughter with her two children, his daughter-in-law and son with their daughter, and another of Don Tomás’ daughters. Whew!

The joy that Matt brought to these Guatemalan friends was reciprocated with good old-fashioned American hugs – rarely seen south of the border.

IT Specialist David Beverly ventured off into the Bolivian Amazon to provide technical support for a team of NASA scientists and geologists who were trying to uncover the origins of an unusual five mile diameter crater known as the Iturralde.

An enthusiastic guitarist, he took his Backpacker® out into the middle of the rainforest for personal pleasure, but it vanished mysteriously in the middle of the night while everyone was sleeping. The unknown burglar also took David’s critical satellite communications equipment and passport. Fortunately after an Amazonian “APB,” everything was returned, just in time it appears, since the paddle shaped guitar was needed to steer the boat (above) through a maze of fallen trees down river from Puerto Araona.

The Backpacker survived and so did David, shown below serenading some of the local Araona children. In spite of the 100° heat, the scarcity of clean drinking water, the constant presence of insects and the temporary disappearance of his belongings, David still describes the expedition as one of the most incredible experiences of his lifetime.

We’d love to hear your Backpacker stories! Send your photos and stories to: The Sounding Board Box 329 Nazareth PA 18064
MTV UNPLUGGED™ sparked a musical revolution when it debuted in 1989. For nearly a decade the show presented acts as diverse as Eric Clapton, Mariah Carey, Kiss and Nirvana in a purely acoustic setting. In addition to spawning a slew of best-selling UNPLUGGED albums, the show also provided the impetus for Martin’s 1996 MTV-1 Limited Edition, a groundbreaking Dreadnought that mixed rosewood and mahogany in the body. With 697 instruments sold, it became one of the Company’s most successful limited production models ever.

In 2002 UNPLUGGED returned to the airwaves as audacious as ever. In the past year, UNPLUGGED 2.0 has showcased performances by R.E.M., Lauryn Hill, Shakira and Staind, catching the attention of a whole new audience. To celebrate the rebirth of this music phenomenon, C.F. Martin introduces the MTV-2 Limited Edition: a unique guitar in the daring tradition of UNPLUGGED.

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You’d be hard pressed to find a musician that knows Martin guitars inside and out the way that singer, songwriter, guitarist, and longtime Martin clinician Diane Ponzio does. She has drawn from her knowledge and experience to create the JDP Signature Edition, a sensible and stylish rosewood Jumbo perfect for professional performance, be it instrumental or vocal accompaniment.