Diversity And Art Flourish On New Martin Offerings At July Nashville Unveiling

From the sincere contemporary pop of John Mayer, to the intricate guitar incantations of Eric Johnson, to the Grand Ole Opry honky-tonk country of Ernest Tubb, to the timeless down-to-earth gospel humor of Andy Griffith – the theme is clearly diversity.

In addition to these signature editions, check out the second in a series of Style 50 guitars – the D-50 Koa Deluxe. Too rich for your taste? Perhaps one of the new affordably priced Little Martin travel guitars, or resophonic guitar, or a sustainable alternative to traditional tonewoods. More inside!
CHRIS’S COMMENTS

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Dear Martin Enthusiast,

The publication of this copy of The Sounding Board coincides with our attendance at the Summer NAMM trade show in Nashville. This is always a good show for us because Nashville is guitar country. Last year I took some time and visited the new Country Music Hall of Fame. It was very inspiring. On my first visits to Nashville many years ago, I visited the old Hall of Fame. It was there that I first really understood the long-standing relationship Martin Guitars have had with country music and country musicians. The new museum builds on this heritage. In fact, I had to chuckle when I saw displays of more contemporary artists that featured their Martin guitars even though some of those artists never use a Martin on stage.

At this show we are introducing an Andy Griffith model. I still vividly remember running home from grade school (and high school and college!) to watch Andy, Barney, Aunt Bee, Opie and the rest of the Mayberry characters deal with big and little issues on that show. I wonder how someone with Andy’s sense of fairness would deal with today’s pressing global issues. I still think there is something to be learned from a sheriff who doesn’t carry a gun.

Lonnie Donegan and Chris Martin at the Frankfurt MusikMesse 2002.

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I was recently in London and had the honor of attending a memorial service for Lonnie Donegan (1931-2002). It was the most uplifting memorial service I ever attended. Lonnie’s family, friends and colleagues shared stories, songs and tears with those of us in attendance. The service ended with a rousing rendition of “Have a drink on me.” Cheers, Lonnie! Sincerely,

C. F. Martin IV
Chairman & CEO, C. F. Martin & Co.

The Grand Canyon Band

It started as a reunion of old high school friends from Ramsey, New Jersey, and wound up an eclectic acoustic band playing the biggest outdoor amphitheater in the world! Jake Gepper, Jon Franz and Paul Gepper recently backpacked up and down the Grand Canyon for a total of 26 miles including a harrowing 5,000 ft. vertical descent to the Colorado River. With a Deering banjo and Martin Backpacker guitar and mandolin along for the trip, the Trio serenaded a highly appreciative audience of coyotes, eagles, and assorted reptiles nightly. The band is pictured at lookout point on the Hermit’s Trail, half way down the canyon. It took them four days and three nights. Notice everyone appears to be a bit exhausted?

Still Number One In New Zealand

There’s only one “Number One Backpacker,” and Bevis England of Auckland, New Zealand, owns it. A semi-professional musician, Bevis found this pioneer instrument (Serial #0001) hanging on the wall of Auckland’s Harborne and Arthur music shop. Seems the historic Backpacker was left with the New Zealand Martin dealer after an introductory Backpacker world tour in the early ’90s. Since that time, the Backpacker has become one of Martin’s most popular instrument lines worldwide, available in steel string and classic guitar versions, as well as a mandolin.

Play It And They Will Come

For Susan Simonetti, a registered nurse from Perkasie, Pennsylvania, one of the highlights of a recent missionary trip to La Esperanza, Honduras, was playing her Martin Backpacker for Lenca Indian children. Susan is a member of “Volunteers in Medical Missions,” a Christian medical group who treated over 2,000 Lenca Indian patients over five days in five different remote villages. The compact size and light weight of the Backpacker was ideal for Susan’s on-the-go travel itinerary. The Lenca children were quite amazed at the tiny guitar and crowded in close to get a good look during Susan’s lunchtime songstes. Dr. León, a Honduran physician and fellow musician, was likewise amazed at the Backpacker’s power as a musical instrument – and as a magnet for attracting children to the clinic. Seeing the joy the Backpacker helped to create, Susan gave her Backpacker to Dr. León upon her departure. At a welcome home party back in Pennsylvania, Susan’s friends presented her with another Backpacker to replace the one she gave to Dr. León. The old adage “give and you shall receive” certainly rang true.

In Memory Of June Carter Cash

1930-2003

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Backpacker Takes A Whack!

Full-time sea kayaker, guide, and instructor, Paul Moquin has always taken his Martin Backpacker along to entertain himself and his students. (According to Paul, it fits perfectly into the long and narrow front hatch of the kayak.) His clients, mostly “outdoorsy” adults from their early 20s to mid-40s, always enjoy a good sing-along around the campfire, and, Paul says, are often amazed at the performance of the Backpacker given its small size. A sturdy and rugged little traveler, the Backpacker has survived everything from blizzards to blistering desert heat; but as the picture of Paul and his Backpacker can attest, it didn’t survive the “help” of a student who loaded heavy gear on top of it after a trip around Vancouver Island. Paul did get another Backpacker, though we’re not sure whether his old one went everyone was playing around the campfire to becoming part of the "help" of a student who loaded heavy gear on top of it after a trip around Vancouver Island. Paul did get another Backpacker, though we're not sure whether his old one went everywhere he and Stacy go, including sunset walks along their favorite Maui beach, Kamaole Park II in Kihei (pictured above). This year they witnessed a Humpback giving birth near shore while Phil strummed the song "Franklin's Tower" on his Backpacker. Appropriately, Phil and Stacy named the Backpacker Martin, Maui & Thou

Every winter Phil Kalstrom and his wife Stacy travel from Sacramento to Maui to soak up the sun – and the sights of migrating Humpback whales (who also return to these Hawaiian waters at the same time each year). While Phil loves his annual sojourn to Paradise, it has not always been without sacrifice. For years he experienced intense separation anxiety during his annual sojourn to Paradise, it has not always been without sacrifice. For years he experienced intense separation anxiety from his Martin Backpacker. Appropriately, Phil and Stacy named the backpack, a bust of Julius Caesar (purchased at the Vatican), and a lifetime’s worth of memories.

When In Rome……

Michael C. Brown

Dear Mr. Martin,

I bug my guitar (000-JBS Shellback Prototype) because I love it. It has now crossed the equator at least nine times on my recent trip to Ecuador and Peru. Not bad for a three-month-old. I am still amazed at how old a new guitar can sound, but I shouldn’t be. You guys are craftsmen.

Hopefully this year I can make it up to Nazareth on my trek north. By the way, we started rehearsals yesterday, and my first edition JB Signature guitars are playing fantastic. Take care and thanks again.

Jimmy Buffett
Margartaville

Phorbic Bob Weber / Courtesy of Mike Ramos

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With little more than a Martin Backpacker and the clothes on his back, Michael C. Brown of Iowa City took off for Europe and the dream summer vacation of a lifetime. His travels included Paris, Venice, Florence and Rome among other destinations. One of the highlights of his trip was visiting the Colosseum in Rome and performing an impromptu Backpacker concert for himself and two Spanish ladies (one of whom captured the moment in the photo at left). Michael brought back only three things from his holiday: the Backpacker, a bust of Julius Caesar (purchased at the Vatican), and a lifetime’s worth of memories.
Guitarist extraordinary Kevin Eubanks was treated by his compatriots to a Martin D-18V with a customized wide neck to accommodate his large hands. Kevin’s good friend, Poncho Sampedro, orchestrated the surprise gift for Kevin who celebrated a birthday in December of 2002. Kevin christened the new guitar in January during his regular gig as music director of NBC’s “Tonight Show.” Its odd, but there seemed to be a dramatic increase to the tonal output of the guitar that resulted from the extra mass of the neck. Accordingly, Kevin loves the instrument.

Kevin Eubanks, who often good-naturedly serves as a comic foil for host Jay Leno, was officially named music director of the show in 1995 after filling in for the band’s original director, saxophonist Branford Marsalis. Eubanks, one of the most prolific jazz guitarists in the country, has been a key member of “The Tonight Show” band since the program premiered in 1992, and he wrote the show’s closing theme song, “Kevin’s Country.”

A brimming Marita Bursch received this special all-mahogany custom 12-foot 00-42 with an ornate Tree of Life fingerboard and Tortoiseheadstock. The giver of the gift was none other than her thoughtful husband Peter Bursch, one of Germany’s most prolific and respected guitarists. An excellent guitarist and performer in her own right, and from the expression on her face, it looks like Marita is ready to give Peter a little bit of healthy competition.
Dale Berry

Veteran Western actor Dale Berry started out in 1945 playing guitar and singing with Bill Boyd and the Country Rangers. Soon he found himself in Hollywood wearing a white hat. Throughout his long and illustrious career, Dale has appeared in countless Western films, and for the past decade he has appeared as a regular guest with Chuck Norris on Walker, Texas Ranger. Dale confesses that he is a “dyed in the wool” Martin enthusiast. In addition to countless Western films, and for the past decade he has appeared in countless Western films, and for the past decade he has appeared as a regular guest with Chuck Norris on Walker, Texas Ranger. Dale confesses that he is a “dyed in the wool” Martin enthusiast. In addition to his 1983 Custom 000-45 with his name inlaid in “dyed in the wool” Martin enthusiast. In addition to his 1983 Custom 000-45 with his name inlaid in

Gary Allan • Alright Guy

Currently playing his D-42, Gary Allan recorded Alright Guy to reproduce the feeling of his intimate, yet hard driving live concerts. Not far in theme from Merle and others who he’s tipped his hat to, Gary strips the sugar coating off of the “soccer mom” society and tells the story as he sees it. Alright Guy is the perfect blend of attitude and mood from this very real surf cowboy.

Chris Newman • Fretwork

One of Britain’s leading acoustic guitarists and a prolific composer and arranger, Chris Newman offers this third solo instrumental album. Chris’s OM-18 is such an integral part of his music that he put it on the cover, angled in just a way that you can see the serial number (#44298 made in 1930). Chris also has a pair of OM-42s, one of which was totaled by the airlines, but now miraculously resurrected for touring.

David Gray

A New Day At Midnight

Following on the heels of his immensely successful White Ladder release, David explores new territory here with a mix of well-produced ethereal dreamscapes. There are many jewels – “Be Mine” and “Real Love” are the ones that feel most familiar, but depth and expressiveness can be found in nearly every cut from this talented singer/songwriter.

Utaosho • Ganeko Yoriko

With Chuei Yoshikawa

This disk will be obscure for western listeners, but Chuei Yoshikawa deserves mention as one of Japan’s premiere acoustic guitar players. He performs, composes, produces and collaborates, as on this simple and pure effort with Okinawan traditional vocalist and instrumentalist Ganeko Yoriko. Chuei performs with his 00C-18DBCY Signature Edition.

Eric Lugosch • Kind Heros

Singer, songwriter, National Fingerpicking Champion, and teacher at Chicago’s well known Old Town School of Folk Music, Eric Lugosch is one of the preeminent fingerstyle guitarists of our era. He refers to his 1991 12-fret Martin 0-16NY as his “Jenny Craig” model, but stresses it is one of the best sounding instruments he’s ever recorded or performed with. Go to: www.ericlugosch.com

Laurence Juber

After the Laurence Juber OM-18VLJ Signature Edition guitar was introduced at the Anaheim NAMM Show in January of 2001, Art Thompson of Guitar Player Magazine requested one of the OM-18VLJ Laurence Juber models for review. Art’s praise of the guitar was unprecedented. His review, entitled “Above and Beyond,” complimented this particular collaboration for producing an instrument that was truly spectacular, understated in appearance, yet extraordinary in tone and playability. Heralding the guitar as “the finest new Martin he’d ever played,” the guitar received a rare Editors’ Pick Award. Laurence performs regularly with his signature model, most recently at a special concert at NAMM’s Museum Of Making Music in Carlsbad, California marking the opening of an exhibition tracing the history of Martin Guitars.

The Harry Chapin Food Bank

Harry Chapin’s music has endeared him to a generation, but one can’t really tell Harry’s story without a discussion of his charitable efforts. Perhaps more than any other musician, Harry was committed to ending world hunger. His concerts raised millions of dollars for the causes that he championed. After his tragic death in 1981, a memorial fund established in his name raised millions for causes that Harry cared deeply about. Harry’s music has continued to live on as a new generation of fans discovers his music. Recently, Long Island Cares – The Harry Chapin Food Bank moved into a new building, the lobby of which celebrates Harry’s legacy. Included in the display (above) is a Martin D-28, Harry’s model of choice throughout his prolific career. Harry’s sons and daughters (below) gathered to dedicate the space. From left to right: Jason, Jono, Jen, Josh (who looks a lot like Harry), and Jamie Chapin. Jen Chapin (wearing the red scarf) is a recording artist in her own right. She performs with Harry’s original and cherished D-28. For more information about Long Island Cares and The Harry Chapin Food Bank visit: www.licare.org.

Keep Music Education Alive In Our Schools.

Visit: www.supportmusic.com

An initiative of the Music Education Coalition
New “Little Martin” Debuts Atop Denali

In a nutshell – the new “Little Martin” is comfortable to play, tonally viable, affordably priced, environmentally responsible, and compact, making it a perfect choice for travel, practice, or student consideration.

With the astounding success of the celebrated “Backpacker” model, Martin is proud to introduce the latest in portable durability, the LXM Little Martin and the LXME Little Martin Acoustic-Electric X-series guitars. The X-series acoustics are tough enough for world famous mountain climbers Vernon Tejas and Dolly Aliverzatos to have taken one to the peak of Denali, and they continue to “road test” the Little Martin on their varied expeditions. In particular, Vern reports that he’s been practicing his version of “Frostbite Blues” and that he has played the Little Martin on top of four continents. Three more will complete all of the Seven Summits.

The Little Martin combines a modified 0-14 fret tenor Martin shape with a 23” scale length. The one panel back and sides are crafted from Mahogany Pattern HPL. The top is cut from Spruce Pattern HPL, adorned with a Herringbone decal rosette and reinforced with “1 Style” cross braces crafted from Sitka Spruce. The rust Stratabond modified low oval neck is adjustable and shaped for quick and comfortable playability. The neck to body joint is constructed with Martin’s patented neck mortise. Black Micarta, a consistent and suitable alternative to ebony, is utilized for both the bridge and fingerboard. The solid headstock is veneered with Mahogany Pattern HPL with an imprinted C. F. Martin script logo. Gotoh nickel-plated enclosed tuning machines adorn the headstock.

“Mini Q” electronics, made by Fishman Transducers, are standard equipment on the Little Martin acoustic-electric model. Both models come with a high quality black travel guitar gig bag, embroidered with a gold Martin logo.

C. F. MARTIN INTRODUCES LITTLE X-SERIES GUITARS
A “Little Martin” Goes A Long Way

Life-long friends and Martin guitar owners and players, (left to right) Samuel Robinson, Tim Herrmann, Lowell Haines, and Alan Moore (far right), decided to celebrate their 50th birthdays by taking a “Pilgrimage to Nazareth.” The four drove across the country from Indiana, Kentucky and Maryland to spend the morning with Chris Martin (fourth from left) who welcomed the group to the Martin factory and served as their personal tour guide. The tour culminated with the four being invited to play a million dollars worth of the finest Martins ever made, a once in a half-century experience! These four have played Martins their entire adult lives: Sam currently owns a DCM cutaway mahogany Dreadnought, Alan a D-35, Tim a D-28, and Lowell a HD-28VS, a D-42, and a David Crosby D-18DC Signature Edition.

Homespun’s new guitar instructional DVD features Roger McGuinn with his Vintage Series herringbone HD-28V.
It seems everyone was a player on this expedition. Dolly Aliverzatos gave the new LXM Martin travel guitar a whirl (opposite page) atop the summit of Denali on an unusually clear and sunny day, as did climbing partner Vern Tejas (above) who provided great musical enthusiasm. The bright blue Cessna that flew the crew to the base camp (upper left) is flanked by Henry “Neo” Hartman, Joe McNamara, Riley McNamara (Joe’s son), and Hank Hartman (Henry’s father), owner of Matanuska Music in Wasilla, Alaska. Hank was the primary catalyst in getting this terrific project together. The irrepressible Vern Tejas (above left) does the Chuck Berry strut at base camp. There were several impromptu jams (below left) like this one with Vern on harmonica and Gigory (center), and his Russian comrade on guitar. Martin District Sales Manager for Northern California up to Alaska, Joe McNamara (below right), is an adept bluesman. The cold doesn’t seem to have affected his style. The LXME (right) with “Mini Q” electronics made by Fishman Transducers.

To The Summit!
Little Martin
With Electronics Option

As only Martin can do it.

Last January we introduced the new SP Mandolin and SP Bluegrass (6-string) sets. These strings are now available. As with all SP strings, these new styles of SP sets utilize the ultra-high tensile strength steel cores that resist breaking. The strings are designed for maximum tone and longevity. All SP strings are ideal live, in the studio, or wherever Sustained Playability is desired.

The Martin SP Bluegrass comes in both 80/20 and 92/8 Phosphor Bronze compositions. These strings are sure to make your bluegrass guitar sound even better! The Martin SP Mandolin also comes in both 80/20 and 92/8 Phosphor Bronze compositions. Make sure that your Mandolin is strung with the new Martin SP’s.

We announce to the SP string line a Light/Medium set. It will be available in both 80/20 Bronze and 92/8 Phosphor Bronze sets. This unique set splits the gauges between lights and mediums. This set captures a similar drive of medium-gauge strings and helps to maintain the flexibility of light-gauge strings.

We introduce the NEW Darco Hi-Performance electric guitar strings. These strings are designed for excellent tone and longevity. High performance tensile strength steel cores resist breaking even under the most demanding conditions. Nickel-plated steel wrap provides greater string life. This set is for the player who wants the highest performance in all playing conditions.

Coming Fall 2003!

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As only Martin can do it.
“Welcome to the real world/she said to me/condescendingly…” Anyone who has listened to John Mayer’s music knows he sings “that” song. With a voice that verges on the piano and a style that is both simple and sophisticated, Mayer has captured the hearts of listeners with his unique blend of pop, rock, and acoustic styles. His music is a testament to his musical journey, from his early days playing local blues clubs in Connecticut to his current status as a Grammy Award-winning artist and roving goodwill ambassador at United Nations conferences.

Mayer’s journey began after graduating high school, when he moved to Atlanta to develop his musical talent. He quickly made a name for himself, playing local clubs and building a dedicated fan base. He was soon discovered by Stevie Ray Vaughan, who took him under his wing and helped him get his first recording deal. With Vaughan’s guidance, Mayer continued to develop his craft and soon became a fixture on the blues circuit.

In 1999, Mayer made his debut with the album “Inside Wants Out,” which garnered critical acclaim and helped solidify his place in the music industry. He continued to release albums at a rapid pace, with each one pushing him closer to superstardom. His 2001 album, “Room for Squares,” became a commercial sensation, reaching number one on the Billboard charts and earning him a Grammy Award.

But Mayer knew more than Martin guitars—he knew Martin players and the intense feelings of pride, loyalty, and dedication that come with owning the world’s finest steel-string acoustic guitar. Any time a Martin would initiate a change in production methods, no matter how small, Mayer knew both sides of the debate very well. As a collector himself, he treasured the old Martin ways, but he also took great pride in the evolution of quality and playability of today’s Martin guitars. He once told me, “Don’t remember perfection where there wasn’t any; the new Martins are far superior to the old ones in many ways—they trust me on that, I ought to know.” Indeed, he was a gifted inlay artist and builder in his own right, having inlaid or converted numerous Martins for such performers as Eric Clapton, Lester Flatt, Hank Snow and others. When Martin decided to reintroduce the D-45 to its line in 1968 (it had been discontinued in 1942 due to war-time restrictions on materials), he was recruited to do the inlay work based on his spectacular pearl work with Hank Snow’s converted D-28/45 “Snow Job.” He was also responsible for bringing the Martin D-41 to the Company’s line, providing an affordable alternative to the flagship D-45. The limited edition D-40BLE and OM-40LE were Longworth/Martin collaborations as well.

The OM-28 John Mayer Signature Model showcases a mix of unusual elements. The pickguard is the African black butterbean knobs contribute smooth, precise tuning. The bone nut and compensated bone saddle provide superb string-to-string separation. This signature model comes factory equipped with Fishman/Martin Gold+Plus Natural electronics for warm, natural amplified sound.

Of course, traditional Martin mojo is everywhere in evidence. Bold-pattern herringbone encircles the top, with fine black/white/Sky blue purling bordering the side and back edges. The top and back are bound in grained iroko, which is also used in the heelcap and end piece. A Style 45 rosette inlaid with a center ring of select abalone pearl shies against the vintage toner on the top. A traditional tortoise-color polished and beveled OM pickguard protects the top, and the body is furnished with traditional polished gloss nitrocellulose lacquer.

John Mayer knows plenty about musical traditions: traditional blues provided epiphany that launched his own career. As a teenager growing up in Connecticut, he discovered the music of Steve Ray Vaughan. By age 16, only two years after getting his first electric guitar, he was performing at local blues bars. After graduating high school, he entered Boston’s Berklee School of Music, but soon dropped out and moved to Atlanta to develop his musical style from a range of electric and acoustic influences, including blues, pop, and folk.

Performing his original songs solo in clubs, Mayer quickly gained a local following. In 1999, he made his debut with the album “Inside Wants Out,” which was tapped as a “Trangle Acoustic” international pilots’ symbol for 1200 hours. His performance on “A Wonderland Of Tonality And Style” at the 1999 Goya Conference in March of 2000, he recorded with a full band, “inside Wants Out,” to sell at his shows. Buzz quickly spread across the South; and after playing a showcase set at Austin’s South by Southwest Music Conference in March of 2000, he signed a recording contract with Aware/ Columbia Records.

Recorded with a full band, the “Room for Squares” album came out in the spring of 2001 but was re-released four months later with new packaging and additional tracks. Great album reviews, a cross-country tour and a general appetite towards fans taping shows and sharing them on the internet turned Mayer into a national grassroots phenomenon by the end of the year. In 2002, he broke big: “No Such Thing” became a hit, quickly

Mike Longworth
A Personal Remembrance

Mike Longworth passed away recently, and a treasure trove of Martin facts, figures, formulas, anecdotes, history, myths, legends and gossip has gone with him.

For over two decades, Mike was Martin’s Consumer Relations Manager and roving goodwill ambassador at bluegrass and folk festivals. Everybody knew Mike Longworth and considered him a “close, personal friend” although many had never met him in person (which just shows what a true master he was at the art of dealing with people). He answered dozens of calls a day with the same deadpan salutation: “This is Mike Longworth. May I help you?” It didn’t matter if you were Merle Haggard (whom he knew well) or Aunt Bee, the response was always courteous, straightforward and extremely patient (such as calmly explaining to you why the huge crack that developed on your D-28 after dropping it on a brick floor was not covered by warranty).

His knowledge of Martin guitars was both encyclopedic and discerning. His marvelous book, Martin Guitars, A History, is considered the ultimate authoritative source on the subject. Dick Boak, head of Artist Relations at Martin and no slouch himself when it comes to Martin factology, ventures that Mike Longworth probably knew more about Martin guitars than patriarch C. F. Martin III himself.

But Mike knew more than Martin guitars—he knew Martin players and the intense feelings of pride, loyalty, and occasionally, blind obsession that comes with owning the world’s finest steel-string acoustic guitar. Any time a Martin would initiate a change in production methods, no matter how small, Mike would be flooded with calls. It was the old “they don’t make them-like-they-used-to” argument, and Mike knew both sides of the debate very well.

As a collector himself, he treasured the old Martin ways, but he also took great pride in the evolution of quality and playability of today’s Martin guitars. He once told me, “Don’t remember perfection where there wasn’t any; the new Martins are far superior to the old ones in many ways—they trust me on that, I ought to know.” Indeed, Mike was a gifted inlay artist and builder in his own right, having inlaid or converted numerous Martins for such performers as Eric Clapton, Lester Flatt, Hank Snow and others. When Martin decided to reintroduce the D-45 to its line in 1968 (it had been discontinued in 1942 due to war-time restrictions on materials), he was recruited to do the inlay work based on his spectacular pearl work with Hank Snow’s converted D-28/45 “Snow Job.” He was also responsible for bringing the Martin D-41 to the Company’s line, providing an affordable alternative to the flagship D-45. The limited edition D-40BLE and OM-40LE were Longworth/Martin collaborations as well.

I must admit that I loved to stretch the limits of Mike’s patience—and he knew it. I’ve always been a stickler for Martin guitars, and Mike and I found the perfect target for my endless inquiries, observations, and unsolicited suggestions. I was a marketing consultant to the Martin Company for several years, and my frequent visits to Nazareth provided a convenient opportunity to bombard Mike with questions. Once as he and I were driving to a Chinese restaurant in Easton, I relentlessly grilled him about an odd haze that kept appearing on a mid-’60s D-18 that I had acquired. It would wipe right off but then mysteriously re-appear in a couple of weeks. Was it the lacquer? Was it the case? Was it the humidity? Mike said he’d never heard of such a thing happening with a Martin guitar, but that he would think about it and try to help solve the mystery. As he was dropping me off at my hotel after dinner, Mike said “I think I’ve solved the mystery about the film on your guitar—it’s chicken grease!” He chuckled and roared off into the night.

Mike Longworth loved Martin guitars and dedicated most of his adult life to the Company that builds them. He lived just a few hours down from the factory on Sycamore Street, as it allows to keep a closer watch over the C. F. Martin legacy he labored to document for the ages.

Now, and ever so rightly, he’s a wonderful part of that legacy. 

Bill Bush • March, 2003
I'M A PICKER, I'M A GRINNER
I'M A LOVER, AND I'M A SINNER
I PLAY MY MUSIC IN THE SUN

– written under the stars on the hood of a Mercury
on a Martin Dreadnought, Novato, CA, 1973

followed by “Your Body is a Wonderland,” which earned a
Grammy for “Best Male Vocal Performance.” Mayer stayed
on the road much of the year, including tours of Europe,
Australia and New Zealand. The recent release of a live
performance DVD titled Any Given Thursday, yet another
hit single, “Why Georgia,” and an upcoming American tour
with the Counting Crows should keep him in the public eye
– and ear – in 2003, even as he begins work on his third
album.

The OM-28 John Mayer Signature Model comes with
an interior label personally signed by John Mayer and
Martin Chairman and CEO C.F. Martin IV and will be
delivered in a Geib™ style hardshell case. Mayer has
suggested an edition of 404 instruments, saying, “It’s the
Atlanta area code made famous by many rap artists and it’s
a beautiful looking palindrome!” Martin will begin to take
orders for this signature model immediately following its
announcement until the edition sells out, with the names of
participating Martin dealers to be posted on the Martin

John Mayer took an intense personal interest in the design
and specifications of his signature edition. Late in the
afternoon during his visit to the Martin factory, he sat down
for a series of photos that reflect his creativity, humor and
easy going personality. By the way, John’s lovely OM-42 was
balanced – not dropped.

John Mayer’s 12th fret fingerboard demarcation is the international
insignia for 1200 hours or “high noon” on pilots’ watches.

To achieve a silver colored headstock motif, a trough was routed
and a band of aluminum and inlaid giving the illusion of a wood
bound edge – a technique referred to as “self binding.” In addition,
Martin’s old style decal is reproduced in silver to match.

Consistent with the silver coloration of the headstock, the
unique bridge on the OM-28 John Mayer model features inset
bordering of polished aluminum to create a self-bound visual
effect. The bridge is fitted with Style 45 white bridge pins inlaid
with an abalone pearl dot.

Music history. Martin history.
Eric Johnson Explores Outer And Inner Space With With Celestial MC-40 Signature Edition

Awesome technique, inexhaustible creativity and incomparable tone have established Eric Johnson among the preeminent electric guitarists of his generation. Yet away from the stage and studio – with rare exceptions – playing acoustic is among this guitar alchemist’s favorite activities. So when C.F. Martin approached Eric Johnson about creating a signature model to his specifications, he took on the challenge with the same energy he puts into his music. The new MC-40 Eric Johnson Signature Edition captures his sophisticated vision of acoustic sound and style.

The MC-40 Eric Johnson model’s unique combination of design and solid tonewoods provides an impressive sonic palette. Martin’s classic “M” body style (jumbo shape/000 depth), esteemed for powerful, clear tone, receives a rounded cutaway for full access to the upper frets. The top of responsive Engelmann spruce is matched to 5/16” scalloped Sitka spruce braces to enhance dynamics and “punch.” The back and sides are premium bookmatched, resonant East Indian rosewood. The modified v-shape neck – 1 3/4” at the nut - is crafted from genuine mahogany, and features a solid square tapered modified v-shape/000 depth), esteemed for powerful, clear tone, sonic palette. Martin’s classic “M” body style (jumbo shape/000 depth), esteemed for powerful, clear tone, receives a rounded cutaway for full access to the upper frets. The top of responsive Engelmann spruce is matched to 5/16” scalloped Sitka spruce braces to enhance dynamics and “punch.” The back and sides are premium bookmatched, resonant East Indian rosewood. The modified v-shape neck – 1 3/4” at the nut - is crafted from genuine mahogany, and features a solid square tapered neck.

Equally impressive are the guitar’s appointments, which – like Johnson’s music – showcase a range of influences: from modern and classic, to Southwestern and celestial. Bound in grained ivoroid, both the top and back feature blue fiber purfling, accented by line black/white/black lines. The rosette features a single ring of blue paua shell inlay, flanked by black/white/black lines. The vivid purfling and rosette shine against the black/white/black lines. The vivid purfling and rosette shine against the black/white/black lines.

The matching African black ebony headplate and fingerboard provide additional “canvas” for Johnson’s imagination and Martin’s craftsmanship. The familiar “C. F. Martin” logo, inlaid in pearl, arches over a gold pearl sun and engraved mother of pearl celestial angel inlay. The solar system extends down the fingerboard with composite stone and pearl inlays: red Mercury at the 1st fret, milky green Venus at the 3rd, green blue Earth at the 5th, coral red Mars at the 7th, green Jupiter at the 9th, pearl-fringed Saturn at the 12th, green Uranus at the 15th, blue Neptune at the 17th, and milky green Pluto at the 19th. Grained ivoroid binding and black/white inlay frame both headplate and fingerboard. An African black ebony bridge, pearloid ebony bridge and end pins, and polished and beveled black pickguard add to the guitar’s visual impact.

Eric Johnson knows about impact: his brilliant guitar playing has been turning heads since the 1970s when he was a teenager in Austin, Texas. At 21 he became a member of the legendary Electromagnets, whose intense live shows garnered a devoted local following. By the early 1980s, he was fronting his own groups, touring with Carole King and recording with Christopher Cross. Johnson rose from underground favorite to national sensation in the late 1980s and early 1990s. Austin City Limits showcased his prodigious talents in 1985, the first of four appearances. His 1986 solo debut album, Tones, garnered impressive reviews and a Grammy nomination. With the release of Ah Via Musicom four years later, Johnson hit the big time; near-platinum sales, top-five ranking on the Billboard charts (actually, three separate charts) for the single “Cliffs of Dover” and a Grammy Award for Best Rock Instrumental. He received the “Best Overall” gusanist award from Guitar Player Magazine for four straight years; the fifth year he was inducted into their “Gallery of Greats.”

After three years of touring and a “husman’s holiday” backing childhood hero B.B. King on tour, Johnson returned to the studio to record Venus Isle, released in 1996. He then joined the G3 Tour with guitar gurus Joe Satriani and Steve Vai, captured in G3 Live in Concert. Another side project was the blues trio Alien Love Child, resulting in Live and Beyond, a 2000 record that yielded a Grammy nomination for Best Pop Instrumental.

Eric Johnson’s latest is Souvenir, an album with cuts from every stage of his career that was released via the Internet in 2001. Despite the novel distribution, two singles from the record have become hits.

He has spent much of 2003 playing small venues, recording new material for Two Spectacular New Martin OM Orchestra Models: Golden Era® and Quilted Maple Limited Edition Models.

OM-28 Golden Era® Orchestra Model

Martin’s line of Golden Era® instruments is well established and further fortified with this close recreation of Martin’s classic pre-war Orchestra Model. This special guitar blends a solid Adirondack spruce top, pre-war bridge contour with 2 3/8” hole spacing, period X-bracing, wooden purfling and rosette inlay, fossil ivory bridge and end pins, new Golsh #770 high performance open gear butterbean tuners with authentic vintage appearance, and cloth side reinforcement strips.

OM-42 Quilted Maple Limited Edition

Sure to be rare, this Quilted Maple edition OM-42 is limited to orders received from Martin dealers in attendance at the Nashville NAMM show only. Features include an OM-45 Deluxe inlaid pickguard, an Island Scroll inlaid bridge, a highly figured bearclaw Sitka spruce top, snowflake fingerboard inlays, grained ivoroid bindings with Style 42 abalone top inlay, and of course exquisite highly figured quilted maple selected for the back and sides. Check: www.marinapuitar.com for participating Martin dealers.
Flamed Hawaiian Tonewood Graces D-50 Koa Deluxe Limited Edition

“Style 50” represents the highest level of ornamentation and elegance in the Martin line. The first D-50 Deluxe was constructed with Brazilian rosewood back and sides and introduced in 2001. Following on the success of that project, Martin is proud to introduce a second iteration of this special style. The D-50 Koa Deluxe Limited Edition is constructed with Hawaiian koa back and sides, and like its predecessor, limited to no more than 50 special guitars, each individually numbered and personally signed by Martin Chairman and CEO, C. F. Martin IV.

The sides, back, headplate, end piece, and heel cap are crafted from highly flamed Hawaiian koa. The soundboard is bookmatched from premium grade Sitka spruce with heavy “bearclaw” figuring. Internal X-braces are crafted from Adirondack red spruce, forward shifted to a position one inch from the soundhole and carefully scalloped for optimum tone.

Building upon the original Martin Tree of Life inlay pattern, the D-50 Koa Deluxe Edition features a genuine African ebony fingerboard inlaid with an exquisite Tree of Life pattern. Every leaf, flower and stem of the Tree of Life is cut from highly colorful paua shell at virtually every possible seam including the rosette, the top and back edges of the side binding, the perimeter of the back, the back inlay strip, the end piece, the neck heel area on the body, the neck heel area of the neck, the side profile of the neck and headstock, and the front edging of the fingerboard and headplate.

Specific areas have been further enhanced with special herringbone pearl including the perimeter of the top, the area around the extension of the fingerboard, the inner ring of the rosette, and the center stripe of the back inlay strip.

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

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

Eric Johnson’s fascination with the celestial universe inspired the intriguing planetary theme of the fingerboard as well as the engraved mother of pearl angel superimposed upon the gold Awabi abalone shell sun that graces the headstock.

Eric Johnson’s signature Martin - when to tackle his first acoustic album. Adding to the MC-40 Eric Johnson Signature Edition’s classic beauty and premium playability are a polished gloss finish on the body and satin finish on the neck, a bone nut and compensated bone saddle, nickel Waverly tuners and a nickel strap button. A hardshell case is included, and electronics can be factory installed at additional cost.

Each MC-40 Eric Johnson Signature Edition guitar features an interior label personally signed by Eric Johnson and Martin Chairman and CEO C. F. Martin IV, numbered in sequence and stating the edition total. Martin dealers will accept orders for the MC-40 Eric Johnson model for 60 days from the date of announcement. The edition total and participating Martin dealers then will be posted on the Martin website at www.martinguitar.com.
Martin Hails Andy Griffith With D-18 Signature Edition
From Mayberry To Matlock, Andy Griffith And His D-18 Have Played Their Parts Well

Andy Griffith, one of America’s most beloved actors, comedians and singers, has been a lifelong Martin player and enthusiast. His treasured 1956 D-18, in fact, has appeared in several of his movie, stage and television performances, beginning with his film debut in Elia Kazan’s A Face In The Crowd in 1957.

In that debut role, Andy played “Lonesome Rhodes,” a guitar-playing Arkansas rascal who rises from hobo to corrupt media star and king maker. The prop department (who obviously knew and cared nothing about quality guitars) painted a new Martin D-18 completely black and glued sequins spelling out “Lonesome” and “Momma” on its face. After the film was completed, Andy “rescued” the guitar from the movie lot and set out to restore it, carefully removing the sequins and sanding off the black paint to the bare wood (it took him nine days and the loss of the scroll decal and the pickguard in the process). He then took the D-18 to a small guitar shop he’d stumbled upon on New York’s lower east side and asked the shop’s owner if he could refinish the instrument. The proprietor was none other than John D’Angelico, the legendary archtop builder who refinished the D-18 to its original beauty, but at Andy’s request without a pickguard.

This guitar, Serial #148639, has remained Andy’s favorite Martin ever since. In the early ‘80s, a side crack was repaired, the scroll logo was restored, and a pickguard was added to cover some playing wear. Otherwise, the guitar is just as John D’Angelico handed it back to Andy in 1958.

An interesting sidenote: Blues great Brownie McGhee (of Brownie McGhee and Sonny Terry fame) had a small role in “A Face In The Crowd” and he and Andy became friends; after filming, Andy bought Brownie a D-18.

In honoring Andy Griffith and his contribution to acoustic, country, gospel and bluegrass music (as well as his classic performances on the Andy Griffith Show, Matlock and many other perennial favorites), Martin is proud to present the Andy Griffith D-18 Signature Edition Model.

Based on Andy’s 1956 D-18, this magnificent 14-fret Dreadnought combines many of the original mid-’50s design features with rare tonewoods and modern sound/playing enhancements. The back and sides are crafted of quilted mahogany, an extremely scarce and beautiful wood that occurs in only one out of 10,000 mahogany trees. The premium bookmatched top is made of heavily-figured bearclaw Sitka spruce and features the old style D-18 rosette. The forward shifted X-bracing pattern is scalloped to give the guitar a big, powerful Dreadnought voice, with distinct treble and resonant yet balanced bass – the classic D-18 sound. The body is bound in the old style tortoise colored material with matching heelcap and endpiece.

The adjustable low-profile neck, designed for faster, more comfortable playing, is carved out of genuine mahogany. Rare C.I.T.E.S. certified Brazilian rosewood is used for the fingerboard and headplate and bridge. In keeping with Martin features of the mid-’50s, the headstock has gently rounded corners, an old style decal logo, and is fitted with Kluson Deluxe style tuning machines. Genuine bone is used for the nut and long “through” saddle to provide sound enhancement. As with Andy’s original D-18, his edition guitar has no teardrop pickguard but rather is fitted with a barely visible, clear guard to protect the finish.

Special features include Andy’s signature inlaid in pearl between the 19th and 20th frets, and “Lonesome Rhodes” laser-etched on the front block to commemorate his film debut and the guitar’s unique history.

The body of the guitar is beautifully finished in polished gloss lacquer; aging toner is added to the top. The neck is satin finished, with a polished lacquer headplate. Each guitar will be numbered in sequence and will include the signatures of Andy Griffith and C.F. Martin IV. It is delivered in a deluxe Geib™ style vintage hardshell case.

Orders for the D-18 Andy Griffith Signature Edition will be accepted by Martin dealers and distributors for 60 days from the date of announcement. After the order period closes, the size of the edition and the names of participating dealers will be posted at www.martinguitar.com.

This is an exceptional opportunity to own and play a very special piece of Americana – personally endorsed by the Sheriff of Mayberry himself.

First Martin Resophonic Model Added To ALternative X Aluminum Top Series

Alternative II Resonator
This unique 000 round neck cutaway is the first resonator guitar ever offered by C. F. Martin & Co. Designed for the person who wants the resophonic sound, both acoustically and plugged in. It is untraditional in the sense that it is constructed with a unique shallow soundwell and incorporates a traditional braced acoustic guitar back.

It also utilizes an assortment of alternative materials: thin .032” aluminum for the soundboard, black HPL for the back and sides, a Micarta fingerboard, and Stratabond® for the neck. These Alternative II Resonator guitars incorporate a high quality hand-spun aluminum resonator cone, spider bridge, and a factory-installed Fishman® Prefix Pro Resonator System.

Alternative II Resonator Acoustic Aluminum Top

Columbia recording artist Alice Peacock has been on a whirlwind tour with her Martin D-35.

Pictured are Martin string distributors that participated in the Fantastic Finishes String Promotion in the fall of 2002. The winners received a Hawaiian X guitar, VIP tickets to the NASCAR Busch Grand National Race at Nazareth, and a gala dinner. 1st Row Left To Right: John Broermann, Julie Forbes, Kimberley Hawthorne, and Chris Martin. 2nd Row Left To Right: Jim Downey (Martin String Sales), Stoney Forbes, Dave Trout, and Chuck Phillips.
Lyptus and Red Birch Provide Viable Alternatives To Traditional Tonewoods

D-16 Lyptus

“16 Series” Gloss Body Dreadnought

After a great deal of experimentation and collaboration with Weyerhaeuser, Martin is pleased to introduce the D-16 Lyptus, constructed with solid “Lyptus” back and sides. This wood, a plantation grown genetically engineered hybrid of eucalyptus; and while it is not part of the SmartWood™ Certified Wood program, it has the visual appearance and durability of mahogany; and it grows with the rapidity of eucalyptus, making it a highly sustainable choice for back and side wood. Lyptus’ increasing availability could eventually help to reduce dependence upon mahogany.

SmartWood™ SWD Red Birch

Martin is proud to expand the offering of SmartWood™ Certified guitars with the introduction of the new SWD Red Birch model. 73% of the wood utilized in the construction of the SWD Red Birch model is harvested from well-managed forests independently certified by The Rainforest Alliance’s SmartWood™ program which operates in accordance with the rules of The Forest Stewardship Council (FSC). Red birch, an attractive and tonally viable hardwood, is selected and matched for the sides and back of the SWD Red Birch guitar.
THE GREAT AMERICAN GUITAR FACTORY TOUR
— join a guided tour weekdays at 1:00 PM

On tour you’ll get a behind-the-scenes look at the craftsmen, processes and products of the world’s premier steel-string acoustic guitar manufacturer. Over the years legions of guitar players and admirers of finely crafted musical instruments have made the journey to the small town of Nazareth, Pennsylvania, to satisfy their dreams, aspirations and, yes, even obsessions.

Western Artist Al Shelton has become quite a legend in Hollywood for his art work in an assortment of mediums, in particular his exquisite leather work. In addition to the intricate hand-tooled leather cover for the late Rick Nelson’s famous D-28, Al’s leather, silver, and bronze creations are part of the permanent collection of the Gene Autry Museum of Western Heritage in Los Angeles.

For directions and visitors’ information, call 610-759-2837 or visit online at martinguitar.com. There is no charge for public tours. Group tours are available by appointment for a small fee. Tour, museum and gift shop closed during holiday periods. ©2003 C.F. Martin & Co., Inc.
Above: Rick Nielsen (left) and Tom Petersson of Cheap Trick visited the factory and gave a hearty “thumbs up” to their Martin experience. They ended up ordering an HD-28V, a D-42, and a Jimmy Buffett Pollywog. Rick is having special inlays customized on his two Martins. Below: A timeless photo of the legendary Roy Rogers, his horse Trigger, and his rare OM-45 Deluxe that he cherished throughout his career.

Above: Dave Navarro, guitarist for Jane’s Addiction, is shown here with his prized HD-28V. He will be taking his Martin guitars out on tour with the Lollapalooza Festival this summer. Below: Vancouver singer/songwriter Lynne Taylor Donovan is shown here with her electric 00C-XAE model. Lynne has had a string of recent country rock hit singles. She’s in the studio now putting the final touches on her upcoming CD.


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Roy Rogers

Lynne Taylor Donovan

A Tribute To George Harrison
Unique D-35 Celebrates Country Music’s Legendary Texas Troubadour Ernest Tubb

The term “legendary” hardly does Ernest Tubb justice. In the history of country music, perhaps no one has had more hits, played more shows or broken more new ground than Ernest Tubb. Now the Martin Guitar Company celebrates this giant of country with a truly unique guitar: the D-35 Ernest Tubb Commemorative Edition.

To his many fans, Ernest Tubb was, is and always will be the Texas Troubadour, and the D-35 edition guitar honors that title with its undeniable stage appeal. In this model, Martin blends rare tonewoods, distinctive construction, Lone Star State appointments and advanced electronics for a guitar that sounds great and looks even better.

For exceptionally clear, full tone, the Ernest Tubb Commemorative Edition guitar combines a top of rare Italian alpine spruce — highly prized for unrivaled beauty and dynamic range — with unscalloped 1/4” Sitka spruce top braces. Adding to this guitar’s ringing resonance, the three-piece back features a center wedge of rare, pre-CITES certified Brazilian rosewood, flanked by Indian rosewood wings and encompassed by bookmatched Indian rosewood sides. The body’s premium solid tonewoods are complemented by a solid mahogany low profile neck with a diamond volute and a Brazilian rosewood headplate.

Tubb’s Texas roots shine in this model’s ornamentation. Distinctive brown/white half-herringbone “rope” purfling and tortoise-colored binding border the top, with white/black purfling and tortoise binding gracing the back. The famous “C. F. Martin” decal on the headplate is positioned above a solid mahogany low profile neck with a diamond volute and a Brazilian rosewood headplate.

The green of the D-37W’s spectacular two-headed serpent inlay, executed in mother of pearl, select abalone and red “Ondesilk,” is based upon a tattoo on Lucinda’s arm inspired from Aztec mythology.

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The headplate of figured claro walnut matches the tonewoods of the back and sides.

Al Shelton
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(Continued on next page)
D-37W Claro Walnut Sunburst Honors Singer/Songwriter Lucinda Williams

In Lucinda Williams’ music, life, love and loss are captured in all their primal intensity. The woman *Time Magazine* called “America’s greatest songwriter” has never been afraid to speak her heart out in songs that fuse the power of rock and the passion of country. C.F. Martin is pleased to honor this true original with the D-37W Lucinda Williams Signature Edition, a guitar whose look is pure Lucinda and whose sound is pure Martin.

From birth, Lucinda Williams seemed predestined to become a songwriter. Her well-traveled childhood included stays in Louisiana, Chile, Mexico and Arkansas, and her family’s eclectic music tastes encompassed everything from blues to Broadway. Rebellious and fearless, she dropped out of college to pursue her music career, but her unwillingness to cater to record industry whims kept her first recording unreleased for several years.

After a quiet debut with *Happy Woman Blues* in 1988, she established an underground reputation with the release of her *Lucinda Williams* album in 1988. Her career began gathering momentum in the early 1990s, except for simple, distinctive “diamonds and squares” inlays – recreating a Williams’ tattoo drawn from Aztec mythology) in abalone, mother-of-pearl and composite that weaves between the nickel Waverly tuners with butterbean knobs. The unbound black ebony fingerboard is unadorned with black fiber lines. The top is protected with a polished flame claro walnut headplate to match the look is pure Lucinda and whose sound is pure Martin.

True to its stage heritage, the D-35 Ernest Tubb Commemorative Edition guitar comes with factory installed Gold+Natural II electronics. A special leatherette-covered Geib™ style hardshell case also is included. A 1935 Sunburst top may be ordered for an additional charge.

Orders for this Signature Edition will be accepted for a period of 60 days from the date of announcement. After the order period closes, the total number of D-37W Lucinda Williams Signature Edition guitars and the names of participating Martin dealers will be posted on the Martin website at www.martinguitar.com.

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In honoring Andy Griffith and his contribution to acoustic, country, gospel and bluegrass music (as well as his classic performances on the Andy Griffith Show, Matlock and many other perennial favorites), Martin is proud to present the Andy Griffith D-18 Signature Edition Model.

Based on Andy’s 1956 D-18, this magnificent 14-fret Dreadnought combines many of the original mid-’50s design features with rare tonewoods and modern sound/playing enhancements. The back and sides are crafted of quilted mahogany, an extremely scarce and beautiful wood that occurs in only one out of 10,000 mahogany trees. The premium bookmatched top is made of heavily-figured bearclaw Sitka spruce and features the old style D-18 rosette. The forward shifted X-bracing pattern is scalloped to give the guitar a big, powerful Dreadnought voice, with distinct treble and resonant yet balanced bass – the classic D-18 sound. The body is bound in the old style tortoise colored material with matching heelcap and endpiece.

The adjustable low-profile neck, designed for faster, more comfortable playing, is carved out of genuine mahogany. Rare C.I.T.E.S certified Brazilian rosewood is used for the fingerboard, headplate and bridge. In keeping with Martin features of the mid-’50s, the headstock has gently rounded corners, an old style decal logo, and is fitted with Kluson Deluxe style tuning machines. Genuine bone is used for the nut and long “through” saddle to provide sound enhancement. As with Andy’s original D-18, his edition guitar has no teardrop pickguard but rather is fitted with a barely visible, clear guard to protect the finish. Special features include Andy’s signature inlaid in pearl between the 19th and 20th frets, and “Lonesome Rhodes” laser-etched on the front block to commemorate his film debut and the guitar’s unique history. The body of the guitar is beautifully finished in polished gloss lacquer; aging toner is added to the top. The neck is satin finished, with a polished lacquer headplate. Each guitar will be numbered in sequence and will include the signatures of Andy Griffith and C.F. Martin IV. It is delivered in a deluxe Gebi™ style vintage hardshell case.

Orders for the D-18 Andy Griffith Signature Edition will be accepted by Martin dealers and distributors for 60 days from the date of announcement. After the order period closes, the size of the edition and the names of participating dealers will be posted at www.martinguitar.com.

This is an exceptional opportunity to own and play a very special piece of Americana – personally endorsed by the Sheriff of Mayberry himself.

First Martin Resophonic Model Added To ALternative X Aluminum Top Series

ALternative II

Resonator Acoustic Aluminum Top

Columbia recording artist Alice Peacock has been on a whirlwind tour with her Martin D-35.
Flamed Hawaiian Tonewood Graces D-50 Koa Deluxe Limited Edition

“Style 50” represents the highest level of ornamentation and elegance in the Martin line. The first D-50 Deluxe was constructed with Brazilian rosewood back and sides and introduced in 2001. Following on the success of that project, Martin is proud to introduce a second iteration of this special style. The D-50 Koa Deluxe Limited Edition is constructed with Hawaiian koa back and sides, and like its predecessor, limited to no more than 50 special guitars, each individually numbered and personally signed by Martin Chairman and CEO, C. F. Martin IV.

The sides, back, headplate, end piece, and heel cap are crafted from highly flamed Hawaiian koa. The soundboard is bookmatched from premium grade Sitka spruce with heavy “bearclaw” figuring. Internal X-braces are crafted from Adirondack red spruce, forward shifted to a position one inch from the soundhole and carefully scalloped for optimum tone.

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

The Tree of Life pattern continues under the nut and onto the headplate where it terminates with the Martin script logo, also inlaid in abalone with pearl bordering. Like the original D-50 Deluxe model, the D-50K features special mother of pearl bordered paua shell inlay on the instrument’s sides and back. Two pairs of floral designs appear on both sides of the back inlay strip and on either side of the neck heel and endpiece.

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

The D-50 Koa Edition is bound with grained ivoroid throughout and is inlaid with highly colorful paua shell at virtually every possible seam including the rosette, the top and back edges of the side binding, the perimeter of the back, the back inlay strip, the end piece, the neck heel area on the body, the neck heel area of the neck, the side profile of the neck and headstock, and the front edging of the fingerboard and headplate.

Specific areas have been further enhanced with special herringbone pearl including the perimeter of the top, the area around the extension of the fingerboard, the inner ring of the rosette, and the center stripe of the back inlay strip. Vintage style Waverly gold plated brass tuning machines with vintage style butterbean knobs are delicately and individually hand engraved. The nut, saddle, bridge pins and end pin are all crafted from genuine fossilized ivory. The bridge pins and end pin are further enhanced with star sapphire inlays and bordered in 14-karat gold settings.

In keeping with the premium elements of this special instrument, each D-50 Koa Deluxe Edition will be furnished with a very special genuine top hide leather 5-ply hardshell case, padded and lined with crushed burgundy velvet and equipped with an onboard humidity/temperature gauge.
Eric Johnson Explores Outer And Inner Space With With Celestial MC-40 Signature Edition

Awesome technique, inexhaustible creativity and incomparable tone have established Eric Johnson among the preeminent electric guitarists of his generation. Yet away from the stage and studio – with rare exceptions - playing acoustic is among this guitar alchemist’s favorite activities. So when C.F. Martin approached Eric Johnson about creating a signature model to his specifications, he took on the challenge with the same energy he puts into his music. The new MC-40 Eric Johnson Signature Edition captures his sophisticated vision of acoustic sound and style.

The MC-40 Eric Johnson model’s unique combination of design and solid tonewoods provides an impressive sonic palette. Martin’s classic “M” body style (jumbo shape/000 depth), esteemed for powerful, clear tone, receives a rounded cutaway for full access to the upper frets. The top of responsive Engelmann spruce is matched to 5/16” scalloped Sitka spruce braces to enhance the rich warmth of this guitar’s upper frets. The top of this guitar’s appointments, which – like Johnson’s music – showcase a range of influences: from modern and classic, to Southwestern and celestial. Bound in grained ivoroid, both the top and back feature blue fiber purfling, accented by line black/white/black lines. The rosette features a single ring of blue paua shell inlay, flanked by black/white/black lines. The vivid purfling and rosette shine against the mirror black/white/black inlay frame both headplate and fingerboard. An African black ebony bridge, pearl-topped ebony bridge and end pins, and polished and beveled black pickguard add to the guitar’s visual impact.

Eric Johnson knows about impact: his brilliant guitar playing has been turning heads since the 1970s when he was a teenager in Austin, Texas. At 21 he became a member of the legendary Electromagnetics, whose intense live shows garnered a devoted local following. By the early 1980s, he was fronting his own groups, touring with Carole King and recording with Christopher Cross.

Johnson rose from underground favori to national sensation in the late 1980s and early 1990s. Austin City Limits showcased his prodigious talents in 1985, the first of four appearances. His 1986 solo debut, Tones, garnered impressive reviews and a Grammy nomination. With the release of Ah Via Musico four years later, Johnson hit the big time; near-platinum sales, top-five ranking on the Billboard charts (actually, three separate charts) for the single “Cliffs of Dover” and a Grammy Award for Best Rock Instrumental. He received the “Best Overall” guitarist award from Guitar Player Magazine for four straight years; the fifth year he was inducted into their “Gallery of Greats.”

After three years of touring and a “husman’s holiday” backing childhood hero B.B. King on tour, Johnson returned to the studio to record Venus Isle, released in 1996. He then joined the G3 Tour with guitar gurus Joe Satriani and Steve Vai, captured in G3: Live in Concert. Another side project was the blues trio Alien Love Child, resulting in Live and Beyond: a 2000 record that yielded a Grammy nomination for Best Pop Instrumental.

Eric Johnson’s latest is Souvenir, an album with cuts from every stage of his career that was released via the Internet in 2003. Despite the novel distribution, two singles from the record have become hits. He has spent much of 2003 playing small venues, recording new material for the 5th, coral red Mars at the 7th, green Jupiter at the 9th, pearl-ringed Saturn at the 12th, green Uranus at the 15th, blue Neptune at the 17th, and milky green Pluto at the 19th. Grained ivoroid binding and black/white inlay frame both headplate and fingerboard. An African black ebony bridge, pearl-topped ebony bridge and end pins, and polished and beveled black pickguard add to the guitar’s visual impact.

Two Spectacular New Martin OM Orchestra Models

OM-28 Golden Era® Orchestra Model

OM-28 Golden Era®

Martin’s line of Golden Era® instruments is well established and further fortified with this close recreation of Martin’s classic pre-war Orchestra Model. This special guitar blends a solid Adirondack spruce top, pre-war bridge contour with 2 3/8” hole spacing, period X-bracing, wooden purfling and rosette inlay, fossil ivory bridge and end pins, new Gotoh #770 high performance open gear butterbean tuners with authentic vintage appearance, and clothe on the back and sides.

OM-42 Quilted Maple Limited Edition

Sure to be rare, this Quilted Maple edition OM-42 is limited to orders received from Martin dealers in attendance at the Nashville NAMM show only. Features include an OM-45 Deluxe inlaid pickguard, an Island Scroll inlaid bridge, a highly figured bearclaw Sitka spruce top, snowflake fingerboard inlays, grained ivoroid bindings with Style 42 abalone top inlay, and of course exquisite highly figured quilted maple selected for the back and sides. Check: www.martinguitar.com for participating Martin dealers.
I'M A PICKER, I'M A GRINNER
I'M A LOVER, AND I'M A SINNER
I PLAY MY MUSIC IN THE SUN

— written under the stars on the hood of a Mercury
on a Martin Dreadnought, Novato, CA, 1973
The John Mayer Signature OM - A Wonderland Of Tonality And Style

“Welcome to the real world/she said to me/condescendingly…” Anyone who has listened to the radio in the past year has heard John Mayer’s voice and rhythm guitar signal the arrival of one of the hottest musical talents in recent memory. Involving yet accessible tunes, smooth vocals, catchy acoustic guitar hooks, photogenic good looks and years of hard work have pushed him to the top of the charts. With three hit singles, a hit album and a Grammy Award under his belt, and a new album in the works, he promises to make his stay in the limelight a long one.

For much of his career, Mayer has depended on Martin guitars both on stage and in the studio. His personal arsenal includes an OM-42, a 200-28EC, an HD-35 and an OM-28V. Yet when given the opportunity to design a Martin guitar all his own, he came up with an instrument sure to stand out in a crowd: the OM-28 John Mayer Signature Model.

Based on Martin’s classic OM design, with the long 25 1/4-inch scale, 000 body size and 1/4” scalloped bracing for powerful, balanced tone, the OM-28 John Mayer Signature Model showcases a mix of unusual elements. Both the polished Indian rosewood headplate and the African black ebony fingerboard feature inset fine-line border inlays of aluminum for a look that shows there is (as Mayer’s album title points out) “Room for Squares.” To match these fine line aluminum borders, the headplate showcases the classic “C.F. Martin & Co. Est. 1833” decal logo in silver. The African black ebony fingerboard is embellished with the “Triangle and Dots” and beveled OM pickguard protects the top, and the sides and back edges. The top and back are bound in grained ivoroid, which is also used in the heelcap and end piece. A Style 45 rosette inlaid with a center ring of select abalone pearl shines against the vintage toner on the top. A traditional tortoise-color polished finish for playing comfort.

John Mayer knows plenty about musical traditions: traditional blues provided epiphany that launched his own career. As a teenager growing up in Connecticut, he discovered the music of Stevie Ray Vaughan. By age 16, only two years after getting his first electric guitar, he was performing at local blues bars. After graduating high school, he entered Boston’s Berklee School of Music, but soon dropped out and moved to Atlanta to develop his musical style from a range of electric and acoustic influences, including blues, pop, and folk.

Performing his original songs solo in clubs, Mayer quickly gained a local following. In 1999, he made his debut at the Montreux Jazz Festival. It was his acoustic Outside Wants Out, to sell at his shows. Buzz quickly spread across the South; and after playing a showcase set at Austin’s South by Southwest Music Conference in March of 2000, he signed a recording contract with Aware/Columbia Records.

Recorded with a full band, the Room for Squares album came out in the spring of 2001 but was re-released four months later with new packaging and additional tracks. Great album reviews, a cross-country tour and a general approach towards fans tapping shows and sharing them on the internet turned Mayer into a national grassroots phenomenon by the end of the year. In 2002, he broke big: “No Such Thing” became a hit, quickly butterbean knobs contribute smooth, precise tuning. A bone nut and compensated bone saddle provide superb string-to-string separation. This signature model comes factory equipped with Fishman/Martin Gold+Plus Natural electronics for warm, natural amplified sound.

Of course, traditional Martin mojo is everywhere in evidence. Boldpattern herringbone encircles the top, with fine black/white/gray purling bordering the side and back edges. The top and back are bound in grained ivoroid, which is also used in the heelcap and end piece. A Style 45 rosette inlaid with a center ring of select abalone pearl shines against the vintage toner on the top. A traditional tortoise-color polished finish for playing comfort.

The OM-28JM John Mayer Signature Model is handcrafted entirely from solid premium tonewoods: a top of responsive Engelmann spruce matched to back and sides of rich, resonant hardwood rosewood. The genuine mahogany neck combines slim 1 1/16” width at the nut with low profile shape and satin finish for playing comfort. Gotch open-gear nickel tuners with Mike Longworth

Mike Longworth passed away recently, and a treasure trove of Martin facts, figures, species, formulas, anecdotes, history, myths, legends and gossip has gone with him.

For over two decades, Mike was Martin’s Consumer Relations Manager and roving goodwill ambassador at bluegrass and folk festivals. Everybody knew Mike Longworth and considered him a “close, personal friend” although many had never met him in person (which just shows what a true master he was at the art of dealing with people).

He answered dozens of calls a day with the same deadpan salutation: “This is Mike Longworth. May I help you?” It didn’t matter if you were Merle Haggard (whom he knew well) or Aunt Bee, the response was always courteous, straightforward and extremely patient (such as calmly explaining to you why the huge crack that developed on your D-28 after dropping it on a brick floor was not covered by warranty).

His knowledge of Martin guitars was both encyclopedic and discerning. His marvelous book, Martin Guitars: A History, is considered the ultimate authoritative source on the subject. Dick Book, head of Artist Relations at Martin and no slouch himself when it comes to Martin factology, ventures that Mike Longworth probably knew more about Martin guitars than patriarch C. F. Martin III himself.

Mike Longworth - A Personal Remembrance

Mike Longworth loved Martin guitars and dedicated most of his adult life to the Company that builds them. He lived just a few hours down from the factory on Sycamore Street, as if to keep a closer watch over the C.F. Martin legacy he labored to document for the ages.

Now, and ever so rightly, he’s a wonderful part of that legacy.

Bill Bush • March, 2003
It seems everyone was a player on this expedition. Dolly Aliverzatos gave the new LXM Martin travel guitar a whirl (opposite page) atop the summit of Denali on an unusually clear and sunny day, as did climbing partner Vern Tejas (above) who provided great musical enthusiasm. The bright blue Cessna that flew the crew to the base camp (upper left) is flanked by Henry “Neo” Hartman, Joe McNamara, Riley McNamara (Joe’s son), and Hank Hartman (Henry’s father), owner of Matanuska Music in Wasilla, Alaska. Hank was the primary catalyst in getting this terrific project together. The irrepressible Vern Tejas (above left) does the Chuck Berry strut at base camp. There were several impromptu jams (below left) like this one with Vern on harmonica and Gigory (center), and his Russian comrade on guitar. Martin District Sales Manager for Northern California up to Alaska, Joe McNamara (below right), is an adept bluesman. The cold doesn’t seem to have affected his style. The LXME (right) with “Mini Q” electronics made by Fishman Transducers.

Last January we introduced the new SP Mandolin and SP Bluegrass (6-string) sets. These strings are now available. As with all SP strings, these new styles of SP sets utilize the ultra-high tensile strength steel cores that resist breaking. The strings are designed for maximum tone and longevity. All SP strings are ideal live, in the studio, or wherever Sustained Playability is desired.

The Martin SP Bluegrass comes in both 80/20 and 92/8 Phosphor Bronze compositions. These strings are sure to make your bluegrass guitar sound even better! The Martin SP Mandolin also comes in both 80/20 and 92/8 Phosphor Bronze compositions. Make sure that your Mandolin is strung with the new Martin SP’s.

We announce to the SP string line a Light/Medium set. It will be available in both 80/20 Bronze and 92/8 Phosphor Bronze sets. This unique set splits the gauges between lights and mediums. This set captures a similar drive of medium-gauge strings and helps to maintain the flexibility of light-gauge strings.

We introduce the NEW Darco Hi-Performance electric guitar strings. These strings are designed for excellent tone and longevity. High performance tensile strength steel cores resist breaking even under the most demanding conditions. Nickel-plated steel wrap provides greater string life. This set is for the player who wants the highest performance in all playing conditions.

As only Martin can do it.
New “Little Martin” Debuts Atop Denali

In a nutshell – the new “Little Martin” is comfortable to play, tonally viable, affordably priced, environmentally responsible, and compact, making it a perfect choice for travel, practice, or student consideration.

With the astounding success of the celebrated “Backpacker” model, Martin is proud to introduce the latest in portable durability, the LXM Little Martin and the LXME Little Martin Acoustic-Electric X-series guitars. The X-series acoustics are tough enough for world famous mountain climbers Vernon Tejas and Dolly Aliverzatos to have taken one to the peak of Denali, and they continue to “road test” the Little Martin on their varied expeditions. In particular, Vern reports that he’s been practicing his version of “Frostbite Blues” and that he has played the Little Martin on top of four continents. Three more will complete all of the Seven Summits.

The Little Martin combines a modified 0-14 fret tenor Martin shape with a 23” scale length. The one panel back and sides are crafted from Mahogany Pattern HPL. The top is cut from Spruce Pattern HPL, adorned with a Herringbone decal rosette and reinforced with “1 Style” cross braces crafted from Sitka Spruce. The rust Stratabond modified low oval neck is adjustable and shaped for quick and comfortable playability. The neck to body joint is constructed with Martin’s patented neck mortise. Black Micarta, a consistent and suitable alternative to ebony, is utilized for both the bridge and fingerboard. The solid headstock is veneered with Mahogany Pattern HPL with an imprinted C. F. Martin script logo. Gotoh nickel-plated enclosed tuning machines adorn the headstock.

“Mini Q” electronics, made by Fishman Transducers, are standard equipment on the Little Martin acoustic-electric model. Both models come with a high quality black travel guitar gig bag, embroidered with a gold Martin logo.

Life-long friends and Martin guitar owners and players, (left to right) Samuel Robinson, Tim Herrmann, Lowell Haines, and Alan Moore (far right), decided to celebrate their 50th birthdays by taking a “Pilgrimage to Nazareth.” The four drove across the country from Indiana, Kentucky and Maryland to spend the morning with Chris Martin (fourth from left) who welcomed the group to the Martin factory and served as their personal tour guide. The tour culminated with the four being invited to play a million dollars worth of the finest Martins ever made, a once in a half-century experience! These four have played Martins their entire adult lives: Sam currently owns a DCM cutaway mahogany Dreadnought, Alan a D-15, Tim a D-28, and Lowell a HD-28VS, a D-42, and a David Crosby D-18DC Signature Edition.
Dale Berry
Veteran Western actor Dale Berry started out in 1945 playing guitar and singing with Bill Boyd and the Country Rangers. Soon he found himself in Hollywood wearing a white hat. Throughout his long and illustrious career, Dale has appeared in countless Western films, and for the past decade he has appeared as a regular guest with Chuck Norris on Walker, Texas Ranger. Dale confesses that he is a “dyed in the wool” Martin enthusiast. In addition to his 1983 Custom 000-45 with his name inlaid in “dyed in the wool” Martin enthusiast. In addition to his 1983 Custom 000-45 with his name inlaid in "real surf cowboy.

Gary Allan • Alright Guy
Currently playing his D-42, Gary Allan recorded Alright Guy to reproduce the feeling of his intimate, yet hard driving live concerts. Not far in theme from Merle and others who he’s tipped his hat to, Gary strips the sugar coating off of the “soccer mom” society and tells the story as he sees it. Alright Guy is the perfect blend of attitude and mood from this very real surf cowboy.

Chris Newman • Fretwork
One of Britain’s leading acoustic guitarists and a prolific composer and arranger, Chris Newman offers this third solo instrumental album. Chris’s OM-18 is such an integral part of his music that he put it on the cover, angled in just a way that you can see the serial number (#44298 made in 1930). Chris also has a pair of OM-42s, one of which was totaled by the airlines, but now miraculously resurrected for touring.

David Gray
A New Day At Midnight
Following on the heels of his immensely successful White Ladder release, David explores new territory here with a mix of well-produced ethereal dreamscapes. There are many jewels – “Be Mine” and “Real Love” are the ones that feel most familiar, but depth and expressiveness can be found in nearly every cut from this talented singer/songwriter.

Utasoshi • Ganeko Yoriko
With Chuei Yoshikawa
This disk will be obscure for western listeners, but Chuei Yoshikawa deserves mention as one of Japan’s premiere acoustic guitar players. He performs, composes, produces and collaborates, as on this simple and pure effort with Okinawan traditional vocalist and instrumentalist Ganeko Yoriko. Chuei performs with his 00C-18DBCY Signature Edition.

Eric Lugosch • Kind Heros
Singer, songwriter, National Fingering Champion, and teacher at Chicago’s well known Old Town School of Folk Music, Eric Lugosch is one of the preeminent fingerstyle guitarists of our era. He refers to his 1991 12-fret Martin 0-36NY as his “Jenny Craig” model, but stresses it is one of the best sounding instruments he’s ever recorded or performed with. Go to: www.ericlugosch.com

Laurence Juber
After the Laurence Juber OM-18VLJ Signature Edition guitar was introduced at the Anaheim NAMM Show in January of 2001, Art Thompson of Guitar Player Magazine requested one of the OMC-18VLJ Laurence Juber models for review. Art’s praise of the guitar was unprecedented. His review, entitled “Above and Beyond,” complimented this particular collaboration for producing an instrument that was truly spectacular, understated in appearance, yet extraordinary in tone and playability. Heralding the guitar as “the finest new Martin he’d ever played,” the guitar received a rare Editors’ Pick Award.

Gary Allan • Alright Guy
Currently playing his D-42, Gary Allan recorded Alright Guy to reproduce the feeling of his intimate, yet hard driving live concerts. Not far in theme from Merle and others who he’s tipped his hat to, Gary strips the sugar coating off of the “soccer mom” society and tells the story as he sees it. Alright Guy is the perfect blend of attitude and mood from this very real surf cowboy.

Visit: www.supportmusic.com
An initiative of the Music Education Coalition

Harry Chapin’s music has endeared him to a generation, but one can’t really tell Harry’s story without a discussion of his charitable efforts. Perhaps more than any other musician, Harry was committed to ending world hunger. His concerts raised millions of dollars for the causes that he championed. After his tragic death in 1981, a memorial fund established in his name raised millions for causes that Harry cared deeply about. Harry’s music has continued to live on as a new generation of fans discovers his music. Recently, Long Island Cares – The Harry Chapin Food Bank moved into a new building, the lobby of which celebrates Harry’s legacy. Included in the display (above) is a Martin D-28, Harry’s model of choice throughout his prolific career. Harry’s sons and daughters (below) gathered to dedicate the space. From left to right: Jason, Jono, Jen, Josh (who looks a lot like Harry), and Jamie Chapin. Jen Chapin (wearing the red scarf) is a recording artist in her own right. She performs with Harry’s original and cherished Martin D-28. For more information about Long Island Cares and The Harry Chapin Food Bank visit: www.li-cares.org.
Heartwoodes Exotic Wood Guitar Straps introduces its latest creation – the C. F. Martin/Kitty Wells Limited Edition. Honoring the 50th Anniversary of Kitty’s #1 hit “Honkey Tonk Angel,” only 50 collectors’ editions will be produced. Showcased in a beautiful hardwood display box, each mahogany strap is a perfect complement to the C. F. Martin Kitty Wells “HTA” Signature Edition guitars produced for this occasion, and each is accompanied by a certificate of authenticity signed by Kitty, CF Martin IV, the president of Junction Records, and the creators of Heartwoodes! See all the C. F. Martin Limited Edition guitar straps and the full line of Heartwoodes at http://www.heartwoodes.com.

A brimming Marita Bursch received this special all-mahogany Custom 12-fret 00-42 with an ornate Tree of Life fingerboard and Torch headstock. The giver of the gift was none other than her thoughtful husband Peter Bursch, one of Germany’s most prolific and respected guitarists. An excellent guitarist and performer in her own right, and from the expression on her face, it looks like Marita is ready to give Peter a little bit of healthy competition.

Guitarist extraordinare Kevin Eubanks was treated by his compatriots to a Martin D-18V with a customized wide neck to accommodate his large hands. Kevin’s good friend, Poncho Sampedro, orchestrated the surprise gift for Kevin who celebrated a birthday in December of 2002. Kevin christened the new guitar in January during his regular gig as music director of NBC’s “Tonight Show.” Its odd, but there seemed to be a dramatic increase to the tonal output of the guitar that resulted from the extra mass of the neck. Accordingly, Kevin loves the instrument.

Kevin Eubanks, who often good-naturedly serves as a comic foil for host Jay Leno, was officially named music director of the show in 1995 after filling in for the band’s original director, saxophonist Branford Marsalis. Eubanks, one of the most prolific jazz guitarists in the country, has been a key member of “The Tonight Show” band since the program premiered in 1992, and he wrote the show’s closing theme song, “Kevin’s Country.”

Jessie Holliday • Home Sweet Home
This first album from Jessie Holliday features a strong collection of original ballads that are smooth, mesmerizing and sincere. Recorded with an array of mostly Martin small-bodied and parlor guitars, the music is difficult to categorize but very listenable. You can find this at http://www.cfabyh.com, which happens to be a great vehicle for independent artists to feature and market their music.

Mason Jennings • Century Spring
With more production than usual, this release still retains Mason’s high level of creativity. Appearing on the cover with his 1952 Martin 00-17, Mason carries the modern day Guthrie/Dylan torch with his original pop/folk style blended with contemplative and brilliant lyrics. Joined by his band on this self-produced collection, Mason’s songs are as inspiring as ever and his voice is strong and timeless.

Roy Rogers • Sideways
Not to be confused with Roy Rogers of Dale Evans fame, this terrific guitarist is one of the true masters of slide playing. Roy has been recording with a Martin 016NY for years. This disk is his first purely instrumental record of slide, and it covers a wide range of material and an even wider range of supporting musicians including Norton Buffalo and Jimmy Sanchez. Check it out at: EvidenceMusic@aol.com.

Lucinda Williams
World Without Tears
Acknowledged as one of America’s greatest singer/songwriters, this is Lucinda’s 7th album and it holds up as one of her best – typically edgy, sensual, honest, occasionally painful, but musically pure. The Martin D-28 that she’s been recording with provided the inspiration for the D-37W Lucinda Williams Signature Edition (See Page 14).

John Mayer • Room For Squares
Armed with an array of Martin OM’s, Dreadnoughts, a Mini Martin, and his soon to be released OM-28JM Signature Edition (See Page 8), John Mayer grabbed the Grammy for Best Male Vocals for this smash hit album Room For Squares. He’s back in the studio now recording his next album; but if you haven’t heard this one, it’s packed with very strong material. You can find it just about anywhere.
Backpacker Takes A Whack!

Full-time sea kayak guide/instructor and guitar enthusiast Paul Moquin has always taken his Martin Backpacker along to entertain himself and his students. (According to Paul, it fits perfectly into the long and narrow front hatch of the kayak). His clients, mostly “outdoorsy” adults from their early 20s to mid-40s, always enjoy a good sing-along around the campfire, and, Paul says, are often amazed at the performance of the Backpacker given its small size. A sturdy and rugged little traveler, the Backpacker has survived everything from blizzards to blistering desert heat; but as the picture of Paul and his Backpacker can attest, it didn’t survive the “help” of a student who loaded heavy gear on top of it after a trip around Vancouver Island. Paul did get another Backpacker, though; we’re not sure whether his old one went from being played around the campfire to becoming part of the campfire? Stay tuned. (No pun intended.) ❖

Martin, Maui & Thou

Every winter Phil Kalstrom and his wife Stacy travel from Sacramento to Maui to soak up the sun – and the sights of migrating Humpback whales (who also return to these Hawaiian waters at the same time each year). While Phil loves his annual sojourn to Paradise, it has not always been without sacrifice. For years he experienced intense separation anxiety from his cherished D-18 until Stacy surprised him with the gift of a Martin Backpacker. Now Phil takes it with him everywhere he and Stacy go, including sunset walks along their favorite Maui beach, Kamaole Park II in Kihei (pictured above). This year they witnessed a Humpback giving birth near shore while Phil strummed the song “Franklin’s Tower” (written by our own Joni Mitchell) as the mother and baby humpback backed away from shore. This year they were also able to record the performance of the Backpacker given its small size. A sturdy and rugged little traveler, the Backpacker has survived everything from blizzards to blistering desert heat; but as the picture of Paul and his Backpacker can attest, it didn’t survive the “help” of a student who loaded heavy gear on top of it after a trip around Vancouver Island. Paul did get another Backpacker, though; we’re not sure whether his old one went from being played around the campfire to becoming part of the campfire? Stay tuned. (No pun intended.) ❖

When In Rome…….

With little more than a Martin Backpacker and the clothes on his back, Michael C. Brown of Iowa City took off for Europe and the dream summer vacation of a lifetime. His travels included Paris, Venice, Florence and Rome among other destinations. One of the highlights of his trip was visiting the Coliseum in Rome and performing an impromptu Backpacker concert for himself and two Spanish ladies (one of whom captured the moment in the photo at left). Michael brought back only three things from his holiday: the Backpacker, a bust of Julius Caesar (purchased at the Vatican), and a lifetime’s worth of memories. ❖

LETTERS

Dear Mr. Martin,

I bug my guitar (000-JBS Shellback Prototype) because I love it. It has now crossed the equator at least nine times on my recent trip to Ecuador and Peru. Not bad for a three-month-old. I am still amazed at how old a new guitar can sound, but I shouldn’t be. You guys are craftsmen.

Hopefully this year I can make it up to Nazareth on my trek north. By the way, we started rehearsals yesterday, and my first edition JBL Signature guitars are playing fantastic. Take care and thanks again.

Jimmy Buffett
Margaritaville

Dear Mr. Martin,

I have some pictures back of my “Martin Family” and thought I would share a few with you guys! As you can see my Custom Flamed Koa “KZ” is a beauty. The D-18GL Gordon Lightfoot belongs to my wife Diane. The 12-string is a D12-35, and the last one is an HD-35—my very first Martin that I bought in 1995 when I quit smoking.

I really get ribbed at work with people asking why I have so many guitars that I can’t play at the same time, and I just smile! I have also been asked which one is my favorite, and that is like asking someone which kid they love the best. You love them all.

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As a writer, it is great having several different model guitars, as they all have their own sound and they inspire me to write different styles of music. To the artists who create these jewels, “Thank you so very much!” It was always my dream of mine to own a Martin, and now I am four times blessed!

Sheldon Fuller
Fairbanks, Alaska

Dear Mr. Martin,

I wanted to tell you how much I enjoy my HD-35C Judy Collins guitar. It is such a joy to play that my other guitars sit. I pick up “the others” just to remind myself of Martin’s tonal superiority! Thanks so much for creating this beautiful instrument. Sincerely,

Manfred Bootz
Gremselshotten, Germany

Dear Mr. Martin,

I recently bought an amazing OM-28V and I’m very happy with it. It produces the typically full, rich, warm and balanced sound that Martin guitars are famous for. I love to watch (and hear) this guitar mature every day, and that’s coming from someone who has owned and played a lot of other brands of guitars.

Above you can see my faithful dog Moritz guarding my precious guitar and making sure that no mouse, cat, rabbit, crow, (or human) gets too close to it during my tea break. Kindest regards,

Mike Collins (Judy’s brother)
Middleton, Wisconsin

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Dear Martin Enthusiast,

The publication of this copy of The Sounding Board coincides with our attendance at the Summer NAMM trade show in Nashville. This is always a good show for us because Nashville is guitar country. Last year I took some time and visited the new Country Music Hall of Fame. It was very inspiring. On my first visits to Nashville many years ago, I visited the old Hall of Fame. It was there that I first really understood the long-standing relationship Martin Guitars have had with country music and country musicians. The new museum builds on this heritage. In fact, I had to chuckle when I saw a Martin guitar used by a professional musician, Bevis found this pioneer instrument— and as a magnet for attracting children to the clinic. Seeing the joy the Backpacker helped to create, Susan gave her Backpacker to Dr. León upon her departure. At a clinic. In Memory Of June Carter Cash 1930-2003

C. F. Martin IV
Chairman & CEO, C. F. Martin & Co.

Yours truly,

C. F. Martin IV

The Grand Canyon Band

It started as a reunion of old high school friends from Ramsey, New Jersey, and wound up an eclectic acoustic band playing the biggest outdoor amphitheater in the world! Jake Geppert, Jon Franz and Paul Geppert recently backpacked up and down the Grand Canyon for a total of 26 miles including a harrowing 5,000 ft. vertical descent to the Colorado River. With a Deering banjo and Martin Backpacker guitar and mandolin along for the trip, the Trio serenaded a highly appreciative audience of coyotes, eagles, and assorted reptiles nightly. The band is pictured at lookout point on the Hermit’s Trail, half way down the canyon. It took them four days and three nights. Notice everyone appears to be a bit exhausted.

Still Number One In New Zealand

There’s only one “Number One Backpacker,” and Bevis England of Auckland, New Zealand, owns it. A semi-professional musician, Bevis found this pioneer instrument (Serial #0001) hanging on the wall of Auckland’s Harborne and Arthur music shop. Seems the historic Backpacker was left with the New Zealand Martin dealer after an introductory Backpacker world tour in the early ’90s. Since that time, the Backpacker has become one of Martin’s most popular instrument lines worldwide, available in steel string and classic guitar versions, as well as a mandolin.

CHRIS’S COMMENTS

In Memory Of June Carter Cash 1930-2003

Lonnie Donegan and Chris Martin at the Frankfurt MusikMesse 2002.

Play It And They Will Come

For Susan Simonetti, a registered nurse from Perkasie, Pennsylvania, one of the highlights of a recent missionary trip to La Esperanza, Honduras, was playing her Martin Backpacker for Lenca Indian children. Susan is a member of “Volunteers in Medical Missions,” a Christian medical group who treated over 2,000 Lenca Indian patients over five days in five different remote villages. The compact size and light weight of the Backpacker was ideal for Susan’s on-the-go travel itinerary. The Lenca children were quite amazed at the tiny guitar and crowded in close to get a good look during Susan’s lunchtime songfests. Dr. León, a Honduran physician and fellow musician, was likewise amazed at the Backpacker’s power as a musical instrument— and as a magnet for attracting children to the clinic. Seeing the joy the Backpacker helped to create, Susan gave her Backpacker to Dr. León upon her departure. At a welcome home party back in Pennsylvania, Susan’s friends presented her with another Backpacker to replace the one she gave to Dr. León. The old adage “give and you shall receive” certainly rang true.

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Nazareth, PA 18064
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SPECIAL THANKS TO

Al Ladsenack, David McCormick, Ernest Tubb Record Shops, Andy & Cindy Griffith, Anne Johnson (Anne of Eric!), Gary Briggs, Azofi Management, John Mayer, Michael McDonald, ATO records

Sincerely,

Chairman & CEO, C. F. Martin & Co.

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The Martin Print Shop

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From the sincere contemporary pop of John Mayer, to the edgy and emotive lyrical poetry of Lucinda Williams, to the intricate guitar incantations of Eric Johnson, to the Grand Ole Opry honky-tonk country of Ernest Tubb, to the timeless down-to-earth gospel humor of Andy Griffith — the theme is clearly diversity. In addition to these signature editions, check out the second in a series of Style 50 guitars — the D-50 Koa Deluxe. Too rich for your taste? Perhaps one of the new affordably priced Little Martin travel guitars, or resophonic guitar, or a sustainable alternative to traditional tonewoods. More inside!

—from the official newsletter of the Martin Guitar Company, Volume 15, July 2003