171st Year Marks Creation Of Martin’s One Millionth Guitar

The milestone millionth Martin guitar is further commemorated with a Pre-50 Limited Edition D-45 Celtic Knot and a Post-50 Limited Edition D-100 Deluxe (See Pages 16-20) Plus An Exquisite “Night Dive” Collaboration Combining The Designs Of William Laskin With The Wizardry of Pearl Works (See Page 21)
Dear Guitar Enthusiasts,

What’s that old saying about the first million being the hardest. Well, I guess after over 170 years and six generations, I would agree.

The picture above shows our 1,000,000th guitar with renowned inlay artist Larry Robinson and myself. We have been working on this guitar for over two years. I want to personally thank Larry and everyone else involved in this great project. It certainly commemorates a true milestone in our history.

The millionth guitar will be unveiled at the 2004 Anaheim NAMM Show. Later in the spring I will be traveling with this special instrument to visit our good customers in Japan. Ultimately, this guitar will reside here at the factory. Look for it the next time you visit. And just in case you were wondering about its value, well let’s just say it’s priceless.

For those of you (myself included) who wish to share in this historic once-in-a-lifetime event, we will be crafting a Limited Edition of 50 Commemorative D-100’s (see page 17) using the serial #’s immediately following #1,000,000. The design of these guitars is inspired by and derived from Serial #1,000,000, thanks to the talent and hard work of our friends at Pearl Works. #1 of this Edition will naturally remain in our Company collection, and I’m personally buying #50. That leaves 48 more instruments for sale. If you are interested in one, please contact your favorite Martin dealer.

Sincerely,

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

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Don Oriolo & Felix The Cat!

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Dear Mr. Martin,

My wife hoped that the above picture would make it into this issue because according to her, it’s been a while since she saw me with this big a smile. Owning this Martin Guitar is a dream come true. I am so pleased with the quality and sound of my D-40 that I told my wife that this may not be the last Martin Guitar I will own. (She said I can buy another one in 5 years.) I’ve been playing guitar and writing songs for over 20 years, and I’ve played many brands, but Martin is by far the best sounding guitar I’ve ever played.

Keep up the good work!...

Anthony De La Torre
Bellflower, CA

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Dear Mr. Martin,

When I was thirteen years old, my uncle Frank Owens let me use his 1955 0-15 to learn how to play. I beat it up pretty good, including scratching holes in the pickguard, which had raised and bubbled from a lack of humidity, and used a black magic marker to try to cover some considerable scrapes on its back lower bout.

About two years after that, he asked for it back. I continued to play guitar and soon discovered the heritage and value associated with that old 0-15. He had his stage name stenciled across the top, “Hank Owens,” and his father had bought his mother a “twin” 0-15, which disappeared over thirty years ago. I was so embarrassed and ashamed at what I had done to his old Martin that it was not until I was twenty years old that I wrote to him and apologized.

It has created a bond between the two of us, and every chance we get, we make a point of playing. When I was twenty-three, he gave me that old Martin back as a Christmas present, then went out and bought himself a brand new D-15 and a DM12.

I took the 0-15 in to get it thoroughly refurbished. Now it sounds incredible and plays just as good as my new D-16 Custom Shop model.

I just want to say thank you to Martin Guitars for finding a common thread that has stitched my uncle and I closer and allowed us to form a new family heritage – Martins!

Sincerely,

Brian Badami
Along The Eastern Shore!

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Dear Mr. Martin,

I wanted to let you know that I recently played James Taylor’s version of You’ve Got A Friend on my HD-28 at my wedding (above and below). It was an amazing moment and the most incredible day of my life, and I just wanted to thank you for making such a beautiful instrument. It has brought me many hours of enjoyment.

Thanks,

Jared Neufeldt
Vancouver, British Columbia, Canada

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Dear Mr. Martin,

Pictured above with her LXM Little Martin is my eight year old buddy Sedra Bistodeau. She is the Minnesota State Fiddle Champion in the 12 and under category two years running and plays in my band The Prairie Ferrets with her sister Deena, who is also the youngest state champion in history. You would not believe their talent!

Jon Garon
www.myfavoriteguitars.com

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Dear Mr. Martin,

All has been going well. Dave is playing his Martin Signature model a lot. In fact, he used it almost exclusively for his new solo album, Some Devil.

He also used it on his Saturday Night Live appearance and on CMT. Keep up the good work. We hope to see you on tour when we’re coming through your area.

R.M.M.
The Dave Matthews Band
Somewhere In America
Dear Mr. Martin,

As you can see by the photograph, my wife and I lost everything we own in a fire. I cannot begin to tell you what it feels like to come home and realize what the implications of such an event mean for one's life.

I was a proud owner of a Martin DM. I purchased it with the help of my wife's overtime at work. That first night in the hotel, I told her that maybe, just maybe, by some miracle, the Martin survived. With the emotions we were feeling, we had to hold out hope that something survived.

The next day we sorted through the rubble. By the burned bookshelf, we found what was left of the guitar case. It was melted and partially burned through. I was forced to peel the case off of the guitar. What I found was simply amazing. My Martin DM was in near perfect condition. I held it up with one hand in triumph. This guitar will remain with me for the rest of my life.

I remember taking pictures during a factory visit last year. Of course, those photos are gone, but I'll always have the memories. I will soon be purchasing a new Martin, and I promise I will never own an acoustic guitar without the Martin name.

Sincerely,

William and Jamie Kampf
Eau Claire, Wisconsin

Every August, Kingston Trio fans pack their Martins and long-neck Vegas and head for the Phoenix desert. The three-day "Trio Fantasy Camp" is conducted by former Kingston Trio members John Stewart (above left) and Nick Reynolds (above right) at the Scottsdale Plaza Resort. Campers form their own "Trios" to perform their favorite Kingston Trio tunes in front of a live audience; the following night, each camper joins John and Nick onstage as a trio to sing one song. Above, longtime Trio friend Bill Bush (center) takes the lead with his Martin D-45. The original Kingston Trio was formed by Bob Shane, Nick Reynolds and Dave Guard in 1957. When Guard left the group in 1961, he was replaced by John Stewart who was with the Trio until 1967. Today, The Kingston Trio is headed by Bob Shane and includes longtime members George Grove and Bob Haworth. The group is still enormously popular, playing to sold-out audiences worldwide.

Enrollment in the fantasy camp is limited, and it will set you back a few Greenback Dollars, but memories with your heroes will last a lifetime. Playing any guitar other than a Martin, while permissible, will immediately identify you as a less than genuine KT aficionado.

To find out more about the "Trio Fantasy Camp," contact Kristen Nielsen at (480) 250-2306.
All Australians stopped on September 19, 2003, when news was received that Slim Dusty, the grand old man of Australian Country Music, had died, aged 76 years.

Born in 1927, he wrote his first song, “The Way the Cowboy Dies,” at the age of 10. He signed his first recording contract in 1946, and this was the beginning of the most prolific recording career Australia has ever seen. At the time of his death he was working on his 107th album, a feat that is unlikely to be matched by any other Australian artist. For many years the Slim Dusty Tour travelled the entire country, thundering along outback roads and taking his unique style of Australian country music to all Australians. From tiny aboriginal communities in outback Australia to the Sydney Opera House, Slim Dusty endeared himself to millions.

None of us will forget his outstanding performance at the closing ceremony of the Sydney 2000 Olympics.

In 1951 he married a fellow country performer, Joy McKean - a gifted songwriter in her own right - and thus commenced a partnership that endured until his death. His simple pick and strum style gave rise to thousands of songs, the most famous being “A Pub with No Beer”, “Duncan,” “When The Rain Tumbles Down in July” and “Lights on The Hill,” written by Joy. He accumulated no fewer than 35 Golden Guitar Awards. He played Martins for most of his career, mainly D28s and D-35s, but his favorite was his D-76. Just a few years ago, Slim and Joy visited our offices here at Jacaranda Music to purchase a Martin Backpacker so he could use it on the road. It was a great thrill for us to meet a man of such legendary status who was nonetheless modest and very unassuming. He dedicated his life to performing and recording and was undoubtedly the voice that articulated the spirit of rural Australia.

A few years ago he was honoured on the television show “This is Your Life,” where he received greetings from many other musicians including Johnny Cash. A Slim Dusty Heritage Centre, under construction in Kempsey where Slim was born, will serve as a monument to the life and music of one of Australia’s most famous sons.

Oklahoma Champion Yodeler Kata Hay (right) has been paying a lasting tribute to her friend and mentor “Mr. Tom” Swatzell, the Dobro king. Tom passed away last year. He really loved Martin guitars. He and his wife Bertha were great friends of the company.

Steve Kaufman, the only three-time winner of the Winfield National Flatpicking Championship, is shown here with two of his favorite Martins, a rare roundhole archtop C-3 and a vintage OM-28.
**Dave Matthews • Some Devil**

Breaking new ground again, Dave offers us this vast collection of tones and topics, from love to war. Joined by fellow Martin players Trey Anastasio and Tim Reynolds, Dave exercises his vocal diversity from a grungy rasp on Grey Blue Eyes to his purest form, Stay or Leave. His DM3MD Signature Edition Martin has served as the keystone in recording and promoting this beautifully powerful album.

**Dion • New Masters**

A significant contributor throughout his musical career, this master of diversity has evolved brilliantly through the decades and now offers us this reflective album of classics along with some brand new gems. Proudly sporting his “way cool” Martin Signature Series 000-CBD on the cover, Dion is joined by his old mates to bring us this finely tuned piece of musical history. Yo!

**Jimmy Buffett • The Ultimate Collection**

For those uninitiated to the phenomenon of Jimmy Buffett, this double disk has everything you’ll ever need to instantly transform yourself into a parrothead. Jimmy’s Martin guitars take center stage in this treasure trove that includes a dozen freshly recorded songs. As Jimmy says, “It’s a new coat of paint on some old favorites.”

**John Mayer • Heavier Things**

John Mayer’s followup to his defining “Room For Squares” CD is peppered with a good bit of electric guitar, but his Martin acoustics, including his Signature Edition OM-28JM, have provided the foundation for these new songs that are lyrically topical and vocally adventurous. John hasn’t lost the zest and passion that put him on the map in the first place. These songs will grow on you.

**Laurence Juber • Guitarist**

Armed with his 000C-18VLJ Signature Edition, Laurence Juber continues to amaze his audiences with carefully crafted, highly detailed and distinctly varied instrumental fingerstyle explorations that individually serve as canvases upon which Laurence paints a multitude of techniques. Here again are eleven remarkable compositions from a truly gifted guitarist.

The legendary, enigmatic and mysterious **Leon Redbone**, who plays a significant and “animated” role in the movie “Elf,” paid several recent visits to Martin. Martin’s head of Artist Relations Dick Boak had just received a postcard from Leon’s friend **Judy Collins**. Somehow there was a funny story here, but Leon never revealed exactly what it was! Hence the pug expression. Judy help us out here!

Then Leon pulled out an old Martin 00-15 (below) that had been literally pulverized into splinters – one of those “car backing up” stories. He brought it for its pure comic shock value.

And lastly, from the Redbone attic, Leon produced a lovely but shopworn OM-18 from the early 1930s, soon to be refurbished by the Martin Repair Department. More to follow!
Sting • Sacred Love
Sting’s latest solo effort ventures a bit into hip-hop territory, but don’t let this scare you away. Sting’s high strung Mini-Martin and vintage Baby Ditson both lend a crystalline treble to the mix, and a duet with Mary J. Blige is an interesting and well crafted diversion. The simple fact is that Sting is a brilliant songsmith and an equally adept musician producer. Anything he records is worth a listen!

Thanks To You • Diane Ponzio
Longtime Martin clinician Diane Ponzio puts her new Martin Signature Series JDP to the test on this, her sixth CD release. Diane conveys her silky, pop-jazz blend of love and philosophy with her passionate voice and rhythmic guitar. “Thanks To You” penetrates to the soul of the listener and keeps us hitting “play” again and again. This is perhaps her best! Visit Diane on the web at: www.dianeponzio.com.

El McMeen • Dancing The Strings
From one of the best fingerstyle instrumentalists on the scene, El McMeen has enlisted his OM-28V for this collection of Celtic classics mixed with his usual dazzling pop reinterpretations. Among the many jewels are the delicate “Rose In Spanish Harlem,” the mournful “Tennessee Waltz,” and a breathtaking rendition of “America the Beautiful.” The CD cover is resplendent with Martin guitars.

Rory Block • Last Fair Deal
Two bodies, two necks, two heads... one amazing explosion of Delta Blues sound blasting through the speakers. Rory has topped the best and holds her title as Best Female Blues Artist on the planet. Posing elegantly throughout the CD jacket with her faithful companion Martin OM-28V, Rory executes each composition with great passion – a necessary addition for all blues fans, contemporary or not.

Ian Anderson • Rupi’s Dance
This highly original solo effort by Jethro Tull creative frontman Ian Anderson blends the shimmering tonality of his circa 1880 Martin 2-27 parlor guitar with his trademark flute virtuosity. The musicality bears a celtic flair, but the lyrics are quite contemporary. The instrumental track “Eurology” is a particular gem. You don’t have to be a Tull fan to appreciate this disk, but if you are, it’s a must have.

Makoto Saito (above), whose most current recording “Waltz In Blue” (inset) shows tremendous concern and commitment to the environment, has instructed his record label to donate his compact disc royalties in support of the Smartwood™ certification program that is managed by The Rainforest Alliance. Martin will be presenting the first royalty check on Makoto’s behalf to The Rainforest Alliance in 2004.

Dominic Gaudious
Embracing his Martin Alternative II, Dominic Gaudious, nominated “Instrumental Artist of the Year - 2003 Campus Awards,” has appeared on Fox TV’s “30 Seconds to Fame” and has deservedly shared the stage with Eric Johnson. Dominic’s latest release, “All Hopped Up” (tracked with his Aluminum top Martin), comes highly recommended by many critics.
From the looks of things, WWII Veteran Ed Goldman is obviously taking great pride in his new DVM Special Edition Veterans’ model Martin guitar.

**DVM Update**

The Veterans’ Guitar group at Martin would like to thank all of our dealers, distributors, and Martin enthusiasts for their support, kind letters, and phone calls regarding the Special Edition DVM Veterans’ guitar. Your comments about this project made us realize that like us, you also have great admiration and respect for America’s service men and women, both past and present.

Orders for the DVM Veterans’ Special Edition are still being accepted, and a portion of the proceeds from the sale of each DVM guitar will continue to be donated to a disabled veterans organization that wishes to remain anonymous.

This organization wrote to us recently: “Your gifts will have a tremendous impact on our ability to offer the highest caliber of service to our nation’s disabled veterans and their families. We can never thank you enough!”

Veteran mountain climber Vern Tejas took this Little Martin on his most recent expedition to the summit of Mount Everest. He strapped the guitar atop his backpack (bare, no case), and during his descent at 27,000 feet, a rockslide started. A piece of Everest with Vern’s number came cruising at his head but was thwarted by the Martin Prototype. Here’s pictures of a saddened Vern with his injured Martin. The guitar still sounds and plays great, and thanks to it, so does Vern.

“Gangster of Love” Steve Miller joined Dick Boak, author of Martin Guitar Masterpieces, for a series of November book signings and mini-concerts in San Francisco.
The FeLiX Limited Edition Little Martin

Just when you thought you’d seen and heard it all, look what Martin pulls out of its magic bag of tricks:

The FeLiX Limited Edition starring Felix The Cat himself!
It’s a very special version of Martin’s new Little Martin travel size guitar featuring custom Felix The Cat graphics created by artist Don Oriolo, the son of Felix The Cat originator Joe Oriolo.

The result is a great sounding – and great looking – guitar ideally sized for travel, practice or student use.

For decades, Felix The Cat has remained one of the most recognized and endearing cartoon characters in the world. In fact, a Felix The Cat doll was the first image to ever be broadcast on a television screen. Felix and his magic bag of tricks are loved by young and old, everywhere in the world. In 2004, he’ll be the star of his own full-length motion picture.

Joe Oriolo was one of Hollywood’s legendary animators and cartoonists. He created Casper The Friendly Ghost and was heavily involved in the making of the Mighty Hercules and Chiquita Banana cartoons. In addition, he was one of the main animators of Popeye and Betty Boop.

As a child, Don Oriolo demonstrated unusual artistic inclinations. His father was an immense motivating factor in his development as an artist. Don began drawing very early on, and by the age of seven he was playing piano and his favorite instrument, the guitar. By the age of sixteen Oriolo recorded his first record album. He was greatly inspired by the world-famous composer and arranger for Felix, Popeye, Little Lulu and Casper the Friendly Ghost, Winston Sharples, who became Don’s mentor. Later on, Oriolo became head of the music publishing company RSO, 20th Century Fox, and Polygram.

Oriolo continued his father’s legacy by writing and producing a number of motion pictures and TV series: “Felix the Cat, The Movie” in 1987, which was distributed exclusively in the US by the Walt Disney company. In 1996, the TV series “The Twisted Tales of Felix the Cat” broadcast by CBS in the USA. In 2001 the animated motion picture “Squishees.” In 2002, the TV series of “Baby Felix and Friends.” And last but not the least, the just completed motion picture length animated movie entitled “Felix Saves Christmas” for release in 2004.

Today Don is both a highly regarded graphic artist and top musical arranger. He has written, produced and arranged for Gloria Gaynor, Lisa Lisa, Cult Jam, and Doctor Hook, among others. Don continues to do all of the musical scoring for the Felix The Cat cartoons and live shows. He is also an avid Martin guitar enthusiast.

The Limited Edition “FeLiX” Little Martin combines a compact “0” tenor-shaped body and an adjustable, modified low oval 14-fret neck with a 23” scale. The back and sides are constructed from highly durable, jet black HPL textured material.

The top of the guitar, adorned with colorful red, white and black Felix graphics, is also constructed of HPL material reinforced with Sitka spruce cross braces. The fingerboard and saddle are crafted of black Micarta®, an environmentally and tonally suitable alternative to ebony. The solid headstock is fitted with Gotoh nickel-plated, small-button enclosed tuning machines and veneered with red HPL material featuring a Felix The Cat graphic below the C. F. Martin script logo.

The Limited Edition “FeLiX” model comes with a high quality black travel guitar gig bag, embroidered with a gold Martin logo. It’s a wonderful, wonderful cat guitar, tales ahead of any travel-sized guitar, and personally endorsed by that fabulous feline, Felix The Cat.

Think of it as the ideal guitar for very hip cats.

❖
Tom Petty Spreads Full Moon Fever With

Whether making music with the Heartbreakers, the Traveling Wilburys or on his own, Tom Petty defines straight-ahead, no excuses rock and roll. Integrity and commitment shine in his music, as brilliant on disc as in concert. After nearly 30 years of non-stop success, Tom Petty shows no signs of slowing down: his songwriting and playing retain a timeless power few can match.

Acoustic guitars are everywhere in Petty’s music. In his “Full Moon Fever” solo album, in albums with the Heartbreakers and during a portion of many of his concerts, both 6-strings and 12-strings are front and center. Petty also does much of his songwriting on acoustics; so when Tom Petty agreed to let C. F. Martin build a signature instrument bearing his name, the biggest challenge was whether (based on the many ways he uses acoustics) the choices might prove a bit overwhelming.

In fact, Petty knew exactly what he wanted, and it wasn’t one guitar, but two: a matched pair, 6-string and 12-string. He also had the specifications for each: The HD-40 and HD12-40 Tom Petty Signature Editions are those guitars.

The Tom Petty Signature Editions are eye-catching instruments with beautiful pearl inlays throughout. Each of these Dreadnoughts features an ivoroid-bound ebony fingerboard with spectacular “Full Moon Fever” position markers inlaid in black mother of pearl, silver awabi pearl and brilliant blue paua pearl. The fingerboard inlays follow the phases of the moon: new moon at the 1st fret, quarter moon with small star at the 3rd fret, half moon with small star at the 5th fret, three-quarter moon with small star at the 7th fret, full moon with small star at the 9th fret, three stars at the 12th fret and single stars at the 15th and 17th frets. Tom Petty’s signature is inlaid in pale gold agoya pearl between the 19th and 20th frets.

Framed with ivoroid binding and mitered black/white line inlays, the polished black ebony headplate provides the “canvas” for a select abalone pearl rendition of Martin’s “alternative torch” inlay, a rare pattern that originated with one of the
first Martin 00-45s in 1902. The Style 45 rosette showcases a center ring inlay of blue paua pearl, and abalone pearl dots on the ebony bridge pins and endpin contribute a touch of extra flash.

Superb solid tonewoods add to the beauty of these guitars. The Italian alpine spruce top, prized for rich, powerful tone, is matched to carefully scalloped Sitka spruce braces. The back and sides are crafted from handsome East Indian rosewood. The low profile neck is carved from genuine mahogany and boasts a satin finish, diamond volute, square tapered headstock with the antique Martin pressure stamp on the back and gold Schaller™ mini tuners with ebony buttons. Both the HD-40TP and HD12-40TP Tom Petty Signature Editions are equipped with factory installed Fishman Gold+Plus Natural II electronics to enable their owners to play both unplugged and amplified.

Tom Petty’s passion for rock and roll was kindled young when he met the King, Elvis Presley, during a film shoot in Petty’s native Florida in 1961. He played in a band that evolved through several names and members to become Mudcrutch, which eventually settled in Los Angeles. After one single and brief critical acclaim, the band folded, but Petty enlisted former members Benmont Tench and Mike Campbell, plus Florida musicians Ron Blair and Stan Lynch into a new band, Tom Petty and the Heartbreakers, to fulfill Mudcrutch’s record contract.

Tom Petty and the Heartbreakers’ self-titled debut album, released in 1976, sold slowly until a concert tour of the United Kingdom kicked record sales into high gear on both sides of the Atlantic. The single “Breakdown” became a top 40. The group’s second album, “You’re Gonna Get It!” produced hit singles “Listen to Her Heart” and “I Need to Know,” and its third, “Damn the Torpedoes,” went triple-platinum.

Nine more albums with the Heartbreakers, two solo albums, two albums as a member of the Traveling Wilburys with Bob Dylan, George Harrison, Roy
Orbison and Jeff Lynne, one Grammy Award and a clutch of hit singles - “Refugee,” Don’t Do Me Like That,” “The Waiting,” “I Won’t Back Down,” “Free Falling” and “Jammin’ Me,” to name a few - have cemented Petty’s place as one of rock and roll’s best and most durable performers. His career has not been without its rough spots, yet Tom Petty has thrived, and his recent work – the 2002 album “The Last DJ,” the 2003 summer tour with the Heartbreakers and the 2003 “Concert for George” DVD and album (where he, Paul McCartney, Eric Clapton and others – mostly playing Martins on the acoustic numbers - honored friend and bandmate George Harrison) – shows him in top form: creative, passionate and relevant.

Delivered in a vintage Geib™ style hardshell case with tweed exterior, each HD-40 and HD12-40 Tom Petty Signature Edition guitar bears an interior label personally signed by Tom Petty and Martin Chairman C.F. Martin IV, and is numbered in sequence with the total number of instruments in that model’s edition. C. F. Martin dealers will take orders for the HD-40TP and HD12-40TP Tom Petty Signature Editions for a limited time; at the end of the order period, the number of guitars in each edition and the names of participating dealers will be posted on the C.F. Martin web site, www.martinguitar.com.

Captain Kangaroo was the longest running network children’s show of all time – from 1955 until 1984. The good Captain was played by Bob Keeshan and could be seen on CBS. Hugh "Lumpy" Brannum played his sidekick Mr. Green Jeans, joining Cosmo Allegretti’s hand-puppets Mr. Moose and Bunny Rabbit in the Captain’s Treasure House. Mr. Green Jeans was quite a guitarist, and he played from time to time on the show. He owned several Martins and is shown here with his favorite, a 14-fret 000-18.

Holger Hoetzel bought his eight year old daughter Zoe (above) a Martin guitar for Christmas and then they started practicing together. She progressed rapidly with her Martin, and in May of 2003 she won the guitar flatpicking competition in the beginners division at the Topanga Banjo & Fiddle Contest in California.

Tom Petty in the studio during the recording of his Wildflowers album with one of his Martin D-45s.
Certainly no stranger to the guitar, actor Michael J. Fox popped into Sam Ash headquarters in downtown Manhattan to sample an OM-45 and buy an acoustic bass for his son. Pictured left to right are Steve Pisaini of Sam Ash, Michael J. Fox, and Ralph Chreiman, Martin’s Northeast District Sales Manager. Michael is an avid guitar enthusiast and collector, and he appreciates the quality of Martin guitars.

Don McLean made an impromptu visit to one of Richard Starkey’s November, 2003 Martin Clinics held at Pickin’ Porch Music in Conway, Arkansas. Don was performing locally at The University of Central Arkansas’ Reynolds Center, and he stopped by the store to sample some of the Martin Showcase guitars. Pictured from left to right are Bob Emmons (Martin’s District Sales Manager in the Southwest), Don McLean (holding Martin’s Serial #700,000 China Dragon guitar), Cindy Westover and Jess Westover, (Owners of Pickin’ Porch Music). Don gave a spontaneous performance for about 45 minutes to the delight of everyone in the store. It was a delicious slice of American Pie!

David Bromberg paid tribute to Gene Shay for his forty years of service to the folk music community in a concert held at the Keswick Theatre in Glenside, PA. Other prominent Martin players included Tom Rush, Arlo Guthrie, Tom Paxton, Freebo, and John Prine. Proceeds supported charities close to Gene’s heart: The Philadelphia Folksong Society, WXPN, SingOut! and the Appel Farm Arts and Music Center.

Country Singer Moot Davis proudly displays the latest edition to his Martin Guitar collection – a left-hand Herringbone D-28 Sunburst Custom sporting the name of Country Music’s soon to be legend.
The Norman Blake Signature Editions
Enhancing Tradition With Common Sense Innovation

In the world of traditional, old-time music, Norman Blake stands as one of the most talented, tasteful and humble musicians to ever pick a guitar. Equally brilliant as a solo flatpicker, ensemble player and songwriter, he has taken American music to new places even as he has preserved its history. Simply stated, he is a national treasure.

Norman Blake has been playing music professionally for nearly 50 years, having quit school to join a band at age 16. After backing the Carter Family and June Carter in the early 1960s, he met Johnny Cash and became a member of his touring band. He recorded with Bob Dylan on the “Nashville Skyline” album, was a member of Kris Kristofferson’s first road band, recorded and toured with Joan Baez, served as guitarist on John Hartford’s famed Aeroplane Band and participated in the Nitty Gritty Dirt Band’s legendary album, “Will the Circle be Unbroken.” In 1972 he recorded his first solo album, “Home in Sulphur Springs,” and in 1976 released his jaw-dropping flatpicking masterpiece, “Whiskey Before Breakfast.” Both albums included examples of his fine songwriting, a few of which have gone on to become bluegrass standards.

Since 1974, Blake has recorded old-time music frequently with his wife Nancy, and five of their albums have earned Grammy nominations in the Best Traditional/Folk category. His 1998 solo recording, “Chattanooga Sugar Babe,” also received a Grammy nomination. His contributions to the “Oh Brother, Where Art Thou?” soundtrack earned him both a Grammy and a CMA Award. At last count, Blake has recorded 27 albums, and his graceful flatpicked guitar – and occasional mandolin, Dobro and fiddle – continues to captivate old fans and garner new ones.

In his years of exploring traditional music, Blake has played his share of Martin guitars, including an early 1930s D-28 and a 1928 00-45. So it came as a surprise when he proposed a truly unique, non-traditional design as his signature guitar. Highlighting a bevy of fresh ideas, the Martin 000-28 and 000-28B Norman Blake Signature Models move the concept of the flatpicking guitar into new territory, one distinguished by distinctive tone and uncommon playing comfort.
The Norman Blake Signature Models combine Martin’s 14-fret 000 body style and 24.9” scale length with a 12-fret (to the body) neck. This unique combination allows the top braces to be shifted “forward” to cross just below the soundhole and places the bridge lower on the top for greater soundboard vibration. A 00 size soundhole (1/8” smaller than 000) and 1/4” width scalloped braces enhance both bass response and dynamic range.

The 000-28 and 000-28B Norman Blake Signature Models are handcrafted from premium solid tonewoods. The top and top braces are fashioned from Adirondack red spruce, highly prized for brilliant timbre. The neck is carved from genuine mahogany. Where the 000-28 and 000-28B differ is in the wood utilized for the back, sides and headplate: standard East Indian rosewood for the 000-28, and rare C.I.T.E.S.-certified Brazilian rosewood for the 000-28B.

Both guitars feature traditional Martin Style 28 body appointments, including a Golden Era Style 28 rosette of black/white wood and ivoroid, fine-pattern herringbone around the top, black/white back purfling around the back, ivoroid top and back binding, a traditional zigzag back strip and an old-style tortoise colored 000 pickguard, elongated and slightly squared in the vintage style, per Norman’s request.

The satin finished neck is a substantial 1 13/16” width at the nut. Carved with a pointed heel but without the traditional diamond volute, it has a special “Norman Blake” modified-V contour for player comfort. The square, tapered headstock with square slots is equipped with Waverly-Sloane tuners featuring engraved bronze mounting plates and ivoroid buttons. The polished headplate displays the familiar old style “C. F. Martin & Co.” decal, while the back of the headstock bears the antique “C.F. Martin & Co.” pressure stamp.

Custom tall, wide frets on the black African ebony fingerboard provide a similar feel to the bar frets that Norman Blake prefers. The unusual modified snowflake abalone fingerboard inlay pattern comes from a unique 00-42 produced by Martin for the Wurlitzer Company in 1922: a Maltese cross at the 3rd fret, two diamonds at the 5th fret, a square at the 7th fret, two diamonds at the 9th fret, a square with cat’s eyes at the 12th fret and a cat’s eye at the 15th fret. In keeping with Norman Blake’s request for design purity, no inlaid signature appears on the fingerboard.

The black African ebony bridge is equipped with fossilized ivory bridge pins with large pearl dots, elements matched by the end pin. Both the nut and long drop-in saddle are crafted from genuine bone. The guitar body receives a polished gloss finish, with aging toner on the top to accentuate this signature model’s vintage style. Left-hand instruments may be ordered without additional cost; factory-installed electronics are available on these models for an additional fee.

Presented in a Geib™ style vintage case, each 000-28 and 000-28B Norman Blake Signature Model guitar will bear an internal label personally signed by Norman Blake and Martin Chairman and CEO C.F. Martin IV. In addition, the labels will be numbered in sequence for the specific model. The 000-28B Brazilian rosewood model will be limited to just 100 special instruments, while the the 000-28 Norman Blake Special Edition Signature Model will have an unspecified ordering period. After initial orders are tallied for these models, the names of participating dealers will be posted on the Martin web site at www.martinguitar.com.
Martin Celebrates #1,000,000 With

To celebrate the unprecedented industry milestone of Martin’s 1,000,000th guitar, C.F. Martin & Co. has created two spectacular commemorative edition instruments. The D-45 Celtic Knot and the D-100 Deluxe each combine rare tonewoods and elaborate inlays in breathtaking examples of the guitar builder’s art. Quite simply, these masterpiece guitars are among the most stunningly beautiful C. F. Martin has ever offered.

The D-45 Celtic Knot

Bearing the 50 consecutive serial numbers prior to the millionth Martin guitar (999,950 to 999,999) the D-45 Celtic Knot draws on designs master inlay artist Larry Robinson created in 1997 for Martin’s second milestone guitar, serial number 600,000. Based on Martin’s flagship Dreadnought shape, the D-45 Celtic Knot combines D-45 inlays along the top, sides and back of the body in select abalone pearl with unique Celtic Knot inlays on the fingerboard, bridge and pickguard. In addition, the signature of Martin Chairman C.F. Martin IV is inlaid into the back of the guitar in select pearl. (See photo below)

The D-45 Celtic Knot features a top of premium Adirondack spruce and back, sides and headplate of premium C.I.T.E.S. certified Brazilian rosewood. The instrument’s Golden Era appointments include scalloped 5/16” Adirondack spruce top braces, cloth side strips and a 1 3/4" modified V neck with square, tapered headstock and diamond volute. Gotoh gold tuners with specially embossed Celtic buttons grace the headstock, and the nut, saddle, bridge pins and endpin are crafted from fossilized ivory.

Each of the 50 D-45 Celtic Knot guitars bears an interior label personally signed by Martin Chairman and CEO C.F. Martin IV and is numbered in sequence. The D-45 Celtic Knot will be delivered in an extremely light and durable Accord carbon fiber flight case.
Two Commemorative Edition Guitars

The D-100 Deluxe

Bearing the first 50 sequential serial numbers following the millionth Martin guitar (1,000,001 to 1,000,050) the D-100 Deluxe – also a Dreadnought – draws inspiration from Larry Robinson’s unprecedented inlay work on the Martin 1,000,000th guitar. This guitar features many of that instrument’s Victorian and Baroque embellishments lavishly inlaid in select pearl on its back, pickguard, headplate, fingerboard and bridge. Herringbone pearl inlay encircles the top, and the rosette features the same herringbone pearl inlay, flanked by two pearl rings in select abalone. Even the neck and headstock feature borders inlaid in select pearl.

The D-100 Deluxe is crafted with Adirondack spruce and C.I.T.E.S. certified Brazilian rosewood, hand-selected specifically for this edition. Golden Era® appointments like scalloped 5/16" Adirondack spruce top braces, a 1 3/4" modified V neck with square, tapered headstock and diamond volute share the spotlight with unique touches like Waverly gold hand-engraved tuners with butterbean knobs, gold color frets and fossilized ivory bridge and end pins topped with green tourmaline dots in 14-karat gold settings. The nut and saddle are fashioned from fossilized ivory.

Each D-100 Deluxe guitar in the edition of 50 bears a custom printed interior label personally signed by Martin Chairman C.F. Martin IV and is numbered in sequence. In keeping with the instrument’s exalted place as the fanciest Martin model ever, the D-100 Deluxe will be presented in a special black five-ply case covered in genuine leather and fitted with a black crushed velour interior.

C.F. Martin will take orders for the D-45 Celtic Knot and the D-100 Deluxe Commemorative Editions at the 2004 NAMM show in Anaheim until each edition is fully subscribed. Participating C.F. Martin dealers then will be announced on the Martin web site at: www.martinguitar.com.
Martin Celebrates One M
Millionth Guitar Milestone
The Millionth Martin Guitar

Such a simple number: a one followed by six zeros. Yet C.F. Martin & Company’s millionth guitar represents so much: a family’s dedication to an ideal that has endured for six generations, an incredible 171 years of musical history, more than 700 craftspeople whose talents and attention to detail can be appreciated in every Martin guitar, and countless guitar players for whom the Martin sound is their sound.

So it’s only natural that the millionth C.F. Martin & Company guitar be a spectacular celebration of the Company’s history and art.

Crafted from C.I.T.E.S. certified Brazilian rosewood, Adirondack red spruce, black African ebony and genuine mahogany, Serial #1,000,000 – fittingly, a Dreadnought, one of Martin’s most influential designs – is the most elaborate instrument in the company’s history, surpassing even the D-45 China Dragon (#700,000) and the D-45 Peacock (#750,000). Intricate inlays of abalone, mother of pearl, sea snail, 18-karat gold, white gold and precious gems, including diamonds, emeralds, rubies, sapphires and aquamarines, cover the back, fingerboard, headstock, rosette, pickguard and inset soundhole “rose.” Similar inlays accent the sides and neck.

The inlays feature Victorian and Baroque imagery as well as some uniquely Martin elements. Tendrils of vines and leaves frame the top, back, sides and neck, and more elaborate inlays in the same style are set into the back of the neck and the sides. A grand trellis rises from an urn at the base of the fingerboard. A golden eagle peers from a flourish of leaves on the headstock. The pickguard features a guitar top with Martin’s innovative X-bracing as well as tools of the luthier’s trade.

Most spectacular of all is the guitar’s back. An urn near the center supports an arbor of vines and leaves on which four angels play guitars, a mandolin and a ukulele, while near the top, two more angels place a wreath on the neck of an early Martin of the sort the founder C. F. Martin, Sr. made in his early years in the United States. Framed by cascading tendrils, “#1,000,000” is followed by the familiar “C.F. Martin & Co., Est. 1833” logo in abalone. Near the bottom, an engraved portrait of C.F. Martin himself completes the inlay.

Work on the millionth Martin began in early 2002, when master inlay artist Larry Robinson submitted drawings for the various inlay elements. After selection and parts preparation in Nazareth, the various pieces were shipped to Robinson’s shop in Sonoma County, California. Nearly two years of cutting the inlay pieces (by hand, with a jeweler’s saw), fabricating the designs, gluing them into carefully incised wood and flat-sanding followed. Robinson was assisted by world-class engraver Dave Giulietti, who engraved all the gold elements as well as the angels, cherubs and portrait of C. F. Martin, Sr. on the back. The jewels were tube set by Jeweler’s Warehouse. The various elements were returned to Martin in late 2003. The jewels were placed in their settings by Larry Robinson in mid-December 2003 – just in time for extensive photography in anticipation of the guitar’s unveiling on January 15, 2004 at the NAMM Show in Anaheim, California. Even a special display module has been custom fabricated to house the instrument at the show, as well as the incredible Genuine Ostrich Skin Custom Case custom made for the one millionth guitar by TKL Case Company.

Is “#1,000,000” the ultimate C.F. Martin guitar? Certainly it is an unprecedented museum piece and a pristine example of the guitarmaking craft. But as C. F. Martin & Co. continues to add to its guitarmaking legacy, the urge to create an even more fantastic guitar will almost certainly arise. After all, #2,000,000 may be less than 20 years away! ❖
William “Grit” Laskin, Pearl Works & Martin Combine Talents On Exquisite Night Dive Edition

“OM” & “D” Night Dive

This unprecedented collaborative effort between Inlay Artist William “Grit” Laskin, the technical inlay wizards of Pearl Works, and the craftspeople from the Martin Guitar Company has yielded a Brazilian rosewood Limited Edition (Orchestra Model or Dreadnought size options) incorporating the highest level of inlay art. Laskin’s headstock and fingerboard inlay art focused around a “night-time diving for shell” motif is painstakingly executed by Pearl Works then assembled and lacquered by Martin. (Limited to no more than 100 instruments, combined total.)

The inlay, depicting shell divers above and below the water surface, a retrieval boat, a shell cutter and an observer, forms a visual allegory for the process of harvesting and processing shell into the small slabs that inlayers use. All but the divers are real people involved in the world of shell and inlay: Larry Sifel (of Pearl Works) works at the saw, Chuck Erikson (the Duke Of Pearl) retrieves the shell from the divers, and Grit Laskin peers over the edge of the uppermost boat, just an onlooker to the stages of the process that he, as the inlay artist, the end user, does not participate in.

“For more than three years,” says Grit Laskin, “the folks at Pearl Works and I had been talking about collaborating. Pearl Works is a pioneer in computer-cut inlay; I’ve been busy pushing the envelope in my own corner of the inlay universe. The idea of blending my “one-off” design approach with their unique production abilities got us excited. Many late-night discussions about design themes led us, not surprisingly, to the theme of inlay itself, a fitting inauguration of this new collaboration.”

Pearl Works worked for two years researching how to approach this project. “The challenge of making “Night Dive” in a production environment lead us to develop a completely new inlay technique that we have used on the D100 and beyond,” says Larry Sifel, founder of Pearl Works.

Pearl Works completed this color rendering (left) from Grit Laskin’s original artwork. The Night Dive edition is offered in either “OM” or “D” sizes. Both feature Style 42 appointments and bearclaw spruce soundboards.
Fingerstyle Magic in Rosewood:
The New Laurence Juber Editions

When C.F. Martin debuted the OMC-18VLJ Laurence Juber Signature Edition in January 2002, we knew LJ had designed a superb fingerstyle guitar. Juber himself called it his ultimate performance guitar. Still, the success of the OMC-18VLJ surpassed all expectations. A respectable 133 instruments were sold, but even more gratifying was the enthusiastic response of those who had the opportunity to try one. Players loved the unpretentious look, dynamic, yet balanced sound and playing ease of the OMC-18VLJ, as did critics: Guitar Player Magazine’s Art Thompson called it “a superb sounding acoustic that redefines the ideal of what an artist model should be” and awarded it an Editors’ Pick Award.

As expected from a man whose career (detailed in the January 2002 Sounding Board, at www.martinguitar.com) has spanned lead guitar duties for Paul McCartney’s band Wings, session work on movies (“Pocahontas”) and television (“7th Heaven”) and a steady string of fine albums, Laurence Juber has stayed busy since the OMC-18VLJ was introduced. In 2003 alone he released both “Guitarist,” a fine new solo album, and a small combo blues/jazz DVD titled “Guitar Noir,” wrote two new fingerstyle guitar tab books for Solid Air/Warner Brothers and maintained a full concert and session schedule. Nevertheless, when the idea of a second guitar collaboration with Martin presented itself, Laurence jumped at the opportunity.
The result is a pair of new editions. The OMC-28 Laurence Juber Limited Edition offers fingerstyle magic in an instrument with back and sides crafted from fine solid East Indian rosewood. The OMC-28B Laurence Juber Limited Edition combines the same magic with the beauty and character of rare C.I.T.E.S. certified Brazilian rosewood.

Both the OMC-28 and OMC-28B Laurence Juber guitars retain the graceful Venetian cutaway, OM shape, neck width, string scale, and unadorned black ebony fingerboard of the OMC-18VLJ. Also unchanged is the rare Adirondack red spruce top with scalloped 1/4 inch Adirondack spruce top braces, a combination revered for clear, powerful tone.

In appointments, the OMC-28 and OMC-28B Juber editions take their cue from the original Martin OM-28 guitars from the early 1930s. At the soundhole, the Golden Era Style 28 rosette features wood fiber inlay. The top, tinted with aging toner, is bound in grained ivoroid and inlaid with fine herringbone purfling. The back features black/white wood fiber inlays inside ivoroid binding, as well as a zigzag back strip. Martin’s old style decal logo graces the headplate (East Indian rosewood for the OMC-28, Brazilian rosewood for the OMC-28B) on both instruments. Premium Waverly W-16 open geared nickel tuners with butterbean knobs add to the vintage appeal.

The guitars also showcase some very specific Juber preferences. The genuine mahogany neck is carved to a modified-V shape, but with the squared diamond volute and contoured heel of Martin’s 1930s necks. Both the nut and drop-in compensated saddle are fashioned from genuine bone, and the black ebony bridge is fitted with fossil ivory bridge pins inlaid with black dots, an element matched in the fossil ivory end pin. A polished nitrocellulose gloss lacquer finish protects the body and the neck on both models and – true to Juber’s fingerstyle roots – neither sports a pickguard.

The OMC-28 and OMC-28B may be ordered with sunburst finish and factory-installed electronics for an additional fee. Left-hand versions of both are available at no additional cost. Each guitar comes in a Geib™ style hardshell case.

Production of the OMC-28B Laurence Juber Brazilian Signature Edition will not exceed 50 special guitars, while the OMC-28 is limited to dealer orders placed prior to the order cutoff date of April 5, 2004. Each of the Laurence Juber Limited Editions will bear an interior label personally signed by Laurence Juber and Martin Chairman and CEO C.F. Martin IV. Each edition will be numbered in sequence with its specific edition total. At Laurence Juber’s request, a portion of the proceeds from sales of these guitars will be donated to the The Leukemia & Lymphoma Society, (www.leukemia-lymphoma.org) the world’s largest voluntary health organization dedicated to funding blood cancer research, education and patient services. Orders for both guitars are now being accepted, and the names of participating Martin dealers will be posted on the Martin web site, www.martinguitar.com.
Laurence Juber (above left) is captured at one of his popular “interactive concerts,” this one commemorating the 50th Anniversary of Medley Music in Bryn Mawr, PA. Performing primarily on his new OM-28B Signature Edition, Laurence took time to explain the tonal nuances and attributes of various Martin sizes and shapes, often comparing tonewoods to the flavor of wine (mahogany is crisp Chardonnay, East Indian rosewood... a Merlot, and Brazilian rosewood a great Cabernet!). In keeping with the wine analogy, at right is LJ’s new Super Audio DVD *Guitar Noir*, a trio of acoustic guitar, string bass and percussion that is as entertaining as it is instructional.

During the fall of 2003, **Diane Ponzio** toured the globe performing and doing educational Martin clinics. Here she is at Axis Music in New Plymouth, New Zealand, explaining X-bracing to a group of guitar players with intense interest in Martin tone and craftsmanship. It would be difficult to find an individual that has as much practical knowledge about Martin guitars. During her demonstrations, she explores the attributes of the immense variety of Martin models available. As she always says, “In today’s world there’s NO reason not to own a Martin!”

Highly respected singer/songwriter, **John Prine**, D-28 in hand, joined fellow performers to pay tribute to **Gene Shay** at the Keswick Theatre in Glenside, PA. The evening was a celebration of Gene’s 40 years of folk music on the radio.

**Martin enthusiast and school teacher** **Bob Goldman** brought his highly enthusiastic class to Martin for a factory tour. The amazing thing is that almost all of his students are playing guitar. Bob is not shown because he took the picture.

This gigantic D-28 “Grand Guitar” stands along Interstate 81 in Bristol, Tennessee, and houses (quite literally) Morrell Music, a long-standing purveyor of Martin guitars and musical accessories.
As a teen living in Nazareth, I became fiercely inspired by meeting many of Martin’s finest craftsmen. My desire to learn how to make guitars became a reality after my introduction to Dick Boak. In the ensuing years Dick and I renovated the “Church of Art” in the center of Nazareth, and we built many unique experimental instruments. In addition to being Dick’s residence, the “Church of Art” was a guitar studio, concert hall and art gallery. It was a great inspiration to me while I was perfecting my craft as a luthier. This is where I constructed my first guitar in the mid ’70s. Though he doesn’t reside there anymore, Dick still owns the “Church,” and I presently teach my archtop design and construction classes there.

Dick introduced me to Chris Martin in the late ’70s. Our mutual passion for the guitar helped us establish a strong and lasting friendship. In 1993 I was introduced to another great influence in my life, Robert Benedetto. After several years of close and intensive work with Bob, my passion and understanding for archtop guitars matured.

As fate would have it, I decided in 1995 that the time was right to venture out on my own. My desire was to create a “guitar for the player.” This was the beginning of American Archtop Guitars of which I am the sole proprietor.

I approached Chris Martin in 2001 with my vision for blending Martin’s extraordinary craftsmanship and process with my particular archtop guitar designs. Chris embraced the notion of our collaboration and after great deliberation we ventured forward. With the support of Chris and the cooperative efforts of Dick Boak, Tim Teel and all of the employees at Martin, I was able to reach what I consider to be a major pinnacle in my career – the introduction of the Martin American Archtop Guitar.

It’s fair and honest to say that Martin’s past offerings in the archtop arena were not very well received. While the company’s ability to craft great flattop guitars has always been unmatched, the archtop guitar is a distinctly different entity. My thorough understanding of the instrument and its tradition is what I have brought to the table, and, of course, what better company could there possibly be to execute such a design than Martin.

Accordingly, Martin and I are very proud to introduce two unprecedented F-hole archtop guitars. Both models are offered with either a natural or complete sunburst finish in the following options:

The CF-1 model is a full 3” thickness body with a Kent Armstrong floating humbucking neck pickup, featuring an X-braced 3-ply top of spruce, obeche, and spruce, with solid flamed maple sides and a veneered flamed maple arched back.

The CF-2 incorporates a thinner 2 1/2” thickness body utilizing parallel top bracing to accept two built-in Seymour Duncan humbucking pickups with volume and tone controls and a pickup selecting switch. Please take the time to try these special guitars. You won’t be sorry! ❖
Jethro Tull’s Ian Anderson Inspires Innovative Martin Signature Edition

Jethro Tull frontman Ian Anderson has been bending musical boundaries for 35 years. His eclectic mix of hard rock drive, folk melodies, blues edge and impressionistic lyrics has spawned eleven gold and five platinum albums, a solid solo career and an enduring place in popular music. Among the first to bring the flute to rock and roll, he also has championed small-bodied acoustic guitars for decades, playing them both on records and in concert.

Anderson purchased his first small-bodied Martin guitar (an 0-16NY) in 1972 and since has accumulated a collection of more than 20 Martins. Anderson's appreciation of his original Martin's ability to sound great with nylon or steel strings remains strong, so much so that he asked the company to come up with something similar for his signature guitar. C. F. Martin has gone one better by creating the 0-28 Ian Anderson Signature Edition, a guitar specifically designed to handle nylon or steel strings with equal aplomb.

To facilitate this magic, Martin designed an innovative new bridge for the 0-28 Ian Anderson Signature Edition. The ebony pyramid bridge features a unique triangular saddle slot that allows the player to put in either a straight white Micarta® saddle with nylon strings or an offset black Micarta® saddle with steel strings, thus enabling the instrument to play in tune up and down the neck with either type strings.

The 0-28 Ian Anderson Signature Edition combines this innovative bridge with Martin's historic “0” 12-fret design, only the second time Martin has offered it in a decade (the first was the 0-45 Joan Baez Signature Edition in 1998). Famous for its clear and surprisingly powerful voice, this legendary design is a favorite of collectors and recently has seen renewed popularity among players and luthiers.

Ian Anderson built his musical career on just such intriguing juxtapositions. Born in Scotland and raised in England, he played in a series of blues bands while still a teenager. In late 1967, he and three fellow musicians formed Jethro Tull, borrowing the name from an 18th century inventor. The group cut its first single the next year and landed a steady gig at the famed Marquee Club in London. In 1969 Jethro Tull - with a couple of personnel changes - signed a record contract, Anderson became the group’s creative center, and its music evolved into cutting edge rock and roll. The single “Living in the Past” became a hit record in England that summer and Jethro Tull was on its way.

For the next several years, Tull produced hit after hit, including albums “Benefit,” “Aqualung” and “Thick as a Brick,” and singles “Aqualung” and “Bungle in the Jungle.” Late in the 1970s, influenced by groups like Steeleye Span, Anderson’s compositions for Jethro Tull took on a softer, more tuneful style, but the music remained both dynamic and spellbinding.

In the 1980s, Tull suffered through difficult times – health problems, line-up changes and slow album sales – before redeeming itself with its 1987 album “Crest of a Knave,” a Grammy Award-winning return to the hard-edged sound of old. The 1990s and the new millenium have brought fewer albums, but Jethro Tull remains a major concert draw worldwide. The recent “Living with the Past” live album and “Jethro Tull Christmas Album” show the group’s musical power and prowess undiminished by time.

Over the years, Ian Anderson also has made four solo albums. The most recent, “Rupi’s Dance,” released in 2003, is a spare, melodic and personal record that ranks with his very best recorded work.

In keeping with his personal style, Anderson has kept the tonewoods and appointments on the 0-28 Ian Anderson Signature Edition guitar true to tradition, but with a couple of unique touches. The premium solid tonewoods include backs and sides of bookmatched East Indian rosewood, a neck of genuine mahogany and rare Adirondack spruce for the top. The top is supported by 1/4” scalloped Adirondack spruce braces for rich, full tone, but it does not have a pickguard. Fine pattern herringbone purfling encircles the top, while the back features black/white wood fiber purfling and HD-28 style zigzag backstrip. Both top and back are bound in grained ivoroid.

By contrast, the rosette features a spectacular new inlay pattern: white Mother of Pearl triangle inlays form a star pattern against a black background, bordered by
two sets of black/white/black/white/black wood fiber line purfling. The neck is something new, but also something very old: a generous 1 7/8" at the nut. The neck’s modern modified V-shape and adjustable truss rod are combined with the tapered headstock, squared slots, pointed heel and elongated diamond volute of early Martins.

Waverly Sloane side mounted open-geared tuners with ivoroid buttons grace the headstock, flanking both the small C.F. Martin decal logo on the East Indian rosewood headplate and the antique C.F. Martin pressure stamp on the back. The African ebony fingerboard showcases Martin’s “long pattern” diamonds and squares inlays plus Ian Anderson’s inlaid signature between the 19th and 20th fret. A bone nut, white bridge and end pins with black dots complete the appointments. Polished gloss lacquer finish protects both body and neck, with vintage toner on the top adding to its “aged” elegance.

In a nod to modern reality, the 0-28 Ian Anderson Signature Edition comes standard with Martin’s Gold+Plus Natural I pickup for simplified recording and amplification. The pickup responds with either the nylon string or steel string saddle. Packed in a Geib™ style hardshell case, each 0-28 Ian Anderson Signature Edition guitar bears an interior label personally signed by Ian Anderson and Martin Chairman and CEO C.F. Martin IV and is numbered in sequence with the edition total. Orders for the 0-28 Ian Anderson Signature Edition will be accepted until April 5th, 2004, with the total number of guitars in the edition and the names of participating Martin dealers to be posted on the C.F. Martin web site:


Ian Anderson had a chance to inspect the in-process parts for his 12-fret 0-28 Signature model prior to one of his “Rubbing Elbows Tour” solo performances this past fall in Harrisburg, PA. The model is dubbed “The Chameleon” because of an ingenious interchangeable saddle arrangement that allows the instrument to be used with either nylon strings (black saddle) or steel strings (white saddle). Other unusual design features include an installed uninvasive Fishman/Martin Gold+Plus Natural I active transducer system that works with either saddle, plus a unique mother of pearl star patterned rosette.
Unique Finishes, Body Styles and Appointments Featured On Martin’s New Model Offerings

**Concept IV**

This fourth offering in a series of acoustic-electric “Concept” guitars features a Jumbo-sized cutaway body. Like the previous Concept models, the edges are gently bull-nozed so that the body is contiguous and without bindings. The Concept IV is finished with a polished “Fire Mist Blue” lacquer that has a dramatic metallic shimmer.

**ALternative X Bass**

Martin’s innovative aluminum top is now offered in a 34” scale acoustic-electric ALternative X Bass format with great ease of play and onboard voiced Fishman Prefix Pro Bass electronics that provide exceptional tonality.

**D-41 Special**

This most recent addition to Martin’s Standard Series features many vintage styled enhancements. The usual D-41 abalone hexagon fingerboard position markers are upgraded with the more traditional vintage Style 45 snowflake inlay pattern. Other enhancements include forward-shifted bracing for optimum tone, grained ivoroid bindings, open geared gold tuning machines with vintage style gold butterbean knobs, a genuine ebony bridge with a long or “through” saddle, and a polished gloss lacquered body with aging toner on the soundboard.

Combined with the D-41’s typically elegant abalone rosette and top inlay, this new version is truly Special!
Elegant Additions To Full Gloss 16 Series Models

Martin’s 16 Series has been expanded to include two full gloss non-cutway models with special appointments that include a single banded pearl rosette: the D-16 (sapele back and sides) and the D-16R (rosewood back and sides).

In addition, Fishman® “Premium” electronics have been added as upgrades to the following full-gloss cutaway 16 Series models: the DC-16E, and DC-16RE (shown), and the OMC-16E, OMC-16RE and JC-16WE (not shown).
Expanded Options For X Series and Little Martins

New Little Martins

In addition to the exciting new Felix The Cat Little Martin Edition shown on page 9, two new Little Martin Models are being unveiled at the 2004 Winter NAMM Show in Anaheim.

The LXBlack Little Martin (above left) features a black HPL finish on the top, back, sides and headstock. The fingerboard and bridge are crafted from black Micarta® and the neck is carved from natural colored Stratabond®.

The LXK2 Little Martin (above right) features Koa-grained HPL (high pressure laminate) on the top, back, sides and headstock. Like the LXBlack model, the fingerboard and bridge are crafted from black Micarta® and the neck is carved from natural colored Stratabond®.

New Koa Grained X Series

Martin’s new DX1K X Series Dreadnought features a book-matched solid spruce soundboard with solid spruce bracing for surprisingly vibrant tone. The back, sides and headplate are constructed with Hawaiian Koa grained “high pressure laminate” (HPL) material. The fingerboard and bridge are crafted from specially formulated black Micarta™ that closely resembles the weight, coloration and texture of ebony. The neck is shaped from naturally colored Stratabond®, an extremely strong wooden multi-laminate that resembles piano pinblock.

Martin’s traditional Dreadnought design combined with these new materials makes for a very attractive, roadworthy
How to String a Guitar

**Solid Headstock**

1. Insert each string in its proper hole in the bridge. Keep the heaviest portion of the double winding facing away from the soundhole. The string fits into the corresponding slot in the nut.

2. The string should be positioned with the bridge pin notch facing the string. See Step 3.

3. Pull the string up tightly. The bridge pin plugs the hole and keeps the string in the slot. The strings are held in place at the bridge by a small notch in the front edge of each bridge pin. Make sure that the ball end of the string is pulled tightly up against the inside of the top before inserting the bridge pin.

4. The string is passed through the string hole near the top of the tuning machine post.

5. After coming through the string hole, the string is wound one-half way around the tuning machine post. — clockwise for the three bass strings; counterclockwise for the three treble strings.

6. After passing under the longer part of the string, the short portion is bent back over it. — This will prevent string slippage. Next step: After the string is brought up to pitch (standard tuning), it may be clipped flush with the top of the tuning machine post. A string should pass around the shaft at least one full time. Windings should be under the previous one, or closer to the base of the shaft.

**Slotted Headstock**

Follow steps 1 — 3 for solid headstock.

4. The string is passed through the tuning machine slot from front to rear.

5. The string is brought around the underside and back to the front. Be careful not to drag the string across the surface of the headplate. You may accidentally etch the finish.

6. The end is brought around the string and pulled back toward the end of the headstock. This establishes a lock which will prevent slippage. Note that when the string is tightened, the "lock" will hold in place. When brought up to standard pitch, there should be at least two full windings on the shaft. The end of the string may be cut off. We recommend leaving them at a length of 1/8", drawn through to the back for the neatest appearance.

**String Care**

We recommend keeping your Martin® guitar tuned to standard pitch. To prolong string life, wash your hands before playing, as oils degenerate the metal alloys. You may also wipe the strings down with a cotton cloth before storing the guitar. — Nothing, however, is as inspiring as changing your strings.
Above, **Jonny Lang** relaxed at a photo session in Boulder, Colorado, with his Signature model JLJCR. Below, **Dwight Yoakam** headlined with his D-28 this past September at the The Austin City Limits Music Festival. ❖

It’s ironic yet fitting that Coldplay’s “**Chris Martin**” shows a preference for his Martin 000C-15E. This photo was taken on stage in Marysville, California, during last year’s “A Rush of Cold Blood to the Head” Tour. ❖
Dave Matthews

Dave Matthews debuted a solo acoustic set from his freshly released solo album, Some Devil (See review on page 6) at the Fox Theatre in Boulder, Colorado for the R & R Triple A Music Summit in August of 2003. Singer/songwriter/guitarist Abra Moore (below) performed with her band at The Austin City Limits Music Festival. She’s playing her herringbone Martin HD-28.

Eric Clapton

Eric Clapton dazzled the crowd with his 000-28EC Signature model during his “Blowin’ the Blues Away” Show at the June 2003 spring gala in support of the Lincoln Center, held at the Apollo Theater in New York City. Below, Shawn Colvin opened the Austin City Limits Music Festival with a solo set, performed with her M3SC Signature Edition guitar.

Shawn Colvin

Abra Moore
On February 13, 2003, SGT Craig Weaver and SGT Paul Abernathy arrived in Kuwait with the 459th Engineering Company of the Army Reserves. Their baggage was limited to two duffle bags and one carry on, which they each chose to be their trusty Martin Backpacker. In the weeks that followed, morale plummeted due to the rigorous military training and expectation of intense combat. Despite the extreme stress and danger surrounding them, they strapped on their Backpackers and used music as relief, hosting sing-alongs, performing mini-concerts and even writing songs for their fellow soldiers. Once the war began, they fought their way from Nasiriah to Baghdad, carrying the Backpackers all the way. Their journey was arduous, filled with ambushes, attacks, shelling, and little sleep, food, or water.

The Backpackers almost survived the intense fighting but found themselves helpless under the devastating conditions of war. This did not soften the SGT’s desire to use music as a morale booster. With the help of family back home, they secured two more Backpackers to accompany them as they forged forth into peace, bringing music with them.

SGT Kevin Lawson of Mike Battery 3rd Battalion 11th Marines, 1st Marine Division left for Kuwait on January 23, 2003. The uncertainties and dangers that lie ahead did not suppress Kevin’s desire to play guitar. With the loving support of his mother and local music store, a Martin Backpacker was on its way to him.

In the meantime, things heated up and Kevin’s battalion moved in to secure Southeast Baghdad, delaying the arrival of the guitar. When the brave Marines were through with their mission, their commanding officer organized a talent night and asked Kevin to play a song in front of more than a hundred Marines. Not afraid to risk his life, yet slightly nervous about the gig, Kevin’s performance was a big success and inspired him to add a full sized Martin DCX1E to his collection back home, where he has returned safe and sound to his wife and daughters.

SSG Jon-Marc Thibodeau is a medic with the 101st Airborne Division in Iraq. He loves music and made sure to take his Backpacker guitar with him as he embarked in the early stages of the war.

Recently he was awarded a Bronze Star for his work in Najaf. His family is very proud of him, and his sister SueZanne Law sent the above photo to show what a difference music makes in the face of conflict.
Singer/songwriter/guitarist RAVI, who hit the top of the charts playing guitar with the band Hanson in 1997, recently traveled to Europe on a “music business” trip promoting his own CD “Beyond the Blur.” Since this wasn't a performance tour, Ravi’s D-42 stayed at home but his steel string Backpacker with built-in electronics went along for the ride. From Notre Dame in Paris to the Coliseum in Rome, the Backpacker attracted attention everywhere he went.

“It was so easy to travel with compared to any other instrument. No problems on airplanes, and it never got in my way despite carrying it around with me almost everywhere I went. Plus, for its small size, it has a remarkably big sound!”

More than seventeen months ago, Jamie Bianchini and Garryck Hampton began the first leg of their lifelong dream to ride their bicycles around the world. The dream has come to be known as Peace Pedalers Worldwide Mountain Bike Expedition (www.peacepedalers.com), which takes them and their custom Black Sheep tandem bicycle on a monumental expedition that is covering over 50,000 miles through at least 100 countries. Along for the ride is a Martin Backpacker, which Garryck has used to jam with natives from Japan, China, Tibet, Nepal, India, and Thailand to name a few. Time and time again he’s heard, “Wow, I can’t believe how good that sounds.”

“Music is a universal language,” Garryck says. “With my Backpacker, it hasn’t mattered which country we’re in or what language people speak. The sparkle in their eyes and the smile on their face says it all.” Jamie and Garryck hope you will join them for a ride as they pass through your town promoting the world’s finest asset, PEACE!

Instant Recognition!

“So I’m sitting in the Miami International Airport waiting to board my flight to Sao Paulo, Brazil, and a couple of pilots came up to me and asked to see my guitar. They were so charged because they had heard about The Backpacker but had never seen one. I felt very proud to own it. I will enjoy music wherever in the world I go.”

Jess (25 years old) having just left for a nine-month post-college round-the-world trip.
Presenting
The FeLiX Limited Edition

Just when you thought you’d seen it all
look what Martin pulls out
of its bag of tricks:
The FeLiX Limited Edition
(Story on Page 9)

Index To New Products

Milestone Limited Editions
The Millionth Martin ...............Pages 18-20
D-45 Celtic Knot (Pre-50) ............Page 16
D-100 Deluxe (Post-50) ...............Page 17

Limited Editions
Night Dive ..................................Page 21
Tom Petty ..................................Page 10-12
Norman Blake ..............................Page 14-15
Ian Anderson (Jethro Tull) .........Pages 26-27
Laurence Juber ............................Pages 22-24
Concept IV .................................Page 28
FeLiX The Cat .............................Page 9

Special Editions
Martin American Archtop ..............Page 25

New Stock Models
LXBLACK Little Martin ...............Page 30
LXK2 Little Martin ......................Page 30
DX1K .....................................Page 30
Alternative X Bass ......................Page 28
D-16 & D-16R .........................Page 29
DC-16E & DC-16RE Premiums ........Page 29
D-41 Special .............................Page 28

Chris Martin and American Archtop founder Dale Unger hold the prototype for the CF-2 Martin American Archtop collaboration. Two models are being offered: a CF-1 with a full 3” thickness body and a floating humbucking neck pickup, and the CF-2 with a 2 1/2” thickness body utilizing parallel top bracing to accept two built-in Seymour Duncan humbucking pickups. Both models are available with either a natural finish, or with a complete sunburst at an additional cost.

The Workmanship Of C. F. Martin
The Wizardry of Pearl Works
The Artistry of Grit Laskin

Blended Together To Create The
Night Dive
(Story on Page 21)