PAUL SIMON COLLABORATES WITH MARTIN IN DEVELOPMENT OF OM-42 LIMITED EDITION SIGNATURE MODEL

C. F. Martin & Co. is proud to announce a major collaboration with one of the most significant recording artists and songwriters of our time, Paul Simon. The OM-42 Paul Simon Limited Edition Guitar will be introduced at the Winter NAMM Show in Anaheim, California, and will begin to appear in stores in mid-1997.

The OM-42PS guitar was designed to meet Paul Simon’s exacting requirements for tone, size, and action. Paul personally participated in the development of the prototypes which led to the final OM-42PS specifications. He preferred the smaller “OM” body size combined with the long (25.4”) scale length which proved to be particularly applicable to his fingerstyle technique and his desire for a strong yet balanced tone.

The OM-42PS is tastefully appointed with tortoise colored bindings throughout. Hand-crafted entirely with solid woods, the sides and back are constructed from select grade East Indian rosewood, and the top is bookmatched from quartersawn Sitka spruce.

C. F. MARTIN HONORS THE KINGSTON TRIO WITH 40TH ANNIVERSARY LIMITED EDITION INSTRUMENTS

1997 marks the 40th Anniversary of the founding of The Kingston Trio, one of America’s most beloved and enduring musical groups.

To commemorate The Kingston Trio’s lasting contribution to folk and acoustic music, and in gratitude for their unswerving loyalty to Martin instruments throughout the years, C. F. Martin & Co. is proud to offer a special Kingston Trio Limited Edition consisting of 40 sets of three instruments each.

Each set includes a special Kingston Trio D-28 guitar, a custom 0-18T Tenor guitar, and a Vega long neck banjo—the instrumentation used by the Trio.

In addition, an extended edition of the Kingston Trio D-28s will be offered after all 40 Limited Edition sets are ordered by the dealers.

Each instrument in the Kingston Trio Limited Edition Set features special mother-of-pearl inlays of “The Kingston Trio” located between the 11th and the 14th frets, plus the anniversary.
Dear Martin Enthusiast,

Welcome to the second issue of our newsletter. I want to thank you for your enthusiastic response to the first issue. “The Sounding Board” is available from any authorized Martin dealer. Let your dealer know that you wish to be notified when new issues are published.

It’s NAMM Show time again and we are introducing several new models. Our collaborations with Paul Simon and The Kingston Trio acknowledge the incredible effect that these performers have had on music and the acoustic guitar business.

Two other new models that my co-workers and I are proud to introduce are the CEO-1 and the Martin Stauffer steel string 00-12 fret.

The CEO-1 is a fancy, affordable solid wood limited edition Dreadnought. It features scalloped braces and our patented “A-frame” neck block. Cosmetically, it is enhanced with a pearl rosette, herringbone top trim, and one of my personal favorites... hexagon outline inlays on the fingerboard and bridge wings.

The Stauffer is reminiscent of the original guitars built by my great, great, great, grandfather during the 1830’s in New York City. Our 1997 version is designed to function using steel strings and is a modern version of a very historically significant style.

There is always so much going on around here, I never have enough time to explain it all. Remember to come and visit us and take a tour of our shop. We are very proud of what we do and we would love for you to see what we do first hand.

C. F. Martin IV
Chairman & CEO
Martin Guitar Company
Dear Mr. Martin,

Thank you for creating the excellent and affordable DM.

In the mid-1970’s, I purchased a D-35 for $750. Unfortunately my D-35 and I parted company in 1979 when I extricated myself from a cult that I had gotten involved with. I left with only what I was wearing at the time. That guitar is the only possession that I regret leaving behind and I have pined after it for years.

A late friend gave me another brand guitar and thanks to his generosity, I have at least had a guitar to play over the ensuing years, but I never forgot the feel and sound of that Martin.

Re-establishing myself took time. The price of a good used D-35 (let alone a new one) had climbed out of my reach and I assumed that, owing to the expenses of my adult responsibilities, a Martin guitar would remain unattainable for years to come.

That all changed recently when I allowed myself to venture into a local music store. I stood gazing wistfully at a display of Martin guitars. Not wishing to inflict further frustration upon myself, I did not bother to look at the price tags. Perhaps reading my posture and expression, the co-owner of the store reached into the case, handed me a DM, and invited me to sit and play it.

It was like playing a little piece of heaven. It played “like butter”. Its tone was so clear and sweet. It possessed an excellent dynamic range and beautiful fidelity. Like a true gourmet dish, in which the ingredients come together in a symphony of flavors, but each individual flavor is still distinguishable amidst the totality of the experience, so it was with this guitar. Each note of every chord rang sweet and true. Delicious harmonies, yet distinct.

As I was admiring the precise craftsmanship of the guitar, the store owner spoke up and told me what he would be willing to sell it to me for. I gulped. It was a little stretch, but I could afford it.

A happy man, I brought that Martin DM home and played it for my wife to be. “Yes”, I smiled and assured her, “we’ll still be able to take that honeymoon in Mexico.”

Thank you for creating this wonderful and affordable guitar while remaining true to your lineage of excellence.

Sincerely,

David M. Pierce
Magalia, California

—

Dear Mr. Martin,

I wanted you to know how pleased I was to have had my “Kentucky Guitar” CD on Martin’s on hold music. I received many favorable comments and orders for my tapes and CDs. Many people asked about what guitars I was using on the album. Most of my songs were recorded with my M-C-28 Cutaway which is pictured on the cover. My new album, “Irish Guitar”, is recorded with my J-40 Jumbo, as well as the M-C-28. If anyone else is interested in my music, I’ve included my address.

Sincerely,

Pat Kirtley
Mainstream Music
P. O. Box 135
Bardstown, Kentucky 40004
Phone (502) 348-6360

—

Dear Mr. Martin,

I just wanted to express my gratitude and complete satisfaction with your guitars. I own a M-38, a J-40, and have recently purchased a D-45. I have not yet heard a guitar that can compare with the excellent balance and projection of the treble and bass tone qualities. I tend to “beat up” my guitars over the years and they just keep on going. I hope to have a collection of various rare Martins some day, but until then, I am most satisfied with the “new” line of Martins. Keep up the good work!

Sincerely yours,

Jason M.
Houston, Texas

—

Dear Mr. Martin,

Recently, a small article appeared in Mature Outlook Magazine about me and my Martin guitar. In the article, I explained that my Martin D-18 Dreadnought guitar is the best purchase I have ever made. I bought it for $100 in 1943 and today, it is valued at more than $5,000. It is worth much more than that to me though. It was my great companion during World War II. It opened doors for me in foreign homes. I used it to entertain the troops, and it helped me meet my wife. It was even picked up and strummed by Sir Winston Churchill at Casablanca. As a result of that small magazine article, I received three phone calls from fellows who I served with in the war. I hadn’t heard from them in 48 years! I still play my Martin often. Thanks for many decades of enjoyment.

Sincerely,

Robert Estell
Escondido, California

We Would Love To Hear From You!

Send Your Letters To:

Dear Mr. Martin
C. F. Martin & Co.
P. O. Box 329
Nazareth, PA 18064-0329 USA

—

Its a long way from Casablanca and Winston Churchill, but Bob Estell still performs with his harmonica and his 1943 D-18, often at retirement homes where he can do the most good.
NEW MODELS ADDED TO POPULAR “1 SERIES”

Martin is unveiling many new additions to the popular and affordable “1 Series” line of acoustic guitars.

The new J-1 model offers “1 Series” appointments in the tight-waisted Jumbo size. The new 0000-1 uses the Jumbo or “Grand Auditorium” shape (formerly referred to as “M”) with a shallow body depth, making it perfect for stage and studio use.

The small bodied 000C-1 features a rounded Venetian cutaway. This model is also offered as a 000C-1E dedicated acoustic electric model, which features an onboard preamp with slider EQ. The acoustic electric option is also offered with the new DC-1E Dreadnought cutaway model.

The Martin acoustic bass has resurfaced in the form of the new Jumbo shaped B-1 model.

MARTY STUART AND TRAVIS TRITT VISIT MARTIN FACTORY

Marty Stuart & Travis Tritt took a break from their busy “Double Trouble” touring schedule to stop in at the Martin factory for a special tour. In particular, Marty wanted to personally see how the HD-40MS Limited Edition Marty Stuart Signature guitars were progressing.

Marty was personally responsible for the unique fingerboard inlay designs and for the unprecedented concept for “herringbone pearl”, which adorns the rosette of this model. The HD-40MS was introduced at the Nashville Summer NAMM Show and the edition of 250 instruments has since sold out to dealers.

These two country music greats had a great time during their visit, and after their tour they both sat down and ordered some very special Custom Shop Martin models that are sure to show up on stage in the near future. Look for the one’s that sound really good!

D-40 OFFERS ELEGANCE & TASTE AT LOWER PRICE

Although there have been many variations of Style 40 Martin instruments throughout the years, this designation currently refers to the specific appointments developed for the newer Martin J-40 Jumbo models. The ornamentation of these models features a highly colorful abalone pearl rosette, abalone hexagon fingerboard inlays, abalone CF Martin letters in the headstock, bound fingerboard and headstock, and gold tuning machines.

This tasteful and ornate combination of features was borrowed for the successful Figured Woods Editions which were offered in Quilted Mahogany, Flamed Walnut, and Quilted Maple. The D-40 Dreadnought is the newest addition to Martin’s Standard Series of acoustic guitars.

MARTIN® CONTINUES OFFER OF SPECIAL SP-16 MODEL GUITARS

C. F. Martin has announced the continuation of its limited “Special 16 Series” acoustic guitars. A maximum of 2,500 mixed “SP” models will be offered during 1997. These instruments combine enhanced aesthetics with the use of solid woods on the top, back, and sides. Many of the unique technological advances developed in Martin’s innovative and patented “1 Series” guitars are incorporated in the “16 Series” line of guitars. Enhanced visual appointments include a highly colorful abalone pearl rosette, style 45 back strip, modified snowflake fingerboard inlays, 4-point snowflake bridge inlays, polished gloss lacquer body, and gold plated tuning machines.

Among the “SP” models offered are the SPD-16T and SP000-16T which feature solid mahogany back and sides.

The SPD-16TR, SP000-16TR, SPDC-
The Eric Clapton 000-28EC Signature Model Martin Guitar, introduced as a stock model at the Nashville Summer NAMM Show in July of 1996, has been immensely popular with both dealers and players. More than 1000 of these special Vintage Series guitars have been ordered in a short six month period, with no sign of tapering demand. In addition, three major magazines, Guitar World, Guitar Player, and Acoustic Musician, have given this model extremely high ratings, with Acoustic Musician giving an unprecedented perfect score in all categories.

The reason for the popularity? The 000-28EC certainly looks great, but perhaps Eric Clapton hit it on the button when he said, “This is the best sounding acoustic guitar I’ve ever played!”

The Eric Clapton 000-28EC Signature Model Martin Guitar, introduced as a stock model at the Nashville Summer NAMM Show in July of 1996, has been immensely popular with both dealers and players. More than 1000 of these special Vintage Series guitars have been ordered in a short six month period, with no sign of tapering demand. In addition, three major magazines, Guitar World, Guitar Player, and Acoustic Musician, have given this model extremely high ratings, with Acoustic Musician giving an unprecedented perfect score in all categories.

The reason for the popularity? The 000-28EC certainly looks great, but perhaps Eric Clapton hit it on the button when he said, “This is the best sounding acoustic guitar I’ve ever played!”

The “16 Series” models were conceived to provide high quality all solid wood guitars at affordable prices.
PAUL SIMON OM-42
(CONTINUED FROM FRONT COVER)

The perimeter of the pearl rosetted soundboard has been painstakingly inlaid with highly colored Style 42 abalone pearl top inlay. At Paul Simon’s specific request, the adjustable neck is sleek and low with a comfortable 11\(\frac{1}{16}\)” neck width at the nut, but with the slightly wider “OM” neck width as you move up toward the twelfth fret. A Style 45 pearl inlaid C. F. Martin headstock is bound in tortoise and fitted with the highest quality vintage style ivoroid button Waverly® nickel-plated open-geared tuning machines. A genuine ebony tortoise bound fingerboard features the original Style 42 snowflake pattern in abalone pearl, with Paul Simon’s signature delicately inlaid in mother of pearl between the 19th and 20th frets. A deluxe five-ply vintage series Geib® style hardshell case has been designed to house this special guitar.

The edition will be limited to 500 guitars for sale worldwide. The edition size of “500” was taken from “Suite 500”, Simon’s office address within the classic “Brill” building on Broadway in Manhattan. The interior label of each instrument will be numbered in sequence (i.e. 1 of 500, 2 of 500, etc.) and will be personally signed by Paul Simon and C. F. Martin IV, Martin’s Chairman and CEO, and the 6th generation of Martin family members to manage the esteemed guitar firm.

“Paul Simon has labored with the highest standard of perfection in the details of his writings and recordings.”

In general, both Paul Simon and C. F. Martin & Co. steer clear of product endorsements. As a result, both wished to develop a special guitar that would help fund a charity of particular interest to Paul Simon. Paul is the co-founder of The Children’s Health Fund, the nation’s largest health care program for homeless children, so choosing a charity was easy.

Paul Simon is acknowledged to be one of this century’s finest singer/songwriters and performers. While other musicians crank out quantity, Paul Simon has labored with the highest standard of perfection in the details of his writings and recordings, which stretch from the late 1950’s to the present. And it shows. His lyrics are nothing short of poetic, and his compositions are meticulously layered without the feeling of being over-produced. Of course, he is widely known for the legendary partnership of Simon & Garfunkel, but after their breakup in the early 1970’s, it was Paul’s talent that emerged in album after album of award winning and memorable material. From his first solo release in 1972 titled simply “Paul Simon” to his 1990 release of “Rhythm Of The Saints”, Simon’s work has bridged the gaps between poetry, music, and art. Perhaps Paul’s most interesting endeavor was his controversial Grammy award winning release “Graceland”, a project that influenced and inspired the “World Music” movement, and set the stage for dozens of new musical genres.

After an initial New York meeting to discuss limited edition possibilities with Martin’s artist relations manager Dick Boak, Paul Simon traveled to Nazareth with his son Harper (also a great guitarist) to try out the complete array of Martin guitar sizes, shapes, and styles. After several hours of playing, Paul zeroed in on two sizes: the “M” (Grand Auditorium) and “OM” (Orchestra Model). Martin built four initial prototypes for Paul to try: two “OM” models and two “M” models. For his particular playing style and touch, Paul loved the clarity and balance of the “OM” size. He paid particular attention to the feel of the neck, opting for a custom variation of the typically wider “OM” neck width. In respect to appointments, Paul felt that as a limited edition or collectable, the model should be ornate but tasteful, easy to amplify, and perfect for use on stage and in the studio.

“...the model should be ornate but tasteful, easy to amplify, and perfect for use on stage and in the studio.”

easy to amplify, and perfect for use on stage and in the studio. Two final OM-42PS prototypes were built for Paul’s approval prior to unveiling at the NAMM Show.

Paul has been writing the score for the Broadway musical entitled “The Capeman”, due to open in New York in the fall of 1997. As with all of his projects, he has focused an intense creative energy on the score. The word around Broadway is that the music is extraordinary, setting a new standard by which musicals will be judged. It is interesting to note that the two acoustic guitars being used in the show are the initial prototypes from the limited edition.
C. F. MARTIN IV OFFERS FIRST “CEO’S CHOICE”

As part of C. F. Martin’s 1997 Limited Edition offering, Martin CEO and Chairman Of The Board, C. F. “Chris” Martin IV has selected specifications and appointments for two special CEO’s Choice Limited Edition guitars. It was Chris’s intent to create instruments that would deliver great tone, tasteful but elegant ornamentation, and perhaps most importantly, provide an excellent value to the customer.

To meet Chris’s high tonal expectations, solid woods have been chosen for both models. The CEO-1 utilizes solid genuine mahogany for the back and sides, which delivers a strong clean treble response with a clear powerful bass. The CEO-1R utilizes solid East Indian rosewood, which produces a richly resonant and warm bass response.

Features common to both models include an abalone pearl rosette, fine pattern herringbone top trim, scalloped bracing, style 45 back inlay strip, genuine ebony fingerboard and bridge both inlaid with hollow “hexagon outline” inlays, gold enclosed tuners with ebony buttons, N-20 style black bindings with black white side inlay, tortoise color pickguard, C. F. Martin IV’s signature in pearl above the last fret, an interior label signed by C. F. Martin IV, and a vintage “Tweed” hardshell case.

The original Stauffer headstock shape, shown here, provided inspiration for this year’s special Martin/Stauffer editions.

C. F. Martin & Company is pleased to announce the introduction of two Martin “Stauffer” Limited Edition guitars for 1997. These are the first “Stauffer” models to be made since the mid 1800s, when C. F. Martin Sr. developed the now legendary Martin “square” headstock shape. The Martin “Stauffer” Limited Edition 00-40 and the 00-45 models pay tribute to the early years of the company. These graceful guitars had an unusual shaped headstock with all tuning keys on one side. This feature was borrowed from Johann Stauffer of Vienna, for whom Mr. Martin had worked for a time as a shop foreman.

The 00-45 is appointed with highly colorful abalone pearl inlay around the perimeter of the top, sides, back, rosette, and “tongue” of the fingerboard. The headstock bears the Martin decal logo, delicately inlaid in genuine mother-of-pearl.

The 00-40 features abalone pearl inlay around the rosette. The headstock bears a small old style decal logo. Features common to both models include grained ivoroid bindings, Style 45 snowflake fingerboard inlays, “ice cream cone” shaped neck heel, black ebonized neck finish, a unique “pointed” belly bridge with pyramid wings, vintage top toner, fossilized ivory bridge pins, nut and saddle, and unique gold plated tuning machines with variable length posts to accommodate the special headstock shape.

A specially made replica of the original wooden “coffin” case will be supplied with each of these special instruments.

The edition will be limited to 100 instruments total: 25 will be constructed with rare pre-CITES Brazilian rosewood and designated as 00-45 Stauffers, and 75 will be constructed of East Indian rosewood and designated as 00-40 Stauffers. Each guitar will bear an internal edition label individually numbered in sequence and signed by C. F. Martin IV, the sixth generation of Martin family members to manage the company.

Frequently Asked Questions, Part I:

Q: Can you tell me what year my Martin guitar was made?
A: Yes! That’s the most frequently asked question that we hear. Clip the card below on the dotted lines. The last guitar serial number for each year is listed from 1898, when Martin serial numbers were first initiated, through 1995. Prior to 1898, we can closely estimate that 8000 Martin instruments were made. By the way, we update this card annually.
ALTERNATE TUNINGS

There are dozens of ways to tune the guitar. The most popular alternate tunings are called “open tunings”, where the strings are tuned to an open chord such as D Major (D-A-D-F#-a-d) or G Major (D-G-D-G-b-d).

Another interesting tuning, generally referred to as “High Strung” or “Nashville” tuning, is often utilized in recording studios to achieve an extremely clean treble or high end sound. This sound, similar in some ways to a twelve string guitar, tends to balance out the often overpowering bass response in guitar recordings.

One easy way to explain “Nashville” tuning is to imagine a set of strings for a 12-string guitar. If you were to select the thin or high octave string from each pair, and put the other strings aside, then string an instrument with these higher strings, this would yield standard (E-A-D-G-b-e) tuning, but the bass strings are now tuned an octave above standard pitch.

It is perfectly acceptable to try a 12-string set as described in the previous paragraph, but you will no doubt find the gauges much too light and slinky. At Martin, we have experimented with the gauges and have come up with the two following options for what we would refer to as a Light Gauge “Nashville” Tuning. Note that only the .024 string is wound and that the G string can either be an octave above pitch (.008) or at standard pitch with an unwound string (.019).

Light Gauge “Nashville” Tuning

<table>
<thead>
<tr>
<th>Gauge</th>
<th>.024w</th>
<th>.024w</th>
</tr>
</thead>
<tbody>
<tr>
<td>E</td>
<td>.017</td>
<td>.017</td>
</tr>
<tr>
<td>A</td>
<td>.013</td>
<td>.013</td>
</tr>
<tr>
<td>D</td>
<td>.008</td>
<td>.019</td>
</tr>
<tr>
<td>G</td>
<td>.012</td>
<td>.012</td>
</tr>
<tr>
<td>B</td>
<td>.010</td>
<td>.010</td>
</tr>
</tbody>
</table>

Paul Simon uses this tuning often, most notably on the title cut from his album, Graceland. Listen to this track carefully. It will surprise you.

For you Backpacker owners out there, “Nashville” tuning really sounds great on small instruments.

Frequently Asked Questions, Part II:

Q: Can you tell me what year my Martin mandolin was constructed?
A: Yes! Clip the card below on the dotted lines. The last serial number for each year is listed for mandolin production until 1991. After 1991, mandolins are included with guitar serial numbers on this card’s flip side.

MARTIN MANDOLIN SERIAL NUMBERS

<table>
<thead>
<tr>
<th>YEAR</th>
<th>LAST#</th>
</tr>
</thead>
<tbody>
<tr>
<td>1901</td>
<td>481</td>
</tr>
<tr>
<td>1902</td>
<td>1171</td>
</tr>
<tr>
<td>1903</td>
<td>1349</td>
</tr>
<tr>
<td>1904</td>
<td>1507</td>
</tr>
<tr>
<td>1905</td>
<td>1669</td>
</tr>
<tr>
<td>1906</td>
<td>2026</td>
</tr>
<tr>
<td>1907</td>
<td>2357</td>
</tr>
<tr>
<td>1908</td>
<td>2510</td>
</tr>
<tr>
<td>1909</td>
<td>2766</td>
</tr>
<tr>
<td>1910</td>
<td>3098</td>
</tr>
<tr>
<td>1911</td>
<td>3431</td>
</tr>
<tr>
<td>1912</td>
<td>3847</td>
</tr>
<tr>
<td>1913</td>
<td>4162</td>
</tr>
<tr>
<td>1914</td>
<td>4462</td>
</tr>
<tr>
<td>1915</td>
<td>4767</td>
</tr>
<tr>
<td>1916</td>
<td>5007</td>
</tr>
<tr>
<td>1917</td>
<td>5752</td>
</tr>
<tr>
<td>1918</td>
<td>6270</td>
</tr>
<tr>
<td>1919</td>
<td>7337</td>
</tr>
<tr>
<td>1920</td>
<td>8761</td>
</tr>
<tr>
<td>1921</td>
<td>9627</td>
</tr>
<tr>
<td>1922</td>
<td>10196</td>
</tr>
<tr>
<td>1923</td>
<td>11020</td>
</tr>
</tbody>
</table>

Nashareth Pike

Words & Music by Dr. Russell J. Rentler, M.D.

I was going through Pennsylvania one day
When I met an old man who had these words to say:
Take the Nazareth Pike boy, and you will see
The place where dreams are made, it’s where you want to be.

So I took this man’s advice, and started walking forth
The Martin Guitar factory, it was just a few miles north
My backpack it felt heavy, but I just didn’t care
I kept on walkin’ up the road to who knows where

Chorus:
Take the Nazareth Pike boy and you will see
It will always take you to where you’d rather be.

Then I stumbled into a postcard kind of town
With little kids a playin’ and flowers on the ground
And on the outskirts of this little town there stood that factory
The birthplace of the most beautiful guitars you would ever see.

(Repeat Chorus)

I dreamed that I could get a job building the Martin Guitar
But another fate did own me, I guess I’d gone too far
That’s how the story ends my friend, they call me an M.D.
But that place on Nazareth Pike is where my heart would rather be.

(Repeat Chorus)

© 1996 DR. RUSSEL J. RENTLER, M.D.
The Kingston Trio D-28 Dreadnought guitar features a solid square tapered headstock with a Brazilian rosewood headplate and Martin’s “old style” scroll decal logo. The back and sides of the body are constructed of select, bookmatched East Indian rosewood. Grained ivoroid is utilized for the bindings and trim. The solid spruce soundboard utilizes \( \frac{5}{16} \) height scalloped X-bracing, shifted forward to a position approximately 1” from the soundhole. Both the bridge and the fingerboard are hand-crafted from genuine ebony. Fingerboard position markers are 1950’s-era Style 28 mother-of-pearl dots. The bridge is fitted with a long (or “through”) saddle fashioned from genuine bone, as is the hand-cut nut. Tuning machines are Martin’s vintage style open-geared variety, finished in gold, with gold “butterbean” knobs. Bridge and endpins are white, inlaid with tortoise colored “redeye” dots. A hand-beveled and polished tortoise colored pickguard is used to simulate the old, under-the-finish application.

The custom 0-18T Tenor features back and sides of genuine mahogany, select Sitka spruce soundboard with Style 18 rosette, tortoise bindings, beveled pickguard, gold vintage tuners with “butterbean” knobs, and mother-of-pearl Kingston Trio anniversary inlays. One interesting custom touch is that genuine ebony is utilized for the fingerboard and bridge.

The Vega® Long-Neck Folk Model banjo is specially made and warranted for this commemorative issue by the Deering Banjo Company of Lemon Grove, California. The extra long 25-fret neck, which facilitates easy key changes to suit the vocalist, was originally suggested to Vega by Pete Seeger. It was later popularized by Dave Guard and John Stewart of The Kingston Trio and soon became the “workhorse banjo” of virtually every major folk group.

Specifications for the Kingston Trio Limited Edition Vega® Long Neck Banjo are similar to the original Fairbanks No. 2 Tu-Ba-Phone XL models made by Vega of Boston. Metal parts are nickel plated. The fingerboard is ebony, bound in white, and inlaid with mother-of-pearl dots. The Vega “star” is inlaid at the 5th fret and scaled down “The Kingston Trio” and “1957-1997” inlays are utilized to match the D-28 and the 0-18T models of the commemorative set.

(Continued from front cover)
Rory Block
Performer

When your powerful blues drives people to their feet, you play strings that stand up to it too. Blues is gritty, powerful music. You really need to lay into the strings. The only strings that can stand up to the way Rory Block plays are Martin Strings. She uses Martin mediums. In her own words, "They work wonderfully for me. I play very hard and get the least amount of buzzing with the Martin mediums." When it's time to restring your instrument, use Martin Marquis®, Martin Strings, Martin Phosphor Bronze, or Martin Cryogenic. After all, the best string with the best!

Our high technology winding operation has long since replaced hand-operated spinning wheels and our quality is no myth. We work hard to put the magic in your fingers. Try a set of the new Martin SP™ Studio/Performance Series strings.

These strings are so new, you might have to educate your favorite dealer about them! Ask them to order you a few sets today!

NEW MARTIN® ACOUSTIC PICKUPS

Martin Thinline 332 Plus™
Acoustic Pickup

The 332 Plus™ is a new pickup system for acoustic guitars developed by Fishman Transducers®. The complete system includes a ceramic under the saddle pickup (Thinline 332®) and a specially designed miniature onboard preamp. The heart of the system is a miniature circuit that is housed in a slightly elongated shielding cap on the back end of the jack. The board uses state-of-the-art surface mounting components. It is an all discrete transistor circuit design. The unit features:

- New onboard Active Jack™ preamp
- Improved ease of installation
- Low noise
- Frequency response: 20Hz - 20kHz with THD of less than .1%
- Extremely low current consumption for long battery life
- Warm, balanced acoustic response without distortion

Active Jack™ Pre-amp for Martin Thinline Pickups

The Active Jack™, developed by Fishman Transducers®, is a new pre-amp system for acoustic guitars that already have Martin Thinline 332® or other brands of ceramic pickups installed. The heart of the Active Jack™ system is identical to the one utilized with the above Thinline 332 Plus™. The only difference being that this version, intended for retrofitting, does not include a pickup.

The new Martin Thinline 332 Plus™ includes an Active Jack™, a battery mount, and a pre-wired battery connector. The Active Jack™ can be purchased by itself if you want to do an “active” upgrade to your existing pickup.
Preston Gratiot hails from Camarillo, California. He has the only “herringbone” Backpacker that we know of. He dropped the instrument while hiking and as a result, he had the herringbone trim custom installed to eliminate the dent. Preston strings his Backpacker with “high strung” or “Nashville” tuning (See Page 8). He does a lot of traveling as well. Preston was recently out running the mining trails between Durango, Silverton, and Telluride when he stopped at “Four Corners” to photograph his Backpacker in Utah, Colorado, Arizona, and New Mexico, all at the same time. OK, if you want to get technical, the instrument is only in three states, the strap is in Arizona.

Bill McIntosh inline-skated coast to coast across America, over four mountains and hundreds of “large hills”, across the Mohave desert, through swamps in three states, and days through barren wildernesses. He jumped in three oceans and slept on the side of the road in eight states. And he did it all with his Backpacker slung across his shoulder! Why did he do it? He is marketing products for the inline skating industry across the world and supporting a number of charities in the process, including The Foundation Enhancing Education & Literacy which helps underprivileged children.

Scotty Stets of Fall River, MA, traveled extensively around Europe with his Backpacker, which he has affectionately named “Yvette.” He wailed for the ghosts at Warwick Castle north of London, he yodeled at the ruins of the Marquis de Sade’s chateau in the foothills of the French alps, his vocals venerated the stormy beaches at Normandy, he crooned at the “upside down scallops” of the Roman aqueducts in Lisbon, and in the photo above, he serenaded the spirit of Hamlet at Shakespeare’s legendary birthplace in Stratford-upon-Avon. “To strum or not to strum?” No question here. Scotty chose to strum!

Scotty Stets serenades the spirit of Hamlet at Shakespeare’s legendary birthplace in Stratford-upon-Avon.

Scotty’s dad, Stanley J. Stets Jr., loves to belt out Hank Snow tunes on his old D-41, so it’s a family thing.

Scott is planning more excursions and wants to know whether there are any places that the Backpacker should go that it hasn’t already been to? Have any ideas? In the patriotic tradition, he exclaims: “I have not yet begun to Backpack!”

Bill McIntosh, looking like a member of the foreign legion, takes a rest in the middle of the Mohave desert.
At Last, A Guitar Designed Specifically For Women

BY DIANE PONZIO

Before the turn of the century, the majority of guitar players were women. They embraced “Parlor Style” music, which they played on small bodied, gut-string guitars. Many lithographs and paintings from the late 19th century show these women enjoying such instruments.

Things certainly have changed. The majority of players are now male. As a result, lithographs featuring active, guitar-playing women have been replaced by ads showing passive bikini-clad models who obviously serve merely as virility tokens for the male players. Images of women musicians are rare. Was it international affairs, styles of music, or cultural trends that drove women fretless?

There is a case to be made that guitar makers have neglected over 50% of their potential market in their advertising strategies. Ironically, though, the movement in popular music today is centered on the singer-songwriter, many of whom are, in fact, women... women GUITARISTS. In an interesting inverse parallel trend, it is notable that from the 1920’s until the present, guitar bodies have gotten bigger, while the number of women players has gotten smaller. Perhaps it’s time for the musical instrument industry to alter its marketing strategies and give some attention to ergonomics. Women can and should be lured back to the fingerboard.

Recently, a voluntary group of Martin employees got together to think about these issues. The demographics of the group were unprecedented; 80% were women. They represented literally every facet of the Company’s endeavors from making strings and bridges to headstocks and braces. I was fortunate to participate in this exciting group as we sought to acknowledge women’s role in the music world today. Our job was to develop some ongoing programs and to try to determine what kind of Martin guitar most women would like to play.

Anatomically speaking, it’s rather obvious that the Dreadnought can be a little uncomfortable for many women. In a survey conducted with several hundred female Martin owners, it was determined that a smaller-bodied, tight-waisted guitar was more desirable. But all of us are committed to sound. The distinctive Martin sound, now most common in Dreadnoughts, has galvanized musical culture for almost two centuries. Could we come up with a guitar that sounded big, but played comfortably...one with great action, a perfect thin neck, and elegant but simple appointments?

It’s a thrill for me to have been a part of a group that designed an instrument that a linebacker could love as well as any of my peers - the “00” Deep Body. In playing several prototypes, we all fell in love with the Mahogany model. The sound was spectacular. The slotted headstock, because of its increased downward pressure on the nut, gives an even bigger sound that the scalloped braces and Dreadnought depth already insure. And the tight waist provides wonderful tonal balance, yielding a versatile guitar that packs a punch!

It’s a proud moment for The Martin Guitar Company to be among the first companies in the instrument business to publicly acknowledge women players by stepping out boldly. By getting input from women and allowing for their ideas, Martin has designed a specific model perfect for them. Now, that wonderful new instrument is on the market. And because of its enhanced sound capabilities, it’s an instrument that men will crave, too. This is a great guitar for anyone to be proud of and for everyone to love playing.

Diane Ponzio, pictured above, is a New York based singer-songwriter and guitarist. She travels world-wide with C.F. “Chris” Martin IV performing her songs as part of a presentation about the Martin guitar. She has released two CDs.