C. F. MARTIN INTRODUCES
ERIC CLAPTON 000-42ECB
SIGNATURE EDITION

New Brazilian Rosewood Model Follows Sold Out 000-42EC 1995 Limited Edition

Perhaps no other musician has so profoundly influenced rock and acoustic blues than British guitarist Eric Clapton. From his early work with John Mayall & the Bluesbrakers, the Yardbirds, Cream, and Derek & the Dominos, through his stellar solo career including the current “Clapton Chronicles” and “Eric Clapton: Blues” CDs, Eric has continually redefined the art of the guitar. His highly influential MTV Unplugged performance and subsequent CD release helped to revitalize acoustic guitar music worldwide.

In recognition of this major talent, the Martin Guitar Company is proud to announce an exciting second limited edition collaboration with Eric Clapton. This is the first time that Martin has honored an artist with two signature limited editions. The first limited edition in honor of Eric Clapton was the 000-42EC. Introduced in 1995, the edition of 461 guitars sold out within days. The new guitar, the 000-42ECB Eric Clapton Limited Edition Signature Model, is crafted with.......

(Continued On Pages 12 & 13)
Dear Martin Enthusiasts,

Well, that's quite a picture you're looking at. On the left is my goateed father, Frank Herbert Martin, holding a 00-18 12-fret, slotted head model. Definitely a traditional guitar in the hands of a non-traditionalist.

In the middle, my conservative but thoughtful grandfather, C. Frederick Martin III (or Fred as he liked to be called), I suspect he was feeling a bit conflicted about this particular new initiative to make electric guitars.

On the right is Bob Johnson, then Vice President. The photo was taken in the early '60s at North Street prior to the completion of the Sycamore Street factory. Definitely a time of change for Martin, some for the better and some for the worse. The new factory was certainly a necessity. We'd simply outgrown North Street, as romantic as it was. But this electric guitar? It wasn't our thing. It's not what our customers wanted us to be focusing on; and no matter how hard we tried, it never seemed to work.

Parallels to today? Business is booming. We've doubled the size of our Sycamore Street factory. We've held our prices for half a decade. We've introduced nearly 100 new models in the last several years. We've focused intensely on acoustic guitars and strings. We've stayed very committed to quality. And yes, we do have occasional discussions about the potential for a Martin electric guitar. So far we have talked ourselves out of any new initiatives in that area, though we did feel compelled to introduce a line of Martin SP Electric Strings simply because the strings sound so good. Actually it would have been a disservice to electric players had we not made them available.

Of course, everyone is wondering what the 21st Century will bring. We will continue doing what we've always done so well... make more great acoustic guitars, and more great sounding strings to accentuate them! Don't be surprised if you see more acoustic electric Martins around. There are a lot of players that want to plug in.

I really appreciate your support throughout the years. All of us at Martin look forward to continuing to serve your acoustic desires.

Sincerely,

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

Getting my own D-28 fulfills a dream dating to the folk revival of the early ‘60s. At that time, there was a backorder list so long, one simply couldn’t get a Martin guitar. I had to settle for another brand — and have since owned several other brands — but my vision of the D-28 as the quintessential six-string remained strong.

My 39-year-old dream came true on August 6th with the help and patience of a local dealer who was very understanding and allowed me to play several D-28’s before making my choice.

Martin employees. You made a 39-year-old dream come true.

Respectfully,
Norm Roy
Suffield, Connecticut

Dear Mr. Martin,

Once again that Martin sound has just blown me away! I just picked up my new OM-28VR, and you must know what a joy it is to hold. Just as my first Martin (D-28) was an inspiration to my playing, this new instrument lifts me up musically. The beauty, tone, clarity and balance are spectacular. In my mind this is a superior value and investment. I have played so many instruments that supposedly were “stiff competition” for Martin, but I’ll tell you that nothing beats a Martin. Kudos to all the wonderful people who contributed to the making of this Martin guitar.

Sincerely,
Dana Atanian
Plymouth, Massachusetts

Dear Mr. Martin,

I recently purchased a D45SS Stephen Stills model. I went into the store without any intention of buying another Martin guitar. I already own two. Both are limited edition models.

When the dealer handed the D45SS to me (as I was basking in the afterglow of being in love at first sight), I immediately was charmed by the aroma of the Brazilian rosewood. The vintage adornments of the Pre-WWII era rekindled my sense of history, traditional values, and prideful craftsmanship of the time. The guitar has a presence of the most beautiful lady in an elegant “flapper” wearing the most seductive “perfume.”

Oh, the sound....keeping in mind that it had not been “broken in,” I was impressed with its tonal quality – a definite Martin. At the same time, however, the Alpine spruce top contributed to a distinct timbre not usually present in a standard Martin. The Brazilian rosewood back and sides had indeed given the sound the proper foundation and amplification that are also not commonly found in East Indian rosewood models. Each of the strings sounded like a well-rehearsed chorus of great soloists, each distinct yet each contributing to a harmonious whole. The synergy produced the best sound projection of any guitar I had ever played, and I doubted I would ever find a close second in the near future. The beautiful “lady” was then perfect with the most delightful voice and personality. Who in the world could not have fallen in love?

Yours truly,
Vincent W. Wong
Honolulu, Hawaii

Dear Mr. Martin,

I am the C.E.O. and owner of a chemical company. I started fooling with guitars in 1969 at Fort Sam Houston where I was undergoing the Basic Medical Service Corps Officer Training courses. In Viet Nam, I requisitioned a guitar from special services and discovered bluegrass from one of my medics. I have purchased many Martin guitars since then.

I stopped playing for a number of years because the guitars were hard to play. Again I started playing for fun on Saturday afternoons. In the last 5 years, I have bought a number of Martins both old and new. With the renewed interest in playing thanks to Steve Kaufman’s Flatpicking Camp, I decided to buy a new D-18. I also bought another D-18 custom “recreation” of a 1934 D-18. Currently I have an order in for a new D-28GE.

The new instruments that I have purchased have a wonderful sound and play great right out of the case. I cannot help but wonder if we will look back at today’s instruments tomorrow as the new “Golden Era.”

My Martins provide me with a wonderful way to eliminate the stress of work and business ownership. They will also be used heavily when I decide to retire. I cannot think of a better hobby that I will be able to carry into my retirement years. Making good music on a Martin guitar from this Golden Era.

Sincerely,
Warren G. Knorr Jr.
Newark, Ohio

Dear Mr. Martin,

RELAXATION THERAPY

Dear Mr. Martin,

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Newark, Ohio

Dear Mr. Martin,

DREAM COME TRUE

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Respectfully,
Norm Roy
Suffield, Connecticut

Dear Mr. Martin,

COMPETITIVE KUDOS

Dear Mr. Martin,

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Sincerely,
Dana Atanian
Plymouth, Massachusetts
In October of 1999, C. F. Martin & Co. accepted top honors from Quality Valley USA, an organization based in Eastern Pennsylvania, committed to recognizing businesses who lead the way in continuous quality improvement. Martin received the Highest Achievement Award for Organizational Excellence. Based on criteria similar to the Malcolm Baldridge Award, a company must clearly outline their efforts to improve quality through leadership, organizational planning, customer/market focus, information and analysis, human resources, and process management, in order to win.

In addition, eight Martin teams received Quality Valley USA awards for a wide assortment of quality oriented projects, more than double the number of teams that won awards in 1998. This included Highest Achievement for the DXM-Guitar Team, which spearheaded the design and production of a high-pressure laminate guitar that retails for under $600, yet still maintains the quality for which Martin instruments are famous.

Several other specific Martin teams received awards for having made significant improvements in the crafting of various wooden parts of the guitar, as well as innovations in string packaging and material management.

In October of 1999, C. F. Martin & Co. received the Distinguished Achievement Award from The International Bluegrass Music Association (IBMA) in recognition of Martin’s pioneering accomplishments that fostered bluegrass music’s image and broadened its recognition and accessibility. This was the first time in the history of the IBMA that such an award was presented to a company rather than a professional bluegrass artist.

C. F. Martin & Co. also received an award from The Office of Vocational Rehabilitation recognizing our efforts and commitment to the recruitment and hiring of employees with disabilities, an effort that has been inspirational to everyone involved.
A PLUG FOR PLUGGING IN
by Diane Ponzio

We all agree that our Martin guitars sound the best in a tiled bathroom or in the kitchen late at night, with our ear glued to the upper bout as we play. The acoustic sound of a Martin, pure and simple, is the best. It’s also the reason that when recording your Martin, whether on a home 4-track or in a digital 48-track super studio, a microphone is the best method to reproduce that fantastic sound. However, that sound is dependent upon the quality of the mic, the mic pre-amp, the mixing board, compression, and mic placement, to name just a few parameters.

By far the greater need is in amplifying a Martin guitar rather than recording it. Martin players will often play with a bassist, a drummer, a keyboardist, or other guitarists, and the need to be heard above other instruments and vocals necessitates amplification. Using a microphone to amplify your Martin is one, albeit, archaic method. Remember that mic-ing your guitar is a delicate science in a live performance setting. First, you have to stand or sit in just the right spot. If you boogie to the groove and move, you may lose your sound. The other problem may be feedback from overtones, ambient room sounds, or other instruments. Pick-up technology in the past 15 years has been evolutionary and revolutionary. The Martin Company decided long ago to pair itself with a leader in the science of sound transduction, The Fishman Company. Larry Fishman, an accomplished bass player, started out with a musician’s perspective coupled with scientific prowess. The results are state-of-the-art choices offering you varied and far reaching options.

Pick-ups have a tremendous list of advantages:

- They are consistent, easy to use and understand, almost impervious to feedback, affordable, relatively easy to install, allow you to move all over the stage or playing area, and do not compromise the structural integrity or mar the cosmetics of your guitar. If you want fingertip controls, you can opt to select from a number of onboard or outboard preamp systems as well. For those players who still swear by a mic sound, there are “blender” systems from Fishman available for your Martin that provide a stereo mix of a soundhole gooseneck microphone AND a pick-up.

- Let’s demystify this whole pickup science a little bit. The true story is that in the 1800s, Madame Curie noticed that a ceramic crystal, when struck, emitted a spark. That spark was dependent on the pressure struck to the crystal. Six of these “Piezo” crystals ("piezo" means pressure) when imbedded in a very thin piece of graphite and put under the saddle, approximate the same scenario. You strike the string, and the crystal underneath emits an electronic charge. That charge goes through a wire, out of the endpin and through a 1/4” guitar cable to an amp or PA.

This kind of pick-up, a Martin Thinline®, is very percussive, but the signal is a “passive” signal. It’s raw. And what’s more, it’s high impedance. Impedance refers to the flow of electricity. If you think of it like a water flow, a garden hose is high impedance (MUCH resistance to flow) whereas a city water main pipe is low impedance (LITTLE resistance to flow). Amps and PA systems accept LOW impedance signals. Therefore, the Thinline pick-up necessitates what’s called a pre-amp. This unit, whether outboard or inboard, takes the signal, boosts it, and converts it to low impedance. Think of it as a holding tank, where you let the garden hose run water in, so then you can attach it to the water main. That’s when the signal becomes “active”. My favorite combination is the Thinline with an “Active Jack.” The Active Jack® looks like a small metal cigar and is inside the guitar, attached to the wiring, right before the end-pin. The circuitry on this is tiny but does a giant job of taking the signal from the crystals and making them ready for a PA system or amp. My favorite acoustic guitar amp, in fact, is a PA system. This allows for a terrific blend with vocals and other instruments through the board. “Active” pick-ups require a power source to do their job, and that is why you will always find a 9V battery mount inside the guitar, generally on the end block. The battery for an Active Jack®, for example, lasts about two years.

Another option is the active Thinline Gold+Plus® pickup. This transducer utilizes a continuous strip of copolymer material that behaves like ceramic crystals. Because the Gold+Plus® is active, you don’t need a separate pre-amp. There are two varieties of GoldPlus® Systems available. The Natural I is for smaller coffeehouse venues, while the Natural II is for larger concert venues where a sound board (mixing console) is utilized.

This only scratches the surface. There are several onboard slider controlled “Prefix” systems available for factory installation. There is also a new line of “Rare Earth™” magnetic pickups with several options that mount into the soundhole. Your Martin dealer can advise you about sound reinforcement options for your guitar. Take the advantage of having the best made transducers paired with the best made acoustic guitars. You’re guaranteed to sound the best!

DIANE PONZIO lives in New York City and has released four CDs. Diane is proud to promote The Martin Guitar world-wide in addition to her full concert schedule. Visit her website at: <www.dianeponzio.com>
The minute details of the microphone, complete with WSM’s famous 650 “spot on the radio dial” are nested below Martin’s gold foil logo in several contrasting shades of abalone, agoya shell and mother of pearl. A pearl audio cable snakes with realism around the microphone stand, creating a shimmering contrast against the genuine black ebony headplate.

Perhaps the most unusual aspect of the instrument is the ivory colored fingerboard inlaid with red pearlescent letters spelling out “WSM GRAND OLE OPRY” across the vertical length of the fingerboard in the style of the original stage placards. Inlaid between the 19th and 20th frets are the Opry’s Anniversary years: 1925-2000.

The soundboard of the HDO Opry guitar is bookmatched from select Sitka spruce, bordered with Martin’s famous herringbone wood marquetry and inlaid with a Style 45 abalone pearl rosette. The hybrid top braces are carefully scalloped for optimum projection and balance. East Indian rosewood is selected and matched for the back and sides, contributing warmth and resonance to the tone. The comfortable low profile neck is carved from genuine mahogany.

Each Grand Ole Opry Limited Edition guitar will bear a pair of special photographic interior labels depicting the famous red brick facade of the Ryman Auditorium where Opry radio broadcasts originated for more than 30 years of its colorful 75-year history. Each label will bear the signature of Martin’s Chairman and CEO, C. F. Martin IV, and every guitar will be numbered in sequence with the edition total. Martin Guitar dealers will begin to take orders for the HDO Opry model immediately, though the edition will not begin to appear in stores until the summer of 2000. The Grand Ole Opry, WSM, and the Ryman Auditorium are all owned and operated by Gaylord Entertainment Company. The Grand Ole Opry broadcasts from the Grand Ole Opry House at Opryland USA in Nashville. Because of Martin’s long standing relationship with many of the Grand Ole Opry’s most awarded and revered members, it is especially appropriate that Martin and Gaylord Entertainment Company collaborate in commemorating the 75th anniversary of the Grand Ole Opry.

The HDO Grand Ole Opry 75th Anniversary Commemorative Edition is certainly one of the most unique guitars ever offered. Martin’s quintessential herringbone Dreadnought is boldly blended with the Opry stage’s microphone and placard motif.
“This magazine is about music,” wrote the editors of “Sing Out!” in its first issue published in May of 1950. “Yes, we realize that there are already music magazines in existence. What’s special about this one? Well, there’s music…and there’s music.” To make their point, that first issue included contributions from Paul Robeson, Howard Fast and Pete Seeger, articles about Ben Franklin, labor songs and a then-newly-proposed national anthem for Puerto Rico. On the cover, just below the striking, bold masthead (complete with their trademark exclamation point) appeared the music and lyrics to a then little known song by Pete Seeger and Lee Hays of the Weavers. A little more than a decade later, Peter, Paul & Mary’s recording of “The Hammer Song” (renamed “If I Had A Hammer”) became a defining anthem for the exploding “folk boom” of the early 1960s.

On into their second, third and fourth decade, “Sing Out!” tirelessly championed traditional and contemporary folk and acoustic music in the pages of what has become the longest continuously published folk music magazine in the world — often swimming hard against the currents of the fast changing whims of pop culture.

Through those years, C. F. Martin & Co. forged a symbiotic relationship with the little magazine that championed the music, and more often than not, “the music” was played on Martin guitars.

“Sing Out!” moved its offices to Bethlehem, Pennsylvania, in the early 1980s (just down the road from Martin’s Nazareth headquarters) and is now beginning its fifth decade as a massive 200-plus page quarterly. In 1990, Martin recognized Sing Out!’s 40th Anniversary with a special edition of 40 000-18SO! guitars, and in 1995, 45 of the HD-28SO! 12-fret models were offered.

This 50th Anniversary Edition will be limited to no more than 50 special instruments. The 00-17SO! draws its inspiration from both the song that graced the cover of that first little issue of “Sing Out!,” as well as the vocal group that helped birth it. A genuine ebony fingerboard is adorned with special “Sing Out!” inlays that utilize the symbols within the three verses of “The Hammer Song.” A laborer’s arm bearing the “hammer of justice” is inlaid at the 5th fret. The liberty “bell of freedom” is inlaid at the 7th fret. Musical notes depicting the “song about the love between my brothers and my sisters” is inlaid at the 9th fret. The “Sing Out!” logo marks the octave fret, and the dates 1950-2000 are inlaid between the 19th and 20th frets. These inlays have been beautifully executed in various shades of abalone, white pearl, gold pearl, and agoya shell.

The satin neck is shaped to a comfortable low profile. The headstock is solid, square, and tapered with Martin’s old style decal logo. Tuning machines are vintage style open geared Martin/Gotoh with gold plated butterbean knobs. In keeping with previous Sing Out! limited editions, a special genuine ebony neck heelcap is inlaid with the Sing Out! “exclamation point” in mother of Pearl.

(Continued On Page 13)
George Nakashima’s extraordinary furniture designs are on display in many of the finest museums and homes around the world. Inspired by his love of Japanese fine craftsmanship and simplicity of design, this American-born son of a struggling newspaper reporter created distinctive designs from a variety of ancient woods. Influenced by the time he spent working in Paris, Tokyo and India following his college degree in architecture, Nakashima developed a unique appreciation for working with wood from the trees that he loved so dearly. Nakashima and his American-born wife Marion Okajima, had just opened a furniture workshop in Seattle when World War II started. Like other Japanese Americans, they were interned in a camp before being allowed to move to rural southeastern Pennsylvania. By 1946, he had created the beginnings of a craft furniture business. His striking designs, superb craftsmanship and use of organic materials soon earned him a lasting international reputation. He is widely heralded as the founding father of the contemporary American woodworking movement. George Nakashima died in 1990 at age 85, but his woodworking studio and artistic legacy are carried on to this day by his daughter, Mira Nakashima Yarnall.

For the last two decades of his life, George Nakashima visited the C. F. Martin “Sawmill” on a regular basis to supervise the cutting of his rare oversized walnut logs, which were perfectly suited for cutting on Martin’s state of the art bandmill. In honor of his extraordinary and unparalleled skill in crafting objects of wood, and as a testimonial to the long and warm relationship between the Nakashima family and the Martin Guitar Company, Martin is honored to introduce the George Nakashima Claro Walnut Commemorative Edition. This acoustic Dreadnought guitar is designed in the woodworking style of this great artist and limited to a maximum of 100 instruments.

The sides and two piece back are bookmatched from highly figured Claro walnut, perhaps Nakashima’s most favorite species of wood. The panels of the back are joined with two of Nakashima’s trademark dovetailed “butterflies” fashioned from East Indian rosewood. The neck combines two pieces of flamed maple with a thin contrasting walnut center strip. The Nakashima Family Crest, a five petal Japanese ivy leaf, is nested on the Claro walnut headplate beneath Martin’s script logo. Both designs are painstakingly inlaid in mother of pearl. The fingerboard inlays are also derived from the Nakashima family crest, a full crest at the 5th fret, two petals at the 7th and 12th frets, a single petal at the 9th, and small floral centers at the 15th and 17th frets. Nakashima’s signature is delicately inlaid between the 19th and 20th frets. Both the fingerboard and the bridge are crafted from the highest quality genuine black ebony. Tuning machines are nickel plated open geared Waverlys with butterbean knobs.

As a tribute to his refined woodworking technique, the bookmatched, highly figured Claro walnut panels of the back are joined with two of Nakashima’s trademark dovetailed “butterflies” fashioned from East Indian rosewood. Below, the fingerboard bears the Nakashima signature in pearl, and one of the two interior labels features a classic Jack Rosen photograph of George Nakashima.
The inlay motif for the Nakashima guitar is derived from the family crest of ivy which graces the flamed walnut headplate and disassembles to form the fingerboard position markers.

The soundboard is bookmatched from rare Italian alpine spruce, adorned with a single rosette ring of highly colorful abalone pearl. Scalloped top braces are shifted forward to a position one inch from the soundhole for optimum tone. The soft appearance of the instrument is enhanced with a light aging toner on the top and a satin lacquer finish throughout. The pickguard is polished and beveled from material that closely matches the vintage tortoise pickguard coloration of the pre-war era. A black nut and saddle contrast with fossilized ivory bridge and endpins, inlaid with large 5mm black pearl dots. Included with each Nakashima Commemorative guitar is a custom-made vintage Geib Style™ hardshell case with a taupe tweed exterior and a green crushed velour interior.

An interior label, personally signed by Mira Nakashima Yarnall and Martin Chairman and CEO, C. F. Martin IV, is numbered in sequence with the edition total (i.e. 1 of 100, 2 of 100, etc.). A secondary label features a classic Jack Rosen photograph of George Nakashima and the Japanese symbol “Wa,” which means “peace.”

A portion of the proceeds from the sale of each Nakashima Commemorative guitar will be donated to The Nakashima Foundation For Peace. (See sidebar below.)

Martin Guitar dealers will begin to take orders for the Nakashima Commemorative Martin guitars immediately, though the edition will not begin to appear in stores until the summer of 2000.

No one is more thrilled to finally have a Martin D-41 to perform and record with than acoustic guitar player, singer and songwriter David Mallett (pictured above). After playing a number of other guitars over the last thirty years, including a well-worn D-18 that he refuses to take on the road, Mallett now utilizes his new D-41 with a confidence and presence that was previously unapparent.

David’s career began in the early 1960s, when he and older brother Neil performed as an Everly Brothers-style country duo in their native rural Maine. Best known for his tune “Garden Song,” Mallett’s songs have been recorded by Kathy Mattea, Emmylou Harris, Hal Ketchum, and the late John Denver, among others. Of his guitar, David says “It’s the finest I’ve ever played. I’ve waited a long time for it.” (Courtesy of Len Jaffe)
KENNETH “BABYFACE” EDMONDS HONORED WITH 000 CUTAWAY SIGNATURE EDITION

In honor of the exceptional multi-talented musical genius of award-winning singer, songwriter and producer Kenneth “Babyface” Edmonds, C.F. Martin & Co. is proud to introduce the 000C-16RB “Babyface” Signature Model guitar. Babyface has made an indelible imprint on the evolution of rhythm and blues and pop music throughout the world. He is the winner of ten Grammy awards, including “Producer of the Year” for three consecutive years (a Grammy first). His 119 top-ten R&B and pop hits, his 47 number one R&B hits, his 51 top ten pop hits, including 16 number ones, have produced sales of over 30 million singles and 80 million albums.

Babyface’s “I’ll Make Love To You,” and “End of the World,” performed by Boyz II Men, made pop music history for the length of stay on the charts. His “Take a Bow,” recorded by Madonna, became her 11th number one pop single and established her as the all-time female record holder for the most number one pop singles.

In addition to Boyz II Men and Madonna, Babyface has written and produced hit songs for many of contemporary music’s most popular superstars, including: Whitney Houston, Mariah Carey, Michael Jackson, Lionel Richie, Mary J. Blidge, Faith Evans, Toni Braxton, Celine Dion, Aretha Franklin, Vanessa Williams, TLC, Brandy and Eric Clapton.

“Babyface” was first exposed to Martin guitars during his friendship and collaboration with Eric Clapton. In fact, the 000C-16RB model draws its inspiration from the extremely popular Eric Clapton signature models which both “Babyface” and Eric Clapton played on the award-winning recording of “Change The World”. Martin’s small bodied 000 size is especially popular among fingerstyle and blues guitarists who prefer a clear and balanced sound together with the string flexibility that the shorter 24.9” scale length allows.

The 000C-16RB Babyface Signature Edition is a rounded Venetian, full access cutaway model crafted with solid woods throughout. The sides and back are constructed with genuine East Indian Rosewood for tonal warmth. The soundboard is...
bookmatched from rare Alpine spruce, which when combined with Martin’s scalloped X-brace pattern, yields a distinct tonal clarity and balance.

The soundhole rosette is inlaid with highly colorful abalone pearl, and the perimeter of the top is inlaid with Martin’s fine pattern herringbone wood marquetry and bordered with grained ivoroid. Prior to the application of multiple coats of polished gloss lacquer, the top is tinted with a golden “vintage toner” to further enhance this instrument’s pre-war styling.

As an additional enhancement to fingerstyle technique, the genuine mahogany neck is carved to a comfortable modified V-shape with an “OM” (Orchestra Model) neck width of 1 3/4”. A fingerboard of genuine ebony features Martin’s historic long pattern abalone diamond and square inlay pattern, and Kenny Edmonds’ “Babyface” signature is inlaid in pearl between the 19th and 20th frets. Martin/Gotoh vintage style tuning machines are open geared with chrome plated butterbean knobs.

The 000C-16RB Babyface Signature Edition is offered without a pickguard, though a polished and beveled tortoise colored pickguard is optional if specified at the point of ordering. A deluxe Geib Style™ hardshell case is included with each instrument.

Babyface is a left-handed player who, like many lefties, learned to play using right-handed instruments turned upside down. To accommodate his unusual playing style, Babyface’s personal edition instrument is a left-handed cutaway, strung “righty.” With respect for left-handed players, the edition will be offered in left-handed or right-handed versions at the same price.

Each 000C-16RB will bear an interior label individually numbered in sequence with the edition total (i.e. 1 of 100, 2 of 100, etc.), and each label will be personally signed by Kenny Edmonds and Martin Chairman and CEO, C. F. Martin IV. A portion of the proceeds from the sale of each 000C-16RB Babyface Signature Edition will be donated to The United Negro College Fund (See Below).

The 000C-16RB Babyface Signature Edition guitars will begin to appear in stores in the summer of 2000.

“A mind is a terrible thing to waste.”

United Negro College Fund
8260 Willow Oaks Corporate Drive
Fairfax, VA 22031
(800) 331-2244
www.uncf.org

The UNCF is the nation’s oldest and most successful African American higher education assistance organization. It is a consortium of 39 private, accredited 4-year historically black colleges and universities with a mission of enhancing the quality of education for America’s brightest young minds.
rare Brazilian rosewood back and sides and includes extraordinary design features that set it apart from the previous edition. No more than 200 of these special instruments will be offered.

Extraordinary design features set the 000-42ECB apart from the first edition.

The new 000-42ECB Eric Clapton Limited Edition guitar is identical to the 000-42EC in body size and shape. Martin’s small bodied 000 size is especially popular among fingerstyle and blues guitarists who prefer a clear and balanced sound together with the string flexibility that the shorter 24.9” scale length allows. Crafted with solid woods throughout, the sides and back are bookmatched from Martin’s limited supply of pre-C.I.T.E.S. Certified solid Brazilian rosewood. The soundboard is bookmatched from premium grade Engelmann spruce for optimum tonal response.

The circumference of the rosette, the perimeter of the top, and the area surrounding the extension of the fingerboard are inlaid with Style 42 highly colorful “heart” abalone pearl and trimmed with wood fiber inlay.

An ivoroid bound ebony fingerboard features the Style 45 abalone snowflake inlay pattern. These extremely delicate inlays are cut from “heart” abalone, then painstakingly “re-inlaid” or “bordered” with mother of pearl, creating exceptional contrast with the African black ebony fingerboard. Eric Clapton’s signature is inlaid in pearl between the 19th and 20th frets.

The Brazilian rosewood headplate is inlaid with Martin’s “alternate” torch inlay pattern. This beautiful design was prototyped in 1902 on one of four very ornate 00-45 instruments, but the pattern was nearly abandoned (in favor of Martin’s simpler torch pattern) until its revival for this special Eric Clapton edition. The back of the vintage styled square tapered headstock bears the “C.F. Martin & Co.” antique stamping.

Each 000-42ECB guitar is tastefully appointed with a tortoise colored, polished and beveled pickguard which closely replicates the color and...
In the style of vintage Martin 00-17 models made between 1930 and 1960, the top, back, sides, and neck of the 00-17SO! guitar are crafted from solid genuine mahogany. The body is bound with tortoise-colored trim, toned with traditional dark mahogany stain, finished with multiple coats of nitrocellulose lacquer, and polished to a high gloss. The pickguard is polished and beveled from material that closely matches the vintage tortoise pickguard coloration of the pre-war era. Included with each 00-17SO! guitar is a vintage Geib Style™ 5-ply hardshell case.

Martin dealers will begin taking orders for the 00-17SO! Limited Edition guitars immediately, though the edition will not begin to appear in stores until the summer of 2000.

In 1996, Martin introduced a numbered series of 000-28EC Eric Clapton signature model acoustic guitars. The stock model 000-28EC guitars continue to be in demand, with nearly 4000 instruments shipped to date.

The alternate torch inlay that graces the 000-42ECB headplate was prototyped in 1902 on one of four very ornate 00-45s, but the beautiful pattern was nearly abandoned until its revival for this Clapton edition.

In the style of vintage Martin 00-17 models made between 1930 and 1960, the top, back, sides, and neck of the 00-17SO! guitar are crafted from solid genuine mahogany. The body is bound with tortoise-colored trim, toned with traditional dark mahogany stain, finished with multiple coats of nitrocellulose lacquer, and polished to a high gloss. The pickguard is polished and beveled from material that closely matches the vintage tortoise pickguard coloration of the pre-war era. Included with each 00-17SO! guitar is a vintage Geib Style™ 5-ply hardshell case.

Each 00-17SO! Limited Edition guitar will bear an interior label, numbered in sequence with the edition total (i.e. 1 of 200, 2 of 200 etc.) and personally signed by Eric Clapton and Martin Chairman and CEO, C. F. Martin IV. A portion of the proceeds from the sale of each 00-17SO! guitar will support the Crossroads Centre At Antigua, Eric Clapton’s drug rehabilitation facility.

Martin dealers will begin taking orders for the 00-17SO! models immediately, though the guitars will not begin to appear in stores until the summer of 2000.

In 1996, Martin introduced a numbered series of 000-28EC Eric Clapton signature model acoustic guitars. The stock model 000-28EC guitars continue to be in demand, with nearly 4000 instruments shipped to date.

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Each 00-17SO! Limited Edition guitar will bear an interior label, individually numbered and personally signed by Martin Chairman and CEO, C. F. Martin IV, the surviving members of the Weavers: Pete Seeger, Fred Hellerman and Ronnie Gilbert, with a memorial to Lee Hays, who passed away in 1981. A second interior label replicates the May, 1950 cover artwork of Issue No. 1 of “Sing Out!” A portion of the proceeds from the sale of each 00-17SO! guitar will support Sing Out!, a not-for-profit organization formed to preserve the cultural diversity and heritage of all traditional folk music, to support creators of new folk music from all countries and cultures, and to encourage the practice of folk music as a living phenomenon.

Martin Guitar dealers are taking orders for the “Sing Out!” Limited Edition guitars immediately, though the edition will not begin to appear in stores until the summer of 2000.
The D-21JCB Jim Croce Limited Edition has back and sides of genuine Brazilian rosewood. These commemorative editions will be limited to 73 instruments each in honor of the year (1973) in which Croce died.

The guitars are inspired by Martin’s original D-21 guitars, added to the company’s catalog in the 1950s. Style 21 features rosewood back and sides with very plain appointments. Because of their grass roots appeal, the D-21 was C. Frederick Martin III’s favorite model in the Martin line.

The last line of Jim Croce’s famous song “Operator” is “You can keep the dime.” Inspired by that lyric, an uncirculated mint condition 1973 dime is inlaid at the 3rd fret fingerboard position and encased in clear resin, creating a striking visual effect against the black ebony background. (Of course, this adds a dime to the cost of each instrument.) Jim Croce’s signature is inlaid between the 17th and 20th frets. The remaining fingerboard position dots are mother of pearl, faithful to the 21 style.

Martin guitars made in the 1960s had headstocks that were slightly more rounded than the standard squared design due to the gradual wear of the fixturing that held the neck during the headstock shaping process. This subtle “over-rounding” has been replicated in keeping with the proportions of the Martin guitar that Jim Croce played. In addition, replicas of the original chrome Grover 102C tuning machines have been chosen for these models. As a tribute to Jim’s love of informality, each guitar comes equipped with a special denim Geib Style™ case.

With the exception of the back and side tonewoods, both models share similar specifications. The soundboard is bookmatched from select solid Sitka spruce and lightly braced with Martin’s forward shifted scalloped “X” pattern for optimum tonal balance and response. The rosette is understated with simple Style 18 black and white inlay. Black bindings with black and white inlay lines around the perimeter of the top, sides and back combined with the checkered back inlay strip and a beveled and polished black pickguard all add to the simple elegance of this special edition.

Each of the Jim Croce Limited Edition guitars will bear an interior label personally signed by Jim Croce’s wife.

**The D-21JC (with Indian rosewood back and sides) and the D-21JCB (with Brazilian rosewood back and sides) are inspired by Paul Wilson’s original 1969 D-21 which Jim used to record his first two (and possibly his third) albums. A deluxe denim covered Geib Style™ case is included with each instrument.**

An uncirculated mint proof 1973 dime is inlaid and encased in clear polished resin at the 5th fret in keeping with the last line of Jim’s famous song Operator, “And you can keep the dime.”
“Like the pine trees lining the winding road, I’ve got a name; I’ve got a name.....”

support of the “Jim Croce Music Award,” a charitable project initiated by Ingrid Croce which provides well needed scholarships for working musicians. Ingrid Croce owns and operates “Croce’s,” which includes two restaurants and three bars offering live jazz and rhythm and blues nightly in San Diego’s Gaslamp District. Jim and Ingrid’s son A. J. Croce carries on the Croce family musical tradition as a singer songwriter with his own distinctive style.

Martin Guitar dealers will begin to take orders for the Jim Croce Limited Edition Martin guitars immediately, though the edition will not begin to appear in stores until the summer of 2000.

ROGER HENDERSON

The Washington, DC, area has been supporting an active acoustic music scene for the last five decades. One of the most active and popular members of the current music community, Roger Henderson (above), can be heard several times a week in the area, performing on any one of his three Martin guitars, a D-45, D-28 or D12-28, and wearing his matching Martin baseball cap.

If you visit Washington soon, look for his schedule in the local papers. Look for him on the road too; his license plate is “Virginia D-45”!

(Courtesy of Len Jaffe)

“ELVI” COMES HOME !

Elvis Presley played his 1942 Martin D-18 (#80221) exclusively between 1954 and 1956. He used it during the legendary “Sun Sessions” recordings and for his major concert tours during that era. The D-18 is one of the only guitars that Elvis played that is not currently owned by Graceland, and it is believed to be one of the most valuable guitars in existence.

Originally, stick-on block letters spelled “E-L-V-I-S” along the lower treble bout, but the “S” fell off leaving simply “E-L-V-I”.

The famous guitar is now part of AEI Music Network’s “Music Legends” collection.
Nineteen year old Jonny Lang is an extraordinary talent. His first A&M CD, “Lie To Me,” released in 1997, debuted at #1 on Billboard’s New Artist Chart. He was listed in Newsweek’s Century Club of the 100 Americans expected to be influential in the next millennium. He swept the category for Best New Guitarist in Guitar Magazine’s readers poll and made a cameo appearance in the film “Blues Brothers 2000,” performing with Wilson Pickett and Eddie Floyd. He also appeared at the Rock and Roll Hall of Fame induction ceremony with Jeff Beck. And, after B.B. King invited Lang to perform with him at the White House, B.B. said, “He’s got youth and talent. [He is] starting at the height that I’ve reached. Think what [he] might do over time.” Lang’s second A&M CD, “Wander This World,” has already sold over a million copies worldwide.

In honor of this exceptional, up and coming blues guitarist, Martin’s Contemporary Artist Task Team coordinated the JLJCR Jonny Lang Limited Edition Signature model guitar. The edition will be limited to a maximum of 111 instruments.

Jonny Lang is the youngest guitarist to be selected by Martin with a limited edition, and he offered his direct input into the design of his affordable yet professional signature model.

The JLJCR is a Jumbo 14-fret full access Venetian cutaway equipped with a state-of-the-art Fishman® Prefix Onboard Blender system. This system enables the combination of an under saddle pickup to be blended with an internal condenser microphone, making it perfect for on-stage or studio use.

The most striking aspect of this instrument is its color. Martin’s “Vintage” toner is applied to the top to give the face of the guitar an aged amber hue. The bold black/white rosette and inlay lines around the perimeter of the top are unscraped after the application of the toner, yielding the same deep amber color, and pearlescent amber hollow hexagons mark the playing positions with stark contrast to the genuine black ebony fingerboard. Jonny Lang’s unique freeform signature is inlaid between the 17th and 20th frets. The bridge, also of genuine ebony, is fitted with a genuine bone saddle to match the nut.

Jonny Lang (center) with a group of friends from Camp Heartland, a charity that Jonny has vigorously supported throughout his career. Camp Heartland’s mission is to enhance the lives of children infected with and affected by HIV/AIDS.

The Jonny Lang model features a silver foil Martin logo and chrome tuners with ebony buttons.
Mr. Rogers knows about quality and tone. That’s why he shops all of his musical instrument needs at Mr. Negri’s Neighborhood Music Store. It’s not a huge store, but they have a nice selection of Martin guitars, and a few Backpackers too. As a matter of fact, Martin instruments appear whenever Mr. Negri opens his shop!

A portion of the proceeds from the sale of each JLJCR Jonny Lang Limited Edition Signature model guitar will be donated in support of Camp Heartland, a national not-for-profit organization dedicated to enhancing the lives of children affected by HIV and AIDS. (See Side Bar Below.)

Martin dealers will begin to take orders of the JLJCR Signature Edition guitars immediately, though the edition will not begin to appear in stores until the summer of 2000.

The soundboard of the JLJCR is bookmatched from solid Sitka spruce and lightly braced with Martin’s hybrid scalloped “X” pattern to achieve optimum tone. The back and sides are constructed from laminated East Indian rosewood for a projective yet warm tonal response.

A solid genuine mahogany neck is shaped to Martin’s comfortable low profile and fitted with chrome enclosed tuners with ebony buttons. For the first time ever, a silver version of Martin’s gold foil logo graces the headstock. In keeping with Jonny Lang’s wishes, the instrument is offered without a pickguard.

Each JLJCR will bear an interior label that is personally signed by Jonny Lang and Martin Chairman and CEO, C. F. Martin IV. Each instrument will be individually numbered in sequence with the edition total.

A portion of the proceeds from the sale of each Jonny Lang JLJCR Signature Edition guitar will be donated to Camp Heartland, a national non-profit organization that enhances the lives of children infected with and affected by HIV/AIDS through year-round support, advocacy, recreational programs and community AIDS awareness efforts.

The JLJCR model is equipped with a state-of-the-art Fishman® Prefix Onboard Blender System, and Jonny Lang’s unique signature is inlaid between the 17th and 20th frets.

TATTOO WHO?

Singer/songwriter/guitarist Frank Lafaro of Philadelphia, Pennsylvania, has followed the career of Stephen Stills since the early days of Buffalo Springfield in the mid-’60s. In fact, Stills was a direct influence on Frank’s 1972 purchase of his Martin D-28. So when the Stephen Stills D-45SS Limited Edition “Southern Cross” Signature model was announced last year, Frank placed his order right away. Now he is the proud owner of instrument #44 of 91. He was so thrilled that he made it permanent with a tattoo of the guitar (with Stephen’s name) on his right shin.

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Mr. Negri’s Music Store

Mr. Rogers knows about quality and tone. That’s why he shops all of his musical instrument needs at Mr. Negri’s Neighborhood Music Store. It’s not a huge store, but they have a nice selection of Martin guitars, and a few Backpackers too. As a matter of fact, Martin instruments appear whenever Mr. Negri opens his shop!
JUST WHEN YOU THOUGHT YOU HAD IT ALL FIGURED OUT, MARTIN UNVEILS DOZENS OF NEW MODELS!

Given the sheer number of Martin models available (well over 100 at last count), it has become extremely difficult to keep up with Martin model numbers and nomenclature. It is perhaps easier to get a basic familiarity with the various series that Martin offers, since the instruments within each series share some common attributes and are listed below in the order of least expensive to most expensive.

The **X Series** utilizes patented high pressure laminate (HPL) material for the back, sides, and on certain models, the top of the body, plus a patented neck-to-body geometry. (Retail Price Range: $599 to $849)

The **Road Series** utilizes a solid spruce soundboard with 3-ply all-wood laminate for the back and sides, plus a patented neck-to-body geometry. Very simple one-coat finish. (Retail Price Range: $899 to $1399)

The **1 Series** is very similar to the Road Series, with the exception that the finish is sprayed in multiple thin coats, and mahogany models have solid wood backs. (Retail: $1099 to $1500)

The popular **15 Series** utilizes solid genuine mahogany for the top, back and sides. There are no body bindings, appointments are very plain, and the finish is dark mahogany stained with a sheen similar to the Road Series models. (Price Range: $849 to $1499)

As a general rule, the **16 Series** instruments are constructed with solid spruce tops, solid wood back and sides, hybrid scalloped X-bracing, and varying degrees of polished gloss body finishes. The 16 Series guitars still incorporate Martin’s patented neck-to-body geometry. (Price Range: $1198 to $2500)

The **Standard Series** models have hand-fit dovetail neck to body joints, with more traditional and premium Martin design, tonewood, construction, and nomenclature. Gloss lacquered bodies are standard. (Price Range: $2110 to $7480)
The **Vintage Series** offers reasonably accurate, beautifully crafted reproductions of many of Martin’s legendary pre-war designs. (Retail Price Range: $2650 to $8600)

**Golden Era** models, often designated with a “GE” suffix, go further than Vintage Series models in closely replicating the exacting detail and rarer wood selection of pre-war designs. (Retail Price Range: $3500 and up.)

The **Custom Stop** invites the discerning guitarist to furnish his or her own customized model specifications. (Retail Price Range: Individually quoted through Authorized Martin dealers only.)

**Special** and **Limited Edition** models include **Artist Signature** models, as well as **Historic**, **Anniversary** and **Commemorative** guitars. Limited Editions are fixed in number, while Special Editions may or may not have a limited ordering period.

New stock model additions for February 2000 are listed by Series:

**X SERIES**

Five contemporary 00CX acoustic electric models (too new to picture!) have been carefully engineered for versatility and ease of play. These models feature onboard active electronics, a 00 thinbody cutaway with high pressure laminate exterior, bridge and fingerboard, and Stratabond® neck, available in mahogany/spruce finish, rosewood/spruce finish, plus the colors red, black and navy matrix.

The **DX-1** (not shown), a new variation to the X Series, blends the tonal character and volume of a solid spruce soundboard with the consistency, durability and reflectivity of high pressure laminate back and sides. The result is a startlingly loud and projective sound at a softer, more comfortable price!

**ROAD SERIES**

The **0MM** (shown on page 18) offers the fingerstyle guitarist the combined attributes of a wider 1 3/4” neck with a long 25.4” scale in the comfortable and tonally balanced “000/Orchestra Model” body size.

**15 SERIES**

The **J12-15** (shown above) is a jumbo 12-string acoustic guitar with solid genuine mahogany top, back and sides. The **00C-15AE** acoustic electric model (not shown), also of genuine mahogany, is an affordable and comfortable thin-bodied cutaway with onboard preamplification.

With its traditional slotted headstock, the **000-15S** (not shown) becomes the lowest priced 12-fret model in the Martin line. This body size is thought by many to be tonally superior to all other acoustic shapes and sizes.

**16 SERIES**

The solid wood 16 Series has been heavily fortified with an assortment of Special Appointments (SP), **Gloss Top** (GT), **Hawaiian Koa** (K and K2), rounded Venetian Cutaway (C), and **Acoustic/Electric** (AE or E) models.

The **DC-16RGTE** (page 18) is a gloss top acoustic electric Dreadnought cutaway with solid East Indian rosewood back and sides. The **JC-16GTE** (page 18) is a gloss top acoustic electric Jumbo cutaway with genuine mahogany back and sides and a 1 3/4” neck width. The **JC-16RGTE** is identical to the JC-16GTE except for white bindings and solid East Indian rosewood back and sides.

The **SPJC-16E** is an acoustic electric Jumbo cutaway with specially enhanced
“SP” appointments, which include an abalone pearl rosette, a diamond and square inlay pattern, and gold enclosed tuning machines. The SP00C-16AE is a 00-sized thin-bodied acoustic electric cutaway with “SP” appointments.

The SPD-16K (solid spruce top) and the SPD-16K2 (solid koa top) are crafted with bookmatched figured Hawaiian koa back and sides and include specially enhanced “SP” appointments. (Both Hawaiian koa models are shown on page 19.)

The 000-16GT is the 000 version of Martin’s popular D-16GT gloss top model. A comfortable 000 body shape is combined with simple black bindings and a unique herringbone rosette. The J12-16GT is a gloss top 12-string Jumbo version of the D-16GT. These three 16GT models are among the best price and tone values in the Martin line.

CERTIFIED WOOD MODELS

The SWOM SmartWood™ Certified Wood Model (Not Shown) is the smaller bodied OM “Orchestra Model” version of the popular SWD Dreadnought, first introduced in 1998. SmartWood™ Certified cherry is utilized for the neck, back and sides. Fingerstyle guitarists will appreciate the wider 1 3/4” neck and the longer 25.4” scale length.

STANDARD SERIES

The 000-28H (shown at left) offers a true 24.9” scale 000-sized acoustic guitar with appointments identical to Martin’s famous HD-28 Dreadnought.

SPECIAL & LIMITED EDITIONS

The EMP-NS Employee Model (shown below) represents the combined design efforts of the Martin “Night Shift” employees and is the third in a series of employee-designed editions. This 14-fret Dreadnought will be limited to no more than 199 individually numbered instruments, each signed by C. F. Martin IV. The back, sides and headplate are crafted from highly flamed European maple and finished with high gloss transparent black lacquer. In keeping with the guitar’s theme, the bindings, bridge pins and pickguard are black, as are the fingerboard, bridge and heel cap which are crafted of genuine black ebony.

All of the other Special and Limited Edition models are discussed and shown in greater detail, as noted on the front cover of this issue.

CUSTOM SHOP CONVERSIONS

Occasionally we are able to acquire older Martin instruments with tonewoods that warrant complete reconstruction from a guitar with simple appointments into a top-of-the-line model. One such instrument, a 1968 D-28, was transformed in 1999 into a spectacular Brazilian rosewood Custom Sunburst D-45 Conversion Model (shown above, call for Quotation).

UKULELES

We are very proud to introduce the Soprano “S0” Ukulele (shown on page 18). With specifications inspired by the original Martin Style “0” models, the “S0” has the airy Martin tone that has defined the ukulele for the past 80 years.

Many of these new models will not begin to appear in stores until the summer of 2000. To see, hear, play or advance order these or other Martin instruments, please visit your local authorized Martin dealership.
HANSON GUITARIST RAVI FINDS HIS OWN PATH

Throughout 1997, Ravi played guitar for that year's top-selling band in the world, Hanson. They performed the platinum, #1 hit single, "Mmmbop," and other cuts from their multi-platinum albums including "Middle Of Nowhere," which sold more than fifteen million CDs worldwide. Hanson performed in the world's most prestigious venues with crowds often exceeding 30,000 screaming fans.

In 1998, Ravi released his first solo CD entitled simply "Ravi." In 1999, "Dancin' with Hanson," Ravi's best selling autobiographical account about his year on the road with Hanson, was released concurrently with his second critically acclaimed solo CD, "Beyond The Blur." Having returned from a worldwide book signing tour, Ravi is extremely active with an impressive lineup of recording studio collaborations and with his ongoing performances, writings, and teaching projects. Check out his website at: <www.heyravi.com>.

NEW & OLD GRASS GROWING

Dolly Parton hugs a 12-fret 00-18 Martin on the cover of her latest Sugar Hill CD release, “The Grass Is Blue.” She has enlisted the talents of bluegrass icons Jerry Douglas and Sam Bush with special appearances by Allison Krauss and Rhonda Vincent. As always, Dolly is supercharged and genuine, a first class production from a very first class lady.

Don Reno, perhaps better known for his banjo playing, was also one of the pioneers of flatpicking guitar style. This classic 1972 instrumental King Records release features Don playing his double pickguard D-28 with Bill Harrell on rhythm guitar and Buck Ryan on fiddle. The licks are lightning fast and articulate, a must for lovers of single note soloing.

Martin clinician Richard Starkey and 1995 National Flatpicking Champion Mark Cosgrove duel it out on “Delaware Crossing,” a primarily instrumental recording that features the unique Clarence White inspired Parsons Green Acoustic B-bender on several cuts. This is a fine collection of well crafted guitar work that raises the bar for contemporary flatpickers.

RAVI with his Martin D-42

Chet’s Frets

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DAILY LLAMA EXPRESS

Fred Oster of Philadelphia, Pennsylvania, during a mountain hike in Salt Lake City, with Kennard Machol and Leonard Coulson, was relaxing near a lake at an elevation of about 10,000 feet, musing about travel sized guitars.

As Fred explains: "We had just noted that none of us had ever seen anyone backpacking with a Backpacker guitar. Then, after hours of seeing no other hikers, a couple came around the trail leading their llamas, one of which was carrying a Backpacker guitar. (You can just see the black carrying bag on the top of this llama’s pack.) Of course, none of us has yet seen a person backpacking with a Backpacker guitar, but we now realize this may be because everyone has their llamas carrying them."

MULTI-CULTURAL EXCHANGES

Phillip Gibbs of North Augusta, South Carolina, not only shares his time and construction experience helping others improve their standard of living but also shares his music, which he takes with him everywhere. The Backpacker has been his greatest companion, and as of today it has been on 4 continents, 4 countries and 13 states within the US. His business and volunteer work carry him to many places around the globe.

The photo of Phillip playing his Backpacker (above left) was taken in the small Bolivian town of Escoma, which is close to the Peruvian border near Lake Titicaca. In the photo above, also in Escoma, Phillip traded instruments with a local Quatro player for an impromptu jam. Below, Phillip’s Backpacker is again borrowed to entertain children in the small village of Casa Blanca in northwest Nicaragua, Central America.
MONASTIC MUSICAL MEDICINE

During a break from the medical clinic at Lingshed Monastery in Zanskar, Ladakh (Little Tibet), Richard Lee, M.D. finds relaxation with his Backpacker guitar. The Backpacker provided entertainment for the villagers, nuns, and monks. It survived the horses, high waters, and the multiple curious plucking and thumping folk, which is a testament to its toughness.

SITTING ON TOP OF THE WORLD

Andrew Hall took his Backpacker with him to the lost city of Macchu Picchu, Peru. He wanted us to know that another Backpacker guitar has ventured to a far away land and performed beautifully. Andrew is a musician from the Boston area. Though his main instrument is the dobro, he was in need of a travel guitar to take to Peru. The Backpacker was an obvious choice, so he bought one and converted it to a lap-style slide guitar. “It sounds amazing for a travel instrument, and it let me enjoy playing slide on my adventurous trip to Peru.”

THE LION SLEEPS TONIGHT

Standing in front of his trusted Jeep in the middle of Nanzhili bush country in Zambia, Ron Hooker of Three Rivers, Michigan, proudly displays his “Bushpacker.” At sunrise, Ron and his two companions watched birds, lions, cheetahs, impalas, oribis, waterbuck, and sable visiting the water hole. In the heat of midday, they would return to camp, a perfect time to sit and play some music. Their journey concluded with a two-day kayak trip down the Zambezi River. The safari was fantastic, and the Backpacker soothed the savage wildebeest.
Few singer/songwriters have had such a profound impact on popular folk and blues music as the late great Jim Croce. He enjoyed a string of memorable hit singles and albums in the early 1970s before a plane crash ended his life when he was only 30 years old. A veteran of the 1960s New York coffeehouse circuit, Croce’s timeless hits include such classics as “You Don’t Mess Around With Jim,” “Operator,” “Time In A Bottle,” and “I Got A Name.” Within months of Croce’s death in 1973, three of his albums, “Life and Times,” “I Got A Name,” and “You Don’t Mess Around With Jim,” went to the top twenty on the best-selling charts. His music is revered by many great artists including Bob Dylan, Sheryl Crow, Bruce Springsteen, Willie Nelson, Arlo Guthrie, Merle Haggard, Elton John, Don McLean, and Sarah McLachlan.

Jim Croce recorded his first two (and probably his third) albums, and he toured as well, using his friend Paul Wilson’s 1969 Brazilian rosewood D-21 (Serial #246923). In commemoration of Jim Croce’s lasting contribution to acoustic music, Martin is honored to present two limited edition guitar models. The D-21JC Jim Croce Limited Edition is crafted with back and sides of East Indian rosewood.