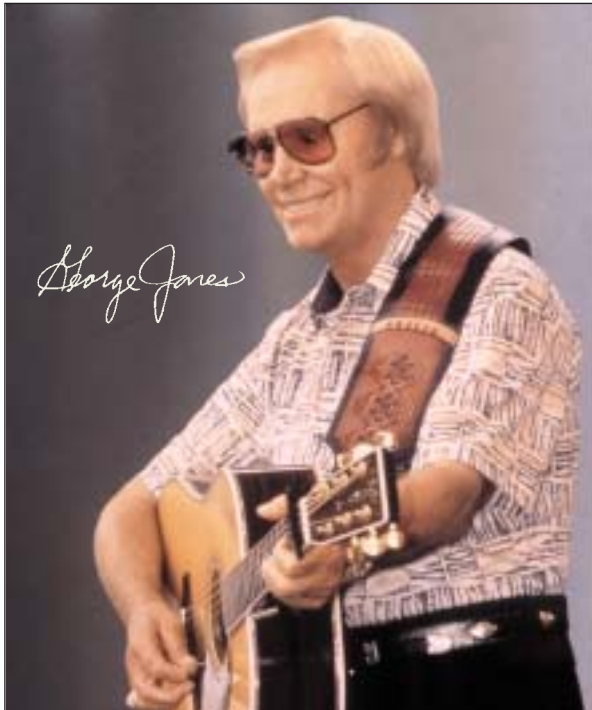


The Sounding Board™

THE OFFICIAL NEWSLETTER OF THE MARTIN GUITAR COMPANY • VOLUME 9 • JULY 2000

Photo Courtesy of Nancy Jones



George Jones with one of his numerous Martin guitars.

MARTIN HONORS GEORGE JONES WITH SIGNATURE EDITION D-41GJ

For five decades, George Jones has captivated country music lovers with his pure, emotional, heart-on-his-sleeve voice. After more than 140 country hits, George Jones' unique talent as a singer has made him a living legend and an inspiration to two generations of country performers. His life has had more triumphs and travails than a hundred jukebox songs; but from behind a Martin guitar, he continues to do what he does best: create great country music.

Affectionately nicknamed "The Possum," George Jones had his first country hit in 1955 with "Why Baby Why." Dozens of top ten singles and albums as a solo artist followed, including such classics as "She Thinks I Still Care," "The Race is On," and "She Stopped Loving Him Today." He also recorded several hit duets, with partners as diverse as wife Tammy Wynette, Merle Haggard, Ray Charles and Randy Travis.

Jones is among the most honored performers in all of country music. He was named CMA Male Vocalist of the Year in 1962, 1963, 1980, and 1981, and also received the organization's Vocal Event of the Year award in 1993 and 1998. He won Grammy Awards for Best Male Country Vocal Performance in 1980 and 1999. Inducted as a member of the Grand Ole Opry in 1968, Jones was elected to the...

(Continued On Page 7)

GORDON LIGHTFOOT D-18GL LIMITED EDITION PAYS TRIBUTE TO EDMUND FITZGERALD

For nearly 40 years, Gordon Lightfoot has been the musician's musician. Few can match his success as a songwriter, recording artist and performer. The gentle grace and power of his music has influenced the likes of Dan Fogelberg, Sarah McLachlan, Tony Rice and Jimmy Buffett, yet Lightfoot remains a true original.

A professional singer in his native Canada while still in his teens, Lightfoot first gained fame in the early 1960s as a songwriter. By 1966, he had penned hit songs for Peter, Paul and Mary, Ian and Sylvia and Marty Robbins. Beginning with his first album in 1966, he quickly developed into a major artist, writing and recording several hit singles, among them "Early Morning Rain," "Beautiful," "If You Could Read My Mind," "Sundown," "Rainy Day People," and "The Wreck of the Edmund Fitzgerald."

(Continued On Page 9)

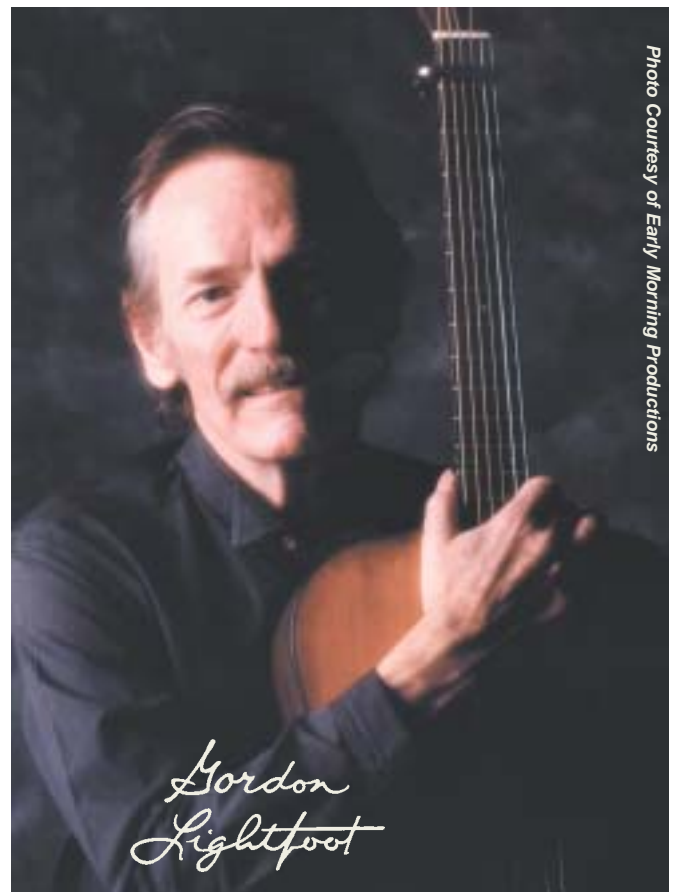


Photo Courtesy of Early Morning Productions

Gordon Lightfoot with his 1948 Vintage D-18 Dreadnought.



STEVE MILLER Limited Edition Koas Pure & Natural (See Back Cover)

CHRIS'S COMMENTS



Brian Majeski (left) of The Music Trades presents C. F. Martin IV with the magazine's highest honor, the "2000 Man Of The Year" award, which credits Chris with "keeping the Martin tradition alive for generations far into the future."

Dear Martin Enthusiasts,

As I am writing this, I am sitting on the banks of the Potomac River between the borders of Maryland and West Virginia. I'm here with 16 of my co-workers and 4 professional development facilitators on an Outward Bound® expedition. I've been doing these trips now for about 10 years with a different group of my colleagues every year.

On past expeditions we have sailed the Chesapeake and hiked in the Appalachian Mountains. This year we went canoeing. It rained the first few days which brought us together very quickly. Fortunately the sun finally came out and the fast-moving, rain-swollen river helped our progress. We ended the week with a day on the high ropes course. What a rush that is! These trips are a great way to get to know my co-workers (and for them to get to know me) as well as an opportunity to work on our team building and leadership skills.

Above I am pictured with Brian Majeski, editor of The Music Trades®, the longest-running trade publication in the music business. Brian visited our facility recently for one of our Company-wide quarterly update meetings. He was here to present me with a special award. Every year, Music Trades® acknowledges the contributions of an individual in the music business. To say that I was surprised is an understatement. I certainly am honored to be recognized for the continued success of our big/small family business. But honestly, I need to tell you that the award really acknowledges the contribution of everyone who has helped this great Company survive and prosper. I want to say thanks to everyone who has been so supportive of our efforts to keep making great guitars and great strings.

Sincerely,

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

The Sounding Board™

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*Ask to see, hear, and play the full line
of Martin guitars and strings at your
local authorized Martin dealership.*

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Martin & Co

EST. 1833

LETTERS



Dear Mr. Martin,

I recently purchased a 000-15L (lefty, above), and I wanted to pass along my extreme happiness with this guitar. Frankly, I wasn't expecting the guitar to be as stellar as it turned out to be, mainly from the relatively low price tag attached to it. But, I was incredibly surprised at the quality of the instrument. The crisp delivery of the highs and the mellow (not muddy) lows. My hat is off to you and your fellow workers at Martin for producing such a quality instrument.

Frankly, I think you are not charging enough for this guitar (don't worry, I did get a nice discount). The 000-15 delivers far more than its price tag without eroding the name of Martin. In fact, to the contrary. This guitar delivers the quality that goes along with the name "Martin."

I will be real honest with you. I must confess that a couple of years ago, I got into the Guitar Acquisition syndrome and unfortunately become immersed in purchasing some [other popular branded] guitars. Without going through the long litany and history associated with these purchases, I came



to realize that [these] guitars are very inferior to Martin's, and that goes for most other high-end guitars as well.

Bottom line — you have a happy customer who will pass along the word to fellow users. Thank you for giving another lefty the Martin experience.

Sincerely,

Jack Wickes
jack.wickes@wcom.com

Dear Mr. Martin,

My quandry has been how to explain to you what I think of my new Martin. This is all I can think of....

You know how as you're growing up you date around, then you finally meet the one you marry?

Well, I guess I look at all those other guitars I own as ones I was just dating.

Sincerely,

Carter Utzig *KPMG Consulting*
Charlotte, NC



Dear Mr. Martin,

My wife bought me a D-15 for my 40th birthday. I love it! I play professionally seven days a week: nursing homes, hospitals, children's school programs, and much more.

On weekends I play with a band, "The Witch Hazel Valley Boys." Here I am (pictured above right) at the races. We're often asked to perform before the Indy 500 and the Brickyard 400.

From racing fans to nursing homes and everywhere that I go, people recognize with distinction the Martin name on the headstock of my guitar.

Sincerely,

Robin Harrison
Indianapolis, Indiana

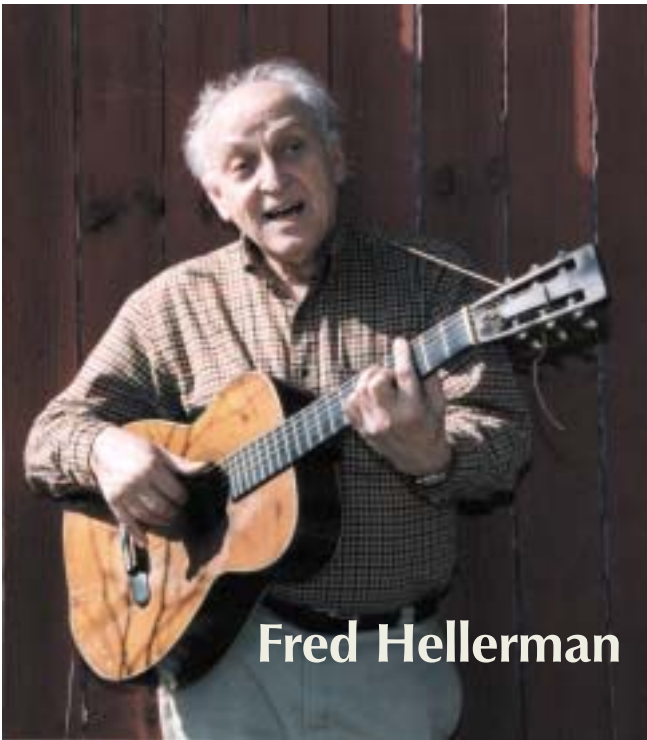
Dear Mr. Martin,

Today I received my Martin Custom 000-28. This is the sixth Martin I have owned over the last 45 years. It will have to share space with my best friend, a 30 year old D-35.

45 years ago, my mother bought me my first Martin (pictured at left). I'm a closet player, I guess. Over the years when times were tough and I needed to get away, there was always a back room to play my music and regroup. Those few minutes among the strings can brighten any day. I appreciate the quality and care you have put into the construction of my guitars.

Sincerely,

David Willey
Sacramento, California



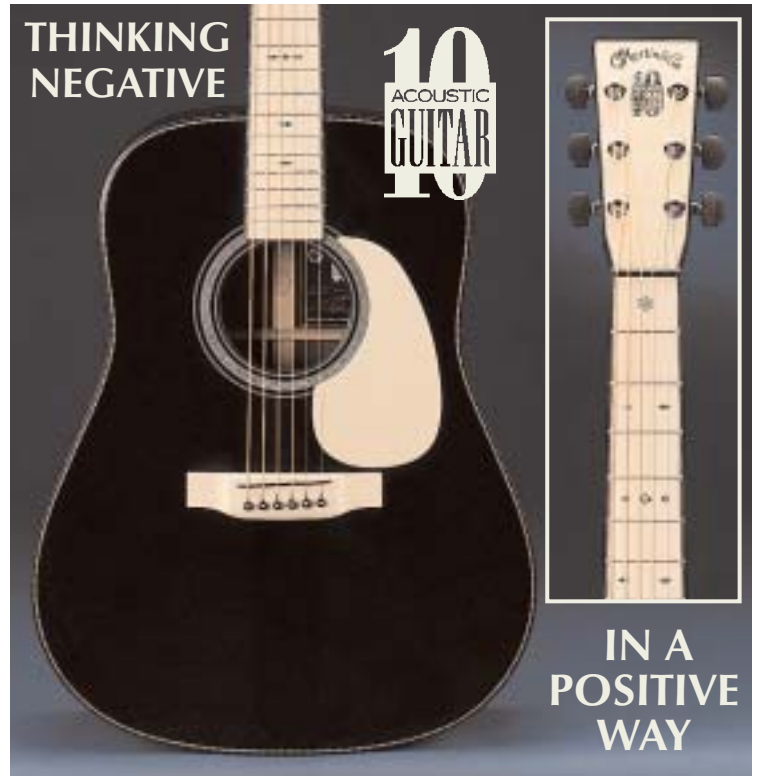
Fred Hellerman

Above is **Weavers** guitarist **Fred Hellerman**, now one of the indisputed patriarchs of folk music. Fred visited Martin recently with his legendary 00-28G, a somewhat obscure Brazilian rosewood wide-necked classical guitar braced for nylon or gut strings (hence the "G"), but Fred liked it just fine with silk and steels. Time and the extra tension took their toll on this guitar, so it's back for some refurbishment, but it served Fred very well. He's shown below (lower right) with the same guitar in its infancy.

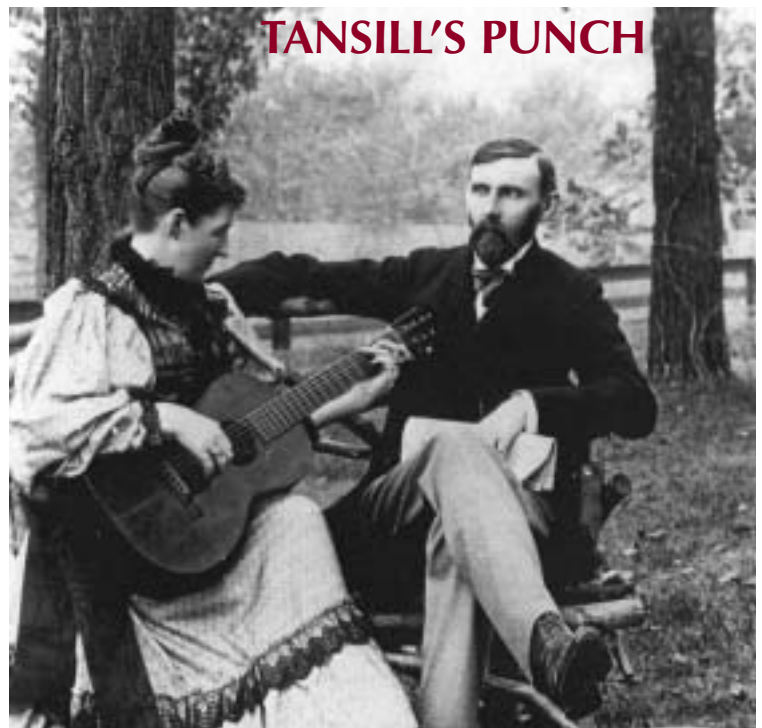
His fellow Weavers are (clockwise from Fred) Ronnie Gilbert, Pete Seeger, and Lee Hays (who passed away in 1981). ❖



The Weavers



Two of these unusual "Negative" Martin guitars were built to commemorate **Acoustic Guitar Magazine's** 10th Anniversary. With ivory colored Micarta® chosen for the fingerboard, bridge, headplate and pickguard, these black lacquered D-28 vintage-style herringbones started to take on the attributes of a "negative" image, so that's the direction that was taken wherever possible. Even the interior label is reversed in black with white type and gold ink. ❖



TANSILL'S PUNCH

Robert W. Tansill III of Ojai, CA forwarded this late 1800s photograph of his grandmother playing her cherished Martin guitar which appears to be an 12-fret 0-17. It was her husband, being so lavishly entertained here, who invented the famous 5¢ cigars of that era called "Tansill's Punch." ❖

World's Most Prolific Songwriter!



Among his many claims to fame, **George Cook**, originally of Cape Breton Island, Canada and now of Inverness, Florida, is the World's Most Prolific Songwriter with more than 172,000 songs under his belt to date. That's more than 16,856,000 words!

He also holds the World's Record for the longest single breath yodel! Imagine that!

George has been writing songs for more than 65 years. In his early years as a coal miner, he composed more than 965 songs as "The Singing Miner." He cut ten albums for Melotone Hillbilly Records and twelve more for Cattle Records in Germany. On his CBS Late Night appearance, David Letterman tried to stump him, but to Letterman's astonishment, George wrote a song right on the spot. The audience roared!

George has been listed in five separate printings as a World Record Holder in "Ripley's Believe It Or Not!" He has appeared on television and radio, in more than 300 newspapers, in 17 countries and 12 languages around the world! The sheer bulk of his work is staggering.

George has tried many guitars throughout his career, but he always comes back to his 1937 00-17 Martin guitar. He plays it every day, generally writing 10 to 20 new songs every day. We'd say that's prolific! ❖



Neil Young's newest release on Reprise is aptly titled **Silver and Gold**. 10 simple songs as only he can do it. The combination of Neil's high howl blends well with the warmth of that big D-45, and he peppers the mix tastefully with harmonica. Favorites will be "Razor Love," "Distant Camera," "The Great Divide," and a tribute, "Buffalo Springfield Again." ❖



Move over CSN&Y. **Michael Herndon**, a dental surgeon from northern California, joined forces with bassist Lee Sklar and several other luminaries to produce this well-written, well-crafted disc of smooth acoustic tunes recorded with his various Martin guitars. For his first release, this one gets a resounding "A+!" Want an appointment? (530) 283-1119 ❖

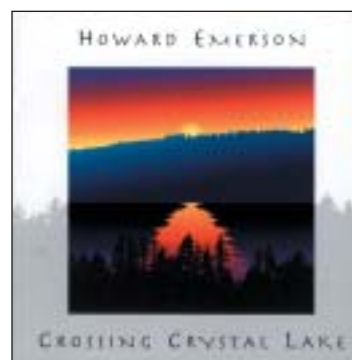


Isato Nakagawa is one of Japan's best guitarists. His style is unique, his songs are fresh. Several Japanese artists take their cue from American culture, but Isato draws his inspiration from indigenous Japanese musical roots and from within. His 000-21, modified to Style 42, shimmers. Email Isato and he'll instruct you how to order:

n-1310@jd5.so-net.ne.jp ❖



Well, it doesn't get much better than this. An extremely informal and spontaneous recording from three legendary musicians: **David Grisman, Jerry Garcia & Tony Rice**. There are many breath-taking cuts on this CD, plus some revealing moments, but that's standard issue from Grisman's Acoustic Disc label. An acoustic lover's necessity! ❖



New York's fingerstyle guitar virtuoso **Howard Emerson** has released **Crossing Crystal Lake**, a collection of diverse instrumentals that will strike you as delicate, gutsy, tasteful, uncluttered, and inspiring. The glassine clarity of his 00-18 creates a mood that is deserving of this CD's title. Sound interesting? Contact Howard at: hmemerson@aol.com ❖

New For Kids Of All Ages The Martin Stuffed Toy Guitar

Now Available At Your Local
Authorized Martin Dealer

Tonally, you must use
your imagination,
but it sure makes
a great air guitar,
and kids really do
love 'em.

Measures 16" tall
head(stock) To feet
(Martin Item #18NSTG)





Backpacker #100,000

The popular Martin Backpacker is the best selling travel guitar in the world. To commemorate the making of the 100,000th Backpacker® guitar, Martin has made this special one-of-a-kind model constructed with vintage style abalone inlays, an ebony fingerboard and bridge, gold tuning machines, plus rare quilted mahogany for the top, back, and sides. ❖



JUST MARRIED!

“Do you, Nicky, take Peter (and his Martin guitar...?)”

Peter Dowling of Auckland, New Zealand, just had to get his Martin J-65 into his recent wedding ceremony! ❖



Christian Frederick Martin (1796-1867)

Founder in 1833 of C. F. Martin & Co. (The Martin Guitar Company), one of the world's oldest musical instrument manufacturers. Its innovations in acoustic guitar design – including the x-braced flat-top guitar and Dreadnought guitar – were to exert a formative influence on the industry. German-born C. F. Martin moved the firm from New York City to this area in 1838. He built a small shop here in 1859. It expanded many times and was long the company's factory.

The Pennsylvania Historical & Museum Commission 2000 has approved the placement of a special historical marker commemorating the life and legacy of Christian Frederick Martin. The marker will stand in front of C. F. Martin & Co.'s original North Street facility. A formal unveiling ceremony will be held on August 2, 2000, at 2:30 pm. ❖



THE POLE, THE MARTIN & THE INDY 500!

CART racer **Juan Montoya** joined **Chris Martin** at the **Nazareth Speedway** for the **Bosch Sparkplug Grand Prix Presented By Toyota** and he took the pole prize (a Martin DM Dreadnought) with a time of 176.868 mph. Although he only finished fourth at Nazareth, he did go on to win the **Indianapolis 500** the next day. Could he have been inspired by his new guitar? ❖



Country Music Hall of Fame in 1992. George Jones' hard, fast life simply adds to his legend. Four marriages, a decade of drug and alcohol abuse in the 1970s and 1980s, and triple-bypass heart surgery in 1994 are detailed in his best selling book, *I Lived To Tell It All*. A near-fatal automobile accident in 1998 could have ended his career, but Jones came back stronger than ever, recording a fine album, "Cold Hard Truth," hosting The George Jones Show on cable television, and heading out on tour. Through thick and thin, George Jones has been loyal to Martin guitars. A Martin Dreadnought has been George's instrument of choice for most of his career, and he rarely steps on stage without one.

In recognition of George Jones', extraordinary contributions to country music, the Martin Guitar Company is



The D-41GJ features ivoroid bindings, Style 41 abalone top pearl and George Jones' graceful signature inlaid in pearl at the end of the fingerboard.

pleased to introduce the D-41GJ George Jones Limited Edition Signature model guitar. Inspired by the pearl-inlaid Martin Dreadnoughts Jones plays on stage and in the studio, this unique model will be limited to just 100 guitars.

The D-41GJ is crafted entirely from select quality solid tonewoods. A soundboard of premium Engelmann spruce was chosen for its rich, "open" tone. Traditionally carved scalloped X-braces advanced to 1 inch from the soundhole enhance the full, powerful voice. Both back and sides are made from bookmatched, straight-grained East Indian rosewood.

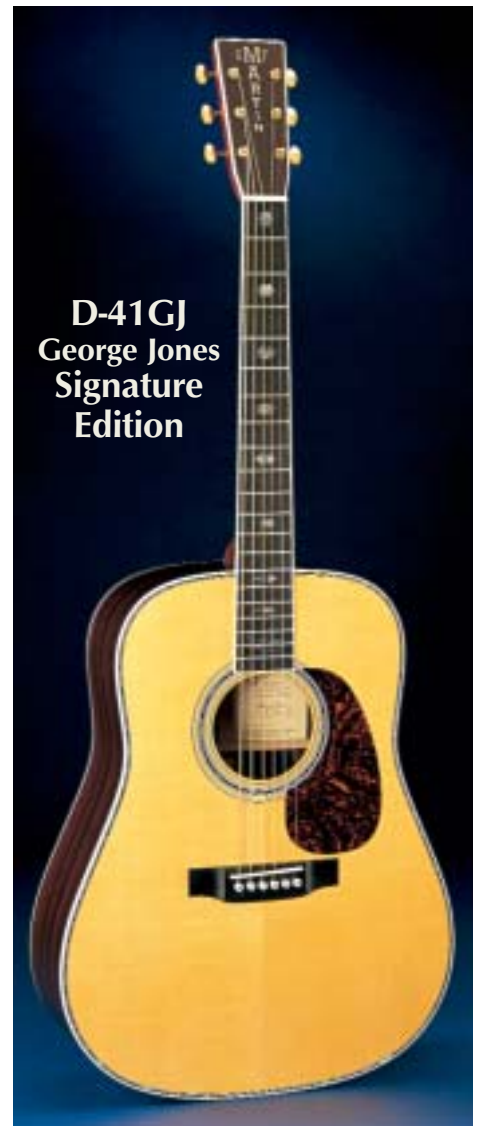
Reflecting George Jones' personal preference, colorful "heart" abalone pearl inlays grace the top perimeter and soundhole rosette, a vibrant accent to the aging toner-tinted top. The two-piece back is complemented by a Style 45 mosaic inlay center strip, and both top and back are bound in grained ivoroid. The guitar body is finished with multiple coats of nitrocellulose lacquer, polished to a high gloss.

The genuine mahogany, low profile

**A Martin Dreadnought
has been George Jones's
instrument of choice for most
of his career and he rarely
steps on stage without one.**

neck reflects vintage styling in its squared and tapered solid headstock, and a diamond volute. "C.F. Martin" inlaid in abalone pearl block letters on East Indian rosewood, and gold-plated Waverly tuners with butterbean knobs, highlight the ivoroid-bound headstock. The black African ebony fingerboard, also bound in grained ivoroid, displays distinctive "scalloped hexagon" position markers and culminates in George Jones' signature, inlaid in pearl, between the 18th and 20th frets. Selected to match the fingerboard, the black ebony bridge is fitted with white bridge pins inlaid with abalone pearl dots. Both the compensated saddle and nut are genuine bone. The top is protected by a polished and beveled vintage-style tortoise colored pickguard.

Each D-41GJ will bear an interior label personally signed by George Jones and Martin Chairman and CEO, C.F. Martin IV. A deluxe Geib style® case is



One very unique aspect of the D-41GJ model is the use of abalone "scalloped hexagon" fingerboard inlays.

included with each instrument. A portion of the proceeds from the sale of each George Jones D-41GJ Signature Edition guitar will be donated to support the work of **Vanderbilt Children's Hospital**. Affiliated with Vanderbilt University Medical Center in Nashville, which cared for George Jones after his near-fatal car accident in 1998, Vanderbilt Children's Hospital provides comprehensive pediatric care for acute and chronic illnesses. The only facility of its kind in the mid-south, the hospital treats nearly 100,000 young patients each year.

Martin dealers are now taking orders for the D-41GJ. The George Jones Limited Edition Signature model should begin arriving in stores in early 2001. ❖



...style. The black African ebony headplate will be decorated with Martin's "alternate torch" inlay. This unusual and rare design originated on a custom 00-45 in 1902 but was abandoned for nearly a century before its rediscovery. The back of the headstock will bear the "C.F. Martin & Co." antique stamp. Premium Waverly/Sloane side mount tuners with grained ivoroid buttons complete the vintage look.

**Ego has been set aside
in favor of the beauty
of natural Hawaiian koa wood
and the rich tone of Martin's
original 00 12-fret design.**

The 1 3/4" fingerboard will be crafted from black African ebony and – at Steve Miller's request – will be unadorned; no position markers of any kind. However, the ivoroid fingerboard binding will have side position markers made of dark New Zealand paua shell. Both the fingerboard binding and the ivoroid endpiece will be complemented by delicate black/white mitered inlay. The black African ebony belly bridge will be matched by black ebony bridge pins inlaid with abalone pearl dots. Both the nut and compensated saddle will be made from genuine bone. The body and neck of both models will be finished with nitrocellulose lacquer and polished to a high gloss.

Both Steve Miller Signature Edition models will feature interior labels numbered in sequence with the edition total (i.e., 1 of 68, 2 of 68, etc.), and personally signed by Steve Miller and Martin Chairman and CEO, C.F. Martin IV. A vintage Geib® style case is included with each guitar.

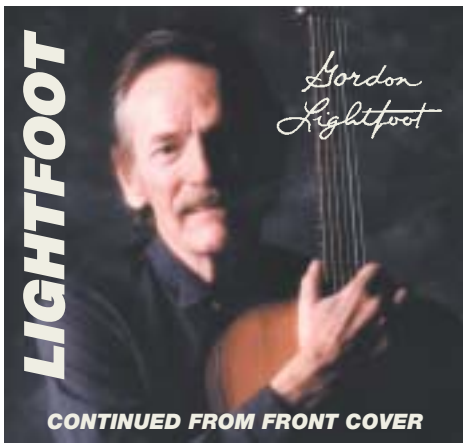
A portion of the proceeds from the sale of the Steve Miller Signature Edition models will be donated to support the work of **Bread & Roses**, a non-profit organization established by **Joan Baez's** sister **Mimi Farina**, that brings free entertainment into hospitals, convalescent homes, prisons and other places that are less likely to experience live entertainment opportunities.

Martin dealers will begin to take orders for the 00-37K SM and 00-37K2 SM Steve Miller Signature Edition models immediately. The instruments should begin arriving in stores early in 2001. ❖



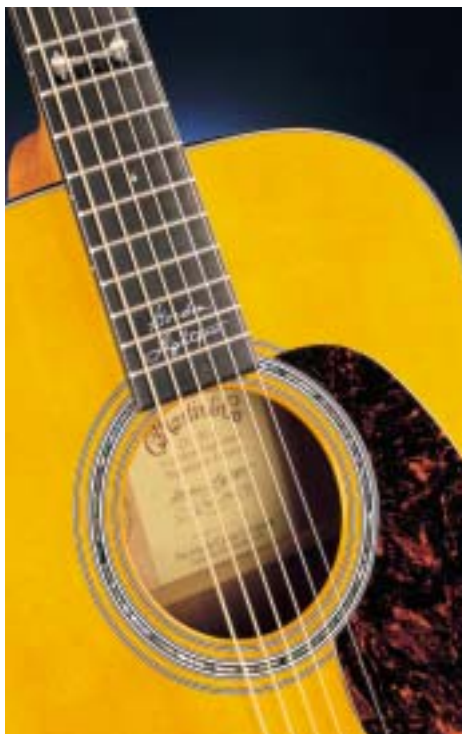
The rare "alternate torch" pattern, inlaid in ebony, adorns the slotted headstock of the Steve Miller Limited Editions. Apart from an abalone pearl soundhole rosette, the specifications for these two koa models are simple and pure.





Over the years, Lightfoot has garnered three Platinum and nine Gold records, five Grammy nominations and seventeen Juno (Canada's Grammy) awards. He was inducted into the Canadian Music Hall of Fame in 1986, and in 1997 received the Governor General's Arts Award, Canada's highest creative arts honor. Lightfoot continues to be a major musical force and concert draw. Last year he released *Songbook*, a four-CD set of greatest hits and rarities and this year taped a live concert special which is scheduled to air on PBS.

Throughout his long career, Martin guitars have been among Lightfoot's favorite instruments. Martins grace several of his album covers, and he often plays a D-18 in concert.



Each D-18GL bears an interior label that is personally signed and individually numbered with its sequence in the edition.

In recognition of his musical achievements and his enduring appreciation for Martin guitars, the Martin Guitar Company is pleased to announce the D-18GL Gordon Lightfoot Limited Edition Signature model. Up to but not exceeding 61 of the D-18GL will be made. A portion of the proceeds from the sale of these instruments will fund **The Gordon Lightfoot Scholarship Fund** at **Great Lakes Maritime Academy** (part of Northwestern Michigan College), home to the only officer training program for fresh water maritime ships in the United States. Lightfoot established the fund in 1976 to help prevent shipping disasters like the sinking of the Edmund Fitzgerald, which inspired one of his most memorable songs.

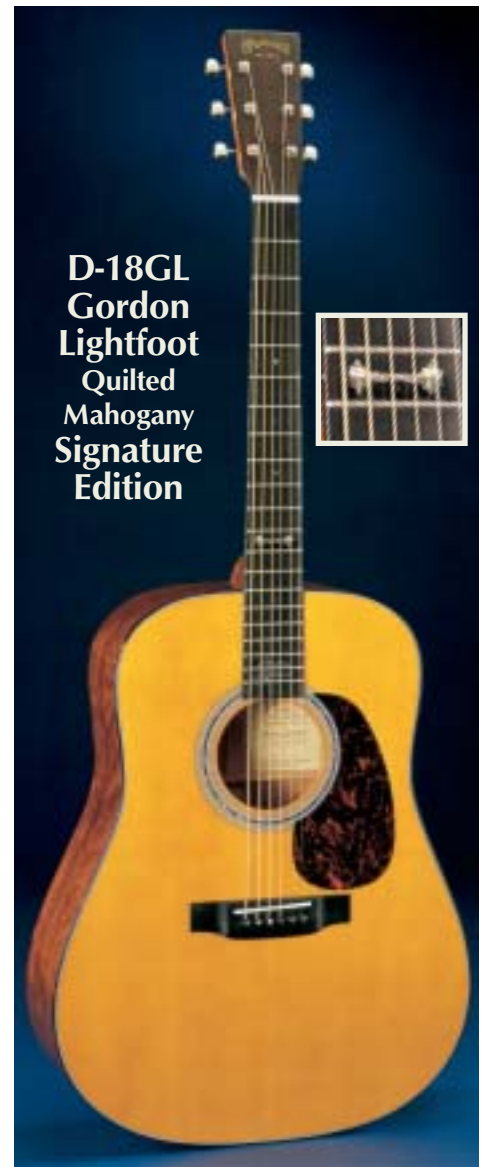
The D-18GL features spectacular premium tonewoods throughout. The top is made from solid, bookmatched Engelmann spruce, renowned for rich, vintage tone. Hand-scaled X-braces, forward shifted to 1 inch from the soundhole, enhance the instrument's deep, full sound. The two-piece back and sides are solid genuine quilted mahogany. Among the world's rarest and most beautiful woods, quilted mahogany provides uncommon string-to-string balance and definition.

Traditional Style 18 tortoise-colored bindings protect the body's top and back edges. The top showcases 5-ply black/white Style 18 purfling and a beautiful "heart" abalone pearl rosette. Vintage toner on the top, a polished, high gloss lacquer finish, and a polished and beveled tortoise-colored pickguard enhance the instrument's vintage look.

Vintage elements also complement the D-18GL's low-profile genuine mahogany neck. The East Indian rosewood overlay on the solid squared and tapered headstock is topped by Martin's "old style" gold decal logo and Gotoh "Kluson-style" chrome tuners. The unbound black African ebony fingerboard features abalone dot position inlays. A profile silhouette of the Edmund Fitzgerald graces the 12th fret. Gordon Lightfoot's signature is inlaid between the 19th and 20th frets.

The bridge is crafted from black African ebony, matched by abalone-inlaid ebony bridge pins and an ebony endpin. Both the nut and compensated saddle are genuine bone.

The D-18GL bears an interior label,



The Gordon Lightfoot Signature Edition combines vintage style 18 elegance with the dramatic figure of rare quilted mahogany. The Edmund Fitzgerald shimmers with its reflection at the octave fret and Gordon's signature is inlaid in pearl at the end of the fingerboard.

numbered in sequence with the edition total (i.e., 1 of 61, 2 of 61, etc.), personally signed by Gordon Lightfoot and Martin Chairman and CEO, C.F. Martin IV. Each instrument comes with a deluxe Geib style® hardshell case. A left-hand version of the D-18GL may be ordered at no additional cost; the model also may be ordered with a vintage dark sunburst top and/or electronic sound reinforcement for an additional charge.

Martin dealers will begin taking orders for the D-18GL Gordon Lightfoot Limited Edition Signature model immediately. The D-18GL should begin arriving in stores in early 2001. ❖

NEW MODEL OFFERINGS FROM MARTIN STREAM WITH INNOVATION & TRADITION

The popularity and growth of Martin guitars has been fueled in part by the constant stream of new product offerings over the past several years. The demands of guitarists are ever changing, so it's especially important to stay innovative and fresh while still preserving Martin's tradition and heritage.

New additions to the **X Series** line of guitars include three models (shown below) with solid spruce soundboards and high pressure laminate "mahogany motif" back and sides: the small bodied **000X1** Auditorium model, the **D12X1** 12-string Dreadnought, and the Dreadnought cutaway **DCX1E** which includes an installed **Fishman® Classic 4 Sonicore** sound reinforcement system. All three of these new models feature the use of black Micarta® for the fingerboard and bridge.

One new offering in the affordable **Road Series** is the **00M** (not shown). This simply appointed small bodied

Grand Concert model features a solid spruce top with laminated mahogany back and sides.

The **15 Series** solid mahogany models have been extremely well received by guitar players worldwide. The new **OM-15** Orchestra Model combines Martin's 25.4" long scale with the 14-fret 000 body shape and a wider 1 3/4" neck. Fingerstyle players will love this guitar for its warmth of tone and its price.

As a general trend, there is increasing demand for Martin cutaways with onboard electronics and slider controls. The **JC-15E** (pictured on page 11) addresses this need by combining **Fishman® Classic 4 Sonicore** electronics with Martin's Jumbo body and full access Venetian (rounded) cutaway.

The all-solid wood **16 Series** models have been effective in bridging the gap between Martin's new technology and the more traditional construction methods. New advances in finishing have

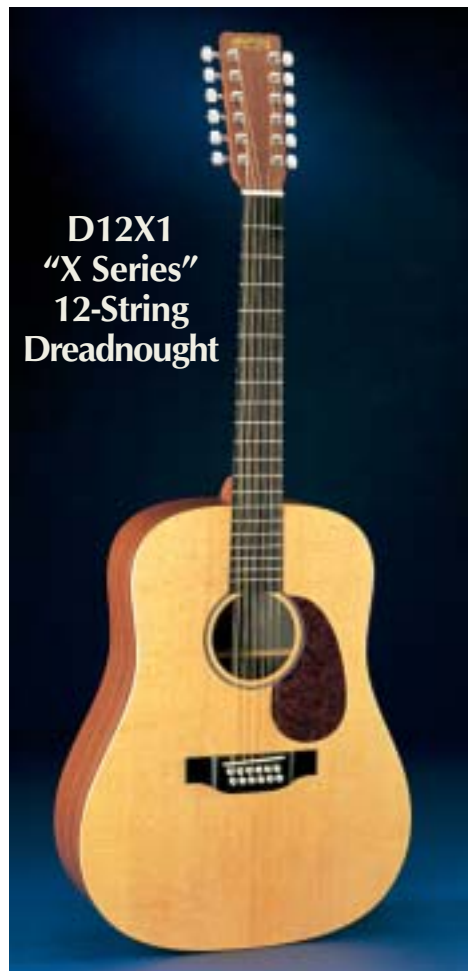
enabled the introduction of several gloss top or "**GT**" models. The **OM-16GT** gloss top (not shown) offers the Orchestra Model 1 3/4" neck width with back and sides crafted from solid genuine mahogany. The **000-16SGT** (not shown), also crafted with solid genuine mahogany back and sides, is a 000 12-fret model with a slotted headstock. This traditional model is thought by many to produce the richest and most balanced tone of any Martin body size.

The **D-16RGT** gloss top (not shown) offers the tonal warmth of East Indian rosewood with the volume and projection of the 14-fret Dreadnought body.

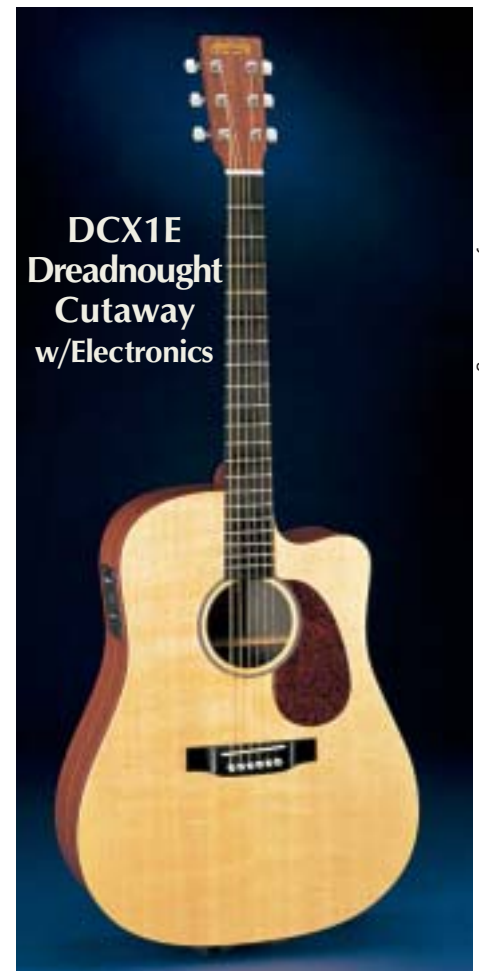
Inspired by the **Style 17** guitars of the post Depression era, Martin is introducing two new models with solid genuine mahogany top, back, sides and neck. The full-bodied **D-17** Dreadnought (not shown) and the smaller bodied 14-fret **00-17** (see page 12) both



000X1
"X Series"
Auditorium
Model



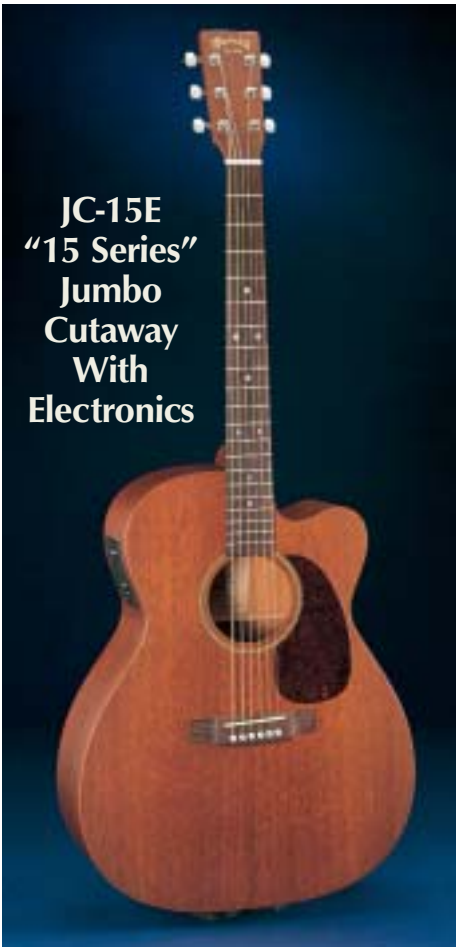
D12X1
"X Series"
12-String
Dreadnought



DCX1E
Dreadnought
Cutaway
w/Electronics

Martin Guitar Photos by John Sterling Ruth

JC-15E
"15 Series"
Jumbo
Cutaway
With
Electronics



feature polished gloss lacquered bodies, tortoise colored bindings, plus ebony fingerboards and bridges.

To suit the desires of fingerstyle guitarists, a special effort has been made to fortify the wider neck OM "Orchestra Model" models that are perfect for delicate fingering styles. One such guitar, the **SWOM** SmartWood^{CM} Certified Wood Model is the OM version of the popular **SWD** Dreadnought first introduced in 1998. SmartWood^{CM} Certified cherry is utilized for the neck, back and sides of both models which have recently been upgraded to include a polished gloss soundboard. These models (shown at bottom left and right) now carry the gloss top suffix designations **SWOM-GT** and **SWD-GT**.

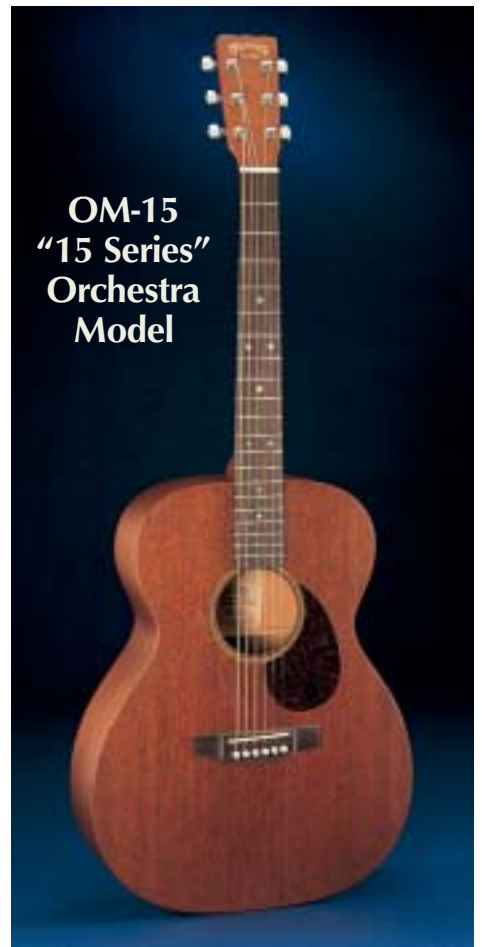
The demand for the more traditional dovetailed Standard, Vintage Series, and Golden Era[®] Martin guitars is stronger than it has ever been. The newest addition to the **Standard Series** line is the **D-42K**. Highly flamed Hawaiian koa, prized for its beauty and tone, has been selected for the back and sides of this premium Dreadnought. All other D-42K appointments match the standard D-42 model.

Martin's **Golden Era[®]** guitars draw their inspiration from the vintage Martin instruments made prior to World War II. During that pre-war era, Martin's unique, almost magical blend of well chosen materials, optimized design, and hand-crafted construction created what many collectors and guitar experts believe to be the finest acoustic stringed instruments ever made.

Two new top-of-the-line **Golden Era[®]** models are being offered. The **OM-45GE** is a close replica of the rare OM-45 Brazilian rosewood guitars made between 1930 and 1933. Only 40 of these special guitars were originally produced, and when (if ever) they appear on the vintage instrument market, they are considered priceless.

Similarly, the **D-45GE Golden Era[®]** recreates the highly prized Brazilian rosewood D-45 Dreadnoughts of the pre-WWII years. Only 91 of these rare models were originally produced making the D-45 one of the most sought after instruments in the history of the guitar.

OM-15
"15 Series"
Orchestra
Model



SWOM-GT
Certified
Wood
Orchestra
Model



SWD-GT
Certified
Wood
Dreadnought





**00-16DBFM
Women
& Music
Model**



**00-17
Grand
Concert
Model**

**“Cowboy X”
000
Limited
Edition**



Four new **Limited Edition Artist Signature Models** are discussed in greater detail elsewhere in this issue. Read about the **George Jones D-41GJ** and the **Gordon Lightfoot D-18GL** on the front cover. The **Steve Miller 00-37K SM** (spruce top) and the **00-37K2 SM** (koa top) models are described on the back cover.

The **Cowboy X** model, limited to no more than 250 guitars, takes advantage of cutting edge HPL photo laminating technology to reproduce Robert Armstrong’s vivid cowboy campfire scene. The back and sides are cut from “Dreamy Illusion” HPL material to complement the color of the top. The neck is shaped from Stratabond®, a resin impregnated wood laminate with remarkable strength, and the fingerboard and bridge are crafted from black Micarta®.

In addition to the artist signature editions, Martin has introduced several **Special Edition** models with open quantities during a finite ordering period.

The **CEO-4** (not shown) is the fourth in a series of special “CEO’s

Choice” instruments designed by C. F. Martin IV. The CEO-4, with its dark sunburst top, pays homage to a classic guitar design which blends the original slope-shouldered 12-fret Dreadnought shape with the more practical 14-fret neck. Environmentally sound design features include a Micarta® fingerboard and bridge plus “Violet Chrome” tuners which minimize toxic plating chemicals.

The **00-16DBFM Deep Boded Figured Maple** model (upper left) is the fifth guitar designed by Martin’s successful **Women and Music Task Team**. In addition to the rich tone and ergonomic comfort of this body design, the 00-16DBFM features beautifully flamed maple back and sides, a solid Sitka spruce soundboard, the Women and Music mosaic rosette, natural mahogany top and back bindings, black ebony fingerboard and bridge, a V-matched maple neck, and the now familiar slotted headstock. A portion of the proceeds from the sale of each 00-16DBFM will be donated in support of victims of domestic violence. ❖

The Limited Edition “Cowboy X” guitar features a 000-sized body with a unique high pressure laminate soundboard painting created by artist Robert Armstrong.

ONE UNIQUE APPROACH TO ACOUSTIC AMPLIFICATION

by Howard Emerson

I put my first pickup in an acoustic guitar back in 1970. Yes, I'm that old. It was a small wooden rectangle with a tiny hole at each end. The holes were there in case you wanted to screw the pickup to the face of the guitar's bridge! Thankfully there were other options, and that little wood-encased transducer (which I glued inside, under the top) was my first foray into the world of acoustic amplification.

Guided by a need for higher volume with less feedback, I felt from the beginning that the top, or soundboard of the guitar, was the best starting place for an accurate representation of an instrument's sound. The other part of the equation, though actually quite obvious, didn't cross my mind until I had perfected the soundboard aspect for myself.

After several years and several kinds of transducers, I finally settled into a pickup that came with hot-melt glue already mounted on it. All that was needed was a heat source to melt the glue, a vague notion as to where to mount it and the ability to stick it in place within 10 seconds or so. ("Are ya feelin' lucky, punk?") As it turns out, I have a knack for locating these things, but I was very nervous that first time. First times can be like that.

This particular unit is more properly called an "accelerometer." Besides having a piezo crystal inside the casing, there is also a rather heavy metal weight. I'd be hard pressed to explain why it's called an accelerometer, though I do understand the theory. It may be analogous to a letter tied to a rock. Once you get the information going, a windowpane won't stop it from traveling to its destination.

Having by then settled into a very good pre-amp and a beautiful '54 Martin 00-18, I was quite pleased with the results. No matter where I performed, people would ask me if I had a microphone mounted in the guitar. It really did have a very smooth sound, unlike many of the electric/acoustics of that era.

However, the question, "Do you have a microphone mounted in the guitar?" got me thinking. I knew of several people who were mounting small condenser microphones inside their instruments, but I felt that the best system for me would still include the transducer. Still, I reasoned, there's no substitute for "air" when it comes to sound reproduction; and having the microphone inside would avoid the problem of moving away from the "sweet spot." I proceeded to have a Fishman/Crown GLM-200E microphone installed shortly thereafter. I had now settled on the internal mic and soundboard pickup as my system of choice. The question now was how to get both things to work together well.

Enter the "split system" pre-amp. Basically, these are pre-amps that are made to control two separate sources by having two channels (one for the mic and one for the pickup) and using a stereo cable. After owning and experimenting with several



different units, I chose the Fishman Pocket Blender. It fit my criteria in several ways. First and foremost, it has a great tone circuit. Second, it is simple to use and quick to adjust, as I tend to use several instruments with greatly varying tones and volumes. I love the fact that each of my instruments sounds completely different from the next, and the system that I've come to use allows those differences to come through. Lastly, I love the small size. If I want to travel light, I can just throw it in my gig bag with my Martin and run.

One other note regarding soundboard pickups: I worked in a very large NY based music store chain for about five years during the late '90s. During that time I installed at least 50 systems exactly like mine. People would hear my Martin and

insist that it was exactly what they wanted a system to do. It was at this time that I became aware of the Fishman SBT-E soundboard transducer. It probably weighs 1/30 of what the existing transducer in my Martin weighed. It also has a great frequency response across the board, not to mention that its small size allows me to put it into small spaces between braces and tone bars when necessary.

So I recently put my 00-18 up on the rack, ripped out the old pickup and installed an SBT-E. The difference was plainly apparent when plugged in, but also very noticeable when played acoustically! The other pickup was heavy enough that it affected the top's

vibration! Of course if you heard my 00-18, you would never have noticed that anything was amiss, because it's a little monster. Who knew?

I'd like to say that this system isn't for everyone. If you are going to be performing in a very loud, electric-based band, you'll probably do better to go with a bridge transducer like the Martin Gold+Plus® or the Martin Thinline® Plus. They have the ability to cut through at higher volume levels and are also quite resistant to feedback. My setup can be played at a fairly loud level, but a soundhole cover is needed. It does, however, show its best stuff in an acoustic ensemble or solo setting at reasonably low volume.

I love to share my knowledge with people. OK, so I'm really a show-off. Do you know a performer who isn't? I usually have my 00-18 with me, and I'm always happy to demonstrate what it (and other Martin guitars) can do. Or if you'd like, drop me a line at: hmemerson@aol.com.

Howard Emerson is an exceptional fingerstyle guitarist who lives in Huntington Station, New York. He performs throughout the New York City area, and his independently produced CD is featured on page 5.

**“.....like a letter tied to a rock.
Once you get the information going,
a windowpane won't stop it
from traveling to its destination.”**

BACKPACKER STORIES



RIGHTS OF PASSAGE

There was no way that **Tony Anthonisen** (above) of Richfield, Minnesota, was going to take the chance of trusting his Martin D-42 to an airline on his trip to Alaska last August. His Martin Backpacker®, however, was perfect for the overhead compartment. It made it all the way to the Verandah Deck of the Carnival Cruise ship M/S Jubilee. The Alaska Inside Passage and the Jubilee lifeboats are in the background. All it took was his Backpacker and a deck chair. He had a great time picking his favorite tunes.

The Backpacker also attracted a skilled guitarist from New York, who just had to try it. Tony relates that “he had never seen a Backpacker before and must have liked it because the only thing that got him to give it back was the call to dinner. What a pleasure to have a guitar that could be easily carried, and one that could be played in the stateroom or on deck.”

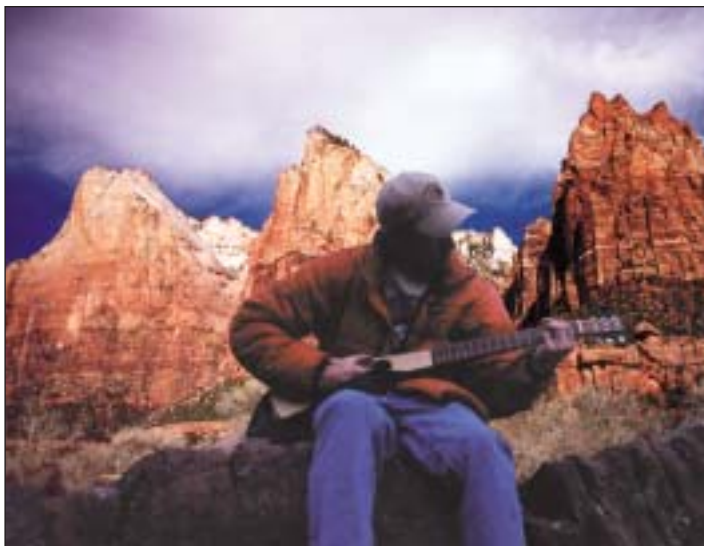
Tony is not willing to give up his D-42, but his Backpacker served him well on board the airplane and the cruise ship. ❖



PLAYING LEAD AT THE BASE CAMP

Malcolm Leiper of Moray, Scotland, bought a Martin Backpacker® a few years back in Seattle while performing with the Scottish band “Whiskers Galore” at the Northwest Folklife Festival. Since then, the Backpacker has accompanied Malcolm on many occasions, especially with the local mountaineering club, a group that goes off to remote parts of Scotland camping or sleeping overnight in mountain “bothies” (huts). Last September he joined a trek up Mount Kilimanjaro, the highest mountain on mainland Africa. The Backpacker provided a good excuse for a spontaneous “ceilidh” (musical party) in the evenings during the ascent. Malcolm carried the Backpacker on top of his pack as far as Kibo Hut, elevation 15,520 feet (above). Below, at camp for the evening among the gravel and sparse rocks of Kilimanjaro, the Backpacker was “a great companion and a talking point among fellow trekkers along the way.” ❖





MAGICAL HIGH NOTES

Atop Bishop Pass, altitude 11,492 feet, **Tom Perry** (below) of San Anselmo, California, graced by the sounds of nature's mountain stream, sent ethereal tones into the high mountain stillness with his Classic Backpacker. His companions pronounced it "magical."

For the second summer in a row Tom made the trek into the high Sierras. Last year he was into the Pinnacles National Park above Mammoth, California. This year Tom trekked to the Dusty Basin area of the Inyo National Forest west of Bishop, California. Tom was stopped numerous times on the trail by other hikers fascinated by the Backpacker guitar and astonished that he carried it so high into the backcountry.

Tom says, I'll never leave home without it.... ❖

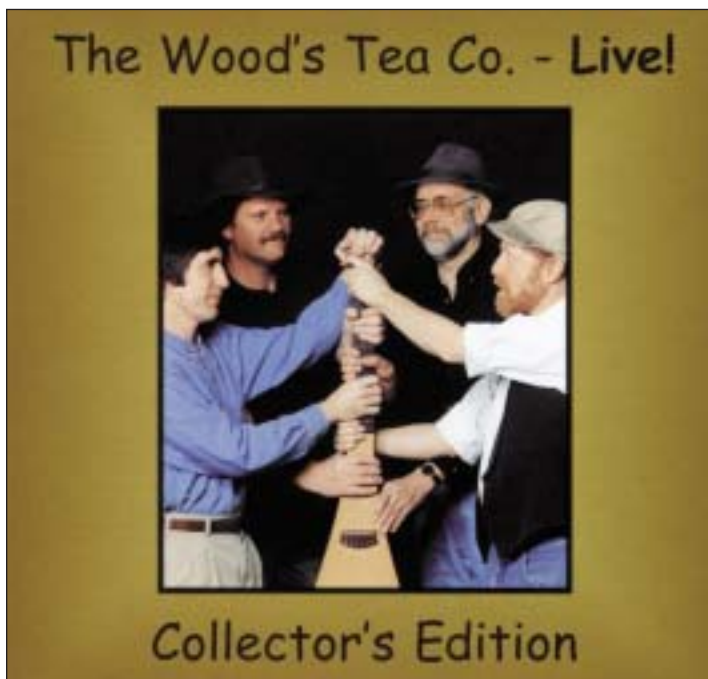
TREK-EROUS JOURNEY TO ZION

Chad Carlson of Glasgow, Montana, has the ambition and desire to climb some of the most difficult and dangerous rock formations and trek for miles through rugged and beautifully unfamiliar terrain. During one of his latest adventures at Zion National Park in southern Utah, Chad experienced some difficulty descending from 750 feet after being stung by something mysterious, later to find out it was a scorpion. Fortunately a paramedic was climbing the rock and was able to assist Chad to safety.

Chad always carries his Backpacker with him when trekking through areas unknown to most humans. It gives him the opportunity to bond with nature during his rest periods. Above is a picture of Chad with his Backpacker on the top of **The Watchman, Zion National Park.** ❖



*We'd love to hear your Backpacker stories.
Send your photos and stories to:
"The Sounding Board," Box 329, Nazareth, PA 18064*



Skeptical at first, when **Wood's Tea Co.** bandmember **Howard Wooden** wanted to add a Backpacker to the mix, the addition of a pickup produced a sweet, warm fidelity. The Backpacker can now be heard as sole accompaniment on several cuts of their CD above, not to mention the cover. ❖

TWO STUNNING KOA EDITIONS AFFIRM STEVE MILLER'S PASSION FOR THE GUITAR

Steve Miller has been a powerhouse on the American music scene since the 1960s and continues to amaze his fans, both on stage and on disc. Whether inhabiting The Joker, Gangster of Love, Space Cowboy or Maurice personas in his unique brand of rock and roll, or expressing his love for the blues, he is a musician whose playing, singing and songwriting demand attention.

Like most guitarists, Miller is very particular about his instruments. Martin has been his acoustic guitar of choice for years, and he has had several instruments built to his specifications by the Martin Custom Shop. Now C. F. Martin is returning the favor, paying tribute to Steve Miller with two Steve Miller Signature Edition models. Created to Miller's exacting specifications, the 00-37K SM and the koa top 00-37K2 SM are instruments as original as the person they honor.

In a succession of rock and roll and blues bands during his teens and early twenties, Miller hit the big time after moving to San Francisco at the dawn of the Summer of Love. The Steve Miller Band released its first album in 1968 and had its first hit single, "Living in the U.S.A.," less than a year later. Other hit singles - including three number one records - followed, including "Dance, Dance, Dance," "Keep On Rockin' Me Baby," "Take the Money and Run," "The Joker," "Big Old Jet Airliner," "Fly Like an Eagle," and "Abracadabra." In and out of the band context, he collaborated musically with a host of notables, among them John Lee Hooker, Buddy Guy, Chuck Berry and Paul McCartney.

Beginning in the 1980s and continuing today, Steve Miller has increasingly focused on the blues. The Steve Miller Band tours every year and remains a major concert draw, with shows that mix old favorites and classic Chicago blues. His albums continue to sell well, and his music has caught the attention of many contemporary artists: K. D. Lang, Seal, Run DMC, and Sugar Ray have featured Miller's songs in recent releases.

Only 68 00-37K SM and 68 00-37K2 SM Steve Miller Signature Edition model guitars will be produced, to commemorate the year Steve Miller first gained national prominence. Both guitars showcase the traditional 00 12-fret design, widely considered among the most beautiful looking and sounding body styles Martin ever produced.

These guitars will be handcrafted entirely from the finest solid tonewoods. Both models will feature backs and sides of rare flamed Hawaiian koa, chosen for its exceptional beauty and bright, clear tone. The two-piece back is joined with a Style 45 multi-colored mosaic back strip.

The primary difference between the two Steve Miller Signature Edition models is the topwood. The 00-37K SM will have a top of prime, bookmatched Engelmann spruce, appreciated for its rich, vintage voice. The spruce will be tinted with vintage toner to approximate the color of a classic pre-war Martin. A top of flamed Hawaiian koa will distinguish the 00-37K2 SM, providing distinctive mid-range timbre. Regardless of topwood, both models will feature hand-scalloped 1/4-inch bracing for full, powerful sound.

Fine pattern herringbone trim around the perimeter and a beautiful "heart" abalone rosette decorate the top. Both the top and back are bound with grained ivoroid, with contrasting black/white/black purfling on the back and sides. Both models will be made without pickguards, in the tradition of 12-fret Martins from the 1920s. Crafted from genuine mahogany, the low-profile neck will feature a diamond volute and an ivoroid-bound, square tapered, slotted headstock with square slots in the vintage...



Photo by Kim Miller

Very few musicians share the same passion for the guitar as Steve Miller. With this edition, Steve checked his ego at the door and designed two stunning instruments.



00-37K2 SM



00-37K SM

(Continued On Page 8)