

#### TONE POEMS

- 1. Turn of the Century 2:55 (D. Grisman)
- 2. The Prisoner's Waltz 4:17 (D. Grisman)
- 3. Sam-Bino 2:38 (D. Grisman)
- 4. Grandfather's Clock 3:12 (trad. arranged & adapted D. Grisman)
- 5. Good Old Mountain Dew 2:19 (trad. arranged & adapted D. Grisman T. Rice)
- 6. I Am a Pilgrim 3:33 (trad. arranged & adapted D. Grisman - T. Rice)
- 7. MILL VALLEY WALTZ 3:25 (D. Grisman)
- 8. VINTAGE GINTAGE BLUES 3:15 (D. Grisman)

- 9. I Don't Want Your Mandolins Mister 2:17 (trad. arranged & adapted D. Grisman T. Rice)
- 10. Dawg after Dark 4:38 (D. Grisman)
- 11. Wildwood Flower 2:47
  (trad. arranged & adapted D. Grisman T. Rice)
- 12. Morning Sun 4:12 (D. Grisman)
- 13. Banks of the Ohio 2:23 (trad. arranged & adapted D. Grisman T. Rice)
- 14. Swing 42 3:03 (D. Reinhardt / S. Grappelli)
- 15. Watson Blues 3:30 (B. Monroe)
- 16. O Solo Mio 2:11 (trad. arranged & adapted D. Grisman)

17. Song for Two Pamelas 4:22 (D. Grisman)

David Grisman – mandolins 💥 Tony Rice – guitars

Produced by David Grisman for Dawg Productions

Recorded at Dawg Studios, 2/2-6/93 & 1/15/94, by David Dennison

 $Production \ assistance - {\tt Craig \ Miller \bullet } \ Instrument \ set - up - {\tt Dexter \ Johnson \bullet } \ Mastered \ at \ The \ Rocket \ Lab \ by \ Paul \ Stubblebine \ Photography - {\tt Eric \ Harger \bullet } \ Art \ direction - {\tt Mike \ Moser \bullet } \ Layout - {\tt D. \ Brent \ Hauseman}$ 

Notes - David Grisman (mandolins), Dexter Johnson (guitars)

Instruments courtesy of Ed Ashworth, Daryl Boom, David Grisman, Monroe Grisman, Dexter Johnson, Craig Miller, Rick Montgomery, John O, Tony Rice, James "Rick" Rickard, Marc Silber, Frank Staley

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ACOUSTIC DISC 106% HANDMADE MUSIC

#### Vintage Voices

Treat singers are born with their instruments; acoustic instrumentalists must choose them. How does one "select a voice"? As a novice bluegrass mandolinist in the early '60s, I began to emulate my musical heroes, Ralph Rinzler, Frank Wakefield, and of course, the great tonal practitioner, Bill Monroe. As I soon learned, they all played older Gibson F-5 models. Soon I was on my own path of tonal discovery, acquiring in succession a '60s Kay plywood pawn-shop special, a '20s Gibson A-Junior, a 1919 Gibson F-4, a 1951 Gibson F-5, and finally, a 1924 Gibson Loar F-5. Each instrument cost a little more than its predecessor and took me a step closer to "my sound." As I progressed on this journey, I became increasingly enamored with the sounds of these instruments, each with its own subtle differences and potential. At that time, terms like "vintage," "Lloyd Loar," and "herringbone," were not associated with the instruments; they were simply "used" or "old." I certainly did not view them as investments, or stock shares that would soon be splitting. But I loved them, their tone, feel, smell (probably more due to their musty cases), and vibe. I still do, but now in 1994 vintage guitars and mandolins are big business.

As the current market values for these instruments have expanded way beyond the means of the average contemporary acoustic musician, something sad (to me) has taken place: more of them are now owned by wealthy collecters, who have in effect taken them out of circulation. Many of them sit in closets and glass cases, unplayed and unheard. The focus has shifted from the music!

The purpose of this recording is to redirect some of the attention being paid to vintage guitars and mandolins back to their musical values.

What do they sound like? Is one of these instruments worth 10 times more than another, when it comes down to the music? To assist in this experiment, I invited my friend Tony Rice to lend his masterly touch to 17 vintage guitars, while I played 17 vintage mandolins. Dexter Johnson, a fine luthier and proprietor of the acoustic-only Carmel Music, helped us set up and select the instruments, and my expert engineer, David Dennison, recorded our duets, live to 2-track analog, without any tonal enhancement, using the same microphones and set-up for each cut. Here are the results, complete with some wonderful photographs by Eric Harger: a mini-reference work on a subject that's been dear to my heart for over 30 years now.

— David Grisman, January 1994

#### TONY RICE

rguably the greatest living practitioner of the art of bluegrass flatpicking, Tony
Rice is a Grammy award-winning acoustic guitarist whose world-famous tone made him the logical choice for this project.

In 1975, Tony became the original guitarist in the David Grisman Quintet, with which he helped to alter the course of American string band music.

After four years of touring and recording with David, Tony embarked on a solo career with his



own "Tony Rice Unit" as well as numerous other recording projects such as the widely acclaimed "Bluegrass Album Band." Although he almost always performs and records with his legendary 1935 Martin D-28 (formerly owned by Clarence White), this recording displays Tony's complete mastery of tone production on an extremely wide range of instruments, including the current Santa Cruz model that bears his name.

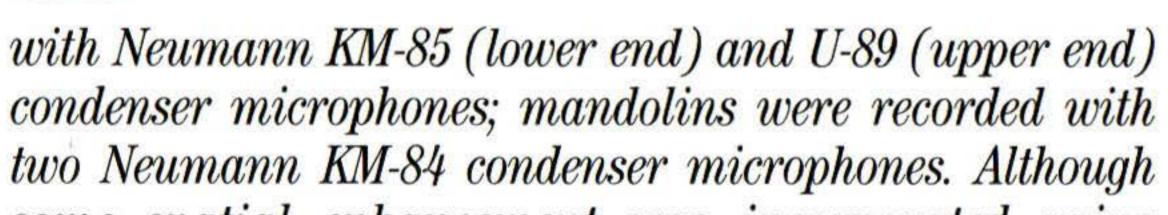


About this recording: This project was recorded in an intimate environment, under controlled conditions, direct to 2-track analog (Fostex E-22 at 30 ips) with no noise reduction. Mixing was achieved through an MCI JH 416 console utilizing MDM-4 near-field monitor speakers. Microphone selection and placement (close miking) remained constant throughout. The guitars were recorded

# DAVID GRISMAN

he tone of David Grisman's mandolin has graced hundreds of recordings and concert halls since the start of his career over 30 years ago. His stature as a bandleader is reflected by those artists who have played with his groups and on his recordings: Svend Assmussen, Hal Blaine, Vassar Clements, Stephane Grappelli, Mark O'Connor, and of course, Tony Rice, to name a few. David has also been a record producer all these years with classic albums by Red Allen, Dave Apollon, Jethro Burns, Tiny Moore, "Old & in the Way," and Frank Wakefield. In 1990, David helped establish

Acoustic Disc as a means of furthering his goals as a purveyor of acoustic music. As part of his continuing affection for the mandolin and its music, David has acquired an extensive collection of vintage mandolins and other related instruments, many of which appear on this recording. The concept for this album is what happens when a vintage instrument collecter, a mandolin player, a record producer, and the owner of an independent acoustic record label all happen to be the same person.



some spatial enhancement was incorporated using Lexicon digital processing equipment, no equalization, compression or other tonal enhancement was employed in

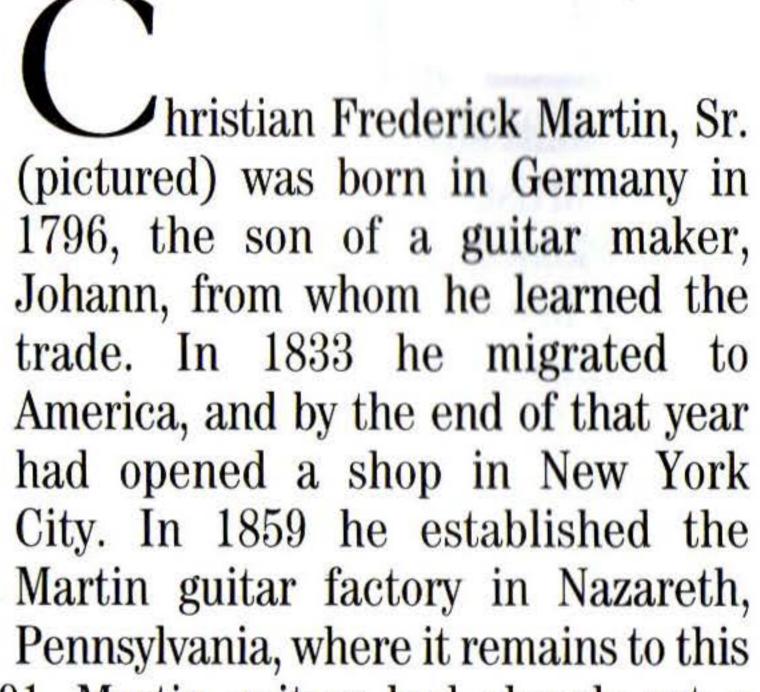
either the recording or mastering process.



— David Dennison



# "TURN OF



day. By 1891, Martin guitars had already set a standard of excellence for American fretted instruments. This guitar is quite small by modern standards, with a lower-bout width of only 12 inches. Though equipped with the famous Martin X-bracing system, it was nonetheless designed for gut strings (Tony used silk and steel). Its spruce top and Brazilian-rosewood back and sides were standard on all upper-end Martins, but the style-21 appointments are simple and elegant with no frills. Its light weight, size, and low string tension call for a delicate touch in playing, but the guitar responds beautifully with surprising clarity and tone.



#### THE CENTURY"

"A ditty that reminded me of the music of the early 1900s."

— David

rville H. Gibson was born in New York in 1856, and moved to Kalamazoo, Michigan, as a young man. He began designing and building instruments in the 1880s. In 1898 he was granted a patent for a new design in arch-top instruments. His early instruments were highly experimental and ornate. In 1902, a group of businessmen bought his patent and formed the Gibson Mandolin-

Guitar Co., where Orville remained as a consultant, but not a partner, until 1915. The earliest Gibson instruments have labels that bear his portrait framed in a unique lyre-mandolin, which he had created. This 1905 Gibson A-4 mandolin was a revolutionary instrument in its time — breaking radically away from the traditional "bowl-back" instruments

brought to America by Italian immigrants. Instead of having a flat or bent top and a bowlback, Orville's new design was based on principles of violin construction, using a carved top and back. Though this design was subtly modified over the years, it clearly set the standard for what was to become the preferred style of mandolin used in American folk and popular music. This early version, with a very low bridge, produces an almost banjo-like sound.

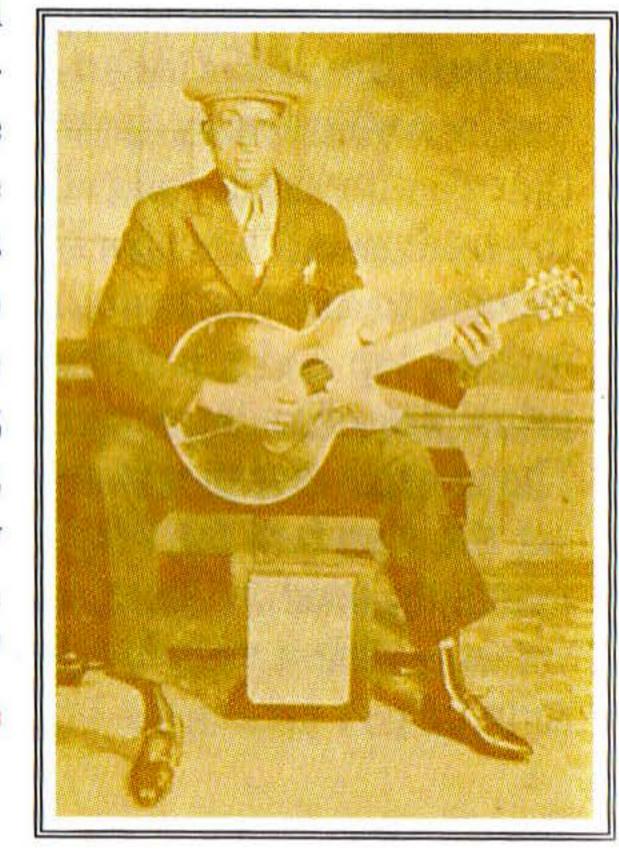




# "THE PRISO

rville Gibson applied violin-style construction principles to the guitar as well as to the mandolin, and the Style "O" guitar, first introduced in 1908, is an early example of this. Besides a carved top and back, it also sported a modern cutaway design and was a member of the famous scroll Artist's series introduced by Gibson – including mandolins, mandolas, mando-cellos, and harp-guitars. According to early Gibson literature, these new designs revealed "musical"

achievement and artistic accomplishment heretofore unthought of." The style "O" stands as a predecessor to contemporary f-hole orchestra and jazz guitars, and was used by many early blues artists like the legendary "Big Bill" Broonzy (pictured).



#### NER'S WALTZ"

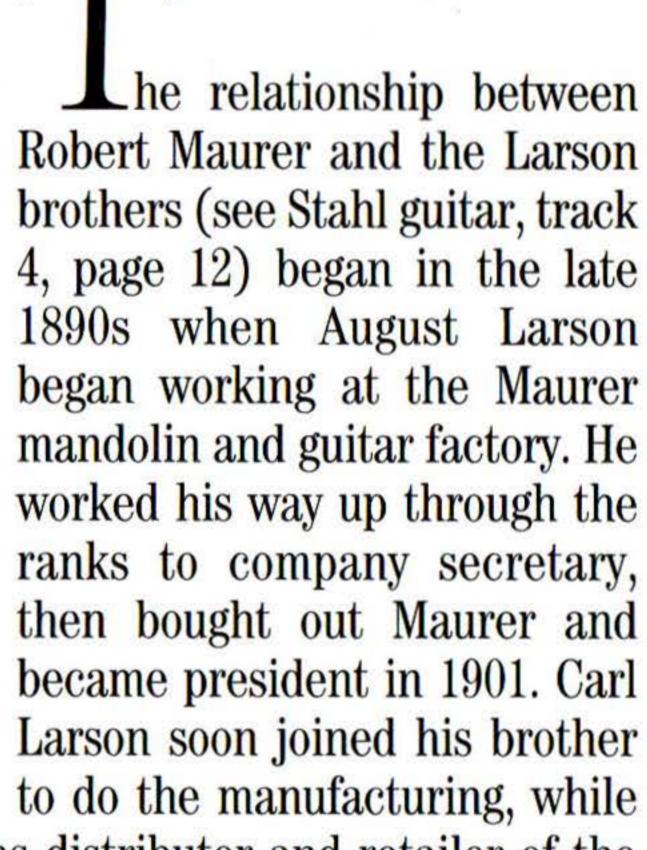


he 1909 Gibson F-4 mandolin, with a lavishly detailed flower pot headstock inlay, was also an early version of the proliferating Artist's model series. The unique new scroll "3-point" design was a huge step forward in the development of the modern mandolin look, which has come to serve generations of bluegrass, jazz, popular, and even classical mandolinists. This new mandolin had a "full resonant well-balanced tone"

with "great carrying power," and a "distinctive design, which is not only artistic, but provides easy access to the high positions on the fingerboard." Within the next year or so (1910-11) the Artist's model mandolins underwent a dramatic change. The scroll was recontoured and the third point (emanating from the scroll) was eliminated. This mandolin is the one seen hanging on the statue on the cover of David's first solo album *The David Grisman Rounder Album*, and may be heard on many of his other recordings, including the recent *Not For Kids Only*.



#### "SAM-



Maurer worked as distributor and retailer of the instruments. Besides a fine-grained spruce top and Brazilian-rosewood back and sides, this presentation-grade model 953 has an incredibly intricate mother-of-pearl "tree of life" fretboard inlay, a floral peghead inlay, and fancy abalone border around the top and soundhole. A unique structural feature is the patented soundboard bracing, made of alternating spruce/rosewood /spruce laminates, which strengthened the top for the steel strings that this early guitar was designed for.



BINO"

— David

Jibson's leading competitor in the mandolin marketplace of the first quarter of this century was undoubtedly the Lyon & Healy Company of Chicago, world famous as a harp manufacturer. Although they had been making both bowlback and flat-top and -back mandolins for some time under

the name Lyon & Healy or Washburn, the 1917 catalog introduced a new line of their "Own-Make" mandolins, mandolas, and mando-cellos, with carved tops and backs, much like those made by their rivals from Kalamazoo. The top-of-the-line style-A featured two symmetrical body points, bakelite pickguard,

ornate tailpiece, and a unique violin-scroll-like peghead with enclosed tuners. In the early '20s, the body points became asymmetrical, as in this example, and a small knee rest, which one could pull in and out of the lower side, was added. The Lyon & Healy mandolins produced a harpsichord-like tone very similar to the traditional bowl-back mandolins, and are to this day preferred by classical mandolinists.





### "GRANDFAT

Villiam Stahl was a teacher of stringed instruments at the Wisconsin Conservatory of Music and the Wisconsin College of Music from 1899 to 1914. He also had a music store and company that sold instruments and other musical materials. This fine instrument, similar to a Martin OOO-28, was

built for the William C. Stahl company of Milwaukee, Wisconsin, by the Larson Brothers, August and Carl, who immigrated to the United States from Sweden in the late 1800s. From the turn of the century to the early '40s, these two brothers produced a large variety of steel-string guitars (and mandolins) at their Chicago factory under various trade names including Maurer,

Prairie State, Dyer, Euphonon, and Stahl. These guitars were the first American instruments designed with heavier bracing specifically for steel strings (1904). One unique feature of this standard-size Stahl guitar is its maple X-bracing, differing from the spruce used in Martins. Other materials include a spruce top, Brazilian-rosewood back and sides, ebony fingerboard with tasteful pearl inlays, and wood marquetry.

#### HER'S CLOCK"

"An old time favorite that I heard my father sing when I was about 6 years old."

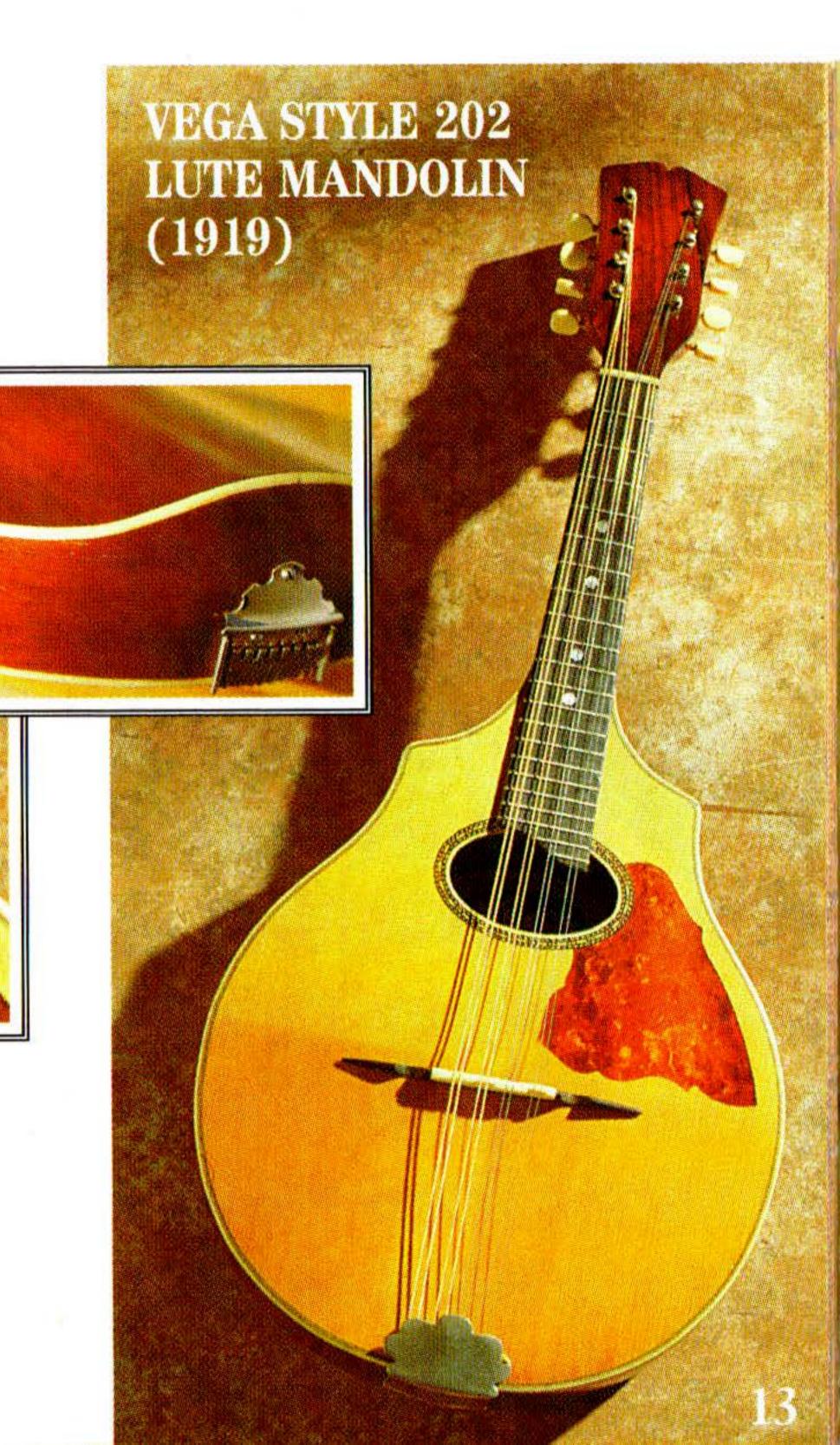
-- Tony

Ithough the Vega company of Boston was known primarily as a manufacturer of high-quality banjos, they also made very fine mandolins of several varieties. In addition to a full line of bowl-back and flat-back instruments, Vega

introduced a new design in 1918 that they called the "Lute Mandolin." The spruce top was made in the traditional bent-top manner with a 2-point design, but the back had an unusual curvature referred to as a "cylinder-back" by many contemporary collectors. This

design was employed on several models, from this style 202 with its mahogany back and sides to more elaborate models with Brazilian rosewood and curly maple (styles 203-207).

These mandolins produced a very warm tone and are the only such instruments with this beautiful and unique feature, a missing link between the traditional bowl-back designs of the past and the more contemporary arched tops and backs.





## "GOOD OLD

In 1929, Martin introduced a new line of guitars with a longer (14 frets to the body) neck. These new Orchestra Models were a response to tenor and plectrum banjo players who were changing over to the more popular guitar and were desiring a slimmer neck with easy access to the higher frets.

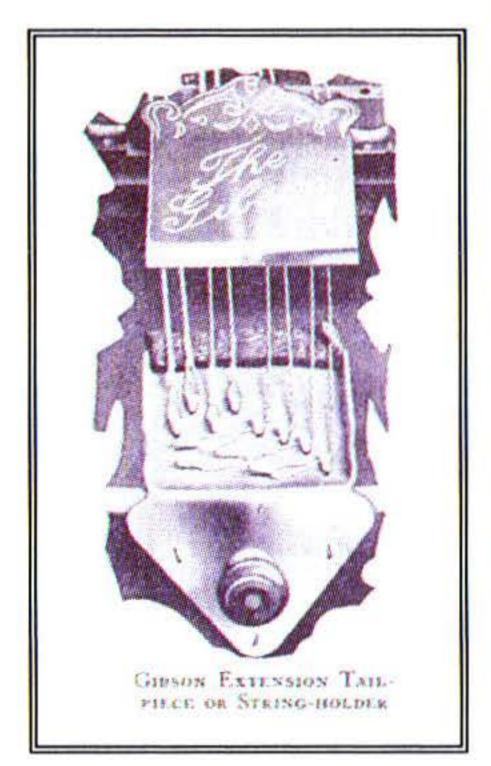


With a 15-inch lower bout, these guitars were large by traditional Martin standards, and the early examples, like this one, were equipped with planetary "straight-through" banjo tuners, as well as a smaller teardrop-shaped pickguard. Besides the simple OM-18, made with mahogany back and sides, there were the more elaborate OM-28, OM-45, and OM-45 Deluxe, all made with Brazilian-rosewood back and sides. All Orchestra Models are relatively rare; they were discontinued in 1934. In 1969 Martin reissued the OM-28 and reproductions of the originals have been available, mostly on custom order, since that time.

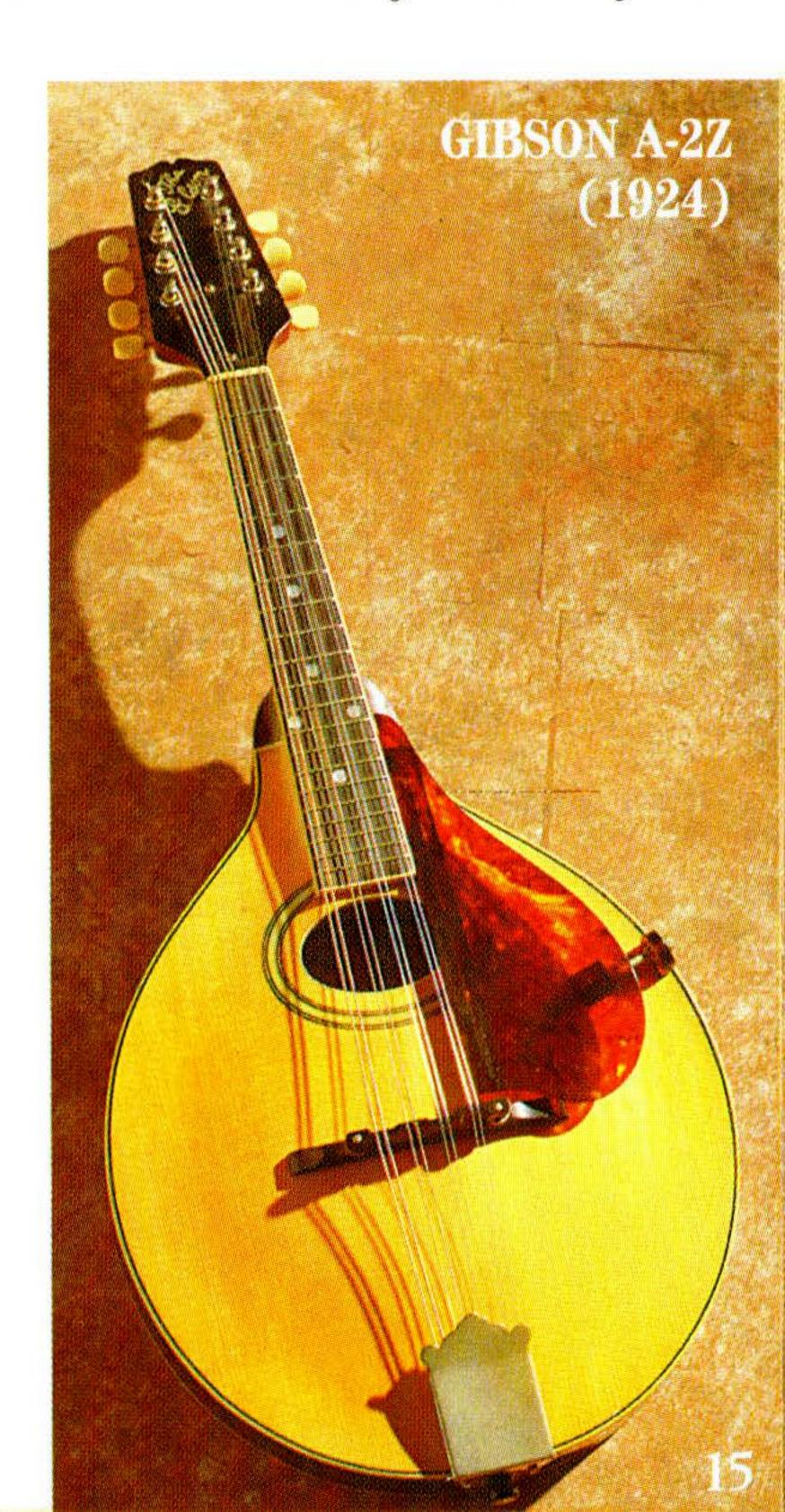
#### MOUNTAIN DEW"

"...and them that refuse it are few!"

In late 1922 Gibson, under the influence of their new acoustic engineer, Lloyd Loar (tracks 6, page 17), refurbished their entire line of mandolins. The new versions of previous models (the A-2 in this case) had a number of distinguishing features including the adjustable truss-rod in the neck (hidden by a plastic bell-shaped cover on the peghead), adjustable two-piece ebony bridge, and a new tapering peghead contour, called the "snakehead" by vintage-instrument dealers and collectors. The unusual designation A-2Z was given



this midline instrument, with bound fingerboard, top and back, and an additional black line of purfling around the top. The A-2Z is most commonly found with a natural-finish top, although there are examples with black tops. As for the sound? Compare it with its higher-priced sister, the "snakehead" A-4 heard on track 7 (page 19).





VARIADE

#### "I AM A

he Martin D-28 is probably the most popular flat-top guitar of all time. Photos exist of almost every famous bluegrass or country guitar picker/singer holding a D-28 at one time or another — Hank Williams, Lester Flatt, Johnny Cash, and of course,

Tony Rice and Clarence White (pictured), the owner and previous owner of the legendary 1935 model used here. From 1934 to 1947, all D-28s were "herringbones," referring to the herringbone-patterned top-border trim they have. All the fine materials of the fancier 45-style models are found in the D-28, without any extra pearl or frills. When guitar

virtuoso Clarence White first bought this guitar, the fretboard had been replaced, and oddly, the soundhole had been enlarged. One can also observe a repaired hole in the top made by a BB, which Clarence allegedly fired (not recommended). Tony acquired the guitar in 1976, and with it he has blazed new trails in flat-picking history with the David Grisman Quintet (1975-79) and his own Tony Rice Unit. Interestingly, Martin recently issued a D-28LSH (large sound hole) model, and similar instruments are built today by Collings Guitars (Clarence White model) and Santa Cruz Guitars (Tony Rice model - track 17, page 38).

#### PILGRIM"

Our tribute to the great Clarence White, who made this beautiful hymn his own.

loyd Allayre Loar (pictured), a prominent musician, theorist, and teacher, went to work as an acoustical engineer and consultant for Gibson in 1919. Largely as a result of his presence and influence, many dramatic changes and innovations in mandolin design took place, culminating with the introduction, in late 1922, of the new Master Model style-5 series of instruments: the L-5 guitar, the H-5 mandola, the K-5 mando-cello, and of course, the F-5 mandolin, all bearing Loar's dated signature of approval on an additional label inside the instrument. The new Master Mandolin featured f-holes, a longer flamed-

maple neck joining the body at the 15th fret, elevated fingerboard, and adjustable trussrod and bridge. This beautiful example was one of the first, signed by Loar on December 20, 1922. It was acquired by David in 1989 from relatives of its original owner, Willa E. Duhl. David played the instrument the next day in a concert at Carnegie Hall, and it has been his mainstay ever since at live gigs and on recordings (Dawy '90, Garcia/Grisman, Bluegrass Reunion, Dawgwood).



#### "MILL WAL

he first 000-45s were built by Martin in 1906, but these earlier versions had a wider 12-frets-to-the-body neck. This 14-fret model was introduced in 1932 following the discontinuation of the OM (Orchestral Model) series, which featured an identically shaped body with a slightly longer scale. The 000 guitars were produced for 10 years, and then they too were discontinued. Like all style-45s, this is a top-of-the-line, pearl-bordered guitar, made with Martin's finest ingredients. The 000 size was the largest guitar Martin made

for many years prior to the introduction of the D (Dreadnought) size. It has always been favored by players (Wilf Carter, Bradley Kincaid) seeking a well-balanced tone and a manageable size. In 1970 the OOO-45 was resurrected, and it is still available today on special order.



#### LEY WALTZ"

his top-of-the-line A-style mandolin reached its structural and artistic zenith in the final years of Lloyd Loar's tenure as acoustic engineer at the Gibson factory (1922-24). It was finished in a rich red mahogany sunburst on the top and dark red mahogany on the (often) curly-maple back and sides. The recently streamlined neck was reinforced with

the newly developed adjustable truss-rod, which, implanted inside the neck, could be tightened or loosened to straighten warpage. These Loar period

A-4s also featured the redesigned "snakehead" peghead shape, and many can be found with the "Virzi Tone Producer," a spruce sounding disc suspended from the top inside the instrument, installed as an extra option during this period. This example is, however, Virzi-free.

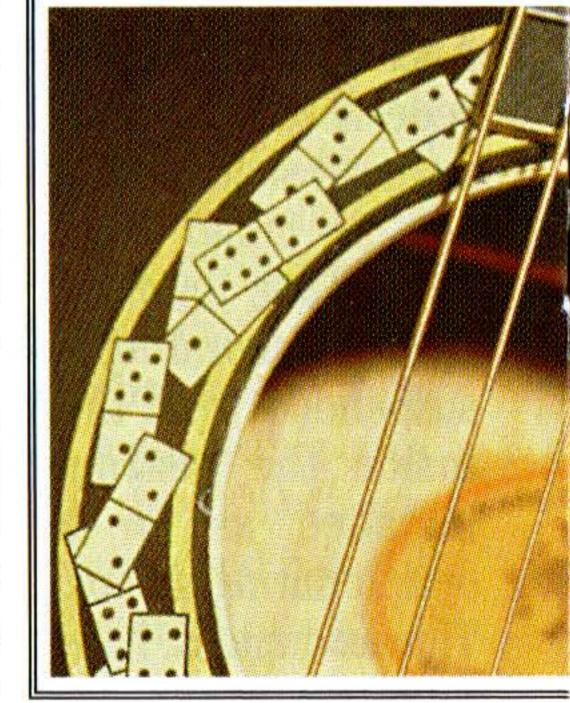




# Track 8 "INTAGE GIN

he "riches to rags" effect of the 1929 stock market crash and subsequent Great Depression of the early '30s was felt strongly in the musical instrument trade. Many manufacturers and distributors of guitars and mandolins quickly shifted their focus to the creation of an extensive line of low-budget, cheaply made instruments. Many of these bargains were made available through large mail-order houses such as Sears & Roebuck and Montgomery Ward, and often sold for under \$10. The Regal Musical Instrument

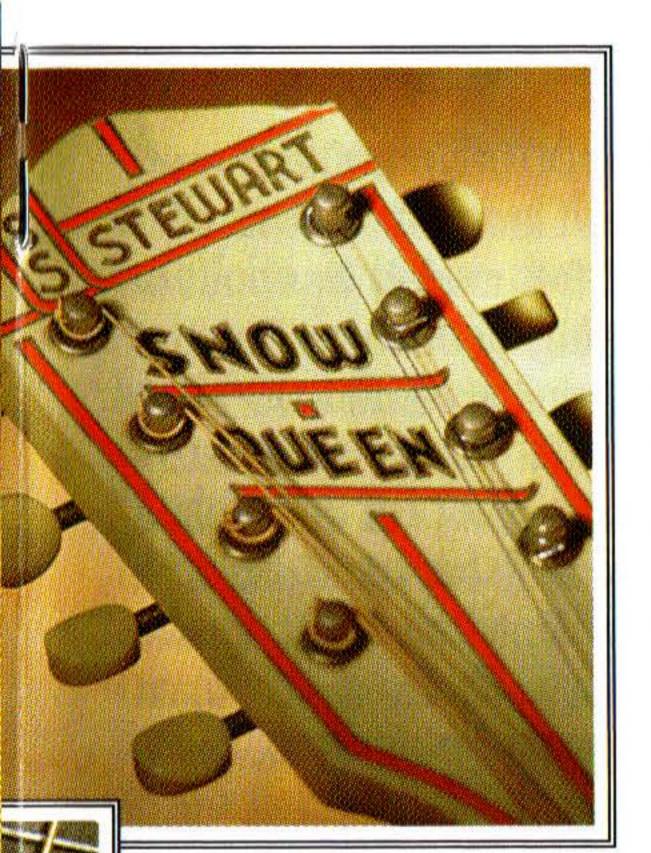
Company was one of the large Chicago-based instrument manufacturers and distributors that dealt primarily in such low-cost products. Regal produced a wide variety of instruments, including ukes, dobros, tenor guitars, lap steels, arch tops, and standard concert guitars and mandolins. The instruments in the "Le



Domino" series are found in solid black, dark

#### NTAGE BLUES"

Some of the cheapest instruments sound best for the blues.



blue, and sunburst finishes and employ the lucky dice theme with decals for fingerboard, rosette, and top decorations. Though these were mass-produced, student-quality instruments, they are well built and many, like the example used here, have a powerful, though not particularly refined tone.



he S.S. Stewart (originally a manufacturer of banjos) "Snow Queen" mandolin, with its white finish and embossed red logo and ski designs is equally kitschy. According to vintage-instrument expert George Gruhn, all of the S.S. Stewart arch-top guitars were made by Regal, and we are assuming that this is also true for the Snow Queen. Apparently skiing was a big fad in the '30s, which is reflected artistically in many products of the time. This mandolin has a carved top with f-holes, and like its companion, Le Domino, is a perfectly functional instrument.





Track 9

#### "I DON'T WANT YO

Vith a total of only 91 D-45s built pre-war, this is one of the rarest and fanciest Martins ever made. The first D-45 (a 12-fret model) was built in 1933 for Gene Autry, the singing cowboy. The first

45-style guitars (smaller O and OO size) were made in 1902. They are distinguished by delicate, hand-cut and -inlaid abalone borders on the back and sides, as well as on the top. Only the finest spruce and Brazilian rosewood from the aged Martin wood reserves went into these exquisite instruments, ensuring full tonal response in addition to their beauty. This 1939 example, besides having all of the above-mentioned characteristics, also

has a distinctive bound headstock with a pearl inlaid "CF MARTIN" logo, gold-plated engraved tuners, and a bound ebony fretboard, inlaid with hexagonal pearl designs. Besides Gene Autry, many country and bluegrass performers have been associated with the D-45, including Charlie Monroe, Wilma Lee Cooper, and Red Smiley. The model was reintroduced by Martin in 1969, and remains today as their top-of-the-line model.

# UR MANDOLINS, MISTER"

"Yes I do; and if this sounds like 'East Virginia Blues,' it's because it is!" — David

ustom built for the wife of mandolinist W.B. Griffith in 1923, this instrument is the only known Loar-signed A-model mandolin. It is also the first and only (until recently) Gibson A-

style mandolin built with f-holes, a long neck, and an elevated fingerboard. It is finished in the same cremona-brown sunburst varnish, typical of other "Loar" instruments of the period. The "snakehead" peghead is triple bound and inlaid with an abalone fleur-de-lis, also featured on the A-4 (track 7, page 19). The tuners are silver-plated and engraved, and have pearl screw-on buttons.

Tailpiece and adjustable bridge are identical to those found on Loar F-5s, and the instrument rests in an oblong F-5 case. This unique mandolin was owned for many years by Tut Taylor, who lent it to Norman Blake when they both played with John Hartford's group in the early '70s. In 1988 Gibson began producing replicas of this rare mandolin, now called the A-5L.



# (1939) Track 10 (DAWG AF

long with the top-of-the-line J-200 (introduced in late 1937), the J-100 (introduced in 1939) was the largest guitar in the Gibson flattop line, with a lower-bout width of 16 inches and a body length of 21 inches. This less-expensive model, made with mahogany back and sides, had these distinguishing characteristics: a uniquely shaped "stair-step" peghead and a moustache-shaped bridge with, as in this rare example, adjustable individual saddles that screw up and down. By 1941, this model was normalized with a

standard Gibson peghead and a one-piece bridge saddle. The rich, deep bass response of these instruments, as well as the striking appearance of their large "figure 8" style bodies, made them ideally suited for accompaniment among the singing cowboys of the late '30s. The original J-100 was discontinued in 1943, but replicas have appeared recently.



#### TER DARK"

"At about 1 a.m., this bluesy item emerged...." — David

Ithough Lloyd Loar left the Gibson company at the end of 1924, many of his innovations endured. This Master Model F-5, with the more ornate "fern" peghead inlay design and gold-plated hardware, was made in 1925 and consequently does not have a Lloyd Loar signature label. This particular mandolin was David's primary instrument for many years, and may be heard on most of his recordings from *Old & in the Way* to *Home Is Where the Heart Is*. When David acquired the mandolin in 1969, it had a fingerboard with pearl block inlays, possibly added in the early '30s. In the mid '70s, David visited with the

family of the great mandolin virtuoso Dave Apollon (pictured) who played F-5s exclusively throughout his long career. At the end of his visit, David was given an original Loar-period F-5 finger-board that Apollon had kept. That fingerboard was subsequently installed on this mandolin, where it remains today.



STYLE F-5

ery mandelinist was to own a

Gitson Master Model Mandolin, Style F-5-today that ideal is unchanged for

the superiority of this beautiful instrument has never been replaced. Those who have realized their ambition to own a Style F.5 mandolin have never been

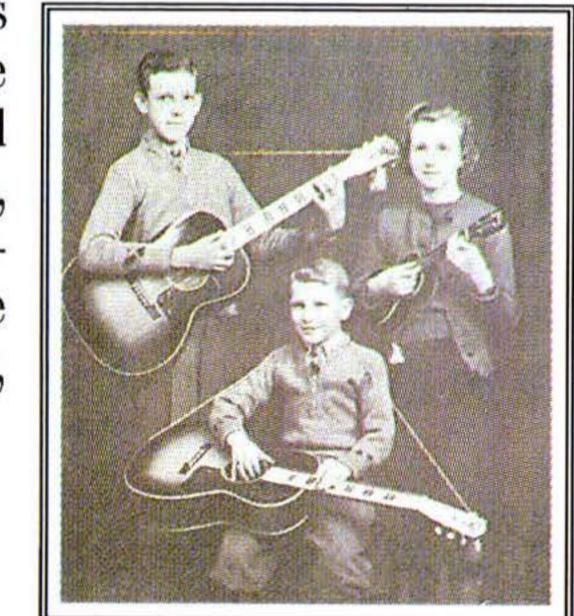
disappointed — they have found performance and quality beyond their exGIBSON "FERN" F-5 (1925)



# "WILDWOOD

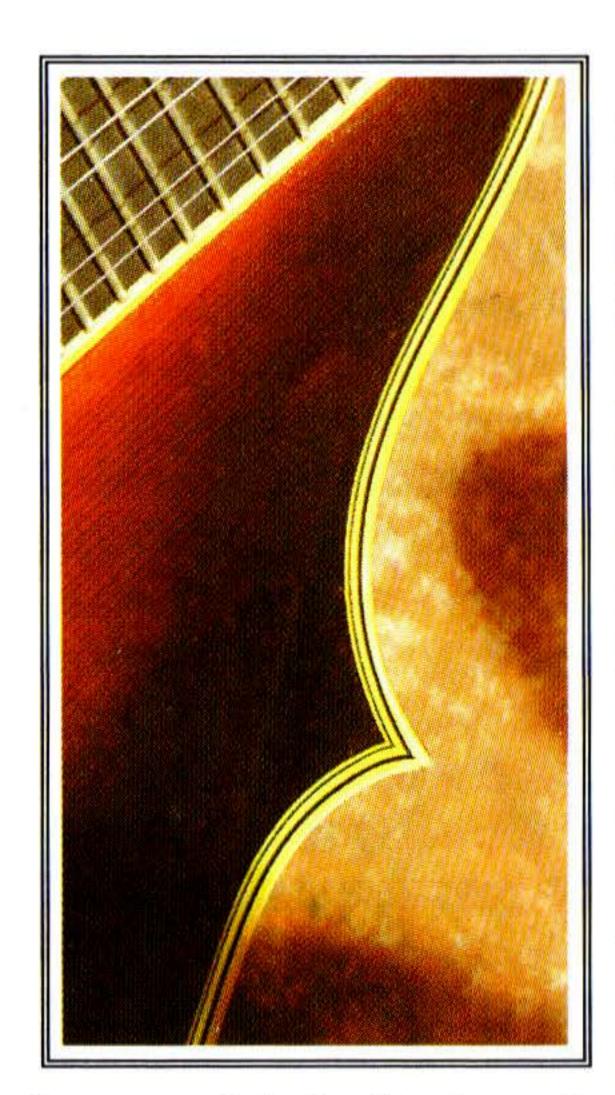
ibson introduced the L-Century (L-C) model in 1933, to coincide with the opening of the "Century of Progress" World's Fair in Chicago. This fancy new model's most striking feature was its pearloid fingerboard and peghead overlay, inlaid with rosewood and real pearl. Though vintage-instrument buffs jokingly refer to pearloid as "mother of toilet seat," it was introduced during the '20s and '30s as a beautiful and durable improvement on the older, traditional pearl inlay. The Century model, available in both standard and Hawaiian versions (HG-C) and identical in size to the '30s L-00 and later LG-1, -2, and -3 series of the '40s and '50s, also had finely figured maple back and sides, and a rich chocolate

sunburst finish. It was discontinued in 1939, the year Gibson introduced many new models, including the first cutaway archtops and the larger J-100 (track 10, page 24).



#### FLOWER"

"The first tune my Dad taught me on the guitar." — Tony



In late 1929 Martin entered, rather belatedly, the carvedtop mandolin competition by introducting two round-hole models, style 15 and style 20 (used in performance and on recordings by Bill Bolick of the Blue Sky Boys). In 1936, three new models were introduced with f-holes and sunburst finish: 2-15, 2-20, and the top-of-the-line 2-30. With two symmetrical body points, and highly flamed maple back and sides, these instruments were very attractive, but couldn't compete in volume with the Gibson models, probably

because of their ultra-heavy bracing. The 2-30 was discontinued in 1941, leaving a total of only 65 in existence, making it a much rarer collectible than the highly sought-after prewar D-45 (track 9, page 22).





#### "MORNI

or many, the Advanced Jumbo is the ultimate Gibson flat-top guitar. Its large "slope-shouldered" dreadnought-style design with rose-wood back and sides was definitely intended to give the popular Martin D models a run for their money. The classic Gibson sunburst finish and fancy pearl designs in the peghead and fretboard clearly set it apart

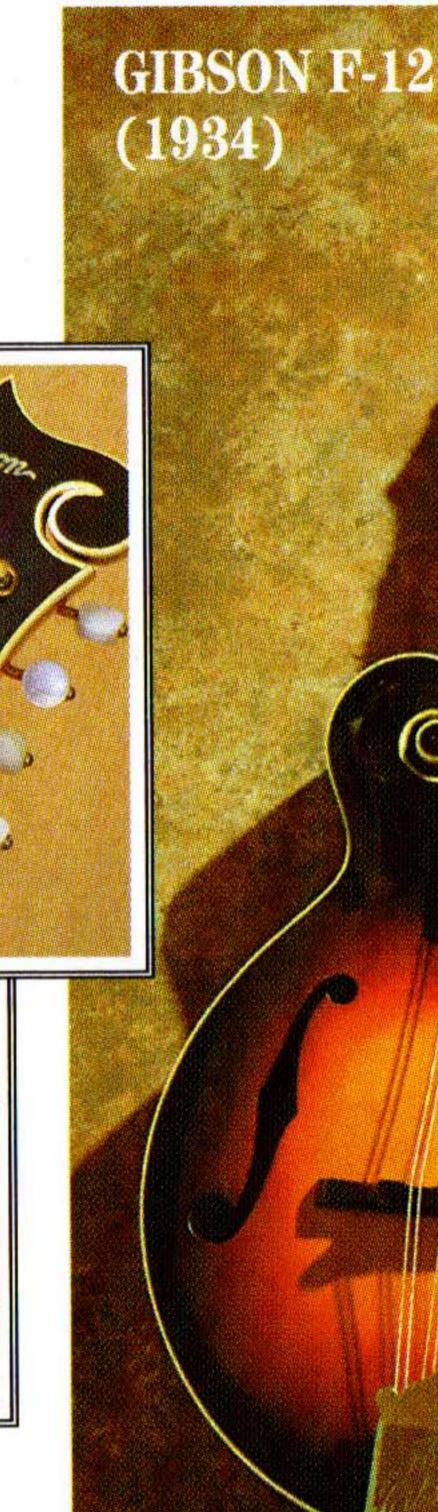
from other similar Gibson models (Jumbo, J-35, J-45). Though the bracing was of the classic X design, the size and placement of these braces differed from other brands and gave the Advanced Jumbo a full, robust, and distinctively Gibson tone. With only 271 original Advanced Jumbos produced between 1936 and 1940, they are quite rare today. In 1990 a replica model was reintroduced in the contemporary Gibson line.

NG SUN'

erhaps the rarest of all Gibson Artist's model mandolins is the pre-war, short-necked F-12. Introduced in 1933 (with similar models F-7 and F-10), the F-12 had an elevated fingerboard, fancy inlays, an attractive red mahogany sunburst finish on its top

and deep red finish on its flamed maple back and sides, along with gold-plated hardware. The lightly finished mahogany neck joined the body at the 12th fret (like the earlier F-2s and F-4s), placing the bridge "incorrectly" lower on the body than on the Master Model F-5. One wonders why this was done (perhaps to use up a number of left-over F-4 neck blanks). Discontinued by 1937, this model is quite rare, and this example is one of the very few in existence. The F-12

designation was revived in 1949 and was in production until 1980, but the later version was very different from its predecessor in almost every respect. \*\*





# "BANKS OF

he 1930s are considered by many to be the golden age of Martin flat-top steel-string guitar construction, with the standardization of X-bracing, 14 frets clear to the body, a slender neck, "belly" bridge with a compensated saddle angle, solid peghead, and a pickguard to protect the top from

the plectrum used in popular styles of playing. The O-18 used here has all the features mentioned above, combined in a smaller-bodied, economy guitar with spruce top, and mahogany back and sides. Though it was a simple, affordable Martin guitar, the high quality of craftsmanship at the Martin factory, which included careful "scalloping" of the soundboard braces, gave this O-18 a fine, clear voice and professional playability. No wonder that flat-

picking pioneer Riley Puckett (pictured), among others, found this model perfectly suited to his playing.

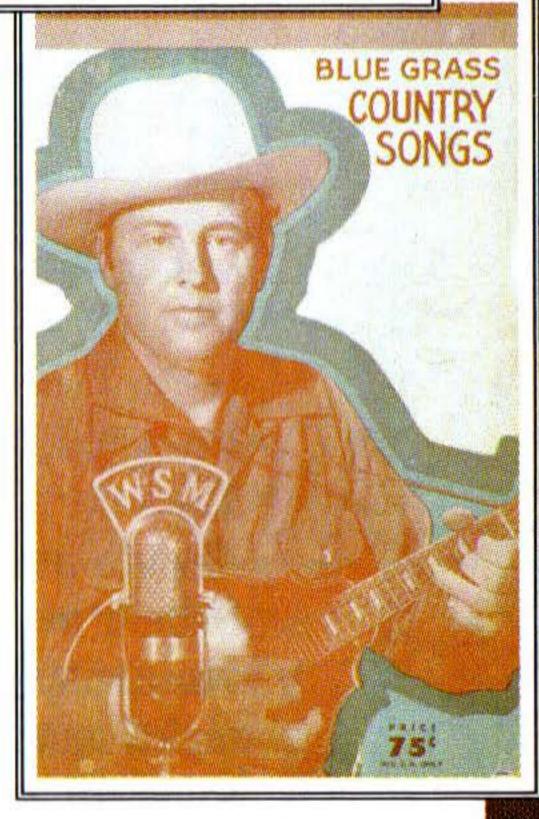
#### THE OHO-

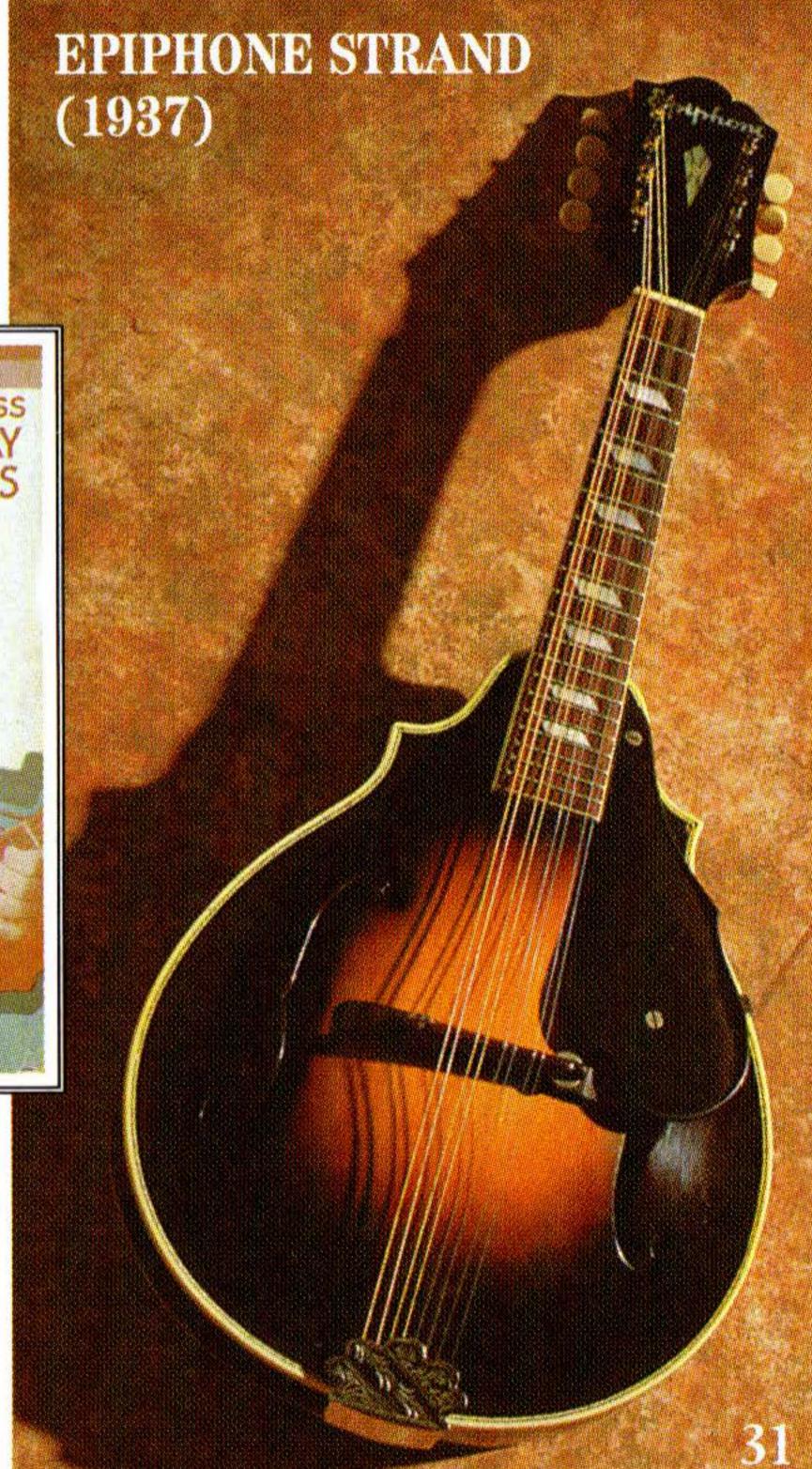
he Epiphone Strand mandolin was one of Epiphone's classiest attempts at competing with Gibson in the marketplace for carved mandolins — a market that had dwindled considerably since the

mandolin heyday of the teens and '20s. Though Epiphone was serious competition in the jazz guitar field, its mandolins never really threatened Gibson's supremacy in the mandolin world. This 2-point example with spruce top and walnut back and sides also has a bound fretboard with parallelogram pearl inlays and a delicately engraved tailpiece cover. The special "Masterbilt" label in this instrument was only used on Epiphone's highest-quality instruments from 1931 to 1937 and this example is a professional-quality instrument in every

way. In 1954, the Strand became an oval-hole intrument and stayed in production until 1957, when the company was purchased by Gibson. Interestingly, Bill Monroe is pictured (above) with a Strand on the cover of one of his songbooks from the early '50s.









#### "SWING

hough they never met, Mario Maccaferri and Django Reinhardt (pictured) remain linked together by a unique guitar built by the Selmer Company of Paris in 1932. Maccaferri was an Italian-born luthier/classical guitarist/business-man/engineer who designed an unusual arch-top guitar, with a unique neck-reinforcement system, internal sound chamber, extended fingerboard, and enclosed tuning machines. Django Reinhardt

was the amazing Belgian gypsy guitarist who popularized this new guitar with his equally new and exciting style of playing in the group he co-led with Stephane Grappelli, the Quintet of the Hot Club of France. Maccaferri left Selmer in 1933 over a contractual dispute, and had no actual part in designing this later Selmer model, also played by Django. This example was a simpler guitar, with no internal sound chamber, and a much smaller oval sound hole. The back and sides are made of laminated rosewood, and the neck is carved out of solid rosewood or Circassian walnut. This model remained in production from 1933 to the early '50s and is indeed quite rare. Mario Maccaferri later moved to the United States where he continued to design and build musical instruments (and clothespins) out of plastic!

, 42 "A gem from the repertoire of Django Reinhardt and Stephane Grappelli, masters of string swing, which I first heard David play with the Great American Music Band."

— Tony

erhaps the most unusual of all the Gibson scroll mandolins was the all-black F-10, produced only from 1934 to 1937. This mandolin, made with a short neck,

extended fingerboard with fancy pearl inlays, and nickel-plated hardware, was priced in between the other '30s models, the sunburst F-7 and the fancier F-12 (track 12, page 29). This particular F-10 has been modified with a standard F-5 length neck, which was built and installed by

the master mandolin builder from Australia, Steve Gilchrist (track 17, page 39). This modification had the effect of moving the bridge to the center of the body, where Lloyd Loar had originally intended. The original headstock veneer, tuning machines, and rosewood fingerboard were retained through this modification. The F-10 is quite rare today, with only three or four examples known to exist.



# "WATSON

introduced both the 14-fret D-28 and its simpler counterpart the D-18 in 1934, and both have been mainstays of the line ever since. Until recently, the D-18 was both Martin's leastexpensive dreadnought and the only one made with mahogany back and sides. Because of the bright, clear tone produced by mahogany, many players prefer the D-18 to the upper-end rosewood

dreadnoughts. The great flatpicker Arthel "Doc" Watson used a pre-war D-18 on most of his early recordings, and hundreds of pop, bluegrass, and country artists, including Elvis Presley, have used this popular model. The D-18 heard here was made during World War II, and has the early style scalloped braces, ebony fretboard and bridge, small bridgeplate, and ebony, rather than steel, neck reinforcement, making it extremely lightweight and resonant. \*\*



#### BLUES"

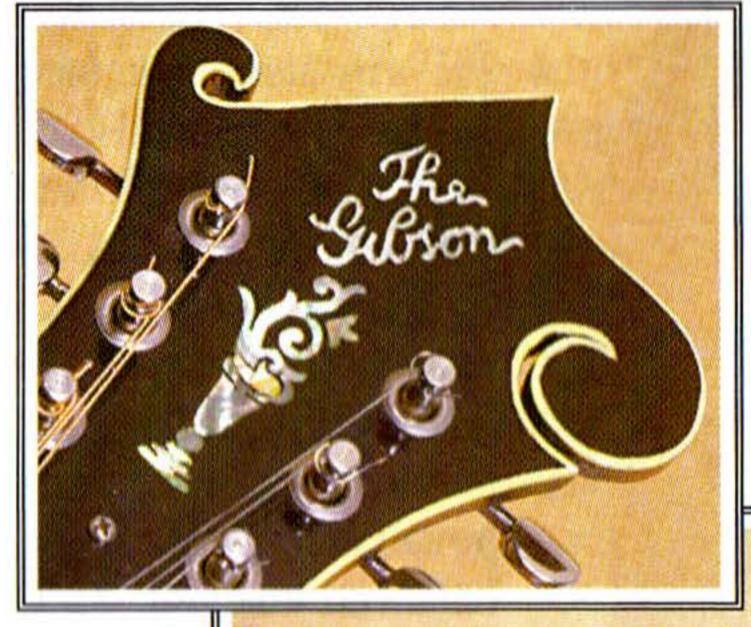
"Bill Monroe's tribute to Doc Watson, which I heard them perform many times."

— David

his mandolin is one of the last F-4 models Gibson ever made. Interestingly its mandola-sized headstock is inlaid with "The Gibson" script logo and the small flowerpot of the Loar period (perhaps they were lying around the factory for 20 or so years). This particular F-4 was constructed with an elevated fingerboard, a feature rarely found on mandolins with oval holes. The top is finished with a sunburst lacquer

on top and chocolatebrown coloring on the back and sides; the tuners are all-metal, typical of the period. As with many models, the F-4 remained a catalog item for many years with few actually being manufactured. One conjectures that many

original components were saved for years and used sporadically, when someone ordered that particular model. In any case, very few F-4s were made in the '30s and '40s.









#### "OSOLO

By 1952, the D-28 had lost its herringbone purfling and perhaps more important, the delicate scalloped bracing of its predecessors. In an effort to maintain its "original owner lifetime warranty," Martin felt a need to beef up the soundboard bracing, perhaps reflecting a tendency among players to seek more volume by using heavier strings. This model was used extensively in the 1950s by many prominent bluegrass guitarists such as Jim McReynolds, Carter Stanley and Jimmy Martin. Because of the strong bracing systems of these postwar D-28s, they hold up and age very well, providing a tight, strong sound appreciated by many guitarists today. Tony particularly liked this

'52 model with its low action and powerful, well-balanced tone.



#### MIO"

"I earned my first dollar as a mandolin player at an Italian wedding."

— David



Aside from the one-of-a-kind Loar-signed A-5 mandolin (track 9, page 23), this designation was not used until 1957, when Gibson introduced a new 2-point Florentine Artist model with a cherry-red sunburst finish and an oval

sound hole. This model was taken up by the great jazz mandolinist and comedian Kenneth "Jethro" Burns (Homer & Jethro), who had a customized all-red version, with fancier F-5 style appointments. The instrument heard here has a brown sunburst finish and the 2-point body style, but with f-holes. According to its serial number, this mandolin was made in 1953, three years before any similar instruments appeared.



# SANTA CRUZ TONY RICE MODEL (1993)38

# "SONG FOR

he Santa Cruz Tony Rice model is the result of a collaboration, for over a decade, between luthier Richard Hoover and Tony Rice. Many characteristics of Tony's 1935 D-28 (track 6, page 16), including the enlarged sound hole, scalloped X-bracing, and bound ebony fretboard, are found in this model, as well

as a more modern through-the-body adjustable neck. Quality materials are used throughout: the top is aged German white silver spruce, the back and sides are dense, beautifully figured Brazilian rosewood, the fretboard, bridge, and peghead overlay are African ebony, and the neck is clear Honduras mahogany. These exceptional components have been assembled with impeccable craftsmanship and the result is a clear, powerful guitar suitable for both rhythm and lead playing. This particular instrument was custom-made for Tony in 1993.

#### TWO PAMELAS"

"Tony and I both married Pamelas, and this song is dedicated to them."

— David

If Kalamazoo, Michigan, is the birthplace of the modern mandolin, and Lloyd Loar its greatest architect, then surely that standard is upheld today by Stephen Gilchrist, an incredible luthier from Warrnambool, Australia. Steve built his first mandolin in 1976, working from photographs of Gibson instruments. In 1980 he moved to Nashville to work for George Gruhn, the noted vintage-instrument scholar and

dealer. By the time he returned to Australia in 1982, Steve had assimilated a vast amount of first-hand knowledge through observing and repairing hundreds of original instruments. His mandolin designs have been essentially very faithful to the Loar-period precepts, although he has successfully experimented with an X-bracing pattern and

earlier-era dimensions for his pickguards and peghead contours ("F-5s with F-4 sensibilities"). This Model 5 mandolin was custom made for David, and is a replica of a 1923 F-5. The details of carving, inlay, and finish (spirit varnish) are, if anything, finer than on the originals. Of today's mandolin builders, Steve is probably the most prolific, having built some 280-odd instruments to date.

GILCHRIST MODEL 5 (1993)





