



Martin & Co.
Jeff Daniels
Model 00-18
1982
MARTIN & CO. INC.
NORTHAMPTON, MASS. U.S.A.

Martin & Co.
EST. 1833

**The OM Jeff Daniels
Custom Signature Edition**

The OM Jeff Daniels Custom Signature Edition

An Actor/Musician's Passion Inspires An Intriguing Orchestra Model

Is Jeff Daniels an actor who makes music or a musician who acts? Ten years ago, the question would not have been asked; Jeff Daniels was – and remains – an award-winning film and stage actor. But in the last decade, Daniels has taken his passion for music public, with five albums of impressive, mostly self-penned songs and occasional tours that demonstrate in convincing fashion he is every bit as talented behind a microphone as he is in front of a camera.

After 20 years as a closet singer, songwriter and guitar student, in 2001 Daniels hit the stage for the first time as a musician to play a fundraiser for the Purple Rose Theatre Company, the non-profit theatre group he founded in Michigan more than a decade earlier. It also was the year he found his guitar “partner,” a 1934 Martin C-2 archtop whose broken top luthier Joe Konkoly had replaced with a soundboard of Adirondack spruce, in effect converting it into an Orchestra Model. In a curious twist of fate, the guitar is the same model as a Martin that belonged to famed actor James Cagney, with whom Daniels appeared in his first (and Cagney’s last) film, *Ragtime* (details on this story can be found in the July 2011 edition of *The Sounding Board* at www.martinguitar.com).

The 1934 Martin C-2 conversion has been Daniels’ constant companion in the studio and on stage ever since. It fits his blues style picking well, complementing his songs – which range from sly musings on the film business and hilarious vignettes of his home state of Michigan, to wise insights on life and love – with impressive balance, richness and bite. So it is only right that his 1934 Martin C-2 conversion be the template for the newest addition to C. F. Martin’s Custom Signature Series; the Martin OM Jeff Daniels Custom Signature Edition.

A classic OM (000 body, long 25.4-inch scale and 1¾-inch wide – at the nut), the OM Jeff Daniels Custom Signature Edition approximates the tonewoods and appointments of Daniels’ guitar, but with some unique accents suggested by the man himself. Back and sides are rare Madagascar rosewood, the closest substitute – in appearance and resonance – to the now-endangered Brazilian rosewood. The top is Adirondack spruce, reinforced with ¼-inch scalloped Adirondack spruce bracing. The modified V neck with long diamond volute is carved from genuine mahogany, and the fingerboard and belly bridge are crafted from black ebony.

Body appointments are traditional OM; Style 28 wood fiber rosette, bold herringbone top purfling,

black/white back purfling, HD zig zag backstrip, grained ivoroid binding, black/white purfling-framed grained ivoroid endpiece, and Delmar nitrate tortoise pickguard. However, instead of the usual “natural” finish, the top of the OM Jeff Daniels Custom Signature Edition sports a rare and extraordinarily beautiful 1932 shaded finish.

Also extraordinary are the neck and fingerboard inlays. A Madagascar rosewood headplate provides the backdrop for a Golden Era style “C. F. Martin” block letter inlay in abalone pearl that replicates the original version on the Martin C-2. Special long pattern diamond and square abalone pearl position markers on the fingerboard lead to happy/sad theatrical mask inlays in mother of pearl at the 12th fret, which Daniels says fits an actor’s guitar.

The actor’s life has been Jeff Daniels’ life for more than 35 years. A theatre and drama major in college in his home state of Michigan, he soon gravitated to New York, where he acted on and off Broadway. After his first movie role in *Ragtime*, his film career took off in the 1980s, with starring roles in *Terms of Endearment*, and Golden Globe nominations for his roles in *The Purple Rose of Cairo* and *Something Wild*. In the 1990s he had major roles in several successful comedies and dramas, including *Speed*, *Dumb and Dumber*, *Fly Away Home*, *101 Dalmatians* and *Pleasantville*, as well as playing the role of Joshua Lawrence Chamberlain in the movie *Gettysburg*, for which he received a Chicago Film Critics Association nomination for Best Supporting Actor.

He continued to score in the 2000s with roles in several movies, among them *Blood Work*, *The Hours*, *The Squid and the Whale* (for which he received a yet another Golden Globe nomination), *Goodnight and Good Luck* and *The Lookout*. He also appeared regularly on stage, most recently on Broadway in *God of Carnage*, for which he received a Tony Award nomination. He has also written fifteen plays for the Purple Rose Theatre, among them *Escanaba In Da Moonlight*, a wry look at hunters in Michigan’s Upper Peninsula that later became a movie.

On the music front, he has released five CDs in just eight years. Two of them – *Live at the Purple Rose Theatre* and *Jeff Daniels Live and Unplugged* – capture his fresh and funny live concert (“The Ballad of the Buckless Yooper” is a serious ear worm). His most recent release, *Keep it Right Here*, shows his more serious side, and includes



"When My Fingers Find your Strings" and "Michigan in Me." For the past decade, Daniels has toured nationally playing venues such as Virginia's The Barns at Wolf Trap, Boston's Club Passim, NYC's Birdland and City Winery, Chicago's Old Town School Of Folk Music, Denver's Swallow Hill, Austin's Cactus Cafe, and Latitude 62 in Talkeetna, Alaska.

In November 2011, Daniels emceed "Let Us In," a night of musical tribute to Linda McCartney at the Ryman Auditorium that raised funds for breast cancer research. As for future acting projects, he has been tapped as the lead in Aaron Sorkin's new HBO Series, THE NEWSROOM.

Finishing touches on the OM Jeff Daniels Custom Signature Edition include Waverly® nickel tuners with butterbean knobs, bone nut and long saddle, and bone bridge and end pins with black dot inlays. Both the body and neck of this exquisite guitar receive Martin's beautiful polished gloss lacquer finish.

Delivered in a vintage-inspired Geib style case, each Martin OM Jeff Daniels Custom Signature Edition guitar bears a distinctive interior label personally signed by Jeff Daniels and numbered in sequence. Left-handed versions of this Custom Signature Edition guitar may be ordered without additional charge and factory-installed electronics are available at extra cost. Authorized C. F. Martin dealers will begin taking orders for the OM Jeff Daniels Custom Signature Edition immediately: participating dealers will be listed on the C. F. Martin website. www.martinguitar.com.



Jeff Daniels' OM Custom Signature Edition draws its' inspiration from luthier Joe Konkoly's conversion of a 1934 Martin C-2 archtop – very much akin to the C-2 archtop owned and played by one of Jeff's acting heroes James Cagney (below).



Jeff Daniels has made the pilgrimage to Martin on several occasions. You can check out his most recent visit featuring interviews and performances by doing a [YouTube](#) search for "Jeff Daniels Martin Guitar."



OM JEFF DANIELS CUSTOM SIGNATURE EDITION SPECIFICATIONS

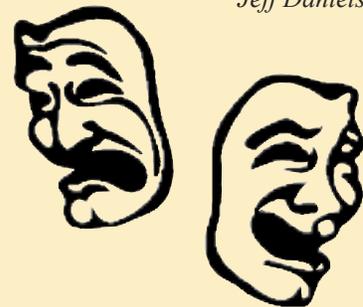
MODEL: OM Jeff Daniels Custom Signature Edition
CONSTRUCTION: Dovetail Gloss
BODY SIZE: Auditorium 000 14-fret
TOP: Adirondack Red Spruce (.105" thickness)
ROSETTE: Three Ring – Style 42 With Wood Fiber
TOP BRACES: Adirondack Red Spruce, Scalloped, ¼" Width
BACK: Solid Madagascar Rosewood - 2 Piece, Sanded to .100"
BACK PURFLING: HD-28 Style Zig Zag Strip
CAUTION STAMP: None, "C. F. Martin & Co., Nazareth, PA"
Laser Etched Between 1st and 2nd Back Braces
BLOCK TO READ: (Laser Etched Martin Logo)
Custom
Jeff Daniels
Serial Number

SIDES: Solid Madagascar Rosewood
RIBBON: Spanish Cedar
END PIECE: Grained Ivoroid with .030" Black/White Wood Fiber Inlay
BINDING: Grained Ivoroid
TOP INLAY: Bold Herringbone
SIDE INLAY: None
BACK INLAY: .030" Black/White Wood Fiber Inlay
NECK: Genuine Mahogany
NECK SHAPE: Modified V Shape With 1930s Style Heel
TRUSS ROD: Two Way Adjustable
HEADSTOCK: Solid Square Tapered With Elongated Diamond Volute
HEADPLATE: Solid Madagascar Rosewood with Golden Era Style 45
C. F. Martin Block Letters Inlaid In Select Abalone Pearl
HEADSTOCK BINDING: None
HEELCAP: Grained Ivoroid
NUT: Genuine Bone (On The Angle)
FINGERBOARD: Genuine Black Ebony
SCALE LENGTH: 25.4"
OF FRETS CLEAR: 14
OF FRETS TOTAL: 20
FINGERBOARD WIDTH AT NUT: 1 3/4"
FINGERBOARD WIDTH AT 12th FRET: 2 1/4"
SIDE POSITION DOTS: 2 mm Awabi Ribbon Pearl Dot Inlays,
All Single Dots at 3rd, 5th, 7th, 12th, 15th, 17th Frets
FINGERBOARD BINDING: None
FINGERBOARD INLAYS: Special Diamond & Square Long Pattern in Select Abalone
Happy/Sad Theatrical Masks in Mother of Pearl at 12th Fret
FINISH BODY: Polished Gloss Nitrocellulose Lacquer, Dark Filler
FINISH TOP: 1932 Shaded Top, Polished Gloss Nitrocellulose Lacquer
FINISH NECK: Polished Gloss Nitrocellulose Lacquer Complete
Dark Mahogany Stain with Dark Filler
BRIDGE: Genuine Ebony, Vintage Style Belly
BRIDGE SPACING: 2 5/16"
SADDLE: Genuine Bone, Drop In Saddle, Compensated, 16" Radius
TUNING MACHINES: Waverly Nickel #4060 with Nickel Butterbean Knobs
STRINGS: MSP-7100 Light Gauge Phosphor Bronze SP Lifespan
BRIDGE & END PINS: Genuine Bone with Black Dots
PICKGUARD: Delmar Nitrate Tortoise Color
Vintage Style OM Teardrop, Polished & Beveled
CASE: #533E Vintage Geib Style 5 Ply Caser with Cabernet Interior
INTERIOR LABEL(S): Personally Signed By Jeff Daniels
Numbered In Sequence Without Total (1, 2, 3, etc.)
NO CHARGE OPTIONS: Lefthanded At No Additional Charge
CHARGED OPTIONS: Onboard Electronics



"My new OM looks great and it has terrific balance all the way up the fretboard. I'm noticing a solid low end that my original 1934 C-2 seems to lack. I remember striving for that element when we were specing it out, so mission accomplished! I've passed it around among several guitar playing crew members on set and everyone is impressed with the sound right out of the box – acoustic guitar heaven. This one will get played!"

Jeff Daniels



SUGGESTED RETAIL PRICE

\$4,999.00

This model may be ordered through your local Authorized Martin Dealership while limited supplies last.

The Cagney Connection

Like so many, becoming the proud owner of a Martin Guitar takes you from someone who plays to a player. Before you've even played a note, your Martin says, "He's serious about this." Like a theatre actor on a film set, you're instantly respected. Whether you deserve it or not remains to be seen.

In 1980, I landed a small part in *Ragtime*, my first film. Milos Forman, the director, wanted James Cagney to come out of retirement and play the Police Commissioner. At 81 years of age, Cagney didn't think he could do it. Milos begged him. For his own peace of mind, Cagney agreed to come down to NYC and do a screen test. Milos brought in half a dozen actors (including me) to do the scene. I'll never forget it. With a nurse by his side, Cagney came in on two canes. Milos helped him into a chair. Milos put the four page scene in front of him. Cagney looked as if he wanted to be somewhere else. Quietly, Milos said, "Action." Nothing happened. Cagney couldn't find the words on the page. We tried again. And again. After several attempts, it became obvious to everyone and especially Cagney that he couldn't do it. Milos wouldn't give up. He cut the scene down to two pages. Still, Cagney struggled. One page. You could see how much Cagney wanted to do it, how the fire was still there, but old age was winning out. And then, finally, Cagney looked down at his script, looked back up, and became...well, James Cagney. I remember shooting a glance at the studio's black and white TV monitor and there he was: the actor, the star of every movie I'd ever seen him in. Several weeks later, I was pinching myself standing on the set of *Ragtime*, watching one of the all time greats rise to the occasion one last time.

In 2003, I was having a severe case of "Guitar Acquisition Syndrome" at Elderly Instruments in Lansing, MI. I was looking for a player, a workhorse, a great fingerpicking Martin. Luthier Joe Konkoly had done some work on my small collection of guitars over the years. After catching me staring glassy-eyed at their Martins, he came out of the Repair Shop, and said, "I want to show you something." Taking me into the back of the shop, Joe handed me a very old Martin. "It's a 1934 C-2 Archtop," he said. "The top piece was broken, so I replaced it with a piece of red Adirondack spruce. Other than that, it's as they made it." The new top piece made it a bit of a hybrid, but it still had that vintage sound, a wide V-neck, a small body, and it fit my hands. It was mine.

Ever since, my '34 C-2 Conversion and I have been constant companions. Several hundred gigs, it has also parked itself in my Broadway dressing room and kept me company on numerous movie sets. A few years ago, in a TV film called *Sweet Nothing In My Ear*, I had a scene where I played guitar. I called Dick Boak at Martin, introduced myself, and said, "I have this unique Martin and I'm going to use it in the film." He said go ahead and that down the road he'd love to see it. "Next time you're near Nazareth, stop by." Months later, I pulled off Sycamore Street and, like so many before me, made the pilgrimage. The tour, the museum, the gift shop, the whole thing. I even met Stefan Grossman in the lobby. I worshiped his tablature books in the early '80s and to this day continue to study from his many instructional DVDs. I didn't want to leave.

Over time, Dick decided that Joe Konkoly's creation might make a nice Custom Signature Edition guitar. We sat down and spec'd it out. As we were discussing the kind of wood, the neck, trying to replicate as well as create something unlike anything else in Martin's catalogue, Dick said, "I want to show you something." He disappeared into his office and back came back with a black and white photograph. There, more than seventy years ago, on a Hollywood movie set, was James Cagney playing a Martin C-2 Archtop. I couldn't believe it. I looked at Dick. "Is that...?" He nodded. "Yes. That's your guitar."

A friend of mine likes to say he doesn't believe in coincidences. I don't know what I believe but something tells me, somewhere, Jimmy Cagney is smiling.

Jeff Daniels, Los Angeles, CA, May 4, 2011

