

GREAT ACOUSTICS

1920 Martin 1-21

This 1920 Martin 1-21, serial #14624, entered the exploding folk revival and subsequent folk-rock scene in 1960s Greenwich Village in the hands of Bruce Langhorne, one of New York City's top session guitar players at the time and the percussionist who inspired "Mr. Tambourine Man." Langhorne's favorite studio guitar, it can be heard on records by Dylan (including *Bringing It All Back Home* and *The Freewheelin' Bob Dylan*), Joan Baez, Simon and Garfunkel, Peter, Paul, and Mary, Odetta, Judy Collins, Hoyt Axton, Hugh Masekela, Harry Belafonte, the Clancy Brothers and Tommy Makem, and others. The guitar's unique voice is instantly recognizable; listen to the delicate playing behind Dylan on "It's All Over Now, Baby Blue."

Langhorne purchased the guitar in 1960 from a fellow guitarist in Greenwich Village, Ben Rifkin, who bought old guitars and restored them by rummaging through music supply shops for original replacement parts. Rifkin recalls getting this Martin around 1959 from the Den of Antiquity's Lou Young, who had picked it up at an antique shop in Philadelphia.

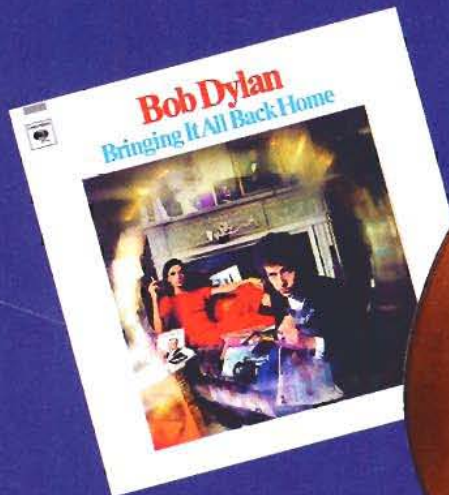
This 1-21, a parlor-size guitar with Brazilian rosewood back and sides and a spruce top, was one of about 44 made in 1920 by Martin. It had a retail price of \$48, about half what Langhorne paid for it.

Though it was built as a gut-string instrument, Langhorne strung it with light, steel flatwound Pyramid strings. He mounted a D'Armond pickup in the sound-hole and ran it into a Fender Twin Reverb when he needed amplification but usually recorded the guitar with an early Neumann tube condenser microphone.

Langhorne moved to Los Angeles in the late '60s. Now primarily a keyboardist and songwriter, he still uses the guitar on film soundtracks. ■



Bruce "Mr. Tambourine Man" Langhorne's guitar and tambourine.



By Julie Bergman