Known for his fluid, twisting electric leads with Dire Straits, his work as a solo artist, and his delicate acoustic precision on several movie soundtracks, Mark Knopfler has consistently dazzled as a guitarist. Now, after more than 25 years of inspired playing, Knopfler’s personal preferences regarding the ideal acoustic guitar have helped create an extraordinary instrument: the Martin HD-40MK Mark Knopfler Signature Edition model.

The HD-40MK Mark Knopfler Signature Edition reflects Knopfler’s individual taste in tonewoods, construction and appointments. This Dreadnought’s solid East Indian rosewood back and sides are matched to a top of rare bookmatched Italian alpine spruce (the same species used by Antonio Stradivari), cherished by luthiers and players alike for impressive dynamics and string-to-string definition. Scalloped 5/16" top X-braces, advanced to one inch from the soundhole in the pre-war style, give the instrument’s rich tone added depth and clarity. Jumbo frets on the black African ebony fingerboard provide plenty of

(Complete Story On Page 8)
Dear Martin Enthusiasts,

As I write this, I’m still basking in the glow (a somewhat soggy and sunburned glow) of another exciting Outward Bound trip with 17 of my co-workers. This year we went sailing on the Chesapeake Bay in two 30-foot open pulling boats. (I guess they are called pulling boats because when the wind isn’t blowing you can row them...and row we did!) We ended the week with a vigorous three element high rope course located at the Aspen Institute-Wye River Conference Center. What a great way to get rejuvenated and to get to know some more of my co-workers better.

The picture of me is one of several shot while I watched my CEO-4 being built. This has been another great way for me to get to know more of my co-workers. It has also given me a chance to see the significant transformation that has occurred in the way we assemble guitars. I am amazed how precisely we can manufacture our product today. The effort we have made in continuously improving our process is certainly apparent when you look closely.

Speaking of CEO models, the new CEO-5 is being introduced at the 2001 Summer NAMM Show in Nashville (see page 19). This instrument was developed with input from participants in the Acoustic Guitar magazine on-line gear discussion forum. I want to thank them for convincing me to base the guitar on our original 12-fret Dreadnought.

Sincerely,

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

I am a Martin fan and more recently a proud Martin owner. I have always noted and appreciated your magazine advertisements, but I am now writing to ask a question... what about us lefties! There never seems to be any mention in your ads (or anyone else’s for that matter) of the small downtrodden minority that are left-handed. After asking the question, I’d like to tell you about my Martin.

I’m a physician who always wanted to play the guitar. After my 12-year-old daughter began taking lessons, I started too. As time progressed the family joke was that Daddy would sound much better “if he had a Martin.” My wife started to search for a quality left-handed guitar (a Martin of course), but most of the dealers in our area didn’t seem to be able to help us, so our search went nationwide. To our delight we found a Martin dealer that specializes in left-handed models and he had the exact guitar I wanted IN STOCK. When I first played the guitar, my wife was flabbergasted. She said that the Martin actually made me sound good! Since then, my daughter has upgraded to a Martin OM-21, a size that really suits her. I even have a special license plate that says HD-35L. We still would like to see a Martin ad with some lefties!

Thanks for reading this!

Robert T. Mitchell, M.D., F.A.C.P.
Gallatin, Tennessee

Dear Mr. Martin,

Even at the age of ten I knew I wanted to be a singer and play the guitar. My uncle had an old Gene Autry guitar with horses painted on it that I attempted to learn on. That proved to be difficult since my hands were very small. Nevertheless, I kept trying.

It was early in the ’50s and money was scarce for a family with five children. My dad was earning about $78 a week and certainly could not afford to buy a Martin guitar for a ten-year-old child. I begged my mom and dad to trade in my old clarinet, and finally we went down to the local music store. The salesman was really nice and after hearing my story disappeared to the back and came out saying “I believe this Martin 00-18 is the only guitar that will fit her hands.” I had never seen such a beautiful guitar. I remember the distinctive smell and how it fit in my arms. My folks and grandmother managed to make payments of $12 a month until the $256 was paid. I will be eternally grateful for the sacrifice they made to buy that 00-18 Martin guitar for me.

I have since gone on to become a professional musician and recording artist, and what a wonderful journey my Martin and I have had. In 1985 I was chosen as the top country singer in the American Song Festival/Columbia Recording Artist Search, and of course my Martin was the guitar I used in the competition. Currently I’m part of a well-known singer/songwriter duo called Puckett and Person. We both have numerous Martin guitars we use in our performances and recordings. In 1999 we got our first major breakthrough as songwriters when well-known artist Steve Gillette recorded our song “Cornstalk Pony,” a story of simple times when girls and boys rode make-believe ponies and dreamed of the wild West. Although I have played many guitars in my career, my 1948 00-18 remains my very closest musical companion.

Sincerely yours,

Lana Puckett
Cimirron/Rainbird, Inc.
Yorkville, Virginia

Dear Mr. Martin,

I’ve been playing guitar since high school. My first band was in the ’70s. In the ’80s I actually played on a few records. In the ’90s, I made two CDs: “New Day” and “Twelve Stories.” On my new CD, I wanted a huge, beautiful, full acoustic sound. I found that sound and much more in my Martin JC-16RGTE. I’m very excited to be recording with my new Martin. I live and work on a beautiful bison ranch in Montana. I know I am lucky to live here and to own the best sounding guitar I’ve ever played.

Sincerely,

Jim Averitt
Gallatin Gateway, Montana
Edward Cranfield of Perth, Western Australia, was born on the 4th of July in 1999, so it’s no wonder that he leans toward quality products from America. His father, Lionel Cranfield, is one of the distributors of Martin guitars in Australia, so young Edward (now two) is in close proximity with musical instruments every day. In fact, the first two words out of the child’s mouth were “bah” (guitar) and “lele” (ukulele). Both Martins of course! It appears he’s been thoroughly indoctrinated, as he has obviously developed a thorough understanding of the Martin catalogue and specifications (above). He even guards his Martin pick during naptime. Look for Edward’s inevitable CD release sometime in the next decade or two.

The Limited Edition Grand Ole Opry 75th Anniversary “HDO” guitars are really “getting off the ground,” here in the very capable hands of America’s Favorite Cowboys, Riders In The Sky. Clockwise from upper left are: Woody Paul, Ranger Doug, Too Slim, and Joey the Cowboy King. The photo was taken at the Grand Ole Opry Post Office in Nashville, Tennessee.

Jiang Ze Min, President of China, is apparently an avid guitar player. So, in preparation for a June business trip to meet with the Chinese President, H. Edward Hanway, Chairman and CEO of CIGNA Corp., wanted to take a very special gift along. A Martin D-42K2 was just the item, personalized with Jaing Ze Min’s name in Chinese characters. The special inlay was executed by David Nichols of Custom Pearl Inlay in Malone, New York. All politics aside, music is clearly a language that can transcend conflict and contribute to peace.

Photo Courtesy of Ron Petronko
Multi-talented singer/songwriter/guitarist Rick Monroe had the unique opportunity to meet (and believe it or not, perform) with Mikhail Gorbachev aboard the USS Sequoia in Washington, D.C. Rick has been touring with a pair of Martin SPD-16E models for the past year, and he couldn’t pass up the chance to present Gorbachev with one of them. Rick was really thrilled and wrote us saying: “It was an amazing experience for me and it has resulted in my being invited to represent the United States at a music festival in Moscow. “Your guitars are always a hit and always dependable.” Mr. Gorbachev has more time on his hands these days. Perhaps a new career is in the making for the former Soviet leader?

As for Rick, he hasn’t had much time to spend in his hometown of Los Angeles. He loves to play music, and he loves to travel. He and his band have played dozens of shows from Bosnia and Kosovo to Hong Kong and Vietnam. On the 4th of July, 2000, he performed the “Star Spangled Banner” for an audience of Vietnamese and Americans in Ho Chi Minh City (the former Saigon) to celebrate the fifth anniversary of the re-establishment of diplomatic relations between the U.S. and Vietnam. Late last year, Rick performed in several Caribbean countries (including Cuba) as well as in Central and South America, pursuing his goal to perform his songs for as many people in as many places as possible.

Visit Rick’s website at www.rickmonroe.com if you’d like to learn more about what he’s up to or see more photos of this special presentation.

This rare “cittern” with its Stauffer headstock, decorative rosette, and birdseye maple back and sides was handmade by C. F. Martin, Sr. very shortly after his arrival in America in 1833. Appraised at over $100,000, it is now part of the impressive musical instrument collection of the Experience Music Project in Seattle, Washington.
This Custom Shop OM-45 (left) with D-50 inspired headstock, fingerboard, bridge and pickguard was recently completed for Eric Clapton. It features premium Brazilian rosewood back and sides, and a premium bearclaw spruce soundboard. Note Eric’s subtle pearl bordered initials in the pickguard (inset). Unprecedented silver-plated tuning machines with genuine pearl buttons were specially created for Eric by Schaller in Germany.

Eric’s good friend from Japan, Katsuyuki Yoshida, concurrently received his Custom Style 45 Concert Ukulele (above) created with tonewoods that are quite similar to Eric’s OM. These two instruments are among the most unique instruments ever created by Martin’s Custom Shop.
Henry Kaiser of Berkeley, California, is certainly one of the driving forces in the guitar world today. He is widely recognized as one of the most creative and innovative guitarists, composers, improvisers, and producers in the fields of rock, jazz and contemporary experimental music. He is also one of the most extensively recorded, having appeared on more than 180 different albums. His list of collaborations reads like a Who’s Who of the musical world.

As one of the “first generation” of American free improvisers, Henry has helped unfetter the guitar from the conventions of genre-bound techniques, but his instrumental virtuosity and technological breakthroughs are always deployed in the service of deep and immediate personal expression. Likewise, he has developed a highly individual style from an uncommonly varied range of influences.

In keeping with his experimental nature, Henry took a recent fancy to one of Martin’s more unusual and now rare Limited Editions, the Concept II cutaway acoustic electric model. This unique guitar was designed for onstage use and featured maple back and sides and a spruce soundboard. The seams of the body are free of bindings, softly bullnosed, and finished with a contiguous high gloss holographic lacquer. The visual result is that the finish changes color dramatically as the angle of the instrument changes... perhaps the perfect complement for a master of improvisation.

Visit Henry’s website at: www.henrykaiser.net

Arlo Guthrie’s Woodstock & Alice’s Restaurant D-18

The Martin D-18 above (Serial #200171) belongs to Arlo Guthrie. This is the guitar he used to record his legendary Alice’s Restaurant Massacre and it’s the guitar he took to Woodstock. It has undergone many modifications: unique rectangular fingerboard inlays, an odd oversized bridge, and a “Yin/Yang” symbol on the headstock, a symbol that Arlo had customized on many of his guitars. Arlo recently brought this sentimental guitar back “home” to Martin for some necessary adjustments and repairs.

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height for runs, hammer-ons, pull-offs and string bending. The soundhole features an eye-catching ring of "pearl diamond" inlays, inspired by a unique rosette style originated by C. F. Martin in the 1840s. The drama of the rosette is matched by the bound and polished East Indian rosewood headstock overlay, inlaid with the "C. F. Martin & Co." script logo in brilliant mother of pearl.

Mark Knopfler’s strong convictions regarding how the Martin model that bears his name should look and sound come naturally - acoustic guitars have been one of his abiding pleasures. A member of countless bands during his teens in the northeast of England, he gravitated to acoustic playing while working as a journalist in Leeds in the late 1960s. During the next six years, he integrated a variety of influences into his playing but found the source for his acoustic and electric voice in the blues.

He graduated from Leeds University in 1973 and headed straight to London to break into the rock scene, but his big break came four years, a couple of bands and a detour through Essex later, when he and three other musicians formed Dire Straits. A five-song demo highlighting Knopfler’s fine playing and songwriting soon netted the band airplay on the BBC, a manager and a recording contract. Released early in 1978, the group’s first single, “Sultans of Swing,” became a worldwide hit, and Knopfler never looked back.

Powered by Knopfler’s distinctive guitar, voice and songs, Dire Straits released eight albums in 16 years and scored several hit singles, including “Skateaway,” “Walk of Life” and “Money for Nothing.” The group also became a huge live act, selling out concert halls and stadiums around the world. As side projects during this period, Knopfler scored the music to five movies, produced Tina Turner’s comeback album and an album by Bob Dylan, returned to his folk roots as a member of The Notting Hillbillies and recorded a duet guitar album with the legendary Chet Atkins.

In the mid-1990s, Knopfler became a solo artist with release of the “Golden Heart” album. His second solo effort, “Sailing to Philadelphia,” provided a fresh set of beautifully crafted songs for the tour of the same name that crossed the United States last April and May. To date, Knopfler has sold more than 105 million albums. In addition, paleontologist fans early this year named a new species of dinosaur discovered in Madagascar after him: Masiakasaurus Knopfleri.

The HD-40MK combines the tonality of Martin’s scallop braced herringbone with delicate pearl appointments to the headstock, fingerboard and uniquely revived “diamond” pattern rosette.
Fine patterned herringbone also highlights the back center strip. The genuine mahogany neck features a modified V-shape, old-style pointed heel, a solid, squared and tapered headstock with diamond volute, and nickel Waverly open gear tuners with butterbean knobs.

The bound fingerboard, 1 11/16” at the nut, showcases Style 42 pearl snowflake inlays beginning at the 5th fret, with an inlay of Mark Knopfler’s unique signature appearing between the 17th and 20th frets. A hand polished, gloss lacquer finish accentuates the beauty of the instrument’s tonewoods and appointments. Knopfler’s dinosaur connection is noted in two subtle ways: in the genuine bone nut and saddle, and in a laser etching of his namesake on the neck block.

Delivered in a Geib™ style hardshell case with a vintage muave interior, each HD-40MK Mark Knopfler Signature Edition instrument bears an interior label personally signed by Mark Knopfler and Martin Chairman and CEO C. F. Martin IV, numbered in sequence and showing the total produced.

Martin dealers and distributors will accept orders for the HD-40MK Mark Knopfler Signature Edition for a period of 60 days from the date of announcement. After the order period closes, the size of the edition and the names of participating Martin dealers will be posted on the Martin website at: www.martinguitar.com ❖

The Faithful Arrive
In Nazareth
by Richard Bennett

It was a pilgrimage to the holy city of Nazareth, home of Martin Guitars, the Speedway and some pretty dog-gone fine mozzarella cheese.

On the morning of April 27th, Mark, Glenn and Richard boarded a helicopter in Philadelphia for a fantastic ride above the Pennsylvania countryside, landing 30 minutes later at the Nazareth Speedway. We were met by Dick Boak of the Martin Guitar Company and given a short tour of this town of 6,000 while enroute to the facility where the famous guitars are made.

Martin Guitars, the oldest instrument manufacturer in America (established in 1833 and made in Nazareth since 1839!), are renowned for having created what we know as the modern acoustic guitar, and they’re the best in the business. Mark has been working closely with Dick on the design of a signature model that will soon be in production. A prototype was there for us to see, and a number of changes and details were settled in regard to structure, finish and cosmetic appointments. The model name and number is HD-40MK, and it will be a beauty to the ear and eye. We met Chris Martin IV, CEO who is the sixth generation Martin to run the famous family business. We had a grand tour of the facility where every guitar is truly made by hand, from wood bending and brace chiseling to sanding and finishing. There are 300 steps per instrument. We talked with several of the crafts people at various stages along the production line and were very impressed by their knowledge, enthusiasm and dedication to detail. A tasty lunch, also hand made, including the wonderful mozzarell-a, was courtesy of Susan Ellis (Dick’s wife) and Calandra’s Cheese Shop. (The locals say “Cheeses of Nazareth” with a grin.)

With our lust for guitars and cheese briefly satiated, it was back to the Nazareth Speedway and a quick couple of laps around the track in a Toyota SUV at a dizzying speed of 40 mph. Actually, the asphalt was being repaired in preparation for the weekend’s big race which can draw as many as 40,000 people to watch amazing drivers get around this very short track at speeds averaging 170 mph and up to 190 mph.

With the evening’s show at The Tower Theater in Philly calling, it was back to our ‘copter for what Glenn described as “a walk in the air,” to the home of American Bandstand, cheese steaks and brotherly love, though not necessarily in that order. A great visit to the Mecca of sound and speed, Nazareth, PA. ❖

April 27, 2001
Sailing To Philadelphia Tour
Mark Knopfler & Band

Mark Knopfler and Chris Martin inspect the neck and body of the first HD-40MK Limited Edition Signature Model prototype guitar.

Mark Knopfler and Dick Boak solidified the final details for Mark’s Signature Edition on April 27, 2001 at the Martin factory in Nazareth.

Mark Knopfler (left) on guitar, and Glenn Worf on bass – two of the extraordinary musicians accompanying Mark Knopfler on his 2001 world tour.
From a musical family, Dan Fogelberg began playing piano at age 6 but switched to guitar when he was 11, playing in rock bands throughout high school. While at the University of Illinois he played solo at local coffee-houses, where his singing and songwriting talents soon captured the attention of music agent Irving Azoff. Leaving college and moving to Nashville via Los Angeles, he released his 1972 debut album “Home Free.” His second album, 1974’s “Souvenirs,” became the first in a string of many consecutive gold, platinum and multi-platinum records.

Inspired by his success and his new home in the mountains of Colorado, Fogelberg wrote and recorded several of his finest works over the next decade. His 1979 album “Phoenix” yielded the number two hit single “Longer” and his 1981 double album “Innocent Age” produced four Top 20 singles, including “Leader of the Band” and “Same Auld Lang Syne.” “High Country Snows,” released in 1985,

showcased his talents in a bluegrass context, assisted by some of the best pickers in the business.

In recent years, Fogelberg has continued to create music both fresh and vital. His 1993 album “River of Souls” displayed a definite world music flavor. “The First Christmas Morning” from 1999 showed uncommon depth in a holiday offering. His latest, last year’s “Something Old, Something New, Something Borrowed and Some Blues” demonstrated that he could mix the blues and his own songs in a live show with exciting results. His long career and unswerving dedication to his craft has earned Fogelberg some of the most ardent and loyal fans in the business.

The D-41DF Dan Fogelberg Signature Edition model combines great tone and great looks in a singularly magnificent instrument. True to Fogelberg’s personal preference, the D-41DF is a classic Martin Dreadnought with uniquely powerful tone. Premium solid tonewoods are featured throughout: tightly-grained, bookmatched Sitka spruce for the top, East Indian rosewood for the back and sides and genuine mahogany for the neck. The 5/16” standard X-bracing under the top emphasizes clear, balanced timbre, a sound ideal for bluegrass and traditional music. A colorful Style 45 mosaic backstrip joins the two-piece back.

Vividly colored “green select” abalone frames the perimeter of the top and the soundhole and shines on the Style 41 “C. F. Martin” block letters inlaid on the headstock and on the Style 41 “original version” hexagons...
the proceeds from the sale of his Signature Edition will be donated to the World Wildlife Fund, the largest privately funded international conservation organization in the world. Dedicated to protecting the world’s wildlife and wildlands, the World Wildlife Fund celebrates its 40th anniversary this year, having sponsored more than 13,000 conservation projects in 157 countries.

Orders for the D-41DF Dan Fogelberg Signature Edition will be accepted by Martin dealers and distributors for 60 days from the date of announcement. After the order period closes, the size of the edition and the names of participating Martin dealers will be posted on the Martin website at www.martinguitar.com.

Dan is pictured below with the guitar he has used throughout his career, a Martin D-41 Dreadnought.
In early January of 2000, Chris Martin and inlay artist Larry Robinson began a discussion about an inlay design for Martin’s 750,000th guitar. Something tasteful was required, but Larry Robinson also suggested that the inlay motif reflect the origins of the instrument in the Middle East, and bring to mind the guitars of the 17th century that were built for members of royal families. The original design was more ornate than this (inlays up the center of the sides and back of the neck, cast sculpted gold tuner heads, emeralds in all the peacock feathers, gold Arabic calligraphy everywhere, etc.), but due to time constraints and untried manufacturing techniques we focused on the D-45 Peacock that you see here. The guitar took more than a year to complete.

The border around the back, sides, pickguard and neck is comprised of over 2000 hand-cut pieces of shell. The only pieces that weren’t cut by hand are the small shell dots. On the neck are two elaborate peacocks, with a silhouette of trees and bushes in 22 karat gold wire. The peacock in the peghead has a large plate of engraved gold for the feathers, and the Martin logo is outlined in gold as well. On the bridge wings are two cast gold medallions with marquis diamonds that reflect sections of the pattern on the pickguard. Behind the bridge is a delicate floral arrangement with small diamonds in the flowers. Inside the shell inlaid rosette is a removable soundhole screen remade in traditional lute rosette designs. Finally, emerging from a Moorish arch of various types of Corian®, is the large peacock on the back, made of paua and mother of pearl. His body is estate ivory, and he sports a diamond in his eye. This is the most ornate Martin guitar ever created, not advised when playing this guitar.)
Though somewhat obscure, the 000 12-fret body shape is thought by many to be the best sounding Martin size ever offered, combining responsiveness, balance, depth, clarity, tremendous projection, and of course visual beauty. Tortoise colored bindings, an abalone rosette, an OM teardrop pickguard and an ebony pyramid bridge contribute to the tasteful elegance of this special guitar.
aggregation). Both groups were short-lived, but their recordings spurred a youth movement in bluegrass.

In the late 1970s and through the 1980s, Rowan and his siblings Chris and Lorin recorded and toured as the Rowan Brothers. He also played Tex Mex rock with the Free Mexican Airforce, featuring accordion player Flaco Jimenez.

In the 1990s, Rowan showed his musical range in a string of well-received albums: bluegrass in “First Whippoorwill,” “Bluegrass Boy” and “New Freedom Bell” (with Czech group Druha Trava), folk in “Dust Bowl Children,” and world music in “Awake Me in the New World.” “Yonder,” a record recorded with slide master Jerry Douglas, received a Grammy nomination for Best Contemporary Folk Album. He also became a major concert attraction, in recent years touring extensively with flatpicking icon Tony Rice.

Named for a song he wrote and first performed with Old & In The Way, the 00-40SPR Peter Rowan “Midnight Moonlight” Signature Edition model is based on Martin’s classic 000 12-fret design, Rowan’s personal favorite. Equally impressive fingerpicked or flat-picked, it has been enhanced with fine tonewoods and unique appointments to create a truly spectacular instrument.

The 000-40SPR features back and sides of solid genuine mahogany and a top of solid, premium quality book-matched Sitka spruce, a tonewood combination prized for tonal richness and clarity. Traditional hand-scalloped top braces bring these woods to their full sound potential.

The body is paired with a 1 13/16” neck of genuine mahogany. In the tradition of 000 12-frets from the 1920s and early 1930s, the modified V-shaped neck features a tapered, slotted headstock, squared slots equipped with nickel Waverly side mount, open geared tuners with butterbean knobs, and a diamond volute. The neck is fitted with a bone nut, matched by a bone saddle on the traditional pyramid bridge.

The 000-40SPR’s appointments are uniquely beautiful. Tinted with aging toner, the top showcases black/white/black/white purfling against tortoise colored binding, in complement to the black/white purfling and tortoise colored binding on the back and sides, and the black/white line inlays and tortoise colored binding on the fingerboard and headstock. The end piece and heelcap are tortoise colored and accented with black/white edge inlays. In vivid contrast, the style 45 soundhole rosette features brilliant blue paua shell inlay. The top is protected by a tortoise colored, polished and beveled OM teardrop pickguard, and the entire body is hand polished to a gloss finish.
One of Peter Rowan’s more legendary collaborative efforts is the live recording of “Old & In The Way.” The album features the song “Midnight Moonlight,” a classic bluegrass (or should we say “new-grass”) tune that Peter wrote. The song provided the inspiration and inlay theme for the Peter Rowan Signature model. The all star band consisted of (clockwise from lower right) Peter Rowan (guitar), Jerry Garcia (banjo), David Grisman (mandolin), John Kahn (bass) and Vassar Clements (violin). Album cover art was by underground comic artist Greg Irons.

But the most magnificent decorative elements are reserved for the headstock and fingerboard. A polished ebony headstock overlay provides the canvas for unique “cloud and moon” inlays in various shades of mother of pearl. This Midnight Moonlight theme is repeated on the genuine African ebony fingerboard, with “phase of the moon” inlays serving as position markers from the 3rd to 17th frets.

Each 000-40SPR Peter Rowan “Midnight Moonlight” Signature Edition guitar comes with an interior label numbered in sequence and personally signed by Peter Rowan and Martin Chairman and CEO C.F. Martin IV, and a fitted vintage Geib™ style case. A portion of the proceeds from the sale of each 000-40SPR guitar will be donated to charities chosen by and significant to Peter Rowan.

Orders for the 000-40SPR Peter Rowan “Midnight Moonlight” Signature Edition will be accepted by Martin dealers and distributors for 60 days from the date of announcement, with the size of the edition and the names of participating Martin dealers to be posted on the Martin website at www.martinguitar.com.

THE CHARLES SAWTELLE MEMORIAL BENCH

Among his many talents, Dexter Johnson of Carmel, California is the booking agent for newgrass legend David Grisman. Dexter contacted Dick Boak at Martin more than a year ago to see whether there might be a few extra guitar necks that could be used as “armrests” on a special mahogany bench that Heather Rowntree was having a friend in Utah build as a memorial to flatpicking guitarist Charles Sawtelle. As it turned out, there were, in fact, two special prototype necks from the most recent Sing Out! Limited Edition that had required slight modifications to the “hammer of justice” and “bell of freedom” inlay designs, so the necks were not going to be used. Given Charles’s integrity, sense of freedom, and philosophy, the theme of the necks seemed a very appropriate match, so they were wrapped up and shipped to Dexter.

Aside from being an exceptional musician, a stellar human being, and a fervent admirer of Martin guitars, Charles was Heather Rowntree’s significant other and best friend for the last seven years of his life. They lived together in Boulder, Colorado. The completed bench (above) now provides a place of peace and rest outside of Heather and Charles’s favorite restaurant/inn at Gold Hill nestled up in the Colorado mountains.
Rosewood add depth and projection. Comfortable for a variety of playing styles, the modified low oval neck is crafted from Spanish cedar. Martin’s hybrid A-frame scalloped X-bracing and patented mortise and tenon neck joint provide an ideal blend of stability and responsiveness.

Top, back and side edges combine black/white purfling – three layers on the top, and one layer on the back and sides – with tortoise colored binding for subtle elegance. In contrast, both the Style 45 abalone pearl inlaid rosette and Style 45 multi-colored mosaic back strip add a subtle touch of flash.

Other D-16BH appointments include a polished East Indian rosewood headstock overlay with the gold foil “C.F. Martin & Co.” logo, chrome enclosed tuners with small ebony buttons, an ebony fingerboard and belly bridge, black bridge and end pins inlaid with abalone dots, vintage toner on the top, and a polished and beveled tortoise colored pickguard. The fingerboard features vintage style abalone dot position markers inlaid at the 5th, 7th, 9th, 12th and 15th frets, and the “Beck” signature inlaid between the 19th and 20th frets. Every D-16BH Beck Signature Edition guitar comes equipped with Martin Gold+Plus® Natural II sound reinforcement electronics.

Whether creating a guitar or creating music, for Beck, the blend of radical and traditional comes naturally. Growing up living between Missouri and New York, Beck became drawn to acoustic blues and hardcore punk. In 1989, after learning guitar and dropping out of school, he joined the underground anti-folk scene in New York City, playing clubs, writing songs and making his first recordings.

Beck moved to Los Angeles in 1991, where he created multi-track demos that soon caught the attention of the recording industry. Released as a 12-inch single in 1993, “Loser” soon became a club and underground radio favorite and led to Beck’s first Grammy nomination in 1994. On the strength of the single, the album “Mellow Gold” was released in 1994, becoming a critical and popular success. In the summer of 1995, Beck took his show on the road, performing across the United States as part of the Lollapalooza tour.

Released in 1996, Beck’s second album, “Odelay,” earned two Grammy Awards and was named Best Album of the Year by Rolling Stone magazine. Beck himself was named Artist of the Year both by Rolling Stone and Spin magazines, and received an MTV™ Video Award. His acoustic-based “Mutations” album, released in 1998, netted Beck a third Grammy Award. Released in 1999, “Midnite Vultures” continued Beck’s winning streak, with a powerful set of genre-bending dance tracks that are a central element of his 2001 tour.

Delivered in a faux alligator skin case, each Martin D-16BH Beck Signature Edition guitar bears an interior label signed by Beck and Martin Chairman and CEO C.F. Martin IV. A portion of the proceeds from each guitar will be donated to The World Literacy Campaign, which addresses the problems of poverty, ignorance, disease and substance abuse in the world’s children through literacy programs.

Orders for the D-16BH Beck Signature Edition will be accepted by Martin dealers and distributors for 60 days from the date of announcement, with the size of the edition and the names of participating Martin dealers to be posted on the Martin website at www.martinguitar.com.
New Products

X SERIES
Two new additions to Martin’s popular X Series are the Dreadnought cutaway DCXE-Black and the Auditorium non-cutaway 000XE-Black. Both models are constructed using Martin’s patented high pressure laminate (HPL) back, sides, top, and headplate material in satin black finish. The neck is carved from laminated Stratabond®, and the fingerboard and bridge are cut from Martin’s patented black Micarta®. The addition of Fishman® Prefix Pro onboard electronics makes these two affordable models ideal for stage or studio use.

15 SERIES
Prized for its responsiveness, great volume and depth of tone, the D-15S provides a lower priced 12-fret Dreadnought model. Because of the pressing need to popularize and expose the public to viable and more sustainable substitutes for traditional tonewoods, Martin has specified sapele, a close visual and tonal match for mahogany, for the back and sides of this model. The neck features Martin’s traditional slotted headstock.

The OMC-15E is the first Orchestra Model cutaway ever offered on Martin’s stock price list. Constructed with solid woods throughout, the OMC-15E combines a slightly wider 1 3/4” neck width with a tonally projective 25.4” scale length making it ideal for fingerstyle play. A Fishman® Prefix Plus sound reinforcement system is factory installed for professional stage and studio convenience.

16 SERIES
Prized by folk soloists and session players for their balanced recordability and stage presence, Martin “M” models were changed to the “0000” designation, but the new name proved confusing to guitarists. Constructed with solid mahogany back and sides and a solid spruce soundboard, the M-16GT Gloss Top model reinstates the “M” nomenclature to its rightful position in the Martin line in an affordable price category.

Cowboy III
The original Cowboy X and Cowboy II models have enjoyed such a wide success that Martin is pleased to announce the third unique model in a series of western inspired guitars, the Cowboy III.

Limited to no more than 750 guitars, this model once again features soundboard artwork from illustrator and cartoonist Robert Armstrong.

The corral scene is set against a backdrop of evergreens and snow-covered mountain peaks. Ranch hands relax around the perimeter of the corral fence. One cattle rustler, outfitted with chaps and bandana, fingerpicks a familiar tune on his trusty Martin OM-28 complete with teardrop tortoise pickguard. The dog in the foreground is no doubt part wolf. He joins in with a lonely howl, right in tune.

Meanwhile, there’s a bucking bronco that needs busting and no one better to do it than that Pennsylvania greenhorn Chris Martin. He seems to be holding his own though.

Like the first two Cowboy Limited Editions, the Cowboy III takes advantage of cutting edge HPL photo laminating technology to reproduce Robert Armstrong’s vivid cowboy corral scene. The back and sides are cut from a blue spruce colored “Arroyo” patterned HPL material to complement the color of the top. The neck is shaped from grass green Stratabond®, a resin impregnated wood laminate with remarkable strength, and the fingerboard and bridge are crafted from specially formulated black Micarta®.

The internal soundboard support for the Cowboy III model utilizes solid spruce X-bracing with thin graphite plates to reinforce the bridge area. The tuning machines are black enclosed with black knobs.

Each Cowboy III will bear an interior label which is individually numbered in sequence with the edition total. Martin dealers are accepting orders immediately, but the edition will not begin to appear in stores until early in 2002.
JAPAN’S FINEST

Isato Nakagawa (above) is one of Japan’s most original and creative acoustic guitarists. Born in Osaka in 1947, he was a member of the legendary Japanese folk group Five Red Balloons. His mastery has helped to elevate the steel-string acoustic guitar in Japan from the realm of accompaniment to its rightful position as a respected solo instrument. Isato’s percussive fingerstyle technique is distinctly original, yet his fresh songwriting draws inspiration from indigenous Japanese musical roots. Highly regarded by professional and amateur guitar players alike, Isato performs extensively throughout Japan, with a strong following in Europe.

Born in Tokyo in 1947, Chuei Yoshikawa (right) is regarded as one of Japan’s most talented acoustic guitarists. He has produced and arranged thousands of recordings and innumerable platinum hits over the past three decades. In his career as a soloist, he has released seven albums and CDs to date. His virtuosity in the studio and on stage has had a significant and lasting impact upon Japanese music.

Bluesman Kenny Wayne Shepherd (below) attended the Winter NAMM Show in Anaheim, California for the introduction of his “blue on black” JC-16KWS Signature Edition. He loved the guitar which he “christened” with nearly an hour of intense playing to the delight of the many visitors to the Martin booth. Kenny’s Signature Edition will be limited to just 192 special instruments.

Geoff Wybrow of Xian Design in Indianapolis sent us this image that he and his partner prepared out of sheer love for Martin guitars. They are both players and wanted to capture the quintessential Martin moment. You can find Geoff on the web at: www.xiandesign.com
Q: Is it safe to use medium-gauge strings on my scallop braced guitar?  
A: Yes it is safe. All of our six-string guitars designed for steel strings have been tested to withstand the tension of a medium-gauge string. However, since each top is unique, take note if the top starts to raise abnormally. If this happens, go back to the lighter-gauge strings.

Q: What is the difference between phosphor bronze and regular bronze strings?  
A: Simply put, the difference lies in the tone of the strings. Phosphor bronze has a higher content of copper in the bronze alloy, making them sound brighter.

Q: Why do steel strings tarnish?  
A: Longevity of a string can sometimes depend on the player’s body chemistry; and if a player has a high acid content in his/her perspiration, it could cause the strings to tarnish more quickly. Environmental factors such as humidity, can also cause tarnishing.

Q: Why are your strings packaged in three envelopes instead of six?  
A: It’s an ecological decision that literally saves tons of excess paper every year. We package pairs of strings in alternate order to avoid confusion for beginner players who may not be familiar with different string gauges.

Q: What type of strings came on my Martin?  
A: We string all of our Martin guitars with SP phosphor bronze. All standard and Vintage Series Dreadnoughts and Jumbo models get medium gauge, while smaller bodies like the OOO and OO sizes get a light gauge. All 16, 15, 1, Road, and X Series guitars get light gauge.

Q: Why did the Martin Guitar Company choose the packaging they are currently using?  
A: Our 100% recyclable packages and envelopes are safe for the environment and reduce the chances of the strings becoming tarnished.

Q: I keep breaking strings. How can I prevent this from happening?  
A: Your string breakage problem may not be the result of the strings you are using. Strings often break due to an excessively sharp break angle or rough area at the saddle, or a rough area at the nut. Analyze the frequency you break strings and the location of the break. If you think it is the guitar, take your instrument to an authorized Martin Warranty Repair Center. If you are a heavy strummer, a medium-gauge string may be preferable.
Roy McArthur Lewis, known in the Bluegrass music circuit as Little Roy, has been performing since he was eight years old. His father, “Pop” Lewis, started teaching him to play the banjo at the age of six. USA TODAY has heralded Little Roy as “a banjo master, truly a picker’s picker.” As an entertainer, Little Roy has no equal in bluegrass music.

Little Roy not only mastered the banjo, he has also become a master of the guitar. His guitar of choice is a Martin D-28 with its strong bass response, although he enjoys the tonal qualities of a vintage D-18. Last year at the Lewis Family Homecoming & Bluegrass Festival, Little Roy spent an hour of his time at the Martin Guitar display booth, jamming with other talented musicians. He played an HDO Grand Ole Opry 75th Anniversary Commemorative Edition (above) and an OM-42 model (below) and fell in love with both guitars. He purposely generated some commotion in another area in order to divert the attention of Bob Fehr (Martin Guitar Company Festival Coordinator) so that he could walk off with one of the instruments. Of course, this was in jest. Most people that attend Bluegrass Festivals are very aware of Little Roy’s keen sense of hilarity and humor.

The Lewis Family, “The First Family of Bluegrass Gospel Music” has performed professionally for nearly 50 years. Little Roy is an avid Martin Guitar fan and has been playing them from the very beginning of his career. The photos are an indication of the humor you might expect whenever you see Little Roy perform. If you haven’t had the opportunity to see the Lewis Family perform, set aside a weekend and travel to one of the Bluegrass festivals near you. The Lewis Family Homecoming & Bluegrass Festival is held the first weekend in May at Lincolnton, Georgia.

Michelle White Bledsoe, daughter of the legendary Clarence White, proudly holds the prototype of Martin’s D-18CW Clarence White Commemorative Edition. Guitarist and Martin clinician Richard Starkey (left) played a big role in bringing this special guitar to fruition, which was well received at its introduction this past January. Crafted with rare quilted mahogany back and sides, only 292 instruments will be offered in this special edition.

Chris Martin and Merle Haggard teamed up for the introduction of the 000C-28SMH Merle Haggard Signature Edition Martin guitar at the Winter Anaheim NAMM Show in January of 2001. Merle spent more than an hour in the Martin booth jamming on his new guitar with fellow band members and signing autographs for fans. This 000 12-fret cutaway model draws its inspiration from the legendary Jimmie Rodgers “Blue Yodel” 000-45, one of Merle’s most significant influences. The edition will be limited to just 122 special instruments.
Mark Knopfler’s newest release, Sailing To Philadelphia, provides another great vehicle for this masterful guitarist to explore his extraordinarily delicate touch. His melodies are fresh, his solos are inspirational, and his lyrics are unique and pertinent. Intelligently chosen collaborative vocal tracks from Van Morrison and James Taylor.

When Charles Sawtelle passed away in 1999, he left an unfinished solo record. With help from many of his close friends including David Grisman, Richard Greene and Tim O’Brien, Laurie Lewis took on the daunting task of completing the first and only album fronted by this unique artist. A loving testimonial and a great collection of music!

While Steve Goodman released nearly a dozen albums during his brief recording career, he was perhaps best known for his vivid songwriting (City of New Orleans) and for his electrifying live performances. The cover of Live Wire shows Steve with his M-38 Martin. The new release from Red Pajama Records freezes Steve’s vital essence in time.

Tim Farrell’s newest CD, Songs From Clarwood, melds his lyrical fingerstyle with the warm tonality (and spirit) of Martin’s Nakashima Commemorative guitar. Tim’s melodies are woven throughout solos, flute and tabla duets, and ensemble excursions. Proceeds will benefit the Nakashima Foundation for Peace.

Gartlan USA has created the first miniature porcelain guitar: Martin’s pre-WWII D-28. Created in 1:5 scale, the details and decoration are remarkably authentic. The 8” tall D-28 is limited to a worldwide edition of 10,000 pieces, individually hand numbered, with a suggested retail price of $39.95. Each guitar comes with a Certificate of Authenticity. Also available is a custom leather guitar case with a suggested retail price of $18.95. Available through your local authorized Martin dealer, or visit our web site at: www.martinguitar.com

Artist Robert Beck resides in Lumberville, Pennsylvania with his art studio across the river in Lambertville, New Jersey. Recently he spent two days at the Martin factory creating a pair of extraordinary oil paintings. Robert prefers to paint onsite since his finished works yield a solidified record of his interactive experiences. He completed this painting on June 7th in about four hours to the amazement of Martin employees who observed the image come to life from a blank canvas. Captured here is Martin repair technician, Gary Lindenmoyer with his array of luthier tools and gleaming C-clamps. To see more of Robert Beck’s unique paintings, visit his online gallery at: http://robertbeck.artspan.com
BACKPACKER STORIES

IF THE SHOE FITS...

Lowell Denney of Winchester, Virginia, works at Dulles International Airport in Washington, D.C. He’s a crew chief for the Fleet Service of American Airlines. These pictures were taken in front of American’s Boeing 767 Flight #143 bound for Los Angeles.

Lowell loves to play slide guitar on the Backpacker® which he calls his “locker guitar.” It’s the only instrument that he’s ever been able to stow in the tight quarters at work. His Martin D-28 Dreadnought definitely doesn’t fit, so he keeps that one at home. The Backpacker gives him the luxury of driving his co-workers completely “bonkers” with what they jokingly call his “really bad picking.” His boss even suggested that he “take it home,” saying it was “restriction of output,” but Lowell says: “What they don’t know won’t hurt them!”

BACKPACKER STORIES

We’d love to hear your Backpacker stories! Send your photos and stories to: The Sounding Board Box 329 Nazareth PA 18064

Marty Johnson gives an outdoor concert for his students at the Shandong Institute of Education, Jinan, Shandong, PRC.

BACKPACKING CHINA

Marty Johnson of Denver, Colorado, carried his Martin Backpacker® throughout the People’s Republic of China during a two-year stint as a volunteer English teacher in Jinan, Shandong. In the classroom he used music to teach the rhythms of spoken English and to teach American culture to Chinese middle school English teachers. Marty carried his guitar on forays into the countryside to visit his students’ schools and to gatherings of North American and European teachers from the Amity Foundation of the Chinese Christian Church. The Backpacker fit easily in the overhead bins of airplanes, on baggage racks on trains, and in his lap on crowded busses. Through folk music and blues, Marty shared a piece of America with his students and rural school children and brought a piece of home to his fellow foreign teachers. A favorite of Chinese and Westerners was Tom Paxton’s “Going to the Zoo.”
REMEMBERING CAMBODIA

Harry Schaffner, an attorney from Geneva, Illinois, ventured into the depths of Cambodia with his Backpacker®. This particular photo was taken in November of 2000 at the Bayon Temple near Angkor Wat in northern Cambodia. Americans have only been able to go to that part of Cambodia for the past two years. The area is, of course, known as “The Killing Fields” and had been closed since 1973. Harry says the “most American thing in the photograph (besides himself) is the Martin Backpacker.” Harry owns three Martin guitars currently. He started playing three years ago after a motorcycle accident caused some memory loss. Learning the guitar helped him to remember a lot of things. It was a great rehabilitation device, but now that he is “as normal as he ever was” (an issue that those close to him say is always up for debate), he decided to stick with the guitar. His prize possession and favorite guitar is his OM-28V Vintage Series model. He describes it as mellow and beautiful with excellent tones in the mid-range.

HARLEY PACKER

Two years ago, Tom Rohm bought a Martin Backpacker®. He’s used it on several occasions such as Christian Outreach in Eastern Europe, at the Budapest Pepsi Island Rock Festival singing to “ punks and freaks,” and performing with his children at old folks homes and hospitals. Last year Tom was invited to accompany a motorcycle tour to Norway. His “job” was to bring one of the bikes by trailer and then to follow the bikers by car with their luggage (and a guitar). The Backpacker was used to pass the time waiting for the many ferries. Above Tom is resting on one of the bikes... a cool guitar on a cool bike on a cool day!

The photo was taken by Tom’s fellow Austrian and good friend Alfred Wall, who is a passionate guitar enthusiast with five Martins in his collection, including an OM-40LE, a 000-42EC Eric Clapton Signature model, a Herringbone HD-35 hand signed by Johnny Cash, a vintage 1947 D-18, and of course the Backpacker! Tom is a singer/songwriter who has dedicated over 20 years in Christian volunteer service. Recently he published his first CD “Guitar Generation” and is presently preparing another album. You can order his CD on the web at: www.tomrohm.com
For nearly a decade, Beck Hansen has been breaking traditions with his edgy, audacious music. Drawing on hip-hop, folk, punk, rock, rap, psychedelia, pop and blues, Beck has written, performed and recorded an eclectic, post-modern mix of music both uniquely powerful and impossible to categorize. Challenging the norm has always been at the heart of his persona, and he has done it again in the Martin D-16BH Beck Signature Edition guitar, an instrument unlike any in C. F. Martin & Company’s 168-year history.

While true to Martin’s traditional Dreadnought shape, the D-16BH features a shallow, approximately 000-depth body. The thinner body combines powerful Martin Dreadnought tone with distinctive balance and clarity. In addition to being an exceptional guitar for recording, the D-16BH offers playing comfort to guitarists for whom a standard Dreadnought is simply too deep. In suggesting this innovative design, Beck again shows his talent for thinking differently. The D-16BH shows Beck’s appreciation for a true working musician’s instrument, with the emphasis on tone, playability and understated decoration. The top is premium solid bookmatched Sitka spruce, selected for strong, full tone. Back and sides of solid East Indian

Peter Rowan

Midnight Moonlight 000-40SPR Celebrates Peter Rowan

From bluegrass and folk to acoustic fusion and Tex-Mex, Peter Rowan personifies American roots music. With his distinctive voice, fine rhythm guitar work and deft songwriting, he has helped fuel the traditional – and non-traditional – acoustic music revival for nearly 40 years, as a solo artist and as frontman for several benchmark groups. A loyal Martin player his entire career, Rowan inspired and helped create the Signature Edition guitar that bears his name: the 000-40SPR Peter Rowan “Midnight Moonlight” model.

The 000-40SPR “Midnight Moonlight” Signature Edition draws its name from a well known Peter Rowan song, and its style from one of his vintage Martin guitars. A spectacular blend of classic design, prime tonewoods and unique appointments, the 000-40SPR is an instrument as versatile as Rowan himself.

Born into a musical family in Massachusetts, Peter Rowan formed his first band while still in high school. He soon found himself drawn to bluegrass and blues, and became a professional musician after college. In 1964, he joined Bill Monroe and his Blue Grass Boys as singer and rhythm guitarist. He stayed with the "Father of Bluegrass" for three years, during which he began to write songs.

Soon after leaving Monroe, he teamed up with mandolin maestro David Grisman in the folk-rock band Earth Opera, which recorded a couple of albums and toured until the early 1970s. Two years later, after a stay in the rock fusion group Seatrain, Rowan joined Grisman again to sing and play bluegrass, first in Muleskinner with guitar wizard Clarence White (recently honored with the D-18CW Commemorative Edition Martin), and later in Old & In the Way, with Grateful Dead guitarist Jerry Garcia (who played banjo in the aggregation). Both groups were short-lived, but their recordings spurred a

(Continued On Page 16)