On Stage, In The Studio, On The Road...
Great New Martin® Guitars Keep Coming

Sting: Mini
Full Story On Pages 16-17

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M3M
George Martin Studio Edition
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Plus New Custom Editions With Cathy Fink, Marcy Marxer and David Gray
Dear Sounding Board Readers,

As you can see from the photo above, we’ve been very busy around here. It has been my dream for many years to expand our little museum into something very special that can do justice in presenting our incredible story to the many thousands of people who visit the factory every year to take the tour. Finally that dream is about to reach fruition. The new C. F. Martin Museum and Visitors Center will be set to open in the fall. Check the Martin website at www.martinguitar.com to stay up to date with our Grand Opening announcements.

Museum Design Associates (MDA) of Cambridge, Massachusetts, have been working closely with us on the museum itself, and it will be very informative. Our collection of Martin guitars has really grown, and we will finally have an appropriate space to show them. In addition, there will be a new and expanded 1833 Shop including an area to view and try many of our models, plus a very impressive new entrance and lobby.

The building itself is unique and unusual. Our architect, Mic Curd, fulfilled our desire to replicate the facade of the original North Street factory for the Visitors Center, and it looks pretty stunning. Needless to say, I’m very excited!

On a more personal note, I’ve been spending quite a bit of time with my little daughter Claire. She’ll be a year old pretty soon, and we have already given several tours together. Naturally, she seems to like little guitars, and I’ve worked with her and a group of my coworkers to produce a very special Brazilian rosewood Limited Edition model simply called “Claire’s Guitar.” You can read all about it on page 11.

Hoping to see you at the Grand Opening!

Sincerely,

C. F. Martin IV
Dear Mr. Martin,

My youngest daughter Kelly has recently informed me that she was considering guitar lessons instead of cheerleading this spring. While I was very pleased, I questioned her choice of my personal HD-28, which she has often heard me refer to as “the best guitar ever made,” as her student instrument. Not that I mind sharing, but even with the low-profile neck width at the nut, the Dreadnought seemed a little much for a petite nine-year-old. My current plan is to add a Little Martin to the stable come her 10th birthday in August. Thanks!

Matt (and Kelly) Berger
Wake Forest, NC

Dear Mr. Martin,

I’m proud to send you this photograph of my new personalized license plate that now graces my welding truck. Obviously, I just love my new J-40 jumbo. Cheers!

Barrie M. Blake
Maple Ridge, B.C., Canada

Dear Mr. Martin,

A couple of weeks ago it got nice and warm here in Scotland so I decided to take one or two of my guitars out for some exercise. There is no better feeling in the world than to be outside playing a guitar. It was fun to see a couple of our neighbors’ grandchildren peeping over the fence shyly as I played – they seemed to enjoy it too. My wife sat outside with me and eventually remarked: “This is exactly why I don’t mind you buying guitars.” – it is nice to have such support from her. I thought you and The Sounding Board readers might like to see where the guitars can end up after they leave Nazareth.

Oh yes – by the following weekend it was cold and damp again - we stayed inside. All the best!

David Baird
Scotland

Dear Mr. Martin,

I am including a picture of the painting that my wife Christine painted using my Eric Clapton 000-28EC Martin as the model. We used this for our Christmas cards this past year. I hope you like it as much as I love that guitar.

I’ve just completed an acoustic blues CD, and you can be sure the 000-28EC will be all over it! Best Regards,

Craig Thatcher
Bethlehem, PA

Dear Mr. Martin,

I thought you’d enjoy this photo of some cool bridge pins that I got for my Merle Haggard Signature Edition Martin. The pins were made by Bob Colosi at www.guitarsaddles.com. He is a regular on many of the guitar forums and got into making specialized bone and fossilized walrus saddles and bridge pins. Everyone that sees them loves them, and a number of people have offered to buy them from me right off my guitar. Sorry guys; you’ll have to get your own!

Rick Skeens
Cyberspace!

We’re interested in your letters, stories and photos. Mail them in or email your digital files to: editor@martinguitar.com
An unfortunate and dramatic sidebar to the 2004 Southeastern Folk Alliance Conference in San Diego was a fire that started in Kari Estrin’s Client Showcase room, where David Llewellyn and Ralston Bowles (pictured above with his D-28) were staying. Everyone was out doing other showcases, and upon their return to the room, David opened the door and was hit in the face with a wall of smoke. Though the room was completely in flames, the fire department was able to extinguish the blaze, and fortunately no one was hurt.

After the smoke settled, Ralston realized that his Martin D-28 guitar was missing in action. When the charred case was brought out, Ralston opened it up and smoke puffed out of the soundhole. As all of the bystanders watched, Ralston strummed a chord and exclaimed, “It’s in tune.” And the crowd cheered!

Ralston’s Mark Leaf case was completely destroyed, however, though it certainly saved his guitar. He has decided to give the D-28 a rest from the road for awhile, but he did send this in to let us know how glad he is that it survived.

As a performer, Ralston continues to garner much praise from his contemporaries. He has shared concert bills with the likes of Shawn Colvin, Hothouse Flowers, and Richard Buckner. Recently he gained the attention of a wider audience, playing at the prestigious Kerrville Folk Festival in Texas and opening for luminaries like T-Bone Burnett and Arlo Guthrie. After 30 years of performing, Ralston has finally released his first CD, Carwreck Conversations, on Soft Butter Records. If you ask him why it took so long, Ralston will simply say: “It was all about the live music!” From the sound of the CD reviews, it was worth the wait.

Portions paraphrased from www.puremusic.com

U. S. Army Major Cynthia Stein is the daughter-in-law of Debbie Knecht, one of our coworkers that crafts Martin guitars here in Nazareth. Debbie arranged for two “special gifts” to be sent to Cynthia and her husband, who are both stationed in Iraq. Cynthia writes:

“I was so excited to receive my Martin guitar while stationed here in Iraq. My husband received his as well. We are stationed far apart but were able to share our excitement over the phone. A week later, I heard that country superstar Toby Keith was coming to my area. I knew then and there that I wanted to have my picture taken with him, but before the performance it was announced with regret that he would not be signing autographs or taking individual pictures. My heart sank, but I am a pretty determined gal. I went backstage as Toby was singing his hit “American Soldier” and explained that my Martin was sent all the way from the states just so that he could sign it! I had my Sharpie and my camera ready. In a blinding minute I found myself pushed into a tent. Right behind me came Toby Keith! He was smiling and excited from all the energy of the soldiers. ‘Can you please sign my guitar?’ I asked. He took it and signed it, and I thought, ‘Who is ever going to believe this!’ So in a split second I took out my camera and asked one of his crew to take my picture. The rest is history. I have included the photos to show how happy I was. I just thank everyone at Martin for a day that I will never forget.”
Sue Steadman

After 69 years in the music business, performing with bands of her own in New York, Pennsylvania and Iowa, Sue Steadman (“Sunny Sue”) still sings, yodels, and plays her 1939 Martin D-18 (Serial # 73814). She can be heard Thursday nights at her local Community Center jam session in Tucson, Arizona.

Sue had the opportunity to fulfill her longstanding wish to come and visit the Martin factory and take the tour. It was in fact September 13th, 2004, and on that particular day, C. F. “Chris” Martin IV decided to give the tour, so Sunny Sue was treated to a special experience.

That day also turned out to be the same day that Chris’s daughter Claire Frances Martin was born, and Sue followed up with this special letter to Claire:

April 13, 2005

Dear Claire,

I know you will not be able to read this letter, but it’s OK if your Dad reads it to you. I read your letter in the January 2005 Sounding Board. After waiting 50 years, I had the privilege of touring the Martin Guitar Co. in Nazareth, PA. Our tour guide that day was your Dad, C.F. Martin IV. I was very impressed both by the Company and by your Dad. That day happened to be your birthday, September 13, 2004.

I'm 80 years old and still playing my 1939 D-18 Martin, given to me by my Dad. I wish you and your Mom and Dad good health and much happiness, and I look forward to meeting you in person one day.

Sincerely,

Sue Steadman
Tucson, Arizona
Steve Carlson has loved guitars since he was 8 years old. His first guitar was a plastic Elvis Presley model. Through the years there have been a few more, with a period in his teen years playing in a rock band. His first encounter with his future wife's parents was during this time; and with a quick glance, the feeling was “and this too shall pass.” It didn’t! Through the next 30 years, pharmacy school, masters programs, being a hospital executive and four children later, Steve has continued his love of guitars. He now has four Martins, an HD-28, an HD-35, a D-42K, and a Tom Petty Signature Edition. He is so proud of his collection, he asked for a picture to be taken with Chris Martin. Steve says: “Why have other guitars made by other manufacturers; only a Martin sounds like a Martin.”

Joel Baker works for the Mid-Continent Public Library in Independence, Missouri. He’s an ardent Martin lover and owns a D-28 and a D-41. For the last three years he’s been touring the library branches as a “Singing Santa,” where he sings Christmas songs and the children can have their pictures taken with Santa. When the Felix The Cat model came out, Joel bought one and was surprised at how good it was. As he would enter the area where families were waiting, all eyes went to the guitar. He would tell the kids that they could play the guitar when they came up to see him, and play it they did! Quite a few kids asked Santa for a guitar this year! Finally, the local newspapers have begun to show an interest in writing articles about Singing Santa. Joel concludes – “it must be the guitar!”

Eric Griffiths, an original member of the schoolboy band The Quarrymen, that evolved into The Beatles, passed away recently at the age of 64. He is pictured on the left playing his Martin, most likely a D-18 Dreadnought.

Nazareth resident Viola Nichols is shown above and at left (circa 1935) with a beautiful 000-28 sunburst employee model guitar. Her father worked at Martin’s old North Street plant for many years in the pearling department. He personally crafted this Brazilian rosewood instrument that Viola used to learn on. The guitar was very special to her. It had some unusual features that included a bound headstock and fingerboard inlaid with the rare F-7 hexagon inlay pattern. Viola cherished it throughout her adult years; but as she entered her later years, she brought it in to Martin for advice, eventually selling it to an appreciative vintage guitar aficionado.
Jimmy Martin 1928-2005

Jimmy Martin passed away in May of 2005 at the age of 77. He lived a long and colorful life and had a tremendous effect upon bluegrass and country music. As a member of Bill Monroe’s Bluegrass Boys, he changed the flavor of the band with his now legendary “high lonesome sound.” Jimmy’s collaboration with The Nitty Gritty Dirt Band on the album Will The Circle Be Unbroken brought his unique vocal style and energetic rhythm guitar to a wide audience unfamiliar with traditional bluegrass music.

He was a radio star on the Louisiana Hayride and the WWVA Jamboree but always aspired to be a member of the Grand Ole Opry. Although that never came to be, he was deservedly inducted into the International Bluegrass Music Association’s Hall of Honor, borrowing the text from that plaque for use on his own gravestone. In his final days, he took delight in knowing that he would be buried next to the “King of Country” Roy Acuff and that he would be rightfully remembered as the “King of Bluegrass.”

Jimmy had much contact with Martin over the years. He typically performed with two Martin guitars: a 1943 D-28 herringbone and his favorite, a 1945 D-28 herringbone with a D-45 headplate and his name proudly inlaid in the fingerboard. Jimmy was a real character, and he’ll be missed.

Red Smiley

Buddy Hogan of Roanoke, Virginia, sent us this great photograph of Red Smiley taken at WDBJ-TV “Top of the Morning Show” in 1968. Red and his longtime recording and performing partner Don Reno have been heralded as two of the finest music duos ever recorded. Inset is the newly released CD Red Smiley Sings Country, a solo album which was recorded in 1968 after Red had retired from touring. If you’re looking for a bluegrass CD, you won’t find it here. This one is strictly Country with backing from some of Nashville’s top session players of the era including Jeff Newman on pedal steel, D. J. Fontana (Elvis Presley’s drummer) on percussion, and Wade Phillips on electric guitar. Of course, Red is playing his famous and rare D-45 from 1936. This is one of only 91 made in the pre-war period.
Beyond The Golden Era

D-18 Authentic 1937

The new D-18 Authentic 1937 goes well beyond the already highly acclaimed Golden Era D-18 in faithfully replicating the specifications, materials and processes used in the construction of the original pre-war D-18s. This hand constructed model draws its inspiration from a stellar 1937 example and employs the use of hide glue as well as a T-shaped neck reinforcement bar. Other significant features include an Adirondack red spruce top with circa 1937 contoured Adirondack bracing, a specially shaped tortoise colored pickguard, a narrow tortoise colored end piece, old Style 18 abalone position markers, grained ivoroid side position dots, black ebony fingerboard and bridge, fossil ivory nut and saddle, black ebony pins, and a vintage case.

OM-45 Tasmanian Blackwood

The OM-45 Tasmanian Blackwood NAMM Show Special is tonally enhanced with an extremely rare flamed Engelmann spruce soundboard, and bookmatched back, sides and headplate of highly flamed Tasmanian blackwood. Special appointments include fossilized ivory bridge pins and endpin, Style 45 abalone trim with a boxed endpiece, Style 45 snowflake fingerboard inlays, gold plated Waverly hand-engraved tuning machines, a modified torch headstock inlay nested beneath the C. F. Martin & Co. logo inlaid in abalone, and a premium Accord case. This NAMM Show Special will be limited to no more than thirty instruments. Dealers may only place orders in person during the 2005 Indianapolis NAMM Show.
Great New Cutaways With Ellipse™ Blend Systems

Martin is pleased to announce three new acoustic electric Venetian cutaway stock models. All three instruments incorporate Fishman’s popular Ellipse™ Blend sound reinforcement system that blends an under-the-saddle pickup with an internal microphone through non-invasive controls located inside the lip of the soundhole. The resulting system is easy to use and offers the player diverse tonal capability.

The new **00C-16DBRE** combines the tonal warmth of East Indian rosewood back and sides with a significantly deeper body depth in the format of a 00 14-fret cutaway. The result is a comfortable small-bodied instrument with a deeply resonant and projective sound.

The **OMC Fingersyle 1** is an Orchestra Model cutaway designed specifically for fingerstyle play. Crafted with solid Spanish cedar for the neck, sides and back, this guitar is light as a feather and possesses tremendous clarity and tonal responsiveness. The soundboard is bookmatched from Adirondack red spruce and trimmed with fine herringbone and a single ring pearl inlaid rosette. The low oval neck is 1-3/4" width at the nut and features Martin’s new two-way adjustable rod. Ebony is selected for the fingerboard, headplate and bridge. The body is lacquered to a polished gloss and offered without a pickguard.

Following on the success of the OMC-16E Koa model introduced in January of 2005, the new **DC-16E Koa** provides an affordably priced Dreadnought cutaway with Hawaiian flamed koa back and sides and a solid spruce soundboard. Hawaiian koa is prized not only for its beautiful honey color and rippled grain, but also for its tone, which seems to possess the warmth of rosewood and the brilliance of mahogany.
This Special Edition LX Realtree model is sporting the extremely popular Realtree Hardwoods® HD™ camouflage pattern incorporated into a custom high-pressure laminate that is used to construct the body and headplate of this Little Martin guitar. As the name suggests, the pattern (developed by Bill Jordan) is designed to mimic the look of the real outdoors. Bill spent many hours developing and perfecting the surprisingly realistic camouflage pattern. Realtree’s proprietary High Definition® printing process brings this pattern to life.

The camouflage pattern appears on the headplate, top, back and sides. Using custom high-pressure laminate for all of these parts is a first for Martin. The Gotoh tuning gears and strap button are finished in Cosmo Black, which complements the Realtree Hardwoods theme. A natural colored Stratabond neck adds strength to the design.

This guitar will appeal to anyone interested in the outdoors and sport hunting. What a fun piece of gear to own as a long day of trekking in the woods draws to an end and you relax by the campfire playing this guitar. High-pressure laminate makes the guitar very durable and scratch resistant, and the smaller size makes it ideal for young guitarists or for travel.

Each instrument is furnished with a custom made Realtree patterned backpack-style gig bag, complete with an embroidered “hunter’s orange” C. F. Martin & Co. logo, that will help you blend into the natural environment while traveling from home to the woods or back again!

For more info on Realtree, go to [www.realtree.com](http://www.realtree.com).
Claire Frances Martin may be the seventh generation in a guitar building dynasty, but as a cute-as-a-button baby, she isn’t thinking about the future yet. Still, birthright is birthright, and C.F. Martin & Co. has decided to get its prospective leader off to a good start by building her a first guitar. Little and exquisite like its inspiration, Claire’s Guitar celebrates her arrival in spectacular style.

Like the Mini Martin the Company currently offers, Claire’s Guitar is a diminutive Size 5 guitar, with gracefully rounded upper bouts, 12 frets to the body and a 21.4” scale ideal for its traditional tuning: a minor 3rd (three steps) above standard. However, Claire’s Guitar is the fanciest Size 5 C.F. Martin has produced in more than 80 years, one destined to capture a young girl’s – or a guitar connoisseur’s – heart.

Choice solid tonewoods give Claire’s Guitar impressive tone and volume for a small instrument. Back and sides of rare CITES-certified Brazilian rosewood are paired with a top of premium Sitka spruce for warm, full resonance, while unscalloped 1/4” top braces contribute clarity and focus. The low oval neck with diamond volute is carved from genuine mahogany, while both fingerboard and bridge are crafted from black ebony.

These choice tonewoods are matched by equally choice appointments. Both the Style 45 rosette and Style 41 top purfling feature beautiful inlays of Korean Awabi, a fine-textured abalone with shimmering turquoise, pink and silver highlights, flanked by mitered black/white/black line accents. Both the top and back are bound in grained ivoroid, while a colorful Style 45 backstrip bisects the bookmatched back.

The traditional C.F. Martin & Co. logo is inlaid in Korean Awabi pearl on the Brazilian rosewood headplate, but underneath, the “Est. 1833” has been replaced by Claire’s 9/13/04 birth date inlaid in matching pearl. Adding to its beauty, the solid headstock is fitted with gold Waverly tuners with ivoroid butterbean knobs.

Created especially for this guitar, the fingerboard inlay of diamonds, squares and snowflakes culminates in a tiny footprint (think birth certificate) between the 17th and 18th frets. In keeping with the guitar’s pearl accents, its genuine bone bridge pins and endpin are topped with Korean Awabi pearl dots. Both the nut and long saddle are crafted from genuine bone.

Aging toner on the top adds to Claire’s Guitar’s timeless beauty, while polished gloss finish on the body accentuates the beautiful tonewoods and pearl inlays. The neck, featuring Martin’s new two-way adjustable rod, receives a satin finish for playing comfort. In another bow to tradition, this special guitar is available only as a pure acoustic (without a factory-installed pickup system).

Only 100 of Claire’s Guitar will be produced. Delivered in a fitted Geib style case, each will bear an interior label personally signed by Claire’s dad (and Martin Chairman) C.F. Martin IV and Claire’s mom Diane S. Repyneck, and numbered in sequence. Beginning immediately, authorized C.F. Martin dealers will take orders for Claire’s Guitar. After the edition has been fully committed, the names of participating dealers will be available on the Martin website, www.martinguitar.com.
Sir George Martin’s Martin Designed For The Studio
Legendary Beatles Producer Collaborates On Sensational Recording Model

As the most important producer in music history, Sir George Martin knows how to achieve excellence in the recording studio. In an illustrious career that has spanned five decades, he is probably best known as the man who signed the Beatles and produced most of their recordings, but his work has ranged from the comedy records of Peter Sellers to the power vocals of Celine Dion. Moreover, his recording innovations have transformed how records are made. So when George Martin detailed his preferences for a namesake Martin Signature Edition guitar to fellow musician and record producer John Kurgan, his specific goal was to create an instrument uniquely suited to the studio. The M3M George Martin Studio Edition is that guitar: an acoustic with sensational recorded sound.

The tailoring of this guitar for the studio shows in its distinctive body style and unique combination of premium solid tonewoods. The M body, with 0000 shape (16” at the lower bout) and 000 depth (4-1/16” at the end pin) produces full, balanced and unusually pure tone. The top is crafted from rare Italian alpine spruce, revered for its quick response and full resonance: forward-shifted scalloped top braces broaden the tonal palette.

The sides and back of genuine mahogany, preferred by many recording engineers for its clear bright trebles, show George Martin’s inimitable creativity. The four-piece back features a center wedge of rare quilted mahogany, separated from the wings by Style 35 white/black/white back strips. Two additional Style 35 back strips highlight a small wedge of unfigured mahogany below the neck heel. Together, the four back strips form a graceful M (for Martin) emblem.

During his entire career, George Martin has made his mark in unique and unexpected ways. A native of London, he began playing piano while still a child and formed his own band at age 15. After serving in the Fleet Air Arm – the flying division of the Royal Navy – during and after World War II, he studied composition, conducting, orchestration and music theory at Guildhall School of Music. In 1950, following a brief stint cataloging music for the BBC, he went to work at Parlophone Records, a minor label owned by EMI. He became head of the label in 1955.

With Parlophone’s limited budget, Martin focused on jazz performers like Cleo Laine and comedy acts like Beyond the Fringe (featuring Peter Cook and Dudley Moore) and Peter Sellers. In 1962 he met with Brian Epstein regarding a young Liverpool band Epstein managed. Although all other labels had passed on the Beatles, he brought them in for an audition and was impressed by the group’s music and personality. He signed the Beatles in the summer of 1962.

Unusual for the era, Martin worked closely with the Beatles in the studio, encouraging their songwriting, polishing their sound and helping them evolve in their musical thinking without changing their energy. His role grew as the Beatles’ music became ever more sophisticated; he began scoring passages for orchestration and used studio edits to blend various takes into a completed song.

He also expanded the envelope of studio capabilities by first linking two four-track tape machines to achieve eight-track recording for the landmark Sgt. Peppers Lonely Hearts Club Band album and reversing tape to achieve sounds the group wanted for certain songs. For the important role he played in their music, he frequently was acknowledged to be the fifth Beatle.

While producing all of the Beatles studio albums, Martin left Parlophone Records in 1965 to found Associated Independent Recording (AIR) and went on to work with a range of artists, from America to Jeff Beck. After the Beatles broke up in 1970, both Paul McCartney and Ringo Starr brought him in to produce solo projects. He also played an integral role in mastering Beatles material to compact disc in the late 1980s and early 1990s and later in preparing the Beatles Live at the BBC and Anthology releases.

He designed the original AIR Studios in London in 1969, Air Montserrat in 1979, and finally the current Air Studios in North London, converting an old church into a state-of-the-art recording facility that has become one of the busiest in the world. Queen Elizabeth II appointed him a Commander of the British Empire in 1988 and knighted him for service to his country in 1996. The following year he produced Candle in the Wind 97, Elton John’s tribute to Princess Diana, a song that sold more than 33 million copies and became the best-
selling single in history. He capped his producing career in 1998 with *In My Life*, an all-star album of songs he selected. In 2001, EMI released *Produced by George Martin*, a six CD package spanning his entire studio output. He has received five Grammy awards for his work over the years and is a non-performing member of the Rock & Roll Hall of Fame.

The M3M George Martin Studio Edition sports a generous 1-3/4" (at the nut) low profile neck of genuine mahogany. The headplate uses quilted and unfigured mahogany and fine line inlays to create the same “M” emblem as on the guitar’s back. The headstock comes equipped with gold Waverly tuners with butterbean knobs and bears the C.F. Martin & Co. pressure stamp on the back.

The black ebony fingerboard features a small “5” inlay at the fifth fret to commemorate George Martin’s role as the fifth Beatle, with Style 42 snowflake inlays marking the other positions. George Martin’s signature is inlaid between the 19th and 20th frets. Both the headstock and fingerboard are bound in grained ivoroid, with black/white inlay on the headstock and mitered black/white inlay on the fingerboard.

The body is bound in grained ivoroid, with fine herringbone purfling encircling the top and fine black/white/black lines bordering the sides, back and grained ivoroid endpiece. The Style 45 rosette highlights select abalone pearl, matched by the abalone pearl dots atop the ebony bridge pins and endpin. The nut and saddle are crafted from genuine bone. A polished and beveled tortoise-color pickguard adds to the vintage vibe of the aging-toned top. Polished gloss finish on body and headplate allows the beautiful natural color of the mahogany to shine, while a satin finish neck contributes to player comfort.

At Sir George’s request, the M3M George Martin Studio Edition comes with Martin SP+ coated light-gauge strings to, as he put it, reduce “collywobbles” (his word for string squeak), the bane of recording engineers everywhere. A portion of the proceeds from the sale of each M3M guitar will be donated in support of the Sir George Martin Music Foundation, which George Martin established to aid the island of Montserrat that was badly devastated by the Soufriere Hills Volcano eruption in 1997.

The M3M George Martin Studio Edition is delivered in a distinctive molded hardshell case with black hardware. Each guitar bears an interior label personally signed by George Martin and Martin Chairman C.F. Martin IV, and is numbered in sequence with the edition total. Left-hand instruments are available at no additional charge: Martin sound reinforcement electronics are an extra cost option. Orders for the M3M George Martin Studio Edition will be accepted until September 23, 2005, after which the total number of guitars and the names of participating Martin dealers will appear on the Martin website: [www.martinguitar.com](http://www.martinguitar.com)
Most people know Trey Anastasio as the electric guitar wizard of Phish, the jam band that garnered a huge and devoted audience during 20 years of music making. But those who have followed his solo career know him as an equally adept acoustic guitarist. Both in concert and on record, Anastasio has used an acoustic to create rich musical landscapes. Now he has joined forces with C.F. Martin to create an acoustic guitar worthy of his name: the Martin DC Trey Anastasio Signature Edition.

The DC Trey Anastasio Signature Edition blends form and function in a style as original as the man himself. A Dreadnought body with a smoothly curved Venetian cutaway allows for easy access to the upper frets. Solid tonewoods yield an exceptionally clear, full tone, enhanced with a top of rare Italian alpine spruce, East Indian rosewood sides and a three-piece back with “wings” of East Indian rosewood and a center wedge of beautifully flamed Hawaiian koa. A 1-11/16” (at the nut) low profile genuine mahogany neck provides playing comfort. Distinctive appointments include a flamed Hawaiian koa headplate with eye-catching headstock and fingerboard inlays. It’s a practical guitar that looks and plays as good as it sounds, and it is offered in two configurations: either with Fishman’s acclaimed onboard Ellipse™ Blend System that delivers superb live and recorded sound, or for the more traditional player, without the onboard electronics package.

Trey Anastasio’s musical odyssey shows a similar integrity. He played drums as a child growing up in New Jersey and wrote music while still in junior high school. He started playing guitar in high school and soon founded his first band. He headed off to the University of Vermont in 1983, where he joined forces with bassist Mike Gordon, drummer Jon Fishman and fellow guitarist Jeff Holdsworth (later replaced by Page McConnell) to form Phish, which got its start playing campus parties. In 1986 he transferred to nearby Goddard College, where he studied with composer Ernie Stires. Meanwhile Phish continued to play live and build a following for its improvisational music, first in Vermont and later throughout New England.

Phish recorded its first album, “Junta,” in 1988 to sell at shows, the same year Anastasio finished college and began devoting himself to music full time. By 1991, Phish had gone national, playing 150 shows a year, establishing an internet presence (when the web was something of a novelty) and inking a major label recording contract. Fueled by Anastasio’s ever-evolving creativity and guitar alchemy, Phish recorded nearly a dozen albums, played innumerable shows and became the most popular jam band on the planet. In 2004, after the release of “Undermind,” an album considered by many to be a classic, the group brought down the curtain, but not before playing two farewell shows in Vermont for its fans.

Independent of Phish, Anastasio has been making music since 1996 when his first solo project, the free jazz “Surrender to the Air” was released. Oysterhead, a side project with Primus bassist Les Claypool and former Police drummer Stewart Copeland, showed his experimental side. A self-titled solo album in 2002, followed by “Plasma” in 2003 and “Seis de Mayo” in 2004, allowed him to create more structured, layered music and develop his acoustic voice. He also collaborated with a range of other top musicians, from Herbie Hancock and Alison Krauss to Neil Young and Carlos Santana. He introduced his new quintet in April of 2005 and is playing concerts across the United States this summer as part of the Zooma Tour.
and a cat’s eye at the 15th fret. Trey Anastasio’s signature is inlaid in mother of pearl between the 18th and 20th frets. The belly bridge is also crafted from black ebony, as are the buttons on the Schaller gold mini tuners.

Martin’s traditional attention to detail shows in the bone nut, compensated Tusq drop-in saddle, vintage hue top, polished gloss body and headplate finish, polished and beveled tortoise color pickguard, and white bridge and end pins with abalone dots (gold end pin jack on Ellipse model).

Sting has stayed very busy in the six years since C.F. Martin introduced the Sting SWC Signature Edition classical guitar and SWB Signature Edition acoustic bass. Since 1999 he’s released three albums, three DVDs, earned his seventh solo Grammy Award and published his memoir, “Broken Music,” which reached #6 on the New York Times Best Sellers List. He’s also toured extensively during this time and recently completed the Broken Music Tour, a stripped down and raw rock show.

He also discovered a small acoustic treasure: the Mini Martin Size 5 “terz” guitar. Just when he first encountered one of these little wonders is unknown, but he was among the first to order a Mini-Martin, similar to a 5-28, when it was introduced as a Special Edition in 1999. He clearly loves the instrument’s 12-fret (to the body) design and bright, chime-like “terz” tuning and tone, which is a minor third above standard pitch. In 2003 he purchased a second Size 5 that he used to record the beautiful song “Dead Man’s Rope” on “Sacred Love.” He also acquired a rare Baby Ditson built by Martin in 1916 and played it on stage and on television appearances during the “Sacred Love” tour. He enthusiastically suggested a Size 5 when approached regarding a new namesake Martin and played an integral role in creating the Size 5 that now bears his name: the Sting: Mini Signature Edition.

An ardent conservationist and co-founder of The Rainforest Foundation, which works to preserve the world’s threatened rainforests and to protect the rights of the indigenous peoples, Sting asked that the guitar be built with tonewoods managed and harvested with forest preservation in mind. In keeping with Sting’s commitment to ecology and rainforest protection, 77% of the wood utilized in the construction of the Sting: Mini Signature Edition guitar originated in forests managed in a sustainable and ecologically responsible manner. In addition, the guitar utilizes spruce braces from reclaimed sources constituting 8.4% of the utilized wood. While some of the tonewoods are non-traditional, they blend together to form a beautiful looking and sounding instrument with tremendous professional integrity.

The Sting: Mini features a top of western red cedar, highly regarded among guitar builders for warm tone and superb responsiveness. Scalloped 1/4” top bracing assures impressive volume. The back and sides are Soloman padauk, a beautiful red-orange tonewood similar in sound to mahogany. The neck of genuine mahogany is harvested from sustainable sources, and the fingerboard and straight line (non-belly) bridge are crafted from katalox, a beautiful wood with a density and color similar to rosewood.

A generous 1-3/4” at the nut, the neck features a very comfortable semi-V profile, diamond volute and solid squared, tapered headstock. The headplate, also of Soloman padauk, provides a handsome backdrop to the old style C. F. Martin & Co. gold logo and Gotoh nickel vintage-style tuners. Long-pattern abalone pearl diamonds and squares position markers on the fingerboard lead to Sting’s signature in pearl between the 17th and 18th frets.

The body of the guitar features a distinctive mix of appointments that show off the tonewoods to advantage. Fine herringbone purfling around the top and a Style 45 rosette with a center ring of “Ablam” abalone pearl accentuate the handsome color of the red cedar. A Style HD zig-zag back strip divides the Soloman padauk back. Tortoise-colored binding on the top and back are matched by a tortoise-colored end piece and tortoise-colored dot inlays on the white bridge pins and end pin. In the tradition of parlor guitars, the Sting: Mini does not come with a pickguard. Finishing touches include a lustrous polished gloss finish on the guitar body and headplate, satin finish on the neck, and bone nut and compensated bone saddle. Per Sting’s request, each instrument is set up with ultra-low action and equipped with custom gauge “terz” strings with high-octave basses to facilitate “Nashville-style” tuning that is often used in recording studios to add high treble brilliance to the mix.

Only 100 of the Martin Sting: Mini Signature Edition guitars will be produced. Each bears two interior labels: a Signature Edition label personally
signed by Sting and Martin Chairman C. F. Martin IV and is numbered in sequence with the edition total, plus a Sustainable Wood Series label that explains the wood content percentage.

A fitted vintage Geib-style hardshell case protects each guitar: factory-installed electronics may be specified when ordering at an additional cost. Martin will accept orders for the Sting: Mini Signature Edition until it is fully subscribed, with the names of participating dealers to be posted on the Martin website at www.martinguitar.com.

For further information on Sting, visit his website at www.Sting.com.

The Many Faces Of Sting
Above: During the Broken Music Tour, Sting samples his “Sting: Mini” prototype on stage at the Civic Center on Portland, Maine, in May of 2005. Left: A promo shot used with the 1999 Martin SWC and SWB Sustainable Wood Limited Editions. Below: Sting’s “Sacred Love,” released in 2003, featured songs like “Dead Man’s Rope” recorded with the Size 5 Mini Martin.

Sustainable Wood Series

In keeping with Sting’s commitment to ecology and rainforest protection, 77% of the wood utilized in the construction of this guitar originated in forests managed in a sustainable and ecologically responsible manner. In addition, this guitar utilizes spruce braces from reclaimed sources constituting 8.4% of the utilized wood.

Above: The Sustainable Wood Series label from the Sting: Mini Limited Edition reaffirms Sting’s tremendous commitment and leadership role in environmental issues and rainforest preservation. Sustainable Wood Series models are intended to educate the consumer about the viability of responsibly harvested alternative wood species.
Graham Nash and David Crosby are captured here on tour to promote their 2004 CD collaboration simply titled Crosby•Nash. Graham is playing his 000-40Q2GN Signature Edition, and David is sporting one of his favorite D-45s.

Allan Taylor with Tom Paxton at The Regal Centre Workshop in the UK on February 25, 2005, showing off their Martin Guitars. Allan Taylor is a longstanding and popular English folk artist. He’s been performing with his new DC-16RGTE Premium as well as his CEO-4R. Tom is playing his HD-40LSH Tom Paxton Signature Edition.

Joan Baez with Bob Dylan performed together in 1982 at Survival Sunday at the Hollywood Bowl. This and four of the five photos at right were captured by California photographer Sherry Rayn Barnett. She’s been covering the music scene for years. There’s more at: www.sherrybarnettphotography.com.

Howlin’ Howie Haber and one of his bandmates made it to the finals in the Duo Category of the International Blues Challenge in Memphis this year. Howie is pictured above with his black X Series cutaway Martin. The full band specializes in original blues, rock and boogie and is called Breakaway, with Lou Carroll on guitar and vocals, Evan Davis on harmonica and vocals, Dustin Hickey on bass, and A. M. Canon on drums and vocals. There’s more at: www.breakawaygroup.com.

Graham Nash and David Crosby are captured here on tour to promote their 2004 CD collaboration simply titled Crosby•Nash. Graham is playing his 000-40Q2GN Signature Edition, and David is sporting one of his favorite D-45s.

Michael Naworthy of Athol, Massachusetts, read our story about the Mike Longworth Commemorative D-45 Edition in Volume 18, and one of the pictures touched off his curiosity. In his music files, he found this old photo (circa 1961) of Mike playing banjo with The Country Folk. The photo was taken at the studios of WMUR-TV in Manchester, New Hampshire. The other members of the band included Clyde Joy on guitar, Willie-Mae Joy on string bass, and Curly King on fiddle. Mike came to work at Martin in 1968 but never lost his passion for country and bluegrass music.
Clockwise from above: Paul Simon (1973) with his D-35S at the Santa Monica Civic Auditorium; Bob Dylan (1971) performing at the Concert For Bangladesh with a D-28, backed on bass by Leon Russell; Ricky Skaggs (circa 1994) with a Vintage D-45 at McCabe's in Santa Monica; Elvis Costello playing his sunburst MC-28 with T-Bone Burnett with his D-28 at McCabe's Guitar Shop's 1984 Anniversary concert in Santa Monica; and Phoebe Snow (1976) with her 000-18 at the Santa Monica Civic Auditorium.
Al Stewart enjoying a Martin D-100 owned by his friend David Liskin. Al has also been a long-time friend of Laurence Juber, who produced his two most recent CDs, "Down In The Cellar" and "A Beach Full Of Shells."

Michael Brewer of Brewer and Shipley is an adept guitar player and purveyor of Hawaiian shirts! Here he is with his Martin J-40 Jumbo.

Jacob Dylan of The Wallflowers performed for the 2005 "TODAY Show" Weekend Concert Series at Rockefeller Center in New York City with his Martin D-42.

Jon Anderson of YES, an ardent nylon string player, is shown with his Martin 000C-16SGTNE and his customized Classic Backpacker with violin headstock and lute rosette.

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**Norman** and **Nancy Blake** spar with two of Norman’s 12-fret 000-28 Signature Edition models in Colorado Springs. This photo will no doubt grace the cover of Norman and Nancy’s next CD jacket with The Morning Glory Ramblers. The album will be titled “Back Home In Sulphur Springs” and will be issued on Norman’s Plectrafone label, distributed by Dualtone Records.

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**John Mayer**, shown playing an OM-45 Marquis, took time from his busy schedule to visit Martin and brainstorm possibilities for a future stock model collaboration.

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Cathy Fink and Marcy Marxer have been musical partners for more than 20 years. Over those years, they released a slew of albums for both children and their parents, won two Grammy Awards, produced records for artists ranging from Tom Paxton to Patsy Montana, penned more than 200 songs and played thousands of concerts. In short, Cathy and Marcy have done it all and done it extraordinarily well.

To celebrate this remarkable partnership, C. F. Martin has created a pair of equally remarkable guitars: the M3H Cathy Fink Custom Edition and MC3H Marcy Marxer Custom Edition. These impressive instruments showcase Martin's highly regarded M body size (jumbo width and 000 depth) together with a unique mix of tonewoods and appointments.

From the beginning, Cathy Fink and Marcy Marxer seemed destined to work together. Cathy hails from Maryland, but began her musical career in Canada in the early 1970s, playing folk music in coffeehouses and the subway. A fine singer, guitarist, banjo player and yodeler, she made her recording debut in 1975 with fellow musician Duck Donald, with whom she toured for five years and recorded three albums.

Marcy grew up in Michigan. Her gift for bluegrass and old time music was obvious early, and she learned to play guitar, mandolin, hammered dulcimer and button accordion while still in high school. She went to work for General Motors but continued to play at every opportunity. In 1978, after receiving theatre training at the American Academy of Dramatic Arts and the Ringling Brothers Clown School, she devoted herself to music full time.

The two met in 1980 at the Toronto Folk Festival and the connection was instantaneous. By 1983 they had begun writing songs together and appearing on each other's albums. Soon after, they began performing together, often in children's concerts that enabled their instrumental chops, wonderful harmonies and sense of fun to shine. In 1989, they released a self-titled album, and the partnership became complete.

In the years since, the duo has released a number of notable albums, including “Nobody Else Like Me,” “A Voice in the Wind” and “Changing Channels.” Their CD “Postcards” won a Grammy nomination in 2003 for “Best Traditional Folk Album.” After several Grammy nominations, they captured their first Grammy Award in 2004 for their children's album “Bon Appetit” and nabbed their second in 2005 as producers and artists for “cELLaBration: A Tribute to Ella Jenkins.” Individually and together, they've produced more than a dozen albums for other artists, served as studio musicians, and created a series of instructional materials and videos ranging from guitar and ukulele for kids to how to sing harmony. They've performed at the White House Easter Egg Roll, appeared on National Public Radio, won several songwriting awards and have been acknowledged for their work with children in the Congressional Record. Cathy Fink and Marcy Marxer clearly love what they do and show no signs of slowing down.

Befitting musicians so closely connected, the M3H Cathy Fink Custom Edition and MC3H Marcy Marxer Custom Edition sport identical specifications with one major exception: Cathy's guitar is a non-cutaway, while Marcy's has a rounded cutaway. The M size, mortise and tenon construction and “Hybrid” scalloped bracing give these guitars impressive volume, outstanding string-to-string balance and - important for musicians like Cathy and Marcy who play in a variety of styles - uncommon versatility.

Premium solid tonewoods add to the instruments' outstanding performance. The tops are Adirondack red spruce (highly coveted and particularly rare in this size); the sides East Indian rosewood; the three-piece backs East Indian Rosewood on the wings and a center wedge of flamed Hawaiian koa. The combination offers the best of all worlds: tight bass, crisp trebles and full midrange.

Body appointments on both guitars include fine pattern herringbone around the top, Style 45 rosette with a center ring of select green abalone pearl and Style 45 multicolored mosaic back strips bordered with black fiber. Grained ivoroid binding is accented on the sides and back with fine black/white line inlays, and the matching grained ivoroid end piece is framed by the same elegant fine black/white line inlays.

The low profile neck, a comfortable 1-11/16-inch at the nut, is carved from genuine mahogany.
The polished African black ebony headplate provides an ideal “canvas” for Martin's abalone “Torch” inlay, a design that originated with the classic Style 45 Martins of the 1920s and 1930s. The headstock also is equipped with gold Schaller tuners with ebony buttons. The matching African black ebony fingerboard features a unique “two hands” inlay at the 12th fret to celebrate Cathy Fink and Marcy Marxer's partnership, along with Style 42 snowflake inlays on the 3rd, 5th, 7th, 15th and 17th frets. Both the headplate and fingerboard are bound in grained ivoroid and trimmed with mitered black/white fine line inlays. The nut and compensated saddle are genuine bone.

Polished gloss lacquer body finish, vintage toner on the top, a polished and beveled tortoise color pickguard, and white bridge pins and endpin with abalone pearl dots give these guitars timeless style. The neck is satin finished for player comfort. To match Cathy and Marcy's casual, comfortable fashion sense, these guitars are delivered in black denim-covered Geib style hardshell cases.

Both the M3H Cathy Fink Custom Edition and MC3H Marcy Marxer Custom Edition bear interior labels personally signed by Cathy Fink, Marcy Marxer and Martin Chairman C.F. Martin IV, and are numbered in sequence for that specific Custom Edition. Authorized C.F. Martin dealers are now accepting orders for the M3H Cathy Fink and MC3H Marcy Marxer Custom Editions. Customers may specify left-hand instruments at no additional cost or factory-installed electronics as an extra-cost option. The names of participating Martin dealers will be posted on the Martin website, www.martinguitar.com.

Marcy Marxer (below left) with her cutaway MC3H and Cathy Fink with her non-cutaway M3H. Aside from the cutaway, these spectacular performance guitars share high-end features such as Adirondack red spruce tops and three piece backs in East Indian rosewood with flamed koa center wedges. The neck features an abalone torch headplate with a pair of pearl hands at the 12th fret.
David Gray showed grit as well as talent on his way to the top. Nearly a decade of hard work and hard knocks preceded his breakthrough album “White Ladder,” which has sold more than seven million copies since its release in 1999 and produced “Babylon,” one of the most popular singles of the last decade. Gray’s melodic, acoustic-based songs may have taken awhile to get noticed, but they clearly resonate with listeners of every generation.

In recent years, Martin has been David Gray’s guitar of choice for live performances. So, when C.F. Martin approached him regarding the possibility of a namesake guitar, Gray embraced the opportunity. The 000C David Gray Custom Edition is much like the man’s music: understated, sophisticated and impressively realized.

The Martin 000C David Gray Custom Edition guitar is a true 14-fret 000, with the traditional 15 3/16-inch wide, 4-1/16” deep body and short 24.9” scale that make this size both comfortable to hold and easy to play. Also conceived with comfort in mind is the rounded Venetian cutaway, which simplifies “up the neck” chords and notes.

A unique combination of superb tonewoods gives the 000C David Gray a truly signature sound. The top of select Italian alpine spruce, paired with 5/16” Hybrid scalloped bracing, produces full, complex tone. Back and sides of genuine mahogany contribute note-to-note clarity across the strings. The modified V-shape neck, a generous 1-3/4” at the nut, is carved from genuine mahogany.

Black, white and silver accents abound. The polished gloss black ebony headplate features the familiar C. F. Martin & Co. logo in distinctive silver foil as well as nickel Gotoh tuners with ivoroid butterbean knobs. The black ebony fingerboard is adorned with tasteful vintage 4mm abalone dots and matched with a black ebony bridge. The black bridge pins are topped with abalone pearl dots.

A black polished and beveled pickguard protects the top, and a chrome strap button on the neck heel shows this guitar is ready for the stage. In keeping with David’s sense of humility and purity, his personalized signature is confined to the interior label.

In keeping with this guitar’s black appointments, the 000C is bound in black Boltaron. Fine pattern herringbone adorns the perimeter of the top with fine black/white purfling lines for the side and back inlays. Martin’s vintage zig-zag back strip embellishes the back. The rosette is unique: Old Style 18 black single inner and outer rings flanking two black/white/black fine line inlays on either side of a narrow inlay of vibrant blue paua shell. This rosette is especially intense against the vintage-toned golden hue of the top.

Like his guitar, David Gray embodies both the traditional and the cutting edge. Born in Manchester, England, and raised in Wales, Gray started his musical career as a member of a series of punk bands while still in his teens. As an art student at the University of Liverpool, he explored other styles of music and eventually found his own voice and songwriting style, one of passion, anger, love and loneliness.

He signed his first recording contract in the early 1990s and released his debut album, “A Century Ends,” in 1993, followed by “Flesh,” his second album in 1994. He also took his act on the road, touring as the opening act for Shawn Colvin, Maria McKee and Dave Matthews.

While remaining mostly undiscovered, David Gray began generating a quiet buzz in Ireland and with fellow musicians by the mid-1990s, though not enough to keep him in contract. His third album, the limited release “Sell, Sell, Sell” came out in 1996 on his new label EMI America. Gray continued to tour, opening for Radiohead and the Dave Matthews Band.

When dropped by his second record company, Gray decided to take his future into his own hands and founded his own label, IHT Records, in 1998. He recorded his fourth album in the bedroom of his London apartment. Released in 1999, “White Ladder” and its irresistible single, “Babylon,” took Great Britain and then the rest of the world by storm.

In 2001 he contributed music for the movie “Serendipity” and released “Lost Songs 95-98,” an album of music recorded when his career prospects looked bleakest. In 2002 he recorded and released “New Day at Midnight,” an album that quickly went gold in the US and multi platinum in the UK. He also toured steadily as a headliner in both Europe and the United States through 2003. Expectations for new music from David Gray are running high in 2005 with a new album due for release in the fall.
The 000C David Gray Custom Artist Edition comes factory equipped with Martin’s Gold+Plus Natural I active pickup. Delivered in a Geib style hardshell case, each guitar bears an interior label personally signed by David Gray and Martin Chairman C.F. Martin IV and is numbered in sequence. Martin dealers will accept orders for the 000C David Gray Custom Edition for a limited time. After the order period closes, the size of the edition and the names of participating dealers will be posted on the Martin website, www.martinguitar.com.

David Gray, hard at work on new projects, samples the 000C Prototype inside his studio in an old renovated church. Below, David toured and recorded with his Martin D-42 in support of his multi-platinum album, “White Ladder.”

The 000C David Gray Custom Artist Edition is a straightforward performance and recording guitar. Appointments are stark yet elegant with herringbone top trim, an abalone pearl rosette, traditional black pickguard and small vintage style abalone dot fingerboard inlays. The short 24.9” scale length allows for expressive note-bending playing styles and a graceful Venetian cutaway enables full access to the upper registers of the neck. Genuine mahogany, prized for its tonal responsiveness in the studio, is combined with the 000 body size for optimum recording tonality. The 000C David Gray model is factory equipped with a non-invasive Martin Gold+Plus Natural I active under-the-saddle pickup system, yielding a stage-ready guitar of the highest calibre.
Denmark's **Lars Lilholt**, shown in jest here with his D-42JC Johnny Cash Signature Edition, which he loves! The Lars Lilholt Band is without exception one of the most popular bands in Denmark. Since 1982 the band has played more than one thousand concerts. They have sold almost 1.5 million albums, and their popularity is still on the rise.

Lars is the front figure and leader of the band. He is the lead vocal, and he writes, together with his brother Kristian, all the material that the band uses for their albums and concerts. Lars performs on violin and guitar. He has written a huge number of hits and has received several awards for his contributions to the Danish music culture. His songs are original, often with lyrics relating to historical subjects or inspiring fables and fairytales. Most importantly, his songs are catchy and fresh.

Throughout his career, Lars has shown a rare ability to evolve and realize his musical ideas and to prove his longevity in different styles and fashions. The reason for his success is an incredible work effort, an original musical gift, and a both humble and confident attitude to the music and the part he plays as a musician. The Lars Lilholt Band plays a minimum of 50 concerts each year. These typically attract large audiences, with often more than 10,000 people.

To christen C. F. Martin’s brand new trade show booth at the MusikMesse in Frankfurt, Germany, **Diane Ponzio** (above) and **Laurence Juber** (below) offered daily acoustic guitar performances to crowds of Martin aficionados and fans. The show is held annually, typically in the late winter or early spring, drawing hoards of international music manufacturers, distributors, music store owners, professional musicians, and for one of the four show days, the enthusiastic public.

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**Photo by dick boak**

**Denmark's Lars Lilholt, shown in jest here with his D-42JC Johnny Cash Signature Edition, which he loves!**

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**Photo by dick boak.**

**Around The World**

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Germany’s Peter Bursch performed with his Martin HD-16R Custom Signature Edition in a series of concerts with his All Star Band at the famous Pulp-Schloss Castle in Duisburg along the river Rhein from December 10th through the 19th of 2004.

The Martin Club of Japan produced and hosted a series of acoustic concerts called “The Rebirth Tour 2005.” The photo above was taken at the Tokyo Shibuya-AX on March 21, 2005 and features The Martin Club Band: Makoto Saito, Hiroshi Takano, Masayoshi Furukawa, Mataro Misawa, Yoshihiro Arita and Hitoshi Watanabe.

Makoto Saito, one of Japan’s foremost folk musicians and a frequent performer on the Martin Club of Japan’s Rebirth Tour, visited Martin in the fall of 2004 to finalize the specifications for a special Custom Shop guitar. Here he is sampling the unique and powerful HD-7 Roger McGuinn Signature Edition seven string model with a doubled high octave G-string.

Above: The Martin Club Band during one of their many rehearsals for the Rebirth Tour. Below: The Martin Club Band with their Martin guitars: (from left) Hirokazu Ogura with Custom Shop 12-fret sunburst, Mataro Misawa with D-45SS Stephen Stills Signature Edition, Yoshihiro Arita with D-28, and Masayoshi Furukawa with deep body 00-16DBR.
Willie Matthews

Widely acknowledged to be one of the most talented and prolific western artists alive, Willie Matthews holds a particular passion for cowboy music and Martin guitars. He has maintained a longstanding friendship with the Company. In 2003 Willie provided the design for the longhorn headplate (shown below) for the D-35 Ernest Tubb Commemorative Edition.

In 2004 Willie completed the painting you see to the left. The cowboy in the print is Gary Macmahon, a Colorado performer and Willie’s great pal. The guitar in the painting is quite famous. It’s the 1928 12-fret 000-28 that belonged to the late Charles Sawtelle, who is shown below with a similarly sized 000-42 12-fret Martin. Apparently Norman Blake once played Charles’s 000-28 and described it on the spot as the best Martin he had ever played!

Charles thought it was his sweetest as well, and after his passing, it came into Willie’s rightful hands where it is obviously receiving its deserved attention. A signed edition of the painting will soon hang proudly in the new Martin Museum and Visitors Center. If you’re ever in Denver, make sure to visit the William Matthews Gallery at 1617 Wazee Street, or check out the gallery’s web site at:

www.williammatthewsgallery.com
Without compromising his editorial integrity, Acoustic Guitar Magazine’s gear guru Teja Gerkin sought his optimum guitar through Martin’s Custom Shop. An adept player, Teja maintains an active performance and recording schedule and used his new OM-18V Custom on the last three tunes for his forthcoming CD. If we’re lucky, we’ll see it on the cover soon.

The Real Deal Cowboy Singer!

New Mexico recording artist R.W. Hampton stopped in to Martin for a special tour during a trip to the East Coast to do a special radio show at WDRV and to perform at the station’s Hickory Grove Opry in Califon, New Jersey. The trip was also an opportunity to surprise R.W.’s good friend and ardent supporter Gordon Ruoff who has been promoting R.W. with a fervor. In fact, Gordon presented R.W. with the beautiful Martin D-42 that is pictured above. Friends like that are hard to find!

R.W. was recently named 2004 Male Performer of the Year by the Western Music Association. The award was presented at the 16th Annual International Western Music Association Awards Banquet held in Albuquerque in November of 2004.

A Western music industry leader for over a decade, R.W. has eight albums and numerous industry awards to his credit including honors from the Academy of Western Artists as the Male Vocalist of the Year, (1996, 1999 & 2002), Entertainer of the Year (1996), and for Album of the Year – Ridin’ the Dreamland Range (1997). In 2001 he was awarded the National Cowboy Hall of Fame’s Wrangler Award for his album The Last Cowboy – His Journey.

R.W. Hampton is considered by many to be one of America’s few remaining authentic “singing cowboys.” He spent years living in remote line camps or out with the wagon, and many of his most popular songs have originated from those days cowboying for a living on ranches across the West. R.W. now lives with his wife Lisa and their family at their Clearview Ranch at the foot of the Sangre de Cristo Mountains near Cimarron, New Mexico. For more about R.W., visit his website at: www.rwhampton.com.

Martin’s Artist Relations Director Dick Boak (left) caught up with Don McLean while on a vacation swing to coastal Maine. Legend that he is, Don is really down to earth, and his wife Patricia served a healthy portion of American Pie. Don has a great (and almost exclusive) collection of Martin guitars and is as passionate about his instruments as anyone on the planet.

I BELIEVE

R.W. Hampton

Teja Gerkin
This Old Guitar And Me
by Vince Gill • From The Album Next Big Thing

This old guitar and me
And the things that we've been through
C.F. Martin built him
Back in nineteen forty-two
I remember when we met
I was only seventeen
I spent all my college money
On a half a dozen strings
I thought my folks would kill me
I found out I was wrong
They said your future's written on your face
When you sing those travelin' songs
So we headed for Kentucky
With a suitcase full of dreams
My rough-out books, a few t-shirts
A wornout pair of jeans

Ooh...
This old guitar and me
We spent a lot of nights alone
Well, sometimes we'd get lucky
And take a bar maid home
One night stands for breakfast
Two strangers with the blues
We'd wake up in the morning
And both feel a little used

Well, home was just a highway
We'd roam from town to town
Just me and that old flattop
Not caring where we're bound
From Maine to California
With a five piece travelin' band
Singin' songs about the hard times
That face the common man

Ooh...
This old guitar and me
Lord, we did the best we could
One was born a sinner
And one a piece of wood
God sent a wooden angel
To guide me on my way
We were meant to be together
Until my dyin' day

Well, now my dearest old companion
Lies underneath my bed
Well, our travelin' days are over
Man, but the memories fill my head
Well, I've settled with my family
Here in the hills of Tennessee
To teach my children's children
'Bout this old guitar and me

Ooh...

Jon Scholle • Out Of The Frying Pan!

I was on the road with the David Grisman Quintet in the mid-80s. We were somewhere in Texas doing what we usually did when we had a few hours to spare: checking out the used bookstores and pawnshops. The whole group walked into one pawnshop. We were looking around and didn't see much of interest, so we inquired if they had any other instruments around.

The owner said he had an old Martin from the ‘30s and asked his assistant to take it down so we could take a look. It had a battered brown case that was barely hanging together. When we took out the guitar, it too had seen some miles. It was dark-topped and showed many a battle scar. Clearly, it was a D-18. David has a sharp eye (and ear) for instruments and saw right away that it was not from the ‘30s, but the ‘50s. He mentioned this to the pawnbroker while I played the guitar a bit and checked for major problems. Meanwhile David and the pawnbroker got into a rather animated discussion. Before I knew it, the pawnbroker shot David a deadly look and told his assistant to put the guitar back up on the shelf, insisting it was definitely from the ‘30s and that he “didn't want to sell it to us anyway!”

We left to play our gig that night. Afterwards, I couldn't get that D-18 out of my mind but wasn't sure if he would sell it to us after the incident that afternoon. Nevertheless, I decided to try to buy it the next morning. Luckily pawnshops are open Sunday mornings in Texas! I got an advance from David's manager, stuck it in my wallet, and went to sleep, leaving an early wakeup call so I could go down to the pawnshop with Rob Wasserman, our bass player. Rob had been standing in the back of the group when the discussion about the guitar's age had taken place, and I planned to send him in to try to buy the D-18 in hopes the pawnbroker wouldn't recognize him. We got to the pawnshop pretty early, I gave Rob the money, and he went in. It was awhile before he came out with the guitar. He said someone else had been trying it out when he walked in.

I jury-rigged the case just enough to get it home. The only thing the guitar needed was a few bridge pins and new saddle. I ended up using it on my second Rounder album, Out of the Frying Pan (which David played on), and it's now my favorite Dreadnought!
Hailing from the mountains of Colorado, singer, songwriter, guitarist Jim Salestrom shares an incredible musical history that includes recording with John Denver and touring for eleven years with Dolly Parton. Jim was on CBS Epic Records with the band Timberline and on MCA Nashville with the Wild Jimbos. Over the past thirty years, he has recorded on nearly twenty solo albums. We can’t cover it all here, but his website does at: www.jimsalestrom.com.

Jim has been honored with two Emmy Awards and one Grammy nomination, not to mention a Cleo and a Silver Cindy! He has quite a love for Martin guitars. His collection includes a D-42, a J-15, an OM-21, plus Jim’s pride and joy – the D-45 that you see above. The song below is a work in progress. He wrote it at 6:00 AM on December 16, 2004 after packing his D-45 up for its first trip out of town. As Steve Miller says: “OK... go out and scratch it up!”

Aside from his long and prolific life, Johnny Cash’s insightful autobiography written in tandem with Patrick Carr offers some interesting stories about his love for Martin guitars. We’ll share a few of them here.

Page 62: “My guitar survived until 1957, by the way, when my brother Tommy and one of my nephews, horsing around at my house in Memphis, smashed it to pieces by accident and neglected to mention the event until one day when I happened to notice it was missing. I didn't care; by then I had a Martin!”

Page 73: (Talking about Elvis) “That night at the Eagle's Nest, I remember, he was playing a Martin, and he was dressed in the latest teen fashion.”

Page 278: “I usually have at least two guitars on stage, a D-76 Martin Bicentennial Model, of which only 1976 were made, and the black custom model that Martin made for me in 1968. If one of those two develops a problem, I've got a D18 always in reserve. Martin, by the way, just came out with a run of two hundred special Johnny Cash models that I helped design. They're black and beautiful, with mother-of-pearl inlay work similar to that on the D45 Martin - and yes (again), that’s a commercial. The profits will go to help support the Carter Family Fold in Virginia, which in turn will help keep mountain music thriving.”

When I was just a youngster playing guitar singing songs for Anyone who’d give a listen..... how did thirty years fly by? My dreams were singing with John Denver Finding Pam my children’s mother And to own a Martin Dreadnought-45

With the pearl along the binding when the light is right it’s blinding And the finest woods and workmanship you’ll ever ever find On those Crosby Stills and Nash songs Like the Beatles they each have one Arlo Guthrie Johnny Cash & Steve Millers’ shine

Well the years have passed so quickly .... I'm closing in on fifty I've played on stages round the world ....and here tonight And always with a Martin - now a whole new chapters' starting Cause I finally got my own D-45

The Coin Co Company from St Louis, thought they’d surprise me and just do it They found out about my dream and so one night I finished singing for their evening, Jack Thomas was revealing Hey Jim you're gonna get your own D-45

You would have seen a big reaction... you woulda seen a great big smile You would've see some great big tears in my eyes They had a feelin' I was special.... to help me reach for my potential If I die and go to heaven, I'm not ready yet.... no kidding.... But I hope He lets me take my new D-45

It's part what you perceive but so much more that you believe That keeps you reaching for your dreams (so thank-you Jack) and D-45’s

© Jim Salestrom 2004
Sports Time® marketed an assortment of collectable officially licensed Beatles cards. The one above is from the Sgt. Pepper/Magical Mystery Tour era, specifically the video footage from the song *Hello Goodbye*. Notice that John’s playing a D-28 – the same one that was subsequently used to write and record many of the acoustic cuts on the legendary *White Album*!

Hunt Sidway completed his new acoustic pop-rock CD “Balance” recorded with several Martins including a DC-16RGTE and a D-28, but most impressive was the shimmering tonality of Hunt’s pride and joy D-41DF Dan Fogelberg Signature Edition. What better tribute to Dan Fogelberg than to make great music with his namesake guitar.

Bobby Edwards

Rachel Moore sent us some great information and photographs of her father Robert Moncrief, widely known as Bobby Edwards. Throughout his long career, Bobby toured with just about everyone in Country Music, including the Cowboy Copas, Patsy Cline, Loretta Lynn, Conway Twitty, Jimmy Dean, Little Jimmy Dickens, Lefty Frizzell, Sonny James, and the Everly Brothers. (The list goes on!) He was a major songwriting talent as well, having penned the hit “You’re The Reason” which sold 2 1/2 million records going platinum. He performed at the Louisiana Hayride, on The Dick Clark Show, and he toured and appeared on stage with many members of the Grand Ole Opry. In 1961 he was voted BMI’s Artist of the Year. He loved (and still loves) his Martin guitars; in fact he wrote a song about his D-28 called “This Old Guitar.” (See sidebar.) In his own hand, Bobby relates this true personal story:

“In the year 1958 me and my band were working the club circuit in New Orleans. We had a car wreck, and it destroyed everything I had pertaining to music including my 1955 D-18 Martin guitar. I went to Werleins Music Store in New Orleans and asked for a new D-28 Martin. The man in the store told me I would have to wait at least two months to get it. I said, “No thanks, I’m leaving for California shortly, which is too bad; this would be a cash sale.” He said, “Wait a minute, I have two in the back that were ordered but haven’t been paid for.” They belonged to Rusty and Doug Kershaw, who were on tour. The man said, “When they get back from their tour, I’ll tell them that I only got one in and will have to order another one and hope for the best.” So I paid him $450.00 cash for Rusty Kershaw’s guitar with the case! Whatever happened after that I don’t know. But I do know I’ve played Rusty’s guitar for 40 years, and I doubt that he ever knew it.

This guitar had to have been the toughest guitar in the world to stand up under the treatment I gave it. It flew off the top of my car when I was crossing the desert at 80 miles an hour and didn’t even get a scratch on it. The airlines lost it twice while I was traveling. I lost it one time between Montana and Alabama. Someone found it and mailed it back to me at the Grand Ole Opry (I had my name on the strap.) Today it sits on a stand in my den. After 40 years – 1958 to 1998 – I ran the strings down on it. I still do a few concerts for charity, but not much. Some day it may be placed in the Country Music Hall of Fame. Who knows? But for now, it belongs to my baby daughter, Rachel Moore.
Shane Brown

Hailing from Dublin, Texas, (home town of golf great Ben Hogan and country music star Johnny Duncan), Shane Brown makes his living these days as “The Happy Hippie,” selling a line of denim clothing and performing in the northern Virginia area as a singer/songwriter. Shane recently purchased a brand new D-28 to replace the one stolen from his motel room on a return trip back home. Even with other guitars at his disposal, he couldn’t stand to be without his Martin! (Len Jaffe)

Ray Kaminsky

Carrying on the tradition of Piedmont and Delta Blues guitar players, northern Virginia performer Ray Kaminsky relies on the full, rich sound of his Martin D-45 in live performances as well as in the recording studio. Check out his most recent recording, “Roadhouse Blues,” and check out that Martin! (Len Jaffe)

Dan Smith

The owner of a D-28 since the late 1960s, Dan Smith has spent most of the last thirty years as an art director for the National Geographic Society and the National Wildlife Federation, both based in the Washington, D.C. area. More of an interpreter of material than a writer, Dan chooses songs always well suited to his rich baritone. He’s making plans to get out and perform a little bit more, and that old D-28 still sounds great. (Len Jaffe)

Megan McDonough

Singer, songwriter and actress all describe Chicago-based Megan McDonough’s place in performing. Whether singing in a nightclub, composing a new song, or portraying the late Patsy Cline, Megan has depended on Martin guitars for the best in getting her music out. She loves her J-40 best of all. Don’t miss her if she’s playing anywhere near you! (Len Jaffe)
Andy Griffith

Bound For the Promise Land

All of the soothing hymns that Andy has recorded over the decades come to life on this new collection of greatest hits. Andy’s vocals are embellished with angelic harmonies and piano melodies layered upon Andy’s highly acclaimed D-18AG Signature Edition that graces the CD cover. These peaceful gospel tunes are reminiscent of the songs of praise that Andy loved as a child.

Neil Young - Greatest Hits

Considering the title, one might think, “There’s not a CD big enough!” This 2004 remastered collection of essential Neil Young songs covers all the important bases – from the tender acoustic touch of “Helpless” to the raunch guitar of “Hey Hey, My My.” On the CD cover, Neil is seated with his famed Martin D-45, a tireless sidekick. Available on CD, DVD, or double Vinyl LP, it’s a must for your collection.

Citizen Cope

The Clarence Greenwood Recordings

With his Martin OM-28V and notebooks of powerful and inspired lyrics, Clarence Greenwood rises up with his debut release on RCA. Backed by groove/rock rhythms with dreamy organ accompaniment, these brilliant acoustic-based songs cover new territory. Just ask Carlos Santana, who proudly appears as a guest musician on this soon to be classic CD.

Sue Foley – Change

Sue Foley’s most recent CD “Change” was recorded live at Hugh’s Room in Toronto. The bulk of the songs feature Sue’s trademark solo acoustic blues on her Martin D-35, though there are several more electric cuts that include the whole band. People say that change is the only thing that stays the same, but this Texan from Canada has it all: great looks, great voice, and a great mastery of the guitar.

George Wesley

When I’m Next To You, I Feel Lucky

This newly released disc is filled with energetic island rhythms, rock and blues riffs, jazz improvs and deeply meaningful messages. George has packed this album with sounds generated on his Martin Alternative XMidi and JC-16RGT. Join George on his quest for peace by popping it in and letting the good vibes flow! See more at www.georgejesley.com.

An accomplished guitarist, songwriter and vocalist with seven albums to her credit, Sue Foley owns and plays a lovely Martin D-35. Her next release, tentatively entitled “Absolution,” will reveal her dedication to the roots/blues style of music for which she is internationally known. For more information, go to: www.suefoley.com.
Loudon Wainwright III
So Damn Happy
For four decades, Loudon has treated us to his hilarious, clever and profound reflections of humanity. Recorded with his trusty D-21 (his favorite Martin for recording) So Damn Happy covers a full range of topics from aging to immortality. Not uncommon for Loudon, this live CD features guest appearances by daughter Martha and friend Richard Thompson.

Jimmy Page/Robert Plant • No Quarter
When you remove John Bonham’s driving rhythm and cymbal smashing from the typically decibel heavy Led Zeppelin, you are left with a close and intimate experience that draws you in and keeps you there. Slower acoustic versions of timeless classics are sparingly but effectively revived with Page’s Martin D-28 and an occasional harmonica. Where others have failed, this one succeeds.

Fruit – Burn
The Australian all-female trio offers this premier collection of pop hits guaranteed to convert the uninitiated. Vocal harmonies float sweetly over superbly written musical arrangements. Their Martin DC-16RGTE owned by Sam (center) certainly penetrates the mix. A great deal of hard work and passion have brought this masterpiece to “fruition,” and there’s much more to explore at www.fruitmusic.com.au.

Peter Finger – Dream Dancer
This captivating collection of guitar ballads is a clear demonstration of Peter Finger’s instrumental mastery. He lives up to his legendary status as one of the world’s finest fingerstyle guitarists. Recorded primarily on two rare vintage Martins – a 1949 000-28 and a 1930 OM-28 – the CD’s cover and jacket art depict these well worn and precious instruments Check out: www.peter-finger.com.

Rory Block Teaches The Guitar of Robert Johnson
Two Hours $29.95 (Includes Music and Tab)

If you have any aspirations of learning the guitar styles of Robert Johnson, this DVD is for you. Robert Johnson's unearthly singing and intricate Mississippi Delta style slide guitar have inspired innumerable players in the decades since his untimely death in 1938. On this exciting DVD lesson, award-winning contemporary blues guitarist/singer and Martin signature artist Rory Block completely demystifies the licks, runs, strums, bass lines, turnarounds and other important guitar elements that combine to make up the unique Robert Johnson sound.

Working in open G and D tunings on her “OM” Orchestra Model Martin guitars, Rory provides a series of informational keys - specific guitar techniques that open doors and unlock information to allow you to play any song in Robert Johnson's repertoire.

Rory Block has been involved in the music of Robert Johnson for most of her life. At a young age, she apprenticed directly with Son House, Reverend Gary Davis, Mississippi John Hurt, Skip James and other seminal blues greats, which instilled in Rory an authenticity that few contemporary artists can achieve. Heralded as “a living landmark” and “one of the greatest living acoustic blues artists,” she has committed her career to preserving the Delta blues tradition and bringing it to life for 21st century audiences around the world.

Jimmy Buffett - License to Chill
Jimmy Buffett has reason to smile as his albums continue to delight both old and newly converted Parrotheads. Joined by Country Music’s biggest stars, Jimmy has loaded this CD with great tunes. From Honky Tonk anthems to bar room ballads, his Martin guitars ring loud and true. On the back cover, he gazes out across the water with his HDO Grand Ole Opry model over his shoulder.
Martin guitars and their associated Signature Edition artists are everywhere on *Homespun* instructional tapes. If you have an inkling to learn how to play like the very best, here are four in-depth instructional tapes that will get you started on the right foot (or hand!) featuring Norman Blake, Roger McGuinn, Rory Block and the Kingston Trio.

The ever prolific Laurence Juber, armed with his OMC-28B Signature Edition, is set to release his new CD entitled “One Wing” on Solid Air Records. It is a collection of Laurence’s arrangements and interpretations of selected songs from *Paul McCartney and Wings*. Who better to play them than LJ who was part of the Wings band – in fact, he won a Grammy for the instrumental “Rockestra” on the album *Back To The Egg*. Speaking of Grammys, Laurence also brought one home for his part in “*Henry Mancini Pink Guitar*.” His acoustic version of “Pink Panther” opens the album.

Eric Clapton’s expert guitar technician, Lee Dickson, sampled one of the 000-42ECB Signature Edition prototypes at the 2004 Crossroads Festival in Dallas.

Mike Longworth’s good friend Don Fisher (left) joined Martin’s Dick Boak to celebrate the first Mike Longworth D-45 Commemorative Edition guitar to be completed.
C. F. MARTIN SALUTES AMERICA'S MILITARY WITH VETERANS GUITAR PRESENTATION IN WASHINGTON, DC

Washington, DC, January 28, 2005 - C. F. Martin employees paid tribute to the members of the armed services who selflessly defend our country, presenting a Special Edition Veterans’ Guitar to “The President’s Own” United States Marine Band. U.S. Marine Band Director Lieutenant Colonel Michael J. Colburn accepted the guitar on behalf of the band accompanied by Captain John Barcaly and band guitarist Gunnery Sergeant Alan Prather. The presentation was made by Cindy McAllister (Director, Information Systems and Veterans Guitar Team Chairperson), along with Debra Karlowitch (Vice President, Human Resources), Gregory Paul (Vice President, Corporate Operations), and Veterans Guitar Team members Dick Boak (Director, Artist Relations and Publicity), Ed Golden (Custom Shop Administrator), and Jim Miller (Utility Person), as well as Tom Dougherty (President, TKL Cases).

A group of Martin employees set out on a mission five years ago to design an instrument that would celebrate all American veterans. Working with Congressman Patrick Toomey from Pennsylvania’s 15th District, who helped secure use of the military’s official emblems, the group created the DVM Dreadnought Veterans Special Edition Model.

Distinguishing characteristics of the Veterans Martin guitar include the emblems of the Department of the Army, Marine Corps, Navy, Air Force, and Coast Guard that are gracefully displayed below the gold foil C. F. Martin & Co. logo on the black ebony headplate.

The Veterans theme is further expanded with mother of pearl inlays of an eagle at the 3rd fret, the word “V E T E R A N S” inscribed from the 5th to 12th frets, small five-pointed stars at the 15th and 17th frets, and the National Defense Service ribbon in dyed woods between the 19th and 20th frets.

This Veterans guitar was delivered in a specially designed United States flag-themed case, created by TKL Products Corporation. The Martin DVM Veterans’ Special Edition bears an interior label signed by Martin Chairman and CEO C. F. Martin, IV. In addition, a set of two genuine steel dog tags, similar to those issued to armed forces personnel, accompanies this guitar. The dog tags were individually engraved to read:

C. F. MARTIN & CO.
AMERICAN VETERAN
DVM
SPECIAL EDITION
SERIAL #1021260

A portion of the proceeds from the sale of each DVM Special Edition guitar has been donated to a disabled veterans’ organization that has asked to remain anonymous.
This exquisite Custom Shop Martin Style 45 Orchestra Model guitar is the second Martin instrument to bear this intricate inlay pattern executed by David Nichols of Custom Pearl Inlay Company in Malone, New York. The first guitar was a Style 45 Dreadnought, and like this OM, it was crafted with Brazilian rosewood, Adirondack spruce and pearl inlaid on every possible border.
Onomichi-City is a quiet city in Hiroshima where a string of tiny islands dot their way along the Setouchi Ocean. This emotional and beautiful city is well known for its rich literature. These two girls travel daily across the ocean by ferry boat to their high school. While much of Japan commutes on lightning fast bullet trains, it is refreshing to know that there is still a place where time moves more gracefully. While awaiting the ferry, the girls were eating ice cream, watching the boats in the harbor, and having a lot of fun playing music with their Backpacker!

Jon Anderson of the legendary band YES had his Nylon String Backpacker customized for performances with a midi pickup system, a violin scroll headstock, and matching scrolls at the bottom of the body and along the bass side of the neck.

Exploring non-traditional lacquer colors, tonewoods, body sizes and depths, this Martin Custom Shop Pink Muse blends mild pink tones over European flamed maple in the format of a deep bodied 14-fret 00 Grand Concert acoustic.

Backpackers In Japan

Photo by Roppongi. Courtesy of Fukuchan.
Celebrating Its First Year

It has been an exciting first year for the Martin Owners Club. Charter members have received a great welcome kit as well as mailings to keep them up to date on new products and Company activities. Added mailings included samples of new string products, the Company calendar, and other branded materials. For those renewing or joining in our second club year, benefits include an expanded welcome kit, access to the exclusive club website, up-date mailings and other club exclusive activities. We thank the 3,500 charter members and are excited about future events and opportunities to meet you! Log on to www.martinguitar.com and follow the Owners Club link to renew or join up today!