Bold Ideas & Proven Traditions Merge At Martin
Exciting New Acoustic Guitars Introduced At Anaheim NAMM Show

D-7 Roger McGuinn Special Edition
Ditson 111 "Dreadnought"
Doobie-42 Tom Johnston Signature Edition

FeLiX III "Tie Dye" Limited Edition

Special Edition CSN Gerry Tolman Tribute

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Dear Sounding Board Readers,

Since our new Martin Guitar Museum and Visitors Center has opened, we’ve had several grand openings and open houses: employees and their families, friends of the Company, our vendors, members of the music media, Nazareth neighbors, dignitaries of the Lehigh Valley, the Martin Club of Japan, overseas distributors, Martin Owners Club members, Unofficial Martin Guitar Forum (UMGF) members – the list goes on and on. Most recently, an Artist Relations open house featured live musical performances from a host of Martin friends that included jazz guitar great Joe Beck, the Grammy Award winning duo of Cathy Fink and Marcy Marxer, above, left to right Renaissance vocalist Annie Haslam with legendary folk musicians Judy Collins and Tom Paxton.

It was particularly special to have Tom and Judy with us. When our Sycamore Street factory first opened in 1964 (42 years ago!), Tom and Judy christened the new facility with an unforgettable performance on the loading platform. So now we’ve all come full circle! The only thing missing was the live baby elephant that my father had brought in, I think to reinforce the fact that we weren’t using ivory any more.

On a sad note, as we were about to go to press with this issue, when we learned of the passing of our good friend and publicist, Ronnie Lippin. For the past twelve years she has contributed so much to our company and to us personally with her great character, enthusiasm and style. We will certainly miss her.

Sincerely,

C. F. Martin IV

In Memory Of
Ronnie Lippin
1947-2006
Our publicist
and very special friend.
LETTERS

Dear Mr. Martin,

As you can see, my daughter and I are having a great time and one of your acoustics is making it sound all the better. I own two of your guitars now. I went to school with your sister Georgeann and I promised her when we were in college together that when I started performing in public, I would use Martin guitars. I kept my promise. Thanks for helping me realize some of my own personal goals. Martin guitars are the best!

Bill Zweitzig
Cyberspace

Dear Mr. Martin,

I'm currently stationed in Baghdad with the 101st Airborne Air Assault Division. When I deployed I bought a Martin to take with me so I could keep my musical chops fresh and write some new songs. Even after all this guitar has been through - the 120 degree temperatures, dust, sand storms and many other diversions, my Martin still plays great. The sound is so warm and lush. It truly is a great guitar!

Thank you so much for making such a high quality product.

SSG Joseph E. Radebaugh
101st Airborne
Iraq

Dear Mr. Martin,

I am writing to tell you how delighted I am with my new Martin Custom Shop J-41 Special Jumbo guitar. I absolutely LOVE it!

The birth of this guitar - indeed whether or not it was to be born at all - was a labor of love. The entire process consumed a year. I think that because I took so much time with this decision, put so much effort into it, waited so long for it to be built, imagined what it would be like, anticipated its arrival... because of all of this, I think I appreciate it all the more than I would have had I simply bought a guitar off the wall.

I just can't believe how nice the finished guitar is - an Adirondack spruce top, Waverly tuners, an alternate torch on the headstock - in short, the woods, the expert craftsmanship, and the meticulous attention to each detail shine through at every turn. It's obvious how much pride your craftspeople take in their work and the guitar is only going to get better and better with time! I'll never part with this one... ever!

I also play a Martin D12-28 and my 5 year old son (Mikey) plays an LX Black Little Martin. We're huge Martin fans and charter members of the Martin Owners Club.

Did I tell you, my friends are really jealous? Sincerely,

Michael A. Mutz
Chicago, IL

Dear Mr. Martin,

I just wanted to let you know my new 000-40 signature model guitars have been a huge hit over here in England with the guitar loving folks in my immediate circle. Thank you for ensuring such a fine instrument. Hope all is well in Nazareth. Ever....

Mark Knopfler
UK

Dear Friends at Martin,

I thought you’d appreciate seeing this photo of a very early (circa 1927) Dreadnought guitar made by Martin for the Oliver Ditson Company. It was played Hawaiian style by “The Four Aristocrats,” but only three are shown.

John Woodland
Minneapolis, Minnesota

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C. F. Martin & Co. Receives Nine Prestigious Player’s Choice Awards From Acoustic Guitar Magazine

Presented by Acoustic Guitar Magazine, the prestigious Players’ Choice Awards for 2006 were given to the companies with the most votes in each category. Each category consists of gold, silver, and bronze award winners. C. F. Martin & Co. has won nine awards in the categories listed below.

Player’s Choice Awards are voted on by the people who are out there using the products and making music, not doled out by the editors or “experts in the field”. This being the case, the awards go to product lines in most instances, and not to individual products. ❖
Relieving The Troops

We receive many photographs of Martin guitars being enjoyed by our soldiers in Iraq. It provides a much needed relief. The above photo shows an unnamed lieutenant playing for worship services on FOB (Forward Operating Base) Courage in Mosul, Iraq. The photo was provided by Chaplain Major Gordon Furbay, former pastor of the Nazareth Moravian Church, which is just a mile from the Martin factory. Chaplain Furbay, who has also served in Iraq, wanted Martin employees to know that they are doing their part to support the troops during a difficult time.

Guitar Camp

Singer-songwriter and Martin lover David Roth furnished this mostly Martin photo taken at one of his guitar instructional camps. Since emerging from a nationwide field of several hundred songwriters to open the 1987 Kerrville, Texas Folk Festival as its New Folk winner, the Chicago native has gained national attention for his unique songs, moving stories and powerful singing.

Pork Dukes

After 30 years as icons of the British punk scene, brothers Vilos and Horendus Styles of the infamous “Pork Dukes” visited the Martin Factory (along with bass player Vince Santini) for an impromptu performance in the lobby during their world tour.
Philadelphia Folk Festival 2006

The annual Philadelphia Folk Festival always has plenty of surprises. This year Jackson Browne was joined by David Lindley to wow the Saturday night crowd (see photo on page 31). The incredible Roches returned to the stage playing their Martin guitars, and the legendary David Bromberg performed with his M-42 Signature Edition. Amazingly, when the raffle winners were announced on Sunday night from the Martin Stage, all the winners were present. They are: (left to right) Lori Foster, Martin’s Dick Boak, David Marks and Bill Uhlig.

Lefty & Righty

Hans Philippus wanted to buy a nice guitar for his wife Eva for her 61st birthday. The search began. Hans found many fine guitars, but none suited Eva’s needs since she’s a left-handed player. He knew he wanted to buy a Martin so he special ordered one from his local Martin dealer. As time drew nearer to the delivery date, Hans decided to order one for himself as well. Both guitars arrived on the same day and the couple posed with Larry Barnwell, Martin District Sales Manager from the Pacific Northwest.

Hans, who is 73, immigrated to the US from Germany after WWII. Eva, originally from Vermont, is now 63. They play together every day and have entertained “down at the Senior Center.” Recently they relocated to Sequim, Washington out on the Olympic Peninsula where they hope to find some kindred souls to play music with. When asked how they were enjoying their guitars, Hans replied, “The real appreciation goes to the folks at Martin. We are very pleased to have these two guitars. After choosing one for Eva, I couldn’t resist buying one for myself!”

Remembering Barry Rinker

Friends and family of long time Martin coworker Barry Rinker gathered on a lovely summer day at the Nazareth Borough Park to plant a tree in his honor and memory. Among his many jobs at Martin, he managed the back half of Martin guitar production as well as the shipping department. Pictured are (left to right) Dale Unger, Dick Boak, James Luzader and Tom Hoffman.
Saving Sitka Spruce

C. F. Martin Supports Greenpeace Music Wood Campaign

In August of 2006, Martin’s Director of Supply Chain Management Nick Colesanti joined Rob Stangelini of Fender, Dave Berryman of Gibson and Bob Taylor of Taylor Guitars on a one week trip to the Tongass National Forest, part of the Southeast Alaska Temperate Coastal Rainforest.

Scott Paul and Larry Edwards, of trip sponsor Greenpeace, led the group on a week-long tour of old growth, second growth and newly harvested areas of the rainforest to see the short and long term impacts of clear-cutting practices.

This trip is one in a series that constitutes Greenpeace’s Music Wood campaign. Each trip targets a specific tree species used by the music industry. This trip focused on Sitka spruce, a main constituent of the Tongass National Forest. Sitka spruce is used by all of the music companies in attendance for soundboards (tops) and braces on acoustic guitars.

In many instances the Sitka spruce trees used for guitar tops are over 300 years old, over 5 feet wide and over 200 feet tall. The supply of these trees continues to dwindle as they are felled during the clear-cutting process for use in construction or disposable pulp and paper products.

A highlight of the trip was a meeting with the Board of Directors of the Sealaska Corporation; an Alaskan native-owned, regional corporation that is the largest single land owner in southeast Alaska. During this meeting, the methods of and the reasons for continued clear-cutting of the rainforest were discussed. In the end, Sealaska agreed to consider the pursuit of certification through the Forest Stewardship Council (FSC). This certification would help insure that part of the southeast Alaska Temperate Coastal Rainforest is harvested in a sustainable manner and that the mighty Sitka spruce will be around for many years to come.

Martin Guitar is proud to join with its friends in the music industry to help preserve the world’s rainforests for future generations.

IBMA 2006

The International Bluegrass Music Association held their annual conference this year in Nashville, Tennessee. Bob Fehr, Sally Fehr and Cyndi Fritz represented Martin and set up the booth you see above, displaying many of the new products introduced at the Austin NAMM Show. Many celebrity country stars attend the IBMA, among them Rhonda Vincent, Marty Stuart and Vince Gill. It’s a great place to network with the bluegrass community, within which Martin plays such a vital role.

Luck Of The Draw

In 1960, Pete Kupillas of Whitney Point, New York, wandered into a music store and bought this slightly damaged but great sounding D-18 for a whopping $90. He later found out that the store had mis-marked the guitar. It was supposed to have been marked at $290. The dealership kept their end of the bargain though. Pete has taken good care of the guitar over the last 46 years. He definitely got more than he bargained for!
A Proud Surprise

Chaplain Steve Barstow was met with quite a surprise on January 10th, 2006 – the day that he was promoted to the rank of Lieutenant Commander. That’s also the day that his wife Deanne, and his family and friends in Yakima, Washington presented him with a new Special Edition DVM Veteran’s model. The guitar turned out to be the perfect gift for someone who has unselfishly helped so many others. His pride and gratitude certainly show!

Tony Talks Martin

Anthony (Tony) Nightingale visited Martin in November of 2006 to tour the factory and new museum first hand and to interview Dick Boak of Martin’s Artist Relations department. Tony is a long standing and popular talk show host, interviewer and disc jockey in England, with a variety of blues-oriented shows airing on multiple stations including the BBC. He’s also the proud owner of a Martin Backpacker as he loves to take it out on motorcycle trips.

If you find yourself in the UK, you’re most likely to hear Tony on TRUST AM 1278 or PRIORY FM. You’ll also find his written articles in Blues Matters magazine.

Guitarmaking At Peter’s Valley

Martin’s Danny Brown is pictured above teaching his one week summer course in acoustic guitar making at The Peter’s Valley Craft Center in Layton, New Jersey. Danny was assisted by Thomas Monaster, a professional photographer and guitar enthusiast. Eight students worked for eight days to each complete a guitar (sans lacquer). Peter’s Valley offers courses in a variety of mediums from ceramics to weaving to fine metals and woodworking. For more course information go to: www.pycrafts.org.
Members of the Unofficial Martin Guitar Forum (www.umgf.com) once again descended upon the town of Nazareth for their annual MartinFest. Forum members were treated to special factory tours, the new Martin Museum, free guitar restringing, a special welcoming address from C. F. Martin IV, lots of guitar playing and of course the now traditional free lunch!

MartinFest 2006 musical performances included a Sunday afternoon special appearance at Nazareth Borough Park by The Kingston Trio. Trio members (above, left to right) Rick Dougherty, Bill Zorn and George Grove stayed over for a special tour of the new Martin Guitar Museum and Visitors Center.

Sunday evening at the park featured a Martin sponsored evening acoustic concert by fingerstyle guitar virtuoso Laurence Juber (left), who sampled many tunes from his new and highly acclaimed instrumental CD “I’ve Got The World On Six Strings.” As icing on the cake, Laurence offered a special interactive instructional clinic to Forum guitar enthusiasts on Monday afternoon.
A Trio Of Spectacular New Dreadnoughts

D-42 Amazon Rosewood NAMM Show Special

Limited to no more than 35 instruments, this 14-fret Dreadnought with vintage Style 42 appointments features rare Amazon rosewood back and sides with an Adirondack spruce soundboard for premium tone and visual beauty. Dealer orders will only be accepted on site at the January 2007 Anaheim NAMM Show.

HD-16R LSH Large Soundhole

Martin has offered several large soundhole models in the past but none as affordable as this new herringbone. Constructed with a 16 Series mortise and tenon neck joint, the HD-16R LSH offers a full gloss lacquered body, all solid wood construction, and hybrid scalloped bracing resulting in a powerfully deep yet balanced tonality.

D-28 Authentic

Following on the great response to the D-18 Authentic model, the new D-28 Authentic faithfully replicates the specifications, materials and processes used in the construction of the original pre-WWII D-28. This hand constructed model draws its inspiration from a stellar 1937 example and employs the use of hide glue as well as a vintage “T-bar” neck reinforcement. Other significant features include an Adirondack red spruce top with circa 1937 sculpted Adirondack bracing, a nitrate tortoise colored pickguard, Golden Era Style 28 diamonds and squares as fingerboard position markers, grained ivoroid bindings, black ebony fingerboard and bridge, fossil ivory nut and saddle, antique white bridge pins and a vintage style case.
The Return Of Three Classic Martin Designs

M-38
Martin is proud to restore the M-38 back into the stock model lineup. Long prized in performing and recording circles, the larger 0000 or Grand Auditorium shape is combined with the thinner 000 body depth to yield notes that resound and decay quickly — allowing for new notes — resulting in a tonal balance and power that is less prone to stage feedback and thus highly useful in the studio. Style 38 appointments are ornate but tasteful.

OM-21 Special
Historically, 21 styling has represented the most simple appointments offered with rosewood back and sides and a spruce top. This OM-21 Special closely replicates this plain but beautiful style by blending rosewood bindings, a fine patterned herringbone rosette, a nitrate tortoise pickguard and an ebony fingerboard and pyramid bridge. The result is a stunning guitar that pays homage to Golden Era styling.

000-42 Marquis
Revived after Eric Clapton’s legendary performance on MTV Unplugged, the short-scale 14-fret 000-42 has reclaimed its well deserved position in the Martin line. This special Marquis version combines East Indian rosewood back, sides and headplate with 1937 Golden Era features that include an Adirondack spruce soundboard, original vintage Style 42 snowflake fingerboard inlays, a square tapered headstock with Golden Era decal, plus open-gearred oval-buttoned nickel tuning machines. With uncompromised tone, this special guitar epitomizes musical expressiveness.

11
DX1 Tawny Satinwood

This 14-fret Dreadnought blends the attractive figured wood grain pattern of Tawny Satinwood high pressure laminate (HPL) back and sides with a solid Sitka spruce top. The rosette is inlaid with a unique Art Deco design, laser cut from contrasting East Indian rosewood, maple and koa. Style 45 maple hexagons are inlaid with a koa diamond in the Morado fingerboard. A hard shell case is optional.

00X1 Java Mahogany

The 00X1 Java Mahogany is the first full-depth 00 guitar offered in the popular X Series. With a delicate balanced tone, a full 25.4” scale and a comfortable body shape, this guitar is perfect for many styles of play. The back and sides are crafted with rich and dark Java Mahogany high pressure laminate (HPL) and the top is bookmatched from solid Sitka spruce. The unique rosette pattern is inlaid with grained ivoroid bordered in black and white. A tasteful Morado fingerboard is without inlay except for side position dots. A hard shell case may be added as an option.

OMC Red Birch

The OMC Red Birch is the latest addition to Martin’s Sustainable Wood Series of guitars constructed with responsibly harvested tonewoods: a Sitka spruce top reclaimed from pulpwood; sides and back wings of solid sustainable red birch; plus a back center wedge and neck of sustainable cherry. Unique wooden laser-cut inlays and a Fishman Ellipse Aura sound reinforcement system add to the elegance and functionality of this full gloss OM cutaway.
Three Unique Models In An Array Of Sizes

**OMC Artinger 1**
This unusual acoustic-electric Orchestra Model cutaway was developed in collaboration with luthier Matt Artinger, who has gained recognition for his bold instrument designs. Based upon Martin’s 000/OM shape, this Special Edition features East Indian rosewood back and sides and a Sitka spruce top, but that’s where the tradition ends! The body is artfully bound with figured Hawaiian koa and includes a comfortable black arm bevel. An elliptical soundhole is also bound in laser-cut koa and tipped to an oblique angle, and a special oval sound port on the bass side provides presence for the player. The ebony bridge and 22-fret fingerboard contouring are also unique. Each OMC Artinger 1 is stage ready with an installed Martin Gold Plus Natural I pickup.

**Daisy Ukulele**
Inspired by the famous “Daisy” ukulele in the Martin Museum collection, this elegant Soprano edition of 100 ukuleles is handcrafted from rare flamed mahogany. The original, initiated by C. F. Martin III as a gift for his wife Daisy Allen Martin, was constructed from the “Wood of Kings” (Swietenia mahogoni) with fiddleback figure. Premium appointments match Martin’s top-of-the-line Style 5K ukulele that was reintroduced in 2005 to the delight of ukulele aficionados worldwide.

**Claire 2**
Chris Martin and Diane Repyneck are proud to introduce the “Claire 2,” a limited edition of 100 special Size 5 parlor guitars celebrating their now two year old daughter Claire Frances Martin. This ornate Awaahi-pearl inlaid flamed maple version with translucent pink gloss lacquer draws its inspiration from a special Terz model that was presented to Claire and family as a gift from Martin employees. That guitar is on display in Chris Martin’s special room within the Martin Guitar Museum.
New Flavors For LX Little Martin® guitars

Four fun colors have been added to the Little Martin X Series guitar lineup, providing four new tools for musical expression. The LX Red, Blue, Purple and Pink guitars afford the same portable durability offered in the highly successful LXM model that was introduced in July of 2003.

With a shape inspired by the comfortable 0 Size 14-fret Tenor Martin models with a 23” scale length, these colorful LX guitars are the perfect choice for traveling or practicing. Kids love them too since they are perfectly sized for student use. Unlike the often brash sound of many beginner or travel guitars, the tone of the LX models is surprisingly warm and projective – colorful if you will!

As for durability, the outermost HPL surface of the body is protected with a mar-resistant coating to keep each guitar looking pristine for years, and a quality protective gig bag with C. F. Martin & Co. logo embroidery is included at no extra charge.
One look at this colorful new Felix guitar and you’ll swear you’re back at Woodstock. Or San Francisco. Or wherever you imagine yourself groovin’ in the “far out” sixties.

The graphic approach for this spectacular little guitar, the third and newest in Martin’s series of Felix Limited Edition LXM guitars, is the creation of artist Don Oriolo, the son of Felix The Cat originator, Joe Oriolo. Don and his merry band of artists have spun dozens of Felix designs but Dick Boak, Martin’s resident old-hippie and Martin Artist Relations Director, said this one “really moved me, man.”

Don Oriolo himself is no stranger to the San Francisco flower power scene of the mid-60s. “I was going to school in the Bay Area right in the middle of that whole era,” says Don. “We were all ‘Dead Heads’ (fans of the Grateful Dead, the legendary SF band) and regulars at the Fillmore. A lot of Dead Heads loved Felix; he’s really a rock n’ roll character with his cheeky personality. We thought the tie-dye approach was a natural for Felix. It’s like he’s dancing at a Fillmore light show.”

Since our issue of the Felix I in 2004, the demand for these impish little cat guitars has grown to gigantic proportions. Collectibility is synonymous with Martin guitars and Felix memorabilia of any kind, so our Felix the Cat series has become especially coveted by both players and Felix fans alike. This colorful tie dye design provides the perfect accent – and centerpiece – to its two black-white-red predecessors.

While the Felix guitar is a fun and wonderful novelty, it is first and foremost a real Martin guitar. And as with all Martin guitars, tone, playability and quality are integral to its design.

The body is a compact 0 size, similar to our traditional tenor design. It is the same size as our standard Little Martin guitar. An adjustable, modified low profile 14-fret neck (23” scale) was selected for easy playability. Gotoh Cosmo Black tuning machines with embossed C. F. Martin logo are chosen for precision and appearance.

The Felix III makes use of Martin’s highly advanced X technology, with textured HPL (high pressure laminate) one-panel back and sides. The top, also of durable HPL material, is reinforced with style Sitka spruce cross braces. Fingerboard and bridge are crafted of black Micarta, an excellent and environmentally friendly alternative to ebony. Nut and compensated saddle are shaped from black Corian and Tusq material, respectively.

The colorful Felix graphics, custom designed for this special edition, are carefully applied to the top and the headplate and then coated for protection and durability.

Each guitar label will bear the imprinted signature of Don Oriolo with the Felix graphic, serial number and patent number.

The Felix III comes with a premium black travel gig bag, embroidered with a Felix design (talk about letting the cat out of the bag!)

Beautiful. Durable. Great sounding. Environmentally friendly. This little Felix guitar really is, well, very far out indeed!
Crosby, Stills, Nash (and Young)
Honor Gerry Tolman’s Memory With Unique CSN Dreadnought

For 20 years, Gerry Tolman was the behind-the-scenes heart and soul of Crosby, Stills & Nash. He took over management of the group during a very difficult time and enabled it to reclaim its reputation and re-emerge as a major force in popular music. Under his gentle encouragement, CSN reunited with former bandmate Neil Young from time to time to create additional magic as only those four can. He also managed the solo careers of Stephen Stills and Graham Nash, helping both showcase their musical identities independent of the band. He worked very hard for those whose careers he guided: facilitating a variety of projects, seeing that everything went smoothly, and keeping everyone relaxed and professional. He was a very special guy and a true gentleman, and he died much too soon, killed in a car accident in California on New Year’s Eve, 2005.

Tolman had always been very supportive of Martin’s relationship with David Crosby, Stephen Stills and Graham Nash, and we were stunned by his passing. We wanted to honor this gentle man in some tangible way and so the idea of a Crosby, Stills & Nash Martin guitar in tribute to Gerry Tolman, with a portion of the proceeds going to the Tolman estate to fund college for his two children, was hatched. Graham Nash loved the idea and brought Crosby and Stills onboard, the threesome agreeing to allow Martin to use the intertwined “CSN” logo – designed by the late Phil Hartman, whose talent as a graphic designer equaled his talent as an actor and comedian – on the headstock. The personal symbols from their individual Signature Edition guitars – Crosby’s “schooner,” Still’s “Southern Cross” and Nash’s “winged heart,” would be used as position markers on the fingerboard.

Two prototypes were built, one of which was brought backstage at a Crosby, Stills, Nash and Young concert last summer for the threesome’s approval. Neil Young saw the guitar, heard the plan and decided he also wanted to be involved. Young has a long-standing policy of not licensing his name to or endorsing commercial endeavors of any kind, but for the CSN Gerry Tolman guitar, he opted to allow Martin to use his iconic “broken arrow” symbol as a position marker, to show solidarity with his bandmates in tribute to their associate and friend.

The CSN Gerry Tolman Special Edition Tribute is a classic Martin Dreadnought – as functional as it is beautiful. Premium solid tonewoods throughout – East Indian rosewood back and sides, Engelmann spruce top and genuine mahogany neck – combine with forward-shifted 5/16” scalloped top bracing for rich, powerful tone. Bold herringbone purfling around the top, Style 45 rosette with a center ring of select abalone, fine black/white purfling around the sides, back and end piece, Style 45 multicolored mosaic back strip and grained ivoroid binding project graceful, timeless elegance.

The 1-3/4” low profile neck features a diamond volute, solid, square tapered headstock and nickel Gotoh tuners with butterbean knobs. But it is the polished African black ebony headplate and African black ebony fingerboard, both framed with ivoroid binding inset with fine black/white inlay, that provide the canvas for this guitar’s most spectacular craftsmanship. The headstock displays the familiar arched C. F. Martin & Co. logo in luminous mother of pearl and the CSN logo beneath in vibrant abalone pearl, bordered with mother of pearl. Inlays of Crosby, Stills, Nash and Young’s personal logos comprise the position markers: David Crosby’s “schooner” at the 5th fret, Stephen Still’s “Southern Cross” at the 7th through 9th frets, Graham Nash’s “winged heart” at the 12th fret and Neil Young’s “broken arrow” at the 15th fret. A cat’s eye inlay at the 17th fret completes the fingerboard markers.

Adding to this Special Edition guitar’s unique look is the African black ebony belly bridge with a single point at the bottom and pyramid wings. This rarely offered bridge, its matching black ebony bridge pins topped with abalone dots, and the vintage-style beveled and polished tortoise-color pickguard complement the “old Martin” amber of the top. The flawless polished gloss lacquer body finish, satin neck finish, and bone nut and compensated saddle keep the focus on beauty, function and great sound.

Each Martin CSN Gerry Tolman Special Edition Tribute features a special “CSN” commemorative laser-etched neck block, an interior label...
David Crosby’s ‘Schooner,’ Stephen Stills’ ‘Southern Cross,’ Graham Nash’s ‘Heart With Wings’ and Neil Young’s ‘Broken Arrow’ grace the fingerboard of the CSN Gerry Tolman Tribute guitar. The headstock bears the CSN logo designed by actor, comedian and graphic artist Phil Hartman. Gerry Tolman (at right) was a great friend and associate of the band.

plus a second tribute photo label of Gerry Tolman. Guitars in this Special Edition are delivered in a Geib style hardshell case; left-handed instruments may be ordered at no additional charge, while factory-installed electronics are an extra-cost option. Authorized Martin dealers will begin taking orders for the CSN Gerry Tolman Special Edition Tribute guitar immediately and participating dealers will be posted on the C. F. Martin & Co. website: www.martinguitar.com.
following the Battle of Jutland, the largest naval engagement of the Great War.

Despite the grand launch, the Dreadnaught guitar didn’t create much of a stir and few were sold. By 1921 the entire unique Ditson line of guitars was discontinued, leaving the Dreadnaught model officially extinct. The Ditson Company remained one of Martin's largest accounts, ordering regular Martin guitars and ukuleles by the hundreds as the 1920s roared on. After receiving requests from some New York vaudeville musicians, including "Wizard of the Strings" Roy Smeck, Hunt began to special order individual Dreadnaughts from the discontinued line.

Beginning in 1924, the Martin Company made a drastic, although unseen change to the guitar. All of the early Ditson guitars, like the few Martin guitars of the 1910s designed for steel strings, were constructed with a fan-brace pattern designed by Frank Henry Martin. By the 1920s it had become evident that by regulating the standard Martin X-brace pattern for steel string usage, the instruments performed superior to the previous fan-braced pattern. Thus, the two most celebrated innovations that C. F. Martin & Co. is credited for — the Dreadnought body and the X-braced pattern — were joined together in 1924 for the first time. The guitar remained only a tiny sideline to Martin's total production, available solely through the Chas. H. Ditson store. Only 18 X-braced Dreadnaughts were shipped between 1924 and 1930.

The Oliver Ditson Empire was an early victim of the Depression, closing down by 1931. Harry L. Hunt left the company in the fall of 1930, going on to open the posh Lyon & Healy Harp Salon at New York’s distinguished Steinway Hall. The demise of Ditson left Martin free to market the Dreadnaught to other dealers. Martin records show a sample “Ditson Dreadnaught” with rosewood back and sides shipped to powerhouse jobber Chicago Musical Instruments, in April 1931. CMI saw potential, and ordered four Dreadnaughts, two in mahogany and two in rosewood. Designated the D-1 and D-2, these instruments were now branded “Martin” and carried the company’s standard trim and other newer Martin features created around the time: the belly bridge, teardrop pickguard and
celluloid binding. Seeing commercial potential in this nearly extinct design, Martin decided not to offer CMI an exclusive and began to ship out samples of the newly renamed D-18 and D-28 to many other accounts across the country. The rest of course, is history...

In honor of Harry L. Hunt’s involvement with Martin and his role in bringing the world the Dreadnaught guitar, we are proud to once again offer the Ditson Dreadnaught model. A 1929 Dreadnaught, located at our new museum, and a 1924 model were minutely examined to utilize specific features of the original. The 1924 model is the earliest known X-braced Dreadnaught and features a factory-installed pre-teardrop shape celluloid pickguard specially ordered by Hunt, which has been recreated for this model. Like the original, the new D-111 features genuine mahogany back and sides, an Adirondack spruce top, Brazilian rosewood headplate and binding, ebony pyramid bridge, ebony fingerboard with graduated position markers at the 5th, 7th and 9th frets and a 1-7/8” nut width. The exact details of Ditson’s unique single ring wood rosette have been recreated. Special three-in-line Waverly tuners on the slotted headstock are true to the original look and feel. The original “Oliver Ditson Co., Boston, New York” stamp created in 1916 was retrieved from the Martin archives and used on the back of the headstock and centerstrip inside the guitar.

With the resurgence of interest in 12-fret guitar designs and the rich complex tone they create, the D-111 is definitely a model to be seen and heard. The unique voice of the Ditson Dreadnaught has rarely been experienced over the last 80 years, but at last, this spectacular sounding and historically important guitar is once again available as a Special Edition from C. F. Martin & Co.
For many, the Doobie Brothers provided the soundtrack for the 1970s. The group’s catchy, rocking, instantly recognizable sound evokes good time memories even for those who weren’t old enough to hear their radio hits – “Listen to the Music,” “Rockin’ Down the Highway,” “Black Water,” “Takin’ It to The Streets,” and “China Grove.”

As guitarist, singer and songwriter on most of the Doobie Brothers’ chart-toppers, Tom Johnston had a huge role in the group’s early success and is once again its guiding force. The band has reunited, featuring the core of the original lineup, and is back recording and playing rock and roll as only the Doobie Brothers can.

While primarily an electric guitarist, Johnston has long had an affinity for Martin acoustics. His personal collection includes a 1962 00-18 and a 1975 D-45. The 00-18 has served as a songwriting tool for many classics, most recently “People Gotta Love Again,” from the Doobie’s 2000 CD Sibling Rivalry. This guitar also can be heard on his first two solo albums, Everything You’ve Heard Is True (1979) and Still Feels Good (1981). To celebrate Tom Johnston’s nearly four decades of fine music and to provide inspiration for even more, C. F. Martin is pleased to introduce the Doobie-42 Tom Johnston Limited Edition.

The Martin Doobie-42 Tom Johnston Signature Model is based on the D-42, one of Martin’s most beautiful deluxe Dreadnoughts. Along with handsome Style 42 styling, the Doobie-42 Tom Johnston Model combines fine tonewoods and unique Doobie Brothers-inspired appointments, making it a treat to hear, see and play.

Tom Johnston’s own playing began in his hometown of Visalia, California, where an early interest in the rhythm and blues of Little Richard, Bo Diddley and James Brown inspired him to get his first guitar at age 12. He played a range of styles – from rock, blues, and soul to Mexican wedding music. While attending San Jose State, Tom played acoustic folk blues and traditional flat-picking styles to make money for living expenses and for the “pure pleasure of playing acoustically for hours.” This is where the “chunka chunka” rhythm style found on songs such as “Nobody,” “Listen to the Music,” and “Long Train Runnin’ were born.

He played in several bands, slowly gathering the players that would become the Doobie Brothers.

The Doobie Brothers’ 1971 self-titled debut album went “Teflon” (Johnston’s word) but its second, Toulouse Street, established the group as one of rock’s best. Five “top ten” albums followed, including some of the greatest “Best of” compilations ever assembled. In 1977, Johnston left the group to recover from a serious medical problem and after recovering, stayed away due to creative differences. Finally, in 1987, he and the Doobie Brothers regrouped for a short tour in support of Vietnam veterans and rediscovered their musical magic. In the years since, the group has recorded a hit single, “The Doctor,” released seven impressive albums and toured regularly, thrilling old fans and garnering new ones.

The Martin Doobie-42 Tom Johnston Limited Edition features a solid Engelmann spruce top reinforced with 5/16” scalloped braces for tone and power, and solid East Indian rosewood back and sides. The low-profile neck is carved from genuine mahogany and measures a comfortable 1-11/16” at the bone nut. The polished headplate is made from East Indian rosewood, while the 25.4” scale length fingerboard and belly bridge are crafted from black ebony. The belly bridge holds a compensated bone saddle and has a string spacing of 2-1/8”, perfect for both strumming and fingerpicking.

The guitar’s top is decorated with pearl herringbone around the perimeter and fingerboard extension, and a Style 45 rosette, also with a center ring of pearl herringbone. On the headplate, replacing the block letter Martin logo normally found on a D-42, is the large “Old Style” Martin gold logo decal above the familiar Doobie Brothers winged insignia, inlaid in mother of pearl and abalone. The gold Waverly tuners with butterbean knobs and Style 45 snowflake position markers are traditional, but nestled at the 12th fret is an eighth note inlaid in select abalone. Johnston requested this nons tandard inlay be placed sideways, so when the guitar is in playing position the note appears upright, as it would on a musical staff. The wings of the bridge bear mirror images of the “OK” hand symbol, as seen on the Doobie’s Choice album cover; inlaid in mother of pearl. “I wanted the design to be nice and clean, while expressing my personality,” says Johnston, “and I really wanted for the audience to be able to see that eighth note.”

You Can “Listen To The Music” on the Doobie-42 Limited Edition Tom Johnston Signature Model
Bound in grained ivoroid throughout and protected by a polished and beveled tortoise-color pickguard, the Martin Doobie-42 Tom Johnston Limited Edition is finished in full gloss; vintage toner on the top lends a classic patina. Factory-installed electronics are available as an extra-cost option; left-hand instruments may be ordered at no additional cost. The guitar will be shipped in a unique hemp cloth-covered 545 Geib style case with tobacco-color lining. Each Doobie-42 Tom Johnston Limited Edition guitar bears an interior label personally signed by Tom Johnston, and numbered in sequence.

Johnston could not be more pleased with the guitar. He says, “This guitar project is very exciting; first because Martin asked me to work with them to create it — a distinct honor — and second because I’ve played the newer D-42s and they sound great. Martin has been making high quality guitars for decades, and they are played by almost every top act you can think of. It’s so exciting to be considered a part of that.”

The body of the exquisite Doobie-42 is trimmed with delicate herringbone pearl, while the headstock bears the Doobie Brothers winged logo. Bridge wings are also inlaid with the “OK” hand sign in mother of pearl.
The Roger McGuinn D-7 Special Signature Edition
An Understated Double-G 7-String With Incredible Tone And Power

Maine, Oregon, Washington, Colorado, California, New Hampshire, Florida, Connecticut, Massachusetts, Pennsylvania, New York, North Carolina, Iowa, Indiana, Ohio and New Jersey: Roger McGuinn played shows in all of these states in the two years since Martin introduced the groundbreaking seven-string (with two “G” strings tuned an octave apart) HD-7 Roger McGuinn Signature Edition guitar. He also recorded a duet with Dolly Parton for her recent album, helped assemble tracks for the Byrds new – and very well-received - four-disc box set, “There is a Season,” which details his pivotal role in America’s first great rock band. In addition, he added several new songs to the Folk Den, his downloadable (at www.mcguinn.com) archive of traditional folk music, the best of which are now available in his four-disc set “The Folk Den Project, 1995-2005,” a release Rolling Stone called “near perfect.”

In short, it has been a busy and productive period for the musician whose influence – with the Byrds and as a solo artist – can be heard throughout today’s rock and country music. (For additional information on Roger McGuinn’s remarkable career, check out the January 2005 “Sounding Board” at www.martinguitar.com).

However, busy as he has been, he still managed a stop in Nazareth to brainstorm with Martin Artist Relations Director Dick Boak on the creation of an affordable version of the HD-7 Roger McGuinn Signature Edition guitar, one that would get this exciting and unique seven-string design – one that combines McGuinn’s signature “jingle-jangle” 12-string sound with the playing ease and versatility of a six-string – into the hands of more musicians. They collaborated on a few modifications in specifications and appointments, and produced a basic but beautiful new Martin seven-string: the D-7 Roger McGuinn Signature Edition. With the new guitar, McGuinn joins a select group of musicians with three different Martin Signature Edition guitars to his name.

The beauty of the D-7 Roger McGuinn Signature Edition begins with the handsome solid tone-woods: East Indian rosewood back and sides for powerful projection, a Sitka spruce top reinforced with Martin’s Hybrid scalloped bracing for rich tone and a Spanish cedar modified V neck. The 1-3/4” (at the nut) fingerboard and unique pointed seven-string belly bridge are crafted from African black ebony.

While understated, the appointments have an elegance all of their own. A single ring herringbone rosette decorates the soundhole and is matched by a herringbone back strip. Five-ply black/white Style 28 purfling around the top and black/white purfling around the back are both protected by grained ivoroid binding; the heel cap and end piece also are grained ivoroid.

On the solid squared and tapered headstock, the satin-finish African black ebony headplate bears the familiar C. F. Martin & Co. logo in brilliant gold foil, as well as seven enclosed chrome tuners with small chrome buttons. The fingerboard features a modified version of Martin’s diamonds and squares position markers inlaid in maple, leading to Roger McGuinn’s signature between the 19th and 20th frets, also in maple.

A specially slotted bone nut and compensated bone saddle give the D-7 Roger McGuinn Signature Edition full, ringing tone. White bridge pins topped with black dots and a tortoise-color pickguard stand out against the rich amber of the vintage-toned, polished gloss top. Satin finish on the back and sides enhance the natural beauty of the wood; satin finish on the neck provides exceptional playing comfort.

The new Signature Edition should bring McGuinn’s seven-string within reach of players who couldn’t previously afford – or find – one. As his wife, Camilla McGuinn, observed in “Roadie Reports,” her entertaining web chronicles of their travels, “Now there will be a Roger McGuinn D-7 that will fit the wallets of those wonderful musicians who want the joy of playing that double ‘G’ string without the high cost.”

Delivered in a hardshell case, each D-7 Roger McGuinn Signature Edition guitar bears an interior label personally signed by Roger McGuinn. A left-handed version of this guitar can be ordered at no additional cost. An assortment of factory-installed electronics options are available for an extra cost. Authorized Martin dealers will begin taking orders for the D-7 Roger McGuinn Signature Edition immediately. Specifications and photos are listed on the C. F. Martin & Co. website: www.martinguitar.com.
Roger McGuinn has certainly become a key proponent of the double G 7-string concept that he initiated with his first HD-7 Limited Edition in 2005, as can be seen by the collection of Martin 7-strings in his home studio!

Virtually all of the critical playability and tonal aspects that made the initial HD-7 Roger McGuinn Signature Edition so special are captured here on the more affordable D-7 model. The presence of one extra string adds exponentially more power to the core rhythm and G-string lead than one can ever imagine. Appointments on this model are simple and tasteful without adding extra cost. A modified diamond and square inlay pattern, laser cut from maple, adorns the fingerboard, plus a single ring herringbone rosette decorates the scalloped Sitka spruce soundboard.
Kenny Sultan has played ragtime, old time and even folk during his career – both as a solo artist and with musical partner Tom Ball – but his true passion is acoustic blues. For more than 25 years, he has shown an uncanny talent for taking various blues styles – from Chicago and Kansas City to Delta and Piedmont – and making them his own. A noted teacher, consummate performer, and unsung hero of countless soundtracks and commercials, he and his blues are accessible, engaging and downright fun.

Over the years, Kenny has accumulated an impressive collection of small-bodied Martin guitars from the 1930s and 1940s, including one that has become his favorite: a 1936 Martin 000-18 Sunburst. He bought it more than 20 years ago and it has been his primary instrument for concerts and recording. When approached regarding a namesake Martin guitar, Kenny was quick to suggest a modern version, but one with a definite “old school” character.

“I really pushed to get it as close to the original as possible,” he noted. “We added a few eye-catching appointments, but the new guitar duplicates all of the essential elements that make my vintage 000 great.”

The 000-18 Kenny Sultan Custom Edition is a beauty that sounds and plays as good as it looks. The solid premium tonewoods include back and sides of rare fiddleback mahogany, a top of Adirondack spruce and a neck carved from genuine mahogany. Scalloped 1/4” width Adirondack spruce top braces give this guitar impressive tone, with uncommon power and clarity for its size.

The rosette features a single ring of herringbone pearl inlay flanked by black/white/black fine line inlays. Traditional tortoise-color binding is accented by multiple black/white fine line purfling on the top and black/white purfling on the back. But the real showstopper is the unique “Kenny Sultan Sunburst” top. Narrow and dark around the perimeter, and quickly feathering to amber, it – complemented by the other appointments – looks spectacular.

The solid, square tapered headstock on the 1-3/4” (at the nut) modified V neck features a headplate of polished ebony, a stunning backdrop for the “C. F. Martin & Co.” logo inlaid in beautiful mother of pearl. The fingerboard and belly bridge also are black ebony, the former accented only with short pattern “diamonds & squares” position markers.

As can be divined from his Custom Edition guitar and his music, Kenny Sultan values tradition. He began playing guitar as a child and quickly gravitated to the blues of T-Bone Walker and Lightnin’ Hopkins. In 1979, while studying for a degree in Music/Ethnomusicology at University of California at Santa Barbara, he met harmonica and guitar player Tom Ball. The two quickly bonded over their love of acoustic blues and their musical partnership – now more than 25 years old – has yielded eight albums. Their latest, 2005’s Happy Hour, is an unusual concert album that features tours of Europe and steady gigs around their home base in Santa Barbara, and studio work that has been featured on everything from the memorable “Levi’s 501 Blues” commercials to the movie “Walkabout.”


Kenny loves his work and shows no signs of slowing down. “Tom and I have a new duet album due out in 2007 and I have also written a new instructional book, Blues Tricks, Turnarounds and Endings, that will be published soon,” he observed. “In addition, I’ve been asked to play on an album of Cole Porter guitar instrumentals, produced by the same people who did Pink Guitar, the CD of Henry Mancini music that won a Grammy.” Add a full schedule of concerts, teaching and session work, and he is one busy musician.

The Martin 000-18 Kenny Sultan Custom Edition is outfitted with Waverly nickel open-gear tuners with butterbean knobs, a polished and beveled acetate nitrate laminate vintage-style pickguard, bone nut and compensated bone “drop-in” saddle, and plain black ebony bridge pins and end pin to approximate the vintage character of Kenny’s 1936 000-18. Vintage-appropriate dark stain on the mahogany and Martin’s flawless polished gloss finish allow the beauty of this new classic to shine.
Delivered in a Geib-style hardshell case, each Martin 000-18 Kenny Sultan Custom Edition guitar bears an interior label personally signed by Kenny Sultan and numbered in sequence without total. Left-handed guitars may be ordered without additional cost and factory-installed electronics are an extra-cost option. Authorized Martin dealers will begin accepting orders for the open-ended 000-18 Kenny Sultan Custom Edition immediately and participating dealers will be posted online at the C. F. Martin & Co. website: www.martinguitar.com.

What Is A Custom Edition?

Custom Editions are specially made in small batches through the Martin Custom Shop and are individually numbered and personally signed by the artist, but are not typically limited to a finite quantity. You may order any of the above Custom Edition Martin guitars through your authorized Martin dealer. For specifications, photographs and prices, go to the web at www.martinguitar.com and click on Artists/Custom Editions.

For more than two decades, bluesman Kenny Sultan has been an ardent player of Martin guitars with many 0, 00, 000 and Dreadnought-sized vintage models in his arsenal. Kenny is shown above with his prized 1936 000-18 Sunburst that provided the inspiration for his custom edition.
With the dynamic range, subtle timing and harmonic complexity that distinguish his playing, Belgian guitarist Jacques Stotzem creates a fingerstyle landscape both intriguingly familiar and absolutely unique. A stylistic chameleon whose original compositions delve into blues, jazz, folk and even rock & roll, Stotzem transcends easy classification, but his polished and emotionally powerful playing has garnered fans in Europe, the United States and beyond.

In 25 years of recording and performing, Stotzem has owned his share of Martin guitars. As he recalled, “The first was an M-38. Later I got a 000-28. In 1993 I discovered the OM-21. That model offered me the long scale ideal for my style of playing, the right body size and my preferred combination of wood: rosewood body and Sitka spruce top.”

His fondness for the OM-21 - among the plainest guitars in Martin’s Standard Series - is so strong that when Martin asked him to design a guitar that would bear his name, Stotzem based it on that model. “I very much like simple guitars with good woods, but very few decorations,” he said. The Martin OMC Jacques Stotzem Custom Edition is such a guitar, but with custom details that will please many players.

The OMC Jacques Stotzem features Martin’s rounded cutaway for easy access to the upper frets. Instead of the standard 1-3/4” wide OM neck, this Custom has a 1-11/16” wide low profile neck, with a diamond volute at the base of the headstock. Special tall - but not jumbo - frets grace the plain black ebony fingerboard. Fishman Ellipse Blend electronics provide virtual “plug and play” amplification.

“The whole idea is to make playing easier,” Stotzem noted. “I really need a cutaway for some of my concert repertoire and I find the narrower neck width more comfortable at the upper frets. I like medium-high frets and have them on all my guitars. I’m a big fan of Fishman pickups and chose the Ellipse Blend because the combination of mic and bridge pickup produces a very powerful yet very natural sound, plus the controls are accessible through the soundhole, so there’s no need to put a big hole in the side of the guitar.”

Other appointments give the OMC Jacques Stotzem Custom Edition an understated beauty all its own. Richly colored solid East Indian rosewood is matched to a top of premium solid Sitka spruce with 1/4” width scalloped bracing. The top, back and sides feature tortoise-color binding: the top is accented by Style 18 five-ply black/white purfling and an Old Style 18 rosette, while the sides and back showcase black/white purfling. A white/black/white backstrip and tortoise-color end piece framed with black/white purfling complete the body appointments.

Carved from genuine mahogany, the neck is topped by an East Indian rosewood headplate, a rich backdrop for the familiar gold C. F. Martin & Co. old style decal. Gotoh nickel open-gear tuning machines with butterbean knobs provide smooth tuning and a bit of vintage flair. The tortoise-color heelcap is accented with black/white inlay to match the body purfling.

An African black ebony belly bridge, matching pearl dot-topped ebony bridge and end pins, bone nut and compensated bone saddle, and a polished and beveled OM teardrop tortoise-color pickguard complete the elegant look. Polished gloss finish on the body and neck allows the OMC Jacques Stotzem Custom Edition’s beauty to shine.

Like his namesake guitar, Jacques Stotzem expresses himself best in music. A native of Verviers, Belgium, Stotzem was inspired to learn guitar at age 16 when he saw a television appearance by American blues guitarist Stefan Grossman. In just two days he had acquired his first guitar and an instructional book by Grossman. Entirely self-taught, he soon moved beyond the basic books to learn harmony and composition, in order to play the melodic and lyrical fingerstyle music he was creating in his head.

He released his first album, “Last Thought before Sleeping,” in 1982, while still in his early 20s. A series of well-received solo albums – the total is now 12 – followed. In
Belgian fingerstylist Jacques Stotzem in his studio with the prototype of his OMC Custom Signature model.

addition to composing and recording, he became a regular on the concert and festival circuit, showcasing his music from Europe and Great Britain to the United States, Japan and China.

Early in 2006, Stotzem released his latest album, “Colours of Turner,” a brilliantly adventurous and very well-reviewed duet recording with bassist André Klenes. He also headed back on the road, with a concert schedule that includes appearances in France, Great Britain, Taiwan, Germany and Belgium.

Delivered in a molded hardshell case, each OMC Jacques Stotzem Custom Edition guitar bears an interior label personally signed by Jacques Stotzem and Martin Chairman C. F. Martin IV, and numbered in sequence. Authorized Martin dealers will begin accepting orders for this Custom Edition immediately and the names of participating authorized Martin dealers will be posted on the C. F. Martin & Co. website, www.martinguitar.com.

The OMC Jacques Stotzem Custom Edition is factory equipped with the Fishman Ellipse Blend sound reinforcement mic/pickup system.

A long-time fan of Martin Orchestra Models models, Jacques Stotzem is performing here with one of his favorite Martin models – an OM-21.
With the release of his seventh studio album, “Both Sides of the Gun,” Ben Harper continues his signature mix of rock, soul, and folk, while also venturing into new territory. In May of 2006, he revisited his Australian roots for a performance at The Sydney Entertainment Centre with The Innocent Criminals, where he showcased his Martin HD-28VE.

John Mayer highlights his new album “Continuum” and his popular song “Stop This Train” with his Martin OM-28JM Signature Edition at a recent performance with his band.
Eddie Vedder of Pearl Jam performs with his Vintage 00-15 at Neil Young’s 20th Annual Bridge School Benefit Concert at the Shoreline Amphitheatre in Mountain View, California. Also performing was Dave Matthews playing his DM3MD Signature Edition, and of course Neil Young with his prized D-28.

Loudon Wainwright III, armed with only his D-18, his voice and his personality, continues to stir audiences with his singular songwriting and his wry stage humor.
Legendary British folk guitarist Davey Graham has recently performed some UK shows using his new Martin D-28. Inventor of the DADGAD tuning in 1962, Davey has been cited as a major inspiration by many influential players including Paul Simon, Bert Jansch and Jimmy Page. Davey is greatly enjoying his return to public performance and an album of new material is due for release in early 2007. For further details, visit his web site at: www.daveygraham.moonfruit.com.

Two-time Grammy Award winning singer/songwriters Cathy Fink and Marcy Marxer held a gala party for fellow friends and musicians that stepped up to the plate to buy their respective Custom Signature model Martin guitars. In the top row, (left to right) are John Beins, David Weaver, Steve Kaeser, Joe Uehlein, Dave Richardson and David Eisner. In the bottom row (left to right) are Dan Malks, Steven Kaeser (Steve’s father), Cathy Fink, Marcy Marxer, and Carolee Rand. The gathering was held at Cathy and Marcy’s home in Maryland. After the brief photo session, a big Martin jam session ensued with great music, great food, and a large dose of Martin guitar happiness!

The ever prolific folk singer, songwriter and novelist Dar Williams performed with her prized 0-45JB Joan Baez Signature model at the 2006 Four Corners Folk Festival in Pagosa Springs, Colorado.

Virtuoso guitarist Steve Bargonetti is currently featured playing an assortment of stringed instruments for the Broadway show, The Color Purple. He’s shown above appropriately with his “holographic purple” Martin Concept J. Steve is certainly no stranger to Broadway, having performed in Two Gentlemen of Verona, Caroline or Change, The Full Monty, Starlight Express and Cats. He has played guitar with such notables as Eric Clapton, B.B. King, Jeff Beck and Johnny Cash and his debut album was produced by Quincy Jones who heralded him as a musical talent to watch.
As the son of John Lennon, the much beloved Beatle, and avant-garde musician Yoko Ono, Sean Lennon was a celebrity before he had even begun his recording career. That may be the reason why he didn't choose straight-ahead pop as his musical vocation, like his half-brother Julian did. Instead, he cleverly positioned himself between pop and experimental. Following upon his first album "Into The Sun," Sean has now released a second album called "Friendly Fire." Although the album features piano on many of the tracks, he loves to perform with acoustic guitar accompaniment, as is evidenced by the above photo taken at The St. James’s Church at Piccadilly, a section of London, in November of 2006. He is playing an all mahogany vintage Martin 00-17.

Lee Ranaldo of the post-punk/rock group Sonic Youth performed on his 000-18 at Mr. Smalls in Millvale, PA in August of 2006. That same week, Lee visited the factory and impressed everyone with his vast knowledge of Martin history. After seeing the current model lineup, Lee exclaimed: “There are really just too many great Martin guitars to choose from!”

The legendary Jackson Browne lit up the 2006 Philadelphia Folk Festival with a Saturday evening performance on his Martin D-41 Sunburst.

Bluesman Steve White of San Diego has developed quite a unique sound and expressive percussive style. He performs with a Martin HD-28V in a low tuning, with a slap-string right hand technique and a slide on his pinky. He’s developed considerable popularity in Europe as well as the USA. For more information on Steve, go to: www.stevewhiteblues.com.

As the son of John Lennon, the much beloved Beatle, and avant-garde musician Yoko Ono, Sean Lennon was a celebrity before he had even begun his recording career. That may be the reason why he didn't choose straight-ahead pop as his musical vocation, like his half-brother Julian did. Instead, he cleverly positioned himself between pop and experimental. Following upon his first album “Into The Sun,” Sean has now released a second album called “Friendly Fire.” Although the album features piano on many of the tracks, he loves to perform with acoustic guitar accompaniment, as is evidenced by the above photo taken at The St. James’s Church at Piccadilly, a section of London, in November of 2006. He is playing an all mahogany vintage Martin 00-17.
Buddy Mondlock

He makes his home in Nashville these days, and singer/songwriter Buddy Mondlock, whose tune, “The Kid”, has been recorded by people like Peter, Paul, and Mary and super-folk group Cry, Cry, Cry, has depended on his Martin D-35 since his early days of performing as part of the vibrant Chicago folk scene. After a recording and touring collaboration with Art Garfunkel a couple of years ago, Buddy is now back on the acoustic circuit. Get all his touring information from www.buddymondlock.com and check out his Martin when you hear him. (Len Jaffe)

Donal Leace

Donal Leace has been a mainstay on the acoustic circuit in the Washington, DC area since the 1960’s. He was the “resident opening act” of the famous Cellar Door nightclub for many years because he had an apartment at one time directly above the club! Over the years, he has also collaborated with the legendary Roberta Flack on several projects. Recently retired as the Drama Department co-chair at the Duke Ellington School For The Arts, Donal now teaches courses at his alma mater, Howard University, and continues to perform on a limited basis. Using Martin guitars exclusively since his earliest musical endeavors, Donal’s guitar of choice today is a sunburst-top D-28. Read all about Donal and pick up his newest recordings through his website: www.donalleace.com.

Donal says: “I have, and have had several good guitars in my life. I enjoy playing them. However when I need the sound of warmth and depth, when I want easy action, clarity and dependability, and ‘when the deal goes down,’ I always use my 1964 Martin D-28. It allows me to do what I need to do. Martin works!” (Len Jaffe)

Lynne Taylor Donovan

Vancouver singer, songwriter and guitarist Lynn Taylor Donovan continues to exert a significant impact on the international music scene. Most recently, Lynne has won the British Jukebox Award for Female Performer of the Year. This is a first for her. Lynne won a special award in 2004 for being the first artist to have the top three songs in the British Jukebox chart at the same time but, this one is really special. It is voted on by fans across England.

Lynne has been recording and performing with her Martin J12-16GT as can be seen above in her recent press photo. For more info, go to: www.lynetaylorodonovan.com.

Buddy Mondlock

Greg Trafidlo

Solo or with his group, Virginia native Greg Trafidlo depends on his specially decorated Martin D-18 to compose his latest parody or perform in concert. Originally from Chicago, Greg is active in various musical enterprises, including teaching at the Swannanoa Gathering every year. Greg has a number of recordings available on his website, www.gregtrafidlo.com. Don’t miss him when he’s in your neighborhood!

(Donatello)

Hal Bruno

Many folks will remember Hal Bruno as television’s political analyst for ABC News for many years. During the 1970s, Hal led a bluegrass group based in the Washington, DC area made up of people from the electronic and print media called… what else?... “The Informed Sources!” Now retired from the news business, Hal still enjoys playing his Martin D-76 every chance he gets!

(Leen Jaffe)
David Mallett

Maine-based singer, songwriter and guitarist David Mallett has been using a specially made Martin D-18 for the last couple of years, and it has fulfilled every wish he ever had for a guitar. David started his career with a vintage D-18, and after sampling some other brands for a few years, he moved up to a D-41 for quite a while before finding his current instrument. You can hear his guitar work, songs and vocals on his newest release, “Midnight On The Water,” available at www.davidmallett.com. (Len Jaffe)

Klavs Andreassen

Klavs Andreassen of the Danish duo “Det Lysner” sent us this proud photo with his new left-handed herringbone Martin HD-28. The guitar inspired his song “Goodbye and Good Riddance,” about quitting smoking, which has been an inspiration to Klavs as well as his many fans.

Art Podell

Art Podell of the original New Christy Minstrels (1962-1966), performed at the Haugh Performing Arts Center in Glendora, California in November of 2006 with his Shawn Colvin Signature Edition Martin Guitar. He's playing with the newly reformed Christy Minstrels group that includes founder Randy Sparks, Barry McGuire, etc. They'll be recording a new CD and touring both the US and Europe in 2007.

Adam Levy

Adam Levy is best known for his steady gig as the featured guitarist in Norah Jones’ Handsome Band. He played on her breakout 2002 disk “Come Away with Me” and on her 2004 follow-up “Feels Like Home” that features “In The Morning,” a song that he penned. Many other artists have recorded Adam’s songs as well.

He is an ardent Martin player and is often seen performing with his 000-18 Golden Era model. He also is a regular contributor to Acoustic Guitar Magazine. The best way to hear his songs is straight from the source. His third solo CD is “Loose Rhymes–Live on Ludlow Street” (See CD Reviews). For Adam’s web page, go to: www.adamlevy.com.

John Michael Talbot and Tom Booth – Dueling D-42s

John Michael Talbot (left) has been at the heart of Contemporary Christian music since its beginning. He has shared his message through music to many millions worldwide and still maintains an active ministry through concert tours, recordings, books and videos. He founded and directs the Brothers and Sisters of Charity at Little Portion Hermitage, an integrated monastic community in the Ozark Mountains of Arkansas. His fellow bandmate and long time guitar virtuoso Tom Booth (above right) shares his spiritual passion as the Associate A&R Director for SpiritandSong.com - a contemporary music publisher and record label. Both Michael and Tom love the heavenly tone of their matching Martin D-42s!
The Light Crust Doughboys were/are a legendary Texas western swing band formed in 1931 by Bob Wills, Milton Brown and W. Lee (Pappy) O’Daniel. The band achieved its peak popularity in the years leading up to World War II.

In addition to launching the careers of Wills, Brown and O’Daniel, it provided a venue for many of the best musicians in the western swing genre. It was initially formed to promote the products of a flour mill, hence the name. These photos, sent to us from Doughboy historian Art Greenhaw, indicate that the group was quite fond of their Martin Dreadnought guitars. As a singer, songwriter, instrumentalist and producer, Art Greenhaw furthers the legacy as the current leader of the world’s longest-running country band.

K. J. Denhert

K. J. Denhert calls her music Urban Folk and Jazz, though it is rooted in Funk and R & B. Armed with her 00CXAE acoustic-electric Martin guitar, K. J., accompanied by her band The NY Unit, have a regular standing-room-only gig at The 55 Bar in NY’s West Village. K. J. has also performed in such legendary rooms as The Bitter End, The Bottom Line, Fez and The Living Room. She has opened for Roberta Flack, Kenny Rankin, Tuck & Patti, Phil Roy, GQ and Loudon Wainwright. She appeared at The Bottom Line’s prestigious Nighthawk series and headlined for a 6-day stint at the Blue Note in Las Vegas. For seven years, she toured the US, Asia and Europe, shredding it up as a lead electric guitarist in a period she describes as “seven years in Spandex!”

We’re About 9

We’re About 9 is a Washington, D.C. based trio that is focused on complex songwriting and big wall-of-sound harmonies. They take turns on lead vocal (all sing on every song) and accompany their voices with Martin acoustic guitars and electric bass.

If you get out to folk festivals, you are likely to have seen, and probably won’t have forgotten this trio. Guitarists Pat Klink and Brian Gundersdorf are complemented by bassist Katie Graybeal. They exploded onto the folk circuit in 2003 with an unequivocal buzz, a load of festival appearances, and a relentless arsenal of charm, energy and intelligence. Find more at: www.wa9.org.
Steve Carletti, Vice President of Marketing & Sales for C. F. Martin & Co., presented Mr. Tunesaburo Kurosawa (above) with a very special custom-built guitar in honor of his 50th Anniversary in the musical instrument business. Mr. Kurosawa began his long career as an apprentice classical guitar builder in Spain in 1956. Returning to Tokyo, Japan, Mr. Kurosawa started T. Kurosawa & Co., Ltd., an unequalled musical instrument distribution and retail organization which is one of the finest in the world. T. Kurosawa is the proud distributor for Martin guitars in Japan.

The special guitar (full view depicted on the back cover) is a highly-pearled Dreadnought model, built with premium-grade Madagascar Rosewood back and sides. The top is Italian Alpine Spruce bordered in Blue Paua. The black ebony fingerboard features an extremely intricate vine pattern designed and hand-inlaid by David Nichols of Custom Pearl Inlay in Malone, New York. The vine pattern continues under the nut and onto the Madagascar Rosewood headplate where it surrounds the Kurosawa company crest.

Big In Japan!

In September of 2006, a large and enthusiastic group of VIP guests from Japan landed at Newark Airport and boarded a bus for Nazareth, where they spent several days absorbing the people, sights and sounds of the Martin factory, in particular the tour and the new museum. Visitors included key Martin dealers in Japan plus staff members of Martin’s distributor T. Kurosawa & Co, Ltd.

Accompanying the group was one of Japan’s most talented acoustic musicians – singer, songwriter and guitarist Makoto Saito (holding guitar at left). He performed at a special dinner for the group and was joined by Martin’s Dick Boak for a heartfelt version of Bob Dylan’s “Just Like A Woman.”

Thanks to the efforts of these fine people, Martin guitars enjoy unprecedented popularity in The Land of the Rising Sun!
Laurence Juber – I’ve Got The World On Six Strings
This amazing CD features Laurence’s fingerstyle arrangements of some of the most famous songs ever written by Harold Arlen, including “Over The Rainbow,” “Ac-cen-tu-ate The Positive” and “If I Only Had A Brain.” Recorded with LJ’s evolving array of signature model Martin guitars, this CD is an acoustic guitar lovers dream. LJ’s web site is: www.laurencejuber.com

John Mayer - Continuum
John Mayer’s third solo album is a testament to both his pop ability and his genre-bending mix of blues, soul and R&B. Filled with the brilliant sound of his many Martin Guitars (signature OMJM and OM-28JM included), Continuum focuses on John’s amazing voice and strong song-writing ability. Hook after hook, it is clearly evident why this young musician has soared to such heights and stayed there.

Maury Meuhleisen – Gingerbread
Songwriting partner and lead man to Jim Croce, Maury Meuhleisen recorded this solo album in 1970, three years before the tragic plane crash that devastated the music world. Recorded with his D-18 and D-35, this collection of original songs brings back that heart-warming feeling of the seventies. Maury’s sister Mary has tirelessly kept Maury’s legacy alive. There’s more at www.maurymeuhleisen.com.

The New Cars – It’s Alive!
“Just What I Needed”, “My Best Friend’s Girlfriend”, “Shake It Up”, and “Candy O” are just a few of the smash hits that The New Cars have brought back to life on their new live album. Original Cars members Greg Hawks and Elliot Easton (with his HD Elliot Easton Custom Edition), are joined by the legendary Todd Rundgren on vocals, The Tubes’ Prairie Prince on drums and Kasim Sulton on bass.

Scott Key
Based near Scranton, PA, Scott Key and The Stolen Band are on the rise! Pictured here with their Martin Backpacker Mandolin (John Wood), B-1E (Mike Edmunds), DM (Brendan Quinn), and D-28 (Scott Key), they pose proudly for their debut album artwork. This band is a dream come true for Scott, who does not let the fact that he was born with four partial limbs get in the way of his fronting the band. Using a self-made apparatus consisting of a wristband, shoehorn and guitar pick, Scott rests his D-28 on his lap (Hawaiian Style) and picks for hours. A true inspiration to all of us!

The David Grisman Experience
David Grisman has been pushing the limits of bluegrass music for nearly 50 years. With this collection of standards and originals, he tips his hat to some of the greats of this much celebrated genre. Grisman continually adds to a legacy that he helped to build. Spotlighting Jim Nunally (one of Martin’s newest clinicians) playing his prized 1946 D-18, this high profile jam is a must for your bluegrass collection.
Brett Dennen – So Much More
John Mayer and Dave Matthews agree that Brett is not your average new kid on the block. Armed with his 000-40 Graham Nash Signature model and joined by Martin Signature artist Keb Mo on slide, this CD plays like a greatest hits collection. From salsa grooves to acoustic ballads, each song is uplifting and inspirational. Hope like this is rarely found in contemporary music. More at: www.brettdennen.com.

Bob Seger – Face The Promise
It has been more than ten years since Bob Seger’s last album or tour, but his popular American anthems have never faded. With his signature vocal rasp, lucid lyrics, and rocking rhythms, Bob delivers this new material with his usual passion. Now touring America with his Silver Bullet Band and a stage rack full of Martin 000C-16RGTE Auras, Bob Seger has reappeared and proven that “Rock and Roll never forgets!”

Country Joe – Natural Imperfections
Woodstock icon Country Joe McDonald offers a new approach to ending war with this soothing collection of meditative instrumentals. The voice of his 1934 0-17 is a ghostly narrator on this sonic journey through nature, space and time. Carrying the torch of hope, Joe continues the pursuit of justice and peace in a much needing world. Bernie Krause provides the soundscapes. Learn more at www.countryjoe.com.

Adam Levy – Loose Rhymes
Writing, playing guitar and touring with Norah Jones as his “day gig,” Adam Levy has stepped into the spotlight on this, his third highly-acclaimed solo effort. Recorded live at The Living Room in New York City, the songs on this CD are lyrically brilliant and instrumentally advanced. The cuts are reinforced with his arsenal of 0, 00, and 000 sized Martin guitars. Hear more at www.adamlevy.com.

Not Your Average Joe
Jazz virtuoso Joe Beck treated guests at the October 2006 Martin Guitar Museum Open House to tunes on his new Martin Alto archtop. This revolutionary guitar has a split signal pickup that enables the two bass strings to be sent to one amp channel and the four treble strings to another, allowing for a remarkably complex sound. This unique model should be available shortly for quotation through the Martin Custom Shop.
Backpacking The Dolomites

Matthew Yager bought a Martin Backpacker last March and took it on a climbing trip to the Italian Dolomites as well as a rigorous high altitude trek in Nepal (above and at right).

Matthew feels that “the Backpacker is the only quality guitar that is small enough and light enough to be a practical carry-on for such trips.” He has been making expeditions like this since April of 2004, and being an enthusiastic guitarist, he initially tried toting a full size guitar along. That didn’t work so well. Since he got his Backpacker, it’s been much easier. “It is also a great conversation starter,” he says, “since the locals are always extremely curious about it!”

Mount Whitney

Martin Owners Club Member Don Lawson took his Backpacker to Mount Whitney in California – the highest point in the contiguous United States. He’s shown above jamming at 12,000 plus feet and below – putting on the miles along the Whitney Trail.

Backpacking Iceland

Heinz Zapp from Leuterhausen, Germany has been playing Martin guitars for many years. When his “wanderlust” takes him out into the countryside with his friends or family, he always travels with his Martin Backpacker. This past August, he had the fortune to see the amazing glaciers, rushing rivers and volcanic landscapes of Iceland (above). He made a special point to play his Backpacker every day!
This one-of-a-kind Custom D-45 was specially made for Mr. Tsunesaburo Kurosawa, who founded T. Kurosawa & Co., Martin’s distributor in Japan (See Page 35).